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Harry Lawrence Freeman Papers, 1870-1982 (Bulk Dates: 1890-1954) MS# 1456

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SUMMARY INFORMATION

Creator

Harry Lawrence Freeman, circa 1870-1954
Carlotta Louise Thomas Freeman, 1877-1954
Valdo Lawrence Freeman, 1900-1972
Anita Grannum Freeman, 1908-1999

Title and dates

Harry Lawrence Freeman Papers, 1870-1982 (Bulk Dates: 1890-1954).

Abstract

The original scores, clippings, correspondence and ephemera in this collection document the lives and careers of Harry Lawrence, Carlotta, and Valdo Freeman, a family of African-American performing artists involved in opera, theatre, and music in early-twentieth-century New York.

Size

35 linear feet (46 boxes total: 20 custom boxes, 14 document boxes, 12 oversize boxes)

Call number

MS # 1456

Location

Columbia University
Butler Library, 6th Floor
Rare Book and Manuscript Library

535 West 114th Street
New York, NY 10027

Language(s) of material

English.

Biographical Note

The African-American opera composer Harry Lawrence Freeman, son of Lemuel Freeman and Agnes Sims-Freeman, was born in 1869 in Cleveland, Ohio. The Freeman family had been free landholders in Cleveland for several decades before the Civil War. Agnes is said to have had a beautiful singing voice, and young Harry showed exceptional musical abilities at an early age. By age 12, he organized a boy's vocal quartet, in which he sang first treble, and worked as a church organist. Self-taught, he began composing at the age of 18, after being inspired by a performance of Wagner's *Tannhäuser*. By 1891, Freeman had organized the Freeman Grand Opera Company in Denver, Colorado. His first operas, *Epthalia* and *The Martyr*, were performed by the Freeman Grand Opera Company in Denver's Deutsches Theater in 1891 and 1893 respectively. Freeman wrote the libretti as well as composing the music for these two pieces, as he did for all of his operas except for *Uzziah*.

In 1893 Freeman returned to Cleveland, where *The Martyr* had its second production at the German Theatre in 1894. Around 1893 Freeman began studying theory and composition formally with Johann Beck, then the conductor of the Cleveland Symphony Orchestra. Beck identified Freeman's promise as a composer immediately, saying, "Freeman has some of the important qualities of character that made Wagner great. His compositions are wonderfully big in conception, the music faithfully portraying the sentiment of the words." Perhaps because of this comment, Freeman was dubbed "the colored Wagner" in the press, a sobriquet that stayed with him all his life. Freeman's music shows Wagner's influence in his use of leitmotifs and orchestration; also, Freeman planned to write a cycle of four music-dramas based on African myths, probably inspired by Richard Wagner's 'Ring Cycle' of four operas based on Norse mythology.

From about 1894-1904, H. Lawrence Freeman wrote and published a number of popular songs as "Harry Freeman," earning him a reputation as a 'hit' composer in certain circles (in his later works the composer was identified exclusively as "H. Lawrence Freeman"). From 1895-1899, Freeman toured with Ernest Hogan's Rufus Rastus company, writing some of the music for Hogan's blackface musical comedies. In 1899, Freeman married actress and singer Charlotte ("Carlotta") Louise Thomas, the daughter of a prominent black family from Charleston, South Carolina. In January of 1900, their son Valdo Lawrence Freeman was born. Also in 1900, Johann Beck conducted the Cleveland Symphony Orchestra in excerpts from three operas by Freeman, a prestigious symphonic debut for a young American composer, which generated much attention in the press. H. Lawrence Freeman then became the director of the music program at Wilberforce University in Xenia, Ohio, from 1902-1904, where he directed a student production of his opera *African Kraal* in 1903. From 1906-1907, both H. Lawrence and Carlotta Freeman worked at the newly-formed Pekin Theatre in Chicago, the first theatre of its kind to be entirely run by and performed in by African-Americans.

Around 1908, the Freeman family moved to New York City. They founded the Friends' Amusement Guild in their Harlem brownstone, which grew from a gathering of a few neighbors every Sunday afternoon for music or readings to an organization of several hundred members that produced theatre, opera, charity concerts, and a host of other activities. Carlotta continued

working as an actress and later as a stage director, with the Anita Bush Stock Company, the Lafayette Players, and other groups. According to interviews with Valdo Freeman, she also performed occasionally with 'legitimate' (i.e. Caucasian) theatre companies by passing as Latin American or of Mediterranean descent—as such, she was one of the first black actresses to work in white theatres. H. Lawrence Freeman continued to work in musical comedy in New York, while also pursuing his operatic composing, becoming interested in a fusion of the two which he called "Jazz Opera." He served as musical director for the Cole-Johnson Brothers Company from 1909-1910, which produced popular "Tin Pan Alley" musicals, and afterwards was musical director of the John Larkins Musical Comedy Company for a few years. He also founded and conducted the Negro Choral Society, a chorus of about 75 voices, starting in 1912. In 1920 the Freemans founded the Negro Grand Opera Company, a group designed to mount H. Lawrence's operas and provide performance opportunities for African-American singers. The same year, H. Lawrence Freeman founded his own music school in Harlem, the Salem School of Music, which was renamed a few years later the Freeman School of Music. From about 1920 onwards, Valdo Freeman acted as his father's business manager, seeking out opportunities for production and publication of the operas—he was the manager of the Negro Grand Opera Company and also became executive director of the Friends Amusement Guild. All three Freemans became thickly embedded in the cultural life of the Harlem Renaissance, with their brownstone serving as an impromptu salon for figures such as Eubie Blake, Noble Sissle, Marion Anderson, Muriel Rahn, and Lena Horne in later years.

By the late 1920s, H. Lawrence's work was becoming well-known in New York, through his performances, teaching, and his work as a musical critic and essayist for the *New Amsterdam News* and the *Afro-American* newspapers. In 1928 his opera *Voodoo* was produced at the 52nd Street Theater, and a concert performance of the same opera was broadcast live over the radio station WGBS. Freeman received the Harmon Award for significant achievement by an African-American in the field of arts and letters in 1930; the other 11 recipients included Adam Clayton Powell. Later the same year he played excerpts from several of his operas at Carnegie Hall. In 1934 he was the composer and musical director of the pageant "O Sing a New Song," a high-profile event at the Chicago World's Fair which celebrated the African-American experience.

The late-1930s saw a few productions and many failed attempts at production of Freeman's operas, most significantly a production of *Vendetta* at the Park Palace in 1937. Valdo was especially interested in seeing his father's work produced at 'mainstream' rather than historically black venues, and during this period he contacted the Metropolitan opera, a few of the Broadway theatres, and several major concert halls. The Freemans' work was largely suspended during World War II, but Valdo's efforts were rewarded in 1947 by a production of *The Martyr* at Carnegie Hall. H. Lawrence conducted an interracial cast that included Muriel Rahn and Louis Rocca. The production received reviews from both mainstream and African-American newspapers; while most critics agreed that it was a historic moment, many noted that the work was unfinished (not completely orchestrated) and needed polishing. Some objected to Freeman's mixture of jazz and African song forms with more traditional elements of Western classical music such as the da capo aria. This and many other performances of Freeman's operas were criticized for having inadequate orchestras; Valdo Freeman later said that hiring and rehearsing the instrumentalists was one of the most difficult parts of his father's productions, given the need for the musicians to be comfortable with both Western classical and jazz styles.

In the late 1940s, H. Lawrence Freeman began developing the Aframerican Opera Foundation, a group that would promote black composers and singers, and also offer opera in a smaller, more accessible format to a wider audience. Among other luminaries, he asked Eleanor Roosevelt to sit on the board of directors. He also sought publication of his monograph, *The Negro in*

Harry Lawrence Freeman Papers

Classical Music and Opera, in the early 1950s, but the manuscript was criticized for lack of scholarly methods and significant revisions were recommended. Both projects were cut short by H. Lawrence Freeman's death on March 24, 1954; Carlotta died only three months later, on June 11, 1954.

Valdo married Anita Grannum (1908-1999) in 1954, after the death of his parents. The Grannums were long-time friends of the Freeman family—Hugh P. Grannum, Anita's father, was a publisher who knew H. Lawrence and Valdo professionally, and Anita's sisters Alberta and Kathlyn Grannum had sung in the 1947 production of *The Martyr*. After their marriage, Valdo and Anita became involved with the Negro Actors' Guild; Valdo served as administrative secretary from 1965 until his death in 1972, and Anita continued to work there as chairwoman of the board until about 1980. Anita was a graduate of the law school at St. John's University, and it was with her legal expertise that Valdo began the process of conserving his father's estate. After Anita's death in 1999, H. Lawrence Freeman's scores and other papers were passed to her sister Kathlyn, and then to her niece Holly Zuber-Banks.

Description

The Harry Lawrence Freeman Collection provides an assortment of material related to American opera and to the artistic performance and social history of African-Americans from about 1890-1950. They include the original manuscript scores to 21 of his operas. These present the fullest picture available of the composer's intentions and artistic process. Freeman's non-musical work is also represented, including drafts of his unpublished book, *The Negro in Classical Music and Opera*, plays, libretti, and journal articles. The musical scores are accompanied by documentation of the production of his operas, including programs, advertising, correspondence, clippings, schedules and budgets, and production designs. Production documentation also exists for the work of Carlotta Freeman as an actress and stage director with many historic black theatre companies, including the Lafayette Players, the Anita Bush Stock Company, and the Pekin Theatre.

Images, from daguerreotypes and paintings to casual snapshots, are included in the Collection. Many prominent African-American performers inscribed headshots or publicity photos to one or more of the Freemans, which are present. There are several large-format paintings and framed photos by the artist Edward Elcha depicting the Freemans, sometimes in costume.

The Freemans founded three arts organizations—the Friends' Amusement Guild, the Negro Grand Opera Company, and the Aframerican Opera Foundation—and records of each, comprising stock, correspondence, ephemera, and receipts are included in the collection. Valdo and Anita Freeman were also involved with the Negro Actors' Guild, and some documents relating to this organization are also present.

Several scrapbooks are included, most from the early twentieth century, with clippings, programs, and other ephemera related to H. Lawrence Freeman's career. Recordings of two interviews with Valdo Freeman talking about his father and playing excerpts from his father's work, are also present in the collection. Lastly, there is a small amount of personal documents and ephemera, including a violin that belonged either to H. Lawrence or Valdo Freeman.

Arrangement

Harry Lawrence Freeman Papers

This collection is arranged in 9 series:

Series I: Musical Scores, 1893-1950, undated	PAGES 8-12
Subseries I.1: Manuscript Scores by H. Lawrence Freeman, 1893-1950, undated	PAGES 8-12
Subseries I.2: Other Scores, 1894-1943, undated	PAGE 12
Series II. Performance Documentation, 1905-1964	PAGE 12
Series III. Images, circa 1870-1969	PAGES 12-14
Series IV. Correspondence, 1910-1980	PAGE 14
Series V. Writings by H. Lawrence Freeman, 1921-1940s, undated	PAGE 14
Series VI. Arts Organizations Associated with the Freemans, 1920-1982, undated	PAGE 14
Series VII. Audio, 1971-1972, undated	PAGE 14
Series VIII. Scrapbooks and Clippings, 1898-1954, undated	PAGE 15
Series IX. Personal, circa 1898-1972	PAGE 15

Series I: Musical Scores, 1893-1950, undated.

The bulk of the H. Lawrence Freeman Papers consists of his musical scores, including many manuscripts in his own handwriting

Subseries I.1: Manuscripts Scores by H. Lawrence Freeman, 1893-1950. The heart of the collection, this series, contains Freeman's original manuscript scores, including full scores, piano-vocal reductions, and orchestral parts in Freeman's hand. Twenty-one operas are represented, along with songs, cantatas, a "symphonic poem," and a short ballet. For some operas, many drafts are present, from initial pencil piano-vocal sketches to beautifully bound ink copies of the full score. Freeman seems to have done almost all of his copying himself, leaving a wealth of autograph scores. Operas are organized alphabetically by title, with all drafts and parts of one work together in roughly chronological sequence.

Subseries I.2: Other Scores, 1894-1942, undated. This subseries includes photocopies of three of Freeman's manuscript scores: "The Slaying of the Lion," *Voodoo* (Act III only), and "Zulu King (Witch Hunt)." It also houses all published scores by Freeman present in the collection. Most of the published scores are originals, but some are in photocopy form. All scores in this subseries are songs, not operas or symphonic works, and many are arrangements of well-known spirituals. Two of the earliest published songs (1896-1897, with only photocopies extant) were also published by a "Harry Freeman" in Chicago – they may have been self-published, or the name may be a coincidence. Two songs from 1925 were published by Valdo Freeman. The songs are arranged chronologically by publication date. Also included are printed scores by other composers. Selections range from Brahms to arrangements of spirituals; the bulk are early-twentieth-century songs by African-American composers such as T.H. Burleigh, W.C. Handy and Noble Sissle. They are arranged alphabetically by the composer's last name.

Series II: Performance Documentation, circa 1905-1964, undated.

Programs, fliers, posters, scripts, receipts and other documents chronicling the performance activities of the Freemans make up the bulk of this series. Highlights include 12 exquisite watercolor costume designs by Amos Dickenson for *The Martyr*, circa 1920, and rare programs from such historic African-American theatres as the Pekin, the New Lincoln, the Anita Bush Stock Company, and others. The folder of receipts from 1920-1924 was removed from an accordion file found in the collection. The original order of the receipts has been preserved, although it is not always chronological. Many expenses relate to the formation of the Negro

Harry Lawrence Freeman Papers

Grand Opera Company, which occurred during this period. Programs kept by the Freemans for events in which they did not perform, but probably attended, are also included.

Series III: Images, circa 1870-1969.

This series is an exceptionally rich gathering of early visual material of African-Americans, including paintings, daguerreotypes, and publicity photographs, and snapshots. Many images portray the Freemans or their colleagues in costume or during performance. There is a large group of 'headshot' photos of performers, many of which are inscribed to various members of the Freeman family: highlights include photographs of Anita Bush, Charles Gilpin, Dorothy Mayner, and the Cole-Johnson brothers. Because of the lack of dates on many images, they are primarily organized by size and medium, with categorization by date or subject where possible. For a list of all identified sitters, please see Appendix B.

Series IV: Correspondence, 1910-1980.

Contained in this series are letters to and from the Freemans over their entire adult lives. Much material survives from the 1920s and 1930s relating to production of H. Lawrence's operas. Other highlights include several letters from Carlotta to Valdo, 1915-1918, when she was touring with a theatrical company, and a letter from H. Lawrence to Edward Hipsher with a wealth of biographical detail to assist Hipsher with his entry on Freeman in his book, *American Opera and its Composers*, 1933. Please see Appendix A for identified correspondents.

Series V: Writings of H. Lawrence Freeman, 1921-1940s, undated.

Freeman's non-musical work, including drafts of his unpublished monograph, *The Negro in Classical Music and Opera*, a newspaper article on "The Musical Outlook," libretti, several plays, and scenarios for his operas make up this series.

Series VI: Arts Organizations associated with the Freemans, 1920-1982, undated.

Material relating to several different arts organizations in which the Freeman family participated is gathered in this series. The material is organized in alphabetical order by group name. Materials from the Aframerican Opera Foundation include cards, letterhead, and contracts for this organization, and a roll book of members for an earlier version of this group, the Aframerican Opera Guild, from the early 1940s. The Friends Amusement Guild folder includes tickets, fliers, a membership card, a newsletter from 1933, a list of members, and a poem by Leo Evans about the group. Valdo Freeman served as Administrative Secretary for the Negro Actors' Guild from the mid-1960s until his death in 1972; during the late 1970s Anita continued her husband's work as chairwoman of various committees. Most of the material related to the Negro Actors' Guild is from Anita's work with the group's assistance program for members who fell on hard times. It also includes a few newsletters from the period of Valdo's work with the organization, including one memorializing him shortly after his death, and a certificate of memorial for H. Lawrence Freeman. One clipping from the organization's newspaper in 1939 is present, but partially deteriorated. Documents from the Negro Grand Opera Company include contracts between the three Freemans and the company, books of stock certificates and records of stock sold, and ephemera including promotional materials about the group, an embossing press, letterhead, and a copperplate block for printing the company's logo. (For more financial records of this organization, please see Series III: Performance Documentation, Box 12, Folder 6, "Financial Documents," many of which relate to the Negro Grand Opera Company.)

Series VII: Audio, 1971-1972, undated.

A copy of an interview Valdo Freeman gave to Yale's Oral History of American Music project in 1971, along with a recording of him playing excerpts of his father's music, make up this series.

Series VIII: Scrapbooks and Clippings, 1898-1954, undated.

H. Lawrence Freeman or other family members compiled many scrapbooks during his lifetime—six are extant in this series, several of which overlap in dates. The scrapbooks contain clippings, correspondence, programs, and other ephemera related to the Freeman's careers; some are annotated by H. Lawrence Freeman. This series also includes a file of loose clippings. In addition to articles written by H. Lawrence Freeman or related to his career, he had a collection of clippings—articles and pictures—about African-American performing artists. A few complete issues of periodicals are also included here.

Series IX: Personal, circa 1898-1972, undated.

This series contains resumes for H. Lawrence Freeman, invitations and programs for non-professional events he attended and for his funeral, personal documents related to other members of the family, and personal ephemera, including a violin that belonged either to H. Lawrence or Valdo Freeman. There is a folder of documentation about the "Military Boy Scouts," a Harlem group to which Valdo Freeman belonged circa 1910-1918, with some photographs. Also included are the program and menu for a dinner in honor of W.E.B. DuBois, 1924, and program of the Fourth Pan-African Congress, 1927.

ACCESS AND USE

Access

This collection has no restrictions. **The scrapbooks, however, are extremely fragile and therefore access to the scrapbooks will be determined on a case-by-case basis.**

This collection is located on-site.

Restrictions on Use and Copyright Information

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Other Finding Aids

Oral History of American Music, Yale University—interview with Valdo Freeman, 1972.

ACQUISITION AND APPRAISAL

Provenance and Acquisition

Purchase, December 2007.

PROCESSING AND OTHER INFORMATION

Processing Information

This collection was processed by Anne Holt, GSAS 2013. Finding aid written by Anne Holt in July 2008.

Descriptive Rules Used

Finding aid adheres to that prescribed by *Describing Archives: A Content Standard*

Encoding

Finding aid written in English.

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Subject Headings

These papers have been indexed in the Columbia University Library online catalog using the following terms. Those seeking related materials should search under these terms.

Anita Bush Stock Company
Aframerican Opera Foundation
African Americans in the performing arts
African Americans -- Music -- 20th century
Anderson, Marion
Bush, Anita
Daguerreotypes
Elcha, Edward
Friends' Amusement Guild
Freeman, Carlotta Thomas, 1877-1954
Freeman, Harry Lawrence, 1869-1954
Freeman, Valdo Lawrence, 1900-1972
Harlem Renaissance
Hipsher, Edward
Jones, Robert Edmond
Jones, Sisseretta
Military Boy Scouts
Negro Actors' Guild
New Lafayette Theatre, The
Opera -- United States -- 20th Century
Pekin Theatre, The
Rahn, Muriel, 1911-1961

Series I: Musical Scores, 1894-1950, undated

Subseries I.1: Manuscript Scores by H. Lawrence Freeman, 1893-1950

Box 1

- African Kraal*
F. 1 Piano-vocal score, 1937 (pencil)
F. 2 Piano-vocal score, undated (ink)
F. 3 Role of Cuella, undated
F. 4 *American Romance*--piano-vocal score, 1924-1929

Box 2

American Romance--full score, date

Box 3

Athalia--piano-vocal score, 1916 (ink)

Box 4

Athalia--full score, 1917

Box 5

- F. 1 *Athalia*--Acts II and III--piano-vocal score, 1916 (pencil)
F. 2 *Battle of the Gods*--piano-vocal score, 1938

Cycle of Zululand (4 Operas)

Box 6

Chaka--piano-vocal score, 1917-1941

Box 7

Chaka--full score, 1949 (incomplete)

Box 8

Ghost-Wolves--piano-vocal score, 1941

Box 9

The Stone Witch--piano-vocal score, 1941-1942

Box 10

Umslopogaas and Nada--piano-vocal score, 1942-1943

Box 5

- F. 3 *Dark Canyon*--piano-vocal score, 1948-1950
F. 4 "Deep River"--piano-vocal score, undated
F. 5 "Faith"--piano-vocal score, undated
F. 6 "Go Down, Moses"--piano-vocal score, undated (incomplete)
F. 7 "If You But Loved Me"--parts for Bass and Cornet, undated
F. 8 "Jesus, Lover of My Soul"--piano-vocal score, undated

Box 11

- F. 1 *Jezebel*--piano-vocal score, 1944 (incomplete)
F. 2 "Jungle Birds"--orchestral parts, undated (from "O Sing a New Song")

Harry Lawrence Freeman Papers

- F. 3 "Kentucky Home"--piano-vocal score, undated
F. 4 "Kiss Me"--piano-vocal score, undated
F. 5 *Leah Kleschna*--piano-vocal score, 1930 (unbound)
- Box 12**
Leah Kleschna--Act I--piano-vocal score, 1930
- Box 13**
Leah Kleschna--Act II--piano-vocal score, 1930
- Box 14**
Leah Kleschna--Act III--piano-vocal score, 1930
- Box 11**
F. 6 "Like a Rose"--piano-vocal score, undated
- Box 15**
F. 1 "Lion Hunt"--full score, undated (unbound)
- Box 16**
F. 1 "Lion Hunt"--orchestral parts, undated
F. 2 "The Loves of Pompeii"--piano-vocal score, undated (song cycle)
F. 3 "Minstrels of the Past"--piano-vocal score, undated (scene 1)
F. 4 "Negro Lullaby"--piano-vocal score, undated
- The Martyr*
- Box 17**
Piano-vocal score, undated (pencil)
- Box 18**
Piano-vocal score, 1893 (ink)
- Box 19**
Full score, undated
- Box 20**
F. 1-3 Orchestral parts, undated (three folders)
F. 4 Role of "Pharoh," undated
F. 5 Role of "Rei," undated
- Box 21**
F. 1 "My Son"--piano-vocal score, undated (cantata)
- Box 22**
The Octoroon--piano-vocal score, 1902
- Box 23**
The Octoroon--piano-vocal score, 1904
- Box 24**
The Octoroon--full score, 1908
- Box 33**
The Octoroon--Orchestral Prelude, undated

Box 16

- F. 5 "The Octoroon's Farewell," undated (song)
F. 6 "O Sing a New Song"--piano-vocal score, 1934 (fragments)
F. 7 "Parted"--piano-vocal score, undated (on back "My African Maid")
F. 8 *Plantation*--piano-vocal score, undated (incomplete)
F. 9 *The Prophecy*--piano-vocal score, undated (pencil, incomplete)
F. 10 *The Prophecy*--piano-vocal score, undated (ink)
F. 11 "Salome"--ballet with chorus--piano-vocal score, 1934

Box 26

- F. 1 "The Slave"--piano reduction, 1919 (pencil, symphonic poem)
F. 2 "The Slave"--piano reduction, 1919 (ink)
F. 3 "The Slave"--orchestral parts, undated
F. 4 "Sometime"--Violin I part, undated
F. 5 "Steal Away"--piano-vocal score, undated
F. 6 "Swing Low"--piano-vocal score, undated
F. 7 "Tribulation"--piano-vocal score, undated
F. 8 *The Tryst*--piano-vocal score, undated
F. 9 *The Tryst*--orchestral parts, undated

Box 27

- F. 1 Unidentified Score Fragments, undated
F. 2 *Uzziah*--piano-vocal score, 1931-1933

Box 25

Uzziah--piano-vocal score, 1931-1933 (bound)

Box 26

Valdo--full score, 1895

Box 27

Valdo--full score, 1936

Box 30

- F. 1 *Vendetta*--piano-vocal score, undated

Box 28

Vendetta--piano-vocal score, 1928 (bound by Acts)

Box 29

Vendetta--full score, 1923

Box 30

- F. 2 *Vendetta*--orchestral parts, undated
F. 3 *Voodoo*--piano-vocal score, 1912

Box 31

Voodoo--piano-vocal score, undated (bound by Acts)

Box 32

Voodoo--full score, circa 1930

Box 30

Harry Lawrence Freeman Papers

F. 5 *The Wolf*--piano-vocal score, undated (pencil)

Box 21

F. 4 *The Wolf*--piano-vocal score, undated

Box 15

F. 2 "Zulu King: Witch Hunt"--full score, 1939 (unbound)

Subseries I.2: Other Scores, 1894-1942, undated

Copies of Manuscript Scores by H. Lawrence Freeman

Box 34

F. 1 "The Slaying of the Lion," undated

Box 35

F. 1 Unidentified score copy, undated

Box 34

F. 2 "Voodoo, Act III," undated

Box 35

F. 2 "Yazoo River," undated

Box 34

F. 3 "Zulu King," undated

Box 35

Printed Scores, 1894-1943

F. 3 By H. Lawrence Freeman, 1894-1935

F. 4-5 By Other Composers, 1905-1943 (2 folders)

Series II: Performance Documentation, 1905-1964, undated

Box 37

F. 1 *The Martyr*--Costume Designs, circa 1920

Box 36

F. 1 *Meek Mose*--Scripts, undated

Box 37

F. 2 Posters, undated

Box 36

F. 2 Performance Documentation--Freemans, 1909-1951, undated

F. 3 Programs--Others, 1910-1964, undated

F. 4 Receipts, 1920-1924

F. 5 *Voodoo*--Budgets and schedules, 1928

Series III: Images, circa 1870-1969

Photographs--Cardstock photos

Box 38

Freeman family, undated

Harry Lawrence Freeman Papers

Box 39

Others--Identified, undated (Brawley, Brown, Chislom, Gilpin, Griend, Hayford, Kirkpatrick, Lee, Martin, Singer, Thomas, Wills)

Box 40

Unidentified, undated

Box 41

Photographs-- Headshot and Publicity

Identified, undated

F. 1 Freemans

F. 2 A-K (Bonn, Brice, Brown, Burrell, Bush, Chenault, Cole, Criner, Decauldwell, DeSilva, Dixon, Gardner, Gilpin, Gordon, Hall, Heyliger, Hines, Horne, Hubbard, Jarbora, Johnson, Jones, Knight)

F. 3 M-Z (Mason, Mayner, McClain, Montgomery, Mores, Olden, Patterson, Preer, Price, Rocca, Sissile, Smith, Stewart, Swarz, "Uncle Rube," Verwayan, Walker, Whipper, Woodby)

F. 4 Unidentified, undated

F. 5 *The Martyr Cast*, 1947

F. 6 General, undated

Box 42

F. 1 Oversize group photos, undated (Anita Bush Stock Company, Negro Choral Society, unidentified)

Box 44

Photographs--Negatives, circa 1920s-1940s

Box 43

F. 1-2 Photographs--Postcard, circa 1898-1915 (identified sitters: Foster, Moss, Thomas) (2 folders)

Box 45

Photographs--Snapshots

F. 1 Small format, circa 1910-1919

F. 2 Small format, circa 1920-1929

F. 3 Small format, circa 1930-1939

F. 4 Small format--general, undated

F. 5 Medium format, circa 1920-1929

F. 6 Medium format, circa 1930-1939

F. 7 Medium format, circa 1940-1949

F. 8 Large format, circa 1920-1929

F. 9 Large format, circa 1930-1939

F. 10 Large format, circa 1940-1949

F. 11 Large format, circa 1950-1959

F. 12 Large format--general, undated

Box 46

Framed photographs, undated

Box 47

Photographs--Daguerreotypes, undated (11)

Paintings and sketches

Box 48

Freeman, Family--Framed paintings--by Elcha, undated

Box 42

F. 2 Freeman, H. Lawrence--painting by Elcha, undated
F. 3 Freeman, H. Lawrence--sketch, undated (signature illegible)
F. 4 Still life--painting by Alan Price, 1949

Series IV: Correspondence, 1900-1980, undated

Box 49

F. 1-7 1900-1980, undated (7 folders)

Series V: Writings of H. Lawrence Freeman, 1921-1940s, undated

Box 50

F. 1 Aframerican Opera Foundation--Letter Draft, circa 1940s
F. 2 Article Draft--"The Musical Outlook," undated
F. 3 Book Draft, undated
F. 4 Libretti, undated
F. 5-6 Plays, 1921, undated
F. 7 Scenarios, undated

Series VI: Arts Organizations associated with the Freemans, 1920-1982, undated

Box 49

F. 8 Aframerican Opera Foundation
Documents and contracts, 1920-1924

Box 15

F. 3 Program Draft, 1950

Box 49

F. 9 Friends Amusement Guild--Documents and Ephemera, 1931-1935,
undated
F. 10 Negro Actors' Guild--Documents and Clipping, 1939, circa 1954-
1982
F. 11 Negro Grand Opera Company
Documents and contracts, 1920-1923

Box 51

F. 1-2 Stock certificate books, 1920
F. 3 Company records book, 1920
F. 4 Copperplate logo stamp, circa 1920
F. 5 Company embossing stamp, circa 1920

Series VII: Audio, 1971-1972, undated

Box 52

F. 1 Valdo Freeman--Interview--American Music Series, 1971 (reel to
reel)
F. 2 Valdo Freeman--Interview--American Music Series, 1972 (reel to
reel)
F. 3 *Vendetta*--"Clarissa Aria" and "Amita Aria," undated (2 LPs)

Series VIII: Scrapbooks and Clippings, 1898-1954, undated

- Box 53**
F. 1-5 Loose scrapbook pages, 1930-1935 (5 folders)
- Box 15**
F. 3 Loose scrapbook pages--oversize, 1935
- Box 54**
F. 1-3 Loose clippings and printed materials--general, undated (3 folders)
F. 4 Loose clippings--African-Americans in the arts, undated
- Box 55**
 Black scrapbook, 1908-1940
- Box 56**
 Black scrapbook, 1937 and undated
- Box 57**
 Large scrapbook with missing covers, 1920-1930
- Box 58**
 Large brown scrapbook--50th anniversary cards, 1949
- Box 59**
 Small marbled scrapbook, 1898-1929
- Box 60**
 Wallpaper scrapbook, 1918-1928

Series IX: Personal, circa 1898-1972, undated

- Box 36**
F. 6 Documents and photographs, circa 1915-1972
F. 7 General, 1933-1938, undated
- Box 61**
 Ephemera
 Brass plaque
 Mirror with photo on back hhh
 Scissors
 Straight razor and box
 Stamp with numerical wheel
 Stamps with faces (2)
- Box 62**
 Valdo Freeman's Violin--German, circa 1898