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#108 Clugston, Glen (1930 –), Collection
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INTRODUCTION

Glen Clugston is a concert pianist and conductor for Off-Broadway musicals and operas. He has also served as Musical Director/Conductor for touring Broadway musicals, such as “Annie”, “My Fair Lady”, “Fiddler On The Roof” and “Oklahoma!”. He has traveled extensively throughout the world accompanying John Sebastian, a concert harmonicist. The materials in this collection include scripts, musical scores, biographical material, articles, reviews, news clippings, music books, recordings, and miscellaneous items.

DONOR INFORMATION

Materials for the Glen Clugston Collection were gathered by Special Collections from various locations, including the Pittsburg State University, Kansas, Department of Music and Department of Speech and Theatre programs, and the Mark Holmes Collection. In 1999 Glen Clugston began to donating materials to add to his collection. Charles Cagle has also donated materials to this collection.

BIOGRAPHICAL SKETCH

Glen Clugston was born in Cherokee, Kansas in 1930 to Ward and Clara Clugston. He received a Bachelor of Music degree from Kansas State Teachers College, now Pittsburg State University, on May 31, 1951 and then continued his music education at Julliard Music School. He studied conducting and piano under Robert Goldsand. He left Julliard to travel with John Sebastian, a concert harmonicist, as a piano accompanist, and also performed solo concerts throughout Asia and Europe in the mid-1950s. Sebastian and Clugston performed several tours together in 1958, 1959, 1960, and 1962. They performed together at various colleges during the 1970s until Sebastian’s death in 1980.

In 1955 Clugston began his career as a conductor for “Good News”. His career took off the summer of 1964 during a tour of “My Fair Lady”. By 1966 he was conducting musicals as the Musical Director of the Town and Country Playhouse in Rochester, New York. Clugston kept busy for several decades as his conducting skills were in high demand. He was also musical conductor for summer tours of “The Fantasticks” and “Oklahoma!”. He conducted national tours of “Funny Girl”, “Half A Sixpence”, “Fiddler on the Roof”, “Annie” and “Peter Pan”. He worked in a number of major U. S. cities, including Rochester, New York City, Pittsburgh and Philadelphia, Pennsylvania, and Millburn, New Jersey. In between performances he gave concerts of his own and worked with vocalists and other instrumental musicians.

Clugston’s main goal as a conductor was to give recognition to operas and musicals that were not made famous. This reasoning has led him to his latest opera project, “Natoma”, written by Victor Herbert in 1911. It was first performed in the early 1900s, but hasn’t been performed since then. Clugston found the score in poor condition at the Library of Congress, but has used the piano score to restore the entirety of the opera.

SCOPE AND CONTENT NOTE

This collection is on-going and to accommodate future additions, each series is designated by a letter from the alphabet, A through W, and each folder is numbered consecutively beginning with number one and each series is arranged in chronological order. The materials are arranged into sixteen series: **Biographical; Correspondence; “Natoma”; Scripts; Scores; Programs and Flyers; Reviews; Piano Workbooks; Music Books; Sheet Music; Recordings; Personal Items; News Clippings; Music Textbooks; Librettos; Photographs; Miscellaneous; Biographical Information on Musicians/Composers; Vocally Vivaldi; “La Juive”; “The Fanstasticks; American Opera Repertory Company; and Partially Completed Scores.**

The **Biographical** series (A) includes a magazine article (1957) and a news clipping (1966). Both of these articles focus on Clugston’s early career as a pianist and then as a conductor. This series is arranged in chronological order.

The **Correspondence** (B) series comprises of personal and professional letters. One of the personal letters is to Clugston from C. R. Baird, Vice President of Kansas State College of Pittsburg in 1972, and one from Clugston to his friend, Charles Cagle. The professional letters are regarding two performances Clugston conducted in 1976. This series is arranged in chronological order.

The **“Natoma”** (C) series contains a magazine article, a flyer, and several papers on the history of Natoma, the first Native American opera. The Music Clubs Magazine article gives the history of the opera and how Clugston became interested in restoring it.

The **Scripts** (D) series contains complete scripts of several shows Clugston conducted and scripts he has collected throughout his career. This series is arranged in chronological order of when these musicals were first performed.

The **Scores** (E) series comprises of the scores of various shows Clugston has conducted and musical scores he has collected. “The Messiah” was performed at Kansas State Teachers College, Pittsburg, while other productions were performed elsewhere. This series is arranged in chronological order of when these productions were first performed.

The **Programs and Flyers** (F) series contains the programs and flyers for some of the shows that Clugston has seen or served as conductor. The earlier programs are from shows performed at KSTC and the later programs consist of the musicals he served as conductor. This series is arranged chronologically.

The **Reviews** (G) series includes news clippings and an article for the productions that Clugston conducted including “La Juive”, “Sheba”, and “My Fair Lady”. This series is arranged chronologically.

The **Piano Workbooks** (H) series comprises of varying levels of lesson books that Clugston owned. This series is arranged chronologically with undated copies in the back.

The **Music Books** (I) series contains books of instrumental and vocal music. This series is arranged chronologically by copyright date.

The **Sheet Music** (J) series includes various pieces of sheet music for instrumental and voice. This series is arranged chronologically by copyright.

The **Recordings** (K) series consists of recordings of Clugston’s performances when he was attending Kansas State Teacher’s College (PSU) and his professional career. These recordings are in DVD, CD and cassettes formats. This series is arranged chronologically.

The **Personal Items** (L) series includes a hand-sewn baby outfit that Clugston’s mother made for him.

The **News Clippings** (M) series comprises of three articles. Two of the articles talk about musicians who visited and performed at PSU. The third article mentions Clugston as one of the musicians who won an award during the college’s music festival.

The **Music Textbooks** (N) series contains four textbooks that were published in the late 1800s and early 1900s. The book titles are “A History of Music” by Theodore M. Finney; “Counterpoint Simplified” by Francis L. York; “Lessons in Music Form” by Percy Goetschius; and “Double Counterpoint and Canon” by J. Frederick Bridge. This series is arranged chronologically by the copyright date.

The **Librettos** (O) series consists of librettos for operas and operettas that were performed at KSCT and other venues. This series is arranged chronologically.

The **Photographs** (P) series is comprised of several early career publicity photographs of Glen Clugston and other musicians he worked with.

The **Miscellaneous** (Q) series includes an information guide to the O’Keefe Conference Center, one of the locations that Clugston conducted “Annie”. There are also two ticket stubs for a show in 1978.

The **Biographical Information on Musicians/Composers** (R) series covers information gathered by Clugston throughout his career on various musicians and composers. This series is arranged alphabetically by musician/composer.

The **Vocally Vivaldi** (S) series is comprised of Vivaldi scores and sheet music, and programs and publicity related to recitals and concerts of Vivaldi’s compositions.

The **“La Juive”** (T) series includes copies of the score and sheet music, correspondence, performance review, programs, and flyers promoting the production.

The series entitled **“The Fantasticks”** (U) contains scripts; sheet music; percussion score; rehearsal schedule; The Fantasticks (2000); and a company photograph.

The **American Opera Repertory Company** (V) series consists of a proposal for the company and related correspondence.

The **Partially Complete Scores** (W) includes a number of incomplete scores collected by Clugston that were written by various composers and is arranged alphabetically by composer.

FOLDER LIST

Series A	Biographical
f. 1	Magazine (1957)
	Clipping (1966)

Series B Correspondence

f. 1 1972 – 2001

Series C “Natoma”

f. 1 Complete, bound script

f. 2 Incomplete script

f. 3 Full scores of “Oh, wondrous night!”

Sheet music for Violin 1

f. 4 Full score of Act 1, Scene VII

Full score of “Paul’s Address”, “My Own Country”, and “Habanera”

Sheet music for “Who dares the bronze wild defy?” and “Dagger Dance”

f. 5 See Oversized Box 1

f. 6 See Oversized Box 1

f. 7 See Oversized Box 1

f. 8 Music Clubs Magazine (2007)

History of “Natoma” (Undated)

Series D Scripts

f. 1 “Die Fledermaus” (1874)

f. 2 “Paint Your Wagon” (1951)

f. 3 “Kismet” (1955)

f. 4 “My Fair Lady” (1956)

f. 5 “1776” (1969)

f. 6 “Follies” (1971)

f. 7 “Gigi” (1973)

f. 8 “Panama Hattie” (1976)

f. 9 “Sheba” (2001)

Series E Scores

f. 1 “The Messiah” (1741)

f. 2 “Agnese di Hohenstaufen” (1829)

f. 3 “Agnese di Hohenstaufen” (1829)

f. 4 “Agnese di Hohenstaufen” (1929)

f. 5 “Agnese di Hohenstaufen” (1829)

f. 6 “Pagliacci” (1892)

f. 7 “The Student Prince” (1924)

f. 8 “Three Penny Opera” (1928)

f. 9 “Oklahoma!” (1943)

f. 10 “Kiss Me, Kate” (1948)

f. 11 “A Dinner Engagement” (1954)

f. 12 See Oversized Box 1

- Series E** **Scores** continued
- f. 13 “Fiddler on the Roof” (1964)
 - f. 14 See Oversized Box 1
 - f. 15 See Oversized Box 2
 - f. 16 “Sheba” (2001)
 - f. 17 “Sheba” (2001)
 - f. 18 “Mountbatten Cantata” (Undated)
 - f. 19 “Three Penny Opera” (2000)

Series F **Programs and Flyers**

- f. 1 1942 – 1959
- f. 2 1960 – 1965
- f. 3 1966 – 1967

Series F **Programs and Flyers** continued

- f. 4 1967 – 1968
- f. 5 1968 – 1973
- f. 6 1973 – 1974
- f. 7 1974 – 1976
- f. 8 1976 – 1981
- f. 9 1981 – 1984
- f. 10 1984 – 1986
- f. 11 1986 – 1989
- f. 12 1990 – 2001
- f. 13 1966 – 2009

Series G **Reviews**

- f. 1 News Clippings (1966 – c. 2010)
Article (1993; undated)

Series H **Piano Workbooks**

- f. 1 1937 – 1938
- f. 2 1939
- f. 3 1940
- f. 4 1941 – 1945
- f. 5 1946
- f. 6 Undated
- f. 7 Undated
- f. 8 Undated
- f. 9 Undated

Series I	Music Books
f. 1	1911 – 1974
Series J	Sheet Music
f. 1	1785 – 1918
f. 2	1952 – 1969
f. 3	1969; Undated
f. 4	Undated
f. 5	2009
Series K	Recordings
f. 1	1949 – 1982
f. 2	1973 – 2009
f. 3	1949 – 1982
Series K	Recordings continued
f. 4	1986 – 2009
f. 5	1953 – 1974
f. 6	2000 – 2009
Series L	Personal Items
f. 1	Baby Clothes
Series M	News Clippings
f. 1	1958 – 1971
Series N	Music Textbooks
f. 1	<u>Double Counterpoint and Canon</u> by J. Frederick Bridge (1881) <u>Lessons in Music Form</u> by Percy Goetschius (1904) <u>Counterpoint Simplified</u> by Francis L. York (1907) <u>A History of Music</u> by Theodore M. Finney (1947)
Series O	Librettos
f. 1	“Faust” (1859) “L’Enfant et les Sortilèges” (1925) “Les Mamelles de Tiresias” (1947) “La Traviata” (1953); “Vanessa” (1958)
Series P	Photographs
f. 1	Undated

- Series Q** **Miscellaneous**
- f. 1 Information Guide for the O’Keefe Centre
Eraser and screws from performance with John Sebastian
Ticket stubs for a show in 1978
 - f. 2 Clipping
 - f. 3 See Oversized Box 3
- Series R** **Biographical Information on Musicians/Composers**
- f. 1 Ralph Burns
Carmin Capalbo
Page Cavanaugh
 - f. 2 See Oversized Box 3
 - f. 3 Vladimir Horowitz
 - f. 4 William Kapell
 - f. 5 Toshiro Mayuzumi
- Series R** **Biographical Information on Musicians/Composers** continued
- f. 6 Sergei Rachmaninoff
 - f. 7 See Oversized Box 3
 - f. 8 See Oversized Box 3
- Series S** **Vocally Vivaldi**
- f. 1 Full Score
 - f. 2 Scores
 - f. 3 Sheet Music
 - f. 4 Vocal Sheet Music
 - f. 5 “Ottone in the Villa”
 - f. 6 List of compositions
 - f. 7 Synopsizes with libretto
 - f. 8 “L’Olympiade”
 - f. 9 Research about Vivaldi
 - f. 10 Performance Notes
Job Ads
 - f. 11 Ads
Programs/Flyers
 - f. 12 Miscellaneous
- Series T** **“La Juive”**
- f. 1 Vocal Score
 - f. 2 Score for Bolero (2x)
Second Copy in Oversized Box 3

- Series T** **“La Juive” continued**
f. 3 Sheet Music for “Air de la Paque”
f. 4 Correspondence
f. 5 Reviews
f. 6 Programs/Flyers
- Series U** **“The Fantasticks”**
f. 1 Director’s Script
f. 2 See Oversized Box 2
f. 3 Lyrics
f. 4 Percussion Score
f. 5 Sheet Music
f. 6 The Fantasticks (2000) by Tom Jones and Harvey Schmidt
f. 7 Rehearsal Schedule
f. 8 Photograph
- Series V** **American Opera Repertory Company**
f. 1 Proposal
 Correspondence
- Series W** **Partially Complete Scores**
f. 1 Johannes Brahms
f. 2 Antonin Dvorak
f. 3 Gabriel Faure
f. 4 George Frederic Handel
f. 5 Joseph Haydn
f. 6 Felix Mendelssohn
f. 7 Wolfgang Amadeus Mozart
f. 8 Modest Mussorgsky
f. 9 Giacomo Puccini
f. 10 Gioachino Rossini
f. 11 John Rutter
f. 12 Franz Schubert
f. 13 Antonio Vivaldi
f. 14 R. Vaughan Williams
- Oversized Box 1
S.C. f. 5 Sheet Music for “Natoma”, Act 1 and 2
S.C. f. 6 Sheet Music for “Natoma”, Act 1, 2, and 3
 Scores for “Natoma”, Act 1, 2, and 3

Oversized Box 1 continued

S.C. f. 7 Score for “Natoma”, Act 3
 S.E. f. 12 “Peter Pan” (1954)
 S.E. f. 14 “1776” (1969)

Oversized Box 2

S.E. f. 15 “Annie”
 S.U. f. 2 “The Fantasticks” Conductor’s Score

Oversized Box 3

S.T. f. 2 Score for “Bolero”
 S.Q. f. 3 Magazine
 S.R. f. 2 Van Cliburn
 S.R. f. 7 Richard Strauss
 Jean Sibelius

Oversized Box 3 continued

S.R. f. 8 Aruto Toscanini
 Score for “Mountbatten Cantata”
 John Sebastian Records
 Score for “Concerto for Harmonica”

INDEX ENTRIES

“1776”	S.B. f.1; S.D. f.5; S.E. f.14; S.F. f.5, 7; S.J. f.2, 3
American Opera Repertory Company	S.B. f.1; S.F. f.7, 8, 9,
“Annie”	S.E. f. 15; S.F. f. 7-10, 12; S.G. f. 1; S.P. f. 1
Cagle, Charles	S.A. f. 1; S.P. f. 1
Clugston, Glen	S.A. – S. P.
“Gigi”	S.D. f. 7; S.F. f. 8
“Guys and Dolls”	S.F. f. 2, 3, 13; S.G. f. 1
“The Fantasticks”	S.A. f. 1; S.F. f. 4
“Fiddler on the Roof”	S.E. f. 13; S.F. f. 4, 5, 7, 11, 12; S.G. f. 1
“Follies”	S.D. f. 6
Kansas State Teachers College	S.A. f. 1; S.B. f. 1; S.F. f. 1-5, 7, 8; S.K. f. 1, 3; S.L. f. 1
“Kiss Me, Kate”	S.E. f. 10; S.F. f. 10; S.G. f. 1
“La Juive”	S.B. f. 1; S.F. f. 7; S.G. f. 1; S.K. f. 2, 3
“My Fair Lady”	S.D. f. 4; S.F. f. 2, 10, 12; S.G. f. 1

INDEX ENTRIES continued

“NATOMA”	S.C., S.F. f. 12; S.K. f. 4
“OKLAHOMA!”	S.E. f. 9; S.F. f. 10, 12, 13
The Pajama Game”	S.F. f. 3, 5, 6, 11; S.G. f. 1
“Panama Hattie”	S.D. f. 8; S.F. f. 7; S.G. f. 1
“Peter Pan”	S.E. f. 12; S.F. f. 7, 9; S.G. f. 1
“Sheba”	S.B. f. 1; S.F. f. 7, 13; S.G. f. 1; S.K. f. 4
Sebastian, John	S.A. f. 1; S.F. f. 2; S.K. f. 1, 3, 5
Schirmer’s Library	S. H. f. 4-8
“Three Penny Opera”	S.B. f. 1; S.E. f. 8, 12
“The Unsinkable Molly Brown”	S.A. f. 1; S.F. f. 3, 13