



Legacy Finding Aid for Manuscript and Photograph Collections

801 K Street NW
Washington, D.C. 20001

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Finding aids are narrative guides to archival collections created by the repository to describe the contents of the material. They often provide much more detailed information than can be found in individual catalog records. Contents of finding aids often include short biographies or histories, processing notes, information about the size, scope, and material types included in the collection, guidance on how to navigate the collection, and an index to box and folder contents.

What are Legacy Finding Aids?

The following document is a legacy finding aid – a guide which has not been updated recently. Information may be outdated, such as the Historical Society’s contact information or exact box numbers for contents’ location within the collection. Legacy finding aids are a product of their times; language and terms may not reflect the Historical Society’s commitment to culturally sensitive and anti-racist language. This guide is provided in “as is” condition for immediate use by the public. This file will be replaced with an updated version when available.

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The Historical Society of Washington, D.C., is a community-supported educational and research organization that collects, interprets, and shares the history of our nation’s capital. Founded in 1894, it serves a diverse audience through its collections, public programs, exhibits, and publications.

THE HISTORICAL SOCIETY OF WASHINGTON, D.C.

SPECIAL COLLECTIONS FINDING AID

Title: MS 519 Emerson Meyers Papers, 1865-1990

Processor: Bonnie Hedges

Date: February 1998

(Herman) Emerson Meyers (1910-1990), son of Herman A. Meyers and Emma Louise Johnson Meyers, was born in Washington, D.C., on 27 October 1910. Except for brief periods in Europe during service in World War II and for studies made possible by two Fulbright Scholarships (1955-56, 1967-68), he spent his entire life in the Washington area. At age six he began piano lessons with Marie McCourt, a neighborhood piano teacher. At age twelve, he gave his first full piano recital and won the Three Year Alumni Scholarship at the Peabody Conservatory of Music in Baltimore, Maryland. He commuted to Baltimore weekly for lessons with Austin Conradi until he graduated from high school. At the conclusion of the three-year scholarship, he was given private scholarships by Conradi until he received his artist diploma in piano in 1931.

Emerson began teaching piano in 1926. During the years that followed, he became well acquainted with the leading musicians of Washington. He was a member of the faculty of the Washington Institute of Music and the Washington Missionary College (now Columbia Union College), and the Catholic Sisters College. In addition to teaching, he gave recitals, accompanied singers and instrumentalists, played in chamber music groups, and served as organist and choir director at the Evangelical Lutheran Church of Atonement. He made his formal debut 15 May 1930. He made his initial appearance with the National Symphony Orchestra in a concert at the Watergate on 27 July 1938.

Meyers became Assistant Professor of Piano at American University in 1949. In 1951, he joined the faculty of The Catholic University of America as an associate professor. In 1958, he was promoted to the rank of Ordinary Professor, the first person to hold such rank in music at the university. He remained on the faculty until his retirement in 1976, at which time he became Professor Emeritus.

Meyers was active in the promotion and administration of cultural and education programs in the Washington area. He presented programs on radio and TV, spoke to schoolchildren, and gave lectures to lay and professional audiences. He was appointed director of music by the National Capital Sesquicentennial Committee in 1950. This committee, appointed by President Truman, had the responsibility to plan and carry out ceremonies and events in a year-long celebration of the 150th anniversary of Washington, D.C.

Meyers received numerous awards and commissions, including the national first prize of the National Federation of Music Clubs Composition Contest (1943), commissions from the Kindler

Foundation and the National Gallery of Art, Outstanding Educator in America Award, the Peabody Distinguished Alumni Award, and the Benemerenti Medal from Pope Paul IV.

Emerson Meyers died 5 December 1990. He was survived by his wife, Emma C. Holt Meyers whom he married in 1934. Emma, a native of Washington, died in 1995.

Scope and Content: The Emerson Meyers Papers, 1866-1990, contain family records, biographical materials and resumes, articles, correspondence, course syllabi, lectures, programs and reviews, memorabilia, and photographs that document the role of Emerson Meyers in the development of cultural life in Washington from the 1930s through the 1980s. His papers are also a significant source for information on composers, performers, critics, patrons, and especially his colleagues Richard Bales, George Manos, Katharine Hansel, Mary Howe, and George Wargo.

The papers have been arranged in four series:

SERIES I: VITA, 1910-1980, consists of biographical materials including curriculum vitae, press releases, lists of compositions and recordings, certificates of membership and awards.

SERIES II: EARLY YEARS, 1865-1946, is arranged in three sub-series:

Sub-series A: Ancestors, 1845-1940, consists of papers of Benjamin Meyers (1866-1934), papers, correspondence, and obituary of Herman A. Meyers (1877-1940), handwritten notations about family members, and an anonymous account, "My Trip Across the Ocean in 1865 on a Sail-Ship."

Sub-series B: Early Life, 1905-1943, consists of miscellaneous papers of Emerson and Emma C. Meyers, baptismal certificate of Emma Catherine Holt (1905), wedding certificate of Emerson Meyers and Emma Catherine Holt (1934), church membership certificate of Emerson Meyers, student notes, papers and records.

Sub-series C: Scrapbook, 1916-1946, includes correspondence, newspaper clippings, programs, Peabody Alumni Scholarship certificate, and memorabilia. The scrapbook has been disassembled for conservation purposes, but the material has been filed in folders corresponding to the pages in the scrapbook.

SERIES III: WORLD WAR II, 1943-1945, is arranged in two sub-series:

Sub-series A: Letters to Emma, 1943-1945, consists of over three hundred letters Emerson wrote to his wife Emma during his tour of duty in Europe in the entertainment branch of the U.S. Army.

Sub-series B: World War II Scrapbook, 1943-1945, consists of snapshots, postcards, programs, newspaper items, and memorabilia assembled by Meyers while in service.

SERIES IV: PROFESSIONAL LIFE, 1938-1990, has been arranged in eight sub-series:

Sub-series A: Articles, 1948-1977, consists of articles written by Emerson Meyers and other authors. It includes an address of R. Rev. Msgr. (Most Reverend Monsignor) William J. MacDonald (1953).

Sub-series B: Courses and Seminars, 1941-1984, consists of syllabi, bibliographies, teaching methods and materials, and student papers.

Sub-series C: Electronic Music, 1961-1974, consists of articles, bibliographies, and catalogs relating to electronic music, plans and equipment for the Electronics Music Center at CUA, courses offered, programs, and an unpublished textbook by Emerson Meyers.

Sub-series D: Lectures, 1953-1982, consists of lectures and tapes of lectures presented by Emerson Meyers to students, organizations, and the general public; radio talks, and tape of WGMS Two Hundred Years Bicentennial Program (1976).

Sub-series E: Private Piano Students, 1938-1951, consists of copies of the newsletter, "The Bulletin Board from the Piano Studio of Emerson Meyers", and records of piano students.

Sub-series F: Miscellaneous Memorabilia, 1938-1962, includes caricatures of Emerson Meyers drawn by Ralph Patterson (1938), Victor Candell [?], and Zangar; a photograph of a caricature of Emerson Meyers, Evelyn Swarthout, Margaret Tolson, and Richard Bales; lists of books and scores of Emerson Meyers, and invitations and programs for ceremonial events.

Sub-series G: Programs and Reviews, 1946-1988, consists of programs and reviews of programs presented by Emerson Meyers and other performers; programs and reviews of performances of music composed by Emerson Meyers, and student recitals.

Sub-series H: Subject Files, 1943-1978, consists of correspondence and printed materials arranged by Emerson Meyers according to subjects and/or names. Similar materials, found in boxes and usually marked "file", have been added to the original file. Some names and labels have been modified for clarity and consistency.

SERIES V: PHOTOGRAPHS, 1880s-1988, has been arranged in three sub-series:

Sub-series A: Family Photographs, 1880s-1980, consists of photographs of Emerson's ancestors and immediate family.

Sub-series B: Professional Photographs, 1926-1979, consists of photographs of Emerson Meyers, his colleagues, performing groups, and sites of performances and lectures.

Sub-series C: Snapshot Collection, 1929-1985, consists of snapshots of family and personal friends, pets, and activities. These were assembled in packets and labeled by Emerson Meyers.

Donor: Arthur C. Nagle, Trustee, in accordance with the last will and testament of Emerson Meyers, 1993; 1992.167

Size: 6.4 cubic feet (8 containers, 1 oversize folder)

Restrictions: None

Related Materials:

Becker, Ralph E. *Miracle on the Potomac: The Kennedy Center from the Beginning*. Silver Spring, MD: Bartleby Press, 1990.

Hedges, Bonnie and Bonlyn Hall. *Twentieth-Century Composers in the Chesapeake Region: A Bio-Bibliography and Guide to Library Holdings*. Richmond, VA: Chesapeake Chapter, Music Library Association, 1994.

Libbey, Ted, *The National Symphony Orchestra*. Washington, DC: NSO Book Project, 1995.

MS 517 Sylvia Meyers Papers, Historical Society of Washington, D.C.

Container List

SERIES I: VITA, 1910-1990

Container 1

Folder 1: Biographical information. Contains a biographical sketch by Emerson Meyers, 1960; press release, Catholic University of America, 15 May 1962; curriculum vitae, May 1966; electronic background, October 1969, 1970s; Peabody Award vitae, May 1970; biographical sketch, 1976; biographical information 197updated 1985; information submitted to the World Who's Who of Musicians (International Biographical Centre, Cambridge, England). 1974, 1984 editions; list of compositions including performances, 1926-1974; list of compositions and recordings, 1937-1974; note in "Mother's handwriting," [1923?] giving date Emerson won the Peabody alumni scholarship (29 September 1923), date he gave his first piano lesson (15 October 1923), and date he stopped violin lessons (October 1923).

Folder 2: Awards and citations, 1923-1975. Includes the following documents: Peabody Scholarship Award, 1923; Certificate in recognition of service to the Nation and the state of Maryland, Registration Day, October 1940, awarded 15 April 1941; Certificate of Life Membership, Washington Music Teachers Association, Inc., 28 January 1946; Citation for Distinguished Service, National Symphony Orchestra Association, 23 September 1953; Certificate of Membership, Music Teachers National Association, 1962-1963; Certification in the area of piano by the Board of Maryland State Music Teachers Association, 3 March 1968; Outstanding Educator of America Award in Higher Education and Community Service, 1972; Letter from Clarence C. Walton, President of Catholic University of America, acknowledging the papal Benemerenti award from His Holiness Paul VI for over twenty-five years of service to Catholic University of America, 25 March 1974; Letter granting Life Membership in the D.C. Federation of Musicians, Local 161-710 A.F.M., 30 October 1975.

SERIES II: EARLY YEARS, 1865-1946

Sub-series A: Ancestors, 1845-1940

Folder 3: Ancestors. List of family members buried in Oak Hill Cemetery, 1845-1940; Anonymous account, "My Trip Across the Ocean in 1865 on a Sail-Ship" (copy of a typescript; Obituary, Herman A. Meyers (father), 1877-1940.

Folder 4: Papers of Benjamin Meyers, 1866-1934. Discharge papers from U.S. Army, 28 June 1866; letter from Henry B. Meyers to Herman A. Meyers [1928?] regarding his insurance policy; letter from U.S. Soldier's Home to Herman A. Meyers, 7 April 1933, confirming the death of his father, Benjamin Myers [sic]; letters to Herman a. Meyers, 1933-1934 regarding settlement of the estate of Benjamin Meyers.

Sub-series B: Early Life, 1905-1943

Folder 5: Miscellaneous papers of Emerson and Emma C. Meyers, 1905-1937. Baptismal certificate, Emma Catherine Holt, 1905; wedding certificate, Emerson Meyers and Emma Catherine Holt, 14 July 1934; Church membership certificate, Emerson Meyers, 8 May 1936; note from Washington Suburban Sanitary District 26 January 1937 regarding construction of a water main on the street upon which their property abuts. Oversize materials stored separately; see oversize folder description.

Folder 6: Student Notes, 1927-1929.

Folder 7: Student Notes [undated].

Folder 8: Final Exams, 1929-1930, and records from the Peabody Conservatory, 1923-1933.

Sub-series C: Scrapbook, 1916-1946

Folder 9: Scrapbook, 1916-1946. Includes newspaper photograph called "A Little Boy" from the *Washington Post*; notebook with piano lesson assignments; articles, 1923; postcards, 1938; recital programs, 1918-1922; and Peabody Award, 1923 (photocopy; original in Folder 2).

Folder 10: Scrapbook 1916-1946. Programs and newspaper clippings, 1923; music tests; recitals, 1924-1925

Folder 11: Scrapbook 1916-1946. Recitals and newspaper clippings, 1926-1929.

Folder 12: Scrapbook 1916-1946. Recitals and newspaper clippings, 1930-1932. Includes recitals with Paul Brightenburg.

Folder 13: Scrapbook 1916-1946. Wedding memorabilia, 1934; Lutheran Church of Atonement correspondence, bulletins, and newspaper clippings, 1936-1946; Programs, reviews, and clippings, 1936-1941.

Folder 14: Scrapbook 1916-1946. Programs, clippings, 1942-1943, letter from George J. Perry, Chief Warrant Officer, E.A.C. Band regarding march composed by Emerson and dedicated to the Engineer Amphibian Command; recital with Hans Kindler, and programs of Washington Composers' Club and National Symphony Orchestra, 1945-1946.

SERIES III: WORLD WAR II, 1943-1945

Sub-series A: Letters to Emma, 1943-1945

Folder 15: Letters to Emma, 24 November 1943-10 September 1944. Airmail, V-mail, and telegrams from England and France.

Folder 16: Letters to Emma, 30 September 1944-19 September 1945. Mailed from Belgium, Germany, and the United States.

Folder 17: Letters to Emma, photographs of V-mail, December 1943-July 1944.

Folder 18: Letters to Emma, photographs of V-mail, August 1944-March 1945.

Folder 19: Letters to Emma, photographs of V-mail, April -June 1945.

Sub-series B: World War II Scrapbook, 1943-1945

[The scrapbook has been disassembled and the contents have been filed in folders. Items were pinned or pasted on top of one another, consequently a single page often contained many items.]

Folder 20: Scrapbook 1943-1945, loose items in front of the scrapbook, and pages 1-11. Folder includes U.S. Army papers; Fort George G. Meade, Maryland; snapshots of Emma and Emerson with an unidentified couple; memorabilia from England; snapshots of England and France; "U.S. Army Guide to Paris"; publicity materials for concert presented by S/Sgt. Mark Ellsworth, violinist, and Emerson Meyers, pianist, 24 December 1944; and assorted memorabilia.

Folder 21: Scrapbook 1943-1945, pages 12-20. Contains concert programs, snapshots taken in Belgium, Germany, and California; and "Servicemen's Maps of the United States and Insignia of the Armed Forces."

Folder 22: Scrapbook 1943-1945, loose materials. Includes newspapers; maps; War Department Pamphlet, "When You Are Overseas These Facts are Vital"; newspaper clipping, "Two D.C. Yank Die, 11 Others Wounded," undated item from an unidentified Washington newspaper (one of the men killed was Emerson's cousin, Lt. Calvin Meyers). Wartime correspondence with and photographs of Jascha Heifetz have been integrated into this file.

SERIES IV: PROFESSIONAL LIFE, 1938-1990

Sub-series A: Articles, 1948-1977

Folder 23: Articles by Emerson Meyers, 1955-1977. Includes: "Opportunities in Music," "Mileposts for Piano Students," "Killarney in Washington."

Folder 24: Articles by Other Authors, 1948-1966. Articles about the School of Music, Catholic University of America and address of R. Rev. Msgr. (Most Reverend Monsignor) William J. McDonald (1953).

Sub-series B: Courses and Seminars, 1941-1984

Folder 25: "Guide for Presenting Papers in Stylistic Analysis," undated.

Folder 26: Bartok, Beethoven, and Brahms seminars, 1961, and undated.

Folders 27: Coordinating Seminars.

Folder 28: Coordinating Seminar Syllabus (Notebook).

Folder 29: Coordinating Seminar: Student papers.

Folder 30: Piano Teaching: Methods and Materials: Exercises; "Short Lists of Methods and Materials Concerning Piano Pedagogy and Other Items of Value to Piano Teachers," copyright 1954, 1966; Repertoire, 1941 and undated; Piano Teaching Outline and Plans for a Pedagogy Book, undated.

Container 2

Folder 31: Piano Teaching Methods and Materials: Pre-college Music Section, Music Department, Catholic University of America, 1954.

Folder 32: Piano Teaching Methods and Materials: Seminar in Music and the Piano, 1984.

Folder 33: Piano Teaching Methods and Materials: Syllabus for Seminar in Piano Pedagogy [Notebook], 1984.

Folder 34: Twentieth-century music, bibliographies, 1961-1963, 1969-1970.

Folder 35: Twentieth-century music, lists of composers, 1961, 1963, 1970.

Folder 36: Twentieth-century music, Composers and Works, Indexed notebook including records and scores in the library of Catholic University of America. Subjects include opera, oratorios, and orchestra.

Folder 37: Twentieth-century music, Composers and Works. Includes chamber music, ensemble piano, violin concertos, piano music, solo voice, tape music, and percussion.

Folder 38: Twentieth-century music, course outline, 1968.

Folder 39: Twentieth-century music, "Contemporary Music," course outline, 1973. (Removed from notebook)

Folder 40: Twentieth-century music: Dodecaphony—Schoenberg; Berg; Webern; Hindemith, 1961; and Stravinsky. Includes papers, "A Chronological Listing of Works of Arnold Schoenberg," by Sister Felix Palda, 1968; "What New Has Stravinsky Contributed," by Sister Miriam Cecilia Glennon, 1973.

Folder 41: Twentieth-century music: Terminology, Contemporary Music, sections A-L. Unpublished book; removed from three-ring binder.

Folder 42: Twentieth-century music: Terminology, Contemporary Music, sections M-Z.

Sub-series C: Electronic Music, 1961-1974

Folder 43: Articles, 1956-1972. Copies of published scientific and historical articles.

Folder 44: Bibliographies (1964, 1970), and brochures and catalogs (1962-1974 and undated items).

Folder 45: "Collected Data from Germany, Berlin 1968," and "History of Electronic Music, Part One," "Hymn to the Life and Times of Thaddeus Cahill, 1867-1934."

Folder 46: Catholic University of America, programs (1963-1972), history and equipment, and courses, (1964-1974). Includes laboratory plans, 1961-1969.

Folder 47: Catholic University of America, student papers, 1972-1973.

Folder 48: Textbook correspondence, and Electronic Music Techniques: An Introductory Textbook for Composers, Music Educators, and Students, 1970 (unpublished).

Folder 49: Textbook plans: charts, drawings, microphones and speakers, mixers and mixing, studio equipment and layout.

Sub-series D: Lectures, 1953-1982

Folder 50: Christmas lecture materials; "Contemporary Music: Trends in Europe in Music Today: American Music"; "Electronic Music"; "Form Lecture for Composers Club"; Peabody Talks. All undated lectures.

Lectures on Pedagogy

Folder 51: "The Art of Piano Accompaniment" (21 February 1953); "The Need for Good Fundamentals in Piano Teaching" (12-23 June 1953); WGMS Talk (26 August 1956); "Accomplishments vs. Age in Piano Playing" (12 March 1960); Virginia Federation of Music Clubs Annual Convention Lectures (28-30 April 1960); "Diagnosing Some Pianistic Problems" (19 June 1961); "Piano Literature Editions," MSMTH., Annapolis, MD (11 November 1973); "Philosophies in Advanced Curricula in Piano: The DMA" (19 March 1974).

Folder 52: "Being a Music Teacher"; "The Development of a Music Curriculum for the Gifted Child"; "Parents and Piano Lessons"; "The Teaching of Learning"; "The Unwritten Obligations of Music Teachers"; "What Music Expects of the Music Teacher." All undated lectures.

Container 3

Lectures on Contemporary music (General)

Folder 53: "Problems of the Listener in Contemporary Music" (12 April 1964); "Some Modern American Composers" (March 1968); "American Composers' Settings of Poetry by James Joyce, E.G. Cummings, and Wilfred Owen," Brussels and Athens (1968); "New Sounds for New Times" (17 October 1969).

Folder 54: "Piano Acoustics Lecture," Westchester, June 1971.

Folder 55: "An Overview of American Music Now," Senior Seminar in Foreign Policy, Foreign Service Institute, U.S. Department of State, 1972-1974.

Lectures on Electronic Music

Folder 56: "Introduction to Tape Music Concert (17 February 1963); "Electronic Music," Talk and demonstration for the Maryland SMTA Convention (4 November 1963); Taped Sounds with Minimal Equipment, Talk at Catholic University for Musicology Society (January 1964); "An Introduction to Electronic Music," meeting of the Musicology Section, MTNA Eastern Division Convention, New York City (8 May 1964); Electronic Music Paper for SAI Banquet, Broadmore Hotel, Washington, D.C. (16 November 1964); Electronic Music Lecture (1 March 1965); "Electronic Music," Lecture-Demonstration, Temple University (20 March 1965),

Folder 57: "Electronic Music: Its Techniques and Esthetics," University of North Carolina, 20 March 1966.

Folder 58: Electronic Music TV Show, Taping 31 August 1966, broadcast on Channel 4 Washington, 4 September 1966; demonstration: "Moog Instrument for Composers of Electronic Music," Florence 1968; "Electronic Music: Aesthetics, History, and Techniques," Arts Club, 20 January 1969; "The History and Techniques of Electronic Music," electronic lecture, W&L High School, 26 February 1969 and Ward Music Hall Auditorium, Catholic University, 2 March 1969; "The Application of Voltage Sequencing Devices to Voltage Controlled Apparatus," a paper with photographic slides and taped illustrating prepared for the week of experimental music held at the University Libre de Bruxelles, 25-30 August 1969.

Folder 59: "Electronic Music Techniques and Apparatus," Lisbon, March 1970; "Aesthetics for Beginning Electronic Music Students," Berlin 1970; "Electronic Music, What Is It?" WMTA Talk, 24 October 1970; "Electronic Music and Apparatus," Towson 1974; "Electricity and Music," WGMS 1976; "Electronic Music," St. Andrews School, 5 March 1977.

Folder 60: "Electronic Music Lecture," Georgetown Day School March 1982. Includes audio cassette and "Synthi-Aks" punch cards.

Sub-series E: Private Piano Students, 1938-1951

Folder 61: The Bulletin Board from the Piano Studio of Emerson Meyers" newsletters, 1938, 1939, 1940; and records of piano students, 1947-1951 and undated. Records of students include compositions by Josephine Bihl, Marilyn Blanken, Robert Kidd, and Bernice Tolstoi.

Sub-series F: Miscellaneous Memorabilia, 1938-1962

Folder 62: Caricatures of Emerson Meyers, 1938, 1957, 1962, and undated. Artists include Victor Candell [Caudell?], Ralph Patterson, and Zangara. Several of the original caricatures are stored in oversize document file.

Folder 63: Lists of Books and Scores.

Folder 64: Invitations and Programs for Ceremonial Events, 1950-1962. Includes Consecration of His Excellency The Most Reverend Patrick Joseph McCormick, D.D., Ph.D., 21 September 1950 as Titular Bishop of Atenia; Celebration of Twenty-fifth Anniversary of the Ordination of Reverend James Aloysius Magner, 20 November 1951; invitation 20 January 1961 to the Inaugural Ball to honor President and Mrs. Kennedy and Vice President and Mrs. Johnson; Consecration of His Excellency The Most Reverend Gerald D. McDevitt, D.D., J.C.D., 1 August 1962 as Titular Bishop of Tigias.

Sub-series G: Programs and Reviews, 1946-1988

Folder 65: Programs and reviews, 1946-1949.

Folder 66: Programs and reviews, 1950-1951.

Folder 67: Programs and reviews, 1952-1953.

Folder 68: Programs and reviews, 1954-1955.

Folder 69: Programs and reviews, 1956-1957. Original fliers for “Les Lundis du Vertbois,” 16 April 1956 stored with oversize materials.

Folder 70: Programs and reviews, 1958-1959.

Folder 71: Programs and reviews, 1960-1961.

Folder 72: Programs and reviews, 1962-1964.

Container 4

Folder 73: Programs and reviews, 1965-1967.

Folder 74: Programs and reviews, 1968-1970.

Folder 75: Programs and reviews, 1971-1972.

Folder 76: Programs and reviews, 1973-1974.

Folder 77: Programs and reviews, 1975-1976.

Folder 78: Programs and reviews, 1977-1979.

Folder 79: Programs and reviews, 1980-1988.

Folder 80: Student recitals: Volland Terrace (1938-1967); Catholic Sisters College (1947-1950); Washington Missionary College (1948-1950); American University (1949-1951); Catholic University of America, Pre-College Music Division (1952-1954).

Folder 81: Student recitals: Catholic University of America, 1949-1975.

Folder 82: Student recitals: Linda Chen, 1959, 1962.

Folder 83: Student recitals: Competitions, 1966, 1970.

Sub-series H: Subject Files, 1943-1978

Associations and Organizations

Folder 84: American Music Center, Inc. (1944-1978); American Music Teachers magazine(1973-1976); American Society of University Composers (1974-1980); American Symphony Orchestra League (1951); Annapolis Fine Arts Festival (Mrs. Kemble), (1970-1980); Berlin Lecture (1968).

Folder 85: Beth-El Hebrew Congregation, Arlington (1976); Brazil, Fulbright application (1973-1974); Catholic Sisters College (1949).

Folder 86: Catholic University correspondence, 1947-1980.

Folder 87: Catholic University faculty meetings and policies, 1949-1969.

Folder 88: Catholic University String Quartet (1951-1952); Chamber Arts Society (1951-1954); Christmas Pageant of Peace, Inc. (1954-1959).

Folder 89: Clubs--music (1943, 1960-1970); composition correspondence (1959-1984); concert performances: proposed U.S. and European (1962-1963); Conradi Scholarship Fund (1947).

Folder 90: Contemporary American composers lecture correspondence (1967-1968); Cosmos Club (1984).

Folder 91: Czechoslovakia lecture correspondence (1968-1971); D.C. Recreation Board (1966-1968); Department of State seminar (1974); "Dolcedo" correspondence (1959); Educational Services (1951); Edward MacDowell Association (1951-1965); Edwin A. Fleisher Collection (1959).

Folder 92: Electronic installations. Correspondence with individuals and companies regarding electronic equipment and installation for musical composition. Includes correspondence with Jon Appleton, Dartmouth college, 1968; Ingrid Arvidsson Fylkingen International Festival, (Lars-Gunnar Bodin), 1971; Wayne Barlow, Eastman School of Music, 1966-1968; Hugh Le Caine (National Research Council of Canada), 1964; Lowell Cross, Mills College, 1969; Manford Eaton ("Eward Newsletter"), University of Missouri, 1968; Merrill Ellis, North Texas State University, 1966-1969; Ramon C. Fuller, University of New York, 1968; Fylkingen Group, Sweden, 1969; Anthony Gnazzo, Brandeis University, 1964; Jon Hassell, Koln, 1964; Leo Koppers, Bruxelles, Belgium, 1969; Gertrud Marbach (Melos Zeitschrift), 1969; Peter Mauzey, Columbia and Princeton universities, 1963; R.A. Moog, Trumansburg,, NY, 1971; George Newson, Trumansburg, NY, 1966-1967; Mel Powell, Yale University, 1963; J.D. Robb, University of New Mexico, 1968; Franca Sacchi, Milan, Italy, 1968; Haruo Sato, Tokyo, Japan, 1967; Roar Schaad, Illinois State University, 1971; Myron Scoffer, University of Toronto, 1963;

Al Smith, Tempo Electronics, Inc., 1969; Ivan Stadtrucker, 1970, 1971; Clifford Taylor, Temple University, 1969; Otto Tomek, Koln, Germany, 1962 [in German]; Kenneth J. Weaver, Mennonite Broadcasts, Harrisonburg, VA, 1969; R. Wilding-White, DePaul University, 1968; Prof. Dr. Fritz Winckel, Berlin, Germany, 1969; Peter Zinovieff, London, England, 1969.

Folder 93: Florence, Italy: lecture arrangements (1968); Fulbright alumni (1978); Fulbright correspondence, (1954-1956; 1968-1969).

Container 5

Folder 94: George Washington University (1979, 1983); Hood College (1965); Jewish Community Center of Baltimore (1976-1981); John F. Kennedy Center (1981, 1984); Kindler Foundation (1953-1987); International Society for Contemporary Music, League of Composers (1975); Library of Congress (1950, 1954, 1961, 1967, 1972, 1977); Libraries--Europe (1959, 1951); Marlborough Hunt Club (1966).

Folder 95: Music Teachers Association (1968-1973); Music Teachers National Association (1952-1977).

Folder 96: Music Companies (Kimball, Kitts), (1969, 1975); National Gallery of Art (1946-1972); National Symphony Orchestra Association (1948).

Folder 97: The New Catholic Encyclopedia (1962-1965); opera project (1966-1969); Opus One (1977-1979); Peabody (1930-1977).

Folder 98: Publicity materials (1950-1970); publishers (1951-1967); recitals--parochial schools (1961, 1962); recital--Town Hall (1960-1961); Sesquicentennial Association (1950-1951).

Folder 99: Student letters--general (1948-1958); Temple University (1972); Austria lecture correspondence (1970); Washington Missionary College (1949); Watergate concerts (1951-1958); Westminster Lab Recording (WGS 8129): data and correspondence (1970-1971); William and Mary, Richmond Institute (1961).

Individuals

Folder 100: Surnames A-G.

Folder 101: Surnames H-K.

Folder 102: Surnames L-M.

Folder 103: Surnames N-Z.

SERIES V: PHOTOGRAPHS

Sub-series A: Family Photographs, 1880s-1980s

Folder 104: Photographs of great-grandfather Meyers; grandparents of Emerson Meyers: Henry Benjamin Meyers (145-1933) and Margaret Meyers [born in 1852, death date not given], Joseph P. Johnson (1850-1930) and Emma Louise Athey Johnson (1857-1926). Dates for photographs not given except for 1909 photograph of Mrs. Maggie [Margaret] Meyers at age 56 and Emerson with his grandfather, J.P. Johnson, 1911.

Folder 105: Photographs of Herman A. Meyers (1877-1940) and Emma Louise Johnson Meyers (1878-1932), 1880s-1839. Folder also includes photos of "Uncle John and Uncle Fritz," 1909, and Uncle Fritz and Aunt Collie, date unknown.

Folder 106: Photographs, 1910-1928. Photographs of Emerson Meyers, 1910-1928, snapshot of Emerson, his mother, and Marie McCourt at Coney Island (undated), Colonial Beach snapshots, Peabody Graduation Class, 1931.

Folder 107: Photographs of Emma C. Meyers, 1940s [?], 1968, 1980?

Folder 108: Fishing photographs used by *Washington Star*.

Sub-series B: Professional Photographs, 1926-1984

Folder 109: Photographs of Emerson Meyers, ca. 1940s-1980s. Includes photocopies of photographs used in newspaper articles. Oversized originals stored with oversize documents.

Folder 110: Photographs, 1926-1938: Includes Paul Brightenburg, Frank Westbrook, and Emerson Meyers Trio (1926-1927); Austin Conradi (1929); Robert Ruckman (1932); Paul Shirely (1932); Ferde Grofe (1938). Includes copies of clippings and correspondence related to subjects of the photographs.

Folder 111: Photographs of Emerson Meyers, 1943-1974. Includes photograph of the Fulbright group, 1955.

Folder 112: Photographs removed from 1959 scrapbook. Includes Howard Mitchell (1950); MacDowell Colony (1952); Belgium concert (Emerson Meyers, Fernand Quintet, and Paul Lambert, 1956); Pan American Concert (Paul Garrett, George Wargo, Emma Meyers, Katharine Hansel, Evelyn Swarthout, 1958); Scenes from "Dolcedo" (1959).

Folder 113: Photographs of Emerson Meyers and colleagues (1951-1986); John Paul and Catholic University faculty members; Emerson Meyers and Catholic String Quartet (Werner Lywen, Paul Cianci, Norman Lamb, John Martin), Washington Composers Club (1951);

Anderson House Reception (Richard Bales, Evelyn Swarthout, Margaret Tolson, Emerson Meyers, 1957); Albert Sabin (1986).

Folder 114: Sesquicentennial photographs, 1950. Officials (Raymond Cox, Carter Barron, Milton King, Frank Jelleff); musicians (Paul Hindemith, Dorothy Maynor, R. Wayne Dirksen, Howard Mitchell, Sanroma, Capt. Hugh Curry, Frances Yund, Army Band, Navy Band, Watergate.

Folder 115: Sesquicentennial photographs with reviews.

Folder 116: Photograph of Watergate Concerts, 1957.

Folder 117: Photographs of Catholic University's Electronics Music Laboratory, 1960s.

Folder 118: Moog Machine in Europe (1968); photographs of recital in Brussels (1968) and lecture in Lisbon (1970).

Folder 119: Photographs of students, 1959.

Folder 120: Miscellaneous photographs: Includes Emerson Meyers presenting the Peabody Award to Grace Spofford (1963); Emerson Meyers and MTNA officers (1966); Jacqueline Schmit-Fontyn (1970s).

Sub-series C: Snapshot Collection, 1919-1988

Folder 121: Snapshots of Emerson and Emma Meyers, 1919-1962, and undated. Includes childhood photographs of Emma Holt Meyers and the Meyers' wedding photographs.

Folder 122: Snapshots of Emerson and Emma Meyers, 1967-1985.

Folder 123: Snapshots of Emerson, Emma, and friends. 1950-1988.

Folder 124: Snapshots, Christmas, 1970-1984.

Folder 125: Snapshots taken at Cobb Island, 1982.

Folder 126: Snapshots taken at Peabody, 1929, 1930, 1970.

Folder 127: Snapshots of pets, 1957-1985.

Folder 128: Photograph, "Le Petomane," undated.

*Note: Snapshots in Folders 121-128 were filed in packets and labeled by Emerson Meyers. Packets have been replaced by acid-free envelopes but his organization and labels have been retained.

Container 6

Envelope 1: Tape: Contemporary American Composers, undated.

Envelope 2: Tape: Electronic music lecture given at the University of North Carolina, 20 March 1963.

Envelope 3: Tape: "Electronic Music: Techniques and Esthetics," lecture given at the University of North Carolina, March 1966.

Envelope 4: Tape for electronic music lecture given at Washington and Lee, 26 February 1969.

Envelope 5: Tape for electronic music lectures given at the University of North Carolina, the Arts Club, and Morgan State University, 1969.

Envelope 6: Tape for lecture-demonstration for EMS Conference, University of Brussels, August 1969.

Container 7

Envelope 7: Tape: MSMEA lecture, "New Sounds for New Times," October 1969.

Envelope 8: Tape: "Electronic Music Techniques and Apparatus," Vienna, Lisbon, 1970.

Envelope 9: Tape: WMTA speech, "Jocko", 24 October 1970.

Envelope 10: Tape: Piano acoustics lecture, Westchester, June 1971.

Envelope 11: Tape: "An Overview of American Music Now," reel one, October 1973.

Envelope 12: Tape: "An Overview of American Music Now," reel two, October 1973.

Container 8

Envelope 13: Tape: "The Contemporary Music Scene," reel one, USIA Talk, 11 February 1972.

Envelope 14: Tape: "The Contemporary Music Scene," reel two, USIA Talk, 11 February 1972.

Envelope 15: Tape: "Electronic Music Techniques and Apparatus," Towson State College, 1974.

Envelope 16: Tape: WGMS Two Hundred Years Bicentennial Program, reel one, 1976.

Envelope 17: Tape: WGMS Two Hundred Years Bicentennial Program, reel two, 1976.

Envelope 18: Tape: WGMS Two Hundred Years Bicentennial Program, reel three, 1976.

Envelope 19: Tape: WGMS Two Hundred Years Bicentennial Program, reel four, 1976.

Folder 129 (oversize):

Baptismal certificate of Emma Catherine Holt (1905) and Meyers' wedding certificate (1934)

Scrapbook program from March 14, 1945

Drawings by Ralph Patterson (1938), Victor Candell (1951), and unknown artist (1962)

Fliers for piano recital (no year) and performance of "Les Lundis Du Vertbois" (1956)

Photographs of Emerson Meyers, ca. mid-1950s, and late 1960s