

VERNE REYNOLDS COLLECTION

2002 accession

RUTH T. WATANABE SPECIAL COLLECTIONS

SIBLEY MUSIC LIBRARY

EASTMAN SCHOOL OF MUSIC

UNIVERSITY OF ROCHESTER

Processed by Jeffrey Meyer, fall 2003;
Revisions by David Peter Coppen, fall 2020



Verne Reynolds with unidentified student. Photograph from ESPA 34-41 (photo 2) (8x10).

TABLE OF CONTENTS

Description of Collection	4
Description of Series	7

INVENTORY

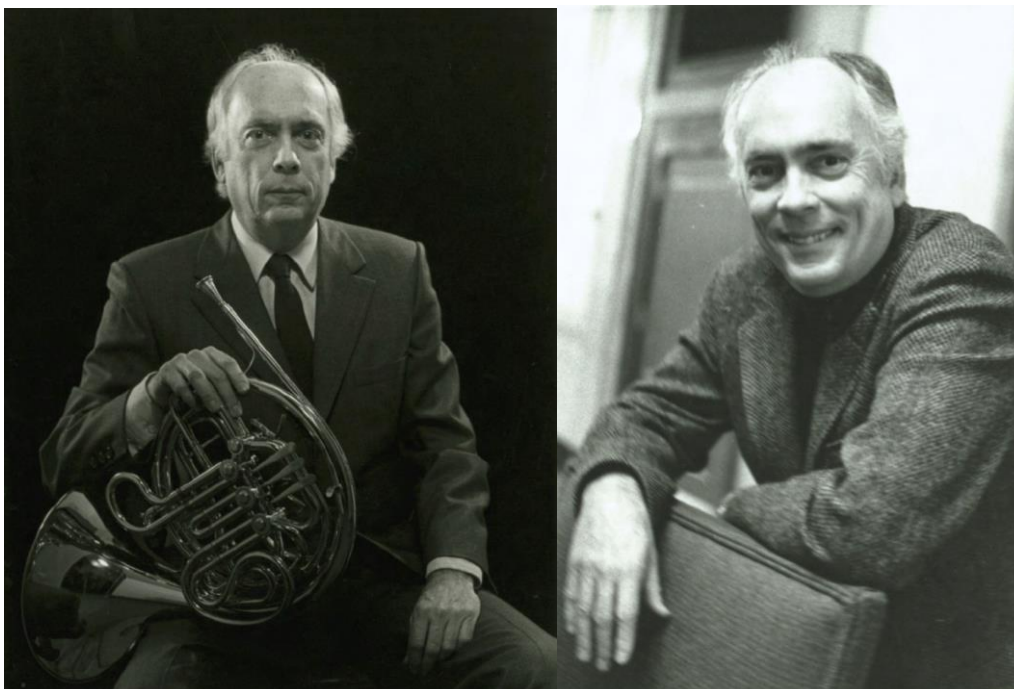
Series 1: Original Works, Arrangements, and Transcriptions	8
Series 2: Papers: Performing and Academic Life	21
Series 3: Sound Recordings	24
Series 4: Oversized Materials	27

DESCRIPTION OF COLLECTION

Shelf location: C3B 4,5

Physical extent: 6 linear feet

Biographical sketch



(Left) Photograph by Louis Ouzer, from Verne Reynolds Collection (2002), Box 8, Folder 2, Sleeve 7; see also ESPA 34-36 (8x10); (Right) Photograph from Verne Reynolds Collection (2002), Box 8, Folder 1, Sleeve 1; see also ESPA 6-48 (5x7).

Born on July 18, 1926, in Lyons, Kansas, Verne Reynolds began his musical studies on the piano at age eight and on the horn at age 13. After finishing high school he enlisted in the US Navy for service during World War II. Following his discharge in 1946, Mr. Reynolds enrolled in the Cincinnati Conservatory of Music, where he studied composition. He was a member of the Cincinnati Symphony for three years (1947-50) and also taught in the Conservatory for one year (1949-50). He received his bachelor's degree in 1950 and went on to earn a master's degree at the University of Wisconsin-Madison in 1951. He taught at the University of Wisconsin-Madison for three years (1950-53). Thereafter, he travelled to England on a Fulbright fellowship for one year's study (1953-54) at the Royal College of Music (London), where he studied under such distinguished figures as composer Herbert Howells. During his year in London, Mr. Reynolds also performed under conductors as Sir Malcolm Sargent and Sir Thomas Beecham. On his return to the United States in 1954, Mr. Reynolds was appointed to the faculty of Indiana University (Bloomington). In 1959, he was appointed to the faculty of the Eastman School of Music, where he would continue teaching until his retirement in 1995. Concurrent with his faculty appointment, Mr. Reynolds joined the Rochester Philharmonic Orchestra as principal hornist, a position he would hold until 1968.

A respected composer, Mr. Reynolds' output numbered more than 60 published works, issued by such publishers as G. Schirmer, Carl Fischer, Belwin-Mills, and Southern Music. He received commissions from chamber groups, instrumental soloists, large ensembles, and schools of music; these included the Louisville Orchestra, the Cincinnati Symphony Orchestra, the International Horn Society, Lawrence University, the Los Angeles Horn Club, Michigan State University, and trumpeter-bandleader Doc Severinsen. Significantly, the Eastman School of Music recognized him with commissions for new works in honor of the school's 50th and 75th anniversaries. Within the international French horn community, Mr. Lawrence continues to be celebrated for his technically challenging *48 Etudes* (first published in 1961 by G. Schirmer) and for his substantive textbook *The Horn Handbook* (Amadeus Press, 1996). Apart from his original works, his transcriptions of Renaissance music and Baroque music for brass quintet and for horn choir have been particularly well received. Recordings of his music have been issued on the Vox, Crystal, CRI, and Mark labels.

As a performer, Mr. Reynolds was a founding member of the Eastman Brass, a quintet comprised of Eastman School faculty members. The Eastman Brass contributed mightily to heightening the popularity of the medium of the brass quintet through its public performances and recordings. Earlier in his career, he had also performed with the American Woodwind Quintet.

Among Mr. Reynolds' numerous awards were the Rochester Alumni Citation (1973), the ASCAP Publication Award, the Los Angeles Horn Club award, and the Louisville Orchestra award (1955). His first published composition, *Theme and Variations* for brass choir, was awarded the 1950 Thor Johnson Brass Award. In 1994, he was named an Honorary Member of the International Horn Society for his contributions at the international level to the art of horn playing. Upon Mr. Reynolds' retirement from the Eastman School of Music in 1995, the University of Rochester conferred upon him the status of professor emeritus.

He died on June 28, 2011 in Rochester, New York.

Provenance

The collection was the gift of Professor Reynolds, received by the Sibley Music Library in the summer of 2002.

Scope and content note

The collection constitutes a concise body of the musical works of Professor Verne Reynolds, together with a small body of his professional papers. Mr. Reynolds' activity as a founding member of the Eastman Brass are represented in numerous publicity materials, photographs, and sound recordings. Separately, the 2011 accession of Mr. Reynolds' papers constitutes a vastly larger body of content, which in particular offers the instrumental parts for those works represented in the given collection by their scores only.

Restrictions and use

There are no restrictions on the use of the materials in this collection, save for those imposed by the U.S. Copyright Law (1976) and its revisions.

Associations

The Verne Reynolds collection is one collection among RTWSC's continually growing corpus of the professional papers of Eastman School faculty members. Significantly, Professor Reynolds was the first member of the Eastman Brass to archive his personal papers in the Sibley Music Library. For wider study of the worldwide professional activity surrounding the instruction and performance of the French horn, RTWSC holds on deposit the archive of the International Horn Society.

DESCRIPTION OF SERIES

The items in the Verne Reynolds Collection are arranged in series and sub-series as outlined below:

Series 1: Original Works, Arrangements, and Transcriptions

Sub-series A: Original works in manuscript and manuscript facsimiles

Sub-series B: Arrangements and transcriptions in manuscript and manuscript facsimiles

Sub-series C: Original works in publication

Sub-series D: Arrangements and transcription in publication

Sub-series E: Books

Series 2: Papers: Performing and Academic Life

Sub-series A: Programs

Sub-series B: Correspondence

Sub-series C: Publicity

Sub-series D: Photographs

Sub-series E: Other items, not elsewhere classified

Series 3: Sound Recordings

Sub-series A: Audio-cassettes

Sub-series B: Magnetic reels

Sub-series C: Compact discs

Series 4: Oversized materials

INVENTORY

Series 1: Original Works, Arrangements, and Transcriptions

Sub-series A: Original works in manuscript and manuscript facsimiles

Box 1

- folder 1 *48 Etudes for trumpet.*
Transcribed from the *48 Etudes for French horn.*
MS repro, bound; 48 pages of music.
At head of title page: 1971.
- folder 2 *Brass Quintet.*
Score. MS repro, bound; 23 pages of music.
“Commissioned by the Wisconsin Brass Quintet in celebration of its fifteenth anniversary”—on title page.
- folder 3 *Calls and Echoes.*
For two trumpets in C.
Score. MS repro, bound; 8 pages of music.
At end of score: 1986.
- folder 4 *Capriccio.*
For alto saxophone and piano.
MS repro score (10 pages of music) and part (3 pages of music).
“Written for Ramon Ricker”—in caption of first page of score.
In caption of first page of score: 1978.
- folder 5 *Concertare I.*
For brass quintet and percussion.
Score. MS repro; 14 pages of music.
At foot of first page of score: ©1969 Verne Reynolds.
- folder 6 *Concertare IV.*
For brass quintet and piano.
Score. MS repro, bound; 40 pages of music.
At end of score: August 1971
Performance markings in pencil throughout.
- folder 7 *Concertare V.*
For flute, oboe, clarinet, bassoon, horn, trumpet, trombone and percussion.
Score. MS repro, bound;
18 pages of music.

“Commissioned by Baylor University School of Music”—at head of first page of score.

At end of score: July, 1975.

- folder 8 *Concerto for Piano and Wind Ensemble.*
Score. MS repro, bound; 109 pages of music.
“Commissioned by the Eastman School of Music, Robert Freeman, Director, to celebrate the 75th anniversary of the school and to honor the Eastman Wind Ensemble, Frederick Fennell, Founder and Donald Hunsberger, Conductor”—on title page.
At end of score: May, 1996.
Engraving and reproduction prepared by Kenneth Richmond.
- folder 9 *Echo Variations.*
For oboe and piano.
Score. MS repro, bound; 12 pages of music.
“Commissioned by Daniel Stolper”—in caption of first page of music.
At end of score: February, 1978.
- folder 10 *Fantasy Etudes for Bassoon and Percussion.*
Score. MS repro, bound; 13 pages of music.
At end of score: 11-83.
- folder 11 *Fantasy Etudes for Trumpet and Piano.*
Score. MS repro, bound; 28 pages of music.
Trumpet part. MS repro, bound; 13 pages of music.
At end of score: January, 1979,
1. Capriccio: whimsically, with sudden contrasts. — 2. Accents: as fast as every note will sound. — 3. Calm: from a great distance, quiescent. — 4. Motion: with humor and care. — 5. Fermatas: with great dynamic contrasts. — 6. Echoes: transpicuous, precise. — 7. Calls: freely, with a sense of ancient signals. — 8. Cavatina: unhurried, vocal, nostalgic. — 9. Speed: as fast as every note will sound. — 10. Chorale: with a solemn dignity.
- Composer’s note: “The complete titles, as above, should be included on recital programs. When performing the entire work the Etudes should be played in the given order. Smaller groups may be combined in any reasonable order.”— on title page.
- folder 12 *Fantasy Etudes, Volume II for Clarinet, Percussion and Piano.*
Score. MS repro, bound; 22 pages of music.
Clarinet part. MS repro, bound; 12 pages of music.
Percussion part. MS repro, bound; 10 pages of music.

“To Kenneth Grant, friend and esteemed colleague”—on title pages of score and parts.

At end of score: 1990.

folder 13 *Fantasy Etudes, Volume V for Horn and Piano.*
Score. MS repro, bound; 27 pages of music.
Horn part. MS repro, bound; 9 pages of music.
At end of score: 1992.

folder 14 *Florilegium, Volume I.*
For piano.
Score. MS repro, bound; 21 pages of music.
“Commissioned by Barry Snyder”—on title page.
At end of score: Rochester, February 1980.

1. Toccata: dashing, brittle. — 2. Nocturne: quiet, with echoes. — 3. Campana: percussive, with a distant bell. — 4. Passacaglia: glacial calm. — 5. Motion: velocity, with humor and ease. — 6. Cavata: hazy, nostalgic. — 7. Ostinato: relentless. — 8. Patterns: patterns within patterns.

Composer’s note: “The complete titles, as above, should be included on recital programs. When performing the entire work the pieces should be played in the given order. Smaller groups may be selected in any reasonable order.”—on title page.

folder 15 *Florilegium, Volume II.*
For piano.
Score. MS repro, bound; 24 pages of music.
“Commissioned by Barry Snyder”—on title page.
At end of score: March, 1984.

1. Improvisation: whimsical, volatile. — 2. Nocturne: dreamy, Cereus, dreamy. — 3. Caprice: Mercurial. — 4. Cavata: veiled, quiescent. — 5. Toccata: vigorous with distant echoes. — 6. Motion: relaxed, fluent. — 7. Variations: metameric.

“The complete titles, as above, should be included on recital programs. When performing the entire work the pieces should be played in the given order. Smaller groups may be selected in any reasonable order.”—on title page.

folder 16 *Florilegium, Volume III.*
For piano.
Score. MS repro, bound; 12 pages of music.
Title page lacking.
At end of score: 1999.

Box 2

- folder 1 *Four Caprices.*
For clarinet and piano.
Score. MS repro; 15 pages of music.
At end of score: March, 1972.
- folder 2 *Letter to the World.*
For soprano and chimes. Text by Emily Dickinson.
Score. MS repro, bound; iii, 16 pages of music.
“Written especially for Pamela Kurau, esteemed colleague and treasured friend.”—on title page.
At end of score: January, 1995.
Prologue (pages numbered i-iii) precedes the pages of music.

Prologue: Dear Mr. Higginson — Narration: Of tolling bell. — 1. To wait an hour is long — 2. Strange that I miss you so much — 3. What would I give? — Narration: Nature _ the gentlest Mother — 4. Nature — Narration: All but Death can be adjusted — 5. Could dimly recollect a Grace — 6. I got so I could take his name — 7. Death is a supple suitor — Epilogue: This is my Letter to the World.
- folder 3 *Music for Five Trumpets.*
Score. MS repro; 12 pages of music.
At end of score: Bloomington, January 1958.
With pencilled markings throughout.
- folder 4 *Quartetto Concertante.*
For string quartet.
Score. MS repro, bound; 22 pages of music.
- folder 5 *Quintet for Piano and Winds.*
For oboe, clarinet in B-flat, horn in F, bassoon, and piano.
Score. MS repro, bound; 42 pages of music.
At end of score: 1986.

1. Toccata — 2. Cantilena — 3. Motion.
- folder 6 *Them Bones.*
For solo and four trombones.
Score. MS repro, bound; 12 pages of music.
“Written especially for John Marcellus”—on title page.
At end of score: July, 1986.
- folder 7 *Toccata.*
For piano.

- Score. MS repro, bound; 7 pages of music.
 “for Joseph Werner”—on title page.
 At end of score: February, 1979.
- folder 8 *Trio for Oboe, Horn and Piano.*
 Score. MS repro, bound; 29 pages of music.
 Accompanied by oboe part and horn part (each 7 pages of music.)
 “Commissioned by the International Horn Society and W. Peter Kurau”—on
 score title page.
 At end of score: 1990.
- folder 9 *Trio for Trumpet, Horn and Trombone.*
 Score. MS repro, bound; 8 pages of music.
 “Commissioned by the International Trombone Association”—at head of first
 page of music.
 At end of score: February, 1981.
- folder 10 *Serenade for Horn and Strings.*
 Score. MS repro, bound; 46 pages of music.
 At end of score: Rochester, March, 1966.
 With pencilled performance markings throughout.
- I. Prelude — II. Scherzo — III. Aria — IV. Intermezzo — V. Ricercar.
- folder 11 *Solus.*
 For solo trumpet in C.
 Score. MS repro, bound; 7 pages of music.
 At end of score: 1995.
- folder 12 *Sonata Concertare.*
 For horn and piano.
 Score. MS repro, bound; 20 pages of music.
 Horn part. MS repro, bound; 9 pages of music.
 At end of both score and part: 2001.
1. Dialogue — 2. Fragments — 3. Lament — 4. Caccia.
- folder 13 *Sonata for Bassoon and Piano.*
 Score. MS repro, bound; 16 pages of music.
 Accompanied by bassoon part (6 pages of music).
 At end of both score and part: 1999.
- Prologue — Elegy — Riffs and responses.
- folder 14 *Sonata for Cello and Piano.*
 Score. MS repro, bound; 29 pages of music.

Cello part. MS repro, bound; 9 pages of music.
At end of score: 1983.

I. Dialogue — II. Motion — III. Cantilena — IV. Rhapsody.

folder 15 *Sonata for Clarinet and Piano.*
Score. MS repro, bound; 25 pages of music.
Clarinet part. MS repro, bound; 6 pages of music.
“Written especially for Kenneth Grant”—at head of first page of score.
In caption of first pages of score and part: 1994.

1. Cantilena — 2. Caprice — 3. Malinconia — 4. Motion.

folder 16 *Sonata for Flute and Piano.*
Score. MS repro, bound; 43 pages of music.
Accompanied by flute part; 10 pages of music.
“for James Pellerite”—at head of first pages of both score and part.
At end of score: Rochester, February 1963.

Box 3

folder 1 *Sonata for Horn and Piano.*
Score. MS repro; 21 pages of music.
“Commissioned by NACWPI”—at head of first page of music.
At end of score: January, 1970.

folder 2 *Sonata for Piano.*
Score. MS repro, bound; 29 pages of music.
Date in caption of first page of music: 1997.
Engraving and reproduction by Kenneth Lee Richmond.

folder 3 *Sonata for Trumpet and Piano.*
Score. MS repro, bound; 26 pages of music.
Trumpet part. MS repro, bound; 7 pages of music.

folder 4 *Sonata for Viola and Piano.*
Score. MS repro, bound; 19 pages of music.
Viola part. MS repro, bound;
At end of score: 1998.

1. Diversity — II. Cavatina — III. Velocity.

- folder 5 *Sonata for Violin and Piano.*
 Score. MS repro, bound; 29 pages of music.
 Accompanied by violin part; 8 pages of music.
 “Commissioned by Walter Hendl for the celebration of the 50th anniversary
 of the Eastman School of Music, 1971-72.”—on title pages of both score
 and part.
 At end of score: Rochester, November, 1970.
- I. Dialogue — II. Malinconia — III. Variations
- folder 6 *Songs of Death and Remembrance.*
 For soprano and piano. Texts by James Joyce, Emily Dickinson, Conrad
 Aiken, and Christina Rossetti.
 Score. MS repro, bound; 12 pages of music.
 At end of score: March 2000.
- “Sleep now” (James Joyce) — “All but death” (Emily Dickinson) — “Music I
 heard with you” (Conrad Aiken) — “We don’t cry” (Emily Dickinson) —
 “Remember” (Christina Rossetti) — “Sleep now” (James Joyce).
- folder 7 *Songs of the Seasons.*
 For soprano, horn and piano.
 Score. MS repro, bound; 47 pages of music.
 “Commissioned by Pamela Kurau and Peter Kurau with generous support
 from Marvin Howe, the Geneseo Foundation, and the Jack L. Frank Fund
 of the Community Education Division of the Eastman School of
 Music.”—on title page.
 At end of score: August 1988.
- I. “Green, green, and green again” (Conrad Aiken) — II. “Velvet shoes”
 (Elinor Wylie) — III. “Dear March” (Emily Dickinson) — IV. “It will be
 Summer” (Emily Dickinson) — V. “Mellowness” (Lin Yutang).
- Sub-series B: Arrangements and transcriptions in manuscript and manuscript facsimiles*
- folder 8 *Canzonets, Madrigals, Catches and Gleees.*
 Arranged for brass quartet (two trumpets in C, horn in F, trombone).
 Score. MS repro, bound; 27 pages of music.
- Comprised of 13 selections by composers Thomas Morley, John Arnold,
 Robert Jones, Thomas Weelkes, William Hayes, and William Boyce.
- folder 9 *Capriccio, opus 81.* Composed by Felix Mendelssohn.
 Arranged for brass quintet (two trumpets in C, horn in F, trombone, tuba).
 Score. MS repro, bound; 11 pages of music.

Accompanied by four MS repro parts; each 3 pages of music.

- folder 10 *Hornsongs, Volume II.*
Transcribed for horn and piano.
Score. MS repro, bound; 21 pages of music.
- I. Du bist die Ruh' (Franz Schubert) — II. Der Hidalgo (Robert Schumann) —
III. Kling' leise, mein Lied (Franz Liszt) — Wie sollten wir Geheim Sie
halten (Richard Strauss).
- folder 11 *Hornsongs, Volume III.*
Songs by Johannes Brahms, arranged for two horns, or horn and trombone,
and piano.
Score. MS repro, bound; 23 pages of music.
1. Es rauschet das Wasser, opus 28 — 2. Der Jäger und sein Liebchen, opus
28 — 3. Weg der Liebe, opus 20 — 4. So lass' uns wandern, opus 75 — 5.
Walpurgisnacht, opus 75.
- folder 12 *Hornsongs, Volume IV.*
Selections by W. A. Mozart, arranged for three horns and piano.
Score. MS repro, bound; 27 pages of music.
At end of score: HHI August 1985.
- I. Una bella serenata, from *Così fan tutte* — II. Ah taci, ingiusto core, from
Don Giovanni — III. Soave sia il vento, from *Così fan tutte* — IV.
Introduction to Act I of *Die Zauberflöte*.
- folder 13 *Quartet No. 8, opus 110.* Composed by Dmitri Shostakovich.
Arranged for brass quartet.
Score. MS repro, bound; 24 pages of music.
Date in caption of first page of music: 1960; date at end of score: May, 1990.
- Box 4
- folder 1 *Quartet No. 12 in D-flat major, opus 133.* Composed by Dmitri Shostakovich.
Arranged for brass [? quintet].
Score. MS repro, bound; 27 pages of music.
- folder 2 *Six Centones for Brass Quintet.*
Score. MS repro, bound; each selection paginated separately.
- Centone No. I.*
I. Gloria Deo (Guillaume Dufay) — II. I love and have my love regarded
(Thomas Weelkes) — III. Come Holy Ghost (Christopher Tye) — IV.
Revecy venir du printans [sic] (Claude Le Jeune).

At foot of first page of music: ©1968 Verne Reynolds.

Centone No. II.

I. Overture (Johann Joseph Fux) — II. Aria — III. Menuet — IV. Aire la volage — V. Gigue

At foot of first page of music: ©1968 Verne Reynolds; at end of last page of music: Rochester, Dec. 1964.

Centone No. III.

I. Allegro moderato e serio (Felix Mendelssohn) — II. Allegro maestoso e vivace — III. Lento — IV. Con moto.

At foot of first page of music: ©1968 Verne Reynolds.

Centone No. IV.

1. Fantasia (William Simmes) — 2. Four Note Pavan (Alfonso Ferrabosco II) — 3. Galliard (Antony Holborne) — 4. Fantasia (John O'Keouer) — 5. In Nomine (Orlando Gibbons).

At foot of first page of music: ©1968 Verne Reynolds.

Centone No. V.

I. Canzon Gallicam (Samuel Scheidt) — II. Benedicamus Domino — III. Galliard Battaglia — IV. Wendet euch um ihr Äderlein — V. Canzon Aechiopicam.

At foot of first page of music: ©1968 Verne Reynolds.

Centone No. VI.

I. In pride of May (Thomas Weelkes) — II. O care, thou wilt dispatch me — III. Sit down and sing — IV. Death hath deprived me — V. As wanton birds.

At foot of first page of music: ©1968 Verne Reynolds.

folder 3 *Six Sonatas for Two Horns.* Composed by Johann Schenk.
Score. MS repro; 28 pages of music.

folder 4 *Sixteen Studies for French Horn.* Composed by Rodolphe Kreutzer.
Transcribed from *Forty-two Studies or Caprices for Violin.*
Score. MS repro; 22 pages of music.

folder 5 *Voluntary.* Composed by William Walond.
Transcribed for brass quintet.
Score. MS repro; 7 pages of music.

Sub-series C: Original works in publication

- folder 6 *48 Etudes for French Horn.*
New York: G. Schirmer, c1961. 53 pages.
- folder 7 *150 Intonation Exercises for Brass.*
Score.
Century City, California: Trigram Music, c1985. 27 pages.
- folder 8 *Calls.*
For two horns. Score.
New York: Carl Fischer, c1975. 7 pages.
Carl Fischer Facsimile Edition.
- folder 9 *Concertare III.*
For woodwind quintet and piano. Score.
New York: Carl Fischer, c1969. 27 pages.
At end of score: Rochester, September 1969.
Carl Fischer Facsimile Edition.
“Commissioned by the University of Wisconsin”—at head of first page of music.
- folder 10 *Elegy.*
For solo French horn.
Belwin-Mills, c1986. 3 pages.
“Written especially for Douglas Hill”—at head of first page of music.
- folder 11 *Five Duos for Alto Saxophone and Percussion.*
Belwin-Mills, c1986. 20 pages.
“Commissioned by Baylor University for David Hastings”—at head of first page of music.
- folder 12 *Hornvibes: Three Duos for Horn and Vibraphone.*
Belwin-Mills, c1986. 12 pages.
“for Leslie and Christopher Norton”—at head of first page of music.
- folder 13 *Intonation Exercises for Two Horns.*
Century City, California: Wimbledon Music, c1980. 20 pages.
- folder 14 *Partita for Horn and Piano.*
Score (26 pages of music) and part.
San Antonio: Southern Music, c1964.
“for Norman Schweikert”—at head of first page of music.
- folder 15 *Short Suite for Horn Quartet.*
Score; 12 pages of music.

North Easton, Massachusetts: Robert King; ©Verne Reynolds, 1960.

- folder 16 *Signals.*
For solo trumpet, solo tuba, five trumpets and five horns.
Score; 35 pages.
Century City, California: Trigram Music, c1993.
- folder 17 *Six Duos for Horn and Trombone.*
Newton Centre, Massachusetts: Margun Music, c1980.
Score; 10 pages of music.
“Commissioned by The International Trombone Association”—at head of first
page of music.
Facsimile edition.
- folder 18 *Suite for Brass Quintet.*
Score; 59 pages.
New York: MCA Music, c1971.
- folder 19 *Three Elegies.*
For oboe and piano.
Score (11 pages) and part (3 pages).
New York: MCA Music, c1970.
“to Daniel Stolper”—at head of first page of music.
- folder 20 *Xenoliths.*
For flute and piano, four hands.
Score; 34 pages of music. Edited by James J. Pellerite.
Bloomington, Ind.: Zalo Publications, c1979.
Facsimile edition.
“Commissioned by Bonita Boyd”—At head of first page of music.
- Sub-series D: Arrangements and transcriptions in publication*
- folder 21 *3rd Sonate by Händel.*
Transcribed for French horn and piano.
Score (11 pages) and part (4 pages).
Cincinnati, Ohio: Albert J. Andraud Wind Instrument Music Library, c1949.
- folder 22 *Adagio.* Composed by G. B. Grazoli.
For horn and piano.
Score (4 pages) and part (1 page).
San Antonio, Texas: Southern Music, c1964.

- folder 23 *Barnum and Bailey's Favorite March*. Composed by K. L. King.
 Arranged for brass quintet.
 Score; 6 pages of music.
 Oskaloosa: C. L. Barnhouse Co., c1985.
 Facsimile edition.
- folder 24 *Centone No. III*.
 Transcribed for brass quintet.
 Score; 22 pages.
 Works by Mendelssohn.
 San Antonio: Southern Music, c1970.
- folder 25 *Centone No. V*.
 Transcribed for brass quintet.
 Score (32 pages) and trumpet II part (7 pages).
 San Antonio: Southern Music, c1970. Score and trumpet II part.
- folder 26 *Centone No. VI*.
 Transcribed for brass quintet.
 Score; 15 pages.
 San Antonio: Southern Music c1970. Score only.
- folder 27 *Centone No. VII*.
 Transcribed for brass quintet.
 Score and parts.
 San Antonio: Southern Music, c1971.
- folder 28 *Centone No. VIII*.
 Transcribed for brass quintet.
 Score; 19 pages.
 San Antonio: Southern Music, c1972.
- Box 5
- folder 1 *Centone No. IX*.
 Arranged for brass quintet.
 Score; 55 pages.
 San Antonio: Southern Music, c1985.
- folder 2 *Centone No. X*.
 Arranged for brass quintet.
 Score; 28 pages.
 San Antonio: Southern Music, c1985.
- folder 3 *Centone No. XI*.
 Arranged for brass quintet.

- Score; 20 pages.
San Antonio: Southern Music, c1987.
- folder 4 *Centone No. XII.*
Arranged for brass quintet.
Score; 28 pages.
San Antonio: Southern Music, c1987.
- folder 5 *Concerto for Horn and Winds.* Composed by Giovanni Cirri.
Score; 32 pages.
Cleveland: Ludwig Music, c1989.
Facsimile edition.
- folder 6 *Concerto for Horn and Winds.* Composed by Karl Stamitz.
Transcribed from Cello Concerto no. 1 in G.
Reduction for horn and piano: score (24 pages) and part (6 pages).
Cleveland: Ludwig Music, c1983.
- folder 7 *Four Quartets.* Composed by Felix Mendelssohn.
Arranged for four horns.
Score and parts.
San Antonio: Southern Music, c1988.
- folder 8 *Hornsongs, Volume I.*
Transcribed for horn and piano.
Score; 19 pages.
Miami: Belwin-Mills, c1986.
- folder 9 *Le Cid: Ballet Music for Band.* Composed by Jules Massenet.
Score; 84 pages.
Century City, California: Trigram Music, c1985.
- folder 10 *Quintet.* Composed by Emmanuel Aloys Förster.
Transcribed for woodwind quintet.
Score and parts.
San Antonio: Southern Music, c1974.
- folder 11 *Robert Schumann Album.*
Arranged for horn and piano.
Score and part.
New York: G. Schirmer, c1967.
- folder 12 *Six Horn Quartets.* Composed by Franz Joseph Haydn.
Score and parts.
Cleveland: Ludwig Music, c1986.

- folder 13 *Six Quartets*. Composed by Franz Schubert.
Arranged for four horns.
Score.
San Antonio: Southern Music, c1988.
- folder 14 *Six Quartets*. Composed by Robert Schumann.
Arranged for four horns.
Score and parts.
San Antonio: Southern Music, c1988.

Series 2: Papers: Performing and Academic Life

Sub-series A: Books

Box 5

- folder 15 *The Horn Handbook*. Portland, Oregon: Amadeus Press, c1997.
- folder 16 Nelson, Scott A. *A Selective Study of Verne Reynolds' Contributions to the Wind Repertory with an Emphasis on The Hollow Men*.
Thesis—College Conservatory of Music, University of Cincinnati, 1986.
In partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Wind Conducting.
- folder 17 Reinsch, Rebecca Jennifer. *A Performer's Analysis of Two Selected Works of Verne Reynolds*.
Thesis—Michigan State University, 2001.
In partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

Sub-series B: Programs

Box 6

- folder 1 Eastman Brass Quintet programs, 1963-1966
- folder 2 Eastman Brass Quintet programs, 1967
- folder 3 Eastman Brass Quintet programs, 1968-1971
- folder 4 Eastman Brass Quintet programs, 1972-1979
- folder 5 Eastman Brass Quintet programs, 1980-1982
- folder 6 Eastman Brass Quintet programs, 1983-1985

- folder 7 Eastman Brass Quintet programs, 1986-1987
- folder 8 Eastman Brass Quintet programs, 1988
- folder 9 Eastman Brass Quintet programs, 1990
- folder 10 Eastman Brass Quintet programs, 1991

Box 7

- folder 1 Verne Reynolds, composer – programs, 1958-1974
- folder 2 Verne Reynolds, composer – programs, 1976-1978
- folder 3 Verne Reynolds, composer – programs, 1979-1986
- folder 4 Verne Reynolds, composer – programs, 1988-1992
- folder 5 Verne Reynolds, composer – programs, 1993-2001
- folder 6 Verne Reynolds, hornist – programs, 1952-1971
- folder 7 Verne Reynolds, hornist – programs, 1980-1992

Sub-series B: Correspondence

- folder 8 Correspondence

Sub-series C: Publicity

- folder 9 Publicity – Verne Reynolds, hornist (solo, with orchestra, and with the American Woodwind Quintet.)
- folder 10 Publicity – Verne Reynolds, composer/author
- folder 11 Publicity – Eastman Brass Quintet, 1966-1967
- folder 12 Publicity – Eastman Brass Quintet, 1970-1977
- folder 13 Publicity – Eastman Brass Quintet, 1981-1989
- folder 14 Publicity – Eastman Brass Quintet, undated

Sub-series D: Photographs

Box 8

- folder 1 sleeves 1-6
- sleeve 1 Verne Reynolds.
B&W, 3.5 x 4.75"
- sleeve 2 Verne Reynolds
B&W, 5.25 x 7"
- sleeve 3 Verne Reynolds playing horn. Photo by Louis Ouzer
B&W, 5 x 7"
- sleeve 4 Verne Reynolds at Indiana University School of Music, 1956.
B&W, 7 x 5"
- sleeve 5 Verne Reynolds. at steering wheel of pick-up truck
Color, 5.75 x 4"
- sleeve 6 Eastman School of Music marquis, promoting "A tribute to Verne Reynolds"
Color, 5.75 x 4"
- folder 2
- sleeve 7 Verne Reynolds with horn. Photo by Louis Ouzer.
B&W, 8 x 10"
- sleeve 8 Dan Patrylak congratulating Verne Reynolds, 1973
B&W, 8 x 10"
- sleeve 9 Verne Reynolds (with horn) and Frank Glazer (at piano) in performance, 1969
B&W, 8 x 10"
- sleeve 10 Eastman Brass Quintet members on tour, 1967: Donald Knaub, Verne Reynolds, Philip Collins, Daniel Patrylak, Cherry Beauregard
B&W, 8 x 10"

- sleeve 11 Eastman Brass Quintet publicity photo, 1970: Donald Knaub, Verne Reynolds, Allen Vizzutti, Cherry Beauregard, Daniel Patrylak
B&W, 8 x 10"
- sleeve 12 Eastman Brass Quintet members in outdoor casual pose, 1985: John Marcellus, Cherry Beauregard, Barbara Butler, Verne Reynolds, Charles Geyer
B&W, 8 x 10"
- sleeve 13 Unidentified marching band [presumably a U. S. Navy band], Chicago, Illinois, 1944
B&W, 8 x 10"

Sub-series E: Other items, not elsewhere classified

- folder 3 Ephemera
- folder 4 *Verne Reynolds: A Life of Excellence in Music: Tributes from Former Students.* Presented at the 26th International Horn Symposium, Kansas City, May 29, 1994.
- folder 5 Draft, *The Horn Notebook.* (first of three)
Pencil MS.
- folder 6 Draft, *The Horn Notebook.* (second of three)
Typescript and pencil MS.
- folder 7 Draft, *The Horn Notebook.* (third of three)
Typescript and pencil MS.

Series 3: Sound Recordings

Sub-series A: Audio-cassettes

Box 9

- item 1 *Xenoliths* for flute and piano, four hands.
Bonita Boyd, flute; Barry Snyder and Eric Ewazen, piano.
- Quintet for Piano and Winds.*
Barry Snyder, piano; Richard Killmer, oboe; Stanley Hasty, clarinet; Verne Reynolds, horn; K. David Van Hoesen, bassoon.

- item 2 *Partita for Horn, Violin and Piano* by Dan Welcher.
Robert Spillman, piano; Todd Reynolds, violin; Verne Reynolds, horn.
Eastman Musica Nova concert, Eastman School of Music, April 13, 1986.
- item 3 *Trio for Piano, Oboe and Horn.*
Julie Nishimura, piano; Cynthia Carr, horn; Timothy Clinch, oboe
- item 4 *Fantasy Etudes for Clarinet, Percussion and Piano .*
Eastman Faculty Showcase, Eastman School of Music, October 6, 1991.
Kenneth Grant, clarinet.
- item 5 *Sonata for Viola and Piano.*
Eastman Faculty Artist Concert. Melissa Micciche, viola, September 14, 1999.
- item 6 *Florilegium, Volume 1.*
Barry Snyder, piano.
- item 7 Remarks by ESM Director Robert Freeman delivered at event “Music of Verne Reynolds”, Kilbourn Hall, Eastman School of Music, September 16, 1995.
- item 8 Music of Verne Reynolds. Kilbourn Hall, Eastman School of Music, September 16, 1995.

Side A:

Florilegium, Volume II. Barry Snyder, piano.
Echo Variations for Oboe and Piano. Richard Kilmer, oboe; Barry Snyder, piano.

Side B:

Calls and Echoes for Two Trumpets. Barbara Butler and Charles Geyer, trumpets.
Songs of the Seasons. Pamela Kurau, soprano; Peter Kurau, horn; Joseph Werner, piano.

- item 9 “Eastman Brass and Friends: A Tribute to Verne Reynolds”. Kilbourn Hall, Eastman School of Music, September 17, 1995.

Side A:

Canzonets, Madrigals, Catches, and Glee.
Trio for Trumpet, Horn and Trombone.
Them Bones.

Side B:

Fantasy Etudes, Volume 1 for Trumpet and Piano.
Divertimento / Rossini.

Sub-series B: Analog reels

Box 10

- item 1 *Soliloquy for Solo Horn and Percussion* by Warren Benson.
Verne Reynolds, horn. November 24, 1980.
1/4 track stereo, 7.5 ips
- item 2 Eastman Brass, Kilbourn Hall, Eastman School of Music, November 28, 1984.
Horn Vibes by Verne Reynolds.
Verne Reynolds, horn and John Beck, vibraphone with the Eastman Brass.
- item 3 *Gershwin Variations for Piano Quintet and Orchestra* by Rayburn Wright.
Eastman Brass with the Rochester Philharmonic Orchestra. 1984
- item 4 *Serenade for Horn and Strings*.
Verne Reynolds, horn; Eastman Chamber Strings; Richard Bales, conductor.
June 30, 1966 (first performance).
- item 5 *Sonata for Horn and Piano*.
Verne Reynolds, horn; Barry Snyder, piano. Kilbourn Hall. 1962.
7 1/2 ips; 1/4 track stereo.

Sub-series 3: Compact discs

- item 6 Eastman Brass Collection, Disc 1
- item 7 Eastman Brass Collection, Disc 2
- item 8 Eastman Brass Collection, Disc 3
- item 9 Eastman Brass Collection, Disc 4
- item 10 Eastman Brass Collection, Disc 5
- item 11 Eastman Brass Collection, Disc 6
- item 12 Eastman Brass Collection, Disc 7
- item 13 Eastman Brass Collection, Disc 8
- item 14 Eastman Brass Collection, Disc 9
- item 15 Eastman Brass Collection, Disc 10

- item 16 Eastman Brass Collection, Disc 11
- item 17 Eastman Brass Collection, Disc 12
- item 18 Eastman Brass Collection, Disc 13
- item 19 *Verne Reynolds: Music for Horn.*
Janine Gaboury-Sly, horn; Deborah Moriarty, piano.
Mark Custom Recording Service, Clarence, NY. MCD-1524
- item 20 *Zvi Zeitlin, Violinist.*
With Barry Snyder and Lukas Foss, pianists.
Music by Adler, Copland, Druckman, Foss, and Reynolds.
Gasparo GSCD-279
- item 21 Eastman Wind Ensemble 50th Anniversary Gala Concert, February 8, 2002.
Concerto for Piano and Winds.
Eastman Wind Ensemble; Barry Snyder, piano.
Also includes remarks by Donald Hunsberger and by Verne Reynolds.
Eastman School of Music recording.
- item 22 *20th Century Settings.*
Gail Williams, horn; Mary Ann Covert, piano.
Music by Nelhybel, Jean-Michel Defaye, Reynolds, Musgrave, Wilder, and
Gwilt.
Summit Records DCD 139
- item 23 *Judith LeClair, Principal Bassoon, New York Philharmonic.*
Music by Osborne, Ravel, Reynolds, Schumann, Telemann, and Weber.
CALA Artists CACD0515
- item 24 *Thomas Stevens [trumpet].*
Music by Reynolds, Kraft, Chou Wen-Chung, Silvestre Revueeltas, Frank
Campo, Meyer Kupferman, and Robert Henderson.
Crystal Records Digital CD667

Series 4: Oversized materials

Sub-series A: Oversized unpublished scores: original works

Box 11

- item 1 *Last Scenes.*
For solo horn, winds and percussion.

Score. MS repro, bound; 21 pages of music.
At end of score: H.H.I., July, 1979.

item 2

Scenes.

For winds and percussion.

Score. MS repro, bound; 49 pages of music.

At end of score: March, 1971.

item 3

Scenes Revisited.

For wind ensemble.

Score. MS repro, bound; 37 pages of music.

At end of score: Rochester, January 1977.

“Commissioned by the Michigan Wind Ensemble / H. Robert Reynolds,
Conductor”—at head of title page.

Sub-series B: Oversized unpublished scores: arrangements

item 4

Divertimento. Composed by Gioacchino Rossini.

Arranged for brass quartet.

Score. MS repro, bound; 14 pages of music.

At end of score: H.H.I., June 1983.

item 5

Kreutzer Sonata, opus 47. Composed by Ludwig van Beethoven.

Arranged for 10 winds.

Score. MS repro, bound; 88 pages of music.

item 6

Quartet, opus 12. Composed by Felix Mendelssohn.

Arranged for brass quintet.

Score. MS repro, bound; 20 pages of music.