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### Guide to the Irene Britton Smith Collection

Columbia College Chicago

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# Columbia

COLLEGE CHICAGO

## CENTER FOR BLACK MUSIC RESEARCH COLLECTION

### The Irene Britton Smith Collection

#### **EXTENT**

17 boxes, 9 linear feet

#### **COLLECTION SUMMARY**

The collection contains Irene Britton Smith's compositions from the 1940s and 1950s; many undated. She wrote music for orchestra, solo violin, and piano, as well as choral works, spiritual arrangements, and art songs. Her handwritten works, dating from 1930 to 1990, are predominantly manuscripts of her musical compositions and composition exercises, plus a scrapbook reflecting her musical and professional careers, and correspondence.

#### **PROCESSING INFORMATION**

This collection was processed, and its finding aid created by Kristin McGee in 2000. Updates to this finding aid were made by Laurie Lee Moses in 2014.

#### **BIOGRAPHICAL NOTE**

Irene Britton Smith (1907–1999) was born and educated in Chicago, where she attended Wendell Phillips High School and the Chicago Normal School. Music and music composition were her avocation. Professionally, she taught reading in the Chicago Public schools for forty years. During her summer vacations she studied music in Chicago, receiving a BM from the American Conservatory in 1946, and a MM from DePaul University in 1956. She also studied composition at Juilliard, at Tanglewood, and with Nadia Boulanger at the American Conservatory in Fontainebleau, France. Smith herself played violin, piano, and organ, and served as a church musician. After her retirement from teaching, she was active as a docent for the Chicago Symphony Orchestra's youth concerts.

#### **SCOPE & CONTENT/COLLECTION DESCRIPTION**

The majority of the collection contains Smith's compositions, dated late 1940s to 1950s, with most undated. She wrote music for orchestra, solo violin, and piano, as well as choral works, spiritual arrangements, and art songs. Some of her works appear to be intended for children and were perhaps written for her students. Her papers contain a folder of poems and texts she apparently considered for musical settings, as well as correspondence from Countee Cullen concerning her request to set his poem "Leaves."

Her correspondents include Chicago composer Florence B. Price and Stella Roberts, her composition teacher at the American Conservatory of Music. Most of the correspondence she kept is in her scrapbook, along with programs from concerts in which her works were performed and other items about her activities as a teacher and musician.

In addition to her scrapbook she kept a file of clippings and programs on composer and conductor Margaret Harris (1943–2000), also a Chicago native. The file on Harris and other loose items laid into the back of the scrapbook, plus items received separately are filed in separate files.

An interesting component of the collection are the various composition exercises and reworkings of compositions by other composers that Smith retained after her studies. These, along with her class notes, which she also kept, would be useful for a study of her development as a composer, as would a typed draft of an undated letter to her teacher at the American Conservatory, Stella Roberts, in which Smith states her ideas about music.

The collection also contains her textbooks and books on theory and composition, which have been inventoried, and her collection of music by other composers, some of which date from the 1920s and 1930s. Music by black composers and association copies are listed in the full finding aid, available as a PDF. Appended to the collection are 5 boxes of published music which have been filed alphabetically by composer but are not inventoried.

## **ARRANGEMENT**

The collection contains eight series:

- I. Scores by Smith
  1. Poetry by Smith and others
- II. Scrapbooks, ephemera, photographs
  1. Material on Margaret Harris
- III. Composition exercises, notebooks
- IV. Correspondence and papers
- V. Scores by other composers
  1. Choral music by black composers
  2. Association copies of music by black composers
- VI. Sound recordings
- VII. Collection of books and music manuals
- VIII. Published music by other composers (not inventoried)

**RELATED MATERIALS**

The Helen Walker-Hill Collection, CBMR at Columbia College Chicago

**ACQUISITION SOURCE**

Donated by Eva S. Butler on behalf of Irene Britton Smith, August 1998.

Copyrights conveyed to the CBMR by Leon Despres, executor of Irene Britton Smith's estate, October 8, 1999.

**SUBJECT HEADINGS**

African American composers-women, African Americans—Music, Composers, Black, 20th Century, Scores

**ACCESS STATEMENT**

The collection is open and available for research use.

**RIGHTS STATEMENT**

Contact the archives for copyright information and use.

**PREFERRED CITATION**

The Irene Britton Smith Collection, Center for Black Music Research Collection, Columbia College Chicago, Chicago, Illinois.

## IRENE BRITTON SMITH INVENTORY:

### **Series I, Scores by Smith: Boxes #1–#3 (arranged alphabetically by title) plus Outsize Box #4:**

“The Angel Roll the Stone Away.” Negro Spiritual, arr. Irene Britton Smith. Score: manuscript, incomplete.

Scored for piano and voice.

*Autumnal Reverie*. Score: manuscript. Scored for piccolo, flute, oboe 1 & 2, clarinet 1 & 2, bassoon 1 & 2, horn 1 & 2, trumpet 1 & 2, trombone, bass trombone, harp, violin 1 & 2, viola, cello and bass.

“Born Anew.” Score: manuscript. Scored for mixed voices, solo baritone and organ.

“Born Free.” Negro Spiritual, arr. Irene Britton Smith. Score: manuscript. Scored for two voices.

“Dream Cycle: I. Over the Hill, II. By the Pool, III. Sunset and IV. Why Fades a Dream.” Irene Britton Smith, Poetry by Paul Lawrence Dunbar. Score: manuscript. Scored for voice and piano.

“Fairest Lord Jesus.” 1946. Published by G. Schirmer, Inc. Scored for soprano and alto voices and organ accompaniment.

Fugues, I and II. I: Fugue in Ab Major for piano. Manuscript. II: Fugue in G minor for String Trio. Score: manuscript. Parts: violin, viola and cello. Manuscript.

“God is Our Refuge/Psalm 46.” Score: manuscript and photocopy. Scored for baritone voice, chorus and piano.

“Good Morning.” Piano/vocal score: manuscript and photocopies. For unison voices.

“It’s Me, O Lord.” Arr. Irene Britton Smith. Score: manuscript. Scored for soprano 1 & 2 and alto.

“Let us Break Bread Together.” Spiritual, arr. Irene Britton Smith. Manuscript. Parts: mezzo soprano, soprano and baritone.

“Not A Word.” Score: manuscript. Scored for solo voice and four male voices.

“Panis Angelicus.” Score: manuscript. Scored for three female voices.

Passacaglia and Fugue in C# Minor. Piano score: manuscript.

Prelude. Solo piano piece. Photocopy of manuscript.

Prelude I & II for piano. Bela Bartok, arr. Irene Britton Smith. Score: manuscript.

“Psalm 25.” Score: manuscript. Scored for three female voices.

“Psalm 121.” Score: manuscript, incomplete. Scored for voice and piano.

“Psalm 130.” Score: manuscript. Scored for SATB chorus and organ accompaniment.

**Series I, Scores by Smith: Boxes #1–#3 (arranged alphabetically by title) plus Outsize Box #4, continued:**

*Reminiscence for Violin and Piano*. Score: manuscript and transparency. Scored for violin and piano.

Sinfonietta. 1956. Score: manuscript, photoreproduction and photocopy. Scored for flute 1 & 2, oboe 1 & 2, clarinet 1 & 2, bassoon 1 & 2, horn 1-4, trumpet 1 & 2, trombone, bass trombone, timpani, drums, triangle, violin 1 & 2, viola, cello and bass. **[Outsize, Box #4]**

Sinfonietta. 1956. Parts: flute 1 & 2, oboe 1 & 2, clarinet 1 & 2, bassoon 1 & 2, horn 1-4, trumpet 1 & 2, trombone, bass trombone, timpani, drums, triangle, violin 1 (8 copies) & 2 (6 copies), viola (4 copies), cello (4 copies) and bass (3 copies). Manuscript and transparencies.

Sinfonietta. Sketches and practice sheets: manuscript.

Sonata for Violin and Piano. Pullman, WA: Vivace, 1996.

Sonata for Violin and Piano. 1947. Score and parts: manuscript, complete.

Sonata for Violin and Piano. Score and parts: manuscript, complete.

Sonata for Violin and Piano. Score and parts: transparencies, complete.

Sonata for Violin and Piano. Violin part: bowing and fingering added. Photocopy, complete.

Sonata for Violin and Piano. Scores and parts: manuscript and photocopies, incomplete.  
2<sup>nd</sup> Movement: score and parts, manuscript. Notebook sketches of all three movements: manuscript.

Sonata No. III. Edvard Grieg, arr. Irene Britton Smith. Score: manuscript. Scored for flute 1 & 2, oboe 1 & 2, clarinet 1 & 2, bassoon 1 & 2, horn 1-4, trumpet 1 & 2, trombone 1 & 2, timpani, snare, triangle, harp, glockenspiel, violin 1 & 2, viola, cello and bass.

“The Story of Crosspatch.” Score: manuscript. Scored for mixed voices.

“Swing Low” & “Were You There.” Negro Spirituals, arr. Irene Britton Smith. Score: manuscript. Scored for three female voices.

*Three Fantastic Dances*, Op. 1 in D. Shostakovich, arr. Irene Britton Smith. Score: manuscript. Scored for piccolo, flute 1 & 2, oboe 1 & 2, clarinet 1 & 2, bass clarinet, horn 1-4, trumpet 1 & 2, trombone 1 & 2, bass trombone, tuba, tympani, xylophone, violin 1 & 2, viola, cello, bass.

“Trees of the Night.” Score: photoreproduction. Scored for voice and piano.

Variations on A Theme by MacDowell, Op 49, no 1. Piano score: manuscript.

Untitled. Variations on a theme. Score: manuscript. Scored for piccolo, flute, oboe 1 & 2, clarinet 1 & 2, bassoon 1 & 2, horn 1-4, trumpet 1 & 2, trombone 1 & 2, tuba, celeste, violin 1 & 2, viola 1 & 2, cello and bass.

**Series I, sub-series 1: Poetry (2 folders), Box #6**

Bolton, Sarah Knowles. "The Inevitable."

"Born Anew." Text from *The New Testament*. John 3: 3, 5, 7, 8; Mark 4: 9; Ephesians 4: 4-6; Matthew 28: 19-20.

Brooks, Gwendolyn. "Martin Luther King."

Cullen, Countee, ed. *Caroling Dusk: an Anthology of Verse by Negro Poets*. "Night" by Jeffrey Hayes. "Nocturne," "Shadow" by Richard Bruce. "I Think I See Him There" by Waring Cuney. "Leaves" by Countee Cullen.

De Vere, Mary Ainge. "God Keep You."

**Series I, sub-series 1: Poetry (2 folders), Box #6, continued**

Dickey, James. "On the Hill Below the White House."

Dunbar, Paul Lawrence. "Good-Night," "Why Fades a Dream."

Holland, Josiah Gilbert. "Lullaby."

Hughes, Langston. "Dream Variation," "I Dream A World."

Inman, Arthur Crew. "River Song."

Isaiah 44: 23

Isaiah 52.

Johnson, Douglas. "Your World."

Miller, Francesca Falk. 1956. *Poems from the Collected Poetry of Francesca Falk Miller*. "Destiny." "Compensation." "Dead Leaves." "Lullaby."

Murray, Pauli. 1970. "Dark Testament" and other Poems by Pauli Murray. "Nazarene." "Memo In Bronze." "Conflict." "Over the Hills." "Confessional." "I Shall Sing With the Lark."

Psalms 05 (?)

Psalms 1.

Psalms 100.

Psalms 104.

Smith, Irene Britton. "God planned the beauty of the day..." "Making Bubbles."

\_\_\_\_\_, 1949. "Hills of beauty..." "My people sing..."

\_\_\_\_\_. "In the mountains I found Beauty..." "How Lovely to know...."

\_\_\_\_\_. "My Song is His." "My people laugh..."

\_\_\_\_\_. "Silent are the Trees of the Night." "Softly now the light of day...."

\_\_\_\_\_. "Solitude."

\_\_\_\_\_. "Sunrise." "Petition." "On the shore of the lake..."

\_\_\_\_\_. "Together." "A Song in the Night."

\_\_\_\_\_. "When You're Away."

\_\_\_\_\_. "The world is grey..."

Teasdale, Sara. "What Do I Care."

Whiting, Lilian. "The Mystery."

**Unattributed poems:**

"The Dreamer" "Dream Song." "Resignation." "The Sun."

**Series I, sub-series 1: Poetry (2 folders), Box #6, unattributed poems continued**

"Dreams."

"The Foolish Heart."

"Life's Tragedy."

"Lullaby, Baby Jesus."

"Sunset." "Longing." "By The Stream." "Beyond the Years."

"This day is ours to have and to hold...."

"To My Father in Heaven."

"Tulips bloomed one by one..."

"Unto Thee lift I up mine eyes..."

"We Wear the Mask." "Dreams."

"Will you remember Me...."

"The world is grey..." "Stillness is a feeling..."



**Series II: Scrapbook, photographs and ephemera**  
**Irene Britton Smith's Scrap Book, Box #5:**

Page 1: June 15, 1943. Opening page with date in gold letters: "June 15, 1943."

Page 2. Photograph of Cosmopolitan Rhythm Band in black and white. Newspaper clipping advertising concert: "The Rhythm Band of Cosmopolitan Community Church will be heard in their annual concert Sunday, June 19 at 6 P.M. in the community house, 5259 South Wabash Avenue."

Page 3: June 30<sup>th</sup>, 1950. Program for the Cosmopolitan Children's Rhythm Band under the direction of Irene B. Smith.

Page 4: May 17<sup>th</sup>, 1942. Program for recital given by Adele Mdjeska. Program includes *Reminiscence* by Irene B. Smith.

Page 5: 1938. Program for the American Conservatory of Music fifty-second commencement exercise. Irene B. Smith receives an honorable mention in counterpoint and harmony.

Page 6: 1943. Program for the American Conservatory of Music fifty-seventh commencement exercise. Irene B. Smith receives a Bachelor of Music in Composition.

Page 7. Newspaper clipping: "Women Plan Conference on Education". Workshop leaders include Irene B. Smith, demonstrating the phonovisual method of teaching reading.

Page 8: June 1956. Program for the De Paul University fifty-eight annual convocation. Irene B. Smith receives her Master's of Music in Theory and Composition.

Page 9: April 27, 1971. Program given by soprano soloist Lolla McCullough Shavers. Program includes *Sunset* by Irene B. Smith.

Page 10: February 20, 1972. Program given by baritone soloist Theodore Charles Stone. Program includes *Let Us Break Bread Together* by Irene B. Smith.

Page 11: October 19, 1977. Newspaper clipping: "Pickens and Herbert Open Library Concerts." Soprano Jo Ann Pickens and pianist Janet Herbert open new Dame Myra Hess Memorial Concerts at the Chicago Public Library.

**Series II: Scrapbook, photographs and ephemera**  
**Irene Britton Smith's Scrap Book, Box #5, continued:**

Page 12: November 27, 1977. Program given by soprano soloist Jo Ann Pickens, Jennifer J. Whittenburg and Marshall Titus. Program includes *Sunset* and *Why Fades a Dream* from the *Dream Cycle* by Irene B. Smith.

Page 13: October 20, 1977. Calendar from the Chicago Public Library Cultural Center Grand Opening Month. Includes concert given by soprano Jo Ann Pickens.

Page 14: October 21, 1977. Newspaper clipping: "Concerts Offer Oasis in Loop from Usual Noontime Hubbub." Both Jo Ann Pickens and Irene B. Smith mentioned in review of Cultural Center concerts.

Page 15: October 21, 1977. Correspondence from Cyrus Colter, Chairman of the African American studies department at Northwestern University congratulating Smith on recent radio broadcast of composition.

Page 16: October 20, 1977. Program dated from the Cultural Center's Dame Myra Hess Memorial Concerts featuring Jo Ann Pickens and Janet Herbert. Includes *Sunset* and *Why Fades a Dream* by Irene B. Smith.

Page 17: January 8, 1947. Correspondence from Stella Roberts (former teacher) with warm wishes for profitable study.

Page 18: March 17, 1948. Correspondence from Vittorio Giannini declaring intent to submit letter of reference for Irene B. Smith.

Page 19: January 27, 1936. Correspondence from Florence B. Price thanking Smith for her letter and encouraging Smith to bring in some of her work.

Page 20: Summer, 1958. Newspaper photograph of Mlle. Nadia Boulanger. Invitation from Boulanger requesting dinner with Smith.

Page 21: Summer, 1958. Certificate of Attendance delivered to Irene B. Smith for summer session at the Ecoles D'Art Americaines, Palais De Fontainebleau.

Page 22: April 1984. Brochure for the book *Master Teacher* by Don G. Campbell. *Master Teacher* is a biographical book about the life and teachings of Nadia Boulanger.

Page 23: October 18, 1957. Correspondence from Dr. Leon Stein to the Fontainebleau Association. Letter of recommendation for Irene B. Smith to study at the Ecole D'Art.

Page 24: June 1960. Program for the Twenty-Third Annual Conference on Reading featuring workshop by Irene B. Smith of the Pershing Elementary School, Chicago.

Page 25: June 18, 1974. Copyright certificate by G. Schirmer, Inc. *Fairest Lord Jesus*, by Irene B. Smith copyrighted on March 30, 1946.

Page 26: September 29, 1978. Program for recital by soprano Jo Ann Pickens at the First Presbyterian Church of Evanston. Program features *Sunset* and *Why Fades a Dream* by Irene B. Smith.

Page 27. Journal clipping: "Willis Is Lecturer in Docent Program." Thomas Willis, concert manager of the School of Music at Northwestern University lectures to docents of the Women's Association of the Chicago Symphony Orchestra.

Page 28: 1977-78. Glossy clipping (from program?). "The Women's Association of the Chicago Symphony Orchestra salutes its Docents 1977-78." Mrs. Irene B. Smith's name listed.

Page 29: 1978-79. Glossy clipping (from program?). "The Women's Association of the Chicago Symphony Orchestra salutes its Docents 1977-78." Mrs. Irene B. Smith's name listed.

Page 30: 1940. Correspondence from Stella Roberts to Mrs. Smith requesting score to *Fairest Lord Jesus*.

**Series II: Scrapbook, photographs and ephemera**  
**Irene Britton Smith's Scrap Book, Box #5, continued:**

Page 31: Glossy clipping (from program or newsletter?). "The Women's Association of the Chicago Symphony Orchestra salutes its Docents 1981-82 and 1982-83." Irene B. Smith's name listed.

Page 32: Winter 1977-78. "To Teach is What Our Docents Do." Newsletter of the Women's Association of the Chicago Symphony Orchestra defining role of docents. Irene B. Smith mentioned as local composer. Also, "The Women's Association of the Chicago Symphony Orchestra salutes its Docents 1983-84." Irene B. Smith's name listed.

Page 33: "The Women's Association of the Chicago Symphony Orchestra salutes its Docents 1984-85 and 1985-86." Irene B. Smith's name listed.

Page 34: January 9, 1983. Invitation for "A Recital in Honor of Dr. Martin Luther King, Jr. featuring soprano Jo Ann Pickens, bass-baritone Jonathan Sprague and pianist Clifford Jackson." Recital features works by Irene B. Smith.

Page 35: "The Women's Association of the Chicago Symphony Orchestra salutes its Docents 1987-88." Irene B. Smith's name listed.

Page 36: "The Women's Association of the Chicago Symphony Orchestra salutes its Docents 1988-89 and 1989-90." Irene B. Smith's name listed.

Page 37: May 10, 1983. Correspondence from Mrs. Thornton B. Wierum to Irene B. Smith in regard to the duties of the Chicago Symphony Orchestra's docent program.

Page 38: October 6, 1980. Clipping advertising the Chicago Symphony Orchestra concerts directed by Sir Georg Solti. Jo Ann Pickens in one of the featured soloists performing the *Mater Gloriosa*.

Page 39: February 12, 1983. Program for recital given by soprano Patricia Pates and pianist Robert Ray featuring *Over the Hill* by Irene B. Smith. Sponsored by "Teachers for Harold Washington."

Page 40: November 4, 1984. Program for Second Presbyterian Church service with solo *Let Us Break Bread Together* arranged by Irene B. Smith.

Page 41: March 26, 1989. Program for Second Presbyterian Church service with anthem *Fairest Lord Jesus* by Irene B. Smith.

Page 42: April 10, 1989. Correspondence from Ellen Harris, professor of music at MIT to Irene B. Smith praising score for the *Dream Cycle*.

Page 43: January 24, 1990. Correspondence from Susan B. Obel, manager of public relations at the Harlem School of the Arts, Inc. Letter thanks Mrs. Smith for donation to HAS.

Page 44: Black and white studio photo of the young Irene B. Smith. Undated. Removed and filed with other photographs.

**Series II: Scrapbook, photographs and other ephemera  
Photographs, Box #6:**

Irene Britton Smith. Undated.

Irene Britton Smith as a young woman. Undated studio photograph.

Herbert E. Smith. Undated.

Margaret Harris (1949)

**Series II: Other Programs and Clippings, Box #6:**

July 11, 1969. Program for the Salzburger Schloss-Konzerte.

January 9, 1981. Flyer: "Chamber Consortium Hosts Aaron Copland." Jo Ann Pickens is one of the featured soloists.

**Series II: Scrapbook, photographs and other ephemera  
Other Programs and Clippings, Box #6, continued:**

April 14, 1981(?). Flyer sponsored by Warner Communications International Competition Winners Series promoting

Jo Ann Picken's recital at Merkin Concert Hall, NY.

Biographical information on Jo Ann Pickens. Undated.

October 6, 1985. Newspaper clipping: "Every Body's Music Teacher" from *The New York Times*. Article about Nadia Boulanger.

October 17, 1989. Program for the Tenth Anniversary of the Talman Dame Myra Hess Memorial Concert featuring soprano soloist Jo Ann Pickens and pianist Elizabeth Buccheri.

February 24, 1991. Program from Sharon Hamilton, lyric soprano at the Clair-Christian United Methodist Church.

October 24, 1992. Roland Carter in a Seminar on Negro Spirituals.

**Series II: Sub-series 1, Margaret Harris File, Box #6:**

August 24, 1947. *The Chicago Sun*. "Prodigy at 3-Girl Pianist to Play her First Recital" Article about Margaret Harris.

July 17, 1948. *Chicago Sun-Times*. "Music stars to shine at festival here-Margaret Harris."

February, 1948. Newspaper clipping (full page) of Margaret Harris. "Only 4 but She Plays Recitals."

February 27, 1954 (?). Program for Margaret Harris at Lincoln Auditorium.

1954 (?). Newspaper clipping. "Margaret Harris Set for 2 Performances."

July 8, 1971. Unidentified newspaper clipping. "Grant Park Conductor-Margaret Harris."

July 25, 1971. *Chicago Tribune*. "Margaret Harris' Possible Dream-from Garfield to Grant Part."

July 27, 1971. *Daily Defender*. "Black Conductor directs concert"-Margaret Harris.

July 27, 1971. *Chicago Daily News*. "Right on, Symphony!"- review of Harris's conducting CSO.

August 4, 1971. *Maywood Herald*. Cover picture of leisure section of Margaret Harris conducting.

August 4, 1971. *The Herald*. Newspaper clipping of Margaret Harris conducting the Chicago Symphony Orchestra at Grant Park.

August 7, 1971. *Chicago Daily Defender*. "Margaret Harris Conducts Symphony Returns for NANM Confab."

**Series III: Composition exercises and notebooks**  
**Composition Exercises, Box #6:**

*from work with M. Boulanger:*

Counterpoint exercises with M. Boulanger (1958).

Composition notes from M. Boulanger folder.

Harmony notes from M. Boulanger folder.

Canon Exercises.

Counterpoint folder.

Counterpoint I. American Conservatory of Music.

Composition exercises.

Living Conductor Bios.

Modulation Possibilities.

Orchestration Notebooks (2).

Relation of Piano Practice to Organ Technique.

Resource list for African American and Calypso Music.

**Series III: Composition exercises and notebooks, continued**  
**Composition Exercises, Box #7:**

Arensky. *Elegai*. Orchestral Transcription

Composition I exercises.

Composition 1A. Sonata. Two Part Invention, Suite, Three Part Invention.

*Follow the Leader*. Canon exercises.

Franck, Cesar. Symphony in D Minor, condensed for piano.

Orchestration I Notebook.

Orchestration, Strings.

Reflections. Modal Melody exercises.

Theme and Variations exercises.

**Composition Exercises, Box #8:**

Composition Notebook.

Composition Notebook.

Composition Notebook: "Modern Devices in Composition." "Musical Form." "Survey of Six Harmony Books."

Harmony [I and?] II. Notebook. American Conservatory of Music.

"Race Attitudes in Children" and other term papers.

**Composition Exercises, Box #9:**

Miscellaneous Notebooks. (2 folders)

Miscellaneous notes and fragments. (4 folders)

**Series IV: Correspondence and personal papers, Box #6**

July 19, 1945. Letter to Irene Britton Smith from Countee Cullen denying her request for permission to use his poem "Leaves." With Smith's annotated typescript copy of "Leaves."

Letter from Florence Price Robinson requesting Smith to send published scores and manuscripts to Chicago Public Library and to Mr. White, director of the Detroit Community Symphony. Undated.

Letter to Miss [Stella] Roberts from Irene Smith. Undated typed draft. [ca. 1980?]

August 8, 1931. Marriage certificate of Irene Britton to Herbert Smith.

December 28, 1975. Medical Certificate of Death-Herbert Smith.

Obituary of Herbert E. Smith from *The Chicago Defender*. Undated photocopy.

October 1, 1993. Vivace Press Publishing Agreement for Irene Britton Smith's Sonata for Violin and Piano.

February 1997. *Women of Note Quarterly* vol. 5, no. 1. "Chicago Composer Irene Britton Smith" by Helen Walker Hill p. 5-8.

February 17, 1999. *Chicago Tribune* obituary: "Irene Britton Smith, Composer." Photocopy.

**Series V: Scores by other composers**

**Sub-series 1: Choral Works by Black Composers, Box #10:**

Barnett, Willis L. "Bless the Lord, O My Soul." Hampton, VA: Mar-Vel Music, 1986.

Barnett, Willis L. "Sing to the Lord." Hampton, VA: Mar-Vel Music, 1985.

**Series V: Scores by other composers, continued**  
**Sub-series 1: Choral Works by Black Composers, Box #10:**

- Bonds, Margaret. Text by Langston Hughes. "The Ballad of the Brown King; a Christmas Cantata." New York: Sam Fox Publishing Co., 1941.
- Carter, Roland M. "Five Choral Responses." 1978.
- Carter, Roland M. "Give Me Jesus." Hampton, VA: Mar-Vel Music, 1979.
- Carter, Roland M. "Go Tell it on the Mountain." Hampton, VA: Mar-Vel Music, 1988.
- Carter, Roland M. "I Want to Die Easy." 1978.
- Carter, Roland M. "In Bright Mansions Above." Hampton, VA: Mar-Vel Music, 1983.
- Carter, Roland M. "No Room in the Inn." Hampton, VA: Mar-Vel Music, 1988.
- Carter, Roland M. "Ride On, Jesus." Hampton, VA: Mar-Vel Music, 1981.
- Carter, Roland M. "Steal Away." Hampton, VA: Mar-Vel Music, 1979.
- Carter, Roland M. "You Must Have that True Religion." Lawson-Gould Music Publishers, 1982.
- Cheatham, Wallace. "Glory Hallelujah! Since I Laid My Burdens Down." Hampton, VA: Mar-Vel Music, 1985.
- Cloud, Lee. "My Good Lord's Done Been Here." Hampton, VA: Mar-Vel Music, 1987.
- Cloud, Lee. "A Little Talk With Jesus Makes It Right." Hampton, VA: Mar-Vel Music, 1987.
- Curtis, Marvin. "Praising Song." Champaign, IL: Fostco Music Press, 1979.
- Dawson, William L. "Jesus Walked This Lonesome Road." Chicago, IL: Gamble Hinged Music Co., 1927.
- Frey, Richard E. "Go Down, Moses." Augsburg Fortress, 1992.
- Green, H. Alvin. "Ride Up in the Chariot." Hampton, VA: Mar-Vel Music.
- Guyton Jr., John D. "Time to Go." Hampton, VA: Mar-Vel Music, 1983.
- Harris, Robert. "Canticle: The Hungry Angels." Champaign, IL: Fostco Music Press, 1979.
- Haywood, Carl. The Sixty-Seventh Psalm. Hampton, VA: Mar-Vel.
- Johnson, Hall. "His Name So Sweet." New York: Carl Fischer, 1935.
- Johnson, Hall. "Honor! Honor!" New York: Carl Fischer, 1935.
- Johnson, Hall. "Lord, I Don't Feel No-Ways Tired." New York: Carl Fischer, 1930.
- Johnson, Hall. "River Chant." New York: Carl Fischer, 1947.
- Johnson, Hall arr. Roland M. Carter. "Lift Every Voice and Sing." Edward B. Marks Music Corp., 1978.
- Mayes, Bob. "Brand New Day." 1983.
- Moore, Undine Smith. Fanfare and Processional. Minneapolis, MN: Augsburg Publishing House, 1985.

*The New National Baptist Special Five in One Song Book*. Chicago, IL: H. & T. Music House & Publishers, Inc.

Price, Florence B. "The Moon Bridge." New York: Remick Music Corp., 1930.

Price, Florence B. "Song for Snow." New York: Carl Fischer, 1957.

Swanson, Howard. Lyrics by Langston Hughes. "The Negro Speaks of Rivers." Photocopy.

Whalum, Wendell. "There is a Fountain Filled." Hampton, VA: Mar-Vel, 1985.

Whalum, Wendell. "Who'll Be a Witness." Lawson-Gould Music Publishers, Inc., 1986.

**Series V: Scores and materials on other composers, continued**

**Sub-series 2: Compositions by Black Composers and Association Copies, Box #11:**

Boulanger, Lili. Pie Jesu for string quartet, harp and organ. Published by Durand, 1922. Note: Inscribed to Irene by Nadia Boulanger, 1968.

**Series V: Scores and materials on other composers, continued**

**Sub-series 2: Compositions by Black Composers and Association Copies, Box #11:**

Perry, Julia. "Lord! What Shall I Do?" Published by McLaughlin & Reilly Company, 1949.

Price, Florence. *The Deserted Garden* for Violin and Piano. Published by Theodore Presser Co., 1933.

Price, Florence. *In A Quiet Mood* for Organ. Published by Galaxy Music Corporation, 1951.

Price, Florence. "Songs to the Dark Virgin" for Voice and Piano. Published by G. Schirmer, Inc., 1941

Turkson, Adolphus. *6 Easy Pieces for Piano*. Photoreproduction.

Webster, Carter. *Bare Foot Blues*, 1949. *Impressions*, No. 1, 1940.

White, Clarence Cameron. *Lament (I'm In A Troubled Mind)*. Published by Carl Fischer, 1918.

**Series VI: Sound recordings, Box #12**

*Kaleidoscope: Music by African American Women*. (Leonarda-1995, LE339). Smith's Sonata for Violin and Piano.

Performed by Helen Walker-Hill, piano and Gregory Walker, violin.

Taped interview with Irene Britton Smith by Helen Walker-Hill, July 7, 1989. (3 cassettes)

"Sunset" and "Why Fades a Dream" performed by Jo ann Pickell. Cassette.

Sonata for violin and piano. 2 cassette tapes.

Miscellaneous cassette tapes. Includes tapes sent to docents for the Chicago Symphony, 1988-1992, commercial cassettes, and taped broadcasts.

**Series VII: Collection of Books and Music Manuals, Box #13:**

Bowra, C.M. *Primitive Song*. Cleveland, OH: the World Publishing Company, 1962.

Burkhart, Charles. *Anthology for Musical Analysis*. New York: Holt, Rinehart and Winston, 1964.



- Copland, Aaron. *Music and Imagination*. New York: Mentor Book, 1952.
- Dallin, Leon. *Introduction to Music Reading; A Program for Personal Instruction*. Glenview, IL: Scott, Foresman and Company, 1966.
- Dallin, Leon. *Teacher's Manual: Key to Workbook and Supplement to the Text to Accompany*. Dubuque, Iowa: WM. C. Brown Company Publishers, 1959.
- Dandelot, Georges. *Manuel Pratique pour L'Etude des Cles de Sol, Fa et Ut*. Paris: Editions Max Eschig, 1928.
- Danhauser, A. *Theorie de la Musique*. Paris: Henry Lemoine 5 Cie, 1929.
- Dubois, Theodore. *Realisations des Basses et Chants du Traite D'Harmonie*. Paris: Au Menestrel.
- Dubois, Theodore. *Traite D'Harmonie*. Paris: Au Menestrel.
- Dupre, Marcel. *Cours de Countrepoint*. Paris: Alphonse Leduc.
- Ewen, David. *Leonard Berstein*. New York: Batam Books, 1960.
- Gedalge, Andre. *Traite de la Fugue*. Paris: Enoch & C, 1949.
- Harding, H.A. *Analysis of Form as Displayed in Beethoven's Thirty-Two Pianoforte Sonatas*. London: Novello, Ewer and Co.
- Higgs, James. *Fugue*. London: Novello and Company, Limited.
- Johnson, Harold. *How to Write Music Manuscript*. New York: Carl Fischer, 1946.
- Messiaen, Olivier. *Technique de mon Language Musical*. Paris: Alphonse Leduc.
- Messiaen, Olivier. *The Technique of my Musical Language*. Paris: Alphonse Leduc, 1944.
- Norden, Hugo. *Modulation Re-Defined*. Boston: Bruce Humphries, 1961.
- Series VII: Collection of Books and Music Manuals, Box #13, continued:**
- Randolph, David. *This Is Music*. New York: Mentor Book, 1964.
- Robyn, Louise. *Second Year Essentials in Keyboard Harmony*. Chicago: Robyn Teaching Service.
- Robyn, Louise. *Teacher's Manual; Technic Tales*. Philadelphia: Oliver Ditson Company, 1927.
- Robyn, Louise. *Hand Building and Hand Stretching Exercises*. Chicago: Robyn Teaching Service.
- Soulage, Marcelle. *Douze Lecons de Solfege*. Paris; Henry Lemoine & Cie.
- Spencer, Allen. *The Foundation of Piano Technic*. Chicago: H.T. Fitzsimons Co., 1932.
- Spinner, Leopold. *A Short Introduction to the Technique of Twelve-Tone Composition*. London: Boosey & Hawkes.
- Taylor, Deems and Russell Kerr. *Music Lover's Encyclopedia*. Garden City, New York: Garden City Books, 1903.
- Wood's Concise Manual of the Rudiments of Music*. Boston, Mass: The B. F. Wood Music Co., 1928.

**Series VIII: Published Music by Other Composers, Boxes #14–22 (not inventoried):**

Boxes 14–15. Pieces for organ. Studies for organ. Compositions arranged alphabetically by composer.

Boxes 16–19. Pieces for piano. Studies for piano. Compositions arranged alphabetically by composer.

Boxes 20–21. Pieces for violin and piano. Studies for violin. Compositions arranged alphabetically by composer.

Box 22. Choral works, pieces for voice and piano, condensed symphonic scores. Compositions arranged alphabetically by composer.