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The following notes were compiled during the course of processing the collection in the summer of 2012. The notes include author designation, quotations from the letters, and summaries of the respective letter's content.

Series I. Audition/Preseason letters August, September 1961 (3 letters)

- 1. August 9, 1961 from Edna-Lea Burress
- 2. September 24, 1961 from Robert Shaw
- 3. Undated September 1961? from Edna-Lea Burress

Series II. 1961-1962 **Season**

- 4. October 12, 1961 3 pages
 - From Robert Shaw
 - Punctuality at rehearsals: "Everything's not coming up daises. There's a frightful amount
 of ploughing, sowing, irrigating, fertilizing, and weeding to be done."
 - Sectional attendance, leaving at intermission: "A chorus in performance is an
 overwhelming, apparently spontaneous, combustive union of hearts, minds, physical
 energies and sound. Such spontaneity is a lie... In art, as in a good many other affairs of
 men, miracles don't just happen. They're earned."
 - "Intimation of morality' unavailable to the solo performer"
 - Importance of the individual within the chorus
 - "If two rehearsals on a Benjamin Britten cantata do not short-cut and simplify the problems of learning a Walton cantata, then the conductor also should leave rehearsal at intermission – and stay away."
 - "It all can be learned, and joyfully performed but only if our work is informed with constancy, free from the drip-drop erosion of tardiness, absence, inattention."
 - "Onward and upward, men! Ladies, stomp out sloth! We have nothing to choose but our lanes."
- 5. October 20, 1961

2 pages

- From Robert Shaw
- "Dear monsters 'about time for the bi-animal progress report." "Omnium gatherum last Monday night [orchestra and chorus rehearsal] and not a moment to swoon. "
- G-himSzelf
- [rehearsing Britten]
- Very sarcastic, quotes from Grove scholarly, creative remarks
- Belshazzar's feast by William Walton cantata 1931
- Poem written by Robert Shaw
- 6. October 25, 1961



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- From Robert Shaw
- Problems in rhythm, approaches to choral reading techniques, mostly about singers embracing their musicianship: solo singer vs. musician, musicianship vs. sight-reading abilities; sight-reading is not so simple
- "The singer who finally masters his musical craft finds a joy in music known only to a few of the very greatest instrumentalists."
- "The primary problem is that of feeling. Now, that is a fairly indeterminate "term", but what I'm trying to say is that the "sense" of rhythm is a mighty complex thing: physical, physiological, psychological, visceral, etceteractual; and our problem as a group is not that of visual identification two quarter notes equal one half-note but that of getting people to experience two quarter-notes simultaneously physically, physiologically, psychologically, viscerally, and etceteractually. We turn the old grade school apology, "I know what it is, but I can't put it into words," all the way around. We can put rhythm into words symbols but we have no idea what it is."
- Honest about performance standards, about the chorus's abilities: "I suppose no one knows so well as myself... the individual capabilities of our personnel as regards sightreading. They are not very high – and, still, this is one of the best-reading large choruses I've ever met. It is also an extraordinarily intelligent group of human beings. But, in the main, our technical facilities, skills and superiorities are in professional fields other than music."
- The use of the piano in rehearsals, even if they are performing acappela/ ear-reliance on ear-training.
- "It was frequently said... that Serge Koussevitsky could not 'read a score.' Alongside some
 other technically gifted score-readers he was not so quick. But according to George Szell,
 Koussevitsky was one of the most gifted musicians of our era and built very probably the
 greatest orchestra the world has ever heard."
- 7. November 1, 1961

- From Robert Shaw
- Talks about rhythm in a series of letters
- 4 major elements of rhythm, which is "this complex psychological and physical phenomenon"
 - i. Pulse its divisions and groupings
 - ii. Duration its meaning and measure.
 - iii. Accentuation that which is artificially contrived (by dynamics), and that seemingly inherent by metric groupings
 - iv. Tempo its significance, change and control.
- "We begin, first, by recognizing that music exists in time. It is not primarily a space-art.
 When we speak of rhythm in painting we are referring to proportions in space and in color.



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In music we are referring to proportions in time. Music exists from a given Now to Somewhen. Our second assumption is that time is divisible, that it has elements of cycle, recurrence, periodicity. This is one of the most native hues of being human. It is a part of our conscious observation and unconscious being. Physiologically and psychologically we are cyclical. Our hearts beat. We walk left-right. We sleep and we wake. We in- and exhale. Our moods are up and down. —And the world outside us signs its own periods."

 "A conductor may establish a tempo – if he's lucky – but the continuing life and function of that tempo depends not upon the visual response of the executants, which may vary as to distance, sight, light etcetera, but upon the psychological and physiological sensibilities of each performer to unchoreographable inner divisions of pulse."

8. November 14, 1961

2 pages

- From Robert Shaw
- Stresses the inappropriateness of tardiness 1 page devoted to telling the choir to come
 on time, ready to sing half the choir isn't present at the beginning of rehearsal, and those
 there aren't ready to sing they should be in their seats, going over the notes and
 preparing for the 2-hour rehearsal.
- Quotes from Igor Stravinsky: "Well, in art as in everything else, one can build only upon a resisting foundation: whatever constantly gives way to pressure, constantly renders movement impossible. My freedom thus consists in my moving about within the narrow frame that I have assigned myself for each one of my undertakings. I shall go even further: my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint, diminishes strength. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit."
- 9. November 30, 1961

1 page

- From Robert Shaw
- Preparation for Christmas concert? Letter about getting to rehearsal on time and ready to rehearse – performance practice
- 10. March 29, 1962

- From Robert Shaw
- Mentions a concert of the Chapel Choir (Finney Chapel Choir? College Choir?) directed by Robert Fountain
- "All [performances? Choral endeavors?] have reaffirmed that in choral singing as
 probably in most other fields of man's endeavors nothing succeeds like rudimentary
 technique and attention in detail."



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• "The COC is not the worst chorus in the world (it is not even the worst chorus in the United States), but think for a moment how far we are from having a common body of rhythmic awareness and technique – how variously we interpret dotted rhythms and the eighths and sixteenths which follow; how anarchistic is our sensitivity to pitch and tonality – how we flounder when faced with a cappella measures; how lame are our enunciative procedures – stopping three or four times each phrase for repetitive errors; and how limited is our tonal palette – geared primarily to outshout (or, on rare occasion, outshine) a symphony orchestra in full flight, but how seriously incapable of lightness and deftness, of madrigalesque clarity and flow. – Not that this state is any more your fault than that of your conductor (There are no bad choirs – only bad conductors) – but it is the state of union and more's the pity."

11. April 19, 1962

1 page

- From Robert Shaw
- Summing up the last concert of the 1961-62 season St. John's passion
- Explained the rules for the auditioned members of the Festival Casals trip

Series III. 1962-1963 Season

12. October 16, 1962

2 pages

- From Robert Shaw
- Consonants! Lots of information regarding three types of consonants: those capable of sustained picth (M, N, NG, also L, R and Z), those which have a fractional initial pitch (B, D, G, V, J, L, R, and Z), and those which have no pitch (P, T, K, F, CH, SH, S, and H).
- Information regarding initial and final consonants (Before, after beats)

13. October 23, 1962

1 page

- From Robert Shaw
- Vowels!

14. October 24, 1962

2 pages

- From Robert Shaw
- "Art by the many, perhaps like government by the many, is at its best when it not only allows but inspires the greatest possible individual participation, self-discipline and selfexpression."
- Note (I assume from Robert Shaw) quoted at the end of the second page

15. November 21, 1962

1 page

- From Robert Shaw
- Letter about using the voice not using full voice until performance
- 16. Text Changes for *El Pessebre*
- 17. Guide to Pronunciation Britten's A Ceremony of Carols
- 18. November 27, 1962



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- From Robert Shaw
- Punctuation, phrasing in music
- 19. January 9, 1963

4 pages

- By Robert Shaw and Julius Herford
- Paul Hindemith: a Requiem "For those we love" notes written by Julius Herford and Robert Shaw
- 20. January 22, 1963

2 pages

- From Robert Shaw
- Notes about performance blend, balance, volume, reading, etc.
- 21. Washington Post review January 28, 1963
- 22. January 31, 1963

2 pages

- From Robert Shaw
- Older letter about the Hindemith requiem (?) to collegiate chorale
- 23. February 6, 1963

2 pages

- From Robert Shaw
- Letter with excerpt from Hindemith writings
- Joke about sight-reading/choral singers
- 24. February 27, 1963

2 pages

- Literal translation of Stravinsky's Symphony of Psalms
- 25. February 14, 1963

2 pages

- From Robert Shaw
- Talks about Hindemith's "Lilacs" doesn't want the opportunity to slip past him to make this performance really spectacular
- 26. March 14. 1963

2 pages

- From Robert Shaw
- Includes schedule for the Festival Casals trip
- 27. April 4, 1963

- From Robert Shaw
- "I find myself saying to people on the West or East Coasts, when trying to explain the
 uniqueness of this chorus, that while ours is not an extraordinary level of vocal ability,
 there is a very rapid intellectual response to those things which can be learned:
 enunciation, rhythm, sensitivity to pitch etc."
- "Fan letter" from R.S. to the chorus
- "We could append an endless cud of coda here: the greater your success in your personal occupations the greater your contribution to the chorus and the greater therefore your own satisfaction! – for one sickening example."
- "Suffice it to advise that when you are bullied hence for non-sense, you've had its retraction before the fact – in writing."



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28. April 21, 1963

1 page

- From Edna-Lea Burress
- E.B. guotes from letter from the previous year about auditions for the Casals trip
- 29. April 23, 1963

2 pages

- From Edna-Lea Burress
- E.B. letter updates on Casals trip, upcoming performances, George Silfies goodbye gift.
- Includes list of people going on Casals trip
- 30. May 10, 1963

1 page

- From Edna-Lea Burress
- Letter from E.B. about Casals trip vaccinations, roommates and such
- 31. May 17, 1963

2 pages

- From Robert Shaw
- Robert Shaw letter about Casals trip necessity of personal practice of repertoire
- Six performances
- 32. May 21, 1963

1 page

- From Edna-Lea Burress
- Information (practical) about trip
- 33. May 28, 1963

1 page

• Letter from Edna-Lea Burress

Series IV. 1963-1964 **Season**

34. October 3, 1963

3 pages

- From Robert Shaw
- Excerpt from a Haydn commentary by H.C. Robbins Landon
- Rehearsal schedule info

35. October 10, 1963

5 pages

- From Robert Shaw
- Includes texts of Litanies a la vierge noire by Poulenc
- "Phony" but helpful phonetic transliteration
- 36. October 22, 1963

2 pages

- From Robert Shaw
- Stressed the importance of practicing on one's own, and added another rehearsal sectional
- 37. November 8, 1963

2 pages

- From Robert Shaw
- Letter after performance of Haydn Mass
- 38. November 27, 1963



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• Letter from Edna-Lea Burress about Missa Solemnis – need for another rehearsal

39. December 5, 1963

1 page

• R.S. about Missa Solemnis

40. January 21, 1964

1 page

• Letter from Mr. Buchdale? – manager

41. February 4, 1964

3 pages

- From Robert Shaw
- R.S. about rhythm, speech Honegger's King David and Verdi's Requiem?
- Concluded with two pages about consonants

42. February 11, 1964

1 page

- From Robert Shaw
- Taken from a letter from R.S. to Collegiate Chorale (?) Feb. 24, 1944
- "Breathe according to sense, not whimsy"

43. February 18, 1964

2 pages

- From Robert Shaw
- Rhythm music has time
- "Any great artist phrases within the rhythm; he does not distort rhythm to fit his phrase. He
 lets music live its own life."
- C.C. 10/3/44

44. February 25, 1964

2 pages

- From Robert Shaw
- Rhythm
- "Rests are real and rhythmic. They are not unspecified timeless vacuums. They too have time-ness. They are as much a part of music as the singing. They are recoil and momentum and drama. They are to be felt intensely and observed meticulously."
- Guidelines about releases, attacks

45. March 4, 1964

2 pages

- From Robert Shaw
- "I believe, then, that spirit in music is not the wholesale emotional orgasm that weeps
 appropriately in public, but rather with marshaling of one's keenest, most critical intellectual
 and moral forces to the point of complete consciousness 'til one hears in terms of values
 and the movements of values, until the most pedestrian minutiae of pitch and rhythm are
 heard inwardly in relation to adjacent minutiae; and finally in relation to wholes of form,
 tonality and intent."
- "I believe that we are only at the beginning. I believe we can scale and direct every rehearsal to this end, and that in those hours will lie the "life we have lost in living – the wisdom we have lost in knowledge – the knowledge we have lost in information."
- 46. March 10, 1964



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- From Robert Shaw
- Enunciation vowels, diphthongs, consonants, explosive consonants, hummed consonants/secondary vowels
- "I've heard people quote Mozart something like this: "What is music? Music is first of all Rhythm; in the second place Rhythm; and finally Rhythm."
- Sixteenth note joke
- 47. King David Text 12 pages 48. April 15, 1964 1 page
 - From Robert Shaw
 - Note about the San Juan Festival
- 49. June 18, 1964 1 page
 - From Robert Shaw
 - Dear All Including Eddie So far so hot Panama is not for top over or under coats.
 Beautiful Verdi's Thanks And Puerto richer and richer"
 - From a postcard from R.S.

Series V. 1964-1965 **Season**

- 50. August 15, 1964 1 page
 - From Edna-Lea Burress
 - Repertory for the 1964-65 season: Bach Christmas Oratorio, Mozart Requiem, Beethoven Ninth, Britten War Requiem, Christmas Twilight
- 51. Undated 1 page
 - Letter to Martha from Louis Lane, Conductor of the Pops Concerts, thanking her for her support
- 52. September 23, 1964 1 page
 - From Robert Shaw
 - Letter about new members (seating rotations), greeting new members
- 53. October 1, 1964 2 pages
 - From Robert Shaw
 - All about R.S.'s tour to South America
- 54. October 6, 1964 3 pages
 - From Robert Shaw
 - Rhythm
 - "The basic problem of rhythmic cohesion in large musical groups is not one engendered by the disparity in sight-reading abilities, but one traceable to the basic inabilities of most people to divide an appreciable moment of time by two or by three. The blessed assurance is that, unlike some prospects of salvation, this can be learned and, more importantly, self-taught."



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55. October 13, 1964

6 pages

- From Robert Shaw
- Language, text, rhythm, phrasing
- Language meanings: dictionary or literal meaning, tradition/association, language of language (onomatopoeia), the composer's intent and meaning

56. October 22, 1964

5 pages

- From Robert Shaw
- Phrasing
- The choral craft has three major divisions: time, tone, text
- Time: tempo, duration, stress
- Text: syllable stress, punctuation, style of enunciation
- Tone: intonation, color, vibrato, dynamics
- 57. October 29, 1964

3 pages

- From Robert Shaw
- Logistics about Oberlin/Severance Hall/Lakewood concerts
- The COC-ODDS will sing the Oberlin performance. This was the chorus at the west end of last Monday's rehearsal and set-up... this enormous decision hung on a series of almost unbelievable coincidences, to-wit: almost all our Oberlin (and vicinity) personnel are ODD."
- "Best wishes for a tragic Requiem"- performing Mozart's Requiem
- 58. December 3, 1964

1 page

- From Robert Shaw
- Letter about logistics for concert in Warren, Ohio
- 59. December 17, 1964

2 pages

- From Robert Shaw
- Martha/Martie Eckleberry Pryor writes at the top: "This one is a silly letter"
- "This letter Banned in Boston!"
- First paragraph -!
- "In the name of the father, the son and jimmy brown"
- 60. December 29, 1964

1 page

- From Robert Shaw
- 8-line poem Robert Shaw and Edna-Lea Burress
- 61. Undated

1 page

- From Robert Shaw
- Invitation to reception, thank you note (?)
- 62. January 14, 1965

- From Robert Shaw
- Text written in the shape of a dagger



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"We might as well get right down to the nitty-gritty of it. Last Monday night's rehearsal was a debacle, completely unworthy of the Cleveland Orchestra Chorus... This chorus is not a social club. Such satisfactions as we gain because of musical excellence are achieved through self discipline and undivided responsibility. The fact that we enjoy our collaborator's company is a splendid bonus, but even this would disappear did we not address ourselves firstly, secondly, and throughout to the music... Monday night should be an occasion for pooling our skills and knowledge, not our ignorances."

63. February 19, 1965

1 page

- From Edna-Lea Burress
- "Be thee of good cheer and come out singing"

64. February 25, 1965

2 pages

- From Robert Shaw
- Extended analysis of Britten's War Requiem, with Wilfred Owen's text

65. March 3, 1965

9 pages

- From Robert Shaw
- "What's the difference between St. Paul and N.V. Peale? Give up? St. Paul's appealing"
- Another in-depth analysis of the War Requiem text

66. War Requiem translation

7 pages

67. March 11, 1965

2 pages

- From Robert Shaw
- More on the War Requiem

68. June 16, 1965

1 page

- From Robert Shaw
- From "K the Bookie"
- Letter about greeting the traveling orchestra at the airport with a hymn (new words to Freude)

Series VI. 1965-1966 **Season**

69. August 30, 1965

1 page

• Letter from Edna-Lea Burress about the coming season, auditions for the chamber chorus, announced the pieces for the year, etc.

70. September 30, 1965

1 page

- From Robert Shaw
- "Phellopolylinguists phascinating season this, word-wise (and the phormer to the latter should be suphicient)."
- Slavonic, English, German, Hebrew, Romanized Latin, Middle English, etc. lots of languages!

71. October 7, 1965



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 Letter concerning the Chamber Chorus successful auditions, followed by the three inserts about the Slavonic Mass and Britten

Janácek – M'sa Glagolskaja
 1 page

Slavonic Mass transliteration
Britten pronunciation
2 pages
72. October 20, 1965
1 page

From Robert Shaw

"More rehearsals back to back like Sunday's rehearsal and Monday's vivisectional certainly should qualify us as contenders for the crown of World's Best Losers."

73. Slavonic Mass 2 pages

74. October 28, 1965 1 page

From Robert Shaw

- "The sweetest music of the spheres is a chorus saying, "Shshsh_____." To itself "We're working." It begins to feel like my old blanket again. Linus"
- Includes performance week schedule
- 75. Undated 1 page
 - From Robert Shaw
 - "Hey Troops: Miss you terribly. Wish you were here Monday night. Love, R"
- 76. November 23, 1965 1 page
 - From Robert Shaw
 - "To put it vulgarly I want this chorus to be the fastest-reading chorus in the world. By exposure to contemporary writing (of which we've faced not nearly enough), by occasional recourse to baby-bugging sight-singing exercises, and by a solid back-up store of second-nature techniques rhythm, enunciation, dynamics, style I think it can be done. And in our time. (Which could be short.)"
 - "This chorus must be the most individually self-critical group in existence. I wish we would see hands flying in the air all over the room before the conductor even has a chance – or ears enough – to hear the mistakes. "I goofed!" is not the same as "mea culpa!" All of us can goof, and the more of these we recognize the greater are our own technical sensibilities."

77. Undated 3 pages

- From Robert Shaw
- Information about Leos Janacek from International Encyclopedia of Music and Musicians
- "Fellopolylinguists thank you for the sustained concentration of last Monday night. Never
 has so little been accomplished by so many in so much time with such great effort. There
 must have been a madnius in St. Cyril's Methodius."

78. Translation Slavonic Mass 2 pages 79. November 9, 1965 19 pages



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Translation of The Seasons by Alice Parker and Thomas Pyle

80. December 2, 1965

2 pages

From Robert Shaw

"That grandest of "Hallelujahs" (which – horrors! I once conducted with five thousand voices in one of our country's leading live-stock arenas) "is become" a joyous, iridescent madrigal of men and angels. (If anyone stands up during its performance at these concerts out of deference to the tradition instituted by a remote monarch who mistook it for the national anthem, or who did not realize that an intermission followed directly, he can have his head back.)"

81. Busoni translation 1 pages 82. Bloch translation 5 pages 83. February 11, 1966 5 pages

- Program notes were written by Ernest Bloch about his Sacred Service
- Cleveland Orchestra Chorus Itinerary Carnegie Hall Concerts

84. March 2, 1966

1 page

- Unknown Letter from Edna-Lea Burress?
- "Having just looked over my left shoulder at our schedule I find, horror of horrors, we have just two more weeks left to our season. It is a sad thing to contemplate for me – and so early, too!"

Series VII. 1966-1967 Season

85. August 23, 1966

1 page

- Letter from Edna-Lea Burress
- "It seems that it will be just about the most exciting of Mr. Shaw's eleven seasons in Cleveland."

86. September 14, 1966

1 page

- Robert Shaw letter about Bell Telephone Hour (television in Cleveland?)
- "Since we will not have finished our new-member auditions, all former and returning members are urged to attend in phull photogenical and phocal phinery. What we are denied in quantity we shall unhesitatingly vouchsafe in quality. (How about that vouchsafe? 'Never figured it would cross our typewriter, did you? Still – I'd vouchsafe not too many of use have been on candid camera before.)"

87. September 22, 1966

- From Robert Shaw
- Fact No. 1: "This chorus is an enormously responsive and responsible musical instrument. Techniques of rhythmic and enunciative articulation, which in other choruses have to be re-taught with each new score, in the main here are part of a dependable and habitual musical ensemble. These exist, we all must admit, in spite of an average vocal



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competence which by professional standards is scarcely exemplary. While we are extremely fortunate to number among our members some singers of exceptional talent, and indeed, in some sections can muster smaller groups of singers who could challenge or surpass the performance of any professional "chamber chorus" within this country, we are not unanimously of the vocal stuff dreams are made of. That we can achieve such performance standards without any loss of enthusiasm, satisfaction, love and morale is our great good fortune and a testimony to our "mean" intelligence and the precious edge that amateurism has over professionalism."

- Fact No. 2: "This chorus as a whole does indeed have enthusiasm, conviction, commitment and an enjoyment in its work. This is not measurable any more than are its consequences but it would be difficult to over-estimate its value. Our sports-minded English-speaking gamesmanship world is full of edgarguesty clichés about the "team that won't be beat can't be beat" and the "any team" that on a given day "can defeat any other team in the league." Without the competitive connotation that morale factor with respect to the Cleveland Orchestra Chorus simply is true. This chorus is good because it wants to be. It's right because people care. And it almost never sings less than over its head. This is no exceptional cause for self-congratulation no more than winter rules or gimmes. We should have a small motto that reads "Over our heads is tolerable... Over our heads is bad enough.""
- R.S. announced his last year with the chorus
- 88. September 29, 1966

2 pages

- From Robert Shaw
- Factors of Choral Technique:
 - i. Pitch
 - ii. Time (Rhythm, meter, etc.)
 - iii. Tone (Color Timbre, etc.)
 - iv. Speech (Enunciation)
 - v. Dynamics (Amplitute).
- 89. October 4, 1966

1 page

- From Robert Shaw
- 90. Mozart information

2 pages

- From Robert Shaw
- Information about Mozart's Mass in C Minor
- 91. October 11, 1966

4 pages

- Literal translation of Stravinsky's Symphony of Psalms
- 92. December 6, 1966

1 page

- Letter from Edna-Lea Burress about the gift from Robert Shaw
- 93. December 14, 1966



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Letter from Edna-Lea Burress about Christmas concert, about Robert Shaw's gift

94. December 15. 1966

2 pages

- Letter from Robert Shaw
- "I do hope that this Sunday's concert may bring you some of the glimmers and glows of Christmas – as certainly your rehearsal of last Monday was the handsomest possible gift to your conductor. I'm staggered every time I reflect how much rehearsal and production time would be demanded by the commercial professionals on either coast to match what you achieve so happily and quickly. Thanks for a whole mother-and-sonning decade of Ho-ho-ho and Hark hark hark!
- 95. January 5, 1966 [1967?]

 Letter to Martha Eckelberry from Ron Davis about taking a leave from teaching (Euclid Public Schools) in order to sing with the chorus at Carnegie Hall

96. January 5, 1967

1 page

1 page

- From Robert Shaw
- "I see my responsibilities as two: first, teaching the work to you in the most felicitous, facile and perdurable fashion which means to me "back to fundamentals". (Wasn't Tuesday's rehearsal a pride of rudiments? Is anything in music or aught else so satisfying as a little bit of all-right?) My second responsibility, obviously, is to deliver to Mr. Szell, certainly in Cleveland but very specially in New York where the work has four major performances this season under four major conductors with four major orchestras a choral instrument without flaw or compromise."
- "Your responsibility, beyond absolutely unqualified rehearsal attendance and attention, is
 to spend some part of every day in intense private study. The more you know, the more
 you will learn. The very best of us the most accomplished will learn the most."

97. January 10, 1967

1 page

- From Robert Shaw
- Letter about Missa Solemnis in New York City (Carnegie Hall performance)
- Everyone is needed

98. 1967?

1 page

- From Robert Shaw
- About the Missa Solemnis rehearsals with Mr. Szell

99. February 14, 1967

- Letter from Edna-Lea Burress
- "It just goes to prove that there is more spirit and backbone in the COC than in any other
 chorus in the world. Combine these with an enormous sense of responsibility, a boundless
 pride in our COC family and a whole-hearted sense of cooperation and respect for one
 another and the music to be sung and you find us. Happiness is the Cleveland Orchestra
 Chorus."



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Robert Shaw letters:

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19 (plus Julius Herford)
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68 – from "K the bookie"
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71
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79 (translation of the Seasons by
Alice Parker and Thomas Pyle)
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87 88
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Edna-Lea Burress letters:

1 3 28 29 30 32 33 38 50 63 69 85
28 29 30 32 33 38 50 63 69
29 30 32 33 38 50 63 69 85
30 32 33 38 50 63 69
32 33 38 50 63 69 85
33 38 50 63 69 85
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Translations:

24 (Stravinsky's Symphony of
Psalms)
66 (War Requiem)
78 (Slavonic Mass)
81 (Busoni)
82 (Bloch)
91 (Stravinsky Symphony of
Psalms)

Texts:

. 07(10)
16 (Text for <i>El Pessebre</i>)
17 (Pronunciation for Britten's A
Ceremony of Carols)
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Other:

21 (Washington Post review)
40 (letter from Mr. Buchdale?
Name unreadable)
51 (Undated, letter from Louis
Lane about the Pops Concerts at
Public Auditorium, which Martha
Eckelberry supported)
73 (Slavonic Mass by Leos
Janacek information)
83 (Program notes by Ernest
Bloch about his Sacred Service)
95 (Ron Davis - note to Martha
Eckelberry about absence from
school during choir tour)
·

Unknown:

84