

Scope and Content

The Clarence Cameron White Papers (1901–1940) consist of biographical information, correspondence, contracts, financial records, printed material, and writings documenting the first thirty years of White's career as composer, violinist, and teacher. These years represent a fruitful portion of White's life, during which he received his musical training and wrote a great many of his compositions.

Biographical Information (1906–[ca. 1938]) ranges from official documents to autobiographical sketches handwritten by his first wife. Included are his son, William's, birth certificate and college grades, a fragmentary scrapbook for the Hampton Institute School of Music, and brochures advertising White as a violinist and composer.

Correspondence (1901–1940) is divided into two chronological series of incoming and outgoing letters. The majority of the letters were written to White by family, friends and business associates. Regular correspondents included his mother, son, and Ona Talbot and Myra Reynolds Richards in Paris. Richards was a sculptress whose bust of White appears in the photographs in the collection. Letters to Beatrice Warrick White from her father, Thomas Warrick, are also included in this series. It should be noted that a number of incoming dunning letters were discarded before the collection was acquired by the Schomburg Center. For further information on significant correspondents, see the partial index following the Container List.

Outgoing Correspondence consists of one folder of typewritten letters and handwritten drafts of letters. This correspondence is almost entirely business related and provides considerable insight into White's attitudes towards his career.

Contracts (1918–1934) relate largely to White's association with Carl Fischer, Inc., music publishers, and the American Society of Composers, Authors and Publishers (AMSAC).

Financial Records (1919–1933) consist almost entirely of correspondence and charts detailing royalty payments to White from Carl Fischer, Inc. and Theodore Presser Co. The royalty account records list the names of the songs, number of copies sold, number of exempt and free copies, stock on hand, price, and royalty due.

Printed Material (1905–1938) includes programs, miscellaneous printed material, and newspaper clippings. The Programs File (1907–[1938]) is divided into two chronological sequences; programs of White and programs relating to other artists. White's programs consist of both his own performances and performances of his works by others. The programs are almost entirely musical in nature, and range from individual recitals to commencement exercises at Hampton Institute. Some programs are autographed by White or other artists. Several programs for Jules Bledsoe are included in the file. The miscellaneous printed material (1911–1937) is a folder of books, pamphlets, and articles such as a book on keyboard training and harmony (1917), articles on the Hampton Institute choir (post 1932), and a quarterly bulletin of the Songwriter's Protective Agency (1934). The newspaper clippings (1905–1936) come from a variety of mostly American newspapers, and cover notices of musical events, reviews of performances, and articles sent to White for personal interest. Included with the clippings are several broadsides advertising individual performers and containing excerpts from newspaper reviews.

Writings (1905–1935) include lessons and examinations from Hampton Institute, articles and speeches by White, articles and papers by other authors, and manuscript music. The les-

sons are numbered consecutively and deal with the history of black music. White's articles and speeches are mostly undated and relate to black music in general and specific compositions such as "Bandanna Sketches" in particular. Articles and Speeches by Other Authors consists mostly of papers written by White's students for his classes at Hampton Institute. Included also in this file is an article from the "Indianapolis Sunday Star" on sculptress Myra Reynolds Richards. The manuscript music (1905–1939) represents over half the Clarence Cameron White Papers, and has been divided into files on "Ouanga"!, "Cocomacaque," and miscellaneous music. Although most of this music is handwritten, a number of printed compositions have been included in this series. Printed items are noted as such on the Container List. The manuscript music is largely undated.

Material on "Ouanga"! is arranged by type (vocal score, full score, sketches, libretto) and then by the individual item. Entire versions or sections of the opera are in chronological order or consecutive order by act, while miscellaneous sketches are in alphabetical order. "Ouanga"! underwent several revisions, from "Cocomacaque" to "Ounga"! to "Ouanga"!

Miscellaneous music consists of an extensive file of compositions, mostly written or arranged by White and organized in an alphabetical sequence. When another composer was indicated, the name was included in parentheses after the title of the piece. Occasionally other titles were found on the back of individual items. These compositions are indicated on the Container List by the use of [and] before each additional title. (i.e. In that great gettin'-up morning [and] Ride on, Jesus). These compositions range from spirituals to classical pieces for voice, string quartet, and full orchestra.