



The New York Public Library Music Division

Guide to the

David Amram papers

1937-2011 [bulk 1950s-2009]

JPB 14-29

Compiled by Matthew Snyder, 2016.

Summary

Creator: Amram, David

Title: David Amram papers

Date: 1937-2011 [bulk 1950s-2009]

Size: 74.92 linear feet (114 boxes, 33 volumes, 3 oversized folders, 2 tubes)

Source: Purchased from David Amram, 2012.

Abstract: David Amram (born 1930) is an American composer, conductor, and multi-instrumentalist active in classical, jazz, and folk music. The David Amram papers, dating from 1937 to 2011, most strongly represent his career path from the 1950s through the early 2000s, documenting his compositions, performances, conducting, writings, and business matters. They also evidence Amram's relationships with musicians and writers, including Jack Kerouac and other "Beat generation" figures.

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Processing note: Compiled by Matthew Snyder, 2016.

Creator History

David Amram (born 1930) is an American composer, conductor, and multi-instrumentalist active in classical, jazz, and folk music. As a youth he played the piano, trumpet and French horn, and developed a strong interest in music of all kinds. After a year at the Oberlin Conservatory (1948), where he studied the horn, Amram attended George Washington University, graduating in 1952 with a B.A. in history. He was engaged as a horn player with the National Symphony Orchestra in Washington, D.C. from 1951 to 1952, and then played with the Seventh Army Symphony Orchestra in Europe. During his three years there he also toured as a soloist, performed with chamber ensembles, and took part in jazz jam sessions in Paris.

Amram returned to the United States in 1955 and enrolled in the Manhattan School of Music, where he

studied with Dimitri Mitropoulos, Vittorio Giannini, and Gunther Schuller; he was also a member of the Manhattan Woodwind Quintet. Later, he was awarded honorary degrees from Moravian College (1979) and St. Lawrence University (1994).

Amram's jazz career blossomed upon his return to the United States. One of the first musicians to play the French horn in jazz, he performed in Charles Mingus's Jazz Workshop and Oscar Pettiford's big band; and was befriended by Charlie Parker, Dizzy Gillespie, and Thelonious Monk. In later years, he fronted groups featuring the saxophonists George Barrow, Jerry Dodgion, and Pepper Adams.

Amram also formed friendships with Jack Kerouac (with whom he held the first jazz-poetry reading events), Allen Ginsberg, Gregory Corso, Hunter S. Thompson, and other writers of the "Beat generation," and provided the score for and appeared in the film *Pull My Daisy* (1959).

In 1956, Amram began a long association with Joseph Papp, producer of the New York Shakespeare Festival, who commissioned incidental music from Amram for *Titus Andronicus*. From 1956 to 1967, Amram composed scores for 25 Shakespeare productions at the festival, and in 1968 completed his comic opera *Twelfth Night*. Among his many subsequent commissions for television, jazz bands, films and the theater were the incidental music for Archibald MacLeish's *J.B.*, which won a Pulitzer Prize in 1959; Arthur Miller's *After the Fall* (1964); and the films *Splendor in the Grass* (1961), *The Manchurian Candidate* (1962), and *The Subject Was Roses* (1968).

Amram was appointed the first composer-in-residence with the New York Philharmonic in 1966, and in 1972 he was the conductor of the Brooklyn Philharmonia's youth concerts. He undertook several musical tours, some sponsored by the United States Information Agency, including of Brazil in 1969; Kenya in 1975 (with the World Council of Churches); Cuba in 1977 with Dizzy Gillespie, Stan Getz and Earl Hines; and the Middle East in 1978. He became music director of the International Jewish Arts Festival in 1982.

Amram has published over 60 compositions for choral groups, opera, orchestra, band, piano, chamber groups, and vocal or instrumental soloists, and often conducts his own works. He has participated in the annual Farm Aid benefits with Willie Nelson, the Kerrville Folk Festival, and other folk festivals, and he frequently collaborated with Pete and Toshi Seeger to benefit their Hudson River Sloop Clearwater organization.

Amram is the author of three memoirs: *Vibrations: The Adventures and Musical Times of David Amram* (1968), *Offbeat: Collaborating with Kerouac* (2002), and *Upbeat: The Nine Lives of a Musical Cat* (2007), as well as many articles and essays on musical topics and the people he has worked with in his career.

Scope and Content Note

The David Amram papers, dating from 1937 to 2011, most strongly represent the musician's career path from the 1950s through the early 2000s, documenting his compositions, performances, conducting, writings, and business matters. They also evidence Amram's relationships with other musicians and writers, including Jack Kerouac and other "Beat generation" figures, who are documented by a small amount of correspondence, and by Amram's own writings.

The collection holds personal and professional correspondence; subject files; scores; writings; chronological files of clippings, contracts, financial papers, press releases, and programs; photographs; scrapbooks; datebooks and schedules; posters; awards and honorary degrees; school papers; art; and

ephemera. Correspondence, scrapbooks, subject files, scores, writings, and programs comprise the bulk of the collection.

Correspondence, dating from 1943 to 2008, is in two sections: a set of mostly personal letters from notable individuals; and personal and professional correspondence with friends, musicians, presenters, conductors, orchestras, publishers, schools, and Amram's managers (Barna Ostertag and Ed Keane). The notable individuals file includes significant content from Arthur Miller, Dimitri Mitropoulos, Pete Seeger, Gunther Schuller, Ron Whitehead, Leo Block, Carolyn Cassady, Herbert Gold, and Elia Kazan. Other writers with fewer letters present include Jack Kerouac, Gregory Corso, Allen Ginsberg, and Hunter S. Thompson.

Of the rest of the correspondence, the earliest (dated 1943-1954) consists of letters between Amram and his family, friends, and schools. Most correspondence from the mid-1950s onward relates to professional matters such as commissions and engagements, but some is personal, including letters from Rudolf Serkin, Willie Nelson, Theodore Bikel, Richie Havens, Jutta Hipp, Joachim Berendt, and Rufus Harley. See the scrapbooks and subject files for additional correspondence, both personal and professional.

The subject files document projects and events of all kinds through correspondence, contracts, flyers, programs, clippings, and photographs. Subjects include the New York Shakespeare Festival; Amram's trips to Brazil (1969), Cuba (1977), Latin America (1977), and the Middle East (1978); plays such as *J.B.*, *After the Fall*, *The Changeling*, and *Herakles*; films such as *Pull My Daisy*, *Seven Days In May*, and *The Manchurian Candidate*; the commissioning and performances of Amram's compositions; publishing and copyright information; and conferences, festivals, and other public events. Also present are short promotional biographies of Amram. Documentation of many of these topics can also be found in the chronological files.

The scores are for forty-two works, dating from 1958 to 2009. They contain sketches, drafts, finished and annotated holographs, and copyist scores and parts. Most of the scores are for concert music. They range from Amram's first-performed works, such as the *Trio for Tenor Saxophone, Bassoon, and French Horn* (1958), *Autobiography for Strings* (1960) and the *Sonata Allegro for String Orchestra* (1959); to later compositions such as the opera *Twelfth Night* (1968), the *Triple Concerto for Woodwind Quartet, Brass Quintet, Jazz Quintet, and Orchestra* (1970), and *Three Songs: A Concerto for Piano and Orchestra* (2009). Other works present include the *Bassoon Concerto*, *Concerto for Horn and Orchestra*, the opera *The Final Ingredient*, and the chamber orchestra pieces *The American Bell* and *Shakespearean Concerto*. Program notes or essays regarding some compositions can be found in the subject files.

The scores also include music written for theater, film, and dance. Theater music includes material written for the New York Shakespeare Festival's productions of *The Merchant of Venice* (1964), *Twelfth Night* (1958, later incorporated into Amram's operatic version), *As You Like It* (1961), and *Hamlet* (1964). Also present are scores for the ballet *Amerimusic* (1992), written for the National Dance Institute; music Amram composed for the film *Seven Days In May* (1964); and lead sheets used by Amram in jazz performance. These consist of jazz standards and music by Amram, Paquito D'Rivera, and Pepper Adams.

Amram's writings are well-documented by annotated manuscripts, typescripts, drafts, and galleys of books, articles, essays, speeches, program notes, liner notes, plays, and poetry, some unpublished. Books documented include *Vibrations*, *Offbeat*, *Upbeat*, and two early unpublished novels. The essays and articles include memoirs of and tributes to friends such as Lord Buckley, Jack Kerouac, Lucien Carr, Philip Lamantia, Hunter S. Thompson, Gregory Corso, Clifford Brown, and Arthur Miller. Other

essay and speech topics include jazz and poetry, Judaic studies, the creative process, and farming.

Additionally, the writings hold interview transcripts. The most significant of these are oral histories of Amram carried out by Yale University and the American Jewish Committee (with Amram's annotations). Also present are shorter interviews dating from the 1960s to 2004.

The chronological files, dating from 1939 to 2006, contain clippings; contracts and financial papers; press releases; and programs and flyers. The clippings, programs, and flyers offer comprehensive coverage of Amram's performances and other public appearances from 1957 forward. Additional programs, dating from the 1950s and earlier, can be found in the scrapbooks. Contracts and financial papers can also be found in the correspondence (and business correspondence also appears among the contracts).

Photographs, dating from the 1950s to the 2000s, include formal and informal portraits of Amram; images of him performing or conducting; with other musicians; and with family or friends. Those pictured with Amram include Joseph Papp, Bob Dylan, George Plimpton, Dizzy Gillespie, the Marlboro Trio, Pepper Adams, and George Barrow. Photographs can also be found in the scrapbooks and subject files. Most are black and white prints, but color prints and a few slides are also present. See the container list for more details.

Scrapbooks date from the 1930s to 2010. They contain correspondence, programs, clippings, and photographs, in varying proportions. Some consist primarily of photographs, while others are mostly personal and professional correspondence. Photographs in the scrapbooks include Amram with Jack Kerouac, Percy Heath, Elvin Jones, and Ray Bryant, as well as a signed photograph of Pablo Casals. The scrapbooks also hold letters to or from Virgil Thomson, Gian Carlo Menotti, the Rockefeller Foundation, Al Aranowitz, Carlos Moseley, and Lucas Foss, as well as correspondence with friends or fans.

Calendars, datebooks, and schedules date from 1972 to 1998. Two undated address books can also be found with them.

Posters, dating from 1962 to 2011, advertise appearances and performances by Amram, as well as plays or films for which he wrote music. They include a caricature of Shakespeare characters signed by Joseph Papp.

The school papers cover Amram's childhood and his time at the Putney School in Vermont (1945-1948), Oberlin Conservatory (1948-1949), and George Washington University (1949-1952). They consist mostly of notes, reports, and papers.

Art, dating from the 1940s to 2004, is by Amram, his friends, and children taught by Amram in workshops. Amram's work consists of pencil and ink sketches of himself and his colleagues, some of them caricatures. Work by others are portraits of Amram (including an oil painting) and other musicians, as well as abstract works. They include watercolors, ink drawings, and photographs.

Ephemera consists of ID cards and souvenir buttons from concerts, festivals, and other public events at which Amram appeared.

Arrangement: The papers are arranged by format. Most categories are arranged chronologically, with the exception of some of the correspondence, the subject files, and scores, which are arranged alphabetically.

Key Terms

Subjects

Beat generation

Jazz

Music -- United States -- 20th century

Music -- United States -- 21st century

Genre/Physical Characteristic

Clippings (information artifacts)

Contracts

Correspondence

Drawings

Handbills

Manuscripts (document genre)

Photographs

Posters

Programs (documents)

Scores

Scrapbooks

Occupations

Composers

Conductors (musicians)

Instrumentalists

Musicians

Geographic Names

New York (N.Y.)

Names

Gillespie, Dizzy, 1917-1993

Kerouac, Jack, 1922-1969

Miller, Arthur, 1915-2005

Mitropoulos, Dimitri, 1896-1960

Kerrville Folk Festival

New York Shakespeare Festival Public Theater

Container List

Correspondence

Notable Individuals

- b. 1 f. 1 Adler, Ed 2003
- b. 1 f. 2 Block, Leo 1997-2002
- b. 1 f. 3 Brinkley, Douglas and Tammy 1998-2006
- b. 1 f. 4 Buckley, Sady Siabeth 1989
- b. 1 f. 5 Cassady, Carolyn 1978-1996
- b. 1 f. 6 Dodson, Owen 1954, 1968
- b. 1 f. 7 D'Rivera, Paquito 1978, 2005
- b. 1 f. 8 Ferlinghetti, Lawrence 1995-1998
- b. 1 f. 9 Gerstley, Henry 1969
- b. 1 f. 10 Gold, Herbert 1968-2001
- b. 1 f. 11 Gore, Al and Tipper 1998
- b. 1 f. 12 Kazan, Elia 1969-1998
- b. 1 f. 13 Kerouac, Jack 1965, 1968
- b. 1 f. 14 Leslie, Alfred 1996
- b. 1 f. 15 Lord, Sterling 1970, 1998-1999
- b. 1 f. 16 MacLeish, Archibald 1968
- b. 1 f. 17 Miller, Arthur 1964-1968
- b. 1 f. 18 Mitropoulous, Dimitri 1953-1960
- b. 2 f. 1 Orenstein, Harold 1975-1978
- b. 2 f. 2 Seeger, Pete and Toshi 2000-2001
- b. 2 f. 3 Schuller, Gunther 1968
- b. 2 f. 4 Southern, Terry and Nile 1972, 1998-2002
- b. 2 f. 5 Stiller, Jerry, and Anne Meara 2001-2005
- b. 2 f. 6 Thompson, Hunter S., and Johnny Depp 1998
- b. 2 f. 7 Whitehead, Ron 1995-2003
- b. 2 f. 8 B-W 1965-2006
Contains letters from Leonard Bernstein, Jimmy Carter, Gregory Corso, Joan Crawford, Robert Creeley, John Frankenheimer, Allen Ginsberg, Langston Hughes, Gerald Nicosia, and Rudolf Serkin.
- b. 2 f. 9-12 1943-1948
- b. 3 f. 1-6 1949-1983
- b. 4 f. 1-6 1958-1984
- b. 5 f. 1-5 1961-1969
- b. 6 f. 1-6 1967-1970
- b. 7 f. 1-6 1968-1984
Folder 1 contains a remembrance of Dave Lambert.
- b. 8 f. 1-5 1969-2002
- b. 9 f. 1-6 1970-2002
- b. 10 f. 1-5 1971-1977

Correspondence (cont.)

- b. 11 f. 1-4 1973-1974
- b. 12 f. 1-5 1973-1974
- b. 13 f. 1-4 1974-1975
- b. 14 f. 1-5 1974-1978
- b. 15 f. 1-4 1975-1976
Folder 1 contains letters regarding Amram's trip to Brazil.
- b. 16 f. 1-5 1976-1977
- b. 17 f. 1-5 1977
- b. 18 f. 1-5 1977-1978
- b. 19 f. 1-6 1977-1985
- b. 20 f. 1-5 1978-1979
- b. 21 f. 1-5 1979-1980
- b. 22 f. 1-5 1980-1983
- b. 23 f. 1-4 1981-1982
- b. 24 f. 1-5 1982-1983
- b. 25 f. 1-5 1984-1985
- b. 26 f. 1-6 1985-1992
- b. 27 f. 1-6 1988-1996
- b. 28 f. 1-6 1994-2000
- b. 29 f. 1-6 1997-2006
- b. 30 f. 1-6 1999-2001
- b. 31 f. 1-5 2002-2008

Subject Files

- b. 32 f. 1-2 *After The Fall by Arthur Miller* 1963-1968
- b. 32 f. 3 *The Arrangement* 1969-1970
- b. 32 f. 4 Austin Symphony Orchestra 1971-1972
- Biographies
 - b. 32 f. 5 Broadcast Music, Inc 1978
 - b. 32 f. 6 1970s-1990s
- b. 33 f. 1-2 Birmingham Festival of the Arts 1971-1972
Contains photographs.
- b. 33 f. 3 Boston University 1970-1979
- b. 33 f. 4 Brazil 1968-1969
- b. 33 f. 5-6 Brooklyn Philharmonic 1971-1973, 1981, 2000
- b. 34 f. 1 *Caligula* 1959-1961
- b. 34 f. 2-3 Chatham College 1969-1971
Contains Amram's commencement speech.
- b. 34 f. 4 City Stages 1992
- Compositions
 - b. 34 f. 5 *The American Bell* 1962-1963, 1968
 - b. 34 f. 6 *Amerimusica* 1992
 - b. 34 f. 7 *The Final Ingredient* 1964-1971

Subject Files (cont.)
Compositions (cont.)

- b. 34 f. 8 *Horn Concerto and Bassoon Concerto* 1970-1972
- b. 35 f. 1 *King Lear Variations* 1967, 1983-1985
- b. 35 f. 2 *Let Us Remember* 1964-1965
- b. 35 f. 3 *A Little Rebellion: Thomas Jefferson* 1995
- b. 35 f. 4 *Shir L'Erev Shabbat* 1960-1961, 1967
- b. 35 f. 5 *Three Songs for America* 1969
- b. 35 f. 6 *The Trail of Beauty* 1974-1977
- b. 35 f. 7-8 *Triple Concerto* 1969-1973
- b. 36 f. 1 *Triple Concerto* 1969-1973
- b. 36 f. 2-7 *Twelfth Night* 1964-1981, 1991-1992
- b. 37 f. 1 *Woodwind Quintet and Dirge and Variations* 1962-1968
- b. 37 f. 2-3 *A Year In Our Land* 1965-1969
- b. 37 f. 4 Corcoran Gallery of Art 1967-1968
- b. 37 f. 5 Cuba 1977
- b. 37 f. 6 Discographies 1979
- b. 37 f. 7 Entertainment Media 1969
- b. 37 f. 8-9 Expo '67 and Hemisfair '68 1967-1969
Amram wrote music for both of these events.
- b. 38 f. 1 Films 1959-1961
Includes papers regarding *Pull My Daisy*.
- b. 38 f. 2 First Conference on Aesthetic Responsibility 1963
- b. 38 f. 3-4 *Harold and Maude by Colin Higgins* 1979-1980
- b. 38 f. 5 *Herakles by Archibald MacLeish* 1965
- b. 38 f. 6 House Contributions 1999
- b. 38 f. 7 *Incident At Vichy and The Changeling* 1964-1965
- b. 39 f. 1 *J.B. by Archibald MacLeish* 1958-1959
- b. 39 f. 2 Jewish Ys and Centers of Philadelphia 1971
- b. 39 f. 3 John S. Guggenheim Foundation 1964
- b. 39 f. 4 *Kataki by Shimon Wincelberg* 1959
- b. 39 f. 5 Kerrville Folk Festival 2000
- b. 39 f. 6 Lancaster Symphony Composer's Award 1976
- b. 39 f. 7-8 *The Manchurian Candidate* 1962, 1986, 1990
Contains an interview transcript and content notes for the soundtrack album.
- b. 39 f. 9 Mariposa Folk Festival 1974
- b. 39 f. 10 New York Philharmonic 1966
- b. 40 f. 1-3 New York Shakespeare Festival 1958-1967
Also contains correspondence with other Shakespeare producers.
- b. 40 f. 4 New York University Concert 1971
- b. 40 f. 5 *No More Walls* 1971
A commercially-released recording by Amram.
- b. 40 f. 6 *Offbeat: Collaborating With Kerouac* 1999-2002
- b. 40 f. 7 *On The Waterfront* 1995

Subject Files (cont.)

- b. 40 f. 8 Pacific World Artists 1970-1973
- b. 40 f. 9 *The Passion of Josef D. by Paddy Chayefsky* 1964
- b. 40 f. 10 Phoenix Theatre 1958-1960
- Publishing
 - b. 41 f. 1 Broadcast Music, Inc 1979-1983
 - b. 41 f. 2-3 C.F. Peters Corp 1963-1983
 - b. 41 f. 4 New Chamber Music Index, Inc 1979-1980
 - b. 41 f. 5-6 1956-1971
 - b. 42 f. 1-5 1963-1986
- Recordings
 - b. 42 f. 6 1963-1969
 - b. 43 f. 1 1967-1982
 - b. 43 f. 2 *The Rivalry* 1959
 - b. 43 f. 3 Saratoga Performing Arts Center 1968-1971
 - b. 43 f. 4 *Seven Days In May* 1963-1964
 - b. 43 f. 5 *Soundstage* 1978
PBS television program.
 - b. 43 f. 6 *Splendor in the Grass* 1960, 1984
- United States Information Agency Tours
 - b. 43 f. 7-8 Central America 1977
Covering trips to El Salvador and Guatemala. Includes photographs.
 - b. 44 f. 1-2 Middle East and Southeast Asia 1977-1978
 - b. 44 f. 3 *The Subject Was Roses* 1968
 - b. 44 f. 4 *Subway Night* 1973-1980
A commercially-released recording by Amram.
 - b. 44 f. 5 *Sweet Prince by A.E. Hotchner* 1980
 - b. 44 f. 6 Television Projects 1959-1966
 - b. 44 f. 7 *That Summer-That Fall by Frank Gilroy* 1966
 - b. 44 f. 8 Tompkins Corners Church Concert 1990
 - b. 44 f. 9 Town Hall Concert 1960
 - b. 44 f. 10 A Tribute to Aaron Copland 1991-1992
 - b. 45 f. 1 University of Bridgeport 1970-1971
 - b. 45 f. 2 University of Delaware Residency 1971-1972
 - b. 45 f. 3 University of Massachusetts Residency 1972
 - b. 45 f. 4-7 *Vibrations: The Adventures and Musical Times of David Amram* 1967-1971, 1988
 - b. 45 f. 8 *Vogue* 1969
 - b. 46 f. 1 Washington National Symphony 1966
 - b. 46 f. 2 *Washington: With A View To The Past* 1974
Film proposal.
 - b. 46 f. 3 *The World of David Amram* 1968-1970
National Educational Television production.

Scores

Scores (cont.)

- b. 50 f. 4-5 *Amerimusic* 1992-1993
For piccolos, penny whistle, English horn, trumpet, percussion, and strings. Contains drafts, final versions, and parts (ink holographs, annotated copies, and copyist scores and parts).
- b. 59 f. 1-4 *Amerimusic* 1992-1993
- b. 59 f. 5 *Autobiography for Strings* 1959-1961
First draft and final score. Both copies of holographs.
- b. 60 f. 1 *Blow Blow Thou Winter Wind* 1961
For voice and piano. Written for the New York Shakespeare Festival's production of *As You Like It*. Holograph copy.
- b. 58 f. 5 *Blues and Variations for Monk* 1982
For unaccompanied French horn. Annotated holograph copy.
- b. 60 f. 2 *By the Rivers of Babylon* 1968
For soprano, choir, and piano. Copyist full score.
- b. 70 f. 8 *Cajun* 1985
Traditional song arranged by Amram. For penny whistle, percussion, and orchestra. Reproduction of copyist full score.
Celebration Suite (Three Movements for Orchestra) 1992
- b. 61 f. 1 Full Score
- b. 58 f. 6 Annotated Reduction Scores
Concerto for Bassoon and Orchestra
- b. 60 f. 3 Sketches circa 1970
- b. 61 f. 2 Piano Reduction of First Movement with Annotations 1970
- b. 60 f. 4 Piano Reduction of First Movement by Kenneth Pasmanick 1993
- b. 61 f. 3 *Concerto for Horn and Orchestra* 1967
Full and piano reduction scores.
- b. 60 f. 4 *Concerto for Small Orchestra* 1959
Full score.
Concerto for Violin and Orchestra 1974
- b. 60 f. 5 Sketches
- b. 61 f. 4 Full Copyist Score
- b. 60 f. 6 *David Amram's First Composition* 1940s
For choir. Ink holograph.
Dirge and Variations 1962
For violin, cello and piano.
- b. 60 f. 7 Sketches
- b. 60 f. 8-9 Full Score Drafts
- b. 60 f. 10 Full Score and Parts
Copyist transparencies.
- b. 61 f. 5 Final Bound Score
Copy.
- b. 62 f. 1 *Discussion for Flute, Cello, Piano, and Percussion* 1960
Full score, pencil holograph.
- b. 62 f. 2 *Elegy for Violin and Orchestra* circa 1960
Sketches and drafts. One page is marked "Pull My Daisy."
- b. 61 f. 6 *Fanfare and Processional for Brass Quintet* 1959, 1966
Sketches and two versions of the score. The earlier is titled *Fanfare for Washington Square*.

Scores (cont.)

- b. 62 f. 3 *The Final Ingredient* 1965
Opera. Sketches only.
- b. 63 f. 1-9 *Giants of the Night* 1999-2001
For flute and orchestra. Contains sketches, drafts, and the final version of movement 1. All are piano reductions.
- b. 62 f. 4 *It Was A Lover and His Lass* 1960s
For soprano, baritone, and piano. Pencil holograph.
- b. 62 f. 5 *King Lear Variations* 1960s
For band. Sketches.
- b. 64 f. 1-2 *Kokopelli, A Symphony in Three Movements for Orchestra* circa 1997
Sketches.
- b. 62 f. 6 *Let Us Remember* circa 1965
Sketches.
- b. 64 f. 3 *The Merchant of Venice* circa 1964
Composed for the New York Shakespeare Festival. Sketches.
- b. 62 f. 7-8 *Ode To Lord Buckley: A Concerto for Alto Saxophone* 1980
Sketches and an ink piano reduction score, with notes and additions.
- b. 62 f. 9 *Ophelia's Songs* 1964
Composed for the New York Shakespeare Festival's production of *Hamlet*. Lead sheets.
- b. 62 f. 10 *Poeme for Arnold Arnstein* 1980s
For violins, violas, cellos, and percussion. Ink holograph
- b. 62 f. 11 *Portraits for Violin, Viola, Cello, and Piano* 1988
Sketches.
- b. 66 f. 1 *Prologue and Scherzo for Unaccompanied Alto Saxophone* 1999
Sketches and first drafts.
- b. 62 f. 12 *Pull My Daisy* 1959
Ink piano-vocal score. Lyrics by by Jack Kerouac, Neil Cassady, and Allen Ginsberg.
- b. 65 f. 1-2 *Quintet for Winds* 1968-1969
For flute, clarinet, oboe, bassoon, and French horn. Holograph full score, and copyist parts.
- t. 1 *Seven Days In May* 1964
Orchestral film score. An essay by Amram describing *Dirge and Variations* is written on the back of the score.
- b. 65 f. 3-4 *Shakespearean Concerto* 1959
First draft and final score. Both are copies of holographs.
Shir L'Erev Shabbat: A Friday Evening Service
For cantor, choir, and organ.
- b. 65 f. 5 *Sketches* 1961
- b. 64 f. 4-5 *Full Copyist Scores* 1962, 1965
- b. 64 f. 6 *Sonata Allegro for String Orchestra* 1959
Copyist and composer holographs and copies. Full score and parts with corrections.
- b. 65 f. 6-7 *Sonata for Piano* 1960
Incomplete copy of final draft, and a copyist ink transparency of the final score.
- b. 65 f. 8-9 *Sonata for Violin and Piano* 1960
Contains a pencil holograph score, an annotated copy, a copyist ink transparency, and a reproduction of the full score and violin part.
- b. 66 f. 2 *Song To My Son by Paquito D'Rivera* 1970s
For piano. Ink holograph.

Scores (cont.)

- b. 66 f. 3 *Starry Nights* 2000
For clarinet and strings. Contains sketches for a piano reduction and drafts of the full score.
- b. 67 f. 1-2 *String Quartet* 1961
Contains sketches and the copyist score and parts.
Symphonic Variations on a Song by Woody Guthrie 2005-2007
- b. 66 f. 4-6 Sketches
- b. 68 f. 1-3 Sketches and Full Scores
Full scores are by a copyist, but contain corrections and annotations.
- b. 66 f. 7 *Theme and Variations on Red River Valley* 1991
For flute and strings. Contains a copy of the holograph full score.
Three Songs: A Concerto for Piano and Orchestra 2008-2009
- b. 66 f. 8-12 Sketches, Piano Parts, and Reduction Score
All are holograph reproductions, with annotations.
- b. 69 f. 1-2 Reduction Scores
- b. 70 f. 1-3 Full Scores
Contains both Amram's holographs and copyist scores.
- b. 67 f. 3 *Three Songs for Marlboro* 1962
For French horn and cello. Contains sketches and full scores.
- b. 70 f. 4 *Travels for Trumpet and Orchestra* 1985
Reproduction of copyist full score.
Trio 1958
For tenor saxophone, horn in F, and bassoon.
- b. 67 f. 4-6 Sketches, Full Scores, and Parts
Contains pencil drafts and ink transparencies.
- b. 70 f. 5 Final Score
Contains a copy of the holograph.
Triple Concerto 1970-1971
For woodwinds, brass, jazz quintet, and orchestra.
- b. 67 f. 7-8 Sketches
- b. 71 f. 1 Sketches
- b. 71 f. 2-4 Rehearsal Scores
Copyist reproductions, with annotations. These are partial reduction scores, not full scores.
Twelfth Night
- b. 70 f. 7 New York Shakespeare Festival Production 1958
Contains reduction scores for vocals and small ensemble. Material for this production was later integrated into the opera.
Opera 1968
Most of these scores contain notes and annotations, some regarding the premiere of the opera at the Lake George Opera Festival.
- b. 72 f. 1-3 Sketches
- b. 72 f. 4-5 Full Score
An incomplete reproduction of the copyist score, with annotations.
- b. 69 f. 3 Libretto Fragment
- b. 73 f. 1-2 Piano-Vocal Score
- b. 73 f. 3-5 Vocal Scores
- b. 70 f. 6 Vocal Scores

Scores (cont.)

Twelfth Night (cont.)

Opera (cont.)

- b. 74 f. 1 **Vocal Scores**
- b. 74 f. 2-3 *Violin Concerto* 1974
Sketches and edits, and full score.
- b. 74 f. 4 *Welsh Song* 1971
For vocal and English horn, viola, bassoon, and cello.
- b. 74 f. 5 *The Wind and the Rain* 1963
For viola and piano. Adapted from *Twelfth Night*. Contains the copyist transparencies of the full score and viola part.
- b. 74 f. 6 *Woodwind Quintet* 1969
Sketches.
- b. 74 f. 7 *A Year In Our Land* 1965
For mixed chorus, orchestra, and solo voices. Adapted from text by John Dos Passos. Contains sketches and annotated copies of Amram's holograph.
- b. 75 f. 1 *Zohar* 1971
For alto recorder or flute. Copy of holograph.
- b. 75 f. 2-3 **Lead Sheets** 1970s-1990s
- b. 75 f. 4 **Untitled Play or Film Cue** 1960s
- b. 75 f. 5 **Untitled Piece for Solo Instrument and Piano** 1950s-1960s
- b. 75 f. 6 **Unidentified Sketches and Orphan Score Pages** 1990s

Writings

- b. 46 f. 4 **Army Novel** 1954
- b. 46 f. 5 **Book Ideas** 1970s
- b. 46 f. 6 "Collaborating With Kerouac" 1999
- b. 46 f. 7 "David Amram on Poetry and All That Jazz" 2002
- b. 46 f. 8 "Dialogue: Sensing the Essence of the Moment" 2001
- b. 46 f. 9 "Dody Muller's 70th Birthday Remarks" circa 2000
- b. 46 f. 10 "First Choice Life" 1993
An essay about farming.
- b. 46 f. 11 "Fond Farewells to Three Old Friends: Lucien Carr, Philip Lamantia, and Hunter S. Thompson" 2005
- b. 46 f. 12 *For Hunter S. Thompson* 1997
Poem.
- b. 46 f. 13 "For Jack Kerouac" 1969
- b. 46 f. 14 *Heart Beat* 1977-1978
Book draft.
- b. 46 f. 15 "The Ice Cap Splitteth - An Allegory for Radio" 1940s
- b. 46 f. 16 "Ideas for 1977" 1977
- b. 46 f. 17 "In Memory of Vera Auer" 1996

Interview Transcripts

- b. 47 f. 1 **Oral History of American Music, Yale University** 2002
Contains corrections.
- b. 47 f. 2 **Rauch, William** 1981
An interview for a book on Jack Kerouac.
- b. 47 f. 3 **William E. Weiner Oral History Library of the American Jewish Committee**
1977-1978
- b. 47 f. 4 **1960s-2004**

Writings (cont.)

- b. 47 f. 5 *Introduction to Mindfield* 1998
A collection of poems by Gregory Corso.
- b. 47 f. 6 "Jack and Dody, September 1960" circa 2000
- b. 47 f. 7 "John Leite" 1998
A memoir of the trombonist.
- b. 47 f. 8 Judaic Studies Talk 1990s
- b. 47 f. 9 Liner and Program Notes 1960s-2000s
- b. 47 f. 10 "Keeping the Beat" 1994
Notes for a lecture by Amram and Brian Hassett.
- b. 47 f. 11 "Lord Buckley's Last Night" 1980s
- b. 47 f. 12 *Lost and Found: A One-Act Play* 1954
- Lyrics
 - b. 48 f. 1 1960s-1980s
 - b. 49 f. 1-4 1970s
 - b. 50 f. 1-3 1970s
- b. 48 f. 2 *Morning Becomes Eugenics* 1948
Play.
- b. 48 f. 3 "Music in the New Millennium: America, the World, and the New Generation" 2000
- b. 48 f. 4 "Natural Ambassadors" 1977
An essay about Amram's trip to Cuba with Dizzy Gillespie.
- b. 48 f. 5 "New Millennium Blues" circa 2000
- b. 48 f. 6 "Notes for Central Park Event Celebrating 1950s Culture and the Arts Community of that Era" 1998
- b. 48 f. 7 Notes on Mendelssohn and Schumann 1970s
Offbeat: Collaborating With Kerouac 1997-2001
- Drafts
 - Prints.
 - b. 48 f. 8-9 Not Final
 - b. 51 f. 1-2 Longest Unedited Version
 - b. 51 f. 3-4 Second to Last
 - b. 51 f. 5-6 Final Corrected Draft
 - b. 52 f. 1-2 Galley
- Manuscripts
 - b. 52 f. 3 Forward
 - b. 52 f. 4 Notes
 - b. 52 f. 5 Epilogue
 - b. 52 f. 6 "Jack's Final Days"
 - b. 52 f. 7 "Jack in the Northpoint: Off the Beaten Trail"
 - b. 52 f. 8 "Jack Goes to the Kennedy Center"
 - b. 52 f. 9 "Back With Jack"
 - b. 52 f. 10 "San Francisco, Last Part"
 - b. 52 f. 11 "The Orlando Connection: The House That Jack Built"

Writings (cont.)

Offbeat: Collaborating With Kerouac (cont.)

Manuscripts (cont.)

- b. 52 f. 12 "A Night of Poetry on the Bowery"
- b. 53 f. 1-2 "Pull My Daisy" and "About Kerouac"
- b. 53 f. 3 Poetry 1996-1995
- b. 53 f. 4 "The Prominent Citizen's Jailhouse Blues" 1972
- b. 53 f. 5 "Reflections of 'On The Road' 40 Years Later" 1997
- b. 53 f. 6 "Remembering Arthur Miller" 2005
- b. 53 f. 7 "Remembering Clifford" 1999
About Clifford Brown.
- b. 53 f. 8 Report on World Churches Conference 1970s
- b. 53 f. 9 "Saint Shepard of Savannah" 1957
- b. 53 f. 10 "Scat, the Art of One-Time Only Rap Reporting" 2000s
- b. 53 f. 11 "Seeing the Music, Hearing the Paintings" 2000
- b. 53 f. 12 Short Stories 1940s-1950s
- b. 53 f. 13 "Spontaneous Dedication of the Allen Ginsberg Library" 1994
- b. 53 f. 14 "This Song's for You: Collaborating With Kerouac" 1998
- b. 53 f. 15 "Thoughts As I Approach Seventy" 2000
- b. 53 f. 16 "Unconscious Associations and Conscious Compositions" 1963
- b. 54 f. 1-10 *Upbeat: Nine Lives of a Musical Cat* 2006-2007
Chapter drafts.
Vibrations: The Adventures and Musical Times of David Amram
- b. 54 f. 11-12 First Draft 1967-1968
 - b. 57 f. 5 Edits from First Draft 1968
- b. 55 f. 1-4 Second Draft 1967-1968
- b. 56 f. 1-4 Third Draft 1967-1968
 - b. 56 f. 5 Final Draft 1967-1968
- b. 57 f. 1-4 Final Draft 1967-1968
 - b. 57 f. 6 Introduction and Epilogue to 2000 Edition 2000
 - b. 57 f. 7 "Visiting Vincent" 2000
 - b. 57 f. 8 *Vogue Articles* 1968-1969
- Untitled
- b. 58 f. 1 Essays, Program Notes, and Poetry 1970s-2000s
Includes remembrances of Rahsaan Roland Kirk, Thelonious Monk, and Allen Ginsberg.
- b. 58 f. 2-4 Novel 1954

Chronological Files

Clippings

- b. 69 f. 4-13 1939-2003
- b. 77 f. 1-7 1967-1980
- b. 78 f. 1-9 1975-2000
- b. 79 f. 1-7 1980-1990
- b. 80 f. 1-10 1987-1997
- b. 81 f. 1-7 1998-2007

Contracts and Financial Papers

Chronological Files (cont.)

Contracts and Financial Papers (cont.)

- b. 82 f. 1-6 1959-1977
- b. 83 f. 1-7 1977-1990
- b. 84 f. 1-7 1991-1997, 2002
- b. 85 f. 1-4 2003-2006
- b. 85 f. 5-10 Press Releases 1968-1979, 1987-2006

Programs and Flyers

- b. 86 f. 1-6 1957-1972
- b. 87 f. 1-5 1965-1987
- b. 88 f. 1-6 1967-1993
- b. 89 f. 1-5 1972-1975
- b. 90 f. 1-5 1975-1995
- b. 91 f. 1-5 1976-1981
- b. 92 f. 1-5 1977-1995
- b. 93 f. 1-5 1970s-2000s
- b. 94 f. 1-5 1980-1990
- b. 95 f. 1-6 1984-1989
- b. 96 f. 1-5 1989-1995
- b. 97 f. 1-5 1991-1999
- b. 98 f. 1-5 1992-1999
- b. 99 f. 1-4 1995-2000
- b. 100 f. 1-6 2001-2004
- b. 101 f. 1-5 2005-2006

Photographs

- b. 75 f. 7 *Vibrations: The Adventures and Musical Times of David Amram* 1940s-1960s
Contains prints of images used in Amram's first autobiography. Subjects include Amram with Joseph Papp and George Barrow; Amram in performance and conducting; formal and informal portraits; and family.
- b. 102 f. 2 With Notable Individuals 1966-2009
Includes images of Amram with Jack Kerouac, Ray Barretto, Jerry Stiller, Allen Ginsberg, Larry Rivers, Dizzy Gillespie, Bob Dylan, Bill Cosby, Pete Seeger, and Muhammad Ali.
- b. 102 f. 3-8 1950s-1970s
These folders include photographs of Amram in the army in Europe; formal and informal portraits; performing and conducting; and with individuals such as G.P. Nunn, Pepper Adams, the Marlboro Trio, and Andrew Heath.
- b. 103 f. 2-3 1960s-1970s
Folder 2 includes an image of Amram at a party at the home of George Plimpton, with William Styron and Terry Southern.
- b. 108 f. 1 1968
- b. 104 f. 1-2 1980s-2000s

Scrapbooks

- v. 9 1930s, 1948-1955
- v. 2 1940s-1910
- v. 5 1951-1968
- v. 10 1954-1955
- v. 21 1954-1963

Scrapbooks (cont.)

- v. 14 1964-1969
- v. 22 1966
- v. 8 1967
- v. 15 1968
- v. 1 1968-1973
- v. 16 1969
- v. 19 1969
- v. 25 1971
- v. 23 1972
- v. 4 1973
- v. 24 1974
- v. 6 1974-1977
- v. 20 1975
- v. 18 1976
- v. 26 1977
- v. 3 1977-1978
Documents Amram's trip to Cuba.
- v. 17 1978
Documents Amram's trip to the Middle East.
- v. 7 1980
- v. 13 1982
- v. 12 1983
- v. 11 1985
- v. 27 1986
- v. 28 1988

Datebooks, Calendars, Schedules, and Address Books

- b. 105 1972-1982
- b. 106 1983-1989
- b. 107 1990-1998
- b. 108 f. 2 1996

Posters

- b. 108 f. 3-5 1960s-1980s
 - o. 1 1965-2000s
 - t. 2 1977, 1985-1987
- b. 109 f. 1-2 1990s-2000s
 - o. 2 2005

Awards and Honorary Degrees

- b. 109 f. 3 1968-2008
 - v. 33 1980s
 - v. 30 1988
- b. 104 f. 3 1988-2005
- b. 103 f. 4 1992, 1995, 2001

Awards and Honorary Degrees (cont.)

v. 31 1998

v. 32 2000

School Papers

b. 104 f. 4-7 1937-1943

b. 110 f. 1-6 1943-1947

b. 111 f. 1-6 1948-1950

b. 112 f. 1-3 1950-1952

Art

By Amram

b. 112 f. 4 1940s

b. 103 f. 5 1940s

b. 76 f. 1 1940s

b. 112 f. 5 1970, 1976

b. 112 f. 6 2003-2004

Mostly caricatures of Amram, with past colleagues.

b. 76 f. 2 2004

By Others

o. 3 1950s, 1970s, 1990s

v. 29 Circa 1950

An oil painting of Amram, on canvas.

b. 112 f. 7 1960s-2002

b. 112 f. 8 1990

b. 113 f. 1 1990

b. 103 f. 6 2000-2001

b. 114 Ephemera 1975-2011