



The UNT Music Library at 75

SELECTIONS FROM ITS SPECIAL COLLECTIONS

Edited by Mark McKnight



University of North Texas Libraries
Denton





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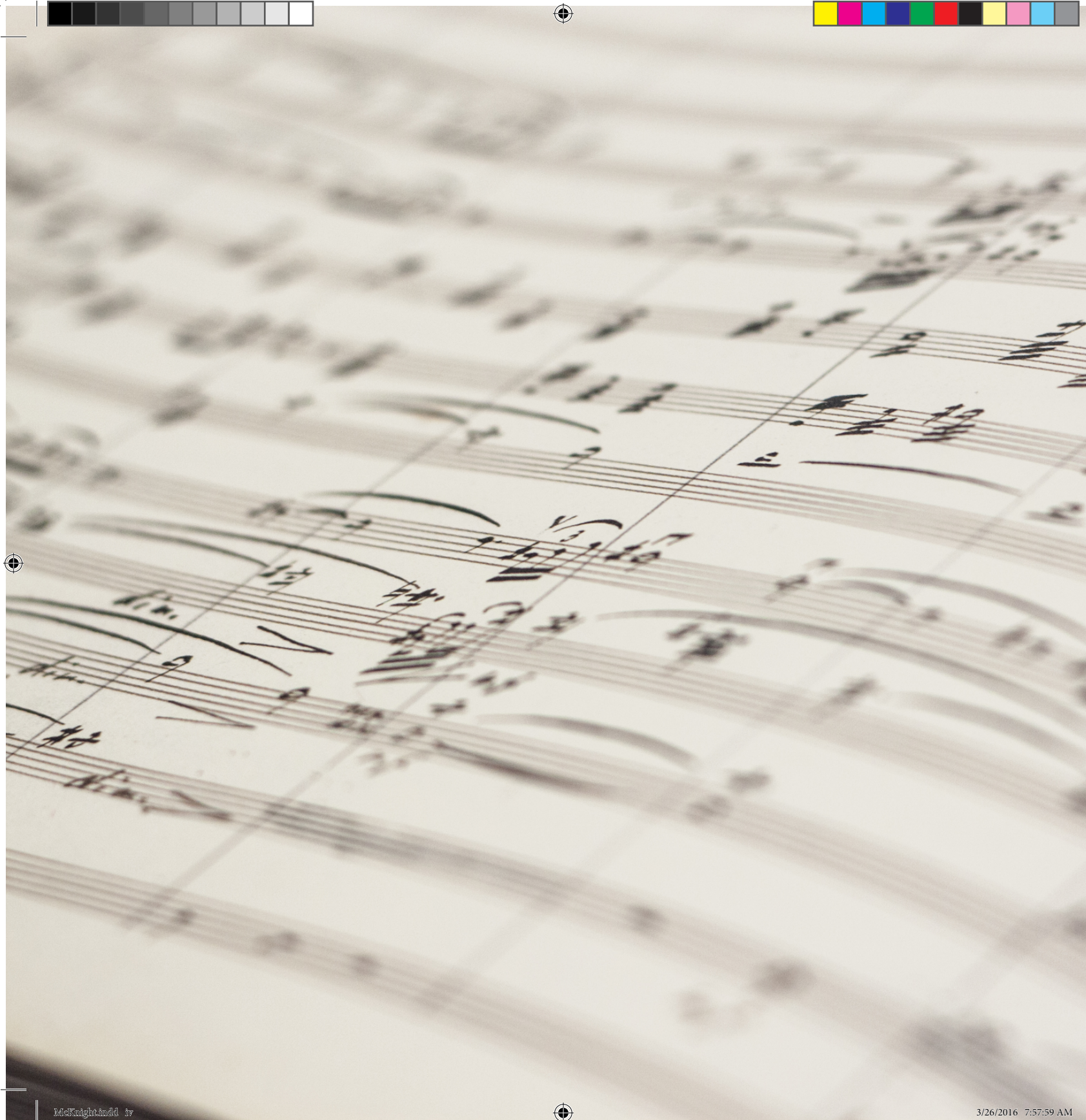
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Foreword

A secret pleasure of working at the UNT Music Library—which I had the great privilege of doing three decades ago—is observing the astonishment of visiting scholars and performers as they realize that one of the finest academic music libraries in the world is in Denton, Texas. The library's growth and success is due in part to continuity: in seventy-five years, it has had only four head librarians. Anna Harriet Heyer (1940–1965) was a pioneering music librarian and the author of a distinguished bibliography, titled *Historical Sets, Collected Editions, and Monuments of Music: A Guide to Their Contents*. She was succeeded for a brief period by Vernon Martin (1966–1971). Then came Morris Martin, a legendary figure in the realm of music librarianship, whose extraordinary leadership for more than forty years (1971–2013) brought the Music Library to its current glory. And the Music Library is currently thriving under the brilliant stewardship of Dr. Mark McKnight, who served as associate head music librarian from 1990 to 2013 before becoming head.

The UNT Music Library has an impeccable command of fundamentals. The circulating, reference and periodical collections are exceptionally complete because of a smart, strategic acquisitions policy. The staff is an astonishingly adept team of diverse subject specialists. (Even the part-time student worker at the circulation desk is probably a Ph.D. candidate in musicology.) The Music Library's top priority is public service. Each reference question, whether it is an intricate query from a distinguished professor or a "name that tune" bar bet, is answered promptly and professionally.

The depth and breadth of the Music Library's special collections are remarkable. Treasures include first editions of Jean-Baptiste Lully's opera *Thésée* (1688) and George Frideric Handel's oratorio *Messiah* (1767); the personal scrapbooks of Leon Breiden (longtime director of the world-famous jazz studies program at UNT); correspondence by Arnold Schoenberg; rare sheet music from radio stations WFAA and WBAP; original orchestrations from the big bands of Stan Kenton and Maynard Ferguson; memorabilia from Voice of America broadcaster Willis Conover and recordings of rare performances by Maestro Arturo Toscanini (saved by NBC radio producer Don Gillis).





Everyone associated with the UNT Music Library—staff, students, patrons, donors and UNT administrators—should be justifiably proud. Congratulations on seventy-five years!

Michael Cogswell
Executive Director
Louis Armstrong House Museum
Queens College, CUNY





Preface and Acknowledgments

To say that libraries, including music libraries, have profoundly changed in the past few decades is to state the obvious; in fact, it has even become a cliché. In his provocatively thoughtful 2013 article “Can’t Buy Us Love: the Declining Importance of Library Books and the Rising Importance of Special Collections,” librarian Rick Anderson remarks that as their circulating physical collections decline in use, academic libraries are beginning to recognize the significance of their special collections, many of which have been buried away in dusty archives with little exposure or interest in them apart from a few specialized scholars. We have traditionally been more concerned with preserving and protecting our treasures than with making them available to the public. But this is changing, ironically, through the capabilities of digitization, which allows us to highlight our rare and precious materials in new ways and make them known to the world.

The UNT Music Library boasts an interesting and vastly varied assortment of musical treasures in its special collections, reflecting in some ways the identity of the university (which, for example, is strongly associated with jazz). Many others, however, have come to reside here through proximity, prior affiliation or just because those in charge through the years have inherently understood the importance of keeping these items for posterity and, more recently, of making them discoverable to the world at large through the UNT Digital Library.

As we began preparations to celebrate our seventy-fifth anniversary, my colleagues and I decided to publish this book highlighting some of our own special collections as a way to showcase what makes us distinctive, and to pay tribute to those whose careers, passions, talents and interests are documented for posterity in our library. In very real ways these collections serve as legacies of their previous owners—the vestiges of lives spent creating music, playing music, collecting it, writing about it or simply loving it. From a page of a medieval manuscript to the magnificent first editions of Jean-Baptiste Lully’s *tragédies en musique*, the big-band charts of Stan Kenton and the electronic compositions of Merrill Ellis, and from the materials documenting the superb piano artistry of Silvio and Isabel Scionti to the remarkably



eclectic library of piano rolls from Joe Morris, each collection represented here touches our lives, long after their creators or assemblers have passed on.

It is important to keep in mind that the items showcased here reflect only a small sampling of the Music Library's more than one hundred special collections. It was indeed difficult in many cases to decide what to include. Music, of course, is an aural medium, whereas books are primarily visual; many of our special collections frankly are not pictorially appealing for a "coffee table" book. That they have not been included here by no means diminishes their value, however; the scholarly importance of these documents (tapes, LPs, letters, manuscripts, sketches, research notes, journals and the like) cannot be overemphasized, and they are all easily located through the meticulous finding aids prepared by our incomparable music special collections librarian, Maristella Feustle.

Compiling a book like this requires the cooperation of many people, whom I thank here: my Music Library colleagues Andrew Justice, Maristella Feustle and Ralph Hartsock for their work selecting and describing materials for inclusion in this book; Donna Arnold and Michael Cogswell for writing prefatory material and UNT Libraries staff members Kevin Hawkins, Joshua Sylve, Hannah Tarver, Shannon Willis, Sue Parks and Martin Halbert for their support in producing this book. A profound expression of gratitude also goes to Morris Martin and Anna Harriet Heyer, former head music librarians, for their vision, foresight and commitment to the Music Library throughout the years. Finally, we gratefully honor those individuals whose collections we have the privilege to preserve, maintain and make available to future generations.

Mark McKnight
Head of the Music Library and Ozier Sound Recording Archive
UNT Libraries





A History of the UNT Music Library

In the fall of 1940, a very remarkable person joined the library staff at North Texas State Teachers College (now the University of North Texas). Anna Harriet Heyer arrived to fill the newly-created post of music librarian. Not only was she the first academic music librarian at the college, but she was also the first academic music librarian in the American Southwest. Wilfred C. Bain, the dynamic leader who became dean of the then School of Music in 1937, was aggressively building the college's music program, and part of his plan involved enhancing the library's existing music collection.

Miss Heyer, as she preferred to be called, had strong support from top college administrators even though some faculty members looked askance at the concept of having a full-time music librarian. Thanks to the administrative support and her efforts, the Music Library was officially founded in 1941. She took her job very seriously, upgrading her skills and credentials by earning a master's degree in musicology from the University of Michigan in 1943. Working in isolation in Texas, she sought crucial assistance from more experienced colleagues at other universities, especially the distinguished musicologist Otto Kinkeldey at Cornell.

If there is such a thing as genius for music librarianship, Miss Heyer had it. Bolstered by School of Music funding, she selected all of the music books, scores and recordings for the library and cataloged all of them when they arrived. As a selector and cataloger she often charted new territory, for music librarianship was in its nascent stages, and it fell to the pioneers to set its standards. It was a great benefit to the profession that her standards were extremely high.

From her studies at Michigan, a vitally important project was born. As an outgrowth of her master's thesis, she began a union catalog of resources at music research libraries. However, at Kinkeldey's suggestion, she narrowed the scope of her work to something he felt was more urgent. She undertook the monumental task of compiling a contents list of all the collected editions and primary-source documents that such libraries held. The result of this project would be her ground-breaking work, *Collected Editions, Historical Sets, and Monuments of Music*, first published in 1957.





Miss Heyer's project had important repercussions for the collection she was developing since she also acquired many collected editions and monuments of music for the library. To this day, the Music Library has an outstanding collection of them. Furthermore, Isaac Lloyd Hibberd, a faculty member in musicology and a rare book expert, helped her build the library's collection of rare music books and scores, which is now enhanced by the holdings from Hibberd's personal library.

After years of outstanding efforts, Miss Heyer retired in 1965. For personal reasons, she moved to Fort Worth after her mother's death. Soon after the move, her alma mater, Texas Christian University, hired her as a part-time consultant.

In 1966 Vernon Martin became the new music librarian at North Texas. A New Yorker who had studied and worked at Columbia University, he had previously assisted in preparations for the opening of the New York Public Library for the Performing Arts at Lincoln Center. Despite his impressive credentials, however, he and the library were not a good match, and he did not stay long.

In 1971, the next great music librarian arrived: Morris Martin. Once again, if there is such a thing as genius for music librarianship, he has it. He holds degrees in performance and musicology from North Texas and in librarianship from the University of Illinois. He already had important professional experience as assistant to distinguished music librarian Rita Benton at the University of Iowa before joining the staff at North Texas. When he arrived in Denton to fill his post, he immediately displayed remarkable in-depth knowledge and professional insight.

In his early years, Morris performed a wide variety of tasks: he selected the books, scores and recordings to buy, answered most of the reference questions, supervised staff and even cataloged. He had good help from Edna Mae Sandborn, who had worked for Miss Heyer and was the assistant music librarian until her retirement in 1973 Sandborn was competent, helpful, and loved by all, and the Edna Mae Sandborn Music Reading Room honors her memory.

Morris always worked very hard to provide the best service to all patrons, and he insisted that everyone who worked for him do the same. Early on he established good rapport with as many music faculty members as possible. The combination of his remarkable expertise with suggestions from faculty who cared about the library benefitted the collection extraordinarily.





Another important priority for him was cultivating relationships with potential donors. He recognized that the library could never afford everything its staff wanted and that attracting donors was a vital way to enhance the holdings with minimal expense. His achievements in obtaining significant research collections are legendary: major examples are the collections of Arnold Greissle-Schönberg and his wife, Nancy Bogen, the Stan Kenton Collection, the Maynard Ferguson Collection and the vast sound archives from Whit Ozier and the Library of Congress.

Throughout his tenure, Morris taught a graduate-level course in music librarianship for the program in library science at UNT, a course created by Miss Heyer upon her arrival in 1941.

A major change took place upon Edna Mae Sandborn's retirement in 1973. The new assistant music librarian was Béla Foltin, a native of Hungary and multilingual ethnomusicologist who had fled his homeland during the Hungarian revolution of 1956. In 1979, he left music librarianship to pursue a career in library administration.

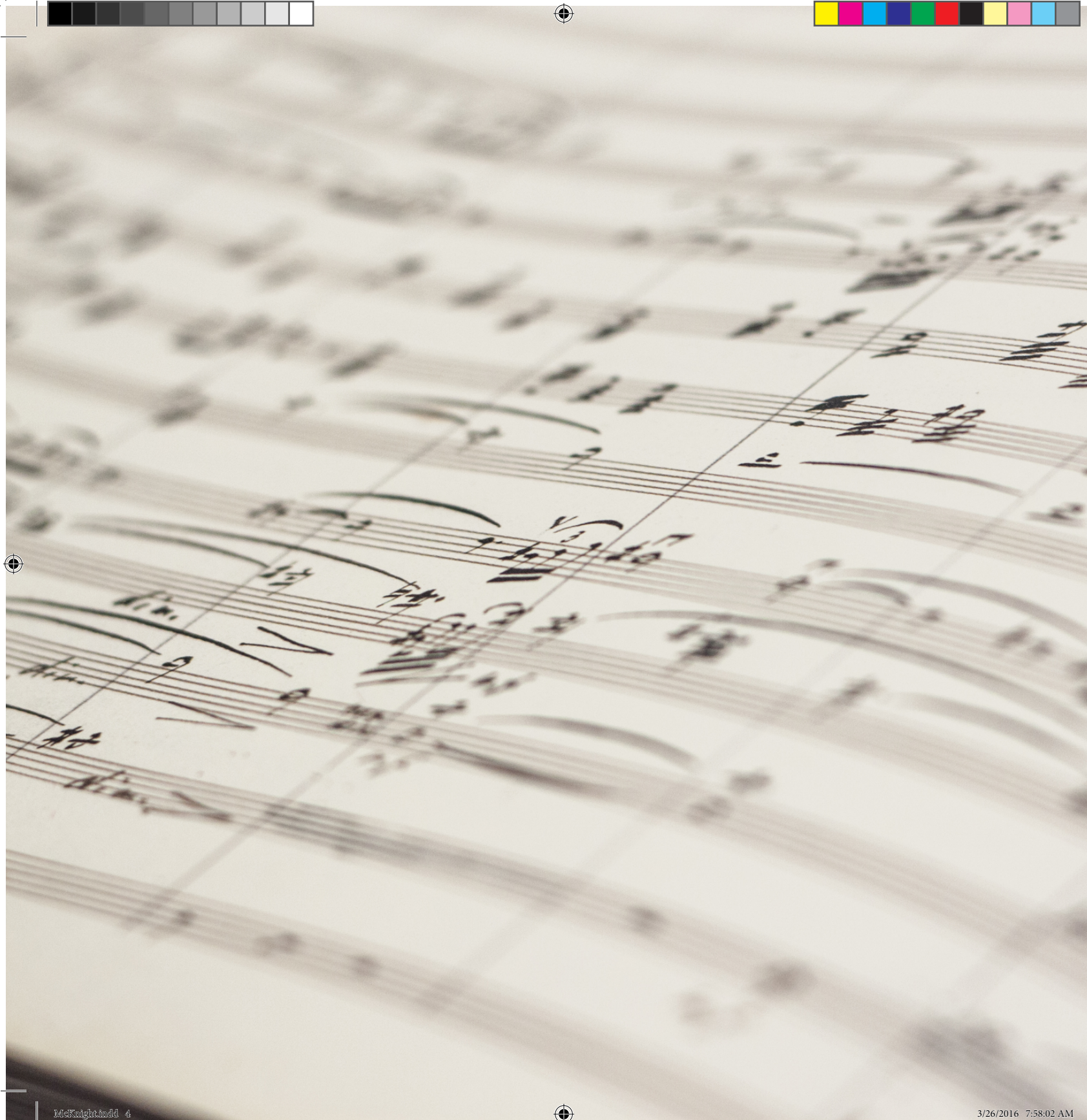
His successor was Bob Follet, who arrived in 1980. His responsibilities included cataloging sound recordings, supervising part-time staff and doing reference work. After nine years at North Texas, he left to become head music librarian at Rice University. Later he would serve in the same capacity at the University of Arizona and Peabody Conservatory. After his retirement, he served the Music Library Association well as its publicity and outreach officer.

Our next assistant music librarian was Mark McKnight, who arrived early in 1990. Also a historical musicologist, he worked at Loyola University in New Orleans before coming to UNT and is an expert in New Orleans music, especially its pre-jazz musical life. An excellent music cataloger, he supervised the growing cataloging staff with great skill for many years. He has taught a graduate-level music research course for the College of Music and an American music course for a long time. UNT is particularly fortunate that after serving for 23 years as assistant music librarian and later associate head music librarian, he assumed the post of head music librarian upon Morris Martin's retirement in 2013.

Today the Music Library has nine full-time staff members and twenty to thirty part-time student employees, with one of the largest physical and digital collections in the United States.

Donna Arnold
Music Reference Librarian
UNT Libraries







THE
SANDBORN
Music Rare Book Room





In 1991, on the occasion of its fiftieth anniversary, the UNT Music Library opened the Sandborn Music Rare Book Room to house and showcase its collection of rare scores and books about music, primarily editions from the sixteenth to the nineteenth centuries. The room was established in memory of Edna Mae Sandborn, assistant music librarian from 1963 to 1973, by members of her family. It was relocated and expanded in 2014 to become the Sandborn Music Reading Room and now serves as a study space for music researchers with an exhibit area for special events and occasional music performances.

The core of the Music Library's collection of rare books and scores came from the personal collection of Lloyd Hibberd (1904–1965), professor of musicology. Hibberd, who taught at North Texas from 1945 to 1965, was an avid book collector and exerted tremendous influence over collection development in the Music Library. Antiquarian items, purchased on his recommendation, were acquired by the library with the help of his vast network of connections with rare book dealers. After Hibberd's death, the university acquired his entire 10,000-volume personal library, which was especially strong in French Baroque opera.

Many of the Music Library's rare items may be viewed online in the Virtual Music Rare Book Room in the UNT Digital Library (<http://digital.library.unt.edu/explore/collections/VRBR/>).



Gierolamo Carli. *Il Primo Libro de Madrigali a Cinque Voci, con Tre Sesti, et Tre Dialoghi a Otto, Nouament-e da lui Composti, & per Antonio Gardano dati in luce.* Quinto parto. Venezia: Antonio Gardano, 1567.





George Frideric Handel. *Messiah: an Oratorio, in score as it was originally perform'd. Composed by Mr. Handel, to which are added His additional alterations.* London: Randall & Abell, [1767]. First published edition of full score.





Wolfgang Amadeus Mozart. *Don Juan, oder, Der Steinerne Gast: komische Oper in zwey Aufzügen, volume 1.* Leipzig: Breitkopf & Härtel, [1801]. This copy ex libris Alfred Einstein.





ROLAND TRAGÉDIE.

PROLOGUE.

Le Théâtre Représente le Palais de Demogorgon.



Ouverture.

A

Jean-Baptiste Lully. *Roland: tragédie mise en musique, par feu Mr. De Lully*. Seconde édition. Paris: Gravée par H. de Baussen, 1709. First editions of Lully's operas were printed from movable type by Christoph Ballard in the late 17th century; the second editions, principally by Henri de Baussen, were all produced in the early 1700s using the newly developed process of engraving. The Music Library owns both first and second editions of several Lully operas, including *Roland*, as well as copyist manuscripts for some items. The Lully collection was the first in the UNT Libraries to be digitized and has attracted scholars and users from around the world.





Nineteenth-Century American Tunebook Collection. The collection contains approximately one hundred tunebooks from the middle to late nineteenth century featuring prominent hymnodists such as William Bradbury, Thomas Hastings, Lowell Mason, George F. Root and Isaac Woodbury. While the majority of the items in the collection are written in standard notation, a few represent various attempts at simplifying music notation for the musically untrained, such as *The One Line Psalmist* (1849), embracing Day and Beal's musical notation that uses numerals to indicate pitch, without a staff. Also included are Henry C. Eyer's *Die Union Choral Harmonie* (Philadelphia, 1839) and an 1854 edition of William Walker's landmark collection *Southern Harmony*.





à Raymond Bonheur

à Monsieur E. Colonne.
en hommage
d'infinie gratitude artistique
Claude Debussy.
Oct. 1895.

Prélude

à " L'APRÈS-MIDI D'UN FAUNE "

(Églogue de S. MALLARMÉ)

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PARIS

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Claude Debussy. *Prélude à l'après-midi d'un faune*. Paris: Eugène Fromont, [1895]. This copy was presented to conductor Edouard Colonne with an inscription by the composer on the title page: "à Monsieur E. Colonne en hommage d'infinie gratitude artistique, Claude Debussy, Oct. 1895." The score contains performance markings in pen, pencil and crayon believed to be by Colonne. In original green wrapper. Preserved in green cloth-and-marbled-paper chemise with matching slipcase.





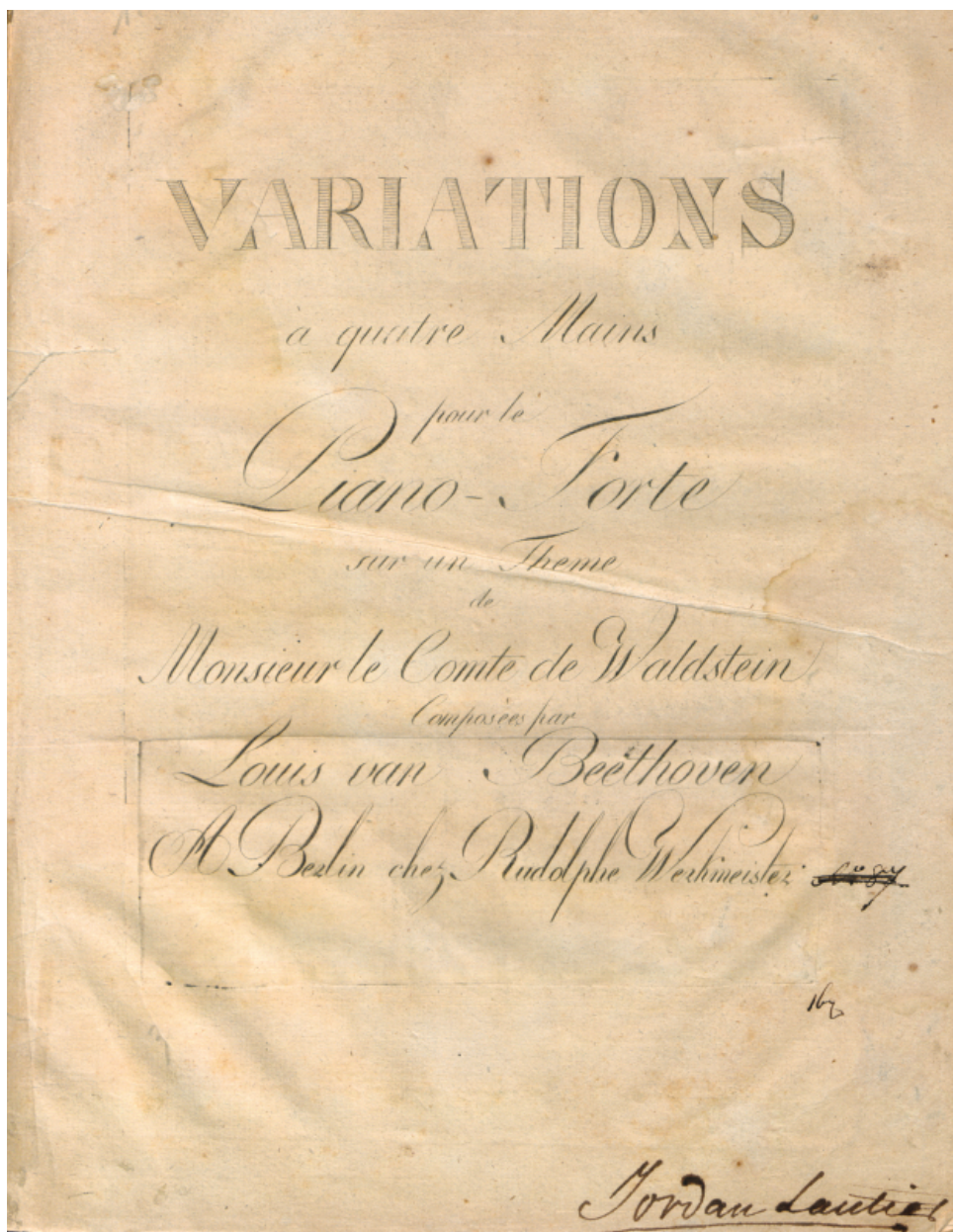
Facsimiles. The UNT Music Library collects facsimiles of rare editions and manuscripts of major landmarks in music history for use by UNT music faculty and students. Above: *Liber magistri Piacenza: Biblioteca capitolare C. 65*; Ludwig van Beethoven, *Sinfonie no. 9, op. 125*; El “Codice rico” de las Cantigas de Alfonso X el Sabio: ms. T.I. 1 de la Biblioteca de El Escorial; *Cancionero de Juana la Loca: Bibliothèque royale de Belgique. Ms. IV.90.*





Giovanni Battista Martini. *Storia della musica: alla Sacra reale cattolica Maestà Maria Barbara umiliato, e dedicato da fr. Giambatista Martini*. Bologna: Lelio dalla Volpe, 1757–81.





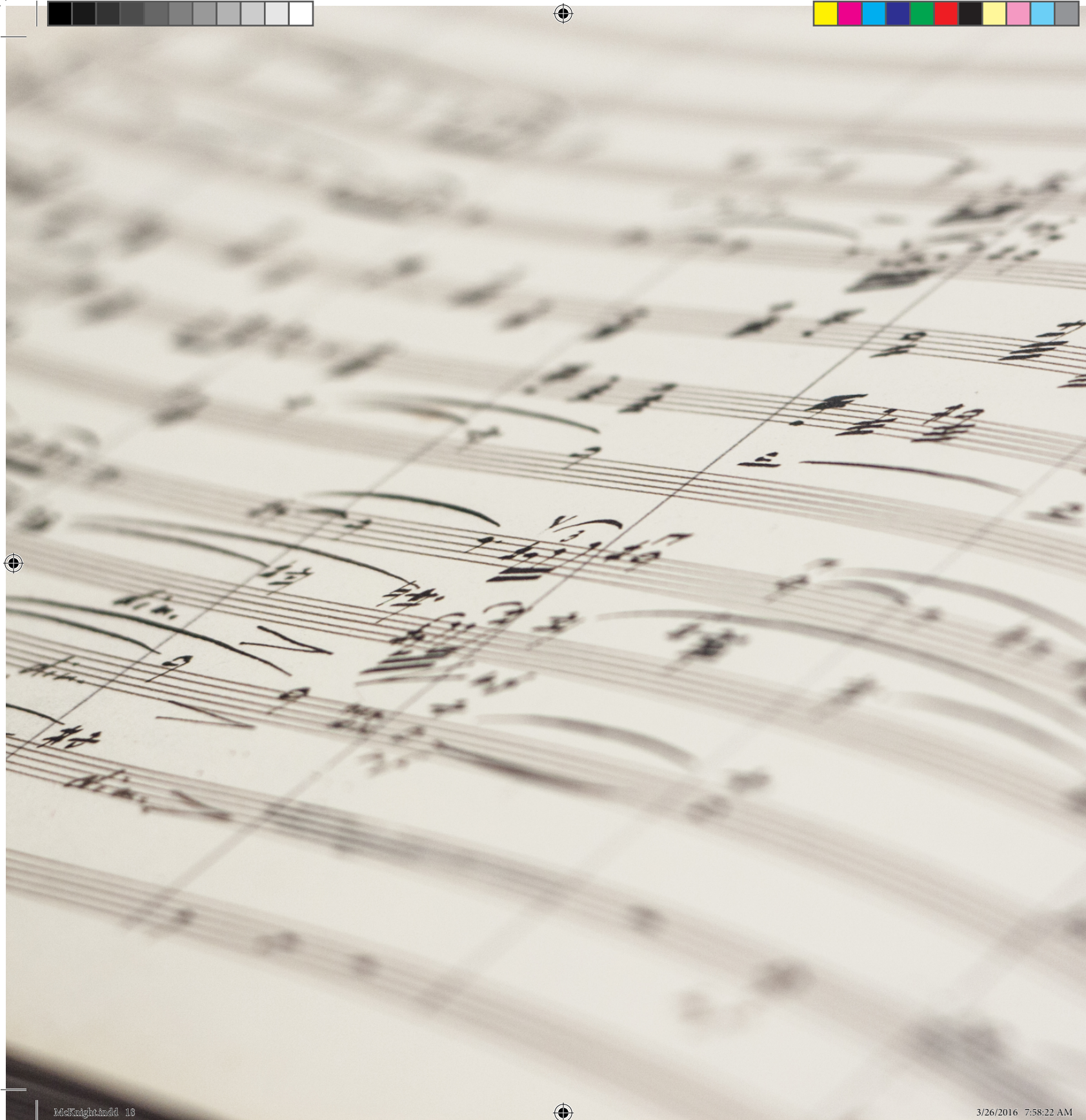
Ludwig van Beethoven. *Variations à quatre mains pour le piano-forte sur une theme de Monsieur le Comte de Waldstein, composées par Louis van Beethoven*. Berlin: chez Rudolphe Werkmeister, [1807]. This copy ex libris Allen Forte.





Nouvelles poésies morales sur les plus beaux airs de la musique françoise et italienne avec la basse: fables choisies dans le gout de M. De La Fontaine, sur des vaudevilles & petits airs aisés à chanter, avec leur basse & une basse en musette. 7 vols. in 1. Paris: chez Ph. N. Lottin & J.H. Butard, 1737.





A large teal square frame with a white inner square, centered on the page.

JAZZ COLLECTIONS



UNT and jazz have been inextricably linked for many decades, even though the College of Music has a comprehensive music curriculum with highly regarded performers and scholars in all areas of music. Many alumni of the jazz studies program have gone on to national prominence in performing and jazz education.

As a result of jazz's prominence at UNT, the Music Library has acquired a number of significant jazz collections throughout the years, most notably those relating to Stan Kenton, Duke Ellington, Maynard Ferguson, Leon Breeden and Willis Conover. Recent acquisitions include the papers of the Woody Herman Society and the Michael P. Romano Sr. Collection, consisting of about 20 boxes of reel-to-reel and cassette tapes of performances by numerous Swing-Era musicians—principally Benny Goodman but also Artie Shaw, Count Basie and many others.



Violinist and conductor Floyd Freeman Graham (1902–1974), affectionately referred to by generations of North Texas students and faculty as “Fessor” Graham, taught at North Texas for nearly 47 years (1927–73). Upon his arrival he formed the dance band comprised of student musicians that became known as the Aces of Collegeland. The Aces hosted the popular Saturday Night Stage Show, which featured such future stars as Ann Sheridan, Joan Blondell, Louise Tobin, Pat Boone, Jimmy Giuffre and the Moon Maids, a vocal group who later joined Vaughn Monroe’s band. The Aces were the forerunner of what would become the famous One O’Clock Lab Band. The ‘Fessor Graham Award, the highest honor given by the UNT student body, recognizes faculty for outstanding and unselfish service to students.





M. E. “Gene” Hall (1913–1993), a saxophonist, conductor and music educator, graduated from North Texas in 1941 and received his master’s degree in 1944. Upon the advice of Wilfred Bain, dean of the School of Music, Hall chose as the topic of his thesis a method book for teaching jazz at the college level. Hall returned to North Texas in 1947 at the invitation of Bain’s successor, Walter Hodgson, to develop a “dance band” program (as it was called since “jazz” had negative connotations at this time). Despite much opposition from both inside and outside the university, Hall persevered, and his efforts were essential in establishing UNT’s longstanding reputation as having one of the most prominent jazz programs in the country. *Above*: Gene Hall directing an early lab band.





Among UNT's many illustrious jazz alumni was saxophonist and clarinetist Jimmy Giuffre (1921–2008), pictured here as a guest soloist with the North Texas Lab Band, directed by Gene Hall.



Leon Breeden (1921–2010) served as director of jazz studies and conductor of the One O’Clock Lab Band from 1959 until his retirement in 1981. Under Breeden’s leadership, jazz at North Texas rose rapidly to international prominence. He led the One O’Clock on tours around the United States and internationally, including London, Paris, Portugal, the Soviet Union, Mexico, Germany, Spain and Switzerland. The band performed at the White House for Presidents Lyndon Johnson, Jimmy Carter and Ronald Reagan. Above: Leon Breeden (*third from the right*) and the One O’Clock Lab Band with Lady Bird Johnson (*center*) at the White House, March 18, 1967.





During Breeden's tenure, the One O'Clock Lab Band hosted many notable guest performers. *Above:* jazz trumpeter Maynard Ferguson with the band in 1963.





Leon Breeden, circa 1959.





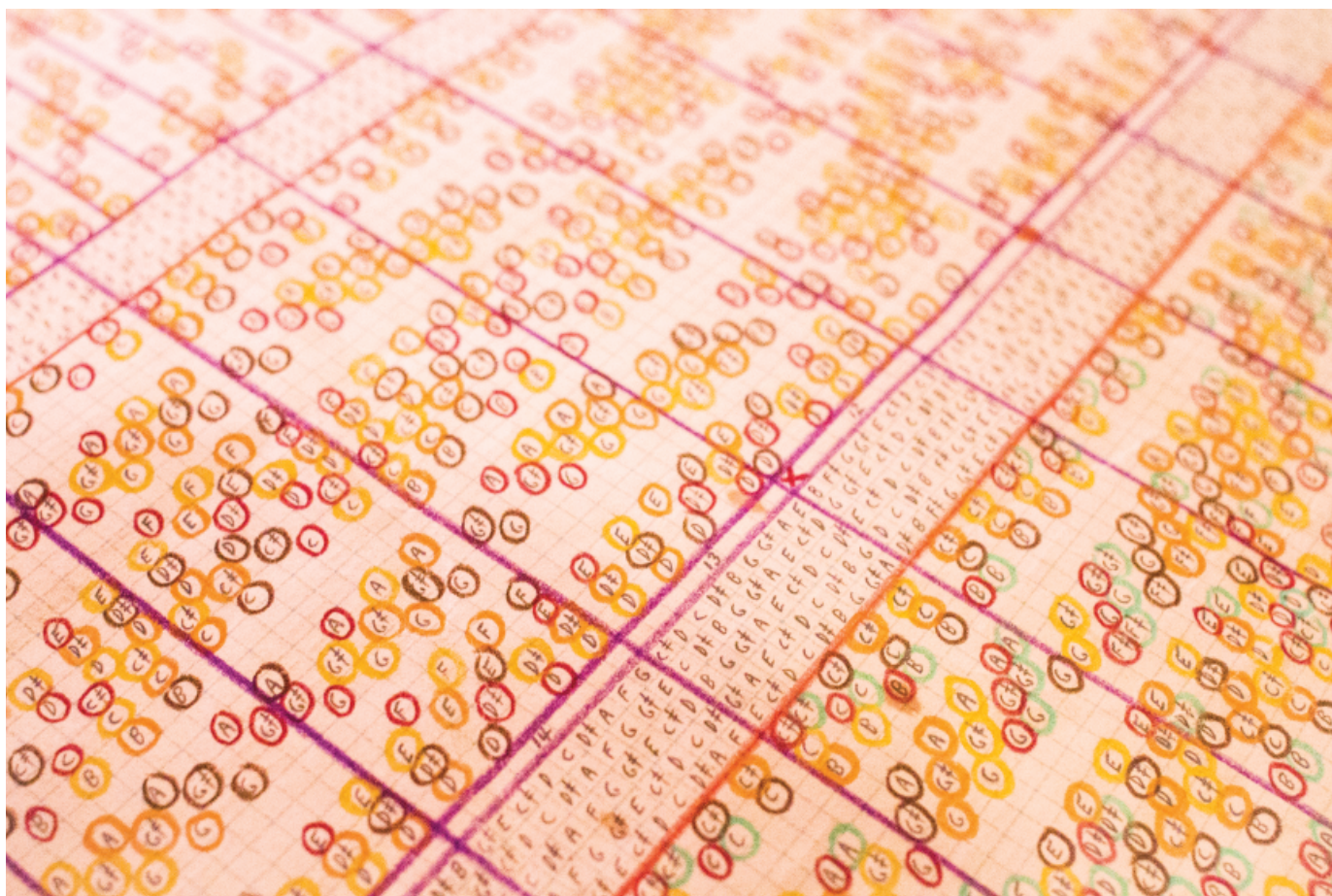
North Texas State University Jazz cowboy boots worn by Breeden during the One O'Clock Lab Band's trip to the Soviet Union in 1976, sponsored by the US Department of State.





A bequest to the University of North Texas by the renowned big band leader Stan Kenton (1911–1979), the Stan Kenton Collection comprises the entire orchestra library of more than 2,000 manuscripts representing the work of Kenton's well-known arrangers, including Bill Holman, Pete Rugolo, Robert Graettinger and Bill Russo. The collection is supplemented by a gift from Noel Wedder, Kenton's publicist, of over 600 photographs of Kenton and his orchestra, and a collection of research materials related to Robert Graettinger, donated by his biographer Robert Morgan. *Above*: Stan Kenton publicity photo, circa 1960.



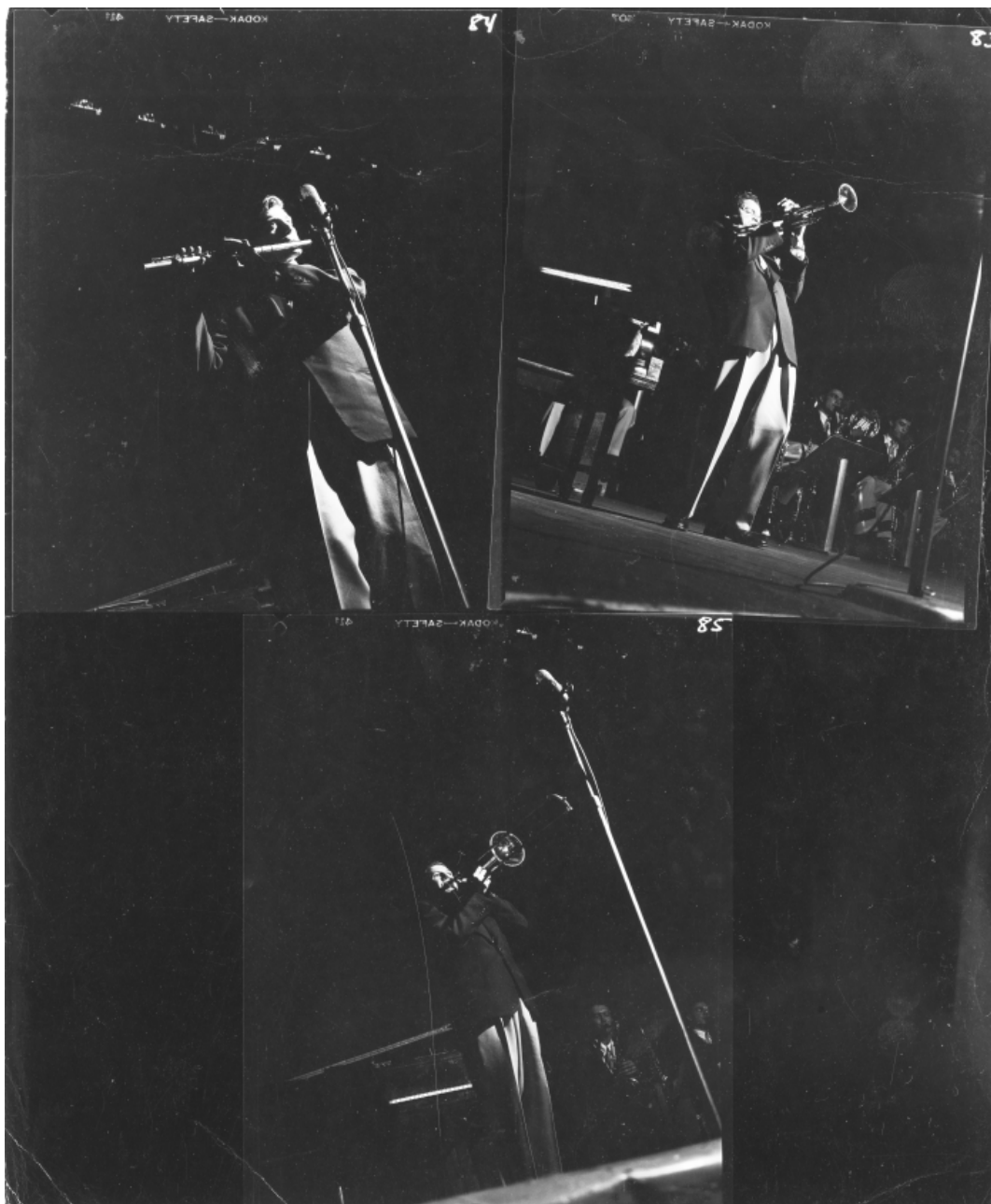


Example of Graetinger's graphic notation.



Score and parts to Kenton's signature tune "Artistry in Rhythm."





Maynard Ferguson, a member of Kenton's Innovations Orchestra band.



MEYNARD

THEME FROM Rocky
"Gonna Fly Now" Arr. J. Christensen

Tutti
opt. trinal.

A Horn + Trumpet Melody

Loose

C Solo -
(see insert)

D end Solo

E

F > 4+ time only

Conga Breaks

opt. Pedals

The Maynard Ferguson Collection contains over 750 arrangements for the great jazz trumpeter's bands from the 1950s through the early 2000s and includes the work of such arrangers as Willie Maiden, Don Rader, Slide Hampton, Denis DiBlasio and Steve Wiest, among many others. The collection also includes copies of published arrangements, as well as Thai and Indian music that Ferguson collected. Above: Ferguson's copy of the manuscript part to Bill Conti's "Gonna Fly Now," the theme from *Rocky*.





<u>Fast</u>	<u>Ballads</u>	<u>Rock</u>	<u>Swing</u>	<u>Blues</u>
1 Chicago	4 The Party's Over	23 Stella by Star		
7 After You've Gone	10 Hey there	60 Artistry		
Begin the Beguine	37 Over the Rainbow	65 Simple Life		
At-Loss	51 Bitter Sweet	71 X-mas Bites		
Hip twist	63 Rummy Valentine	78 Pretty Little Niema		
R&B	122 See what you over	99 Rock Me to Sleep		
10 Round About the Blues	You	121 In the Mood		
1 HAVE YOU MET MISS JONES	123 Lament for Sam	154 Easy Approxim		
130	125 Nude Mood	142 Pharaoh		
19 Zip + Zap	130 Michelle	144 Ole		
2 One O'clock Jump	133 Marie	183 Go East		
4 Four	140 Teach Me Tonight (Fu)			
17 Almost Like Being	152 Might As Well Be Spring			
in Love	154 Soft Winds (Fu)			
23 Hate Notes	155 Londonerry Air			
5 A train	193 Motherless Child			
1 One for Otis	100 Indian Summer			
124 L + M	at last			
126 Air Mail Special	134 Lazy Afternoon			
138 Lucky Day	303 Melancholia			
137 Oleo	170 What's New			
147 Fox Hunt	167 Everything happens to Me			
65 Simple life	160 Round About Midnight			
for the Mood	148 If I should loose You			
* Go East	137 Good bye			
* Mar 7 4	129 One + Only Love			
* New Big Blues	74 You Don't Know What Love is			
* Back in the Satellite again	58 September Moan			
* Spirit	27 Born to Be Blue			
140 Jazz Bars	11 My Foolish heart			
Overcoat Stomp	17 Her Face			
My Satellite Went Away	54 Listen Little Girl			
24 love in bed in	91 April in Paris			

186 THREE MORE FOXES

175 Got the Spirit

300 Commercial songs

205 Melancholia

Tangerine

Newport

45 Morgan Point

Simple life

Almost

Organ

Old Man

Organ

Blues

Blue Bird Land

Got the spirit

Racer

Allyson

One O'clock

121

<u>Funk</u>	<u>Latin</u>
Midnight Special	205 Mambo La Mans
200 Where's Teddy	28 B.S. M.F.
194 Foxy	29 Straight Out
184 Night Life	3 Mangos
174 Don't Go Away Mad	
169 For the Cats	
156 Paper Moon	
150 Easy Chair	
146 Stampin at the Soovy	
New Blue	
Let's Do it	
Let's Try	
110 Kraft	
70 Some Blues	
66 Don't take your love from Me	
57 Blue Birdland	
52 Whisper Not	
X 46 From the Blues	
43 And We Listen	
Parrot Street	
24 Morgan's Organ	
19 B.S.'s Back in Town	
14 Little Girl Kimbi	
67 Blues for Kupp	
140 Teach Me Tonight	
154 Soft Winds	

at last

134 Lazy Afternoon

303 Melancholia

170 What's New

167 Everything happens to Me

160 Round About Midnight

148 If I should loose You

137 Good bye

129 One + Only Love

74 You Don't Know What Love is

58 September Moan

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Newport

45 Morgan Point

Simple life

Almost

Organ

Old Man

Organ

Blues

Blue Bird Land

Got the spirit

Racer

Allyson

One O'clock

121

19 Train ✓

Morgan ✓

Old Man ✓

Danny Boy ✓

Got the spirit ✓

Lazy Afternoon ✓

Fox Hunt ✓

Maria ✓

Parrot Street ✓

Almost Like Being ✓

Fast

One O'clock ✓

Chicago ✓

One for Otis ✓

Melancholia ✓

Ole ✓

185 X Stream

* Fast

An impromptu directory of tunes in the Maynard Ferguson Collection found on the back of a part to an obscure tune, "Kepler."



Assembled by Houston attorney and Ellington enthusiast Rhodes Baker, the Duke Ellington Collection consists of over 1,000 Ellington recordings. Among these are 88 reel-to-reel tapes of rare performances by the Duke Ellington Orchestra, including radio, television and live appearances in the United States and abroad. Many of these tapes are the only existing recordings of these performances. More than 800 commercially-released recordings of the Ellington orchestra or of sidemen associated with him, as well as Baker's supporting documentation and research notes, are also included in the collection. The collection is complemented by the Dennis Askey Collection, which contains, among other items, various Ellington discographies as well as VHS and Beta tapes, CDs and film reels of Ellington performances, and by the Duke Ellington Score Collection of music manuscripts and dye-line copies of music by Ellington, Johnny Hodges, Lou Carter and Paul Gonsalves, acquired in 2015. *Above:* busts of Ellington and Stan Kenton.





Reel box and rare Parlophone 78-rpm recording of "Old Man Blues."



Duke Ellington

Get it OVER

STAND-BY. BLUES

By Johnny Hodges

STASH THAT TRASH

BY "CAT" ANDERSON

11

Autograph manuscripts of Ellington's "Get It Over," with "Stand By Blues" by Johnny Hodges and William "Cat" Anderson's "Stash That Trash."





The Gene Puerling Collection consists of about fifty boxes of sound recordings, memorabilia and manuscripts of compositions and arrangements by Gene Puerling (1929–2008), donated by his widow, Helen. Puerling was an innovative arranger of vocal jazz and leader of the Hi-Lo's! and The Singers Unlimited vocal groups. *Above*: the gold record awarded to The Singers Unlimited in 1973 for their recording of “In Tune” on the Nippon Columbia label.





Assorted arrangements from the Gene Puerling Collection, including Bob Russell and Duke Ellington's "Don't Get Around Much Anymore," George and Ira Gershwin's "I Got Rhythm" and "My Little Grass Shack in Kealakekua, Hawaii," by Johnny Noble, Bill Cogswell and Tommy Harrison.





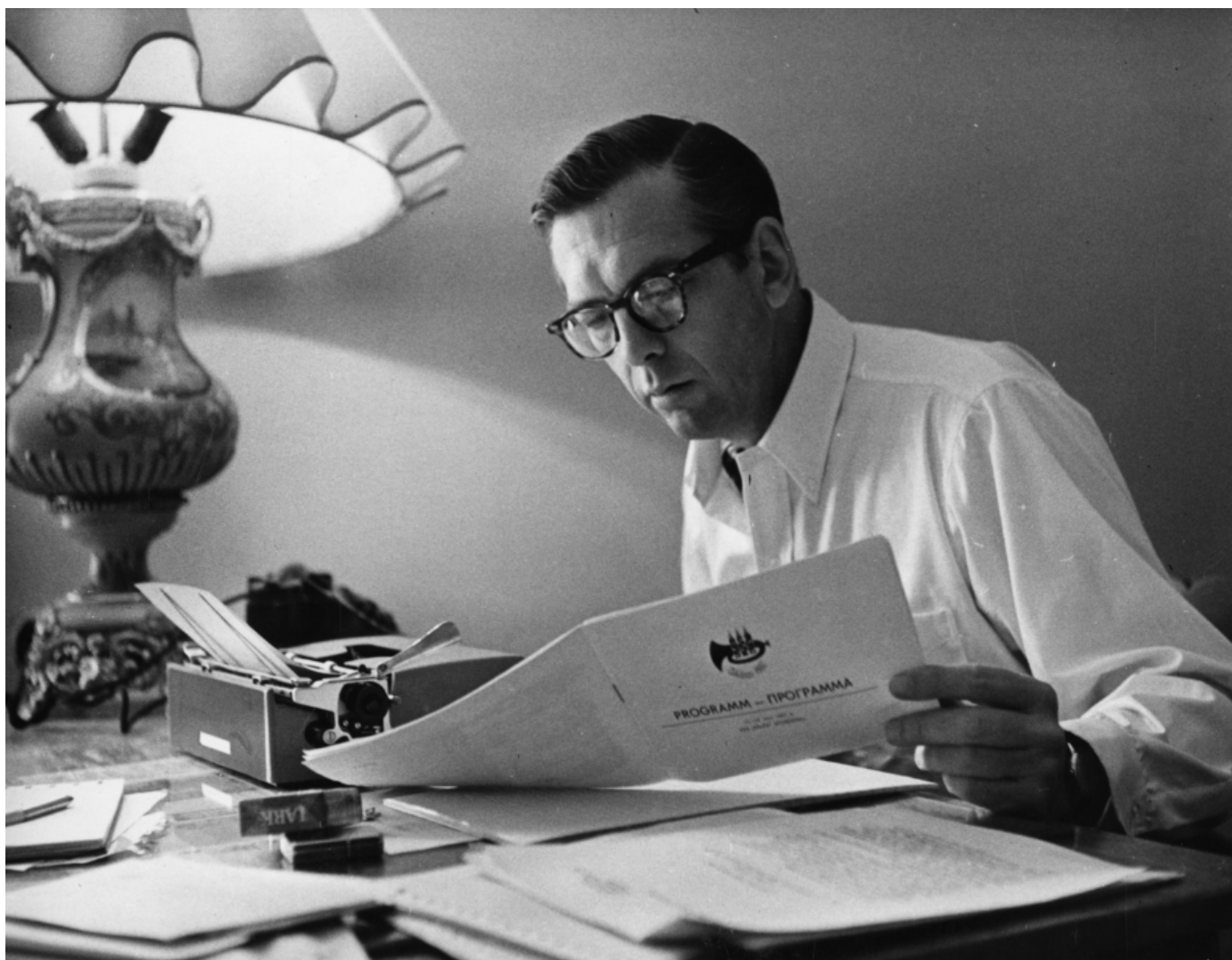
Willis Conover (1920–1996) was a jazz producer and broadcaster on the Voice of America for over forty years. He produced jazz concerts at the White House, at the Newport Jazz Festival and for movies and television. Conover is credited with keeping interest in jazz alive in the countries of Eastern Europe through his nightly broadcasts during the Cold War, when jazz and other forms of free expression were suppressed in varying degrees by most Communist governments. While Conover was less well known in the United States, even among jazz aficionados, his visits to Eastern Europe and Russia brought huge crowds and star treatment for him. A 1997 gift of the Willis Conover Jazz Preservation Foundation Inc., the Willis Conover Collection consists of over 22,000 recordings of all kinds, correspondence, memos, magazines, record catalogs, manuscripts, program notes, memorabilia, photographs, books and personal items. *Above:* Willis Conover, circa 1950. Courtesy of Glogau Studio, Washington, D.C.





Voice of America microphone cover used by Willis Conover in his radio broadcasts.





Willis Conover reading the program of the 1967 international jazz festival in Tallinn, Estonia (then part of the Soviet Union).





66 College St.,
Providence, R.I.,
July 28, 1936

Dear Mr. Conover: -

Very glad to hear that letters of mine have proved helpful in your venture, & sorry that some others have been able to respond only briefly. No objection at all to answering your questions - though I fear you may find the facts regarding "ancient & forbidden books" a bit disillusioning.

As to myself - full name HOWARD PHILLIPS LOVECRAFT - born August 20, 1890. Have never really started out to write under a pen-name, (i.e., in professional magazines. Years ago I wrote volitionally for the amateur press under a dozen or more different aliases) although some of my revisionary or "ghost writing" jobs for others virtually amount to stories of mine under other names. Don't mention this latter point in print though, for it would be rather bad professional ethics to claim virtual authorship of work done for clients. No stories in magazines other than of the weird & science group - except a feature in The Gallion a year or so ago. Bits of verse here & there at very frequent intervals. Am also active in the National Amateur Press Association (of which I'll send you details if you like), contributing criticism &c. My library contains a fair amount of standard weird fiction - which I have catalogued & am always glad to lend to responsible enthusiasts who can't get the items elsewhere - but is rather weak on actual folklore & occult reference books. I have, however, Leary's Spence's "Encyclopedia of Occultism": you could find much more occult folklore stuff in the library of H.C. Koenig, 540 E. 80th St., N.Y. City - whose wife you have probably seen in the "fan" press from time to time. He also is glad to lend any items to the right persons. His collection includes a good many reports of medieval witchcraft trials.

Now about the "terrible & forbidden books" - I am forced to say that most of them are purely imaginary. There never was any Abdul Alhazred or Necronomicon, for I invented these names myself. Robert Bloch devised the idea of Lidwig Prius & his Die Veruns Mysteries, while the Book of Eibon is an invention of Clark Ashton Smith's. The late Robert E. Howard is responsible for Friedrich von Junst & his Unausgesprochenen Kulte. So far as Albertus Magnus goes - there was such a person, but he never wrote any such thing as "Egyptian Secrets". The latter must have been merely one of the cheap occult compilations (like the 7th Book of Moses &c.) which borrow impressive-sounding names to delude the public & attract attention. The real Albertus Magnus (Albert von Bollstätt or de Boll) was an ecclesiastic & philosopher of the 13th century, whose subtle speculations & knowledge of physical science caused ignorant people to regard him as a magician

In addition to jazz, Conover had a lifelong fascination with science fiction. Pictured above is a letter to the young Conover from pioneering science-fiction author H. P. Lovecraft, explaining the origins of the *Necronomicon*.





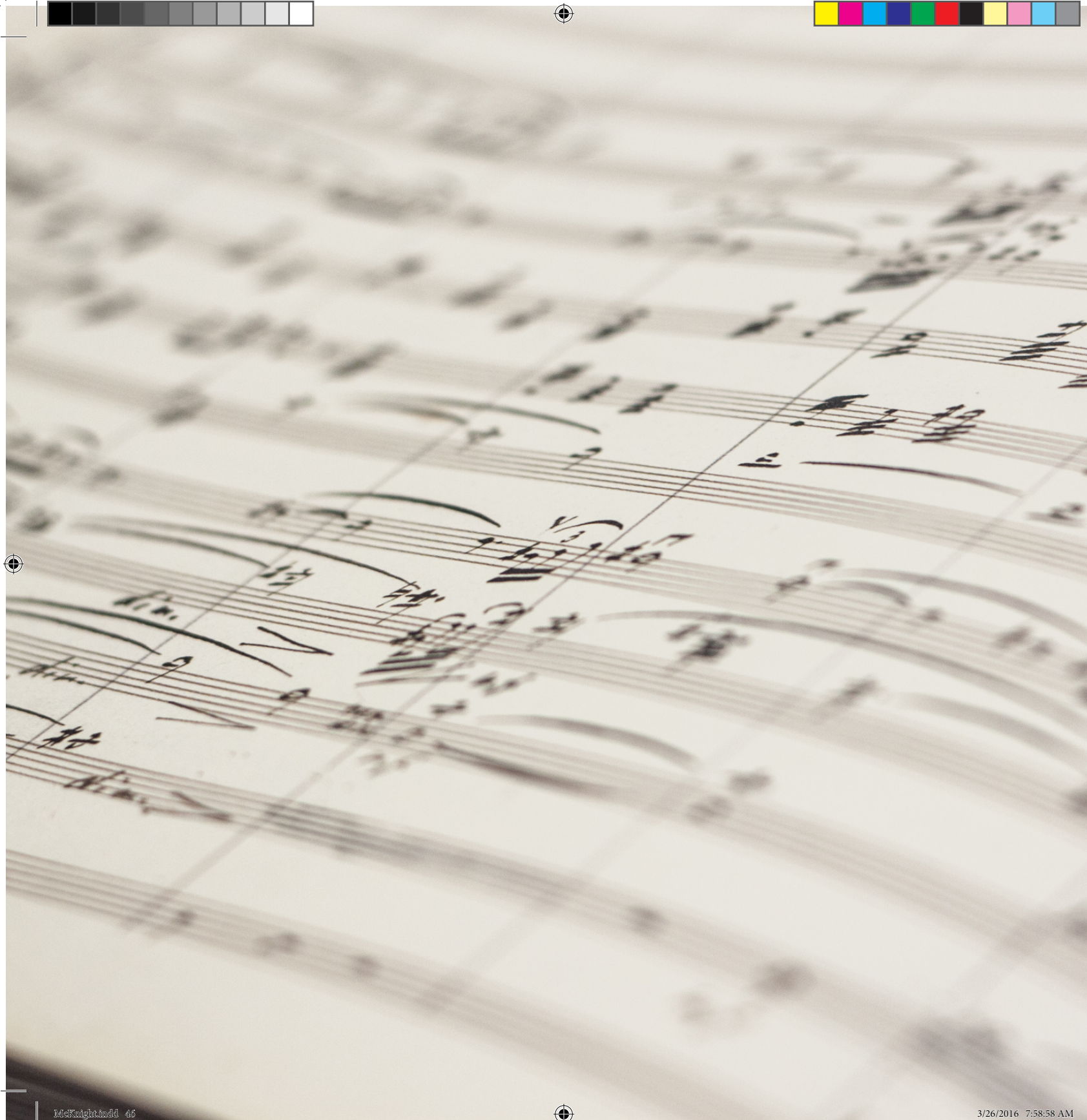
Willis Conover (*right*) with Louis Armstrong (*left*) and Mercer Ellington (*center*), late 1940s.
Photo by Norm Robbins.



Duke Ellington with President Richard Nixon, 1969.









COMPOSERS
WITH UNT
CONNECTIONS





The UNT Music Library houses the collections of several prominent composers with ties to North Texas.



Composer, conductor, pianist and pedagogue Julia Smith (1905–1989) grew up in Denton and attended North Texas State Teachers College (now UNT), where her father taught mathematics. Following her graduation in 1930 she moved to New York, where she earned a master's degree in music at New York University in 1933, followed by additional studies at the Juilliard School. She earned a Ph.D. in 1952 from NYU; her dissertation on composer Aaron Copland was published in 1955. *Above*: Julia Smith conducting the Dallas Symphony Orchestra, 1940. Courtesy of Max Photo.



ACT I
CYNTHIA PARKER
PRELUDE

Scene: a great sweep of Texas sky and
Prairie. Night about 1850
By Julia Smith 1

Largo
M.M. = 60

Piccolo
I. II. Flutes
I. II. Oboes
I. II. Clarinets
Bass
I. II. Bassoons
I. II. Horns
III. IV. Horns
I. II. Trumpets
I. II. Trombones
III. Tuba
Snare Drum
T. Dr.
Cymbals
Tom-tom
Harp
V. I.
V. II.
Viola
Cello
Bass

Copyright by Julia Smith, Feb. 1939

Smith wrote six operas. Among the scores in the Julia Smith Collection are manuscripts of her first opera, *Cynthia Parker*, which had its world premiere in Denton in 1939.





Seated: Julia Smith (left) with librettist John Rogers and Mary McCormic, director of the opera department; standing: Wilfred Bain, dean of the School of Music (left) and an unidentified man at a rehearsal of Smith's opera *The Stranger of Manzano*, circa 1946.





GLORY TO THE GREEN AND WHITE

ALMA MATER SONG

Words by

Charles Langford

Music by

JULIA SMITH

For Nine-Part Chorus of Mixed Voices (S.A.T.B.)
A CAPPELLA



This arrangement made for exclusive use by
NTSU A CAPPELLA CHOIR

Smith is best known at UNT as the composer of the university's alma mater, "Glory to the Green and White."





Composer, arranger and music educator Don Gillis (1912–1978) received his master's degree from North Texas in 1943. He became production manager for radio station WBAP in Fort Worth before moving to New York, where he served as a producer for NBC Radio during Arturo Toscanini's tenure as conductor. The Don and Barbara Gillis Collection, donated by Barbara Gillis after her husband's death in 1978, includes a complete set of tapes from the radio series *Toscanini: The Man Behind the Legend*. It also includes manuscripts and tapes of Gillis' works, an unpublished autobiography titled *And Then I Wrote*, papers, pictures and scrapbooks. Above: Arturo Toscanini (*center*) and Gillis (*right*).



89

I 400
II 415
III 300
IV 500

Ficcolo

I

Flutes
II, III

Oboes I, II

English Horn

Clarinets I, II

Bass Clarinet

Bassoons I, II

Contra-Bassoon

I, II

Horns
III, IV

I

Trumpets
II, III

Trombones I, II

Bass Trombone

Tuba

Timpani

Piano

I

Violins
II

Violas

Violoncellos

Contrabasses

SYMPHONY No 5½
"A SYMPHONY FOR FUN"

Don Gillis

I. PERPETUAL EMOTION
II. SPIRITUAL?
III. SCHERZOFREUDIA
IV. CONCLUSION!

SCORE

Flute I-II (Piccolo)
Oboe I-II (English Horn)
Bass Clarinet I-II
Bassoon I-II
Horn I-II-III
Trumpet I-II-III
Trombone I-II-III
Tuba
Timpani
Cymbal
Tambourine
Triangle
Violin I-II
Viola
Cello
Bass

Conducted by
Arturo Toscanini
first performance
September 21, 1947

PLAYING TIME:
APPROXIMATELY 40:00

*This is the score used by Arturo Toscanini
for first Radio Performance 9/21/47*

J. J. ALSTON
225 101 24 514701

J. Dolan h.B.C.

STYLE ARRANGEMENT OF THIS PAPER COMPLETED 1939 BY JOSEPH WALTER MUSIC PUBLISHERS, NEW YORK CITY.

Perhaps Gillis' best-known composition was his Symphony No. 5½, a Symphony for Fun. Above: Original Ozalid full score of that work; includes autograph signatures of the composer and Arturo Toscanini; inscription in Toscanini's hand reads: "Conducted by Arturo Toscanini / first performance / September 21, 1947."





The eleven volumes of *Source: Music of the Avant-Garde*, a magazine published from 1967 to 1973, serve as a vivid document of contemporary art music practices during this period, including indeterminacy, chance procedures, graphic scores, electronic music and intermedia arts. Nearly all issues were edited by prominent contemporary composer and North Texas faculty member Larry Austin (b. 1930), who donated not only a complete run of issues of the magazine but also materials related to its publication, including a complete run of issues as well as unpublished materials, photographs and sound recordings. *Above*: composers John Cage (*left*) and Lejaren Hiller (*right*).





Merrill Ellis (1916–1981), founder of the electronic music program at North Texas, came to the university in 1962 as director of the Electronic Music Center and also taught music composition and theory. He persuaded Robert Moog, inventor of the synthesizer, to design and build another example of the instrument (the second one ever made) for him and his students. Today's extensive computer music and intermedia program at UNT owes much to Ellis' vision and foresight. *Above:* Ellis in the electronic music studio at North Texas.





COMMISSIONED BY
ALPHA PSI CHAPTER, KAPPA KAPPA PSI AND XI CHAPTER, TAU BETA SIGMA
FOR THE WEST TEXAS STATE UNIVERSITY BAND

DILEMMAE

FOR CONCERT BAND

"... the point is to find the right balance for the relation between
order and freedom..." — Wolfgang Fortner

COMPLETE SCORE

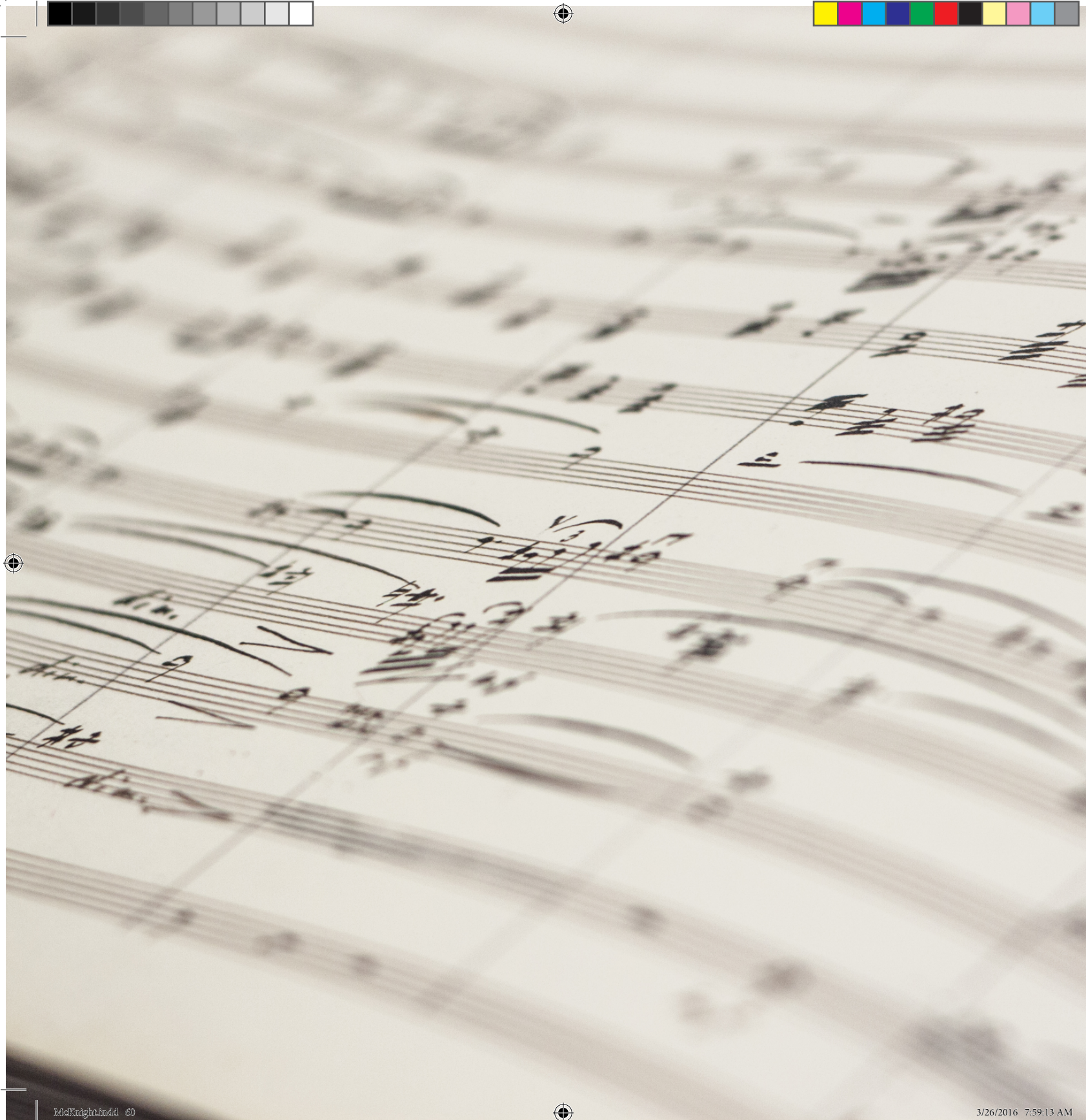
© copyright 1973 BY WILLIAM P. LATHAM

center

Composer William P. Latham (1917–2004) served on the faculty of the College of Music from 1965 until his retirement in 1984, at which time he was appointed Professor Emeritus. Throughout his extensive career, he taught both theory and composition. He received numerous awards and commissions during his lifetime, and his works are widely performed by bands and orchestras throughout the United States. The collection consists of around fifty boxes of Latham's compositions, related materials and papers; numerous items are also available in the circulating collection of the UNT Music Library. Above: autograph score of *Dilemmae* for concert band (1973).









SELECTED
COLLECTIONS
OF FORMER
UNT FACULTY





Throughout the years many College of Music faculty have left their personal libraries and collections to the Music Library. Most of these gifts have included books and scores that have greatly enriched the Music Library's circulating collections, while some faculty have also donated their personal papers, lectures, research notes, correspondence, photos, recordings and other primary-source materials. In addition to the faculty composers mentioned in the previous section, featured here are just three of the many valuable faculty collections in the Music Library.



H. B. Die incipits + subtitles
of the Canon above were written
by Hewitt!

Hieronymus Formschneider, *Trium vocum carmina*
(1538)

H. Isaac
Fides in curis magis
Cantata 20
Tunc
Hoc

Hage
Adeu regno
Cantata 27
Hage
Adeu regno

Si a deo
Cantata 36
Adeu
Si a deo

Compara
Mea fames
Cantata 39
Compara
Mea fames

H. Isaac
La Marea
Cantata 44
Tunc
Si a deo

H. Isaac
Tunc a
Cantata 76
Tunc
Benedictus

Le sangre
Jo. Gherardus
Cantata 89
Tunc
Le sangre

Compara
Ant. Brand
Cantata 90
Compara
Gaudium

Mate fames
Cantata 92
Tunc
Mea fames

de fano de fano
Cantata 94
Tunc
de fano de fano

Oratorium (sua)
Mea fames nit
Cantata 95
Oratorium
Mea fames nit

Internationally renowned musicologist and organist Helen Hewitt was professor of music from 1942 to 1969. Upon her retirement, she donated a significant collection of organ music to the Music Library. A variety of additional important materials, mostly related to musicology, came to the library at the time of her death. Among these are numerous microfilms of Renaissance manuscripts and early prints, of which Hewitt consulted the originals. Her collection also includes a page of chant manuscript from the eleventh century and correspondence from such distinguished musicologists and organists as Willi Apel and Jean Langlais. Above: portrait of Helen Hewitt in later life; Hewitt's hand-copied incipits of works contained in Hieronymus Formschneider's *Trium vocum carmina* (Nürnberg, 1538).



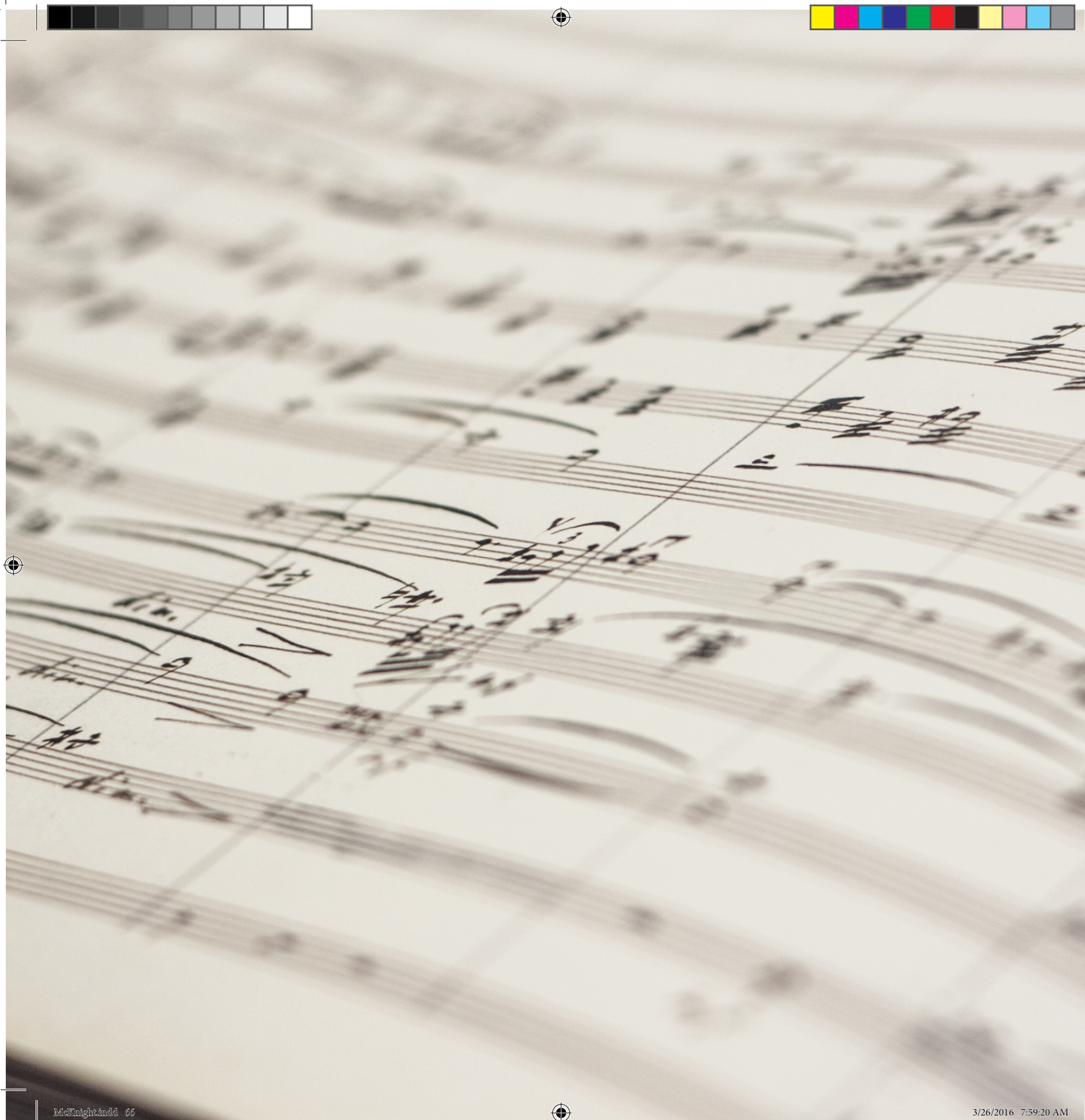
Italian-born American pianist and pedagogue Silvio Scionti (1882–1973) served on the faculty at North Texas from 1942 to 1953. Many of his students went on to have successful concert careers. Following his tenure at North Texas he taught privately for many years in the Dallas area. *Above:* a publicity photo featuring Scionti and his wife Isabel (1912–2002), also a pianist and teacher.





Internationally renowned tenor and Metropolitan Opera star Eugene Conley was artist-in-residence at North Texas from 1960 until 1978. The collection of more than 250 tapes includes recordings of Conley's performances (airchecks, concerts and operatic productions) and of performances by his students, along with sheet music and photos. *Above:* Conley in front of a poster featuring him in one of his Met roles.







SCHOENBERG-
NACHOD
COLLECTION

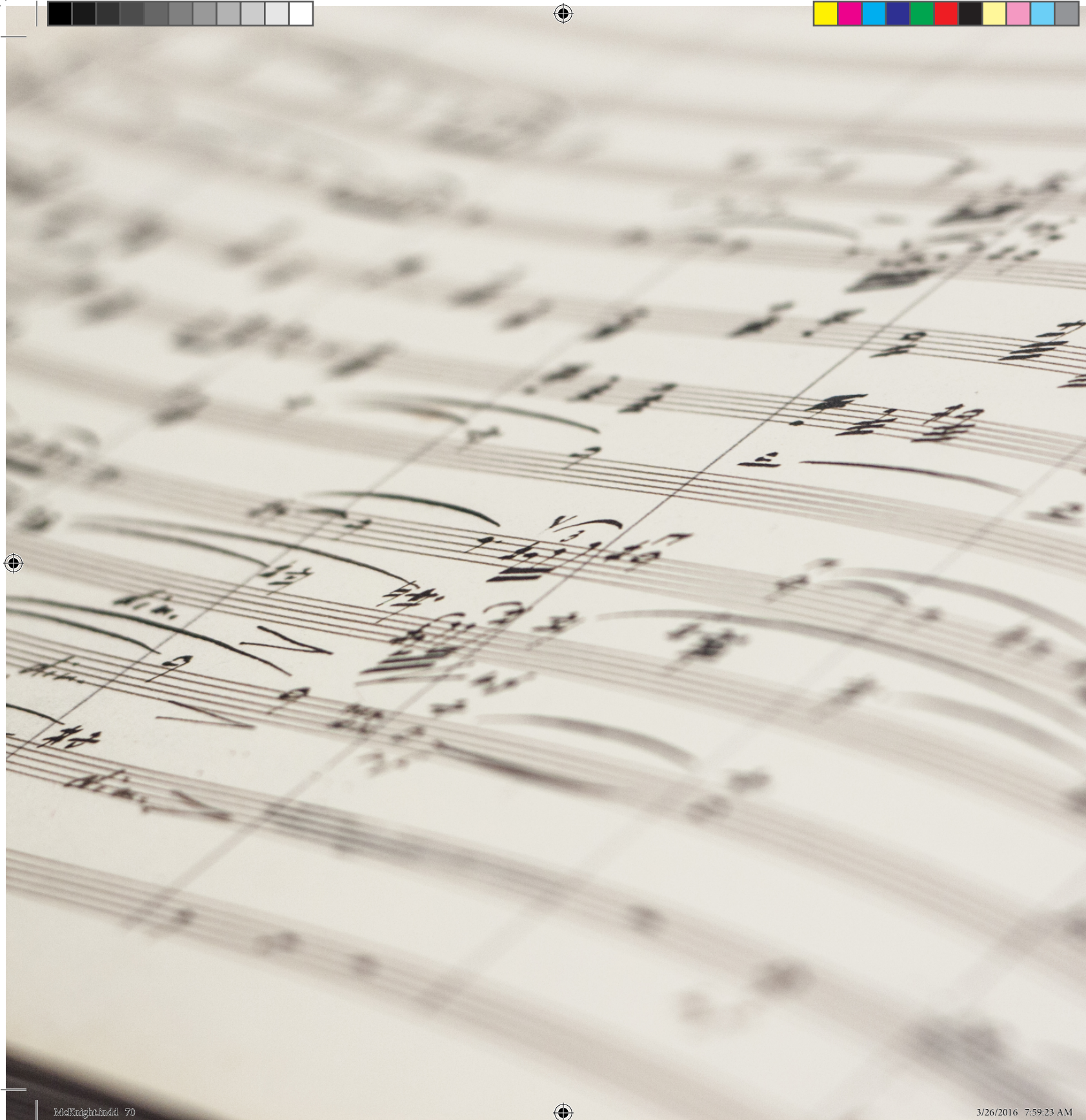


The Schoenberg-Nachod collection contains items which once belonged to Austrian tenor Hans Nachod (1883–1965), for whom his cousin, famed serial composer Arnold Schoenberg (1874–1951), created the role of Waldemar in the cantata Gurre-Lieder. The collection includes many letters from Schoenberg to Nachod, a few from Nachod to Schoenberg and a number of music manuscripts in Schoenberg’s hand, among which are early songs and arrangements. The collection is augmented by materials in the Bogen-Schönberg Collection, a gift of poet and artist Nancy Bogen and her husband Arnold Greissle-Schönberg, grandson of the composer: that collection contains a broad array of documents related to the Schönberg, Greissle and Bogen families. Complementing these collections are the materials relating to The Lark Ascending, a society based in New York and founded by Nancy Bogen “to celebrate high culture in its latter days.” Between 1998 and 2008, the society presented three or four annual concerts of music, poetry and theatrical performances.



Full score, first edition, of Schoenberg's *Gurre-Lieder*, inscribed by the composer, along with assorted letters and music manuscripts from the Schoenberg-Nachod Collection.







REINHARD
OPPEL
COLLECTION





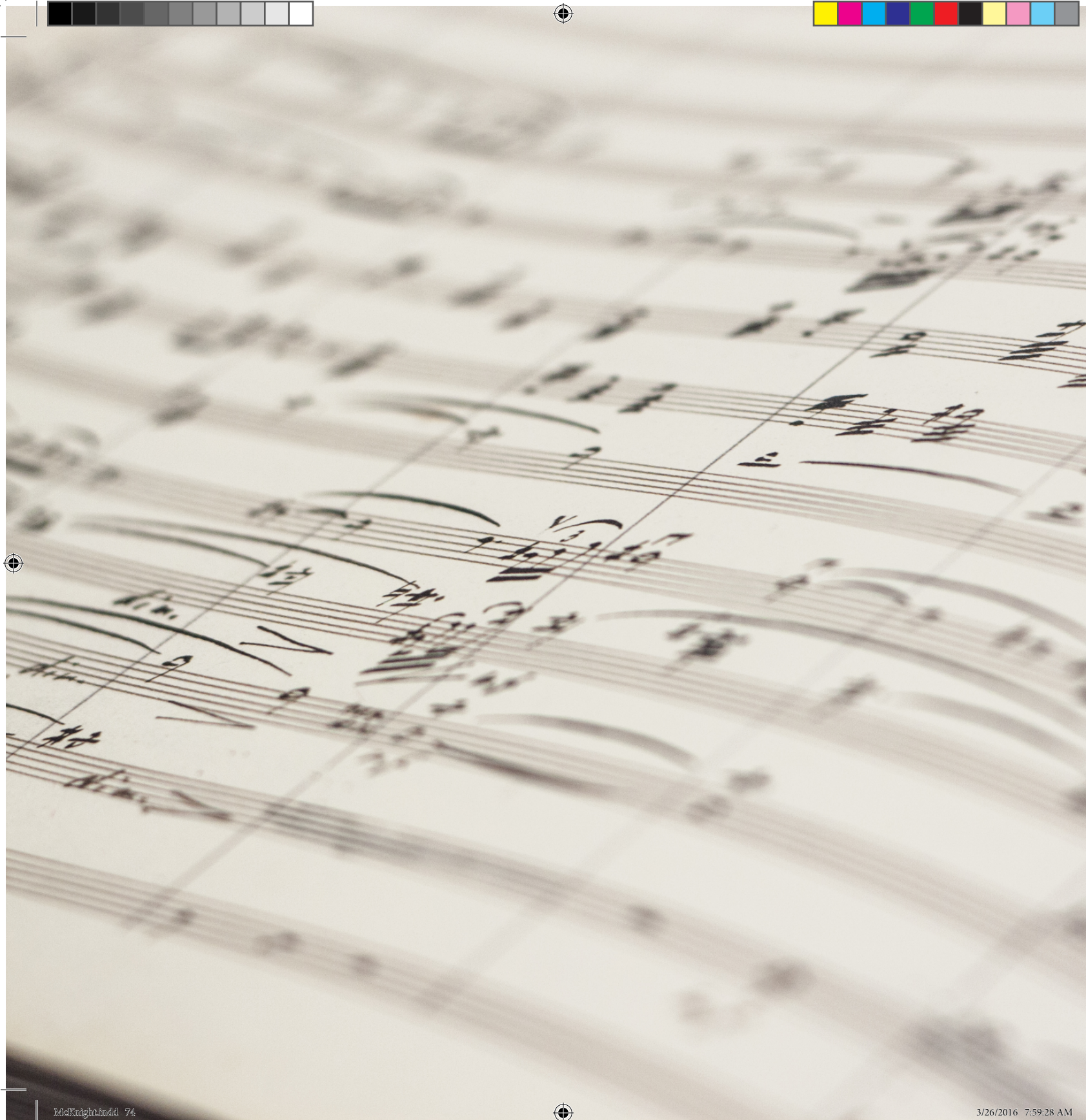
German music theorist and composer Reinhard Oppel (1878–1941) was a student and friend of famed Austrian music theorist Heinrich Schenker. The collection contains approximately 40 boxes of materials related to Oppel's life and work, including a letter from composer Franz Liszt, other correspondence, autograph scores, music analyses and published scores and books.



Ihrer gütigen Impromptuos,
das so vortreflich angeordnet
Quartett in D moll, welches ich
so freundlich und mir zu erhalten,
habe ich erst bei meiner Rückkehr
in Bayreuth in Ihren Tagen erhalten,
und bitte Sie daher die Verspätung
meiner anerkennenden Danken, bestens
entschuldigen zu wollen. Das Lesen
Ihres Briefes hat mir viel Freude
gewährt - und noch mehr Versprüche

Autograph score of Richard Oppel's "Menuett" for piano. The score is written on aged paper and includes the title "Menuett." and the composer's name "Richard Oppel 1891". The music is in 4/4 time and features dynamic markings such as "cresc." and "dim.". The score is written in a single system with multiple staves. The manuscript is signed "Richard Oppel 1891" in the top right corner. There is a small stamp at the bottom left of the page.

Letter from Franz Liszt and an autograph score of Oppel's "Menuett" for piano.





ALLEN AND
MADELEINE
FORTE
COLLECTION





The Forte Collection consists of about 30 boxes of writings, sketches, analyses, correspondence and other personal papers, along with some photos and videocassettes from the career of Yale University music theorist Allen Forte (1926–2014). Also present are sound and video recordings of from his wife, Madeleine, as well as Allen Forte’s doctoral cap, gown and hood for the honorary doctorate he received from Eastman School of Music in 1978.



Dear Allen,

I appreciate very much your kind message of congratulations, for which I thank you very much.

Best regards from us both to you both

Elliott

It's good to get some clarity in a fog.

*I liked your success!
Especially Bostok very much!*

David was accepted by Yale!

Postcard to Allen Forte from composer Elliott Carter.





HARVARD UNIVERSITY · DEPARTMENT OF MUSIC

MUSIC BUILDING

CAMBRIDGE, MASSACHUSETTS 02138

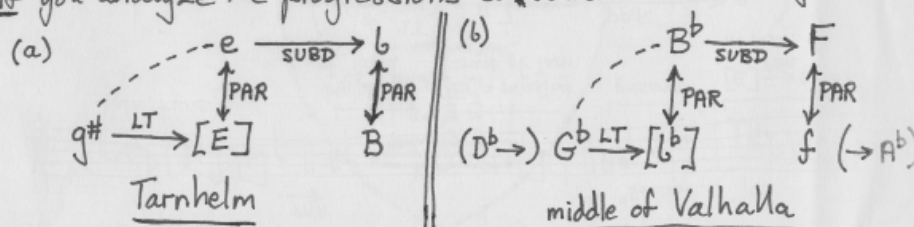
Tel.: 617-495-2791

i/27/87

Dear Allen,

What a lovely note! I would have been delighted had you reviewed the book, but I understand perfectly your preference not to. Yes, the physical lay out is super. Yale certainly makes a book look like a book.

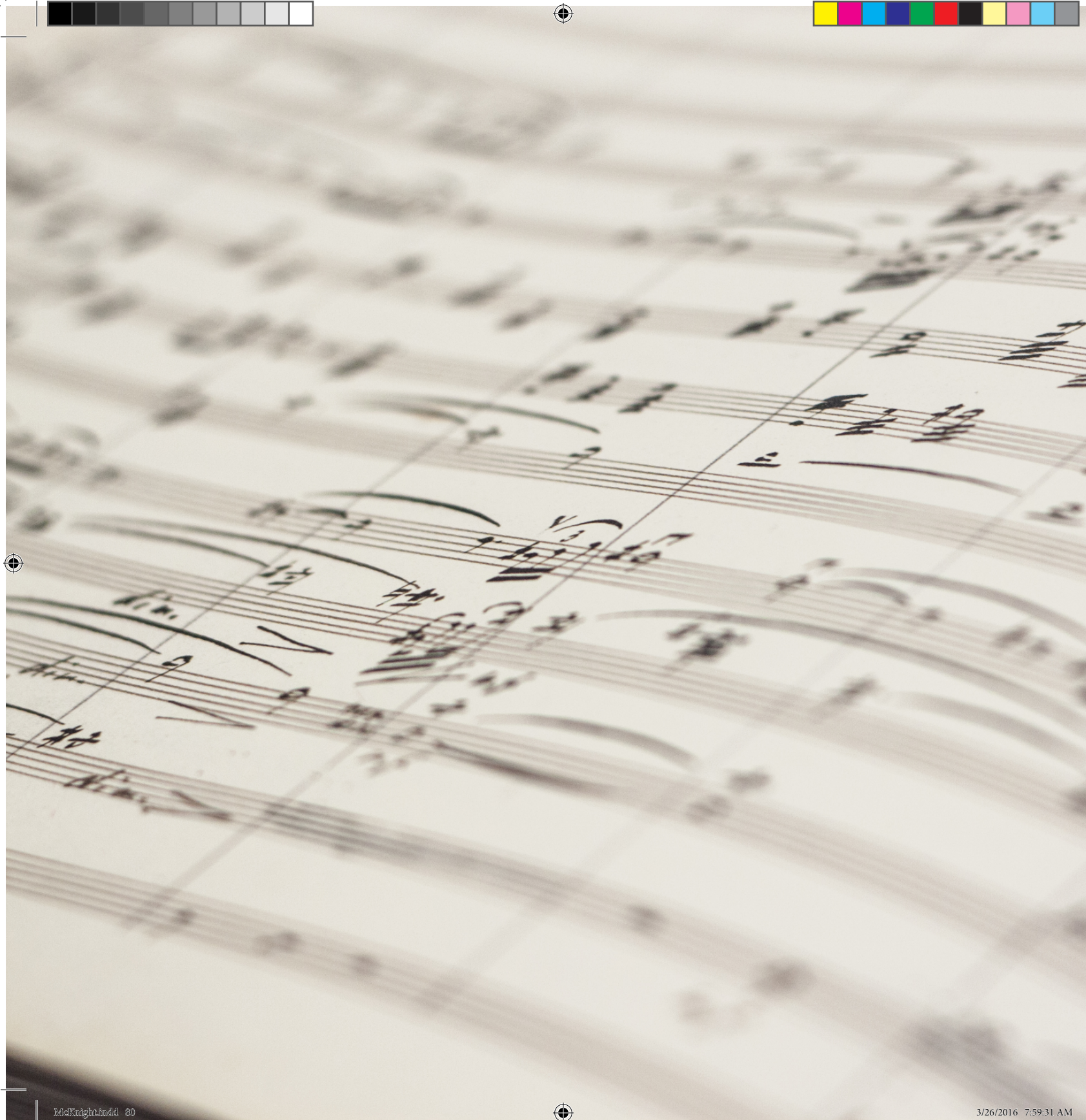
No doubt your eagle eye has already spotted the mess I made of figure 8.2 (p. 179). These things aren't even "networks" or "graphs" by my later definition! And they don't really get to the functional analogy between Tarnhelm and the middle of Valhalla. The analogy is actually what I later call an "isography" if you analyze the progressions so (better version of fig. 8.2):



I'm convinced that this relationship is what generates the wonderful transformation of Valhalla-tune via Tarnhelm-harmony in *Walk II, 2*, where Wotan sings "So nimm' mein' Segen, Niebelungs Sohn!":

Letter from theorist David Lewin to Forte.







GEORGE BRAGG
BOY CHOIR
COLLECTION



George Bragg (1926–2007), founder and first director of the Texas Boys' Choir, donated his personal music library to UNT, his alma mater. Comprising materials from the Denton Civic Boy Choir and the Texas Boys' Choir, the collection contains photographs, recordings, slides, scrapbooks and ephemera, including the two Grammy awards and several costumes worn by Texas Boys' Choir members over the years.



Gregg Smith (*left*), George Bragg (*center*) and Igor Stravinsky (*right*) collaborating on a recording of Stravinsky's melodrama *Persephone* (1966).

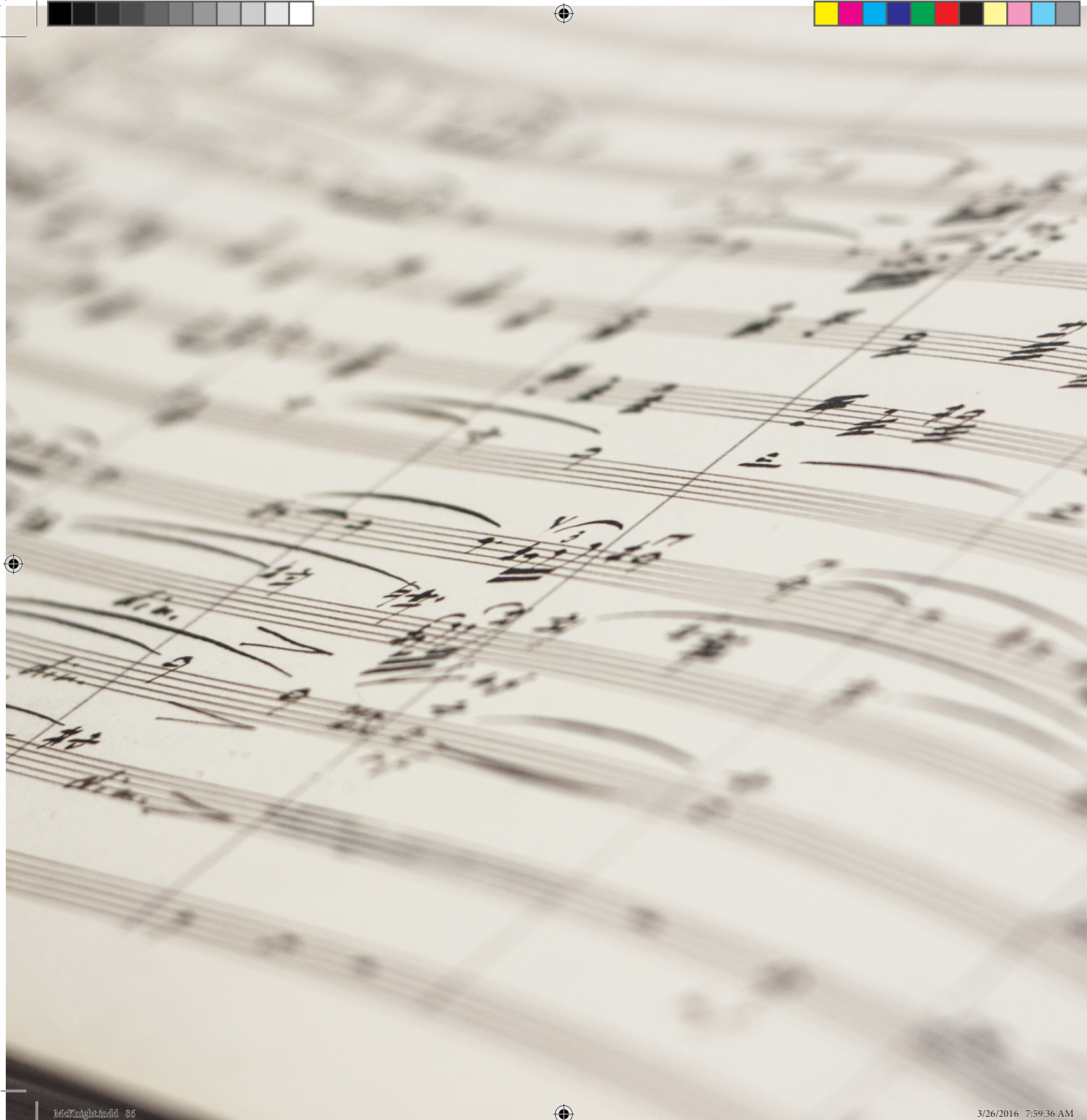




Costume and choir robe worn by Texas Boys' Choir members.









JOE M. MORRIS
PIANO ROLL
COLLECTION





Received in 2013 as a bequest by Dallas accountant and avid collector Joe M. Morris, the gift included a large collection of historic sound recordings and equipment, including some 5,500 piano rolls (many of well-known performers playing their own works), and a large number of wax cylinders, Edison discs, and 78 rpm recordings, in addition to more recent formats. The Music Library also received as part of the bequest a Victor Orthophonic credenza, Edison Diamond Disc phonograph, Edison Amberola cylinder player and a Victor Type 6 phonograph with horn, as well as a Knabe Model B grand piano with Ampico B reproducer and a Steinway Model A grand piano. This generous gift has greatly enhanced and complemented the library's existing holdings of historical sound recordings in the Ozier Sound Recording Archive and has provided educational opportunities in the areas of American musical and cultural history, the history of sound recordings, piano technology, jazz, popular music and performance practice.



Knabe Model B grand piano with Ampico B reproducer.

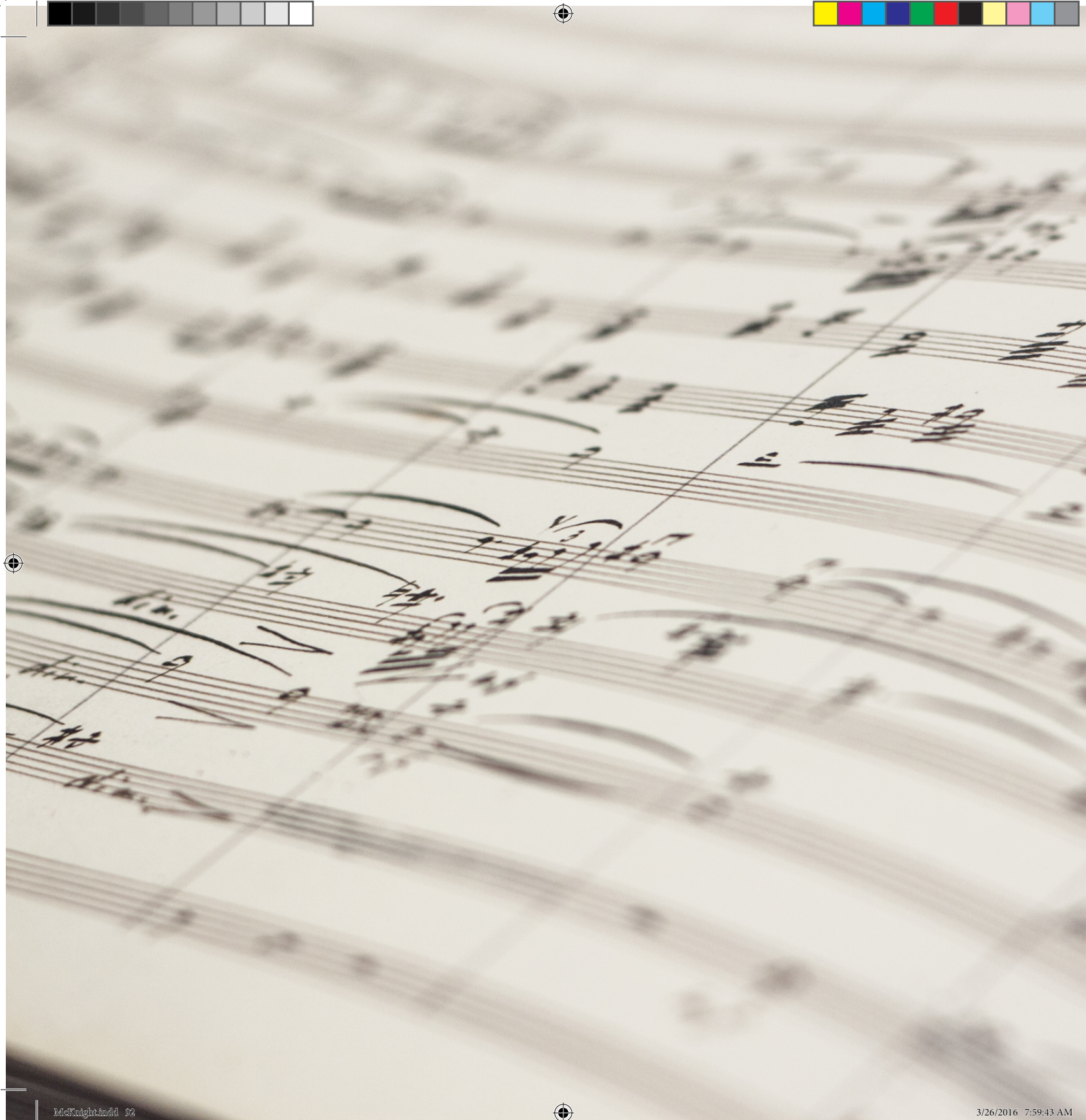


The dog Nipper was for many years the iconic mascot and logo for the Victor Talking Machine Company (Type G pictured above, circa 1911), His Master's Voice and then RCA Victor, among other audio recording brands.





Selection of Ampico piano rolls from the Joe M. Morris Collection.





FLOY CASE COLLECTION

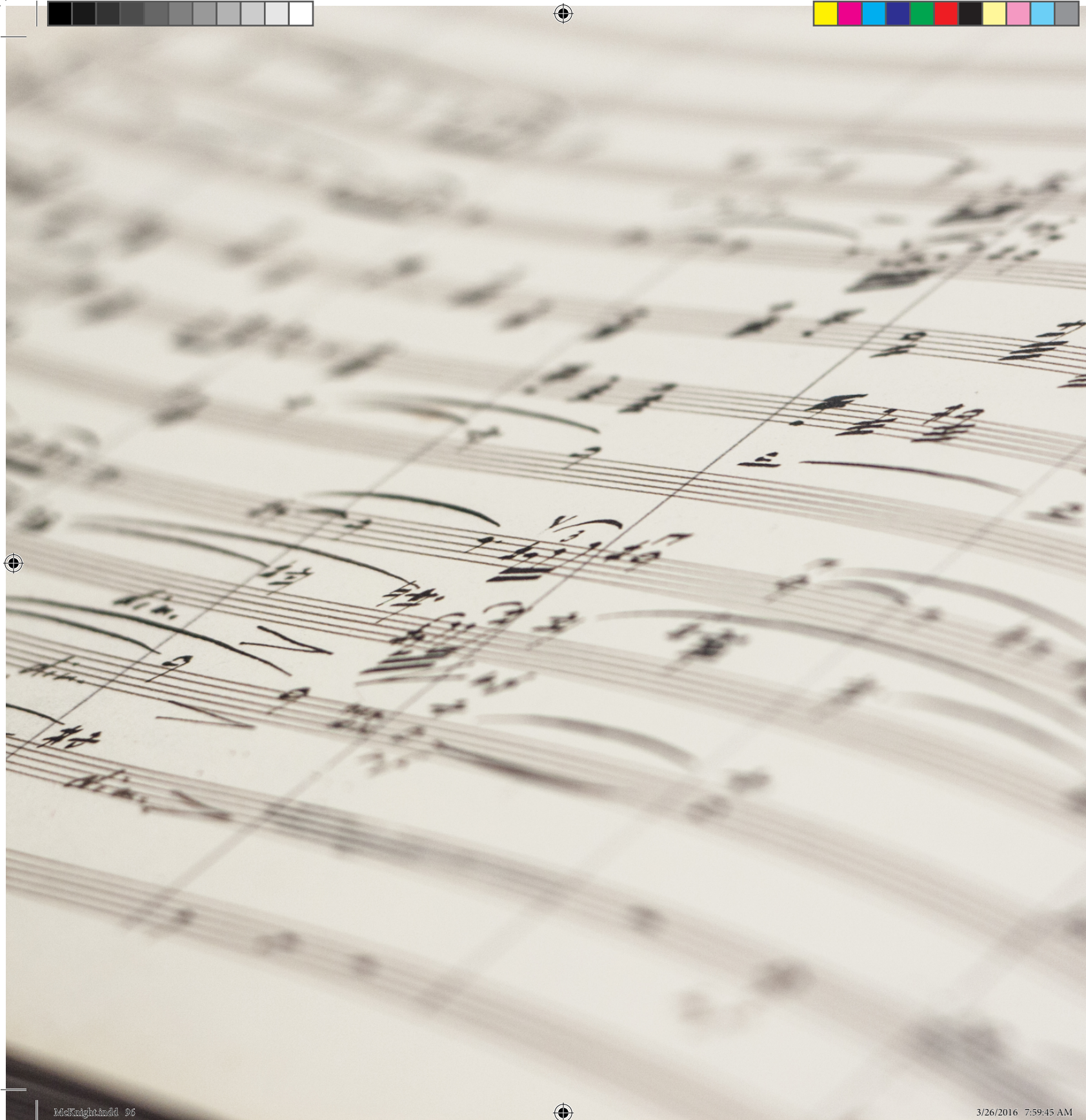


A native of Bowie, Texas, Floy Case (1911–1988) established herself during the 1930s and 1940s as a pioneer among country-music journalists, writing and editing for the Mountain Broadcast and Prairie Recorder among other publications. Along the way, she gained the acquaintance of many country-music performers of the time, of both regional and national prominence, encouraging the careers of such future superstars as Ernest Tubb. Her collection includes photos, letters, journals, newspaper articles and original music, together with numerous items relating to the Red River Jamboree, a Saturday night country music program broadcast by KFTV in Paris, Texas, where her family often performed.





From left to right: Dot Poteet, guitar; Bill Case, fiddle; Floy Case, accordion; her husband, J. C. Case, mandolin.





RADIO STATION
LIBRARIES
AND SONG
COLLECTIONS



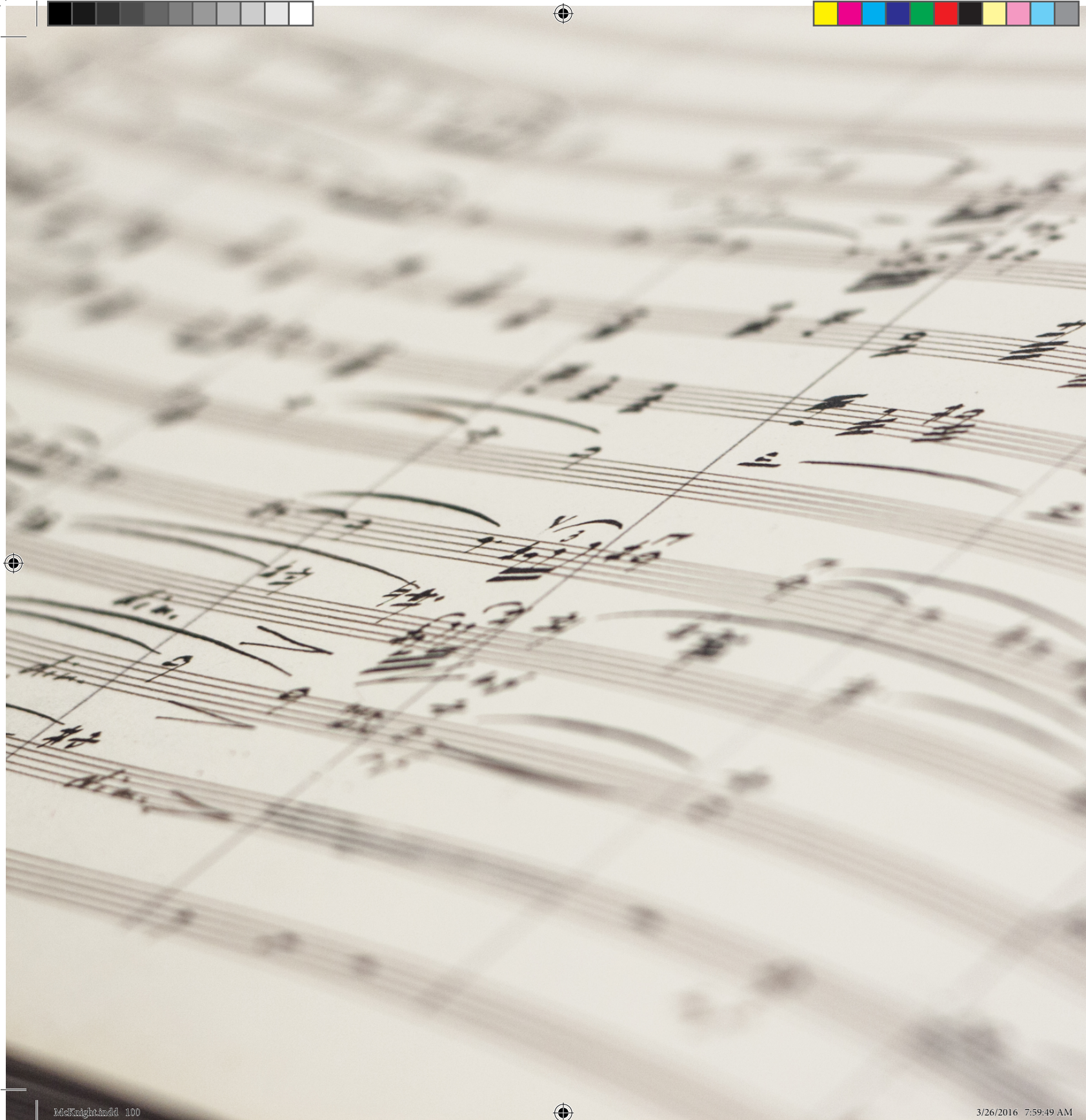


This collection consists of tens of thousands of published ensemble arrangements and sheet music for popular songs from roughly 1890 through the 1950s, from pioneering local radio stations WFAA (Dallas) and WBAP (Fort Worth). The stations accumulated the materials during the decades in which those they employed live radio orchestras; the collections are a major resource for performance and the study of local and national broadcasting history. Don Gillis, whose collection is also featured in this book, assisted in the acquisition of the WBAP collection.

The popular song collection is comprised primarily of sheet music from the late-nineteenth-century “Tin Pan Alley” era to the mid-to-late twentieth centuries. These materials, many of them acquired through small donations of Denton-area residents, are of interest for the study of the development of the American Songbook and canon of “standard” jazz tunes, propaganda from the two world wars and Great Depression, the status of immigrant and ethnic groups and other topics. Many titles are quite rare, and in many cases, the collection includes obscure works even of well-known composers and lyricists.



Just a few of the thousands of pieces of sheet music in the Music Library's popular song collection.





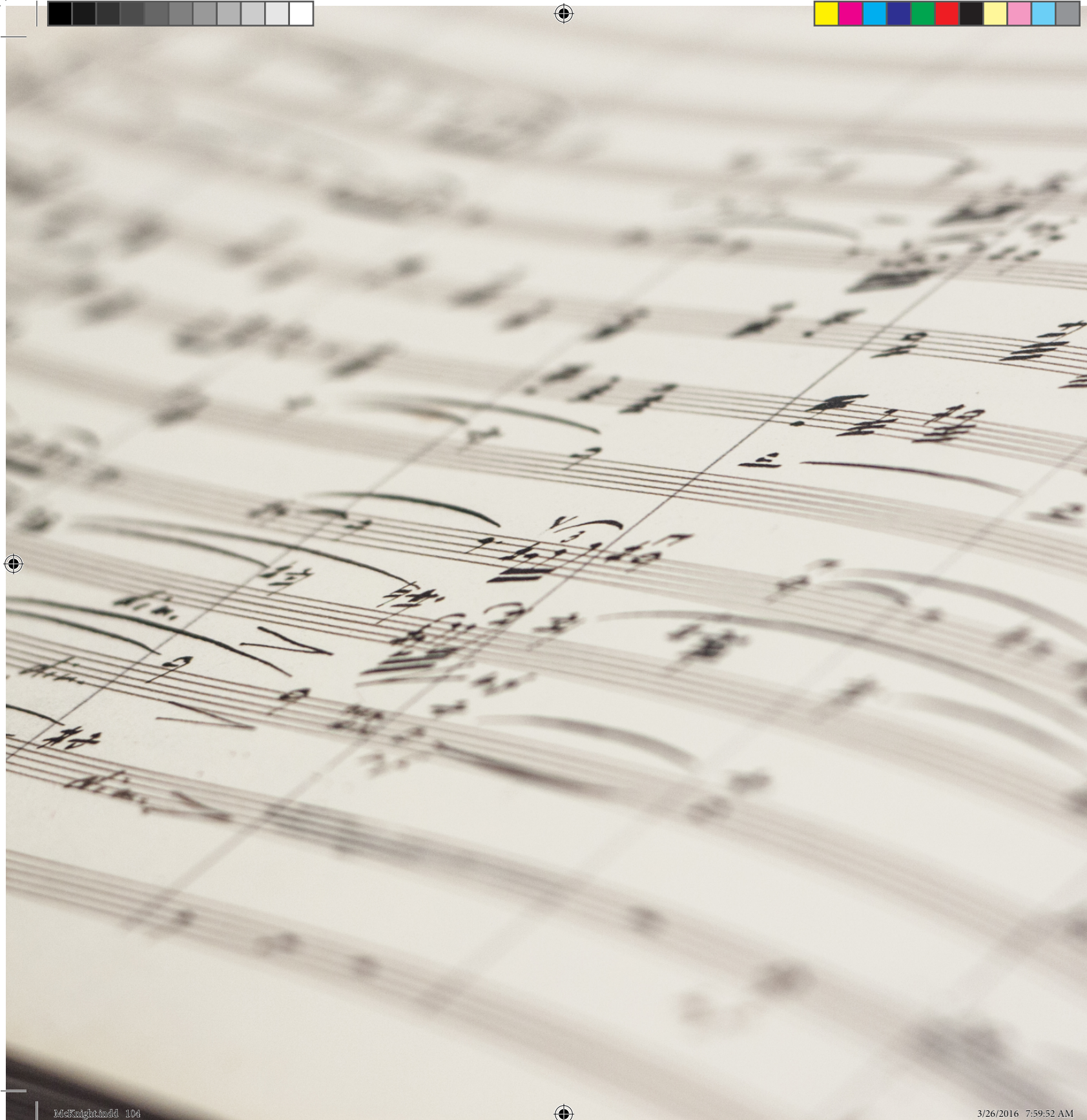
OZIER SOUND
RECORDING
ARCHIVE



Acquired as a gift from ardent record collector Whit Ozier in the mid-1980s, this collection of LP and 78-rpm analog discs forms the core of what is now the Music Library's Ozier Sound Recording Archive. Currently approaching a million recordings in volume, the archive has expanded greatly throughout the years by donations large and small, principally through the efforts of Music Librarian Emeritus Morris Martin, who had the vision and foresight to understand the importance of preserving and maintaining these important artifacts for posterity. The collection contains all historical formats in virtually every recorded music genre, along with vintage playback equipment, from Edison cylinder players to Victrolas, many of them in working order.



Selection of cylinders and 78-rpm recordings from the Ozier Sound Recording Archive.





BERT HILE
DISCO
COLLECTION





With approximately three thousand recordings, the Bert Hile Disco Collection is one of the largest collections of disco music in a U.S. academic library. It was donated by former Dallas resident Bert Hile, a DJ at some of Dallas' most popular clubs during the late 1970s and early 1980s, the height of the disco craze. He received hundreds of promotional copies of LP singles and albums from record companies and offered them to UNT Music Librarian Morris Martin, who would often meet Hile in club parking lots at night during music breaks to transfer boxes of vinyl from one car to another—transactions that were certain to raise suspicions, as Martin recalled later. The Hile collection has been augmented by a similar collection received from Nick Agalou.



Iconic 12-inch disco single “Erotic Soul” by the Larry Page Orchestra.



