

**The New York Public Library
New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center
Music Division**

Guide to the

BMI Surinach collection

1900s-1996 (bulk 1950s-1980s)

JOB 13-02

Compiled by Matthew Snyder, June 2013

Summary

Creator: Surinach, Carlos

Title: BMI Surinach collection, 1900s-1996 (bulk 1950s-1980s)

Size: 13.5 linear feet (38 boxes)

Source: Donated by BMI Foundation Inc. in 1999 and 2009.

Abstract: The BMI Surinach collection holds the papers of the composer and conductor Carlos Surinach (1915-1997). It includes correspondence, scores, subject files, photographs, scrapbooks, concert programs, clippings, posters, flyers, datebooks, awards, composition listings, biographies, and books documenting Surinach's life and career.

Access: Collection is open to the public. Library policy on photocopying and photography will apply. Advance notice may be required.

Copyright information: For permission to publish, contact the Chief, Music Division, New York Public Library for the Performing Arts.

Preferred citation: BMI Surinach collection, JOB 13-02. Music Division, New York Public Library.

Custodial history: Carlos Surinach willed the collection to the BMI Foundation upon his death in 1997. BMI arranged and described the collection prior to donating it to the Music Division in 1999.

Processing note: Processing consisted of foldering scores, photographs, and loose correspondence, and boxing files, programs, scrapbooks, and datebooks. Surinach's alphabetical file system was retained.

Related collections

BMI Surinach Audio Collection, *L (Special) 08-06. Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library.

Creator history

Carlos Surinach (1915-1997) was an American composer and conductor of Spanish-Catalan origin. He studied composition at the Barcelona Conservatory (1936-1939), after which he moved to Germany to study composition and conducting in Düsseldorf, Cologne, and Berlin (1940-1942).

In 1942, he returned to Barcelona to become conductor of the Barcelona Philharmonic Orchestra and the Gran Teatre del Liceu. After a period in France (1947–1950), he moved to the United States in 1951, and became a citizen in 1959. In the 1960s, he emerged as one of the most successful composers of music for dance, collaborating with Martha Graham, Paul Taylor, and the Joffrey Ballet, among others. In 1963, the ballet *Feast of Ashes*, written for the Joffrey company, was performed more than 500 times.

Surinach composed in a variety of other forms, including solo pieces for piano, guitar, and accordion; string quartet; piano quartet; wind symphony; orchestra; and song settings of Spanish poetry. He also composed scores for several CBS television productions, as well as for advertisements.

Source: Antoni Pizà. "Surinach, Carlos." Grove Music Online. Oxford Music Online. Oxford University Press, accessed June 28, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27136>.

Scope and content note

The BMI Surinach collection holds the papers of the composer and conductor Carlos Surinach (1915 -1997). Dating from the 1900s to 1996, they document his life and career through correspondence, scores, subject files, photographs, scrapbooks, concert programs, clippings, posters, flyers, datebooks, awards, composition listings, biographies, and books. The collection is arranged in two series, Papers and Scores.

The Papers document Surinach's career mainly through subject files and correspondence discussing performances of his music, publishing issues, and conducting engagements. Correspondents include the choreographer Paul Taylor and the composer Peggy Glanville-Hicks. About a third of the correspondence is in Spanish. The Papers also hold photographs of Surinach and his friends, family, and colleagues, as well as photographs of ballet performances.

The Scores hold much of Surinach's creative output, mostly in the form of manuscript copies or published versions bearing notations. About half of the scores contain sketches or original manuscripts. The scores include ballets written for Paul Taylor and Martha Graham, among others; instrumental and vocal works; and published, autographed scores by other composers.

Arrangement

The BMI Surinach collection are organized into the following series:

Series I: Papers, 1900s-1996

Series II: Scores, 1947-1988

Key terms

Subjects

20th century music

Ballet

Modern dance

Occupations

Composers

Conductors (Music)

Musicians

Names

Antheil, George, 1900-1959

Baker, Roger, 1925-

Broadcast Music, inc.
Columbia Broadcasting System, Inc.
G. Schirmer, Inc.
Glanville-Hicks, Peggy
Graham, Martha
Martha Graham Dance Company
Martha Graham School of Contemporary Dance
Stravinsky, Igor, 1882-1971
Surinach, Carlos
Taylor, Paul, 1930-
Terekhov, Miguel
Toumanova, Tamara, 1919-1996
University of Miami

Special formats

Black-and-white photographs
Clippings (information artifacts)
Color photographs
Commercial correspondence
One-sheet posters
Personal correspondence
Programs (documents)
Scores
Scrapbooks

Container list

Series I: Papers, 1900s-1996 (21 boxes)

This series mainly documents Surinach's career, though it holds some personal content as well. It contains correspondence, subject files, concert programs, clippings, posters, flyers, biographical information, photographs, awards, books, and art. General correspondence at the top of the container list is arranged chronologically. The rest of the series is arranged by file title.

General correspondence holds letters from colleagues, friends, family, and organizations, some of whom can also be found in subject files in the rest of the series (including a file titled Family Correspondence). About a third of the correspondence is in Spanish.

The bulk of the series consists of subject files holding correspondence regarding professional matters, such as publishing, commissions, conducting engagements, and performances of Surinach's music. Notable persons or companies present in these files include Surinach's publisher, G. Schirmer, and its imprint, Associated Music Publishers; Broadcast Music Inc. (BMI); Columbia Broadcasting System Inc. (CBS); the Martha Graham School of Contemporary Dance; Paul Taylor; Peggy Glanville-Hicks; and the University of Miami.

The G. Schirmer files are extensive, dating back to the 1950s, and discuss many of Surinach's works, their performances, and publication. Earlier correspondence in the Schirmer files is with its corporate predecessor, Associated Music Publishers. The BMI files cover Surinach's publishing interests, performances and broadcasts of his works, royalties, and his judging for BMI student composer awards. They also hold promotional brochures with lists of his works. The file for Barbara Peterson, BMI's Manager of Concert Music Administration, contains further BMI correspondence.

Other files with notable content include the CBS files, which contain correspondence and production documents regarding Surinach's commissions for the News and Television divisions of the company; the correspondence with Paul Taylor, which includes creative discussions regarding the ballet *Agathe's Tale* (1967); the file for Peggy Glanville-Hicks, containing letters discussing the performance in Greece of Glanville-Hicks's opera, *Nausicaa*; the University of Miami files, holding correspondence and programs documenting Surinach's relationship with the school and the annual music program it presents, *Festival Miami*; and the John Simon Guggenheim Foundation file, which contains a grant application from Surinach.

The concert programs cover five decades of performances of Surinach's concert and dance works, as well as his conducting appearances. Most date from the 1950s to the 1970s. The clippings cover the same time span, and are arranged in envelopes by event (name of piece performed, dance company, or venue, for example). Programs and clippings can also be found in the scrapbooks, which date mainly from the 1940s.

The Biographies and Lists of Works file holds publicity brochures, lists of Surinach's works arranged by genre, various typed versions of his biography, and a copy of his birth certificate. The files for David Ewen and Michael Finkelman also hold Surinach biographies and composition catalogs, which they compiled for musical dictionaries or encyclopedias. The Inventory of Compositions file contains a more extensive list of Surinach's scores.

Photographs are held mostly in an album dating from the early 1900s to the 1970s. It contains family photographs, photographs of Surinach's colleagues, and publicity images of Surinach. Loose photographs hold similar content, and contain images of dance

performances. These include photographs of the Martha Graham Dance Company performing *Embattled Garden*, a signed photograph of the dancer Tamara Toumanova, and a photograph of Igor Stravinsky conducting in a recording studio. Photographs can also be found in some of the subject files, such as that for the premiere of the Miguel Terekhov ballet, *Blood Wedding*.

The awards include honors from the JFK Library for Minorities, the National Endowment for the Arts, the United States Information Agency, the Hispanic Society of America, BMI, and the American Accordionists Association.

The seventeen books are inscribed to Surinach by the authors, or friends of Surinach. Signees include Virgil Thomson, Claire Reis, Colin McPhee, Carl Bamberger, Joseph Machlis, and Leopold Stokowski.

The art consists of three sketches or watercolors by Roger Baker, and one by an unidentified artist.

General Correspondence

- b.1 f.1-6 1952-1994
- b.2 f.1-5 1979-1994
- b.10 f.1 Address Books, undated
- b.2 f.6 American Accordionists Association, 1959-1965
- b.2 f.7 American Federation of Musicians Local 802, 1984-1990
- b.2 f.8 American Wind Symphony, 1959, 1984-1986

Art

- b.3 f.1-3 Baker, Roger, 1947-1949
- b.4 f.1 Unidentified, 1961
- b.2 f.9 Asociacion de Licenciados y Doctores Español en Estados Unidos, 1986
- b.5 f.1 Awards, 1967-1995
- b.6 Awards, 1967-1995
- b.37 Awards, 1974
- b.13 f.6 Ballet Rambert, 1960-1961
- b.2 f.10 Banco Hispano Americano, 1957-1958
- b.2 f.11 Bard College, 1961
- b.2 f.12-14 Bel, Ramon, 1953-1991 (Surinach's companion.)
- b.7 f.1 Biographies and Lists of Works, 1950s-1970s
- b.13 f.14-15 *Blood Wedding* Premiere, 1979
- b.38 Books, 1958-1990
- b.7 f.2-6 Broadcast Music, Inc., 1962-1994
- b.7 f.7 Broude Brothers Music Publishing, 1954-1957, 1982-1985
- b.7 f.8 Centaur Records, 1993

Series I: Papers, 1900s-1996 (cont.)

- b.7 f.9 Chicago Symphony Orchestra, 1973-1974
- b.7 f.10 Clippings, 1950s-1990s
 - b.8 Clippings, 1950s-1990s
- b.9 f.1-2 Clippings, 1950s-1990s
 - b.9 f.3 Columbia Broadcasting System Inc., 1956-1962
 - b.9 f.4 Columbia Pictures, 1985-1988
 - b.9 f.5 *Concerto for Violin and Orchestra*, 1981-1984
 - b.5 Conducting Baton, undated
 - b.9 f.6 Congress of the United States, 1958-1986
 - b.9 f.7 Dance Perspectives, Inc., 1962
 - b.11 Datebooks, 1961-1997
 - b.9 f.8 *Double Concerto for Flute, String Bass, and Chamber Orchestra*, 1987-1989
 - b.9 f.9 Elektra Film Productions Inc., 1957-1960
 - b.9 f.10 Elmwood Film Company, 1964
 - b.9 f.11 Ewen, David, 1979
 - b.9 f.12 Family Correspondence, 1981-1987
 - b.9 f.13 Finkelman, Michael, 1985
- b.12 f.1 Florida Catalan Society, 1983-1984
- b.12 f.2 Florida International University, 1985-1986
- b.20 f.10 Florida Symphony Orchestra, 1985
- b.12 f.3--6 G. Schirmer and Associated Music Publishers, 1955-1989
 - b.12 f.7 Glanville-Hicks, Peggy, 1961-1962
 - b.12 f.8 Goya, Matteo and Carola, 1985
 - b.12 f.9 Grand Rapids Symphony Society, 1974-1977
 - b.12 f.10 The Hispanic Society of America, 1986
 - b.14 f.8 Instituto De Cultura Puertorriqueña, 1964-1965
 - b.12 f.11 Inventory of Compositions, 1987
 - b.12 f.12 John Simon Guggenheim Memorial Foundation, 1964
 - b.12 f.13 Joven Orquesta Nacional De España, 1989
 - b.12 f.14 Latin American Chamber Festival, 1983
 - b.12 f.15 Latin American Guild for the Arts, 1990-1991
- b.13 f.1 Lincoln Center and Inter-American Foundation for the Arts, 1963-1964
- b.13 f.2 Louisville Orchestra, 1955-1956
- b.13 f.3 *La Malquerida*, undated (Script for play by unknown author.)
- b.13 f.4 Martha Graham School of Contemporary Dance, 1957-1991
- b.13 f.5 Meet The Composer, 1984-1985

Series I: Papers, 1900s-1996 (cont.)

- b.13 f.7 Ministerio De Cultura, Ballet Nacional Español, 1982-1983
- b.13 f.8 Molina, Carlos, 1985
- b.13 f.9 Montilla Records Inc., 1958-1961
- b.13 f.10 National Endowment for the Arts, 1980
- b.13 f.11 National Committee to Preserve Social Security and Medicare, 1985-1987
- b.13 f.12 New York Trip, 1986
- b.13 f.13 Nordeutscher Rundfunk, 1958-1961
- b.13 f.16 *Opera News*, 1966
- b.13 f.17 Pan American Concert, 1961
- b.13 f.18 Pan American Union, 1966-1967
- b.14 f.1 Passports and Visa Applications, 1934-1980s
- b.14 f.2 Performance Listings, 1984-1986
- b.14 f.3 Peterson, Barbara, 1985-1992
- b.14 f.4 Phoenix Symphony Orchestra Association, 1962-1963
- Photographs
 - General
 - b.15 Album, 1900s-1970s
 - b.14 f.5-7 Loose Photographs, 1950s-1990s
 - b.3 f.4 Martha Graham Dance Company, 1958, undated (*Embattled Garden*)
 - b.3 f.5 Stravinsky, Igor, 1950s
 - b.3 f.6 Toumanova, Tamara, undated (Signed by Toumanova)
 - b.3 f.7 Posters and Flyers, 1949-1992
 - Programs
 - b.16 1950s
 - b.17 1960s
 - b.18 1970s
 - b.19 1980s-1990s
- b.14 f.8 Puerto Rico, 1964-1965
- b.20 f.1 Queens College, 1974-1976
- b.20 f.2 The Recorded Music Society, 1985-1988
- b.20 f.3 Repertorio Español, 1991
- b.20 f.4 Ruhl, Eddy, 1987-1988
- b.20 f.5 San Antonio Symphony, 1968-1969
- b.20 f.6 Santa Fe Desert Chorale, 1987-1988
- b.10 f.2-5 Scrapbooks, 1939-1952
- b.20 f.7 Smith, Tim, 1988

Series I: Papers, 1900s-1996 (cont.)

- b.20 f.8 Société Des Auters Et Compositeurs Dramatiques, 1966-1979
- b.20 f.9 Subira, Jose, 1964-1966
- b.20 f.11 Taylor, Paul, 1967
- b.20 f.12 Teaching Materials, undated
- b.20 f.13 Theodore Presser Company, 1985-1988
- b.20 f.14 Tonadillas, 1967-1968
- b.20 f.15 Union Musical Española, 1978-1979
University of Miami
- b.20 f.16 General, 1982-1995
- b.20 f.17-19 Festival Miami, 1985-1990
- b.21 f.1 University of Oklahoma, 1976-1977
- b.21 f.2 University of Toledo, 1980
- b.21 f.3 *Venta Quemada*, 1963-1966
- b.21 f.4 Yale University, 1987-1996

Series II: Scores, 1947-1988 (17 boxes)

This series holds sketches, manuscripts, published scores, and parts for many of Surinach's works, and is arranged by title. A few published scores by other composers are also present.

About half of the scores contain sketches and/or manuscripts; most contain manuscript copies or published versions, many with written corrections. Among the scores are the ballets *Agathe's Tale* (written for Paul Taylor); *Acrobats of God*, *Embattled Garden*, and *The Owl And The Pussycat* (all written for Martha Graham); *Blood Wedding*; *Chronique*; *David and Bathsheba*; *Feast of Ashes*; and *Montecarlo*.

Also present are instrumental and vocal works such as the *Double Concerto for Flute, String Bass and Chamber Orchestra*; *Concerto for Orchestra*; *Cantata for Saint John*; *Concerto for Piano and Orchestra*; *Symphonic Melismas*; *Sonatina for Guitar*; a *String Quartet*; *Sinfonietta Flamenco*; and two finished, untitled compositions.

The scores also hold music Surinach composed for a CBS documentary titled *Puerto Rico*, and for television advertisements by General Motors and U.S. Steel.

The published scores by other composers are either signed or contain corrections by the composers, such as Ernst Toch, John Carter, Virgil Thomson, and George Antheil. The Antheil score is for his *Ballet Mecanique*, and contains a note from Antheil hailing Surinach's conducting of the piece.

- b.4 f.2-5 A - B, 1960-1967
- b.3 f.8-10 A - B, 1960-1979
- b.22 f.1-8 C - Flam, 1966-1988, undated
- b.23 f.1-5 Ca - Co, 1956-1973, undated

Series II: Scores, 1947-1988 (cont.)

- b.24 f.1-7 Co - F, 1950-1981, undated
- b.25 f.1-3 Flav - G, undated
- b.26 f.1-5 H - *El Mozo Que Casó Con Mujer Brava*, 1947-1964, undated
- b.27 f.1-3 *El Mozo Que Casó Con Mujer Brava*, 1947
- b.28 f.1-6 *El Mozo Que Casó Con Mujer Brava* - P, 1947-1972, undated
- b.29 f.1-4 J - O, 1964-1978
- b.30 f.1-5 P - R, 1952-1965, undated
- b.31 f.1-6 P - *Symphonic Melismas*, 1959-1975, undated
- b.32 f.1-5 *Symphonic Melismas* - U, 1952, undated
- b.33 f.1-6 Se - Si, 1953-1957, undated
- b.36 f.1-2 So, undated
- b.34 f.1-6 *Symphonic Melismas* - V, 1958-1985
- b.35 f.1-2 Unidentified Compositions, undated
 - b.21 f.5 Published Scores by Other Composers, 1959-1977
 - b.36 f.3 Published Scores by Other Composers, undated