THE MUSIC OF RANDALL THOMPSON
(1899-1984)

A DOCUMENTED CATALOGUE

By

Carl B. Schmidt
Elizabeth K. Schmidt
In memory of
RANDALL THOMPSON

for
VARNEY THOMPSON ELLIOTT (†)
CLINTON ELLIOTT III
EDWARD SAMUEL WHITNEY THOMPSON (†)
ROSEMARY THOMPSON (†)
RANDALL THOMPSON JR.
HAROLD C. SCHMIDT (†)

and for
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Since I first went to Rome in 1922, Italian culture, the Italian people and the Italian language have been the strongest single influence on my intellectual and artistic development as a person and as a composer. So true is this that I cannot imagine what my life would be without all the bonds that bind me in loyalty and devotion to Italy and to my Italian friends.

13 June 1959 letter from Thompson to Alfredo Trinchieri

Thompson always makes you think there is nothing as beautiful, as rich, or as varied as the sounds of the human voice.

Alfred Frankenstein, 
San Francisco Chronicle (24 May 1958)

It is one of the lovely pieces our country has produced, that any country, indeed, has produced in our century.

Virgil Thomson, New York Herald Tribune (18 April 1946), on Thompson’s String Quartet No. 1

It is a commentary on modern music that it often becomes so involved that only the virtuoso can play it. We don’t lose in quality by writing clearly and simply. We gain. Simplicity is for me a foremost principle in art.

Thompson to M. H. in “Thompson’s Third For Week End,” Christian Science Monitor (30 March 1950): 4

Don’t let any composition out of your hands until you know that nobody alive can show you how to make it any better.

Thompson to Robert Finn, “Choir singing, music better, composer says,” Plain Dealer [Cleveland] (11 Jan. 1976)
PREFACE

Randall Thompson (1899-1984), one of the twentieth-century’s most admired and frequently performed choral composers, also made significant contributions to instrumental music. Now, at the beginning of the twenty-first century—more than two decades after his pen fell silent—a number of his works remain in the standard repertoire loved by singers and audiences alike. In fact, *Allegro Non Tanto* and *Frostiana*, among others, have gained “iconic” status. Archibald T. (“Doc”) Davison, who was responsible for bringing the Harvard Glee Club and Radcliffe Choral Society to preeminence decades earlier, wrote a book in 1945 entitled *The Technique of Choral Composition* that he dedicated “To Randall Thompson: First among our native composers in the art of choral writing.”1 The irony of such an oft-quoted dedication is inescapable, since Davison himself had declined to admit Thompson (Harvard ’20) to the ranks of the Glee Club when he auditioned as a young Harvard student.2

By the late 1930s Thompson had already established a strong working relationship with the Harvard Music Department. As early as December 1924 Walter R. Spalding, doyen of the Music Department, asked Thompson if he would consider an assistantship in the Department for the next academic year, an offer Thompson could not accept.3 But he did accept the position “Lecturer on music pro tempore” at Harvard for the second half of the 1929 academic year.4 In the late 1920s, while teaching at Wellesley College, he gave three concerts as conductor or organist either at Harvard’s Appleton Chapel or involving Harvard singing groups.5

In 1932-33 Thompson undertook a national study of music in thirty American liberal arts colleges funded by a grant from the Carnegie Corporation and under the sponsorship of the Association of American Colleges. *College Music: An Investigation for the Association of American Colleges* was published in 1935. Though the report was controversial—dissenting members of the commission led by Eastman School of Music’s Howard Hanson, Syracuse University’s Harold L. Butler, and Cornell University’s Paul J. Weaver insisted on having their objections articulated in a section entitled “Supplementary Statements” at the end of the volume—Davison called it “a highly important contribution to the literature of higher music education” and noted that “These interpolations are unconvincing; they attempt to deny the undeniable and, by a woefully pallid rebuttal, merely serve to emphasize the strength of Mr. Thompson’s thesis.”6 By the mid-1930s Thompson was an influential member of the Harvard University Department of Music Visiting Committee chaired by Mark Anthony DeWolfe Howe that in early 1935 recommended important curricular reforms including the establishment of what became Harvard’s famous course Music 1: “The History of Music,” which Davison subsequently taught. He also dedicated “Quis multa gracilis” (*Odes of Horace*, No. 4: May 1925) to Davison and sent him two elegantly inscribed copies of his newly published *Americana* (1932).7

1 In a review of Davison’s earlier book *Music Education in America: What’s Wrong with It? What Shall We Do About It?* (New York and London: Harper & Brothers, 1926) published in *Music Supervisor’s Journal* 13 (Dec. 1926): 67, Samuel G. Wagner remarked: “Some seven or eight years ago, there came to Harvard, unheralded, a gentleman, Archibald Davison, by name. A few years later this same name was synonymous with the very best in choral music and the apex of the desired in college glee club music. Houdini and Thurston, with all their magic, could never have transformed a college glee club from a ‘rowdy gang’ to an organization that rendered admirably such compositions by Scarlatti, Bach, Palestrina and others, ‘a cappella’.”

2 As Thompson himself remarked, “My life has been an attempt to strike back!” (quoted in Mann (G), 66). Thompson quickly “struck back” when Davison conducted his anthem *The Light of Stars* (winner of Harvard’s 1919 Francis Boott Prize) on 27 May 1919 in Harvard University’s Appleton Chapel with the University Choir and Radcliffe Choral Society. See “News of Music: A Little Concert at Harvard for Two Prize-Winning Choral Pieces—Dr. Davison’s Notable Choirs—‘Morning Musicales’ for Boston Next Winter—Items and Incidents,” [unknown journal, ca. 28 May 1919] at US-CAh 38.5. For a list of Harvard sigla see US-CAh (*85M-62), (*85M-70), and (*98M-29) Folder Contents below.


4 See George Hunnewell’s 11 Feb. 1929 letter to Thompson at US-CAh 38.5. Thompson replaced William C. Heilman, who was on leave.

5 The first concert, on 28 Feb. 1928 at Appleton Chapel, featured selections sung by the Wellesley College Choir and organ music by J. S. Bach and G. F. Handel. The second, on 5 Dec. 1928 at Wellesley’s Alumnae Hall, was given jointly with the Radcliffe Choral Society (G. Wallace Woodworth, conductor). The third, on 16 June 1929 in the Wellesley Memorial Chapel, featured a slightly abridged performance of Handel’s *Saul* by the Wellesley College Choir assisted by the Harvard University Choir. See the following three articles in *Wellesley College News*: “Choir will Assist Mr. Thompson at Harvard,” 36, No. 18 (23 Feb. 1928): 1; “Radcliffe-Wellesley Concert,” 37, No. 9 (22 Nov. 1928): 1; and E. F. P., “Vespers,” 37, No. 31 (20 June 1929): 6.


After Davison relinquished his twenty-two-year Glee Club directorship at the end of the 1933-34 academic year, the tradition continued under his successor G. Wallace Woodworth.8 Thompson dedicated The Peaceable Kingdom (1935), commissioned by the influential League of Composers, “To G. Wallace Woodworth and the Harvard Glee Club and the Radcliffe Choral Society.” Known by generations of students affectionately as “Woody,” Woodworth premiered it in 1936 as well as Thompson’s serene Alleluia, written for the 1940 opening ceremonies of the student institute at the Berkshire Music Center, Serge Koussevitzky’s enduring legacy to summer music festivals. A few months prior to the birth of the Alleluia, Thompson also invited Woodworth and the Harvard Glee Club to sing at a March student assembly at the Curtis Institute in Philadelphia, where Thompson was Director. When Thompson accepted Harvard’s offer of a professorship in 1947, following still more years on the Music Department Visiting Committee, his relationship with Harvard flourished until his retirement in 1965. Woodworth conducted the premiere of the complete Mass of the Holy Spirit on 22 March 1957, and Elliot Forbes, who succeeded Woodworth as conductor of the Harvard choruses in 1958—and who like Thompson had come to Harvard from Princeton—frequently programmed Thompson’s choral works, some of which he took on European or Far Eastern tours. Early in his Harvard tenure Forbes conducted Thompson’s challenging a cappella Requiem on 24 April 1959 at Sanders Theatre, conducted the premiere of Thompson’s and David T. W. McCord’s hymn Thy Book Falls Open, Lord at the 11 June 1964 Harvard Commencement in the Tercentenary Theatre (Harvard Yard), and prepared the Harvard singers for Thompson’s farewell 23 April 1965 concert at Sanders Theatre. On this occasion Thompson, who conducted the entire program, premiered the orchestral version of his extraordinarily popular Frostiana.

To choral singers everywhere Randall Thompson’s music needs no introduction. Next to a handful of patriotic pieces including Peter Wilhousky’s arrangement of The Battle Hymn of the Republic, Thompson’s Alleluia has sold more copies than almost any serious choral work ever written (close to three million), and The Testament of Freedom (1943), The Last Words of David (1949), Frostiana (1959), and Velvet Shoes (a 1927 song arranged for SA & piano in 1960) have also enjoyed great and enduring popularity as well as substantial sales.9 Simply put, Thompson’s rich palette of choral offerings ranging from short a cappella motets to cantatas and extended oratorios with orchestra has had great appeal to singers and listeners in diverse venues for more than eight decades.

Thompson’s Symphony No. 2 (1930-31) and Suite for Oboe, Clarinet and Viola (1940) have also both won critical acclaim. The Symphony has been performed by numerous conductors including Howard Hanson, Serge Koussevitzky, Bruno Walter, Leonard Bernstein, Charles Munch, Eugene Ormandy, and many others. The Suite is played frequently, and its premier included Mitch Miller on oboe. Miller would later become one of America’s most important popular music figures.

While Thompson’s music is well known to singers and audiences, it has attracted nowhere near the scholarly interest afforded that of other noteworthy twentieth-century choral composers close to his own generation such as Francis Poulenc (1899-1963), Ralph Vaughan Williams (1872-1958), or Benjamin Britten (1913-76). The answer may lie partly in the nature of Thompson’s compositions. His friend, colleague, and former student James Haar wrote these telling lines in his essay “Randall Thompson and the Music of the Past”:

Some years ago Randall Thompson mentioned to me in the course of a conversation that he was working on a new choral piece. “In what style?” I asked. “In my same old style” was the reply. The question was clumsily put; I had meant to ask about the kind of chorus to be used, or whether the fabric was to be more contrapuntal than chordal, or what the dimensions of the work were to be. The answer, from this man too kind to exercise his wit at a friend’s expense, was honest and only in part self-deprecating. For Randall Thompson’s large and varied list of compositions, the product of more than fifty years of creative work, has a sure-footed unity of style that stands as a monument of calm integrity in a musically turbulent half-century.10

Jacques Barzun, noted historian and Thompson’s long-time friend, wrote that when the Secretary of the American Academy of Letters asked members of the music section to write Thompson’s memorial tribute for the Annual

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8Woodworth had already led the Harvard Glee Club during the 1926-27 and 1933-34 academic years in Davison’s absence.
9One measure of Thompson’s popularity is the yearly ASCAP reports indicating copies sold. For example, E. C. Schirmer documented 308,128 copies sold during the period 1 June 1964-1 June 1965 and anticipated an increase for the subsequent year. Frostiana, Alleluia, The Last Words of David, and The Testament of Freedom were the largest sellers. See report at US-CAh 2.4.
10In Mann (E), 49.
of the Academy, all refused so he wrote it himself. “It was the time of the Schoenberg-12-tone scale vogue,” he said, “and Randall's adherence to the traditional ways of composing made him in their eyes a sort of non-musician.”

A man of exceptional talent and gentility, Randall Thompson not only composed, arranged, conducted, performed as piano accompanist or organist, and taught, but he also published a book and assorted essays, wrote a small amount of poetry, delivered lectures and addresses, served on numerous prestigious committees and composition juries, and occasionally turned his hand to drawing and painting with his children. His wide range of knowledge and remarkable conversational gift made him a sought-after dinner guest, and he was invited to join various Boston-area private clubs including the Tavern Club, Club of Odd Volumes, Somerset Club, Wintersnight Club, and Signet Society as well as the Century Club and Harvard Club in New York City. He was also an able administrator of unquestioned integrity who directed the Curtis Institute of Music (1939-41), headed the Music Division at the University of Virginia (1941-45), and chaired the Harvard University Music Department (1953-56).

Throughout his life Thompson was often honored for his accomplishments, and he held numerous elected or appointed offices. Though his formal education ended with an MA degree from Harvard University (1922), he was awarded doctorates by the University of Rochester (1933), the University of Pennsylvania (1969), Allegheny College (1973), and The New England Conservatory of Music (1975). He was a member of the National Institute of Arts and Letters (inducted 1938 with Daniel Gregory Mason) and the American Academy of Arts and Sciences; he was a Trustee of the American Academy in Rome; he served on the Board of Directors of the League of Composers (1939-41) and as its Director (1945-1948). Among his numerous awards may be included: the Francis Boott Prize for the best composition in concerted vocal music (Harvard University, 1919; he also received an honorable mention in the 1922 competition); the George Arthur Knight Prize for composition in instrumental music (Harvard University, 1920); the Walter Damrosch Fellowship in Music Composition, that funded study at the American Academy in Rome (1922-25); a Guggenheim Fellowship (1929-31); the Coolidge Medal “For Service to Chamber Music” (30 Oct. 1941); the Ditson Award (1944); the Harvard Glee Club Medal (22 Mar. 1957); a citation from the National Association of American Composers and Conductors “for outstanding service to American music” (20 May 1958); the title “Cavaliere ufficiale al merito della Repubblica Italiana” by the Italian government (2 June 1958)—which he greatly treasured; honorary membership in the Amherst College Glee Club (18 May 1960); the Signet Society Medal for Achievement in the Arts (21 Mar. 1964); the University of Pennsylvania Glee Club Award of Merit (2 May 1964); honorary membership in the Harvard Chapter of Phi Beta Kappa (15 June 1965); a certificate from Tufts University on the occasion of “A Choral Concert of His Works” given at Medford, Massachusetts (5 May 1973); a certificate from the Southern Division Convention in Norfolk, Virginia (May 1973); the Yale School of Music Sanford Award (12 Nov. 1976); honorary membership in The Allegheny Civic Symphony (June 1973); and the Friends of Switzerland Julius Adams Stratton 14th annual award for Cultural Achievement (9 May 1980) among others.

Although a handful of dissertations has considered one or another aspect of Thompson's craft, his most important champions have been Elliot Forbes (conductor, scholar, and teacher), Alfred Mann (influential author and editor), David Francis Urrows (composer and author who studied composition privately with him and acted as his amanuensis at various times between 1976 and 1984), and E. C. Schirmer (now ECS Publishing) in Boston (publisher of virtually all of his choral music since 1928). Forbes wrote pioneering articles on Thompson for Musical Quarterly and American Choral Review, and Mann was responsible for a series of editorials on Thompson's scores published in American Choral Review that Schirmer reprinted in 1983 along with essays by Thompson, Urrows, Haar, and Forbes. Less than a decade later Caroline Cepin Benser and Urrows, produced Randall Thompson:

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12 The most useful is Byron Wendol McGilvray, The Choral Music of Randall Thompson, an American Eclectic, D.M.A. dissertation University of Missouri at Kansas City, 1979, which contains lengthy quotations from the author's personal interviews with Thompson made between 7 and 11 July 1975. Unfortunately, the original tapes of these interviews cannot be found.

A Bio-Bibliography (1991). Urrows was the first person to have limited access to Thompson's personal collection of letters, documents, and scores.14 Benser and Urrows provide a short biography and briefly describe 121 musical works and 51 speeches. They also present 228 bibliographic citations, a selection of dictionary entries and oral histories, and a brief discography of recordings of fourteen pieces. Since 1991, however, the field of Thompson studies has remained relatively fallow. Several notable exceptions include: Fredric Woodbridge Wilson’s “Thompson” entry in The New Grove Dictionary of Music and Musicians (online) and the first dissertation to utilize Thompson’s Nachlass, Zachary James Vreeman’s Randall Thompson’s Requiem: A Text Setting Analysis and Recommendations for Performance (D.M.A. dissertation University of Nebraska, 2011).

Owing to the overall lack of detailed scholarship on Thompson’s life and music, it has first been necessary to establish the whereabouts of his substantial Nachlass and examine it thoroughly. Thompson gifted the bulk of his personal collection to the Houghton Library at Harvard University, and his family has given additional materials as has his devoted publisher E. C. Schirmer. He presented his sound recordings (archival tapes plus commercial and private LP’s) to the Eda Kuhn Loeb Music Library at Harvard, the entire Testament of Freedom archive to the Alderman Library (now the Albert and Shirley Small Special Collections Library) at the University of Virginia in Charlottesville, and left his working collection of chamber music and biographies to the Thomas W. and Ada Surette Collection of Chamber Music Scores at Concord Public Library in Concord, Massachusetts.15 In addition, ECS Publishing has an extensive archive of letters, programs, newspaper clippings, rental scores and parts, and other items spanning Thompson’s lengthy personal association with the firm.

Thompson prided himself that after his student years, the bulk of his works were commissioned. In a 5 August 1980 letter to Dr. Freddy Homburger (Consul of Switzerland) about compositions he had written during his many stays in Gstaad, Thompson wrote: “Unlike some composers, I have always been a believer in the validity of commissioned works, and everything I have written was produced in response to specific requests.”16 Once a work was completed he often presented an original manuscript fair copy to the individual commissioner. He also wrote or received numerous letters concerning progress on or performance of his compositions. Though the majority of his manuscripts are now at Harvard University, a few remain in private hands or in widely scattered libraries within the greater Boston area and as far afield as the west coast and beyond. Surely letters, a few manuscripts, and ephemera remain in as yet unknown hands, libraries, or antiquarian bookshops.

Preparation of The Music of Randall Thompson (1899-1984): A Documented Catalogue has required the personal inspection of virtually all the material we have located.17 Our study has uncovered significant details about the compositional and publishing history of works known to be part of the Thompson canon. It has also uncovered previously unreleased commissions that were aborted, never even begun, or rejected outright. With few exceptions, no Thompson work has received much detailed scrutiny. Even for Alleluia, his signature piece, considerable work was required to determine that the original manuscript, which lay concealed in a carton for decades in a house basement on the Tanglewood grounds in Lenox, Massachusetts, was “unearthed” in the 1970s and now rests more comfortably in the Boston Symphony Orchestra Archive in Boston.18

Our catalogue represents the first attempt to locate, list, and describe in detail the many musical and literary sources related to each of Thompson’s original compositions, arrangements, and unfulfilled commissions. It is also the first to assemble information including performance histories concerning these works contained in a

14On occasion, however, Thompson lent letters and other items to those involved in writing about his circle of acquaintances. One such recipient was George Martin, author of The Damrosch Dynasty: America’s First Family of Music (Boston, MA: Houghton Mifflin Company, 1983).
15The chamber music scores and parts were fully integrated into the Concord Library collection. See Kathleen Uhler Adams (with Dorothy Bowditch Jones), Thomas Whitney Surette: A Crusader for Good Music (Cambridge, MA: Windflower Press, 1983), 90-91. Thompson’s gift was in memory of Marianna Lowell Barzun. For an inventory of the gift see US-CAh 5.1 and 5.3.
16Letter at US-CAh 7.5.
17Unfortunately, one notable collection has remained closed to us. In spite of waiting several years for the library to reopen after earthquake retrofitting and repeated requests and promises, we were not permitted to view the Bertrand Harris Bronson papers at US-BEub (BANC MSS 79/89 c) when we visited Berkeley for a week precisely for that purpose. A lifelong friend of Thompson, Bronson’s collection surely contains significant correspondence and may contain recordings and signed scores.
multitude of bibliographic sources. This catalogue will, therefore, function as a sourcebook for future Thompson research. About some works little is known and for a few no music has even been located. For others there is an embarrassment of riches, and the amount of information presented has had to be limited. Details about incidental music for New York off-Broadway shows, Tavern Club plays, and the Signet Society entertainment are scarce enough to require little to no culling. For “famous” works such as _The Testament of Freedom_, which was so close to the composer’s heart that he kept materials related to it together for decades before donating his “TOF” archive to the University of Virginia where _The Testament_ was premiered, we have provided considerable detail. This is justified by the fact that no less a critic than Olin Downes called it “one of the most convincingly American scores that this period has produced.”

The catalogue also lists significant performances of Thompson’s works based in large part on his extensive collection of programs, clippings, and letters. Where possible, a sampling of reviews of the first performance or other significant performances has been provided. Particular importance is placed on citing first performances, those by conductors or institutions with which Thompson was associated, all those he conducted, and those for which he retained important correspondence. These include Maurice Abravanel, William Ballard, Sir John Barbirolli, Leonard Bernstein, Basil Cameron, Archibald T. Davison, Margarite Dessoff, Lorna Cook deVaron, Carl A. Fehr, Elliot Forbes, Eugene Goossens, Howard Hanson, Iva Dee Hiatt, Thor Johnson, Hans Kindler, Serge Koussevitzky, Edward B. Lawton Jr., Erich Leinsdorf, Bruce Montgomery, Eugene Ormandy, Fritz Reiner, Edgar Schenkman, Harold Schmidt, Alexander Thiede, Alfred Wallenstein, and G. Wallace Woodworth. Thompson himself had a life-long interest in conducting and did so with frequency. From his earliest positions at Wellesley College in the late 1920s, as guest conductor in New York City of the Dessoff Choirs and at the Juilliard School in the early 1930s, as founding conductor of the University of California at Berkeley Chorus in the late 1930s, or as an occasional guest conductor, he cherished the opportunity to conduct his own music and to work with amateur singers at secondary schools, colleges, universities, and adult choral societies. We have attempted to list all the performances known to have been conducted by Thompson himself. Given the plethora of performances conducted by others for which Thompson retained programs, however, we have limited the number of performances cited of his more frequently performed works in order to make the size of this catalogue manageable.

Finally, the catalogue provides a discography or selected discography built on the previous scholarship of Carol Oja, Linda Solow, and others, but extends coverage by nearly twenty-five years. Discographies primarily list commercial recordings, excluding the numerous Doctor of Musical Arts recital recordings and other “one-time” performances that exist in single archival copies in university libraries of the colleges, universities, or conservatories where the performance was given. Many of these are listed in WorldCat for readers interested in locating them. Thompson’s private collection of tapes now at the Harvard Music Library, however, is included as are some non-commercial recordings of historical significance or of works not yet commercially recorded.

Carl B. Schmidt and Elizabeth K. Schmidt
Baltimore, Maryland
January 2012

A PERSONAL NOTE
(Carl Schmidt)

There can be no greater reward or humbling experience than to write about a person one has known and whose music one loves. Such is the case with Randall Thompson, a family friend from the early 1930s, mine from the early 1950s and my wife’s from the early 1960s. My father Harold Schmidt (Harvard ’32, who sang for four years in “Doc” Davison’s Harvard Glee Club) was the Harvard student consultant for Thompson’s controversial _College Music_ study sponsored by the Carnegie Foundation. Later, as a choral conductor at Fisk University, Western College for Women, and ultimately Stanford University, with frequent stints at the Harvard Summer School, Schmidt often programmed Thompson’s works, premiered the not-yet-quite-finished _Mass of the Holy Spirit_ (1955-56) and

19 For the full citation see RT 63.
Glory to God in the Highest (1958), and prepared the Stanford Summer School Chorus for Thompson to conduct the premiere of A Feast of Praise (1963), which was dedicated to him. Their friendship, established through Thompson’s knowledge of Schmidt’s tenor soloist role with the Harvard Glee Club, College Music, the playing of chamber music together, and later as master conductor and composer respectively, flourished for half a century. Moreover, it was Thompson who systematically recommended my father for teaching positions, especially for the one at Stanford University, where he was a founding member of the Music Department. Schmidt, along with G. Wallace Woodworth (Harvard), Edward B. Lawton Jr. (Berkeley), Elliot Forbes (Princeton and Harvard), and William Ballard (Northwestern et al), championed Thompson’s music and programmed it frequently.

It has been my good fortune to know all but one of these conductors personally and to have studied or sung under three of them. Though I never met Ballard, no single conductor took greater joy in guiding and assisting this project in its early phases than “Bill”. How pleased Thompson would be by that fact, for their friendship had blazed like wildfire in 1962 when Ballard contacted Thompson about performing his Nativity according to St. Luke. Their voluminous correspondence bespeaks of a relationship between composer and interpreter of the highest order, and Ballard’s sudden death in July 2006 well before this project was completed has left a void no one could have anticipated and about which both authors are deeply saddened.

I was also fortunate to sing under Thompson’s direction and to study counterpoint and fugue with him the year before his retirement as Walter Bigelow Rosen Professor of Music at Harvard University. And, both Elizabeth and I worked extensively in the Eda Kuhn Loeb Music Library, built and dedicated while Thompson was Chair of the Harvard University Music Department. It is pure serendipity that Margaret and Randall Thompson spent their honeymoon skiing in the Laurentian Mountains while staying at Gray Rocks Inn, St. Jovite, Canada in 1926 and that Elizabeth and I honeymooned at the same resort during late June 1967! Thompson was as gentle a person to me during my childhood as he was a brilliant, caring, and exceptionally patient teacher during my initial year of graduate study at Harvard. At his retirement party in 1965 he dispensed a good bit of fatherly advice to Elizabeth, also a Harvard graduate student, about “dealing” with professors in the Music Department!

This catalogue is dedicated to the memory of a valued mentor, respected teacher, insightful music educator, and composer par excellence whose music continues to bring joy to the lives of singers, instrumentalists, and audiences everywhere. It is also dedicated to his family, which has been so encouraging to us at every step and to his extended family, many of whom we have had the pleasure to meet. Their wisdom, wise counsel, and friendship have been invaluable as well as indispensable. Finally, it is dedicated to my father, Thompson’s great friend and collaborator and to E. C. Schirmer Music Company, a division of ECS Publishing, Thompson’s faithful publisher to this day. It was my father’s marvelous correspondence with Thompson that first suggested the writing of this catalogue.

ACKNOWLEDGMENTS

How Thompson would have enjoyed knowing the affection with which he and his music are held by the many people and institutions listed below. Their generosity, time, hospitality, and love have made this catalogue possible. It could never have been completed without their assistance. A small number deserve special acknowledgment.

Randall Thompson’s family—his children Rosemary Thompson (†), Edward Samuel Whitney Thompson, Randall Thompson Jr. (Robin), and his son-in-law Clinton Elliott—has been a pillar of support. That is why individual members are acknowledged in the dedication of this volume. Rosemary Thompson (Rosie) not only made possible access to some of the items described here, but she also drew other individuals to our cause. She and Robin both granted lengthy interviews and were extremely helpful in making associations we could never have made unilaterally. Robin and his wife Bina have made our research trips particularly memorable, and Robin generously introduced us to the world of the Tavern Club. Clinton Elliott graciously shared knowledge, guidance, and important materials with us, and he and his wife Elizabeth made us most welcome. Whitney Thompson has

20See William L. Crosten’s letter soliciting Thompson’s recommendation: “I am writing to ask if you know of anyone you might recommend for a choral position at Stanford. We are looking for a young man who not only knows the business of training and conducting singing groups but who has a wide enough acquaintance with the choral literature to put on something besides run-of-the-mine programs. My wish is that we might aim at the sort of concerts that you, yourself, have presented…” Thompson wrote at the bottom of this letter, “rec’d HCS.” Letter at US-CAh 5.3.
also been helpful in sharing memorabilia that has benefited this catalogue and the larger Thompson project. The
authors gratefully acknowledge the generous permission granted by Robin, Rosie, and Whitney Thompson to use
their father's many words quoted below.

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Robert and Cynthia Schuneman (†) of ECS Publishing have most graciously accommodated our many visits
and requests from the inception of this project. Their interest in Thompson and our work has been unflagging,
and members of their staff including Stanley Hoffman have been equally helpful and welcoming. Moreover, their
support amply reflects the loyalty Thompson extended to several generations of the firm's owners. In a 1966 speech
Thompson noted, “For forty years I have enjoyed the harmonious and constructive relationships with one and the
same honest and interested music publisher.”21 He would be delighted to know that his beloved publisher has most
generously continued to demonstrate extraordinary interest in his music and scholarship concerning it to this day.

A select group of other individuals also deserves special thanks. Our long-time friends Donata (Randall
Thompson's niece) and Kirke Mechem (Thompson's former student) provided our introduction to Randall and
Margaret Thompson's extended family, and they have been supremely generous in sharing family memories and
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never met face to face, has been one of the many memorable aspects of this project. S. Talbot Thayer and Edwin E.
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and memorabilia related to that commission. Jacqueline Haun, at the Lawrenceville School Bunn Library Archive,
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(Elizabath Silver); American Academy in Rome (Christina Huemer & Rebecka Lindau); American Guild of Or-
ganists Library (Joseph Dyer & Barbara Owen); Amherst College Library, Special Collections (Juliet Demeter);
Atlanta Boy Choir (David R. White); Augusta College (James R. Johnson); Baylor University Library, Texas
Collection (Ellen Kuniyuki Brown); Bethlehem Bach Choir Archives (Paul Larson); Bates College, Muskie Ar-
chives, Special Collections Library (Elaine Ardia & Kay Stefkos); Boston Conservatory of Music Albert Alphin

21 Convocation speech of 6 May 1966 given as the sixth annual Scottish Rite Chair, Randall Thompson resident, at the University of Tennessee in
Knoxville. Copy at US-CAh 33.38.
Library (Jennifer Hunt & Jenny J. Smilovitz); Boston Public Library, Rare Books & Manuscripts (Eric P. Frazier & Elisa Birdseye); Boston Symphony Orchestra Archives (Bridget Carr); Boston University, Howard Gotlieb Research Center (Ryan Hendrickson); Boston University Library, Archives (Karen Hook); Boston University, Music Library (Holly Mockovak); Bryn Mawr Presbyterian Church (Jeffrey Brillhart & the Senior Choir for the opportunity to conduct Thompson's The Last Words of David as a memorial tribute to Thompson upon his death); Brown University, Orwig Music Library (Edwin Quist); Brown University, John Hay Library Special Collections (Jennifer Betts); Capital University, Conservatory of Music (Claudia J. Malone); Chapin School (Eleanor Southworth); Cheltenham Festival (Maurig Bowen); Choate Rosemary Hall Archives (Judy Donald); Christian Science Monitor (Leigh Montgomery & Edward Blomquist); Cincinnati Symphony Orchestra (Krista Wiseman); Cleveland Orchestra (Carol Jacobs); College of William and Mary, Earl Gregg Swem Library (Amy C. Schindler); Columbia University, Butler Library, Rare Book and Manuscript Library (Tara C. Craig); Concord Free Public Library (Constance Manoli-Skocay); Connecticut College, Charles E. Shain Library Special Collections (Laurie M. Deredita & Nova Seals); Cornell University, Sidney Cox Library of Music and Dance (Cayenna Ponchione, Andrew Justice, & Patrick J. Stevens); Curtis Institute of Music, John de Lancie Library (Elizabeth Walker, Joanne M. Seitter, & Susannah Thurlow); Dartford Library (Debbie Bowen); DeCordova Museum and Sculpture Park (Victoria Glazomitsky); Deerfield Academy (Lynn Robbins); Eastman School of Music, Sibley Music Library (Katherine Axtell & David Peter Coppen); Elizabethtown College, High Library (Sylvia Morra); Emory and Henry College, Frederick T. Kelly Library (Rachel Garrett); First Methodist Church of Palo Alto, CA (Sandra Schafer); Fisk University, Franklin Library Archives (Beth Howse); Free Library of Philadelphia, Fleisher Collection (Kile Smith); Handel and Haydn Society of Boston (Robin L. Baker & Nancy Igoe); University of Texas, Harry Ransom Center (Dell Hollingsworth); Harvard Glee Club (Jameson Marvin); Harvard Musical Association (Natalie Palme); Robert Dennis & Liza Vick); Haverford College Library, Special Collections (Joelle Bertolet); Illinois Music Educators Association (Randolph Kummer); Isabella Stewart Gardner Museum (Anne Hawley); J & J Lubrano Music Antiquarians (John & Jude Lubrano); Jones Library, Amherst, MA (Tevis Kimball & Tina Swift); Juilliard College Archives (Jane Gottlieb & Jennie Dahmus); Kansas City Public Library, Missouri Valley Special Collections (John A. Horner); King's College Library (Patricia McGuire); Library of Congress (Wayne Shirley and all the current members of the Performing Arts reading room staff); Longy School of Music Library (Roy Rudolph); Mannes College of Music, Harry Scherman Library (Ed Scarcelle); Massachusetts Institute of Technology, Lewis Music Library (Peter Munstedt); Montclair, NJ Public Library (Takeo Sugihara); Nashville Symphony Orchestra (Barbara Hoffman); National City Christian Church, Washington D. C. (Charles Miller); National Library Service for Blind & Physically Handicapped, Washington D. C.; Nazareth College, Lorette Wilmot Library (Susan Atkins); New England Conservatory of Music (Maryalice Perrin-Mohr & Patrick H. Maxfield); New York Philharmonic Orchestra (Richard Wandel); New York Public Library, Performing Arts Library at Lincoln Center (George Bozwick); Northwestern University Music Library (Jeanette L. Casey); Oberlin College Library, Special Collections (Roland M. Bauman); Paranjoti Academy Chorus of Bombay, India (Nariman H. Wadia); Phillips Exeter Academy, Class of 1945 Library (Edouard L. Desrochers); Princeton University, Seeley G. Mudd Manuscript Library (AnnaLee Pauls); Randolph-Macon Women's College, Lipscomb Library (Adrian Broughman & Judith Showalter); Saint Bartholomew Church, NYC (William K. Trafka); S. Stephen's Church, Providence, RI (Reverend John D. Alexander & James Busby); Saint Thomas Church of New York City (Judith Moore); Smith College Archives (Nanci A. Young); Stanford University, Provost's Office; Stanford University Archive of Recorded Sound (Jerry McBride & Aurora Perez); Stanford University Special Collections and University Archives (Patricia White); St. Olaf College Archives (Jeff Sauve); State University of New York at Buffalo Library (John Bewley); Tavern Club of Boston (James Terry & Randall Thompson Jr.); Texas Boys Choir (Lisa Earl); Towson University Cook Library (Lisa Woznicki & Linda A. Kleback); Union Theological Seminary & Presbyterian School of Christian Education (Richmond, VA: Norma Calvo & Ann Knox); University of California at Berkeley, Jean Gray Hargrove Music Library (John Roberts & John Shepard); University of California at Berkeley, Bancroft Library (Susan Snyder); University of California at Berkeley, Department of Music (Jessica Lemieux); University of California at Los Angeles, Music Library Special Collections (Timothy Edwards, Lilace Hatayama, Mauricia Hermonsillo, & Aislinn Sotelo); University of California at Los Angeles, Special Collections (Lilace Hatayama
Brandon, Stephen, and Lindsay—our children—have not only lived this project with us, but have also helped in many ways. Our work was generously supported by faculty research grants and a sabbatical leave from Towson University, Towson, MD during which this catalogue was researched and partially written.

While entertaining us at a splendid dinner one evening, Rosemary Thompson told us that her father often remarked, “. . . never tell anyone the whole story.” In spite of every effort, and the goodwill and generosity of all those mentioned above—and with apologies to anyone inadvertently left unmentioned—the authors are sure that they have dutifully followed his advice. For that we take sole responsibility and can only ask for your indulgence.
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**CATALOGUE OF MUSICAL WORKS**

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ABBREVIATIONS

Instruments:
A.  alto (voice)
a.cl.  alto clarinet
a.sax.  alto saxophone
B.  bass (voice)
Bar.  baritone (voice)
bar.sax.  baritone saxophone
bary.  barytone
b.cl.  bass clarinet
b.sax.  bass saxophone
bsn.  bassoon
b.trb.  bass trombone
c.a.cl.  contraalto clarinet
cb.  contrabass
cb.cl.  contrabass clarinet
ch.  chamber
cl.  clarinet
Cont.  contralto (voice)
cn.  cornet
d.bsn.  double bassoon
e.h.  English horn
euph.  euphonium
fl.  flute
flag.  flageolet
guit.  guitar
hn.  horn
hrp.  harp
kb.  keyboard
Mez.  mezzo soprano (voice)
Mez.Cont.  mezzo contralto (voice)
ob.  oboe
orch.  orchestra
org.  organ
pic.  piccolo
pn.  piano
S.  soprano (voice)
str.  strings
str.qt.  string quartet
sus.cym.  suspended cymbal
T.  tenor (voice)
timp.  timpani
t.sax.  tenor saxophone
trb.  trombone
trpt.  trumpet
t.trb.  tenor trombone
tu.  tuba
V.  voice

vc.  violoncello
vla.  viola
vn.  violin

General:
acc.  accompaniment
advt(s).  advertisement(s)
aka  also known as
arr.  arrangement
bl.  blank
b&w  black and white (iconography and films)
ca.  circa
ch.  chamber
c.f.  cantus firmus
col.  color (iconography)
CD  compact disc
cm  centimeters
cols.  facsimiles
fol(s).  folio(s)
in.  inch (recordings)
ips.  inches per second (tape recordings)
mm  millimeters
m.(mm.)  measure(s)
mov(s.)  movement(s)
MS(MSS)  manuscript(s)
n.d.  no date
n.p.  no place
opt.  optional
p./pp.  page(s)
perf.  performed
pr.  printed
pts.  parts
R  renewal (of copyright)
rec.  recorded
rel.  released
Rev.  Reverend
st/p  staves per page
trans.  translation or translator
transc.  transcription or transcribed
¶ or ¶•  paragraph or paragraph plus new entry
<table>
<thead>
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<th>GB-</th>
<th>Great Britain</th>
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<td>Lbm</td>
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<th>United States</th>
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<td>AM</td>
<td>Amherst, MA: Amherst College Library Archives and Special Collections</td>
</tr>
<tr>
<td>AMjl</td>
<td>Amherst, MA: Jones Library Special Collections</td>
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<tr>
<td>AMu</td>
<td>Amherst, MA: University of Massachusetts Library</td>
</tr>
<tr>
<td>AS(rr)</td>
<td>Asheville, NC: Private collection of Rick Ramsey</td>
</tr>
<tr>
<td>A(wb)</td>
<td>Ashland, OR: Private collection of William Ballard</td>
</tr>
<tr>
<td>Bbcm</td>
<td>Boston, MA: Boston Conservatory of Music, Albert Alphin Library</td>
</tr>
<tr>
<td>B(cbs)</td>
<td>Baltimore, MD: Private collection of Carl B. &amp; Elizabeth K. Schmidt (many items from the library of Harold Schmidt)</td>
</tr>
<tr>
<td>B(ew)</td>
<td>Baltimore, MD: Private collection of Ellery Woodworth (many items formerly in the library of G. Wallace Woodworth)</td>
</tr>
<tr>
<td>BAT</td>
<td>Baton Rouge, LA: Louisiana State University Music Library</td>
</tr>
<tr>
<td>Bb(bmfa)</td>
<td>Blue Bell, PA: Bruce Montgomery Foundation for the Arts</td>
</tr>
<tr>
<td>BEmub</td>
<td>Berkeley, CA: University of California at Berkeley Bancroft Library</td>
</tr>
<tr>
<td>BEmigh</td>
<td>Berkeley, CA: University of California at Berkeley, Jean Gray Hargrove Music Library</td>
</tr>
<tr>
<td>BEmumd</td>
<td>Berkeley, CA: University of California at Berkeley Music Department</td>
</tr>
<tr>
<td>Bbso</td>
<td>Boston, MA: Boston Symphony Orchestra Archives</td>
</tr>
<tr>
<td>Bc</td>
<td>Boston, MA: New England Conservatory of Music Library</td>
</tr>
<tr>
<td>Becs</td>
<td>Boston, MA: ECS Publishing Archive</td>
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<tr>
<td>Bh</td>
<td>Boston, MA: Harvard Musical Association</td>
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<tr>
<td>Bhs</td>
<td>Boston, MA: Massachusetts Historical Society Library</td>
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<tr>
<td>B(tc)</td>
<td>Boston, MA: Tavern Club (private)</td>
</tr>
<tr>
<td>Bu</td>
<td>Boston, MA: Boston University, Mugar Memorial Music Library</td>
</tr>
<tr>
<td>Bua</td>
<td>Boston, MA: Boston University, Mugar Memorial Library Archives</td>
</tr>
<tr>
<td>Br(ldb)</td>
<td>Brookline, MA: Private collection of Laurence D. Berman</td>
</tr>
<tr>
<td>CAa</td>
<td>Cambridge, MA: Harvard University, University Archives</td>
</tr>
<tr>
<td>CAh</td>
<td>Cambridge, MA: Harvard University, Houghton Library(^2)</td>
</tr>
<tr>
<td>CAhgc</td>
<td>Cambridge, MA: Harvard University, Harvard Glee Club Library</td>
</tr>
<tr>
<td>CAl</td>
<td>Cambridge, MA: Harvard University, Eda Kuhn Loeb Music Library</td>
</tr>
<tr>
<td>CALL</td>
<td>Cambridge, MA: Harvard University, Lamont Library</td>
</tr>
<tr>
<td>CAMit</td>
<td>Cambridge, MA: Massachusetts Institute of Technology, Lewis Music Library</td>
</tr>
<tr>
<td>CA(rr)</td>
<td>Cambridge, MA: Former private collection of Rosemary Thompson</td>
</tr>
<tr>
<td>CAw</td>
<td>Cambridge, MA: Harvard University, Widener Library</td>
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<tr>
<td>CFPL</td>
<td>Concord, MA: Concord Free Public Library</td>
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<td>CHua</td>
<td>Charlottesville, VA: University of Virginia (Albert and Shirley Small Special Collections Library)</td>
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<tr>
<td>CLco</td>
<td>Cleveland, OH: Archives of The Cleveland Orchestra</td>
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<tr>
<td>CP</td>
<td>College Park, MD: International Piano Archives at Maryland</td>
</tr>
<tr>
<td>DN</td>
<td>Denton, TX: North Texas State University, Music, George Bragg Collection</td>
</tr>
<tr>
<td>Eu</td>
<td>Evanston, IL: Northwestern University, Music Library</td>
</tr>
<tr>
<td>Eu(ml)</td>
<td>Evanston, IL: Private collection of Morris Levy</td>
</tr>
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</table>

\(^2\)Where possible standard RISM sigla have been used. For private collections, initials have been placed within parentheses.

\(^3\)See Thompson's Nachlass at Harvard following the “Library Sigla” and US-CAh (\(^*85M-62\), \(^*85M-70\), and \(^*98M-29\) Folder Contents.)
THOMPSON’S NACHLASS AT HARVARD

Most of Thompson’s personal papers are housed at the Houghton Library. The first major gift, given by Thompson himself in 1978, included nine boxes of materials (4.5 linear feet). It contained many of his personal manuscript scores plus some printed scores and photostats. One hundred fifty-four of these items shelved on-site, are fully catalogued under the shelf number bMS Mus 173 (1)–(154). They are listed in a guide available from the Houghton Library website.

After Thompson’s death additional materials were gifted to Houghton from his estate (1984-1986), and his family made a further gift in 1998. The original accession numbers and current shelf numbers include: *85M-62 (was MS Storage 216: 2 cartons and 1 envelope); *85M-69 (was MS Storage 207a: 4 cartons); *85M-70 (was MS Storage 207: 52 gray boxes, 6 pf boxes, and 3 cartons); *88M-61 (stored on site at Houghton); *98M-29 (was Storage 207b: 6 boxes, 1 pf folder). To date, with the exception of *88M-61 and a group of rare books and scores removed from these boxes and now integrated into the main Houghton collection, these materials have not been further catalogued, though a rough guide to the contents of each container is available at the library. Because of their unprocessed state, these materials are only roughly organized and many items are in folders as they came to the library and are not categorized properly. The greater part of Thompson’s extensive correspondence, for example, is arranged alphabetically by folder, but within folders little systematic organization exists. When folders are labeled with dates, the line of demarcation is generally 1965 (e.g., 1919-1965 [the year he retired from Harvard]; 1966-). Many letters, reviews, and programs are out of place, or, in the case of programs and some newspaper clippings, duplicates may be found in diverse locations. This explains why a review from 1940, for example, might be located in a folder labeled “1943-1950.” Large quantities of materials can be found in scrapbooks—either bound, disbound, or the contents removed to folders—which contain additional letters, programs, reviews, photographs, certificates of honors, and miscellaneous ephemera. Thompson occasionally placed some items directly in printed or manuscript copies of his music, where they remain.

Late in the preparation of this catalogue, during a January 2011 visit to the Houghton Library, the staff provided us with a large folder of manuscripts and documents which was discovered in the Theatre Collection office of its former curator. At this writing, the materials have not been catalogued, but most have been placed in boxes of the materials stored off site. Some were exhibited in 1999 (see Wilson), but they all came from Thompson’s private collection.

Several other music manuscripts are shelved separately including: Thompson’s presentation score of The Nativity according to St. Luke, deposited by The Rector and Wardens of Christ Church, Cambridge (fMS Mus 111); Love Songs for Cecily and Dan [wedding music for Daniel Varney Thompson Jr. and Cécile de Luze Simonds] (MS Mus 254); and The Light of Stars (MS Mus 252). Materials related to Thompson and the Harvard Glee Club (especially the papers of Archibald T. Davison, G. Wallace Woodworth, and Elliot Forbes), and a manuscript of the Harvard Hymn written to words of David McCord, are at the Harvard University Archives. Finally, Thompson’s gift of sound recordings (plus numerous printed copies of his music) is shelved at the Eda Kuhn Loeb Music Library. One photostat of Indianola Variations; Seven Variations for Two Pianos is at the Isham Library.

25 US-CAh acquisition number *78M-37. A few other items also exist at Harvard that Thompson had given years earlier. Several of these relate to prize-winning pieces written while he was a Harvard student and which Harvard had not retained copies.

26 Over the years some of Thompson’s manuscripts remained in the possession of his publisher E. C. Schirmer, and Thompson personally arranged for most of them to be turned over to Houghton. A few are still retained by his publisher. Materials related to The Testament of Freedom, were donated to the University of Virginia at Charlottesville where the piece was premiered.

27 Thompson’s initial 1978 gift and the Christ Church deposit described below are summarized by Barbara Mahrenholz Wolff in Music Manuscripts at Harvard: A Catalogue of Music Manuscripts from the 14th to the 20th Centuries in the Houghton Library and the Eda Kuhn Loeb Music Library (Cambridge, MA: Harvard University Library, 1992), 224-25. For a more detailed inventory see http://oasis.harvard.edu/dlap/html/hou00545.html

28 The number of reviews is extensive. Not only were many sent to Thompson by friends, but at various times he subscribed to clipping services including The Original Romeike Press Clipping Bureau, 220 West 19th St., NY; Burrell’s Press Clipping Bureau, New York; and Argus Pressclipping Bureau, 352 Third Ave., NY.

29 The original MS is at Houghton.
INTRODUCTION TO AND DESCRIPTION OF THE CATALOGUE ENTRIES

This catalogue is devoted exclusively to documenting Randall Thompson’s musical compositions and does not enumerate his articles, reviews, books, unpublished poetry, artwork, or speeches. It is arranged in four sections: (1) Original Compositions, (2) Arrangements and Transcriptions, (3) Miscellaneous Items, and (4) Unfulfilled Commissions. Compositions in the first three sections are provided with “RT” (Randall Thompson) numbers to facilitate identification and cross-referencing. For some compositions no music remains, and we have only the scantiest evidence, while for others music and extensive documentation exist. All four sections are in chronological order according to the date each work was completed or first performed (if no completion date is known). Section four, for which “RT-UC” (Randall Thompson-Unfulfilled Commission) numbers are given in italics, contains ninety-four numbers. The term “Unfilled Commission” is used to include all the works requested, suggested, or commissioned from Thompson for which he did not compose music.31

When dates are problematical, we have consulted Thompson’s letters and relevant documents to provide whatever clarity they permit. And, when an initial contact letter concerning a commission has not been found, the commission is placed under the first secure date. Choral compositions with orchestral accompaniment are considered “complete” when the piano/vocal score was finished. Entries are further documented on the basis of information available from personal interviews, letters, books, and newspapers. Three archival collections have been extensively cited: the Albert and Shirley Small Special Collections Library in Charlottesville, VA (US-CHua), ECS Publishing in Boston, MA (US-Becs),32 and the Houghton Library of Harvard University in Cambridge, MA (US-CAh).

Catalogue entries (as appropriate) contain some or all of sixteen headings. Because many primary and secondary sources cited are in Harvard University collections, some of which have not yet been fully catalogued, specific locations for these letters, manuscripts, printed materials, and recordings are provided by shelf number, box number, and folder title as appropriate. Shelf numbers have also been provided for numerous other sources.

(1) Title and Movement or Division

The full title of each work is provided along with the division into movements or sections. In some cases this information is given in tabular form immediately following the title.

(2) Incipit(s)

Incipits in the original language are given for all works containing text. In the case of extended Tavern Club plays and the opera Solomon and Balkis, only the opening line is provided.

(3) Date(s)

Date(s) and place(s) of composition, if in quotation marks, are those taken from Thompson’s manuscripts or printed editions as noted. In the case of works such as the Tavern Club plays, the manuscripts of which are sometimes undated, dates of performance are supplied from secondary sources including programs or advertising flyers. In a few instances dates given in printed editions vary from those found in sketchbooks or manuscripts. Such discrepancies are noted and explained if a logical explanation can be ascertained. When a choral work was written in piano/vocal score and later orchestrated, both dates are provided.

(4) Dedication

Dedications in quotation marks are given on the basis of printed copies of the music. On rare occasions, a dedicatee can be determined on the basis of information found in letters or other commissioning documents.

(5) Instrumentation

Performance forces for all versions of a work, including transcriptions and arrangements, are given. Nomenclature follows that described under “Abbreviations” above. Percussion instruments, which Thompson cites in

31In several cases Thompson claims he had begun to compose music, but not even a sketch remains in his personal collection.

32We have frequently included a section called US-Becs notes that quotes from correspondence between Thompson and staff members at E. C. Schirmer including, among others, E. C. Schirmer Sr., E. C. Schirmer Jr., Henry Clough-Leighter (H. C-L), and Robert MacWilliams.
Gismonda's Song “You leave me, love?” from Kenneth Raisbeck's play Torches in Plays of the 47 Workshop, second series (New York: Brentano's, 1921), p. 28. This is Thompson's earliest commercially published work. See RT 14.
ORIGINAL COMPOSITIONS

RT 1  As of Old

Incipit: Unknown.
Date: 1915.
Instrumentation: SATB.
Text: Randall Thompson.
Holograph MS: Not located (no music is known to survive). Urrows, who examined this piece among Thompson's papers, described it as follows: “As of old . . . features mixed mode (A minor-C major) ambiguity and a surprising tierce de Picardy cadence in A major: within a short and limited framework there is an intuitively calculated sense of tension and release, remarkable for a teenager. . . .” See Urrows 1988, 73.
First Performance: Unknown. Most likely Christmas 1915.
Literature: Benser/Urrows: W25 indicates “Printed copy at Houghton Library,” but we have found no trace of it among Thompson's papers. According to Urrows (private communication), this is a very brief piece on a small piece of paper. Thompson's mother Grace referred to it three times in her diary: 8 Dec. 1915: “Rannie wrote a nice Xmas carol & wanted me to go to Phila with him to get it printed;” 31 Dec. 1915: “Many kind notes & words re. his carol”; 23 Dec. 1916: “Ran stole in & sat at the piano & played to call us. ‘As of old’.” See US-CAh 40.2.

RT 2  Sonata for Piano

Date: 1915.
Instrumentation: Pn.
Holograph MS: Not located (no music is known to survive).
First Performance: Unknown.
Literature: Benser/Urrows: W78 listed as “lost.” On p. 5 they suggest that this piece is listed in a diary Thompson's mother kept as having been performed in Lawrenceville in December, but we have been unable to locate such an entry.

RT 3  In Memorium, F. C[uyler] Van Dyck Jr.1

Date: 1916.
Instrumentation: Org.
Holograph MS: Not located (no music is known to survive).
First Performance: 11 June 1916: Lawrenceville, NJ, Edith Chapel, Lawrenceville School at a 4:00 P.M. organ recital played by Thompson. Program at US-CAh 38.5.
Commentary: General  In an article entitled “Composer's name: On symphony program stirs former schoolmate to wax reminiscent over many things which do not matter,” Cincinnati Enquirer (20 Oct. 1940), Thompson's classmate Frederick Yeiser wrote: “As I recollect, he [Thompson] received most, if not all, of his elementary training from Cuyler Van Dyck, the [Lawrenceville] school organist and a teacher of mathematics on the side. I have an idea that Van Dyck must have been a cut or two above the average musician to be found on a prep school faculty. To this day I remember with great pleasure his organ recitals which took place once a month at Sunday vesper services.”
Literature: Benser/Urrows: W79; Urrows 1988, 73.

**RT 4 Ode**

**Incipits:**
1. The gates swing wide
2. We must depart
3. The world awaits
4. God, be our guide

**Date:** 1916 by 8 May.

**Instrumentation:** Unknown.

**Text:** Joseph M. March (Lawrenceville School Class of 1916).

**Holograph MS:** Not located (no music is known to survive).


**Commentary:**

**General** Frederick Yeiser, one of Thompson’s Lawrenceville classmates, wrote in the *Cincinnati Enquirer* (20 Oct. 1940): “Composer’s name: On symphony program stirs former schoolmate to wax reminiscent over many things which do not matter,” “As might be expected, Randall was chosen to write the music for our class ode. The words? I don’t know. I have just searched through the yearbook and find it singularly uninformative except as to the names of basketball captains and such things. Possibly the poet was Joe March, who later made a name for himself as the author of a narrative in verse called ‘Wild Party.’ Randall’s music sounded respectable, and the verse I recollect as having been far from poisonous. The first line was something about ‘The Gates Swing Wide.’” The singing of the ode came last on the commencement program, just before everyone marched out with due solemnity. Since William Howard Taft had been the speaker, these words tickled us no end.

“A comparison of the “Founders’ Day Exercises and Graduation of the class of 1915” with the 8 May 1916 program shows that Yeiser conflated the two exercises in his account. Taft was the guest speaker at the 1915 exercises at which Thompson played the organ in Van Dyck’s absence, but did not contribute any known original music. Rather, “Joseph H. Young, of Pennsylvania, was the author of the Class Ode, the music of which was composed by John N. Bullen, of Wisconsin.” See *The Lawrenceville Alumni Bulletin* (Oct. 1915): 9. An account in *The Lawrenceville Alumni Bulletin* (1916) notes that “The words of the Class Ode were written by Joseph M. March, of New York City, and the music by Randall Thompson, of New Jersey.” Thompson’s mother Grace referred to this in her diary when she wrote on 8 May 1916: “Ran has written the class ode-music.” See US-CAh 40.2.

**Literature:** Benser/Urrows: not listed, but see W24, which conflates this and the 1935 ode Thompson wrote entitled “Anniversary.”

**RT 5 Septette for Flute, Clarinet, String Quartet, Piano**

1. Andante sostenuto
2. Allegretto ma non troppo

**Date:** “19 February—16 December 1917”.

**Instrumentation:** Fl., cl. (B-flat), str qt., pn.

**Holograph MSS:**

 Mov. 1 US-CAh (bMS Mus 173 Box 1 (1)). 32 pp.: [2 pp.] + 29 (numbered 1-29) + [1] [staff paper glued to inside front cover]; [p. 1] title page reads “Septette—| 1st Movement Scored for Flute | Clarinet | I Violin | II Violin | Viola | Cello | Piano | Begun: Feb 19, 1917 | April 18, 1917 | Finished May 31, 1917 | First performed—June 3, 1917 | Mr Kiny, Conductor | Emery M. Leonard | Miss Margaret Tiffany | Augusta Talbot, Viola; Mr. Gibson, Flute; Mr Cain, Clarinet, R. T. at the piano | Millicent Todd & Mrs. Leonard | Randall Thompson” written in black ink [the cellist is not listed] + [p. 2] blank ruled + pp. 3-31 music + [p. 32] blank ruled; [blank ruled page glued to inside rear cover];
RT 6  Suite for Violin and Piano in E Major

Date:  Performed 7 Nov. 1917.

Instrumentation:  Vn. & pn.

Holograph MS:  Not located (no music known to survive).

First Performance:  7 Nov. 1917: Cambridge, MA at a Music Club meeting.

Commentary:  See the following entries in Thompson's “A Line A Day Book” diary at US-CAh 40.3: “27 Oct. 1917: Am planning to write Suite for Flute & Violin!” and “7 Nov. 1917: Music Club tonight. Foster Damon and I carried the beer over. Began meeting by my E major Suite for fiddle. . . Good meeting.”

Literature:  A “Suite for violin and piano” is listed in Benser/Urrows: W71 under the date 1921/22.

RT 7  Lullaby

Incipit:  “My little one, sleep softly”.

Date:  9 Nov. 1917.

Instrumentation:  V. and pn.


Holograph MS:  Not located (no music is known to survive).

First Performance:  9 Nov. 1917: Cambridge, MA, home of Mr. and Mrs. Child; Mrs. Child with Randall Thompson (pn.) (see below).

Commentary:  See the following entries in Thompson's “A Line A Day Book” diary at US-CAh 40.3: “9 Nov. 1917: Between 5 and 6.30 I made a setting to Harriet Monroe's 'Lullaby'. Mrs. Child sang it.” This might be one of the “songs” referred to in the following entry: “21 December 1917: Millicent [Todd] came with me to my room this morning & heard the songs & 2nd movement [of the Septette].”

Literature:  Not listed in Benser/Urrows.
SUMMARY LIST OF THOMPSON’S MUSICAL WORKS (RT)

Original Compositions

RT 1  As of Old
RT 2  Sonata for Piano
RT 3  In Memorium, F. Cuyler Van Dyck Jr.
RT 4  Ode
RT 5  Septette for Flute, Clarinet, String Quartet, Piano
RT 6  Suite for Violin and Piano in E Major
RT 7  Lullaby
RT 8  All on a Summer Eve (Transcription for Cello and Piano)
RT 9  Four Waltzes for Two Violins and Piano
RT 10 Allegro [in D Major]
RT 11 Indianola Variations; Seven Variations for Two Pianos (with Leopold D. Mannes)
RT 12 The Light of Stars
RT 13 Mariner’s Song
RT 14 Torches
  1. Prelude
  2. Gismonda’s song “You leave me, love? These hands—pale cups for your desire”
RT 15 Quintet for Flute, Clarinet, Viola, Cello, Piano
RT 16 Spring
RT 17 Serenade in Seville
RT 18 Scherzino for Flageolet in D, Violin, and Viola
RT 19 Night
RT 20 Scherzo [and Trio] in G Minor for Piano (Allegro molto and L’istesso tempo)
RT 21 Scherzo [and Trio] in F Major for Piano (Allegro moderato and Vivace)
RT 22 Varied Air [Piano Sonata]
RT 23 The Last Invocation
RT 24 Pierrot and Cothurnus: Prelude for Orchestra [“A prelude to ‘Aria da Capo,’ play in one act by Edna St. Vincent Millay”]
RT 25 The Ship Starting
RT 26 Sonata for Piano [in G Minor in One Movement]
RT 27 A Book of Songs by Erskine Wood with Accompaniments by Randall Thompson
  1. The White seal’s lullaby
  2. O mistress mine
  3. Ariel’s fairy song
  4. Ariel’s sea dirge
  5. A summer lullaby
  6. Ballades des dames des temps jadis
  7. Love ere love flies beyond recall
  8. An indian lullaby
  9. Sigh no more, ladies
 10. Gunga Din
 11. Little Erskine’s baby song
RT 28 Sonata for Pianoforte in C Minor
RT 29 The Wind in the Willows
RT 30 The Piper at the Gates of Dawn: Symphonic Prelude
RT 31 Suite for Piano [Etude in 4 Notes]
RT 32  Odes of Horace
   1. O Venus, regina Cnidi Paphique
   2. Vitas hinnuleo me similis, Chloë
   3. Montium custos nemorumque, Virgo
   4. Quis multa gracilis
   5. O fons Bandusiae, splendidior vitro

RT 33  Tapestry

RT 34  The Boats were Talking

RT 35  Five Songs
   1. White moth at twilight
   2. Drought
   3. Discipleship
   4. Spiritual
   5. The Heavens declare

RT 36  Southwind


RT 38  Doubts

RT 39  The Straw Hat [Incidental Music for the Farce Comedy in Three Acts]

RT 40  Song (for a quartet of singers) for a Review

RT 41  Ballad

RT 42  Two Amens

RT 43  Jazz Poem [for Piano and Orchestra]

RT 44  New Songs for New Voices
   1. The Wild home pussy
   2. The Echo child
   3. My master hath a garden
   4. Velvet shoes
   5. Some one

RT 45  Pueri Hebraeorum

RT 46  Canons
   1. Inscription 1 (duetto) “Qui que tu sois”
   2. Inscription 1 (round) “Qui que tu sois”
   3. Rima “Por una Mirada, un mundo”
   4. Ditirambo per inneggiare a Bacco, in compagnia “O bell’andare”
   5. The Lover in winter plaineth for the spring “O Western wind”
   6. Mein “Du bist mein”
   7. Felices ter
   8. Inscription pour une statue de l’amour

RT 47  Larghetto [for Organ]

RT 48  Rosemary

RT 49  Poscimur: Ode for Baritone Solo, Chorus, and Orchestra

RT 50  Symphony No. 1

RT 51  Symphony No. 2 in E Minor

RT 52  Americana

RT 53  Ode ‘Anniversary’. Hymn tune composed for the One-Hundred Twenty-Fifth Anniversary of the Lawrenceville School

RT 54  Little Prelude

RT 55  Song after Sundown
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