WHITE, CLARENCE CAMERON

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Clarence Cameron White Collection
Collection 209-1 to 209-29

Prepared by:
Lela J. Sewell-Williams
November, 2002
SCOPE NOTE

The papers of Clarence Cameron White, (1880-1960), renowned violinist, composer and music educator, span the period from 1872 to 1965, and measure nineteen linear feet. The bulk of the papers covers the period from 1930-1960. In 1982 Moorland-Spingarn Research Center acquired the collection from the estate of the late Clarence Cameron and Pura Belpré White (his second wife). White's papers primarily consist of correspondence, writings, programs and photographs documenting his life as a performing artist and composer. The collection also reflects the lives of White's family members, including a noteworthy amount of material related to his second wife Pura Belpré White. (Her primary collection is at The Center for Puerto Rican Studies at Hunter College). Information relating to organizations he was directly and indirectly associated with can also be found in the papers, as well as a small collection of recordings of White compositions and works by other African American artists.

Clarence Cameron White was an accomplished violinist and a major participant in the Black Renaissance (Harlem Renaissance). His career accomplishments and well as relationships he cultivated during his career are well documented in the correspondence series, which contains letters from such notables as Phillipa Schuyler, W.C. Handy, Henry O. Tanner and Alain Locke. White spent significant periods of time in Europe where he was trained by renowned musicians, including celebrated African-British composer Samuel Coleridge-Taylor, renowned Russian violinist Michael Zacherewitsch and Raoul Laparra, French opera composer. In the earlier years, White was as student of Will Marion Cook and Joseph Douglass when his family relocated to Washington, D.C. In his unpublished autobiography, located with in the writings series, White writes of these and other experiences, including his childhood friendships with Anita Patti Brown and Roland Hayes.

The music instruction White received at the Oberlin Conservatory of Music and at Howard University (1894-1895) eventually led him to the teaching field. In 1924 he served as the director of music at West Virginia State, and later served as chair of the music department at Hampton Institute (1932-1935). His career in academe is documented in the teaching material, correspondence and program series.

White's fame was not limited to performance and instruction. As an accomplished composer, he created works which won him awards and acclaim. One such piece was Elegy (1954) for which White won the "Tranquil Music" Benjamin Award. Unpublished manuscript music as well as published sheet music composed by White, including the manuscript score for Elegy and other popular works such as Dance Rhapsody (1955) and Heritage (1960), are in the writings and recordings series. Contained in the writing series are documents relating to White's famous 1932 opera Ouanga (libretto by John Matheus) based on the life of Jean-Jacques Dessalines, Haiti's first emperor. Other information relating to Ouanga is in correspondence and production/promotion material, including budgets, clippings and programs.
White's papers also serve as a rich resource for those interested in historical records of various music organizations, such as ASCAP as well as information on African American artists and performances, primarily musicians (some vocalists). These materials are in the programs and clippings series, and feature William Grant Still, Marian Anderson, Mattiwilda Dobbs, Talley Beatty (dancer), and the National Negro Opera Company.

In addition to the records held by Moorland-Spingarn Research Center, Clarence Cameron White Papers are also located in the Manuscripts, Archive and Rare Books Division at the Schomburg Center for Research in Black Culture.
### Biographical Sketch

1880 August 10  
Born in Clarksville, Tennessee, to Jennie Scott and James W. White

ca.1881  
White's father James W. White died. White and his mother relocated to Oberlin, Ohio to live with maternal grandparents.

ca.1890  
While teaching in Chattanooga, Tennessee, Jennie Scott married William H. Conner and the family relocated to Washington D.C., where Conner accepted the position of medical examiner in the Government Pension Office.

1890-1894  
Attended public schools of Washington, D.C.

1893-1895  
Studied at Howard University, Washington, D.C.

1896-1901  
Attended Oberlin Conservatory of Music, Oberlin, Ohio

1892  
Private instruction with Will Marion Cook, Washington, D.C.

ca. 1892  
Private instruction with Joseph Douglass, Washington, D.C.

1903-1907  
Served as violin teacher, vice-president and registrar at Washington Conservatory of Music, Washington, D.C.

1905  
Married Beatrice Warrick, accomplished pianist

1906, 1980-1911  
Received private instruction from African-British composer Samuel Coleridge-Taylor, London England

1907-1911  
Received private instruction from Russian violinist Michael Zacharewitsch, London, England

1910  
Established private studio, Boston, Massachusetts

1911-1923  
Taught in Boston Public Schools

1913-1924  
Conducted Victoria Concert Orchestra of Boston

1916  
Conceptualized National Association of Negro Music Teachers, which later evolved into National Association of Negro Musicians

1919  
Composed Bandanna Sketches which was popularized when noted violinist Fritz Kreisler recorded a piece from the work entitled Nobody Knows the Trouble I See.

1924-1930  
Served as director of music at West Virginian State College Institute, West Virginia

1928  
Received Honorary Master of Arts degree from Atlanta University

1928  
Received Harmon Foundation Award

1929-1932  
Received private instruction from French opera composer Raoul Laparra

1930  
Received Rosenwald Foundation Grant

1932  
Composed Ouanga (libretto by John Matheus) which theme based on the life of Dessalines, Haiti's first emperor
1932                  Received David Bispham Award
1932-1935   Served as chair of the music department at Hampton Institute in Virginia, Hampton, Virginia
1933   Received Honorary Doctorate of Music from Wilberforce University
1937   Named music specialist for the National Recreation Association under the Work Progress Administration
1942   Beatrice Warrick White died in Elizabeth, New Jersey
1943   Married Pura Belpre, New York Public Library librarian, with special interest in Puerto Rican culture and literature
1949   First stage production of Ouanga performed in South Bend, Indiana under the auspices of the Burleigh Musical Association
1954   Composed Elegy for which White won the "Tranquil Music" Benjamin Award
1960 June 30   Died in New York City, New York of cancer at Sydenham Hospital

Sources:
Series Description

Series A  
**Personal Papers**
Box 209-1  
This series contains material documenting White's personal life and career. Dates range from 1898-1960. Records within this series include biographical information such as obituaries, sympathy cards and a marriage certificate. The series also includes biographical sketches, memoirs, articles and clippings about White's career.

Series B  
**Family Papers**
Box 209-2 to Box 209-3  
Series includes papers documenting the lives of various members of White's family. The files are divided into four subseries: Grandparents/Parents; Beatrice Warrick White (wife); William White (son). Files contain obituaries, death certificates, condolence notes/cards, burial information, and a music composition book and student letters. The fourth subseries is Pura Belpé White (second wife). These records are reflective of Pura's work as a New York Public Library librarian, as well as her personal interests as a member of the Puerto Rican community.

Series C  
**Correspondence**
Box 209-4 to Box 209-6  
This series is arranged alphabetically and includes correspondence that primarily reflects his professional career with letters denoting performances arrangements as well as acknowledgements for his performances. The files also contain letters to and from historically significant correspondents such as Henry O. Tanner, Philipa Schuyler, Amanda Aldridge (daughter of Ira Aldridge), W.C. Handy, Jester Hairston, and Arthur Ryder and William Strasser, both of whom served as editors of White's musical compositions. Correspondence that was accompanied by programs or clippings remained with the letter(s).

Series D  
**Legal/ Financial**
Box 209-7  
This series is made up of contracts, royalty statements and copyright information pertaining to performances and recordings. Files also include grant applications, and income tax documents. The series is arranged chronologically.

Series E  
**Teaching Material**
Box 209-7  
This series includes materials that document White's instructional experience. Files contain class fees, and appointment books, among other things.
Series F  Writings by White
Box 209-8 to Box 209-12
This series is primarily composed of speeches, articles, and musical compositions (published and original manuscripts) created by White. The series is made up of five subseries: Manuscripts, Manuscript Music, Sheet Music by White, Sheet Music by Others, and Ouanga and range in dates from 1907-1960 (bulk 1930-1960). The Manuscript files include White's unpublished autobiographies (holograph and typescript) that trace his personal and professional development, articles on musical personalities such as Joseph White, notes in French and Spanish and speeches. Manuscript Music contains alphabetically arranged musical compositions by White which make up approximately 1.5 linear feet of handwritten music (partial and full score). Works included are African Dance Song, Dance Rhapsody, Elegy, and Heritage (one of the last pieces written prior to his death). Sheet Music by White and Sheet Music by Others contain published compositions. Ouanga is divided into two subseries, Correspondence and Production/Promotion which include letters from John Matheus, author of Ouanga's libretto, as well as correspondence from other historically significant personalities, librettos, press releases and programs. Based on the original order of the bulk of materials related to Ouanga, the processor decided to store these materials together.

Series G  Organizations
Box 209-13
This series represent organizations with which White affiliated directly (held membership and/or directorial positions) or indirectly. They include the American Society of Composers, Authors and Publishers (ASCAP), Composers-Authors Guild, National Recreation Association, a Works Progress Administration (WPA) Project for which White served as music specialist. Files include correspondence, membership information, newsletters, booklets and programs of organizations that are alphabetically arranged.

Series H  Programs
Box 209-14 to Box 209-15
This series is divided into two subseries: White Performances/Compositions and Black Artists/Personalities. This White Performance/ Compositions series contains a variety of programs on which White or his compositions appeared. The Black Artists/Personalities documents African America artists and historical figures. Included among the artists are Philippa Schuyler, Mattiwilda Dobbs and Janet Collins. White's programs are arranged chronologically ranging from 1900-1965, while the Black Artists series is arranged alphabetically by person's surname.
Series I  Printed Material  
Box 209-16  Files contain a diversity of material reflecting White's interests including the performing arts. This series is made up of two series: General files and Books. The General files are arranged chronologically and contain clippings related to musical themes, Black cultural and social issues and Black musicians. The files also include brochures and magazines. Books are composed of published musical scores, possibly used for reference. This series also contains a 1954 Xavier University Yearbook in which White is pictured. Clippings and articles pertaining to White's career are in the Personal Papers series.

Series J  Photographs  
Box 209-19  The Photograph series consists of photos of: Clarence Cameron White, White and Others, White and Family, Family, Identified Individuals, Place/Events, Unidentified Individuals/Groups and Negatives. Some portraits of White were taken by renowned photographers Addision Scurlock and Carl Van Vetchen. Several of the images include city scenes and productions of Ouanga. This series also contains a photo album composed of White's family (maternal and paternal ancestors), historical figures and members of the Oberlin's 1872 graduating class.

Series K  Recordings  
Box 209-23  This series includes phonograph and reel to reel recordings. Recording are made of three subseries: General, Black Musicians and Compositions by White which include Ouanga and Kutamba. The General and Black Musicians subseries includes works by other musicians such as music from Haiti and Africa, as well as works by Black musicians such as Paul Robeson. The reel to reel recordings are primarily made up of the 1954 National Symphony/Howard University Choir performance.

Series L  Artifacts  
Box 209-27  The artifacts include two subseries: Paintings by White and Paintings by others. Works by White include oil paintings of landscapes, villages, and dancers among other artistic renditions.

Series M  Oversized  
Box 209-29  The oversized items consist of a diploma for Virginia Carrie Scott, White's mother, from Oberlin College, dated 1876, conductor's batons, print blocks, and a 1931 poster in French advertising a perf.
Container List

A  Personal Papers

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209-1  1 Subpoena, 1898
   2 Biographical Sketch (English and French), n.d.
   3 Marriage Certificate, 1905
   4 Obituaries, 1960
   5 Memorial/Dedications- Certificate, Prayer card, 1960
   6 Funeral Register, 1960
   7 Sympathy Cards, 1960
   9 Addresses (loose), n.d.
   10 Appointment Books, 1946
   11 Brochures, n.d.
   12 Business Cards, n.d.
   13 Certificates- Hobby Show for Older Persons, 1957
   14 Clippings, 1921, 1924-1928, 1933
   15 Clippings- Career 1940-1949
   16 Clippings- Career, 1950-1960
   17 Clippings- Career, Benjamin Award, 1954
   18 Clippings- Career, n.d.
   19 Poems, 1941, n.d.
   20 Travel, n.d.

B  Family Papers

   Grandparents/Parents

209-2  1 Scott, Celia [maternal grandmother]- Obituary and Funeral Program, 1921, n.d.
   3 Conner, Jennie- Correspondence- White, 1942
   4 White, James [father]- Letter of condolence, 1930
   5 Conner, William [stepfather]- Correspondence- White, March 1, 5, 1942

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8 Death Certificates, 1942  
9 Funeral and Estate Receipts for (Warrick Family), 1894-1897, 1921, n.d.  
10 Music Notebook, 1923  
11 Passport, 1930  
12 Correspondence, 1933-1934, 1937, 1939-1940  
13 Auto Insurance Policy, 1938-1939  
14 Education- Julliard Schedule and Receipts, 1940, n.d.  
15 Membership Card, 1940-1942  
16 Travel Receipts, n.d. |
|  | William Warrick White | 17 Biographical- Obituary and Passport, 1925, 1938  
18 Letters- Recommendation, 1927  
19 Sympathy Acknowledgement Card, 1938 |
| 209-3 | Pura Belpré White | 20 Correspondence- A-E  
21 Correspondence- J-W  
22 Correspondence-White  
23 Sympathy Cards and Letters, 1960  
24 Letters from PS 130, 1976  
26 Invitations, 1956-1966  
|  | Writings | 28 Biography-Geraldo Rivera, n.d.  
29 Notes on Puerto Rico, n.d. |
31 Program- Ballet Folklorico of Mexico, 1962 |
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<td>5 Benjamin Awards -A-M</td>
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<td>18 Dawson, Mary</td>
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3 Ryder, Arthur
4 S
5 Still, William Grant
6 Strasser, Williams
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8 Tanner, Henry O.
9 U
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11 Van Vechten, Carl
12 W
13 Y
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15 Initials
16 Invitations
17 Greeting Cards
18 Post cards
19 Telegrams
20 Envelopes

D Financial and Legal

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1 Contract- Brunswick-Blake-Collender, 1927
2 Contract- June Festival Concert, 1951
3 Contract- Tambour, 1951
4 Contract- Theodore Presser Co., 1955
5 Royalty- Concerto in G Minor, 1946
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10 Grant-Application- John Simon Guggenheim, 1942
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<td>Student Assignment- Ella Mae Poole, 1948</td>
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<td>Autobiography (Holograph), n.d.</td>
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<td>Autobiography (Typescript), n.d.</td>
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<td>Memoirs, n.d.</td>
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<td>Biography- Cook, Will Marion, n.d.</td>
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<td>Biography- White, Joseph, n.d.</td>
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<td>Biography- Williams, Camilla</td>
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<td>Manuscript- Book Preface, n.d.</td>
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<td>Manuscript- Jean Lafitte (Script), n.d.</td>
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<td>Manuscript- Suite on Negro Folk Tunes (Holograph), n.d</td>
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<td>Notes- General Music Notes, n.d.</td>
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<td>Notes- Orchestration Notes, 1930, n.d.</td>
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<td>12</td>
<td>Notes- Traité de Composition Musicales</td>
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<td>Notes- French, n.d.</td>
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<td>Notes- Spanish, n.d.</td>
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<td>Speech- Black Musicians (Partial), n.d.</td>
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<td>Speech- Music in Recreation, n.d.</td>
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<td>Manuscript Music</td>
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<td>209-9</td>
<td>1</td>
<td>General Notes- Modern Harmony, Orchestral Notes, Composition Notes, n.d.</td>
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<td>Acadia Boatman's Song, n.d.</td>
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<td>African Boat Song, n.d.</td>
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<td>Ballet, n.d.</td>
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<td>Concertino in E Minor, n.d.</td>
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<td>Dance Caprice, n.d.</td>
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209-9
7    Dance Rhapsody Orchestra Parts, n.d.
8    Dance Rhapsody Orchestra Parts, n.d.
9    Deliverance, 1942
10   Elegy (Cover Page), 1954
11   Elegy Score, n.d.
12   En los Rosanios (Cuban African Song), n.d.
13   Heritage Score, 1960
14   Heritage (String Master Sheets), 1960
15   Heritage (Chorus Master Sheets), 1960
16   Heritage (Published), 1960
17   Holy Ghost with Divine Light, n.d.
18   I Am Seeking For A City, n.d.

209-10
1    Kashmirian Dance, n.d.
2    Lord I Want Two Wings, n.d.
3    Kutamba Rhapsody, n.d.
4    Lullaby, n.d.
5    Nay Do Not Weep, n.d.
6    No More Workin'
7    Pantomime (Master Sheets), n.d.
8    Pelleas Et Melisande, 1907
9    Orchestral Correction, n.d.
10   Remembrance Song, n.d.
11   Run Mary, Run, I Know, n.d.
12   Run Mary, Run, I Know, Suite, Spirituale, n.d.
13   Songs, n.d.
14   Suite for String Quartet, n.d.
15   Suite on Negro Folk Tunes (Orchestral Parts), n.d.
16   Tambour, n.d.
17   To A Wild Rose, n.d.
18   Worship, n.d.
19   Zombie Dance, n.d.
20   Untitled, n.d.
21   Untitled, n.d.
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1. Basque Folk Song, 1961  
2. Compositions by White (includes editing), 1919  
3. 5 Songs, 1930, 1949  
4. Git Home To Heaven by An' By, 1942  
5. Hear The Good News, 1961  
6. John's on De Islan' In His Knees, 1942  
7. Ouanga, 1932  
9. Somebody's Knocking at Your Door, 1955  
10. Tambour, 1930  
11. This Old Hammer, 1961 |

### Sheet Music By Others

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<td>Alleluia! Christ is Risen by Andre Kopolyff, 1927</td>
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<td>Ave Maria, Hey Down the Tree, Compositions by Nathaniel Dett, Listen to the Lamb by R. Nathaniel Dett, 1930, 1936, 1940</td>
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<td>15</td>
<td>Beyrouth Bazaar by Cecil Cowles, n.d.</td>
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<td>16</td>
<td>Cherubim Song by N. Lindsay Norden, 1917</td>
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<td>Dusk by A. Gretchaninof, 1916</td>
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<td>19</td>
<td>Father Abraham by Charles Haubiel (autographed), 1940</td>
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<td>Go Down Moses by Noble Cain, 1931</td>
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<td>21</td>
<td>Hampton Series Negro Folk Songs by Natalie Curtis Burlin(autographed), n.d.</td>
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<td>22</td>
<td>Hymn of Praise by Beatrice Posamanick, 1938</td>
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<td>23</td>
<td>Jesus Shall Reign by John Hatton, n.d.</td>
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<td>24</td>
<td>Let Us All Give Thanks Today by George Thompson, n.d.</td>
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<td>25</td>
<td>Lord I Want To Be a Christian; I Love her Indeed by Josephus Robinson, 1947-1948</td>
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<td>26</td>
<td>Mechanical Man by Mark Nevin (autographed), 1943</td>
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<td>27</td>
<td>Ode To Democracy by Maurice Baron (autographed), 1947</td>
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<td>28</td>
<td>Shepherds and Kings by Dwight Strickland, 1956</td>
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<td>29</td>
<td>Swing Along by Will Marion Cook, 1942</td>
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Sheet Music By Others continued

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<td>209-11</td>
<td>30 The Nativity by L.H. Flood, 1960</td>
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<td>31 Three Dream Portraits by Margaret Bond, 1959</td>
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<td>32 Tomorrow's World by Lillian Evanti and Georgia Douglass Johnson, 1948</td>
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<td>33 Trampling by Artie Matthews, n.d.</td>
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<td>34 Viking Song by S. Coleridge-Taylor, 1911</td>
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<td>35 Watch by Loretta C. Manggrum, 1958</td>
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Ouanga

Correspondence

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<tr>
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<td>2 Coleridge –Taylor, Avil, 1958</td>
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<td>3 Hansberry, Lorraine, 1959</td>
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<td>4 Matheus, John (Fred), 1950-1951, 1956</td>
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<td>5 N-Z</td>
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<td></td>
<td>6 White, Clarence Cameron, 1951, 1955, n.d.</td>
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<td>7 Unidentified</td>
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<td>8 Telegrams, 1949-1950</td>
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Production/Promotion

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G Organizations
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2 ASCAP- Correspondence, 1935, 1942-1943
2 ASCAP- Correspondence, 1951-1955, 1959
4 ASCAP- Correspondence, 1961-1969
5 ASCAP- Correspondence, 1972-1973
6 ASCAP- Correspondence, n.d.
7 ASCAP- Annual Dinner Seating List
8 ASCAP- Award Report
9 ASCAP- Membership Card, 1940
10 ASCAP- Directory, n.d.
12 Chicago Umbrian Glee Club
13 Composers- Authors Guild
14 Guggenheim Memorial Concerts
15 Music Library Association
16 National Association of American Composers and Conductors
17 National Association of Negro Musicians
18 National Council of Women of the United States
19 National Folk Festival
20 National Recreation Association
21 Progressive Choral Society
22 Songwriters of America

H Programs
209-14 1 Programs, 1900-1910, 1916
2 Programs, 1924, 1931, 1933, 1936, 1938-1939
3 Programs, 1940-1944
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5 Programs, 1950-1954
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<td>Locke, Alain</td>
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<td>Price, Leontyne</td>
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<tr>
<td>209-15</td>
<td>Black Artists/Personalities (continued)</td>
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| 33 | Schuyler, Phillippa |
| 34 | Still, William Grant |
| 35 | T |
| 36 | Ulysses, Kay |
| 37 | W |
| 38 | X |

I Printed Material

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<th>General</th>
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<td>Brochures- Haiti</td>
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<td>Brochures/Mail Outs- Black Musicians, n.d.</td>
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<td>Clippings- General, 1932-1972</td>
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<td>Clippings- Black Society/Culture, 1933-1958</td>
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<td>8</td>
<td>Magazine- Crisis, 1943</td>
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<td>Magazine- Music Trade Journals, 1941, 1944-1945</td>
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<td>Magazine- Oberlin, 1959</td>
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<td>Poems, n.d.</td>
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Books

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<td>Book V. Scoring</td>
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<td>2</td>
<td>Cançunik</td>
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<td>3</td>
<td>Collection of Negro Spirituals</td>
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<td>4</td>
<td>Concerto en Re</td>
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<td>5</td>
<td>Editions de Poche</td>
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<td>Edouard Laco</td>
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<td>7</td>
<td>La Bohème</td>
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<td>La Damrazior De Pausz</td>
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<td>Oberon</td>
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<td>10</td>
<td>The Ordering of Moses</td>
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<td>Prelude and Isolde's Love Death</td>
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<td>12</td>
<td>Serenade</td>
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<td>13</td>
<td>Symphony G Minor – Sol Minuer – G Mol</td>
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<td>Tzigane</td>
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<td>17</td>
<td>Violin Concerto Op 64 in E Minor</td>
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| 209-18 | 1 Yearbook, Xavier University, 1954 |

#### J Photographs

**Clarence Cameron White**

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<tr>
<td>1</td>
<td>Young White</td>
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<td>2</td>
<td>Adult White</td>
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<tr>
<td>3</td>
<td>Print</td>
</tr>
<tr>
<td>4</td>
<td>Drawing by Lucey M. Toney, 1921</td>
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**Clarence Cameron White with others**

| 5      | Clarence Cameron White and Mary McLeod Bethune and others |
| 6      | White and Violin Quartet |
| 7      | White and Guest of Radio Show |
| 8      | White and Harry Burleigh |
| 9      | White and Phillippa Schuyler |
| 10     | White and Progressive Chorus |
| 11     | White and Unidentified Group |

**Clarence Cameron White with Family**

| 12     | White and Jennie Scott Conner (mother) |
| 13     | White and Jennie Conner, William Conner (stepfather), Beatrice White (wife) |
| 14     | White and Jennie and William Conner |
| 15     | White and Beatrice White |
| 16     | White and Beatrice and Jennie Scott |
| 17     | White and William White |
| 18     | White and Beatrice and William |
| 19     | White and Beatrice and Rena (cousin) |
| 20     | White and Pura White (wife) |
| 21     | White and Pura (contact sheets) |
| 22     | White and Pura and Goins (cousins) |
| 23     | White and Pura and Unidentified Others |
Container List

J  Photographs continued

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<tr>
<td>24</td>
<td>Scott, John Henry and Ceceila (maternal grandparents)</td>
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<tr>
<td>25</td>
<td>Scott , John Henry and Jennie (Reproduction Original in Prints and Photographs)</td>
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<td>26</td>
<td>Jennie Scott</td>
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<td>27</td>
<td>William Conner</td>
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<td>28</td>
<td>Caledonia Scott (aunt)</td>
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<td>29</td>
<td>White, Beatrice</td>
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<td>30</td>
<td>White, Clarence Cameron Jr.</td>
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<tr>
<td>31</td>
<td>White, William</td>
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<tr>
<td>32</td>
<td>White, William and Clarence Jr.</td>
</tr>
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<td>33</td>
<td>White, Pura</td>
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<td>34</td>
<td>Goins, Viola</td>
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<td>35</td>
<td>Goins Family</td>
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Identified Individuals

| 209-20 | Aldridge, Ira |
|        | Burleigh, Harry |
|        | Clinton, Thomas |
|        | Coleridge-Taylor Family |
|        | Davis, John W. (Print) |
|        | Hackley, E. Azalia |
|        | Hayes, Roland |
|        | Kreisley, Fritz |
|        | Moltten, C. |
|        | Richards, Myra Reynolds |
|        | Robeson, Paul (Autographed) |
|        | Schweiké, Kwing [?] |
|        | Spiocery [?] |

Place/Event

| 209-20 | Rev. Edward Franklin Goin House |
|        | Jennie and William Conner Grave Site |
|        | Interior of White's Home |
|        | City and Beach Scenes |
|        | Unidentified House |
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**J  Photographs continued**

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<td>21  Benjamin Award for Tranquil Music Ceremony</td>
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<td>22  Ouanga at Xavier</td>
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<td>23  Ouanga</td>
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<td>Unidentified Individuals/Groups</td>
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<td>24  Family Members</td>
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<td>25  Unidentified Individuals</td>
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<td>26  Unidentified Group</td>
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<td>Negatives</td>
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<td>27  White</td>
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<td>28  Pura</td>
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<td>29  Beatrice and William White Headstones</td>
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<td>32  White Family Portrait</td>
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<td>33  Group of Black Musicians- Ed Coggin,</td>
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<td>Charles Davis, Bob Coles,</td>
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<td>Billy Johnson, Charles Moore,</td>
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<td>Floyd Gibbs</td>
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<td>34  1941 Newark Folk Song Festival</td>
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<td>K  Recordings (Phonograph Records)</td>
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<td>General</td>
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| 209-22| 1  Africa, South of the Sahara              |
|       | 2  African Suite                            |
|       | 3  Folk Music of Haiti                      |
|       | 4  Haitian                                  |
|       | 5  Portrait of Leda                         |
|       | 6  Since Jesus Came into my Heart           |
Container List

K  Recordings (Phonograph Records) continued
   Black Musicians

Box  Folder
209-22  7  Anderson, Marian
       8  Boatwright, McHenry and Jelly Roll Morton
       9  Brice, Carol
      10  Northern, Chauncey
      11  Robeson, Paul

       Compositions by White
209-23  1  A Night At Sans Souci
       2  Concerto in G minor, SW- 1St Movement (1-4)
           SW- 6 & 7, 2nd & 3rd Movements
       3  Levee Dance
       4  Nobody Knows de Trouble I've Seen
       5  Petite Suite (2) (Bob Lowry and his Clarinet)
       6  Slhumann Quintent, Chorale, Hungarian Dance
           Pickin' Old Massa's Peas, Give Me The
           Rain, Nay Do Not Weep and Overtones,
           Ol John Henry, I'm Gonna Give Her Shoes
           And Stockings, Poem
       7  Unidentified

       Orchestral and Opera
209-24  9  Kutamba
       10  Ouanga
       11  Ouanga and Ouanga Auditions, 1941
       12  Ouanga Auditions, 1941
       13  Tambour

       Reel to Reel
209-25  1  Calta Loba, Dance of the Zambe, Shaccon Dance
       2  National Symphony Orchestra, Howard University Choir (Part I), 1954
       3  National Symphony Orchestra, Howard University Choir (Part II), 1954
       4  National Symphony Orchestra, Howard University Choir (Part III), 1954
       5  Heritage (Recording and Commentary), 1960
       6  Unidentified
Container List

L    Artifacts

Paintings by White

209-26 Bridge & House (14 in x 10 in) Conductor (8 in x 12 in)
      Haiti (18 in x 14 in)

Paintings by White and Others

Mills with Lake (2) (16 in x 12 in)
Island (16 in x 19.9)
Windmill (11 in x 13.9)
Puerto Rico (15.5 in x 19.5)

Paintings by White and Others

209-27 Fruit (14 in x 10 in)
      Dancers (12 in x 9 in)
      Tree in Field of Flowers (14 in x 10 in)
      Village with People (12 in x 9 in)
      Mule by James Curran, 1941 (8.5 in x 11.5 in)
      Pencil Portrait of White by F.O. Nicholas, 1952 (18 in x 24
      Portrait of Unknown James Curran, 1941 (17 in x 12 in)
      Woman by James Curran, 1941 (6.5 in x 9 in)
      Ink Drawing
      Fruit and Vase (8.5 in x 12 in)
      Egypt (8 in x 10 in)
      House and Bridge (10 in x 14 in)

M    Oversized

209-28 Conductors Batons (3)
      Portrait of White (10.5 in x 16 in)
      Diploma- Virginia Carrie Scott, Oberlin College (White's Mother), 1876
      Print Blocks (2) – White

209-29 Poster- White Performance, June 25, 1931 (In French)
Clarence Cameron White Papers
Collection 209-1 to 209-29
Prepared by:
Lela J. Sewell-Williams
November, 2002
Biographical Sketch

Clarence Cameron White
1880 August 10 Born in Clarksville, Tennessee, to Jennie Scott and James W. White
ca.1881 White's father James W. White died. White and his mother relocated to Oberlin, Ohio to live with maternal grandparents.
ca.1890 While teaching in Chattanooga, Tennessee, Jennie Scott married William H. Conner and the family relocated to Washington D.C., where Conner accepted the position of medical examiner in the Government Pension Office.
1890-1894 Attended public schools of Washington, D.C.
1893-1895 Studied at Howard University, Washington, D.C.
1896-1901 Attended Oberlin Conservatory of Music, Oberlin, Ohio
1892 Private instruction with Will Marion Cook, Washington, D.C.
ca.1892 Private instruction with Joseph Douglass, Washington, D.C.
1903-1907 Served as violin teacher, vice-president and registrar at Washington Conservatory of Music, Washington, D.C.
1905 Married Beatrice Warrick, accomplished pianist
1907-1911 Received private instruction from Russian violinist Michael Zacharewitzh, London, England
1910 Established private studio, Boston, Massachusetts
1911-1923 Taught in Boston Public Schools
1913-1924 Conducted Victoria Concert Orchestra of Boston
1916 Conceptualized National Association of Negro Music Teachers, which later evolved into National Association of Negro Musicians
1919 Composed Bandanna Sketches which was popularized when noted violinist Fritz Kreisler recorded a piece from the work entitled Nobody Knows the Trouble I See.
1924-1930 Served as director of music at West Virginian State College Institute, West Virginia
1928 Received Honorary Master of Arts degree from Atlanta University
1928 Received Harmon Foundation Award
1929-1932 Received private instruction from French opera composer Raoul Laparra
1930 Received Rosenwald Foundation Grant
1932 Composed Ouanga (libretto by John Matheus) which theme based on the life of Dessalines, Haiti's first emperor
1932 Received David Bispham Award
1932-1935 Served as chair of the music department at Hampton Institute in Virginia, Hampton, Virginia
1933 Received Honorary Doctorate of Music from Wilberforce University
1937 Named music specialist for the National Recreation Association under the Work Progress Administration
1942 Beatrice Warrick White died in Elizabeth, New Jersey
1943 Married Pura Belpre, New York Public Library librarian, with special interest in Puerto Rican culture and literature
1949 First stage production of Ouanga performed in South Bend, Indiana under the auspices of the Burleigh Musical Association
1954 Composed Elegy for which White won the "Tranquil Music" Benjamin Award
1960 June 30 Died in New York City, New York of cancer at Sydenham Hospital
The papers of Clarence Cameron White, (1880-1960), renowned violinist, composer and music educator, span the period from 1872 to 1965, and measure nineteen linear feet. The bulk of the papers covers the period from 1930-1960. In 1982 Moorland-Spingarn Research Center acquired the collection from the estate of the late Clarence Cameron and Pura Belpre White (his second wife). White's papers primarily consist of correspondence, writings, programs and photographs documenting his life as a performing artist and composer. The collection also reflects the lives of White's family members, including a noteworthy amount of material related to his second wife Pura Belpre White. (Her primary collection is at The Center for Puerto Rican Studies at Hunter College). Information relating to organizations he was directly and indirectly associated with can also be found in the papers, as well as a small collection of recordings of White compositions and works by other African American artists.

Clarence Cameron White was an accomplished violinist and a major participant in the Black Renaissance (Harlem Renaissance). His career accomplishments and well as relationships he cultivated during his career are well documented in the correspondence series, which contains letters from such notables as Phillippa Schuyler, W.C. Handy, Henry O. Tanner and Alain Locke.

White spent significant periods of time in Europe where he was trained by renowned musicians, including celebrated African-British composer Samuel Coleridge-Taylor, renowned Russian violinist Michael Zacherwitsch and Raoul Laparra, French opera composer. In the earlier years, White was a student of Will Marion Cook and Joseph Douglass when his family relocated to Washington, D.C. In his unpublished autobiography, located with in the writings series, White writes of these and other experiences, including his childhood friendships with Anita Patti Brown and Roland Hayes.

The music instruction White received at the Oberlin Conservatory of Music and at Howard University (1894-1895) eventually led him to the teaching field. In 1924 he served as the director of music at West Virginia State, and later served as chair of the music department at Hampton Institute (1932-1935). His career in academe is documented in the teaching material, correspondence and program series.

White's fame was not limited to performance and instruction. As an accomplished composer, he created works which won him awards and acclaim. One such piece was Elegy (1954) for which White won the "Tranquil Music" Benjamin Award. Unpublished manuscript music as well as published sheet music composed by White, including the manuscript score for Elegy and other popular works such as Dance Rhapsody (1955) and Heritage (1960), are in the writings and recordings series. Contained in the writings series are documents relating to White's famous 1932 opera Ouanga (libretto by John Matheus) based on the life of Jean-Jacques Dessalines, Haiti's first emperor. Other information relating to Ouanga is in correspondence and production/promotion material, including budgets, clippings and programs.

White's papers also serve as a rich resource for those interested in historical records of various music organizations, such as ASCAP as well as information on African American artists and performances, primarily musicians (some vocalists). These materials are in the programs and clippings series, and feature William Grant Still, Marian Anderson, Mattiwilda Dobbs, Talley Beatty (dancer), and the National Negro Opera Company.

In addition to the records held by Moorland-Spingarn Research Center, Clarence Cameron White Papers are also located in the Manuscripts, Archive and Rare Books Division at the Schomburg Center for Research in Black Culture.
10 Appointment Books, 1946
11 Brochures, n.d.
12 Business Cards, n.d.
13 Certificates- Hobby Show for Older Persons, 1957
14 Clippings, 1921, 1924-1928, 1933
15 Clippings- Career 1940-1949
16 Clippings- Career, 1950-1960
17 Clippings- Career, Benjamin Award, 1954
18 Clippings- Career, n.d.
19 Poems, 1941, n.d.
20 Travel, n.d.

B Family Papers

Grandparents/Parents

209-2
1 Scott, Celia [maternal grandmother]-Obituary and Funeral Program, 1921, n.d.
3 Conner, Jennie- Correspondence- White, 1942
4 White, James [father]-letter of condolence, 1930
5 Conner, William [stepfather]- Correspondence-White, March 1, 5, 1942

Beatrice White

209-2
7 Biographical- Obituary, Funeral register and Sympathy Card, 1942
8 Death Certificates, 1942
9 Funeral and Estate Receipts for (Warrick Family), 1894-1897, 1921, n.d.
10 Music Notebook, 1923
11 Passport, 1930
12 Correspondence, 1933-1934, 1937, 1939-1940
13 Auto Insurance Policy, 1938-1939
14 Education- Julliard Schedule and Receipts, 1940, n.d.
15 Membership Card, 1940-1942
16 Travel Receipts, n.d.

William Warrick White

17 Biographical- Obituary and Passport, 1925, 1938
18 Letters- Recommendation, 1927
19 Sympathy Acknowledgement Card, 1938

Pura Belpré White

Correspondence

209-3
1 Correspondence- A-E
2 Correspondence- J-W
3 Correspondence-White
4 Sympathy Cards and Letters, 1960
5 Letters from PS 130, 1976
7 Invitations, 1956-1966

Writings
9  Biography-Geraldo Rivera, n.d.
10  Notes on Puerto Rico, n.d.

Printed Material
12  Program- Ballet Folklorico of Mexico, 1962

Box
  Folder
Printed Material (continued)
209-3
  13  Clippings- Viola Palmer, n.d.

C  Correspondence

209-4
  1  A
  2  Aldrige, Amanda
  3  B
  4  Bellegarde, Dantés (Letter in French)
  5  Benjamin Awards -A-M
  6  Benjamin Awards- Blake, Eubie
  7  Benjamin Awards - Evanti, Lillian
  8  Benjamin Awards-Hairston, Jester
  9  Benjamin Awards- N-Z
 10  Benjamin Awards- Schuyler, Phillipa
 11  Benjamin Awards- Taliaferro, Bessie
 12  Benjamin Awards- White
 13  Benjamin Awards- Greeting Cards
14  Browning, Ivan Harold

290-5
  1  E
  2  F
  3  G
  4  H
  5  Handy, W.C.
  6  J
  7  K
  8  L
  9  Locke, Alain
10  M
11  Mc
12  Matheus, John F
13  N
14  O
C  Correspondence (continued)

Box
  Folder
209-6
  1  P
  2  R
  3  Ryder, Arthur
  4  S
  5  Still, William Grant
  6  Strasser, Williams
  7  T
8   Tanner, Henry O.
9    U
10   V
11   Van Vechten, Carl
12   W
13   Y
14   Z
15   Initials
16   Invitations
17   Greeting Cards
18   Post cards
19   Telegrams
20   Envelopes
D   Financial and Legal
    1   Contract- Brunswick-Blake-Collender, 1927
    2   Contract- June Festival Concert, 1951
    3   Contract- Tambour, 1951
    4   Contract- Theodore Presser Co., 1955
    5   Royalty- Concerto in G Minor, 1946
    7   Royalty- Statement, 1961
    8   Notice- Copyright, 1907, 1939, 1942-1943
    9   Certificates- Copyright, 1939, 1943
   10    Grant- Application- John Simon Guggenheim, 1942
E   Teaching Material
   12   Address Book (Day Book), 1938
   13   Appointment Book, 1944
   14   Class Fees, n.d.
E   Teaching Material (continued)
Box
    Folder
209-7    15   Class Role Book, n.d.
   16   Instructional Notes, nd.
   17   Program Choruses, n.d.
   18   Student Assignment- Ella Mae Poole, 1948
   19   Workbook, 1939
F   Writings by White
    Manuscripts
209-8    1   Autobiography (Holograph), n.d.
    2   Autobiography (Typescript), n.d.
    3   Memoirs, n.d.
    4   Biography- Cook, Will Marion, n.d.
    5   Biography- White, Joseph, n.d.
    6   Biography- Williams, Camilla
    7   Manuscript- Book Preface, n.d.
    8   Manuscript- Jean Lafitte (Script), n.d.
    9   Manuscript- Suite on Negro Folk Tunes (Holograph), n.d
   10    Notes- General Music Notes, n.d.
   11    Notes- Orchestration Notes, 1930, n.d.
   12    Notes- Traité de Composition Musicale
   13    Notes- French, n.d.
   14    Notes- Spanish, n.d.
15 Speech- Black Musicians (Partial), n.d.
16 Speech- Music in Recreation, n.d.
17 Speech- No Title, n.d.

Manuscript Music

209-9
1 General Notes- Modern Harmony, Orchestral Notes, Composition Notes, n.d.
2 Acadia Boatman's Song, n.d.
3 African Boat Song, n.d.
4 Ballet, n.d.
5 Concertino in E Minor, n.d.
6 Dance Caprice, n.d.
7 Dance Rhapsody Orchestra Parts, n.d.
8 Dance Rhapsody Orchestra Parts, n.d.
9 Deliverance, 1942

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Manuscript Music (continued)

209-9
10 Elegy (Cover Page), 1954
11 Elegy Score, n.d.
12 En los Rosanios (Cuban African Song), n.d.
13 Heritage Score, 1960
14 Heritage (String Master Sheets), 1960
15 Heritage (Chorus Master Sheets), 1960
16 Heritage (Published), 1960
17 Holy Ghost with Divine Light, n.d.
18 I Am Seeking For A City, n.d.

209-10
1 Kashmirian Dance, n.d.
2 Lord I Want Two Wings, n.d.
3 Kutamba Rhapsody, n.d.
4 Lullaby, n.d.
5 Nay Do Not Weep, n.d.
6 No More Workin'
7 Pantomime (Master Sheets), n.d.
8 Pelleas Et Melisande, 1907
9 Orchestral Correction, n.d.
10 Remembrance Song, n.d.
11 Run Mary, Run, I Know, n.d.
12 Run Mary, Run, I Know, Suite, Spirituale, n.d.
13 Songs, n.d.
14 Suite for String Quartet, n.d.
15 Suite on Negro Folk Tunes (Orchestral Parts), n.d.
16 Tambour, n.d.
17 To A Wild Rose, n.d.
18 Worship, n.d.
19 Zombie Dance, n.d.
20 Untitled, n.d.
21 Untitled, n.d.

Sheet Music by White

209-11
1 Basque Folk Song, 1961
2 Compositions by White (includes editing), 1919
3 5 Songs, 1930, 1949
4 Git Home To Heaven by An' By, 1942
5 Hear The Good News, 1961
6 John's on De Islan' In His Knees, 1942
7 Ouanga, 1932
8 Singing America: Song and Chorus Book, n.d.
9 Somebody's Knocking at Your Door, 1955
10 Tambour, 1930

Box
Folder
Sheet Music by White (continued)

209-11
11 This Old Hammer, 1961

Sheet Music By Others

12 Ai - a That Good News by William L. Dawson, 1937
13 Alleluia! Christ is Risen by Andre Kopolyff, 1927
14 Ave Maria, Hey Down the Tree, Compositions by Nathaniel Dett, Listen to the Lamb by R. Nathaniel Dett, 1930, 1936, 1940
15 Beyrouth Bazaar by Cecil Cowles, n.d.
16 Cherubim Song by N. Lindsay Norden, 1917
18 Dusk by A. Gretchaninof, 1916
19 Father Abraham by Charles Haubiel (autographed), 1940
20 Go Down Moses by Noble Cain, 1931
21 Hampton Series Negro Folk Songs by Natalie Curtis Burlin(autographed), n.d.
22 Hymn of Praise by Beatrice Posamanick, 1938
23 Jesus Shall Reign by John Hatton, n.d.
24 Let Us All Give Thanks Today by George Thompson, n.d.
25 Lord I Want To Be a Christian; I Love her Indeed by Josephus Robinson, 1947-1948
26 Mechanical Man by Mark Nevin (autographed), 1943
27 Ode To Democracy by Maurice Baron (autographed), 1947
28 Shepherds and Kings by Dwight Strickland, 1956
29 Swing Along by Will Marion Cook, 1942
30 The Nativity by L.H. Flood, 1960
31 Three Dream Portraits by Margaret Bond, 1959
32 Tomorrow's World by Lillian Evanti and Georgia Douglass Johnson, 1948
33 Trampling by Artie Matthews, n.d.
34 Viking Song by S. Coleridge-Taylor, 1911
35 Watch by Loretta C. Mangrum, 1958

Box
Folder
Ouanga
Correspondence

209-12
1 A-M
2 Coleridge –Taylor, Avil, 1958
3 Hansberry, Lorraine, 1959
4 Matheus, John (Fred), 1950-1951, 1956
5 N-Z
6 White, Clarence Cameron, 1951, 1955, n.d.
7 Unidentified
8 Telegrams, 1949-1950
Production/Promotion
9 Announcements, n.d.
10 Background/Fact sheet, n.d.
11 Brochures/Mail Outs, n.d.
12 Budget, n.d.
13 Clippings, 1941,1949-1950, 1953 1957
14 Libretto, 1932, 1938-1939
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<td>16</td>
<td>Programs, 1955-1956, n.d.</td>
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<td>Script (Partial), n.d.</td>
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<td>Addison, Adele</td>
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<td>American Negro Theater</td>
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<td>5</td>
<td>Anderson, Marian</td>
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<td>7</td>
<td>Beatty, Talley</td>
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<td>8</td>
<td>Bethune, Mary McLeod</td>
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<td>C</td>
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<tr>
<td>10</td>
<td>Collins, Janet</td>
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11 D
de Paur's Infantry Chorus
13 Destine, Jean Leon
14 Dobbs, Mattiwilda
15 E
16 Evanti, Lillian
17 F
18 G

Box
Folder
Black Artists/Personalities (continued)

209-15
19 H

20 J
21 L
22 Locke, Alain
23 M
24 Mc
25 N
26 National Negro Opera Foundation
27 New York Negro Ballet
28 P
29 Price, Leontyne
30 Q
31 R
32 S
33 Schuyler, Phillippa
34 Still, William Grant
35 T
36 Ulysses, Kay
37 W
38 X
1 Printed Material
   General
   Brochures- Haiti
   Brochures/Mail Outs- Black Musicians, n.d.
   Clippings- General, 1932-1972
   Clippings- General, n.d.
   Clippings- Black Society/Culture, 1933-1958
   Clippings- Black Society/Culture, n.d.
   Magazine- Crisis, 1943
   Magazine- Music Trade Journals, 1941, 1944-1945
   Magazine- Oberlin, 1959
   Poems, n.d.
Books
   Book V. Scoring
   Cançunik
   Collection of Negro Spirituals

Box
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Books (continued)

209-17
4 Concerto en Re
5 Editions de Poche
6 Edouard Laco
7 La Bohème
8 La Damrazior De Pausz
9 Oberon
10 The Ordering of Moses
11 Prelude and Isolde's Love Death
12 Serenade
13 Symphony G Minor – Sol Minuer – G Mol
14 Symphonie No. 1
15 Symphony No. 8
16 Tzigane
17 Violin Concerto Op 64 in E Minor

209-18
1 Yearbook, Xavier University, 1954
J Photographs
  Clarence Cameron White
209-19
1 Young White
2 Adult White
3 Print
4 Drawing by Lucey M. Toney, 1921

Clarence Cameron White with others
5 Clarence Cameron White and Mary McLeod
6 White and Violin Quartet
7 White and Guest of Radio Show
8 White and Harry Burleigh
9 White and Phillippa Schuyler
10 White and Progressive Chorus
11 White and Unidentified Group

Clarence Cameron White with Family
12 White and Jennie Scott Conner (mother)
13 White and Jennie Conner,
      William Conner (stepfather), Beatrice
      White (wife)
Box
Folder
Clarence Cameron White with
Family(continued)
209-19
14 White and Jennie and William Conner
15 White and Beatrice White
16 White and Beatrice and Jennie Scott
17 White and William White
18 White and Beatrice and William
19 White and Beatrice and Rena (cousin)
20 White and Pura White (wife)
21 White and Pura (contact sheets)
22 White and Pura and Goins (cousins)
23 White and Pura and Unidentified Others

Family
24 Scott, John Henry and Ceceila (maternal
    grandparents)
25 Scott, John Henry and Jennie (Reproduction
      Original in Prints and Photographs)
26 Jennie Scott
27 William Conner
28 Caledonia Scott (aunt)
29 White, Beatrice
30 White, Clarence Cameron Jr.
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<td>Aldridge, Ira</td>
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<td>2</td>
<td>Burleigh, Harry</td>
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<td>3</td>
<td>Clinton, Thomas</td>
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<td>4</td>
<td>Coleridge-Taylor Family</td>
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<td>5</td>
<td>Davis, John W. (Print)</td>
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<td>6</td>
<td>Hackley, E. Azalia</td>
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<td>7</td>
<td>Hayes, Roland</td>
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<td>8</td>
<td>Kreisley, Fritz</td>
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<td>9</td>
<td>Moltten, C.</td>
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<td>10</td>
<td>Richards, Myra Reynolds</td>
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<td>11</td>
<td>Robeson, Paul (Autographed)</td>
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<td>12</td>
<td>Schweiké, Kwing [?]</td>
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<td>13</td>
<td>Spiocery [?]</td>
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<tr>
<td>14</td>
<td>Zackery, Jessie</td>
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### Place/Event
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<td>Rev. Edward Franklin Goin House</td>
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<td>16</td>
<td>Jennie and William Conner Grave Site</td>
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<td>17</td>
<td>Interior of White's Home</td>
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<td>18</td>
<td>City and Beach Scenes</td>
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<td>19</td>
<td>Unidentified House</td>
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<td>20</td>
<td>1919 Concert and Tour of the West</td>
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<td>Unidentified Individuals/Groups</td>
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<td>Unidentified Individuals</td>
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<td>Unidentified Group</td>
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<td>28</td>
<td>Negatives</td>
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<td>29</td>
<td>White</td>
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<td>Pura</td>
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<td>31</td>
<td>Beatrice and William White Headstones</td>
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<td>35</td>
<td>White Family Portrait</td>
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<td>36</td>
<td>Group of Black Musicians- Ed Coggin, Charles Davis, Bob Coles, Billy Johnson, Charles Moore, Floyd Gibbs</td>
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<td>37</td>
<td>1941 Newark Folk Song Festival (White Conductor)</td>
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General

209-22
1 Africa, South of the Sahara
2 African Suite
3 Folk Music of Haiti
  4 Haitian
  5 Portrait of Leda
  6 Since Jesus Came into my Heart
     Black Musicians
  7 Anderson, Marian
  8 Boatwright, McHenry and Jelly Roll Morton
  9 Brice, Carol
10 Northern, Chauncey
11 Robeson, Paul
     Compositions by White
     1 A Night At Sans Souci

209-23
1 Concereto in G minor, SW- 1St Movement (1-4)
2 SW- 6 & 7, 2nd & 3rd Movements
3 Levee Dance
4 Nobody Knows de Trouble I've Seen
5 Petite Suite (2) (Bob Lowry and his Clarinet)
6 Shhumann Quintent, Chorale, Hungarian Dance
   Pickin' Old Massa's Peas, Give Me The Rain, Nay Do Not Weep and Overtones,
   Ol John Henry, I'm Gonna Give Her Shoes
   And Stockings, Poem
7 Unidentified
     Orchestral and Opera
     9 Kutamba

209-24
10 Ouanga
11 Ouanga and Ouanga Auditions, 1941
12 Ouanga Auditions, 1941
13 Tambour

Box
Folder
Reel to Reel

209-25
1 Calta Loba, Dance of the Zambe, Shaccon Dance
2 National Symphony Orchestra, Howard University Choir (Part I), 1954
3 National Symphony Orchestra, Howard University Choir (Part II), 1954
4 National Symphony Orchestra, Howard University Choir (Part III), 1954
5 Heritage (Recording and Commentary), 1960
6 Unidentified

L Artifacts

Paintings by White

209-26
Bridge & House (14 in x 10 in) Conductor (8 in x 12 in)
Haiti (18 in x 14 in)
     Paintings by White and Others
Mills with Lake (2) (16in x12 in)
Island (16 in x 19.9)
Windmill (11in x 13.9)
Puerto Rico (15.5 in x 19.5)
     Paintings by White and Others

209-27
Fruit (14 in x 10 in)
Dancers (12 in x 9 in)
Tree in Field of Flowers (14 in x 10 in)
Village with People (12 in x 9 in)
Mule by James Curran, 1941 (8.5 in x 11.5 in)
Pencil Portrait of White by F.O. Nichols, 1952 (18 in x 24 in)
Portrait of Unknown James Curran, 1941 (17 in x 12 in)
Woman by James Curran, 1941 (6.5 in x 9 in)

Ink Drawing
Fruit and Vase (8.5 in x 12 in)
Egypt (8 in x 10 in)
House and Bridge (10 in x 14 in)

M Oversized

Box 209-28
Conductors Batons (3)
Portrait of White (10.5 in x 16 in)
Diploma- Virginia Carrie Scott, Oberlin College (White's Mother), 1876
Print Blocks (2) –White

209-29
Poster- White Performance, June 25, 1931 (In French)

Series Description

Series A Personal Papers
Box 209-1
This series contains material documenting White's personal life and career. Dates range from 1898-1960. Records within this series include biographical information such as obituaries, sympathy cards and a marriage certificate. The series also includes biographical sketches, memoirs, articles and clippings about White's career.

Series B Family Papers
Box 209-2 to
Box 209-3
Series includes papers documenting the lives of various members of White's family. The files are divided into four subseries: Grandparents/Parents ; Beatrice Warrick White (wife); William White (son). Files contain obituaries, death certificates, condolence notes/cards, burial information, and a music composition book and student letters. The fourth subseries is Pura Belpé White (second wife). These records are reflective of Pura's work as a New York Public Library librarian, as well as her personal interests as a member of the Puerto Rican community.

Series C Correspondence
Box 209-4 to
Box 209-6
This series is arranged alphabetically and includes correspondence that primarily reflects his professional career with letters denoting performances arrangements as well as acknowledgements for his performances. The files also contain letters to and from historically significant correspondents such as Henry O. Tanner, Philipa Schuyler, Amanda Aldridge (daughter of Ira Aldridge), W.C. Handy, Jester Hairston, and Arthur Ryder and William Strasser, both of whom served as editors of White's musical compositions. Correspondence that was accompanied by programs or clippings remained with the letter(s).

Series D Legal/ Financial
Box 209-7
This series is made up of contracts, royalty statements and copyright information pertaining to performances and recordings. Files also include grant applications, and income tax documents. The series is arranged chronologically.

Series E Teaching Material
Box 209-7
This series includes materials that document White's instructional experience. Files contain class fees, and appointment books, among other things.

Series F Writings by White
Box 209-8 to
Box 209-12
This series is primarily composed of speeches, articles, and musical compositions (published and original manuscripts) created by White. The series is made up of five subseries: Manuscripts, Manuscript Music, Sheet Music by White, Sheet Music by Others, and Ouanga and range in dates from 1907-1960 (bulk 1930-1960). The Manuscript files include White's unpublished autobiographies (holograph and typescript) that trace his personal and professional development, articles on musical personalities such as Joseph White, notes in French and Spanish and speeches. Manuscript Music contains alphabetically arranged musical compositions by White which make up approximately 1.5
linear feet of handwritten music (partial and full score). Works included are African Dance Song, Dance Rhapsody, Elegy, and Heritage (one of the last pieces written prior to his death). Sheet Music by White and Sheet Music by Others contain published compositions. Ouanga is divided into two subseries, Correspondence and Production/Promotion which include letters from John Matheus, author of Ouanga's libretto, as well as correspondence from other historically significant personalities, librettos, press releases and programs. Based on the original order of the bulk of materials related to Ouanga, the processor decided to store these materials together.

Series G Organizations
Box 209-13

This series represent organizations with which White affiliated directly (held membership and/or directorial positions) or indirectly. They include the American Society of Composers, Authors and Publishers (ASCAP), Composers-Authors Guild, National Recreation Association, a Works Progress Administration (WPA) Project for which White served as music specialist. Files include correspondence, membership information, newsletters, booklets and programs of organizations that are alphabetically arranged.

Series H Programs
Box 209-14 to Box 209-15

This series is divided into two subseries: White Performances/Compositions and Black Artists/Personalities. This White Performance/ Compositions series contains a variety of programs on which White or his compositions appeared. The Black Artists/Personalities documents African American artists and historical figures. Included among the artists are Philippa Schuyler, Mattiwilda Dobbs and Janet Collins. White's programs are arranged chronologically ranging from 1900-1965, while the Black Artists series is arranged alphabetically by person's surname.

Series I Printed Material
Box 209-16 to Box 209-18

Files contain a diversity of material reflecting White's interests including the performing arts. This series is made up of two series: General files and Books. The General files are arranged chronologically and contain clippings related to musical themes, Black cultural and social issues and Black musicians. The files also include brochures and magazines. Books are composed of published musical scores, possibly used for reference. This series also contains a 1954 Xavier University Yearbook in which White is pictured. Clippings and articles pertaining to White's career are in the Personal Papers series.

Series J Photographs
Box 209-19 to Box 209-22

The Photograph series consists of photos of: Clarence Cameron White, White and Others, White and Family, Family, Identified Individuals, Place/Events, Unidentified Individuals/Groups and Negatives. Some portraits of White were taken by renowned photographers Addision Scurlock and Carl Van Vetchen. Several of the images include city scenes and productions of Ouanga. This series also contains a photo album composed of White's family (maternal and paternal ancestors), historical figures and members of the Oberlin's 1872 graduating class.

Series K Recordings
Box 209-23 to Box 209-26

This series includes phonograph and reel to reel recordings. Recording are made up of three subseries: General, Black Musicians and Compositions by White which include Ouanga and Kutamba. The General and Black Musicians subseries includes works by other musicians such as music from Haiti and Africa, as well as works by Black musicians such as Paul Robeson. The reel to reel recordings are primarily made up of the 1954 National Symphony/Howard University Choir performance.

Series L Artifacts
Box 209-27 to Box 209-28

The artifacts include two subseries: Paintings by White and Paintings by others. Works by White include oil paintings of landscapes, villages, and dancers among other artistic renditions.

Series M Oversized
Box 209-29 to Box 209-30

The oversized items consist of a diploma for Virginia Carrie Scott, White's mother, from Oberlin College, dated 1876, conductor's batons, print blocks, and a 1931 poster in French advertising a perf