

Minnesota Musicians of the Cultured Generation

Stanley R. Avery
Musical Americanist

- 1) Early Years and Family
- 2) Arrival at St. Marks
- 3) Teaching and Steps in Composition
- 4) Avery's Musical Works

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Stanley Avery around the time of his arrival in Minneapolis
(Courtesy The Minneapolis Room, Minneapolis Public Library)



Stanley Avery Composing
(Courtesy The Minneapolis Collections, Minneapolis Public Library)



Stanley Avery Teaching with William Brackett and C Wesley Anderson
(Courtesy John Avery)



Stanley Avery as Choirmaster, Caricature by A. Wilkinson
(Courtesy John Avery)

Stanley R. Avery Musical Americanist

I

Stanley R. Avery was born 14 December 1879 in Yonkers, New York, the son of John Avery and his wife, Katherine Hodge. The mother came from a well-to-do Buffalo family.¹ As Avery later said, "My mother was an amateur pianist of sorts and she gave me my first piano lessons."² His father, an amateur flutist, was seventh in a line going back to John Avery whose family decided in 1635 to return to England and left him in America because he was too young to travel the ocean. John, orphaned when his parents were lost at sea, founded the American line of Averys.

Stanley Avery received careful instruction from an early age not only in performance but also in composition. Some of his early compositions and exercises are preserved in the archives of the University of Minnesota Music Library, simple two-part vocal settings at age 9 (such as *Jelly Fish*), three-part settings at age 11 (such as *The Months*) and later vocal arrangements at age 14 of Bohemian and French folksongs, the French ones in his own translations. The notebooks reveal steady progress but everything in them is strictly bounded by the type of harmony taught in the schools. One would never guess from his workbooks that Debussy and Stravinsky were attaining their maturity.³

Avery graduated from Yonkers High School in 1898 and proceeded to study at Columbia Music College. Along the way his teachers were Will McFarlane,⁴

1 Much of the personal history of Avery can be found in David S. Cooper's notes to the performance of Avery's *Ichabod Crane* given in Tarrytown, October 23, 29 and November 4, 5 1977. Cooper had been one of Avery's students at Blake School. This biographical material was supplied by Avery's son, John.

2 "Town Toppers," *The Minneapolis Star*, 24 April 1952.

3 Avery's lifelong habit of keeping records and notebooks probably stems from this early childhood training.

4 William Charles Macfarlane (1870-1945), organist and composer, held several posts in New York City. Undoubtedly his penchant for light operas and Gebrauchsmusik (such as music for the Boy Scouts) influenced Avery. Early clippings in Avery's scrapbooks (Minneapolis Public Library Special Collections) are about the performance of *The Seasons* for the 13th season of the Yonkers Choral Society conducted by Will Macfarlane.

Stanley R. Avery

Jelly Fish

9 years old - 2 parts

Handwritten musical notation for the first system of 'Jelly Fish'. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The lyrics 'Jelly fish and cockle shell,' are written below the first staff. The melody is simple and repetitive.

Handwritten musical notation for the second system of 'Jelly Fish'. It consists of two staves. The lyrics 'I've a secret- don't you tell!' are written below the first staff. The melody continues with a simple, repetitive pattern.

Handwritten musical notation for the third system of 'Jelly Fish'. It consists of two staves. The lyrics 'Dame Cherwink has built a nest.' are written below the first staff. The melody continues with a simple, repetitive pattern.

Handwritten musical notation for the fourth system of 'Jelly Fish'. It consists of two staves. The lyrics 'Wind of north or east or west, Rock my lady, bird' are written below the first staff. The melody continues with a simple, repetitive pattern.

Handwritten musical notation for the fifth system of 'Jelly Fish'. It consists of two staves. The lyrics 'to rest, to rest.' are written below the first staff. The melody continues with a simple, repetitive pattern.

M. 9 - 9 years old - 2 parts

STANLEY R. AVERY
485 Ridgewood Ave.
Minneapolis, Minn.

Avery composition at 9 years of age
(Courtesy University of Minnesota Music Library, Avery manuscripts)

Charles Heinroth,⁵ and G. Edward Stubbs. At Columbia, he had some classes with Edward MacDowell who had been appointed to the chair at Columbia in 1896. In that same year, before Avery's graduation from high school, he was organist of St. Andrews Memorial Episcopal Church in Yonkers and member of the Chaminade Club of that city.⁶ Many years later he encountered people whose view of the city did not agree with his fond memories.

It was not until I moved west that I came to realize that the word YONKERS was cause for laughter throughout the rest of the nation...I love this place where I was born, its length of the Hudson River and the gorgeous views up to Tappan Zee and down to New York Bay fenced by the towering Palisades; the soft rolling hills and valleys to the east, stretching on and into Westchester County, Connecticut, its many-faceted business activities, and its kindly people.⁷

At this fascinating time in the New York area, institutions such as the National Conservatory, established 1885,⁸ and the Music Department of Columbia College, established 1896,⁹ pushed for the development of an "American style," while Victor Herbert, Rudolf Friml and Sigmund Romberg created the American operetta, rich in sensual melody congenial to the voice, resplendent with exotic or characteristic settings, and with characters whose men were men (and whose women were women, at least according to the mores of the day). The biggest hit, Herbert's *Babes in Toyland* of 1903 was only the culmination of a series that began in 1895 and ended in 1924. Friml with *The Firefly* (1912) and Romberg with *The Midnight Girl* (1914) continued the trend with their later works and a vogue for the operetta lasted until the time of the Great Depression. Even at that late point in the 1930s, operettas and

5 Charles Heinroth (1874-?) was, in Avery's student days, organist of New York and Brooklyn churches. He had been a student of Victor Herbert in the USA and of Rheinberger in Munich (1896), another influence leading Avery toward lighter music. Later he was head of the music department of The City College of New York.

6 Cécile Chaminade (1857-1844) French composer and pianist, beloved at that time for her lighter salon music and especially her piano music. She also wrote more serious compositions that were not as well known. Her style must have influenced Avery who excelled at light music. The organisation of clubs named after famous musicians was a feature of American musical life in the late 19th and early 20th centuries. MacDowell was, for instance, conductor of a Mendelssohn Glee Club. Information from the article on Avery, "Contemporary American Musicians, 202," *Musical America*, 14 January 1922.

7 Handwritten note in the Avery manuscripts of the University of Minnesota Music Library.

8 From 1892 through 1895 with Dvořák at its head.

9 With MacDowell as its chairman until 1904.

selections from them were still frequently heard on the radio although their romantic plots, lush settings, and melodious style no longer were in accord with the harsh realities of American life. Many operettas were written for high school productions and the annual operetta became as much a feature of high school life as the senior or junior play.

Avery early adopted the styles of his teachers and of the lighter music in the New York area—the harmony-book church style, the romanticized style of the currently-popular recital song and operetta, and the educational offshoots of each. He sensed his value as an American, of the heritage that he wished to pass on to future generations, and though he might travel and study abroad, he still kept his native vigor, his jauntiness, his desire to contribute to the community, things that were for him most valued traits of his native land. He took eight months, significantly not a lengthy period, away from his church position during 1907¹⁰ to study in Berlin under Hans Pfitzner¹¹ and some under Engelbert Humperdinck,¹² both composers in a lighter, more natural idiom congenial to Avery. While his European study proved helpful and inspiring, yet he returned convinced that no old-world country held as much promise as the USA.¹³

He married Elizabeth Bruchholz of Minneapolis and they had three children, Betty, Mary and John. His feelings for the children are revealed in a composition for piano called *Merry Christmas Lake* at the end of which he penned a note:

In the summertime Betty, Mary and John go to a beautiful place called Christmas Lake. This piece tells you what fun they have swimming and diving, swinging between the big trees and playing tag.¹⁴

10 According to clippings from the *Yonkers Statesman* in the Avery scrapbooks.

11 Hans Erich Pfitzner (1869-1949), scarcely known outside of Germany today, taught at the Stern Conservatory in Berlin from 1897 to 1906. At that time, he was considered a champion of German music as exemplified by his opera, *Der arme Heinrich* (1895) which won praise from Humperdinck, also a champion of the national style.

12 This composer (1854-1921) had acquired an enormous reputation through his folk-like opera *Hänsel und Gretel* (1893) and after 1900 resided in Berlin as the honored head of the Akademische Meisterschule.

13 *Yonkers Statesman* clippings in the Avery scrapbooks. Such an opinion seems frequent. John Kirkpatrick, the pianist, after his study in France in the 1920s recounted how he deliberately refused European traditions and insisted on ordering corn flakes instead of croissants.

14 Manuscript piano score in the collection of the University of Minnesota Music Library

Avery maintained for many decades a tripartite life, church, teaching, and composing, only retiring from his church work in 1950 and from the MacPhail faculty in 1966. He passed away on Sunday 17 September 1967—services were conducted at St. Mark's Cathedral on the following Wednesday. At that time he left his widow, Elizabeth, his daughters, Mrs. Maurice Adelsheim Jr. of Minneapolis, Mrs. Theodore L. Tucker of Montclair, New Jersey, his son, John, of New York City and five grandchildren.

II

The Reverend James F. Freeman, D.D., pastor of St. Andrews Memorial Episcopal Church in Yonkers, became Rector of St. Mark's Church in Minneapolis in February of 1910 just as the present splendid Gothic church was being completed. Freeman had already attracted national attention not only as a church leader who had built his congregation from 40 to 1500 but also as the founder of Hollywood Inn, "his parish's answer to the saloons in the Yonkers Area."¹⁵ Eventually he was persuaded to accept the position in Minneapolis in part because he could see the possibilities of another social mission here. St. Mark's had established a settlement house just two years previously, the Wells Settlement, which became one focus of the church's community work. The Rev. Mr. Freeman brought enormous energy to his new post and the unquenchable desire to attain three goals: dignified worship (especially music), furthering of social ideals and, since women were at that time the majority of church workers, the greater integration of men into congregational life.

He needed someone equally energetic and with similar devotion to community service to accomplish a complete musical program, the kind he knew from St. Andrew's in Yonkers.

Freeman offered two names. One was that of a local musician of some reputation; the other was (surprise, surprise) Stanley Avery of Yonkers, New York. And (surprise, surprise) Mr. Avery just happened to be coming soon to visit Freeman and perhaps, if the Vestry would like, he'd be willing to "review the needs and requirements of music in the new church."

They did, and he did. "The volunteer principle of the choir service is in vogue here," he reported back to them after his evaluation, "but not in New York where choirs serve on a salary basis." The problem with a volunteer choir, he

¹⁵ Mary Sicilia, *Building Honestly, The Foundations of the Cathedral Church of St. Mark* (Minneapolis: By the church, 1991) p. 88. I am indebted to this excellent work for numerous insights into Avery's church work and the development of the church and community.

said, was that it was volunteer. If you wanted a choir worthy of the finest church in the West, you'd need to have the finest voices in the West, and that would cost you—oh, about \$1928 a year, not including the choirmaster's salary, of course.¹⁶

Avery was offered the position but turned it down because the salary was so low but then accepted when the salary was raised. Thus he was on the job from August of 1910 in time to prepare for the dedication service 29 September 1910, the Feast of St. Michael and All Angels, the start of a lengthy career.

He established a paid choir of men and boys. This soon expanded as his impetuous nature took hold. By 1912 he had formed Sunday afternoon concerts,¹⁷ so popular that the church decided to simply add Vespers to their regular services. The boys, whose discipline could always be a problem, got a number of concessions—access to the athletic facilities of Wells Memorial Settlement House and eventually a summer choirboy's camp. Avery, with his sense of the dramatic, knew that the boy's interest had to be sustained through various means. So in 1916 he wrote an operetta for them, *The Merry Mexican*, the first of a series of dramatic works that he composed for youth or school groups. Upon occasion he wrote for the senior choir. On 5 and 6 December 1935, they presented in the Parish House *The Proxy Princess* fully staged with the services of an orchestra, costumes, staging and dramatic coach.¹⁸

The congregation and vestry both were eager to have a volunteer choir which in turn took its place in the Sunday services. Eventually three choirs became the norm, the St. Mark's, the Junior, and Primary groups. In a life so varied and versatile as to scarcely allow classification, choral work, it must be admitted, was Avery's special love and it is appropriate that the Junior Choir of the cathedral retains his name.

Avery held this post at St. Marks, an anchor of his life, for 40 years during which time for concert music, he performed many masterworks such as Mendelssohn's *Elijah* and Handel's *Judas Maccabaeus*, in dramatic form, and the Morality *Everyman*.¹⁹ his own compositions, and those of other Minnesota

16 Ibid., pp. 89-90.

17 Still thriving today as one of two church-sponsored musical series in Minneapolis, the other being at Plymouth Congregational Church which has a similar history of fine music comparable to St. Marks.

18 Avery's church and choir diary is preserved at St. Mark's Church.

19 An Oratorio *Everyman* by Sir Henry Walford Davies (1869-1941) had already been performed at Hennepin Avenue Methodist Church in October of 1906 under the direction of

and American composers though nothing of the truly "modern" school. For the service music, he drew on the resources of numerous musicians of the cities for orchestral accompaniments and solos, a distinguished group of vocal soloists, as well as his three choirs.²⁰ At the time of his retirement in May of 1950, four choirs from other churches conducted by his colleagues, Peter D. Tkach of Central Lutheran, Thure Frederickson of Hennepin Avenue Methodist, Arthur B. Jennings of Plymouth Congregational, and Rupert Sircom of Westminster Presbyterian joined the St. Mark's Choir, making a total of 200 voices, in order to honor his work.²¹

III

Avery came to Minneapolis at a time when fundamental musical organisations were in their early years but firmly established, among performing organisations: the Minneapolis Symphony Orchestra and the Thursday Musicale and among educational institutions: the Northwestern Conservatory of Music; The Johnson School of Music, Oratory and Dramatic Art; and the Music Department of the University of Minnesota (which was just beginning to graduate students).

In 1907, just three years before Avery's arrival, William MacPhail, one of the symphony violinists and a man of business acumen, established another music school in Minneapolis. By 1915 this had arrived at a stage where it encompassed the major fields of music and in 1917, it absorbed the Twin City Conservatory.²² In July of 1919, the MacPhail School of Music engaged Avery as head of a new department for Church Music, Choir Directing, and Chorus Singing.²³ Avery had come to their notice through a number of events, the performance of his "Joyous Prelude" by the Minneapolis Symphony Orchestra at one of their Twilight Concerts²⁴ in their twelfth season (1915-1916), a

Rhys-Herbert. See Robert Griggs Gale "Chords and Dischords" *The Bellman*, 1 (27 October 1906) p. 368.

²⁰ See the order of service for the Twenty-fifth Anniversary of St. Mark's Church, 20 September 1935, for a service which also used the Choir of Wells Memorial Settlement House.

²¹ *Minneapolis Star*, 20 May 1950.

²² Begun in 1885 by Charles Henry Morse and continued by Clarence Alden Marshall and Olive A. Evers.

²³ *Musical America*, 13 July 1919.

²⁴ During the earlier years of the orchestra, it was customary to offer regular series concerts on Friday nights and a somewhat lighter program called a Twilight Concert on Sunday

performance of his oratorio "The Taming of the Shrew" by De Lamarter²⁵ and the Chicago Symphony, 7 and 8 February 1919, his presidency of the Civic Music Festival for 1919-1920, and his conducting of a great pageant "Swords and Plowshares" 30 July 1919.

The MacPhail School had incorporated in 1916. Avery joined its Board of Directors in 1924 and continued to guide its destinies through the establishment of the non-profit MacPhail College of Music in 1940 up until his retirement in 1966. In 1967 for the sixtieth anniversary, Avery wrote a small history of the school, "MacPhail and Music - A Saga of Success."²⁶

In the first season of his appointment, Avery presented a program of his own works at Wanamaker Auditorium in New York, 21 January 1920, the Twenty-Ninth Concert in a series devoted to the works of American Composers. He played piano and organ. Madame Buckhout, soprano, Sudwarth Frasier, tenor, and Percy Richards, basso, assisted him.²⁷

1. Organ:
 - a. Symphonic Prelude
 - b. Wedding Song
 - c. Scherzo in G
2. Soprano
 - a. Memory's Garden
 - b. On a Balcony
 - c. Eskimo Love Song
 - d. Day and Night
3. Basso
 - a. Cavalier's Song
 - b. The Street Sweeper
 - c. The Timber Trail
4. Tenor

afternoons. At the latter, local musicians, both performers and composers, were occasionally represented.

²⁵ Eric De Lamarter (1880-1953) had been an organ student of George Fairclough, another president of the Minnesota Music Teachers Association, composer of numerous orchestral works, assistant conductor of the Chicago Symphony, teacher and critic in the Chicago area. See *Minneapolis Journal*, 21 January 1919 and see Robert Laudon essay, "George H. Fairclough, Dean of Organists" in the Minnesota Historical Society Library.

²⁶ Typescript in the Minnesota Historical Society Library. This is of variable reliability. Avery's recollections of the early music schools of the city are rather confused.

²⁷ Program from the Avery memorabilia, Minneapolis Public Library.

- a. The Song of Jenny
- b. Gloriana
- 5. Soprano
 - a. There's a Sunny Path
 - b. The Shepherdess
 - c. Egyptian Lullaby
- 6. Organ
 - a. Festoso
 - b. Nocturne No. 1, F minor
 - c. Pedal Toccata

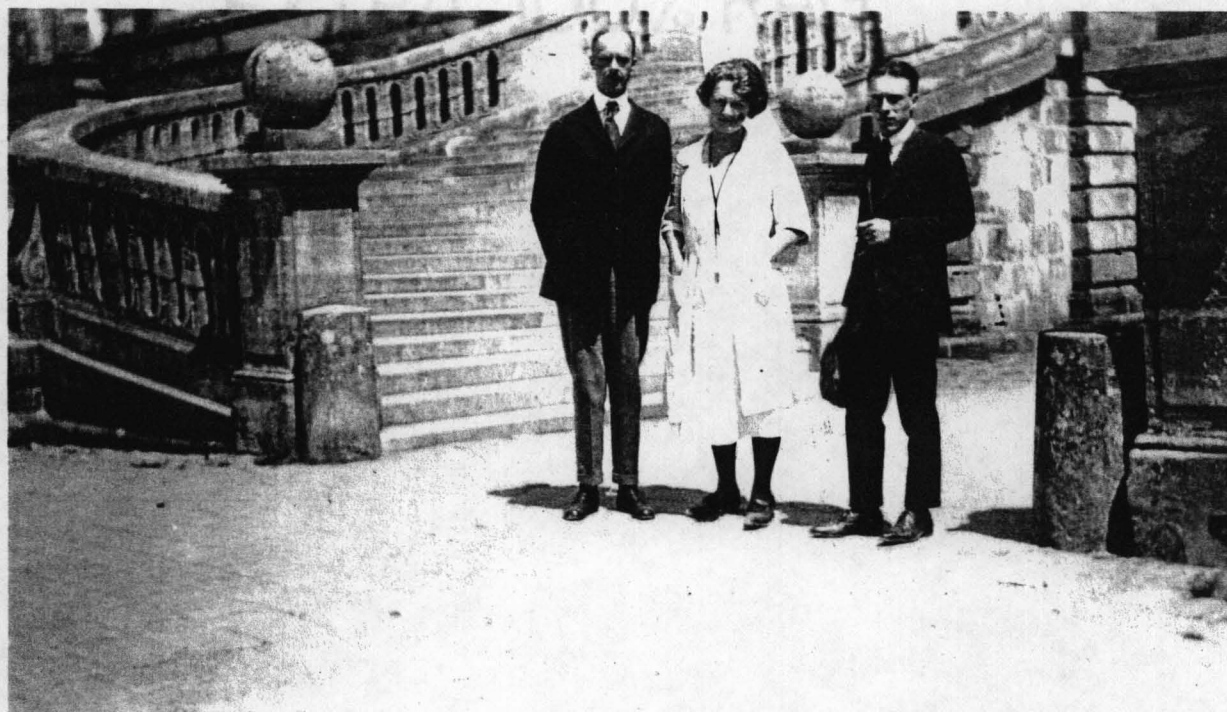
His appointment at the MacPhail School brought him still further into the public eye and in the following few years he reached the zenith of his acclaim. In 1921, the French government and the Conservatoire de Paris organized at Fontainebleau, the chateau second only to Versailles, an American Conservatory under the directorship of François Louis Casadesus, one of the distinguished family of musicians, and with a harmony class by Nadia Boulanger. Here occurred the "discovery" of Boulanger by young Americans. She was destined to take a major role in their training from this point on.

Four Minnesotans chosen for "prominence in the profession" were named to the first class by a committee of Governor Preus, Carlyle Scott and Donald Ferguson of the university department of music. One, Arthur Koerner, head of the music department of Pillsbury Academy at Owatonna, did not make the trip despite the favorable steamship prices offered to aspirants. The others, Adair McRae,²⁸ a senior at the university, Herbert Elwell²⁹ one of the best-known pianists of the university at that time studying composition in New York with Ernest Bloch, and Stanley Avery attended the course from 25 June to 25 September. Near the end of the session, which stressed composition but embraced performance also, Paul Vidal, the principal composition teacher of

28 McRae was the daughter of a university medical school professor and was a vocal soloist at Westminster Presbyterian Church later.

29 Herbert Elwell (1898-1974), composer in many genres and critic, who studied as so many did with Nadia Boulanger after his years at the University of Minnesota and with Bloch. Most of his career was spent teaching at the Cleveland Institute of Music and it was in that city that he wrote program notes and critical reviews.

the Conservatoire, presented the students with a theme for composition with the suggestion that it might serve for an allegro of a string quartet.³⁰ Later



Avery at Fontainebleau with Adair McRae (center) and Herbert Elwell (right)
(Courtesy The Minneapolis Collection, Minneapolis Public Library)

that year, the compositions were submitted to a jury of Blair Fairchild, Casadesus, Widor, Fauchet, Rousseau and others.

A jury sitting at the Institut de France, Thursday afternoon, December 15, to examine the compositions in the competition for the Prix de Paris, the great prize in composition for students of the American Conservatory of Music at Fontainebleau, decided not to award the Prix de Paris this year, but gave

³⁰ Newspaper accounts specify that the same theme was given to all. A copy of the "Thème à développer" in French handwriting in the Avery collection of the University of Minnesota Music Library makes it appear that each student might have been given a separate theme or at least some discretion in regard to genre. The Avery theme sheet suggests "Allegro de Sonate ou Thème libre d'un quatuor ou pièce à pédales."

honorable mention to two of the contestants—Stanley Avery of Minneapolis, and Aaron Copland of Brooklyn.³¹

Thus it was that the Quatuor Casadesus played their compositions and musical journals carried the headline:

**Stanley Avery, of Minneapolis, and Aaron Copland, of
Brooklyn,**

**Both Students at the American Conservatory of Music,
Fontainebleau,**

Honored by Jury.

Both Copland and Avery composed light-hearted pieces near the end of the sojourn, Copland, *The Cat and the Mouse*, *Scherzo humoristique*, his earliest published composition, and Avery, "A Fontainebleau School Song" that was printed in the press and on postcards. Avery aspired to something more grandiose as well and confided to his notes a scheme for an eight-movement suite for full orchestra, never achieved, that would have had musical movements depicting each of the major historical events at the chateau (Louis XIV, Mary Stuart and Francis II, Pope Pius VII, Napoleon, etc.) which were to be framed by beginning and ending movements depicting the great forest of Fontainebleau.

True to its heritage of electing presidents who were currently in the limelight, the Minnesota Music Teachers Association elected Avery for the term 1921-1922, and true to his beliefs, he called for an emphasis on choral music.

IV

The sheer quantity of Avery's compositions, detailed in the work list following this biography, staggers the mind and would demand for any fair evaluation a study in itself. He is by far the most prolific composer of what I am calling the First School of Minnesota Composers. Certain features however leap to sight.

First, the preponderance of vocal music. Avery, clever with words, often wrote his own texts, poems that display his well-known tendency to make puns

³¹ *Musical Courier*, 19 January 1922.

and to play with words and sounds. Here is the first verse and chorus of "Chickadee" which he signed with one of his pen names, Carlo Carleton.

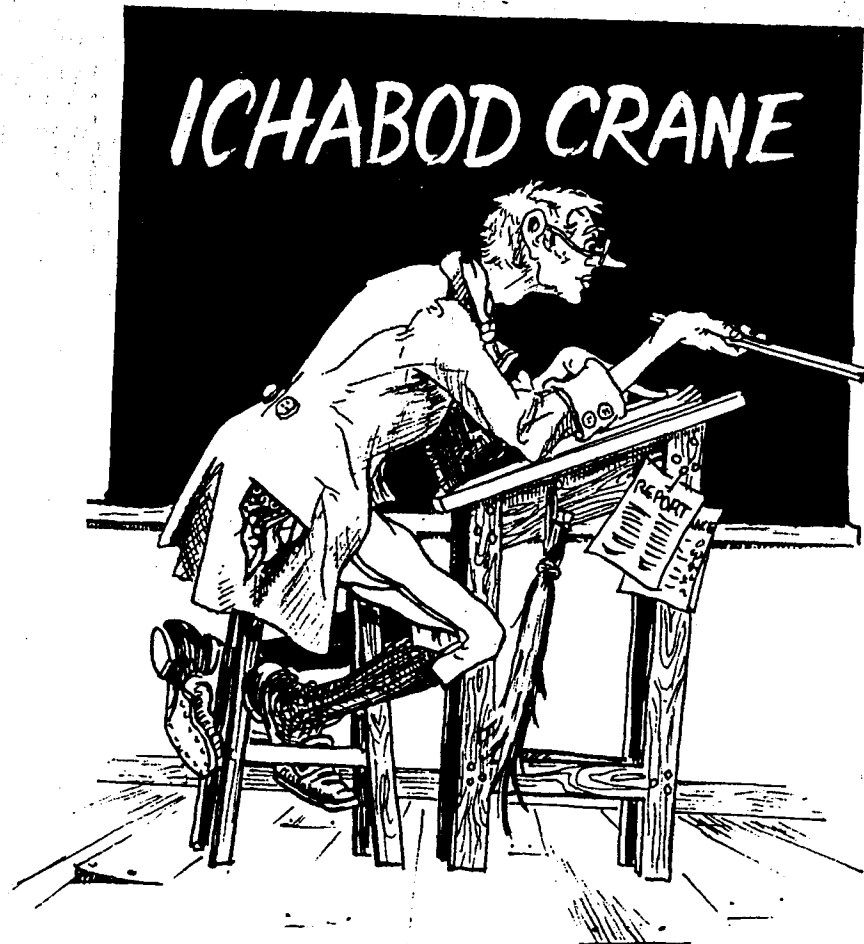
Most every morning bright and early,
While frost is lying on the garden walk,
And winter winds are cold and surly,
And in the trees the crows so loudly talk,
'Tis then I hear you softly sing to me,
While you are lightly swinging in your tree,
You do not know what peace and joy you bring,
It makes me happy when I hear you sing:
Oh, I'm your Chick-ick-kick, Chick-ick-a-dee,
Oh, don't you hear me calling you this morning?
My dearest Nick-ick-kick, Nick-a-nee,
So long ago I gave you warning.
My little Hick-ick-kick, Hick-ick-o-ree,
That's where I sit and sing so gay.
Oh, don't you hear me? Just stay right near me.
For I'm your Chick-ick-kick, Chickadee.

The music to this and many similar songs is light, carefree, much in the vein of light operetta music of the day, a style in which Avery seems most successful and which was recognized in that day. After the performance of "Katrina" in late April of 1915 at the Shubert Theater in Minneapolis, Caryl B. Storrs of the *Minneapolis Tribune* wrote:

No pleasanter or more congenial task was ever assigned to the editor of this column than to record his genuine delight at the quality of the music with which Stanley R. Avery has illuminated his original comic opera KATRINA. It is perhaps too much to expect that the talents of both Gilbert and Sullivan are to found in one person. Mr. Avery therefore should not resent the opinion that he is not a candidate for the mantle of the former, when it is pleasantly apparent that he has many just claims to the heritage of the latter. In an experience of a third of a century in attending comic operas I have heard very few in which the music was in every way more commendable than in KATRINA. Tunes it has aplenty, and such tunes as fit the action and the spirit of the story.³²

³² *Tribune*, 26 April 1915. The name "Katrina" was changed in a later version to "Ichabod Crane" and was published by FitzSimons of Chicago in 1928. It does not seem to have been widely performed despite its appealing story.

Stanley R. Avery



by Stanley R. Avery

directed by

Raymond J. Bowles

musical direction by

David S. Cooper

October 28, 29 1977

November 4, 5 1977

Title page of the program for Avery's Operetta "Ichabod Crane"
(Courtesy The Minneapolis Collection, Minneapolis Public Library)

Second the energetic patriotic music that he composed, a sort of civic music. A person of the later twentieth century may well wonder at the abundance of this type but should remember that Avery was writing at a time when the influx of immigrants into the United States had reached flood proportions and when his own pastor, James Freeman, and the churches of Saint Andrews in Yonkers and St. Marks in Minneapolis were engaged in social programs designed in part to meet the needs of these arrivals, to help them learn English, and to teach them American ways. The University of Minnesota was offering at this time a bachelor's degree in Americanization. Avery even wrote an essay "Music in Americanization" (evidently unpublished). The First World War called forth a great burst of patriotism. In 1918,

Stanley Avery, organist of St. Mark's gave two organ recitals, Tuesday and Wednesday evenings, May 14 and 15, the proceeds from which were to help launch the new Red Cross drive. The ushers and helpers were robed in Red Cross aprons and caps.³³

Then finally, there is an abundance of church music. Some choirs at St. Mark's still carry his name. He used essentially three choirs in the services and managed to have a new organ installed. He even felt that St. Marks should establish a full program so that there was activity there every night of the week.³⁴

³³ *The Music News* (Chicago) 31 May 1918, p. 29.

³⁴ Mary Sicilia, *Building Honestly, the Foundations of the Cathedral Church of St. Mark* (Minneapolis: By the church, 1991), p. 153. See also pp. 134-136 for a rather extensive account of Avery's time at the church.

Stanley Avery List of Works

MnM = Minneapolis Public Library
 MnU = University Music Library
 Lbl = London, British Library
 NN = New York Public Library
 (Lincoln Center)
 MnHi = Minnesota Historical Soc.
 DLC = Library of Congress
 MB = Boston Public Library
 C = Copyright Office

Note: The sketches are often in pencil and would take considerable work to decipher. While this is a fairly complete list, there are items in the University of Minnesota Collection that cannot be identified without extended study. In that collection are also quite a few sketch sheets containing only "ideas" rather than worked-out compositions. Likewise, there are quite a few small pieces designed for teaching collections.

Organ Music

Ms. or Print	Title	Dedication & Date Publisher	For	Location
Ms	Arioso Scherzando "In mystic dance not without song" Milton	Respectfully dedicated to Mr. Will C. Macfarlane, Aug 1908	score	MnU
Ms	Dedication (Symphonic March)	Composed for the dedication of the new organ, Gethsemane Church, Minneapolis	score	MnU
Ms	Fantasy in A-flat	Sketch, incomplete 12 Feb 1923	Organ	MnU
Pr	Festoso. Op. 57, No. 1	C. F. Summy, Chicago, 1919	Organ	Lbl, MnU, DLC, MB
Pr	Nocturne	To Samuel A. Baldwin, College of City of New York 1920, G. Schirmer	Organ	MnM, Lbl, DLC MB
Ms	Nocturne in D (#2)	To Harry B. Schon, MA, Mus B. Yale University	sketch	MnU
Ms	Pedal Toccat, Op. 56	To Mr. Charles Heinroth Won honorable mention in composition contest of Nat. Fed. of Music Clubs	organ, sketch	MnU
Ms	Prelude and Pastorale for Bells and Organ		Organ & bells	MnU
Ms	Pro Organo	To my dear friend, Edward Berryman	organ score	MnU
Pr	Scherzo, Op. 44 No. 2	To Clarence Eddy 1916, Clayton F. Summy	Organ	MnM, Lbl
Pr	Symphonic Prelude	G. Schirmer, NY, 1921	Organ	Lbl, DLC, MB
Ms	Symphonic Romance	To William C. Carl, Mus. Doc.	organ	MnU

Ms	Two Wedding Marches Processional, Parise to the Lord the Almighty, Recessional, Praise, my Song, the King of Heaven	to the Rev Roger Schmuck & the Congregation of St. Georges Episcopal Church, St. Louis Park		MnU
Ms	Wedding Song	To Miss Helen Dunwoody Abbott	score	MnU

Piano Music

Ms	American Fantaay		piano & school orchestra	
Pr	Barcarolle (Gondoliera)	Metropolitan Music, Mpls, 1916	piano	MnU
Ms	Chez Nous	1921	piano	MnM
Ms	Chuckle, A		organ & piano, or 2 pianos plus organ, score	MnU
Ms	Citizen Soldiers (Military March)	Co. A. Civilians Auxilliary 7 Dec 1917	piano score note says that "band parts with Mr. Dicks"	MnU
Ms	Concert Waltz for Piano & School Orchestra	13 Oct 1927 originally dedicated to T. P. Giddings	piano & orch. score, 2-piano arrangement, a few parts	MnU
Pr	Concertino on Familiar Tunes for Young Players	To Richard Reiton, Mpls.		MnM DLC
Ms	Concerto for Pianoforte and School Orchestra (Rye Waltz)	1941	reduced score	MnU
Pr	Dance	Public School Piano Class Reader No. 2	piano	MnM
Ms	Dance Song Number for a Light Opera		piano score	MnU
Ms	Dancing on the Lawn (Minuet)		piano score	MnU
Ms	Fifth Avenue Walk	Cal Carsten (pen name)	piano score	MnU
Pr	Gliding	Public School Piano Class Reader No. 2	piano	MnM
Pr	Instructive Piano Pieces Toccata, Album Leaf, Waltz	Summy, 1915	piano	DLC
Ms	Liberty Bell (A Freedom Chorus for a Light Opera)	March 10 Feb 1924	piano sketch	MnU
Pr	March in G Minor	1916, Metropolitan Music, Mpls.	Piano	MnM, MnHi
Ms	Melody		piano score	MnU
Ms	Merry Christmas Lake		sketch	MnU
Ms	Midget Melodies The Modern Touch in Teaching		sketches incomp.	MnU
Ms	Nocturne Suite based on John Field	To Mrs. James Bliss	2 pianos	MnU
Ms	Plenty of Gas, A Chuckle for the 20 Flying Fingers WCCO	1945		MnM
Ms	Second Concertino on Familiar Tunes for Young Players	To Martha Baker	2 piano, 4 hands sketch	MnU
Pr Ms	Second piano to Sonata in C Major (Haydn)	Ditson	piano	MnM

Pr	Southpaw	Public School Piano Class Reader No. 2	piano	MnM
Ms	Twenty-Five Instructive Pieces for the Piano		sketches incomp.	MnU
Pr	Instructive Piano Pieces			DLC
Pr	Waltz	Instrutive Piano Pieces Grade 2-3	piano	MnM
Ms	Winona (Waltz)	By Carlo Carleton (one of SRA's pen names 18 Aug 1913	piano score	MnU
Ms	Zanaibar (Characteristic #2)	Carlo Carleton (pen name) 13 Aug 1913	piano score & sketch	MnU

Violin Music

Ms	Air and Allegro		violin & school orchestra	
Pr	Scherzo, in G minor	To William and Margaret MacPhail 1917, Oliver Ditson	Violin and Piano	MnM, MnU, Lbl

Cello Music

	<i>Andante</i>	played by Carlo Fischer		
Ms	Recitative and Aria for Cello	To Carlo Fischer	Cello Part Piano sketch	MnU

Orchestra Music

Ms	Chez Nous	Characteristic Piece	orch. score, incomplete	MnU
	Chopin Land		radio orchestra	
Ms	Chopin Land	Polonaise	orch. score in pencil	MnU
Ms	It's Dark in the Park Nocturne	For radio orchestra	orch. score	MnU
Ms	Joyous Prelude, A	Concert Scherzo	orch. score & parts	MnU
Ms	Little Symphony			
Ms	North Shore Waves and Streams Cliffs and Forests Recreation The City Commerce Religion Art and Music	Tone Poem for Orchestra Ded. to Paul Lemay and the Duluth Civic Orch. 20 Jan 1939	Orch. score and parts	MnU
Ms	On Time	For Leonard Leigh	radio orchestra score	MnU
Ms	Something for Fred	A Musical Speciality Number for the Fred Waring Show no accepted	piano score	MnU

Ms	Taming of the Shrew, The	Overture, Op. 49 Twin Cities Civic Orch. 24 June 1937 Chicago Symphony, Harvard, best original composition of State Federation of Music Clubs	Orch, score and parts	MnU
Ms	Touch and Go		radio orchestra score & parts	MnU

Chamber Music

Ms	Little Music for a Little Theater, A Op. 46		violin, cello, piano & organ	MnU
Ms	Spring Song		violin, cello, & piano, score	MnU
Ms	We Greet Thee, Fair Luna		parts violin, cello & tenor voice	MnU

Songs

Ms/Pr	Alma Mater (Yonkers High School) words by Paul Henry Fox YHS	Music by S. R. Avery (YHS '98), sung at commencement Friday 27 June 1913, comp. 17 April 1913	voice & piano	MnM
Ms	America, my own Text by Willard Patton		incomplete sketch	MnU
Ms	Ballad Maker, A "Once I love a Maiden Fair" Poem by Padraic Colum	copy & sketch 7 Sept 1954	voice & piano	MnU
Ms	Burgle-ar Man, The words by Clara Chapline Thomas	"use in an operetta"	Low voice & Piano	MnM
Ms	California Poem by Adele Humphrey		voice & piano	MnU
Pr Ms	Cavalier's Song, The Poem by William Motherwell	To Harold Land 1919, Oliver Ditson	Medium voice & Piano also arr. for male chorus	MnM MnU MnM DLC
Ms	Chicadee	text and music by Carlo Carleton (pen name)	score	MnU
Ms	Child's Song Text by Thomas Moore	"I have a garden of lmy own" Comp. in Yonkers	voice & piano, score	MnU
Ms	Combat words by John Lavalley Atlantic Monthly for April 1919		Song for baritone	MnM
Ms	Company M (Minneapolis Civilian Auxillary) words by Schuyler C. Woodhull	June 1917	voice & piano	MnM
Ms	Constancy (Two Songs in One) Text by Lowell Sturgis		voice & paino, score	MnU

Pr	Dawn of Life, The (Easter Song) words by Thomas Kelley	Presser, Philadelphia William Maxwell, 1905	voice & piano	DLC
Ms	Day and Night Text by Richard Burton	Inscribed to Mme. Buckhart	high voice & piano, score	MnU
Ms	Du, "Seit du mir ferne bist" Poem by Ricarda Huch	28 March 1908	voice & piano	MnU
Ms	Earl Haldan's Daughter Text by Charles Kingsley	Ballad for low voice	voice & piano	MnU
Ms	Egyptian Lullaby words by Frances Lamont Robbins		voice & piano	MnM
Pr	Eskimo Love Song Poem by Frances C. Lamont	1906, Wa-Wan Press Series Vol. V	Medium voice & Piano	MnM, Lbl DLC, MB
Ms	Evening Star, The words by Amelia Y. Crane	Music by Carlo Careton (pen name) uses part of Wagner's Evening Star paper printed in Leipzig	voice & piano	MnM
Ms	Fellowship (A Drinking Song) Text by Eugene Field	"Come brothers"	voice & piano, score	MnU
Ms	Forget Me Not "Vergissmeinnicht" of Hoffmann v. Fallersleben		sketch	MnU
Ms	Forward the White (Boudoin College Song)	March 17, 1914 adorned with shamrock, harp, etc, submitted to prize competition	voice & piano	MnM
Ms	Frühlingsfeier "Ein Blütenzweig" Poem by Hugo Salus	28 March 1908	voice & piano	MnU
Ms	Gather Around the Christmas Tree Poem by J. H. Hopkins	fair copy	voice & piano accomp. 4-part	MnU
Ms	Happiest Day of All the Year	song	voice & piano	C
Ms	Headlands Three Text by Arthur Upson	29 Nov 1913	voice & piano, sketch	MnU
Pr	Here's to Minneapolis A Community Song words by W. A. Frisbie	copyright 1926 by Alfred Rober	voice & piano	DLC
Ms	Hero of Life, The (Sacred Song) Text by the Rev. James E. Freeman		voice & piano, score	MnU
Ms	Hour of Prayer, The Text by P. H. Brown		voice & keyboard, sketch	MnU
Ms	I Am America Poem by Stanley R. Avery	Song of the Citizen	voice and piano	MnU
Pr	I Love Thee Still "Ich hab' dich gem" Words by Lowell Sturgis	W. Maxwell, NY, 1902	voice & piano	MnU, Lbl DLC, MB
Pr	I Saw the Moon Words by Lowell Sturgis	G. Schirmer, NY, 1914	voice & piano	Lbl, DLC, MB
	In Holyrood		baritone & piano	
Ms	In the Swing Poem by Borghild L. Lee	sketch, 29 Mar 1924	voice & piano	MnU
Ms	It was not in the Winter Text by Thomas Hood		voice & piano, score	MnU
Ms	Jackson County! Poem by Stanley R. Avery	A County Song	voice & piano	MnU
Pr				DLC
Ms	Jesus, Lover of My Soul Poem by Charles Wesley	fair copy	low voice & piano	MnU

Ms	Jesus, Lover of My Soul Text C. Wesley		voice & piano score	MnU
Ms	Jesus, Lover		low voice & organ	MnU
Ms	Kid Gloves words by Josephine Dominick	Pianolog & song 14 March 1921	voice & piano	MnM
Ms	Little China Lady wors by Josephine Dominick		Pianolog & song	MnM
Ms	Little Kiss, A Text Amelia Crane		voice & piano scored	MnU
Ms	Lord of the Harvest (Sacred Song) Text by I. H. Burney	To Harold Laud	voice & paino, score	MnU
Pr	Love, my Mary Words by Thomas Moore	G. Schirmer, NY, 1907	voice & piano	Lbl
Ms	Maileid "Wie herzlich leuchtet die Natur" Poem by Göthe	sketch	voice & piano	MnU
Ms	Margie words by Lowell Sturgis	(maybe whispering song) song about going out in an automobile	voice & piano	MnM
Ms	Margie	(a good whispering song) 12 Aug 1926	sketch, song & piano	MnU
Ms	Mariana (Waltz Song)	To Mrs. Kathleen Hart Bibb Liked by G. P. Schmidt, Boston, supply new text and resubmit paper printed in Leipzig	high voice, violin ad lib., & piano	MnM
Pr	Minneapolis, The Flour City Song Text by Stanley R. Avery	1917, Stanley R. Avery	Medium voice & Piano	MnM, MnHi DLC
Ms	Minnesota Alma Mater (Minnesota, Minnesota, We pledge our faith) words by Elizabeth Bruchholz Avery	To Earle G. Killeen, U of M, Sept. 21, 1931 A joke	voice & piano	MnM
Pr	Mother's Rocking Chair words by E. W. Shepard	Mpls: Shepard, 1921	voice & piano	MnM DLC
Ms	My Heart Sings Love (To You) words by Daniel S. Twohig		voice & piano	MnM
Ms	My Heart Sings Love to You Text by David S. Towling		voice & piano, sketch	MnU
Pr	O Dearest One	Augsburg Publishing House		
Pr	O Maiden of the Bright Blue Eye Words by Lowell Sturgis	W. Maxwell, NY, 1908	voice & piano	Lbl, DLC MB
Ms	O'er Bethlehem's Sleeping Towers Poem by Frances Lamont		voice & piano "best as a song"	MnU
Ms	Oh, the Season of the Christmas Child	1908	voice & piano	C
Pr	On a Balcony	Wa-Wan Society of America Vocal Publications, vol. 6 1907	voice & piano	MnM, Lbl NN, DLC, MB
Ms	Over the Ocean	Inscribed to Evan Williams	high voice & Piano	MnM
Ms	Plainsman, The Words by Edith Craven Knight	To the memory of C. G. (Gus) Craven	voice & piano score & sketch	MnU DLC
Pr	Quarrel, The Poem by S. McC. Piper	W. Maxwell, NY 1902	voice & piano	Lbl, NN DLC, MB
Ms	Retaliation words by Josephine Dominick	Pianolog & song 11 May 1921	voice & piano	MnM

Pr	Shepherdess, The words by Alice Thompson Meynell (from Three Songs)	New York: Schirmer 1907	mezzo-soprano & piano	MnM Lbl, MB
Pr	Shepherdess, The Words by Margaret Kellogg	1907, G. Schirmer	High voice & Piano	MnM DLC
Pr	Shepherdess, The Words by A. T. Neynell	G. Schirmer, NY, 1907	voice & piano	Lbl
Ms	Shepherds Watched (Christmas Song)		voice & organ	MnU
Pr	Sign of Mercy, The (The Red Cross Song) text by S. R. Avery		voice & piano	MnM, MnU, MnHi
Ms	Single (Leap Year is Peep Year) words by Juie Riley Goggins	Music by Lowell Sturgis Mrs. Thos. Goggins prepared for NY popular publisher 8 November 1927	voice & piano	MnM
Ms	Society (Hooker Who!, Who's Who, Who's Hooker)	Carlo Carleton	voice & piano score	MnU
Ms	Sometimes words by Lowell Sturgis		voice & piano	MnM
Ms	Song from The Falcon Text by Tennyson		sketch	MnU
Pr	Song of Jenny, A Poem by F. L. Stanton	W. Maxwell, NY, 1902 (also Presser)	voice and piano	Lbl, MB DLC
Ms Pr	Song of the Street Sweeper words by Richard M. Hunt	To David Bispham	voice & piano also arr. for male chorus	MnM MnU DLC
Pr Ms Arr	Song of the Timber Trail, The Poem by Richard M. Hunt	To Reinald Werrenrath 1914, Oliver Ditson	Bass voice & Piano Male Voices	MnM, MnU, Lbl NN, MnM, MB DLC
Ms	Sonny-O-Mine words by S.R. Avery	sketched Apr. 12, 1917 song about the treacherous submarine	voice & piano	MnM
Pr	Summer Night, A	W. Maxwell, NY, 1908	voice & piano	Lbl, MB DLC
Ms	Then and Now Text by Richard Burton		sketch	MnU
Pr	There's a Sunny Path Words by Margaret Kellogg	New York: Schirmer 1907	high voice & piano	MnM, Lbl, DLC MB
Ms	Thinker, The Text by Berton Braley		male voice & piano, score	MnU
Ms	To Her Text by Frank Dempster Sherman		voice & piano, score	MnU
Pr	Twas just a Year Ago (from Two Songs)	G. Schirmer, NY, 1914	voice & piano	Lbl, MB, DLC
Ms	U.S.A. NATION words by Martin F. Falk		voice & piano	MnM
Ms	Waltz Duet		sketch	MnU
Ms	What More Can I Say words by Daniel S. Twohig		voice & piano	MnM
Pr	When Hazel Comes Words by Lowell Sturgis	1907, G. Schirmer	High voice & Piano	MnM, Lbl, MB
Ms	Wish, A Text by Samuel Rogers		tenor & harp, score	MnU

Pr	Woodland Song (Two Songs)	W. Maxwell, NY, 1908	voice & piano	Lbl, MB
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Readings with Music

Ms	Advice	Text anon. sketch, 13 July 1925	Reading with piano	MnM MnU
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Chamber Music

Ms	Allegro d'un Quatuor à Cordes sur un thème de M. Vidal	Conservatoire américain, 1921	String quartet in score	MnM
Ms	Theme presented by M. Vidal		Single score sheet	MnU

Sacred Music

Ms	All Praise to Him, Christmas Carol words by Rev. James E. Freeman	1910 music arr. from Bach	solo & chorus	DLC
Pr	Awake and Sing the Song words by William Hammond	Oliver Ditson, 1919 Op. 59, No. 3	women's voices 2 part chorus & organ	DLC
Ms	Bow Down Thine Ear		mixed voices a capella pencil score, sketch	MnU
Ms	Brightest and Best	Christmas Anthem	SATB organ. score	MnU
Pr	By the waters of Babylon	anthem Luckhardt & Belder, NY	mixed voices	
Ms	Carol of Praise by J. J. Schütz	Mpls: Fred Wick, 1933		MnM
Pr				MnM, MnU
Ms	Christ is made the Sure Foundation Text chosen by Rev. Charles P. Deems, D. D.	Anniversary Anthem	voice parts & organ	MnU
Ms	City of Our God, The Text by F. M. North	Pub. by Fitzsimmons		MnM
Pr	Come See the Place Where Jesus lay, words by Thomas Kelley	An Easter anthem NY: William Maxwell, 1903	SATB	DLC
Pr	Come, see the place	anthem Presser, Philadelphia		
Ms	Come, Thou Almighty King	Anthem, sketch 10 Dec 1912	SATB	MnU
Ms	Communion Servie	Pub. by H. W. Gray 1943 To the Principal and Students of St. Mary's Hall, Fairbault Minnesota	2-part, S.S. (or A.)	MnM,
Pr				Lbl

Ms	Crhstmas Day Poem by Susan Coolidge		sketch, 2-part	MnU
Pr	Eastertide	A sacred cantata Cincinnati: Willis 1949	Women's voices with piano or organ	MnHi DLC
Pr	Faith to the Flight, Anthem words by W. H. Kirby	Philadelphia, Theodore Presser 1929	mixed voice & organ	DLC
Ms	First Nowell words traditional		arr. for male voices	C
Pr	For All the Saints, Anthem	Boston: Ditson, 1920		MnM DLC2
Ms	For Peace (A Modern Litany)	Episcopal Church Series 1939, pub. in Forward Day by Day	chorus and solo	MnM
Ms	Four Fold Amen			MnU
Pr	From all that dwell	Ditson	mixed voices	
Ms	From Ocean unto Ocean	Patriotic Anthem 20 Jan 1904	SATB	MnU
Ms	From Ocean unto Ocean	Patriotic Anthem written to order for Ditson, 13 June 1918	sketch	MnU
Ms	God, Fashion Us a Sword, A Musical Oath of Allegiance to Almighty God words by T. W. Hicks			MnM
Pr	Grant, we beseech Thee	anthem Luckhardt & Belder, NY	mixed voices	
Ms	Guide me, O Thou Great Jehovah Anthem, Op. 66 #1	Ditson, Oct 1919	men's voices	MnM
Pr	He leadeth me words by J. H. Gilmore	Ditson, 1919	women's voices 2-part & organ	DLC
Pr	How sweet the name of Jesus	anthem, Presser		
Pr	I Called Upon the Lord Psalms 120, 125 & 132	G. Schirmer, 1955	SATB a cappella	DLC
Ms	If the Lord had not been on our	Victory Anthem, 11 Nov 1918 Op. 64, No. 2	SATB & organ	MnU
Pr	In Loud Exalted Strains Words by B. Francis	Anthem W. Maxwell, NY, 1903	SATB	Lbl DLC
Pr	In loud exalted strain	anthem, Presser		
Pr	Jerusalem the Golden	anthem H. T. FitzSimons, Chicago 1925	mixed voices sop. or tenor solo	DLC
Ms	Joy Fills Our Inmost Hearts Today Poem by William C. Dix	Christmas Anthem	SATB, S or T Solo, Organ	MnU
Ms	Joy to the World Hymn anthem based on the tune Antioch (Handel)	pub. by Presser		MnM
Ms	Jubilate O Be Joyful in the Lord (ps. 100)	To C. Wesley Anderson & Choird of St. John the Evangelist	SATB score	MnU
Ms	Jubilate "O Be Joyful"		SATB, organ	MnU
Ms	Just As I Am		mixed voices sketch	MnU
Pr	Lazarus, A short Oratorio	San Bruno, Calif: Webster 1937		MnM, MnHi DLC

Pr	Lift Up Your Glad Voices words by Helen Ware with shortened Hallelujah Chorus of Handel, ad. lib.	Ditson, 1919 Op. 58, No. 1	SATB & organ	DLC
Pr	Lift up your voices now introducing Gounod's Unfold ye Portals, ad. lib.	Ditson, 1921	mixed voices & organ	DLC
Ms	Lo, This is Our God (Is. XXV, Rom. XV)	Yonkers	Bass solo with chorus & organ, score	MnU
Ms	Lord of Sorrow and Judgment, The	Dramatic Anthem	Bass & Tenor Recit. & SATB	MnU
Ms	Lord's Prayer	1921	women's voices	MnM
Pr	Magnificat	a capella Augsburg Publishing House		
Pr	Magnificat and Nunc dimittis in D-flat	G. Schirmer, NY, 1905	SATB with baritone solo & organ accomp.	Lbl, <B DLC
Ms	Motette Mir ist gegeben alle Gewalt		sketch	MnU
Ms	My Faith Looks up to Thee Text Roy Palmer, Hymn 345		Soprano Solo & Choir, incomp. sketch	MnU
Ms	My Soul be on Thy Guard Poem by Rev. George Heath	Anthem for Junior Choir sketch, op. 5, No. 1	SA	MnU
Pr	Night of the Savior's Birth, The words by Rev. James A. Freeman	Carol, 1910	voice & piano	DLC
Ms	O God who makest us glad	Christmas Anthem	SATB organ score & sketch	MnU
Ms	Our Christ	4 hymn tunes on Fortunatus	score, 4 versions	MnU
Ms	Pass Me Not, O Gracious Father Text by Elizabeth Codner	Hymn Anthem rev. 15 May 1925	Solo & men's voices, sketch	MnU
Pr	Praise, my Soul, the King of Heaven	Ditson	mixed voices	
Pr	Praise, my soul, the King of Heaven, or, Christ is Born, the Great Anointed, followe ad. lib. by Gloria from Mozart's Twelfth Mass	Ditson, 1921	SATB & organ	DLC
Ms	Psalm 56		chorus, tenor solo, organ	MnM
Ms	Raised Between the Earth and Heaven	For dedication of chimes	SATB, organ, chimes	MnU
Ms	Saints of the Early Dawn of Christ	A Canticle Anthem	voice part	MnU
Ms	Saviour, Again to Thy Dear Name Poem by J. Ellerton		TTBB	MnU
Pr	Shout the Glad Tidings Words by W. A. Mühlberg	G. Schirmer, NY, 1905	SATB with baritone solo & organ accomp.	Lbl, MB DLC
Pr	Sing My Soul (Anthem)	William Maxwell, 1904	SATB	DLC
Pr	Sing My Sould His Wondrous Love	Anthem W. Maxwell, NY, 1903	SATB	Lbl, MB
Pr	Sing, my Soul	anthem, Presser		

Pr	Spacious Firmament, The Anthem, concluding ad. lib. with The Heavens are Telling of Haydn words by Joseph Addison	Ditson, 1921	mixed voices & piano	DLC
Ms	Stir Up, We Beseech Thee (Collect, 25th Sunday after Trinity)			MnM
Ms	Sure Foundation, The Texts chosen by Charles P. Deems, D.D.	Anniversary Anthem	parts & score	MnU
Pr	Te Deum (for congregational use)	Clayton F. Summy, Chicago, 1916		Lbl
Ms	Three Responses Nunc Dimittis	4 Nov 1915	Males voices	MnU
Ms	Threifold Te Deum	To Paul Callaway & the Washington Cathedral Choir	unison voice & organ	MnU
Ms	Whoso Dwelleth	Anthem to Edith Byquist Norberg and the Cathedral Choir of Mount Olivet Lutheran Church, Mpls, 1952	SATB, a cappella	MnU
Pr		Augsburg, 1953		DLC

Band Music

Ms	Citizen's Soldiers, Military March	World War I	band	MnM score & parts
Ms	Freedom of the Seas The Sea, Festivities, The Shot, The Alarm, The Chase	Descriptive Overture incomplete after p. 17	band	MnU
Ms	Grotesque Dance (from the opera Ichabod Crane)	1917	band	MnM
Ms	Here's to Minneapolis words W. A. Frisbie		orch. score	MnM
Ms	Katrina Waltz (from the opera Katrina)	25 July 1916	band	MnM
Ms	Keen Harmony, March for Band		band	MnM

Dramatic Music

Ms	Cinderella's Supper	Book and Lyrics by George York	Libretto	MnU
Pr	Cupid's Night Out A Whimicality in One Act	Boston: Oliver Ditson, 1926	ms. & libretto	MnM DLC
Ms	Data on Central American Music for Quetzal			MnU
Ms	Everyman, Music for	arr. of ancient music	parts & organ	MnU
Ms	Ichabod Crane, Comedy Opera (also called Katrina)	Chicago: FitzSimons, 1928	score & 23 pts, libretto, piano score, etc.	MnM
Pr				MnM, MNHI
Pr	Merry Mexican, The Book & Music by Avery	An Operetta in 2 Acts for young people G. Schirmer, NY, 1915		Lbl, MnHi DLC, MB
	Operatician, The	1930		

Ms	Pandora	ballet	vocal score, piano accomp.	DLC
Ms	Professor Trix	operetta		
	Proxy Princess, The			
Ms	Quartet, The	opera in one act		

Vocal Ensemble

Ms	Abbott of Derry, The Poem by John Bennett	To C. Wesley Anderson and a capella choir of Roosevelt High School, Minneapolis	SATB score & sketch	MnU
Ms	Along the Mississippi	27 Sept. 1945	vocal quartet	MnM
Ms	Blow, Blow thou Winter Wind Text Shakespeare	for Apollo Club	male voices & piano	MnU
Ms	Dauntless, The	for Schola Cantorum, Robert Hillyer	SAA/TB piano for rehearsal	MnU
Ms	Echoes Text by Thomas Moore	Part Song for Apollo Club	male voices & piano, score	MnU
Ms	Eldorado Text by Poe	For school use	SATB, piano	MnU
Ms	Eternal Ruler of the Ceaseless Round of Circling Planets Words by J. W. Chadwick	To the Glee Club of the Blake School 23 March 1936	TTBB	MnU
Ms	Great Getting Up Morning		baritone & male chorus, orch sketch	MnU
Pr	I hear of showers		men's voices	
Ms	In Parting Ah, France	18 July 1919	SATB + accomp.	MnU
Ms	In the MacDowell Woods Words by Nancy Byrd Turner "Here where light is caught"	In memory of Edward MacDowell, set to his Idylle Op 39 #7	mixed voices sketch score	MnU
Ms	Lady Viole	Violin obbl. ad lib.	SSA, sketch & score	MnU
Ms	Laughing Burrows		male voices, sketch & score	MnU
Ms	Let There be Light Text by John Greenleaf Whittier	For the dedication of the Carnegie Library, Yonkers, NY	SATB, score	MnU
Ms	N.Y. Central System	A Song for Men's Voice	male voices, score	MnU
Ms	School Days	A Dialog for Soprano and Alto, Nov. 1923	parts	MnU
Ms	Sea, The Text James McLeod		male voices & piano, sketch	MnU
Ms	Serenade (Spanish Waltz)	10 Feb 1909	SATB, piano	MnU
Pr	Service Song of the Republic, The words by Anne Lee Hackring	music arr. by SRA Mpls: Mrs. F. H. Hacking, 1918	for 4 voices	DLC
Ms	Song of the Winds "Majoja" Text by Catherine Parmenter		TTBB, piano	MnU

Ms	Three Part Songs for Women The Gods once Feasted My Lady Smile Fall Fancies		score	MnU
Pr	Watchman, The	part song F. W. Burton		

Arrangements

Ms	Eldorado	from Chopin Fantaisie, Op. 49	SATB	MnU
Ms	In the MacDowell Woods Words by Nancy Byrd Turner	In memory of Edward MacDowell, set to Idylle, Op. 39 #7 of MacDowell		MnU
Ms	Rhapsodie by Brahms, Op. 53	1935	arr. for alto solo and women's voices	MnM

Publications:

Isidore Philipp, *Elementary and Practical Piano Method* (trans. by Avery), A. Durand, Paris.

Stanley R. Avery, "Noise Makers and Futurist Music," *The Bellman*, 30 January 1915, p. 150.

Stanley R. Avery, "Choral Art in America," *The Bellman*, 15 January 1916, pp. 70-71.