

**Guide to the Arthur Berger Papers, 1905-2004
(bulk dates, 1930-2003)**

JPB 04-38

Music Division

**The New York Public Library for the Performing Arts
New York, New York**

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Descriptive Summary

Title:	Arthur Berger Papers
Collection ID:	JPB 04-38
Creator:	Berger, Arthur
Extent:	16.78 linear feet (45 boxes)
Repository:	Music Division. The New York Public Library for the Performing Arts
Abstract:	The Arthur Berger Papers contain primarily his analytical documentation of 20th century music, and his compositions from the 1940s-1990s.

Administrative Information

Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice required.

Publication Rights

For permission to publish, contact the Curator, Music Division.

Preferred Citation

Arthur Berger Papers, JPB 04-38, Music Division, The New York Public Library for the Performing Arts.

Custodial History

Donated to the Music Division by Arthur Berger in 1995.

Processing Information

The collection was processed and cataloged in 2005.

Biographical Note

Arthur Berger (1912-2003) was a critically acclaimed composer, music critic, and professor. He began writing short reviews for the *New York Daily Mirror* while attending New York University, where he studied composition and music education. After graduating in 1934, he won a fellowship to study at the Longy School of Music (Cambridge, MA). During this time he simultaneously completed a Masters degree in music from Harvard. Berger furthered his studies in France, spending two more years under the tutelage of Nadia Boulanger.

Throughout his schooling Berger wrote articles for various periodicals. These include the *Boston Evening Transcript*, *New York Sun*, and *Trend*. He also edited *Musical Mercury* from 1934-1937. In the 1940s and early 1950s he was a well-known music critic for the *New York Herald Tribune*, a fact supported by the press coverage of his resignation in the summer of 1953. He left the paper to accept a full-time teaching position at Brandeis University, and was an instrumental figure in the founding of this school's music department.

Berger's output as a composer was steady, although not prolific. Many of his works were composed during the 1940s and 1950s; later works from the 1970s-1990s revised these earlier pieces in a process that he called "collages," a term inspired by his friendship with the artist Robert Motherwell.

Scope and Content Note

The Arthur Berger papers document 20th century music from both a critic and composer's perspective. In the former, Berger's papers contain seven decades of reviews and other writings, and files on many of the century's classical music achievements and shortcomings. The other significant parts of the collection are scores for Berger's compositions, and sheet music used by him throughout his career. While the collection does not contain his earliest informal work, there are some personal items from the first twenty years of his life, notably photographs.

Organization

The collection is organized into eleven series and two sub-series. They are:

- Series I: Correspondence, 1932-2004, undated
- Series II: Personal Papers, 1937-2003, undated
- Series III: Performance materials, 1931-2004, undated
- Series IV: Subject Files, 1930-1999, undated
- Series V: Writings, c.1929-2003, undated
- Series VI: Schoolwork and Teaching Materials, 1930-1962, undated
 - Sub-series 1 – Schoolwork, 1930-1941, undated
 - Sub-series 2 – Teaching Materials, 1939-1962, undated
- Series VII: Analysis, 1945, undated
- Series VIII: Photographs, c.1918-2003, undated
- Series IX: Scores, 1932-2002, undated
- Series X: Sheet Music, 1905-1962, undated
- Series XI: Oversized materials, 1937-1995, undated

Series Descriptions

Series I: Correspondence, 1932-2004, undated

0.94 linear feet (2.25 boxes)

Arrangement: Alphabetical

The correspondence series provides a wealth of information about Berger and his role in 20th century American music. Reflected in the letters are his professional and personal relationships with many influential composers, such as Aaron Copland and Igor Stravinsky. The largest exchange of correspondence is found in the *Perspectives of New Music* folders, which follows the creation of the periodical, and details the arguments between Berger and his co-editor, Benjamin Boretz, during the summer of 1963. The general correspondence section of the series demonstrates his wide reach as a composer and critic.

Series II: Personal Papers, 1937-2003, undated

0.21 linear feet (0.5 box)

Arrangement: Alphabetical

This series sums up Berger's personal life with biographical information such as entries submitted to *Who's Who in America*, and other personal items (e.g. passports, yearbook). A small folder of note regards Berger's relationship with the Selective Service during World War II.

Series III: Performance Materials, 1931-2004, undated

1.56 linear feet (3.75 boxes)

Arrangement: Alphabetical by title of composition

The materials found in this series maintain Berger's organization scheme. He grouped items such as programs, clippings, correspondence, and program notes by the piece of music they related to; the only change made to these folders was to order the contents chronologically. The folders at the end of the series (box 7) are a group of programs arranged chronologically that were not part of the above method. Included here are also programs for lectures given by Berger, and radio shows that featured his work.

Series IV: Subject Files, 1930-1999, undated

2.36 linear feet (5.67 boxes)

Arrangement: Alphabetical

This series follows Berger's organization, with the folder contents retained where possible. New folders were created, and materials added to others to compensate for the many items in his papers that were not organized. The value of these files can be found on at least two different levels. One, they demonstrate Berger's areas of interest beyond music. Two, they offer more information about people found in the correspondence series.

Series V: Writings, c.1929-2003, undated

2.5 linear feet (6 boxes)

Arrangement: Alphabetical

One of the larger series, Berger's writings include both articles he wrote as a music critic, and drafts of the two books he wrote, *Aaron Copland* and *Reflections of an American Composer* (his memoirs). Many of his early reviews were collected in scrapbooks, of which preservation photocopies were made and original order preserved. Due to the poor condition of the original copies, many articles are not complete, but often the title and date are decipherable. This series also contains drafts of several lectures by Berger, two folders of program notes, several writings on Stravinsky, and the transcription of an interview with Yale University's Oral History Project.

Series VI: Schoolwork and Teaching Materials, 1930-1962, undated

This series is divided into two subseries that contain Berger's college and post-graduate schoolwork, and materials from his academic career.

Sub-series 1 – Schoolwork, 1930-1941, undated

0.42 linear feet (1 box)

Arrangement: Alphabetical

In addition to homework assignments and notes, this subseries features term papers and reports written for different courses over the course of Berger's education. In particular, there are four folders of materials from the course Music 3a, dated 1936, which makes it likely part of the MA program at Harvard.

Sub-series 2 – Teaching Materials, 1939-1962, undated

0.14 linear feet (6 folders)

Arrangement: Alphabetical

These folders constitute all of the teaching materials found in Berger's papers. At best it is a sample of his work in academia, and does not cover all of his years as a professor. Of note is the folder of materials from Berger's first teaching position, at Mills College. Copies of student exams can also be found in this subseries.

Series VII: Analyses, 1945, undated

0.21 linear feet (15 folders)

Arrangement: Alphabetical

This series consists of sketches and notes that Berger prepared to analyze works by a specific composer. There is no information in the collection that identifies what Berger used these analyses for. Please see Series XI, Oversized Materials, for more analyses.

Series VIII: Photographs, c.1918-2003, undated

0.10 linear feet (4 folders)

Arrangement: Chronological

The photographs trace Berger's life from youth to old age, and complement the other papers in the collection. Included in the first folder are two snapshots of Berger with Copland. Berger's widow identified many of the photographs and gave at least a general idea of date and place.

Series IX: Scores, 1932-2002, undated

4 linear feet (12 boxes)

Arrangement: Alphabetical

The scores series fills out Berger's professional life, and demonstrates how much work he put into his compositions. Nearly every piece includes sketches, and many have multiple drafts of the score with corrections or other notes. Also found in this series are unpublished scores by other composers, most of which are either dedicated or inscribed to Berger. More scores are in Series XI, Oversized Materials.

Series X: Sheet Music, 1905-1962, undated

3 linear feet (9 boxes)

Arrangement: Alphabetical by composer

The sheet music in this collection is either annotated or inscribed. In the former case the amount of annotations vary by piece, which is why some folders note "few annotations." There are seven pieces by Aaron Copland that he inscribed; other notable inscriptions include one piece of sheet music from Walter Piston, and two from Stravinsky.

Series XI: Oversized Materials, 1937-1995, undated

1.34 linear feet (4 boxes)

Analyses and scores form the bulk of the oversized materials series. Also of note is a plaque and medal awarded posthumously to Berger by ASCAP for the publication of his memoirs.

Box/Folder Description

Series I: Correspondence, 1932-2004, undated**Box 1**

- F. 1 American Composers Alliance, 1944-1965 (includes contracts)
- F. 2 Boulanger, Nadia, 1943-1977
- F. 3 Brandeis University, 1972-2002
- F. 4 C.F. Peters Corporation, 1955-1997 (includes contract)
- F. 5 Cage, John, 1942-1967 (three letters from Cage.)
- F. 6 Canadian Broadcasting Corporation, 1956-1957
- F. 7 Carter, Elliott, 1959-2003, undated
- Condolences, 2003 Oct.-Dec. (sent to Ellen Berger after Berger's death)
- F. 8 A-H, 2003 Oct.-Nov.
- F. 9 J-Z, 2003 Oct.-Dec.
- F. 10 Copland, Aaron, 1933-1982 (includes letters to and from Copland)
- F. 11 Craft, Robert, 1947-1962 (ten letters from Craft)
- F. 12 Diamond, David, 1943-1983
- Fan Mail, 1948-1992, undated (includes critical letters)
- F. 13 A-G, 1948-1989, undated
- F. 14 H-W, 1948-1992, undated
- Grants and Fellowships
- F. 15 1934-1975
- F. 16 Letter of congratulations from Senator John F. Kennedy, c.1950s
- F. 17 Happy Birthday notes, 1972-2003, undated
- F. 18 Harvard Musical Association, 1984 Jan-July
- F. 19 Holland, Bernard, 1990-2000 (music critic for *New York Times*)
- F. 20 Lectures, 1947-1987 (arranged A-Z by institution)
- F. 21 Louisville Orchestra, 1954-1984
- F. 22 Mills College, 1939-1942 (five letters from college)
- F. 23 Mills Music, Inc. 1965-1978, undated

Box 2

- F. 1 Motherwell, Robert 1985-1988 (includes text of speech by Berger about their
 friendship)
- F. 2 Northcott, Bayan 1980-2002, undated (a British music critic and friend of
 Berger)
- F. 3 Personal notes on appointment to Brandeis, 1953
- Perspectives of New Music*
- F. 4 c.1958-1994 (includes proposals, general memorandums and letters to the
 board of directors)
- F. 5 1958 Jan. 20-1962 Nov. 15
- F. 6 1963 Mar. 28-Dec. 12
- F. 7 1964 Jan. 8-1971 Dec. 21
- F. 8 Undated (fragments of letters or unidentifiable)
- F. 9 Piston, Walter, 1933-1943 (three letters from Piston)
- F. 10 Schwartz, Delmore, 1937-1938; 1974 (seven letters from Schwartz, one
 article about Schwartz, 1974)
- F. 11 Stravinsky, Igor, 1943-1947 (includes Berger's first letter to Stravinsky)
- F. 12 Tommasini, Anthony, 1990-1997 (three letters from Berger to "Tony")
- F. 13 W.W. Norton & Company, 1994-1997 (primarily letters from Michael Ochs,
 Music Editor)
- General correspondence
- F. 14 A-B, 1938-2002
- F. 15 C-D, 1943-2002
- F. 16 E-G, 1932-2002

Box/Folder	Description
	<u>Correspondence (cont.)</u>
Box 2 (cont.)	General correspondence (cont.)
F. 17	H-L, 1937-2003
F. 18	M, 1941-2002
F. 19	N-O, 1950-1998, undated
Box 3	
F. 1	P-R, 1942-2004
F. 2	S, 1939-2001
F. 3	T-Z, 1940-2002
F. 4	Unidentifiable, 1954-1971
	<u>Series II: Personal Papers, 1937-2003, undated</u>
	Biographical information
F. 5	Obituaries, 2003 Oct. 8-20
F. 6	Passports, other cards, 1937-1961 (includes photostat copy of Berger's father's birth certificate)
F. 7	Selective Service, 1940-1943 (correspondence and cards)
F. 8	<i>Who's Who in America</i> entries, etc., 1981, undated (includes career highlights, publisher catalogues, discography)
F. 9	Yearbook for Townsend Harris Hall, 1928 (preparatory high school for City College of New York; Berger's senior year)
F. 10	Bulletin board items, 1954, 2002-2003 (programs, correspondence, addresses; items likely on Berger's bulletin board at time of his death)
F. 11	Day planners, c.1953-1985 (three pocket-size books issued by Harvard Cooperative Society)
F. 12	Ephemera, 1949-2002, undated (includes receipts, account of accident experienced by Berger, other notes, poems)
F. 13	Esther Berger file, 1960 (includes will, letters of condolence received on her death)
F. 14	Yaysnoff lawsuit, 1952-1958 (filed against Berger and Herald Tribune by the Yaysnoff sisters)
	<u>Series III: Performance materials, 1931-2004, undated</u>
F. 15	<i>Chamber Concerto</i> , 1959-1992, undated (includes programs, correspondence, clippings)
F. 16	<i>Chamber Music for 13 Players</i> , 1956-1996, undated (includes programs, correspondence with Robert Craft, clippings)
F. 17	<i>Collage III</i> , 1992-1997, undated (programs, clippings)
F. 18	<i>Composition for piano four-hands</i> , 1977-1997 (programs, clippings)
F. 19	<i>Diptych</i> , 1992-1996 (programs, clipping, ASCAP title registration)
Box 4	
F. 1	<i>Duo No.2</i> , 1950-1975 (programs and clippings) <i>Duo for Cello and Piano</i> , 1952-1995, undated (includes programs, clippings, correspondence)
F. 2	1952-1976
F. 3	1983-1995, undated
F. 4	<i>Duo for Clarinet and Piano</i> , 1957-1992 (includes programs, clippings, correspondence)
F. 5	<i>Duo for Oboe and Clarinet</i> , 1952-1996, undated (includes programs, clippings, contract information)
F. 6	<i>Duo for Violin and Piano</i> , 1949-1982, undated (programs, correspondence, clippings)
F. 7	<i>Entertainment piece</i> , 1940-1943 (programs)
F. 8	<i>Episodes</i> , 1955, undated (two programs and program note)

Box/Folder	Description
<u>Performance materials (cont.)</u>	
Box 4 (cont.)	
F. 9	<i>Fantasy</i> , 1949 Feb. 27-Mar. 14
F. 10	<i>Five pieces for Piano</i> , 1968-1998, undated (programs, correspondence, clippings, music sketches)
F. 11	<i>Five songs for Tenor and Piano</i> , 1977-1992 (programs, clippings, two letters)
F. 12	<i>Garlands</i> , 1985 Nov. 7-12 (program, clipping)
F. 13	<i>Ideas of Order</i> , 1952-1999, undated, (correspondence, programs, press releases; includes correspondence with Dimitri Mitropoulos)
F. 14	<i>Intermezzo</i> , 1949-1988 (article, programs, correspondence, royalties)
F. 15	<i>O love, Sweet Animal</i> , 1983-1986 (program, program note, copyright letter)
F. 16	<i>Ode of Ronsard</i> , 1987-2002 (programs, clippings)
F. 17	<i>Partita</i> , 1948-1997, undated (includes programs, clippings, copyright information)
F. 18	<i>Piano Pieces</i> , 1948-1997, undated (includes programs, clippings, correspondence)
Box 5	
F. 1	<i>Polyphony</i> , 1954-1988, undated (includes correspondence with Louisville Orchestra, programs, clippings) <i>Quartet in C major</i>
F. 2	Correspondence and contract information, 1942-1983 Programs and clippings, 1941-1997, undated
F. 3	1941-1952 July
F. 4	1952 Nov.-1961
F. 5	1960-1978
F. 6	1979-1997, undated
F. 7	<i>Rondo: Duet for H.S.</i> , 1949-1997 (includes programs, correspondence and clippings)
F. 8	<i>Septet</i> , 1965-2000, undated (includes programs, clippings, letter from Library of Congress) <i>Serenade Concertante</i> , 1948-1996, undated (revision of <i>Serenade</i>)
F. 9	Correspondence, clippings, and program notes, 1948-1976, undated
F. 10	Performances, 1953-1996
F. 11	<i>Serenade for Chamber Orchestra</i> , 1942-1954 (includes programs, correspondence, clippings) <i>String Quartet</i> , 1960-1994, undated
F. 12	Correspondence, clippings, and ms. notes, 1960-1991, undated (some pieces in German)
F. 13	Performances, 1960-1994
Box 6	
F. 1	<i>Three Bagatelles</i> , 1947-1997, undated (programs, clippings, correspondence, contract info)
F. 2	<i>Three One-Part Inventions</i> , 1954-1998 (includes programs, correspondence with Charles Rosen, clippings) <i>Three Pieces for Strings</i>
F. 3	Performances, 1941-1997 1941-1959
F. 4	1960-1997
F. 5	Correspondence, contracts, royalty invoices, 1946-1985

Box/Folder	Description
<u>Performance materials (cont.)</u>	
Box 6 (cont.)	
F. 6	<i>Three Pieces for Two Pianos</i> , 1962-1983, undated (includes programs, correspondence, clippings)
F. 7	<i>Tov L'Hodos</i> , 1946-1989, undated (includes programs, correspondence, clippings)
F. 8	<i>Trio for Guitar, Violin and Piano</i> , 1972-1992, undated (programs, correspondence, contract info, music sketch)
F. 9	<i>Trio for Violin, Cello, Piano</i> , 1980-1994 (includes programs, correspondence, clippings)
F. 10	<i>Two Part Inventions</i> , 1949-1972 (programs, articles)
F. 11	<i>Wind Quintet</i> , 1984-1992, undated (includes programs, clippings) <i>Words for Music, Perhaps</i> , 1941-1997
F. 12	Programs, correspondence, clippings, 1941-1989
F. 13	Programs, copies of Yeats poems, 1990-1997
Box 7	
	Programs
F. 1	1948-1980
F. 2	1981-1991
F. 3	1992-1996
F. 4	1997-2000
F. 5	2001-2004, undated
F. 6	Lectures and panels, 1944-1987 (arranged alphabetically by institution)
F. 7	Radio programs, 1946-1983, undated (arranged alphabetically by radio station call letters)
F. 8	Non-Berger related, 1931-1966
<u>Series IV: Subject files, 1930-1999, undated</u>	
F. 9	Aesthetics, 1961-1979, undated (clippings, notes, scholarly articles)
F. 10	<i>American Composers: a record of works written between 1912-1932</i> , 1932 Sept. (compiled by Claire Reis; includes Berger's notes, e.g. addresses for selected composers)
F. 11	American Music, 1942-1952, undated (includes articles, ts. notes)
F. 12	Antheil, George, 1945, undated (includes letter from Antheil)
F. 13	ASCAP, 1965-1995 (includes membership information)
Box 8	
F. 1	Awards file, 1942-1972, undated (clippings)
F. 2	"B" Composers, 1931-1986 (includes Bach, Barber, Bax, Berg, Berlioz, Blacher, Boretz, Brahms; programs, clippings, notes)
F. 3	Babbitt, Milton, 1951-1996, undated (two letters, two reviews, other notes)
F. 4	Bartok, Bela, 1945-1955
F. 5	Berg, Alban, undated
F. 6	Bernstein, Leonard, 1945-1983 (includes one letter)
F. 7	Blitzstein, Marc, 1955, undated (article, program)
F. 8	Brandeis University, 1953-1979 (contracts and correspondence; reverse chronological order)
F. 9	Britten, Benjamin, 1944-1949, undated (clippings, annotated text to <i>A Spring Symphony</i>)
F. 10	Commissions, 1943-1959 (includes notes, programs with notes; in original order)

Box/Folder	Description
<u>Subject files (cont.)</u>	
Box 8 (cont.)	
F. 11	Contracts, 1946-1999 (arranged alphabetically by institution; includes teaching positions, musical commissions, and resignation letter sent to <i>New York Herald Tribune</i>)
	Copland, Aaron, c.1939-1999, undated
F. 12	Programs and clippings, c.1939-1959
F. 13	Articles and analysis, 1970-1999, undated
F. 14	Lecture on Copland's <i>Sextet</i> , undated (incomplete, missing page one)
F. 15	Notes, undated (ms. and ts. reproductions – originals in poor condition)
F. 16	Copyrights, 1983-2002 (includes correspondence with Library of Congress, and reproductions of copyright registrations for selected works by Berger)
F. 17	Counterpoint, 1940, undated (ms. notes, exam materials, musical analysis)
F. 18	Cowell, Henry, 1932-1979
F. 19	Czech Music, undated (ts. notes)
F. 20	"D" composers, 1944-1948 (includes Debussy)
F. 21	Dissonance, undated (two unpublished articles by Berger – ts. drafts with ms notations)
Box 9	
F. 1	Footnotes, undated (ms. and ts. notes – not clear what the footnotes are for)
F. 2	Foss, Lukas, 1946
F. 3	French music, 1946-1954, undated (includes ms. notes)
F. 4	"The Fringes and Beyond," undated (avant-garde related)
F. 5	Fromm Music Foundation, 1955-1983
F. 6	Griffes, Charles T., 1985 (includes review of biography by Berger, and correspondence critical of review)
F. 7	Harris, Roy, 1939-1943, undated (includes programs, press releases)
F. 8	Hindemith, Paul, 1946, undated (includes program with notes, ms. notes, ts. draft of article)
F. 9	The Historical Context, Musical Americanism, and Compositional Style of Aaron Copland's Third Symphony, 1996 (honors thesis written by Adam Rose for Harvard University Dept. of Music, includes letter to Berger)
F. 10	Industrial Music and Morale, 1943 May 14 (presentation by Dan D. Halpin, for Acoustical Society of America Symposium on Music in Industry)
F. 11	Ives, Charles, 1936-1993 (includes articles, ts. notes, draft of lecture by Berger, and letter to Ronald Wiecki)
F. 12	Jazz, undated (includes transcript draft of radio broadcast with Berger and Elliott Carter on Jazz and modern music)
F. 13	Jewish Music, 1951, undated (includes record reviews)
F. 14	Juries, c. 1951-1998 (includes information on award ceremonies where Berger was a member of the jury)
F. 15	Koussevitzky, Serge, 1949-1990 (article and interview with Berger about Koussevitzky)
F. 16	Latin American Music, 1942 June (includes bibliography published by the Pan American Union's Music Division)
F. 17	League of Composers, 1935-1954 (includes a record of performances 1923-1935, two copies)
F. 18	Linguistics, 1975, undated (includes information of a seminar on Music, Linguistics and Aesthetics at M.I.T.; original folder)

Box/Folder	Description
Subject files (cont.)	
Box 9 (cont.)	
F. 19	“M” Composers, 1950-1952, undated (includes Riccardo Malipiero, Olivier Messiaen, Nikolay Miaskovsky, Dimitri Mitropoulos; ms. notes, analysis, programs, press releases)
F. 20	Mass Culture, 1952-1999 (clippings, many related to classical music’s place in society)
F. 21	Membership, 1960-1985 (includes organizations Berger belonged to, such as the National Institute of Arts and Letters)
Box 10	
F. 1	Milhaud, Darius, 1945, undated (one of Berger’s teachers; includes correspondence, analysis, notes, draft of article)
F. 2	<i>Modern Music</i> , 1937-1944, undated (includes correspondence regarding Berger’s articles for the periodical; copy of vol. XXI no. 2)
Music Criticism	
F. 3	Notebook I, undated (ms. notes, includes loose pages)
F. 4	Clippings and scholarly articles, 1947-1999, undated (information on both field of criticism and examples saved by Berger)
F. 5	Music Education, 1965 (includes elementary school standardized test, and materials on comprehensive musicianship)
F. 6	Nationalism, undated (drafts of essays by Berger on Americanism and Nationalism in Music)
F. 7	Neo-Classicism, 1944-1999, undated
Notes, undated	
F. 8	Art, beauty, and music (ms. and ts.)
F. 9	Arts (ts., originally in black binder)
Notebooks (ms., includes loose pages)	
F. 10	II
F. 11	III
F. 12	Various subjects
Octatonic	
F. 13	“Stravinsky and the Octatonic: A Reconsideration,” 2002 (includes letter from Berger to Dmitri Tymoczko, author of article)
F. 14	Notes, undated (ms. and ts.; includes reproduction of original folder)
F. 15	“P” Composers, 1934-1948, undated (includes information on Goffredo Petrassi, Francis Poulenc, Serge Prokofieff)
F. 16	Patronage for Music, 1954-1957 (includes correspondence, one letter from William Glock, and ts. draft of article)
F. 17	Perle, George, 1960-1961, undated (includes two letters)
F. 18	Ph.D. in music, 1961-1974
F. 19	Proletarian music, 1941-1946, undated (program with ms. notes, notes on politics and music)
F. 20	Quotes, 1944-1956, undated (ms. notes, clippings)
F. 21	Research clippings, 1948-1972 (includes two pages of ms. notes)
F. 22	Riegger, Wallingford, 1932-1978 (letter from Riegger; news clipping, draft of biography by S.G.F. Spackman)
F. 23	Romanticism, undated (ms. notes)
F. 24	Rosenfeld, Paul, 1932-1984 (includes two letters from Rosenfeld, draft of speech by Berger)

Box/Folder	Description
Subject files (cont.)	
Box 11	
	Royalty statements
F. 1	1944-1956 June
F. 2	1956 July-1998
F. 3	Russian, 1944-1955 (includes <i>Saturday Review</i> articles by Berger)
F. 4	“S” Composers, 1943-1972 (includes Schuman, Strauss, Shifrin)
F. 5	Satie, Erick, undated (includes ms and ts. notes, bibliography, harmonic prototypes)
	Schoenberg, Arnold, 1930-1997, undated (folders also titled “12-tone”)
F. 6	Programs and clippings, 1930-1963
F. 7	Clippings, ms. notes, and drafts of articles or lectures, 1989-1997, undated
F. 8	Scholarly articles, 1953-2001 (pieces written by other authors for music journals and related)
F. 9	Schuman, William, 1942-1953 (includes programs, clippings)
F. 10	Schwann Long Playing Record Catalog, 1956, undated (includes company information, ms. and ts. notes, ts. draft of article by Berger)
F. 11	Serialism, c.1950s-1999, undated (ms. notes, article, analysis)
F. 12	Sessions, Roger, 1942-1957 (includes correspondence from Sessions; ms. notes, draft of tribute article by Berger)
F. 13	Shapero, Harold, 1942-2001 (includes correspondence, biographical sketch, 80 th birthday article)
F. 14	Shostakovich, Dmitrii, 1935-1956 (programs, notes, clippings)
F. 15	Stevens, S.S., 1937-1957 (two articles written by Stevens, one page of Berger’s notes)
F. 16	Stevens, Wallace, 1954-1958 (includes letters from Stevens, drafts of article by Berger, ms. notes, and original folder)
Box 12	
F. 1	Strauss, Richard, 1949-1954 (includes articles, programs)
	Stravinsky, Igor
F. 2	Clippings and press releases, 1939-1964
F. 3	Clippings, 1971-1996, undated
F. 4	<i>Dialogues and a Diary</i> , 1963 (uncorrected proof of book written by Stravinsky and Robert Craft; Berger’s notes on back page)
F. 5	Ms. notes by Berger, undated
F. 6	Programs, program notes, catalog, 1931-1966
F. 7	<i>Rake’s Progress</i> , 1945-1954, undated (clippings, notes, letter from Robert Craft)
F. 8	Taruskin, Richard, 1986-1996 (correspondence and offprint)
F. 9	Thompson, Randall, 1933-1945, undated (includes analysis, program clipping, letter from Thompson)
F. 10	Thomson, Virgil, 1935-1983, undated (includes programs, correspondence from Thomson, ms notes)
F. 11	Tick, Judith. <i>Ruth Crawford Seeger, American Composer</i> , 1997 (advance proof, uncorrected, with Berger’s notes in back)
Box 13	
F. 1	Time in Musical Experience, 1974 (paper by David Epstein for a Cambridge Humanities Seminar; includes Berger’s notes in margin)
F. 2	Wagner, Richard, undated (ms. notes, article, analysis)
F. 3	Webern, Anton, 1999 (one book review)
F. 4	Yaddo, 1932-1949 (correspondence and programs)

Box/Folder	Description
<u>Series V: Writings, c.1929-2003, undated</u>	
Box 13	
(cont.)	
	<i>Aaron Copland</i> monograph
F. 5	Correspondence and notes, 1952-1953 (all reproductions – originals in poor condition)
F. 6	Draft, undated (ts. with corrections, some pages in poor condition)
F. 7	Draft, undated (ts. with corrections)
F. 8	Galley proofs, undated (reproduction, incomplete)
F. 9	Published copy, 1953 (reproduction)
F. 10	Clippings, 1953 Sept. 27-1955, undated (reviews of book)
	Articles written by Berger, c.1929-2002, undated
	Clippings from various periodicals
	Scrapbooks, c.1929-1992 (reproductions)
F. 11	1935-1951
F. 12	1931-1992 (includes <i>Saturday Review</i> , <i>New York Sun</i> , <i>New York Herald Tribune</i> ; clippings kept in original order)
F. 13	1935-1961 (includes <i>Boston Evening Transcript</i> , <i>New York Herald Tribune</i> ; clippings kept in original order)
F. 14	c.1929-1952 (includes <i>New York Sun</i> ; clippings kept in original order)
F. 15	1935-1954 (many articles incomplete or missing pieces due to poor condition of original copies)
Box 14	
	Loose, 1932-2001, undated (mix of reproductions and original copies)
F. 1	1930s, 1932-1938
F. 2	1940s, 1941-1949
F. 3	1950s, 1950-1959
F. 4	1960s and on, 1961-2001
F. 5	Undated
F. 6	<i>Daily Mirror</i> , 1931 Oct.-1932 Jan., undated (reviews – reproductions of originals that were pasted on loose-leaf notebook paper)
F. 7	Drafts, undated (includes piece on Paul Rosenberg, and <i>Cross Currents in American and European Music Today</i>)
F. 8	<i>Modern Music</i> , 1937-1946, undated (Berger's articles only, not the full journal)
	<i>The Musical Mercury</i> (complete journal issues, some may not contain articles by Berger)
F. 9	Volume 1 no.1-volume 2 no.3, 1934-1935 (missing vol. 1 no. 2 and vol. 2 no.2)
F. 10	Volume 3 no.1-volume 4 no.1, 1936-1937 (vol. 3 no. 1 is incomplete)
	<i>Perspectives of New Music</i> offprints
F. 11	1963-1978
F. 12	1984-1992
Box 15	
F. 1	Quotes and references, 1943-1995, undated (articles here contain either quotes by Berger, or references to him; includes one program with quote)
F. 2	<i>Record Retailing</i> , 1943 ("Spot Reviews," by Anthony Sheppard – pseudonym used by Berger)
	<i>Saturday Review</i>
F. 3	1948-1956, undated (some dated pieces are incomplete)
F. 4	Incomplete articles, undated

Box/Folder	Description
<u>Writings (cont.)</u>	
Box 15	
(cont.)	
	Articles about Berger, 1933-2003, undated (many reproductions)
F. 5	1933-1986
F. 6	1987-2003
F. 7	Undated
F. 8	Bibliography, 1978, undated (compiled by Pamela Jones – draft and reproduction of published version; includes addendum compiled by Berger)
F. 9	<i>Essays in Honor of Aaron Copland</i> , 2001 (draft of book, which includes Berger's piece <i>Aaron Copland's Piano Fantasy</i>)
	Lectures
F. 10	The Octatonic Scales Reexamined, 1998 Oct. 26 (ts., for Harvard University Dept. of Music)
F. 11	Criticism, 1942-1974 (ts. draft, ms. notes, clippings used for research)
F. 12	Untitled draft, 1966, undated (original folder labeled "Polemic;" includes ms. notes and partial draft which may not be related)
F. 13	Drafts, undated (many incomplete)
F. 14	Notes, undated (ms. and ts. for various lectures)
F. 15	Clippings, 1950-1968, undated (about Berger's lectures)
Box 16	
	Program Notes
F. 1	New York City Symphony, 1945-1946
F. 2	Assorted, 1933-1987 (includes notes by Berger about his own compositions)
	<i>Reflections of an American Composer</i> materials
F. 3	Correspondence and photographs, 1998 May 19-2002 June 30 (correspondence with University of California Press; original and reproductions of photographs used in book)
F. 4	Book proposals, outlines, chapter sketches, notes, undated (all ts.)
F. 5	Music examples cited in book, c.2001 (bars of music – three copies, including Berger's original and UC Press copy)
	Revised draft, undated
F. 6	Chapters 1-5 (includes introduction and table of contents)
F. 7	Chapters 6-13
F. 8	Chapters 14-18 (includes selected alternate pages at back of folder)
F. 9	Front matter, undated (includes introduction, table of contents – multiple copies of each)
	Revised draft with suggestions from readers, 2001 Jan. 26
F. 10	Chapters 1-6 (includes introduction and table of contents)
Box 17	
F. 1	Chapters 7-14
F. 2	Chapters 15-end (notes and music examples at end)
	Ts. draft with notes and corrections, 2001 Dec. 10
F. 3	Chapters 1-7 (includes acknowledgments and other front matter; reproduction of original folder)
F. 4	Chapters 8-14
F. 5	Chapters 15-end (includes notes for pages not in this folder)
F. 6	Notes for chapters, undated (these notes appear at end of book in lieu of footnotes)
F. 7	Notes for book, undated (annotated)
F. 8	Drafts of index, undated

Box/Folder	Description
	<u>Writings (cont.)</u>
Box 17	Stravinsky pieces <i>An Aesthetic Basis for Stravinsky's Diatonism</i> , c.1930s
F. 9	Outline; pages 1-106
Box 18 (no folder 1)	
F. 2	Pages 107-214, 272-276, 279
F. 3	Part III
F. 4	<i>The Classical Revival of Igor Stravinsky</i> , c.1930s (outline and ts. draft of thesis – incomplete)
F. 5	Lectures, undated (drafts of two lectures) <i>Music for the Ballet</i> , 1947 (published in <i>Dance Index</i> No. 6)
F. 6	Draft, letter, notes
F. 7	Two drafts
F. 8	Third and fourth drafts
F. 9	Final ts. draft, and reproduction of published version (includes letter from Minna Lederman, editor of <i>Stravinsky in the Theatre</i>)
F. 10	Notes, etc., undated (reproductions of ms. notes, and incomplete drafts of article or lecture)
F. 11	<i>Symphony of Psalms</i> , undated (in depth review of work – ts. and ms. draft)
	Yale Oral History Project materials
F. 12	Draft of interview, 1989-1990 (draft corrected by Berger; includes letters about interview)
F. 13	2 nd draft of interview, undated (incomplete, corrected by Berger)
F. 14	3 rd draft of interview, 1998 (heavily corrected by Berger; includes letters about interview)
F. 15	Final transcript, 1999 (corrections fixed; one letter)
	Series VI: Schoolwork and Teaching Materials, 1930-1962, undated
	Subseries 1: Schoolwork, 1930-1941, undated
F. 16	Aesthetics file, c.1932 (ms. and ts. notes)
F. 17	College report cards and transcripts, 1930-1935
F. 18	Exam booklet for Foundations of App. And Crit(icism), undated (a class at New York University)
Box 19	
F. 1	<i>Franck's Harmonic Mannerisms</i> , 1936 Nov. (paper written by Berger for class taught by Walter Piston)
F. 2	Homework, 1930 (Berger's homework assignments for Harmony course, and possibly other courses)
F. 3	Medieval Music, 1934-1935 (includes two research papers, ms. and ts notes kept in original order) Music 3a materials, 1936 (choral music from the 12 th -16 th centuries)
F. 4	<i>Handel's Choral Grouping</i> , 1936 May (paper by Berger)
F. 5	<i>Monteverdi's Operatic Choruses</i> , 1936 Mar. (paper by Berger)
F. 6	<i>The Soprano as Melody in Secular Choral Music of the Elizabethan School</i> , 1936 May (paper by Berger; includes ms. notes)
F. 7	Notes and exams
F. 8	Neo-Classicism, 1930 Apr. (term paper written by Berger for course Music History; includes ms. and ts. notes)
F. 9	Notebook, undated (early ms. notes in spiral-bound notebook)

Box/Folder	Description
	<u>Schoolwork and Teaching Materials (cont.)</u>
Box 19 (cont.)	Schoolwork (cont.)
	Notes on Greek music, 1933 June (ms. and ts. notes, likely used for a course)
F. 10	Part I – The Harmonics, Part II - Rhythm
F. 11	Rhythm cont.
F. 12	Rhythm Metrics, References, Bibliography
F. 13	Outline in Music History, 1930 (assignment for spring term, covers 1600-early 20 th century)
F. 14	Ph. D. application, 1941 (includes Berger's dissertation proposal)
F. 15	<i>A Relative Study of Ancient, Medieval, and Modern Music, in Some of Its Aspects</i> , 1930 (term paper for Music History #4)
F. 16	Renaissance, 1935 (includes blue book exam, research paper)
F. 17	Report for Dr. Davison, undated (paper by Berger for Music 103, Seminar in Musical History)
F. 18	Report in Pedagogy of Theory, 1932 May (term paper for course taught by Vincent Jones, Professor of Education)
F. 19	Sociology notes, 1931 (ts. notes for summer term course taught by Dr. Belden)
F. 20	<i>Symphony in C major</i> , op. 21, by Ludwig van Beethoven: Analysis of Structure, 1931 Nov. 20 (paper by Berger for course Form and Analysis, taught by Vincent Jones)
	Subseries: Teaching Materials, 1939-1962, undated
	Brandeis University
F. 21	Description of exams and other Music Dept. material, undated (ts. drafts and ms. notes)
F. 22	Exams, 1954-1962 (includes students' mid-term and final exams for course on elementary harmony, and at least one other course)
Box 20	
F. 1	Brooklyn College Introduction to Music course, 1941 (syllabus; ms. and ts. notes)
F. 2	Mills College courses, 1939-1941 (examples of students' exams; ms. lecture notes for Advanced Harmony course; other notes which appear to be from this period in Berger's life)
F. 3	Modern Music course, undated (ms. notes for undergraduate course taught by Berger)
F. 4	Music History course, undated (notecards with ms. and ts. notes on the 17 th -18 th centuries)
	<u>Series VII: Analyses, 1945, undated</u>
F. 5	Bach, Johann Sebastian, undated (multiple works)
F. 6	Berg, Alban, undated
F. 7	Boulez, Pierre, undated (includes one page of ms. notes)
F. 8	Fauré, Gabriel, 1945, undated (includes program for festival of his works; many small pieces in folder)
F. 9	Hayden, Joseph; Ives, Charles, undated (includes unidentified analysis)
F. 10	Mass—Kyrie, undated (composer unidentified)

Box/Folder	Description
	<u>Analyses (cont.)</u>
Box 20 (cont.)	
	Mozart, Wolfgang Amadeus
F. 11	<i>D major quartet</i> , undated (ts. and ms. notes; only one page of analysis)
F. 12	Multiple works, undated (includes ts. notes on <i>G major quartet</i> , and <i>G minor quintet</i>)
F. 13	Multiple composers, undated (most pages contain more than one composer's work; includes ms. notes)
F. 14	Stravinsky, Igor. <i>Persephone</i> , undated
F. 15	Scarlatti, Domenico, undated (includes ts. notes)
F. 16	Stravinsky, Igor, undated (multiple works, including <i>Petrouchka</i>)
F. 17	Tonality, undated (original folder labeled "IV=I"; includes Schumann op. 79)
F. 18	Wagner, Richard, undated (<i>Tristan</i> , includes ms. and ts. notes; first page in folder may be for different work)
F. 19	Webern, Anton, undated (multiple works; includes ms. notes)
	<u>Series VIII: Photographs, c.1918-2003, undated</u>
F. 20	c.1918-1940s
F. 21	1950s-1960s
F. 22	1970s-2003
F. 23	Other composers, undated (includes Bartok, Roy Harris, Walter Piston)
	<u>Series IX: Scores, 1932-2002, undated</u>
Box 21	
F. 1	<i>Aria</i> , 1997 (four-hand revision of <i>Aria</i> from <i>Partita</i>)
F. 2	Berger's birthday pieces, 1990-c.2002 (five pieces written for Berger on his birthday)
F. 3	<i>Birthday Pieces</i> , 1980-1994 (fourteen pieces written for friends on their birthdays)
	<i>Capriccio</i> , 1945-1996
F. 4	Piano score, 1945 Aug. (four copies, three with corrections)
F. 5	Piano four-hands score, 1996 (original and one copy with corrections)
	<i>Chamber Concerto</i> , 1959-1960
F. 6	Worksheets, sketches, parts (some sketches may not be for this piece; parts include corrections)
F. 7	Parts for strings (some include corrections)
F. 8	<i>Chamber Music for 13 Players</i> , 1956
	Notebook with sketches
F. 9	Full score (two copies, one ms. and one with corrections)
Box 22	
F. 1	Parts (with corrections)
F. 2	<i>Collage III</i> , undated (sketches)
F. 3	<i>Composition for four-hands</i> , 1976-1995 (sketches; piano scores – includes two revisions)
F. 4	<i>Diptych</i> , undated (worksheets and sketches)
F. 5	<i>Diptych: Collages I & II</i> , 1995 (transparency copy of score for quintet of flute, clarinet, violin, cello, piano)
F. 6	<i>Duo No. 1</i> , 1948 (sketches; ms. score; violin and piano score – three copies with corrections, includes violin part)
F. 7	<i>Duo No. 2</i> , 1950 (violin and piano score – three copies, two with corrections; violin part – two copies)
F. 8	<i>Duo for Cello and Piano</i> , 1951 (sketches; score; three copies of cello part; two copies of sheet music proof)

Box/Folder	Description
<u>Scores (cont.)</u>	
Box 22	
(cont.)	
F. 9	<i>Duo of Clarinet and Piano</i> , 1957 (score – two copies, one with corrections, one published by C.F. Peters; includes clarinet part)
F. 10	Early works, 1932, undated
Box 23	
F. 1	<i>Entertainment piece</i> , 1940-1993 Ballet, 1940 (sketch; two copies piano score – one in pencil with corrections)
F. 2	Revised score, 1993 (similar to <i>Fantasy for piano</i> – transparency in pencil)
F. 3	<i>Episode: 1933</i> , 1933 July (sketches; piano score – original and reproduction; includes version titled <i>Two Episodes</i>)
F. 4	<i>Fanfare for NEC</i> , 1992 Jan. 1 (sketch)
F. 5	<i>Fantasy for piano</i> , 1942, undated (piano score – four copies, two with corrections, one incomplete transparency) <i>Five pieces for piano</i> , 1959-1969, undated
F. 6	Sketches and worksheets, 1959-1966, undated
F. 7	Score, 1968-1969 (three copies, two with corrections)
F. 8	<i>Five songs for piano</i> , undated (sketches; vocal score for <i>When I am Dead</i>)
F. 9	<i>Four two-part inventions</i> , 1948 Nov. (sketches; multiple copies of score, most with corrections; piano score reproduction)
F. 10	<i>Garlands</i> , 1945-1987 (vocal score – eight copies with corrections)
F. 11	Guitar duo, undated (untitled sketch) <i>Ideas of Order</i> , undated
F. 12	Analysis worksheets
F. 13	Sketches
F. 14	<i>Intermezzo</i> , 1965, undated (piano score; reproduction of sheet music; <i>American Composers of Today: 23 piano pieces</i> . New York: Marks Music Corp. 1965)
Box 24	
	<i>Ode of Ronsard</i>
F. 1	Sketches, 1986 (two copies – one for voice and piano)
F. 2	Vocal score, 1987 (five copies with corrections)
F. 3	Revisions, 2002, undated (notebook of sketches; other sketches; score for flute, cello, voice, piano; score for flute and cello; letter)
F. 4	<i>O Love, Sweet Animal</i> , 1982 (chorus score for piano four-hands; set to poem by Delmore Schwartz)
F. 5	<i>Partita for piano</i> , 1947-1978 (notebook of sketches; score with corrections; transparency; reprint from <i>Perspectives of New Music</i>) <i>Perspectives II</i>
F. 6	Full score, 1985 (four copies, three with corrections)
F. 7	Full score, 1985 (transparency)
F. 8	Parts, 1985
Box 25	
	<i>Polyphony</i>
F. 1	Full score, undated (in pencil; incomplete; includes sketches)
F. 2	Full score, 1956 (three copies, all reproductions with corrections)
F. 3	Parts, undated (transparency)
F. 4	Parts, undated (for strings, with corrections)
F. 5	Piano score, undated (with corrections)

Box/Folder Description

Scores (cont.)**Box 26**

- F. 1 *Quartet in C major*
Notebook of sketches, undated
- F. 2 Sheet music negative proof, 1961
- F. 3 *Rondo*, 1946, undated (piano score – four copies, two ms. and two sheet music, all with corrections)
- F. 4 *Rondo: Duet for H.S.*, 1995 (revision of 1946 work; sketch; piano four-hands score)
- F. 5 School work, undated (piano scores in pencil, two with grades)
- F. 6 *Septet*
Worksheets and sketches, undated (some unlabeled – may not be for *Septet*)
- F. 7 Full score, 1965-1966 (three copies with corrections)
- F. 8 Miniature score, 1965-1966, 1978 (also sheet music, both with corrections)

Box 27

- F. 1 *Serenade Concertante*, 1951, undated (full score – three copies, two with corrections; program note)
- F. 2 *Slow Dance*, undated (sketch of early work in notebook)
- F. 3 *Songs of Longing*, 1933 (vocal score sketch)
- F. 4 *String Quartet*
Ms. score, undated
- F. 5 Full score, 1957-1958 (two copies with corrections; also includes worksheets, and program note)
- F. 6 Violin and viola parts, undated (with corrections)
- F. 7 Violin II part, undated (four copies with corrections)

Box 28

- F. 1 Cello part, undated (two copies with corrections)
- F. 2 Untitled, 1959-1960 (possible arrangement of *String Quartet*, incomplete)
- F. 3 *Three Bagatelles*, 1941-1948 (piano score; sheet music reproduction)
- F. 4 *Three One-Part Inventions*, 1954, undated (piano score – four copies, two with corrections)
- F. 5 *Three Pieces for 2 Pianos*, undated (sketches)
- F. 6 *Three Pieces for String Orchestra*, 1950-1982 (sketch; ms. score; sheet music with corrections – two copies; one copy of revised sheet music with corrections; violin and cello sheet music parts)
- F. 7 *Tov L'hodos*, 1951 (sketches labeled "Psalms;" sheet music with corrections; *Synagogue Music by Contemporary Composers*, New York: G. Schirmer, Inc.)
- F. 8 *Trio for guitar, violin, piano*
Sketches, undated (includes notebooks that may include sketches for other works)

Box 29

- F. 1 Score, 1972 (two copies – one transparency, one with corrections)
- F. 2 Sheet music, 1972 (two copies with corrections)
- F. 3 *Trio*, 1979-1986, undated
Score for violin, cello, piano, 1979, undated (three copies, one for violin and cello; includes sketches)
- F. 4 Parts for violin, and cello, 1983-1986 (reproductions)
- F. 5 *Wind Quintet*, 1983-1984, 1990 (full score; bound reproduction with one

Box/Folder Description

correction; oboe part; notebook of sketches)

Box/Folder	Description
<u>Scores (cont.)</u>	
Box 29 (cont.)	
	<i>Words for Music, Perhaps</i>
F. 6	Vocal score, undated (three copies, two with corrections)
F. 7	Score, 1952 (voice, flute, clarinet, and cello)
F. 8	Fragments and parts, undated (fragments of vocal score; incomplete flute part; cello part)
F. 9	Sheet music, 1950 (with corrections)
F. 10	Vocal score reproduction, 1986-1990 (three copies – one with corrections, one transparency)
F. 11	Work in progress, 1967 (sketch)
F. 12	Untitled (to J.B. Middleton), 1948 (piano score reproduction with corrections)
F. 13	Untitled for two pianos, undated (incomplete)
F. 14	Untitled string orchestral work, 1959 (sketches)
F. 15	Unidentifiable full score, undated (incomplete)
F. 16	Multiple unidentifiable full scores, undated (incomplete)
Box 30	
	Notebooks of sketches or analysis
F. 1	Schoolwork-related, undated (appears to be early work)
F. 2	Formal exercises, undated (possibly homework)
F. 3	Informal exercises, undated (untitled and unidentifiable)
F. 4	Works by other composers, undated (analysis of multiple composers)
F. 5	Works by other composers, undated (includes pages of ms. notes)
F. 6	Works by other composers and unidentifiable, undated
F. 7	Works by Berger, undated (some sketches unidentifiable)
Box 31	
F. 1	Diagrams used by Berger to compose music, undated (in pencil)
F. 2	Examples of bars of music from various works, undated (e.g. Oedipus Rex)
F. 3	Untitled examples, undated (includes sheet music reproductions)
F. 4	Sketches of other composers' works, undated (three pages in pencil)
F. 5	Fragments, undated (unidentifiable)
F. 6	Unidentifiable early sketches, undated
F. 7	Unidentifiable sketches, undated
Box 32	
	Other composers
F. 1	Blitzstein, Marc. Excerpts from the <i>Ballet Show</i> , 1947 Aug.
F. 2	Boretz, Benjamin. <i>Invention: an offering in memory of Arthur Berger</i> , c.2003 (computer printout of a sketch from 1988)
F. 3	Bruno, Anthony. <i>Three Inventions for flute and bassoon</i> , undated
F. 4	Copland, Aaron <i>The Buzzard Fight, Part II</i> (from the <i>Red Pony</i>), undated (reproduction of piano-conductor score)
F. 5	<i>Concerto for Clarinet and String Orchestra</i> , 1948 (arranged for clarinet and piano)
F. 6	<i>The Crisis; Scene in the Cemetary</i> (from <i>Our Town</i>), undated (mimeographed score)
F. 7	Dashow, James. <i>4/3 Trio</i> , 1992 (sheet music reproduction; inscribed)
F. 8	Fine, Irving. <i>Music for Piano</i> , 1948 (inscribed score)

Box/Folder	Description
<u>Scores (cont.)</u>	
Box 32 (cont.)	
F. 9	Fuller, Donald. <i>Set of Five for piano</i> , 1947-1949 (piano score, dedicated and inscribed to Berger)
F. 10	Lerdahl, Fred. <i>Wake</i> , 1967 (score for soprano and chamber ensemble; dedicated to Berger)
F. 11	Menasce, Jacques de. <i>Romantic Suite for Piano</i> , 1951 (inscribed)
F. 12	Middleton, Jean B. <i>Variation on Mozart Theme</i> , undated (sketch)
F. 13	<i>Pas de deux</i> (Minotaur), undated (piano score by unidentified composer)
F. 14	Randall, J.K. Soundscroll II and other work, 1978-1979 (originally in envelope from Princeton Music Dept.)
F. 15	Samuel, Gerard. <i>Sankt Sebastian</i> , 1948 (vocal score, inscribed to Berger's wife Esther; folder includes second piece to Esther Berger by unidentified composer)
F. 16	Shapero, Harold. <i>Esther's Waltz</i> ; <i>AB 65</i> ; <i>A-B 9...0</i> , 1991-2002 (piano scores, sketch)
F. 17	Igor Stravinsky examples, undated (transparencies)
F. 18	Wernick, Richard. <i>Music for Viola d'Amore</i> , 1965 (viola score, inscribed)
F. 19	Wheeler, Scott. <i>To the Owl</i> , 1999 (vocal score with words by Lord Tennyson; dedicated to Berger)
<u>Series X: Sheet Music, 1905-1962, undated</u>	
Box 33	
F. 1	Bach, Johann Christian <i>Sonaten</i> (vol. II), Leipzig: C.F. Peters Corp., 1927 (annotated)
F. 2	Bach, Johann Sebastian <i>Four Part Chorals</i> (vol. I and II), New York: Kalmus, undated (annotated)
F. 3	<i>No. 1 Concerto</i> , Leipzig: C.F. Peters, undated (missing cover and title page; annotated)
F. 4	Selected works, c.1931, undated (multiple pieces of annotated sheet music)
F. 5	Bartók, Béla. <i>Mikrokosmos</i> (vol. 1-6), New York: Boosey & Hawkes, Inc., 1940 (each volume contains few annotations)
Box 34	
F. 1	Beethoven, Ludwig van <i>Piano pieces</i> (Klavierstücke), Leipzig: Peters Edition, undated (annotated)
F. 2	<i>Sonates</i> (vol. 1), Paris: Durand & C., 1915 (Esther Berger's copy; annotated, in poor condition)
F. 3	<i>Sonatas for piano</i> (vol. 1, original version, unedited), Scarsdale, NY: Kalmus, undated (annotated, fair condition)
F. 4	Berg, Alban. <i>Wozzeck</i> , Vienna: Universal-Edition, 1931 (few annotations)
F. 4	Vocal score, 1931 (few annotations)
Box 35	
F. 1	Pocket full score, 1955 (annotated, e.g., pages 400-413)
F. 2	Chopin, Frederick. <i>Polonaises</i> , Warsaw: Frederick Chopin Institute, 1961 (few annotations, page of ms. notes)

Box/Folder	Description
<u>Sheet music (cont.)</u>	
Box 35 (cont.)	
	Copland, Aaron
F. 3	<i>Appalachian Spring</i> , London: Boosey & Hawkes, Ltd., 1945 (few annotations)
F. 4	<i>Billy the Kid</i> , New York: Boosey & Hawkes, Inc., 1944 (arranged for piano by Lukas Foss; few annotations)
F. 5	<i>Danzón Cubano</i> , New York: Boosey & Hawkes, 1943 (inscribed)
F. 6	<i>Nonet for Strings</i> , London: Boosey & Hawkes, 1962 (inscribed)
F. 7	<i>Our Town: Three piano excerpts from the film score</i> , New York: Boosey & Hawkes, Inc., 1945 (inscribed)
F. 8	<i>Piano Fantasy</i> , New York: Boosey & Hawkes, Inc., 1957 (inscribed, with few annotations)
F. 9	<i>Piano Sonata</i> , New York: Boosey & Hawkes, Inc., 1942 (annotated)
F. 10	<i>Piano Variations</i> , New York: Cos Cob Press, Inc., 1932 (annotated, in poor condition)
F. 11	<i>Sextet for string quartet, clarinet, piano</i> , New York: Boosey & Hawkes, Inc., 1948 (few annotations)
F. 12	<i>Short Symphony</i> (no. 2), New York: Boosey & Hawkes, Inc., 1955 (inscribed)
F. 13	<i>Sonata for Violin and Piano</i> , New York: Boosey & Hawkes, Inc., 1944 (few annotations)
Box 36	
F. 1	<i>The Tender Land</i> , New York: Boosey & Hawkes, 1956 (inscribed vocal score)
F. 2	<i>Twelve Poems of Emily Dickinson</i> , London: Boosey & Hawkes, Ltd., 1951 (inscribed)
	Debussy, Claude
F. 3	<i>Fête Galantes</i> , Paris: A. Durand & Fils, 1906 (belonged to Esther Berger, with inscription from "Sonya" in 1933; folder includes other piano works by Debussy in poor condition)
F. 4	<i>Preludes</i> , Paris: A. Durand & C., 1910-1913 (annotated with page of analysis; folder includes reproduction of <i>Sonate for flute, viola, harpsichord</i>)
F. 5	Hindemith, Paul. <i>Das Marienleben</i> , Mainz: B. Schott's Söhne, 1924 (annotated)
	Liszt, Franz. <i>Works for piano</i> , Frankfurt: C.F. Peters, 1945-1947 (annotated)
F. 6	Exercises (part 1 and 2)
F. 7	Original Compositions (part 1 and 2) (see page 82 for page of ms. notes)
Box 37	
	Menasce, Jacques de
F. 1	<i>Outrenuit</i> (Five melodies), Paris: Durand & C., 1953 (inscribed)
F. 2	<i>Petite Suite</i> , Paris: Durand & C., 1952-1953 (inscribed)
F. 3	<i>Sonate for alto and piano</i> , Paris: Durand & C., 1956 (inscribed)
F. 4	<i>Sonatina No.3</i> , New York: Mercury Music Corp., 1950 (inscribed)
F. 5	Milhaud, Darius. <i>Médée</i> , Paris: Heugel, 1939 (few annotations)

Box/Folder Description

Sheet music (cont.)**Box 37
(cont.)**

- Monod, Jacques-Louis
- F. 6 *Cantus Contra Cantum I*, Hillsdale, NY: Boelke-Bomart, 1972
(inscribed)
- F. 7 *Cantus Contra Cantum II: Duo for violin and cello*, Hillsdale, NY:
Boelke-Bomart, 1975 (inscribed)
- F. 8 Piston, Walter. *Symphony No.3*, London: Boosey & Hawkes, Ltd.,
1951-1954 (inscribed)
- F. 9 Poulenc, Francis. *Les mamelles de Tirésias*, Paris: Heugel, 1947 (one
page of ms. notes)

Box 38

- F. 1 Rossini, Gioachino. *Le Barbier de Séville*, Paris: Charles Laffillé,
undated (full score arranged by Castil-Blaze; few annotations beginning
page 117)
- F. 2 Scarlatti, Domenico. *Sonatas for piano*, Leipzig: Breitkopf & Härtel,
undated (annotated; incomplete – missing Nos. 58-60)
- Schoenberg, Arnold
- F. 3 *15 Gedichte*, Vienna: Universal-Edition, 1914 (Esther Berger's copy;
annotated with pages of analysis)
- F. 4 *Erwartung*, Vienna: Universal-Edition, 1922 (annotated)
- F. 5 *Five Piano Pieces*, Copenhagen: Wilhelm Hansen, 1923 (annotated;
folder includes reproduction of first piece)
- F. 6 *Klavierstück*, San Francisco: New Music Society of California,
1932 (annotated; poor condition)
- F. 7 *Ode to Napoleon Buonaparte* (op. 41), New York: G. Schirmer,
Inc., 1945 (annotated)
- F. 8 *Six Small Piano Pieces* (op. 19), Vienna: Universal-Edition, 1940
(annotated)
- F. 9 *String Quartet No. 2* (op. 10), Vienna: Universal-Edition, 1923
(arranged for piano four-hands; Esther Berger's copy; annotated)
- F. 10 *Suite for piano* (op. 25), Vienna: Universal Edition, 1925 (annotated;
poor condition)
- F. 11 *Three Piano Pieces* (op. 11), Vienna: Universal-Edition, 1938
(annotated)

Box 39

- F. 1 Schumann, Robert. *Concert for Piano and Orchestra* (op. 54), New
York: C.F. Peters, undated (few annotations)
- F. 2 Slonimsky, Nicolas. *Studies in Black and White* (vol. III), New York:
New Music Edition Corp., undated (includes untitled study by Berger)
- F. 3 Strauss, Richard. *Salome*, Berlin: Adolph Fürstner, 1905 (annotated
beginning on page 137)
- Stravinsky, Igor
- F. 4 *Agon*, London: Boosey & Hawkes, Ltd., 1957 (full score; annotated
with one page of notes)
- F. 5 *Apollon Musagète* (Apollo), Berlin: Edition Russe de Musique,
1928 (annotated; poor condition)
- F. 6 *Cantata*, London: Boosey & Hawkes, Ltd., 1952 (annotated)
- F. 7 *A Card Game Ballet in 3 Deals*, Mainz: B. Schott's Söhne, 1937
(annotated; poor condition)

Box/Folder	Description
	Sheet music (cont.)
Box 39 (cont.)	Stravinsky, Igor (cont.)
F. 8	<i>Concerto</i> , Berlin: Edition Russe de Musique, 1924 (reduced for two pianos; annotated)
F. 9	<i>Concerto "Dumbarton Oaks,"</i> Mainz: B. Schott, 1938 (annotated)
F. 10	<i>Concerto for two pianos</i> , Mainz: B. Schott, 1936 (annotated; poor condition)
F. 11	<i>Danses Concertantes</i> , New York: Associated Music Publishers, Inc., 1944 (annotated)
F. 12	<i>Greeting Prelude</i> , London: Boosey & Hawkes, 1956 (inscribed by Stravinsky)
F. 13	<i>Mass</i> , London: Boosey & Hawkes, 1948 (annotated)
Box 40	
F. 1	<i>Movements for piano and orchestra</i> , London: Boosey & Hawkes, 1960 (annotated, with one page analysis)
F. 2	<i>Les Noces</i> , London: J. & W. Chester, Ltd., 1922 (annotated; poor condition; includes analysis)
F. 3	<i>Octet</i> , Berlin: Edition Russe de Musique, 1926 (arranged for piano; annotated; poor condition)
F. 4	<i>Ode</i> , New York: Associated Music Publishers, Inc., 1947 (miniature score; inscribed)
F. 5	<i>Oedipus Rex</i> , Berlin: Edition Russe de Musique, undated (annotated; missing pages one and two)
F. 6	<i>Persephone</i> , Berlin: Edition Russe de Musique, 1934 (annotated; poor condition)
F. 7	<i>Rake's Progress</i> , London: Boosey & Hawkes, 1951 (annotated)
F. 8	<i>Septet</i> , New York: Boosey & Hawkes, 1953 (annotated, with analysis, and article on piece from <i>Tempo</i>)
F. 9	<i>Sonata for piano</i> , Berlin: Edition Russe de Musique, 1925 (annotated; poor condition)
F. 10	<i>Sonata for two pianos</i> , New York: Chappell & Co., Inc., 1945 (annotated; poor condition)
Box 41	
F. 1	<i>Suite Italiene</i> , London: Boosey & Hawkes, Ltd., 1934 (few annotations)
F. 2	<i>Symphonies for Wind Instruments</i> , Berlin: Edition Russe de Musique, 1926 (annotated; poor condition)
F. 3	<i>Symphonies of Wind Instruments</i> , London: Boosey & Hawkes, Ltd., 1952 (miniature score of revised 1947 version; inscribed)
F. 4	<i>Symphonie de Psaumes</i> , Berlin: Edition Russe de Musique, 1930 (folder includes revised version – <i>Symphony of Psalms</i> , New York: Boosey & Hawkes, Inc., 1948; both versions annotated)
F. 5	<i>Three Songs from William Shakespeare</i> , New York: Boosey & Hawkes, 1954 (annotated)
F. 6	Torchi, Luigi. <i>L'Arte Musicale in Italia</i> , Milan: G. Ricordi & C., undated (parts of two volumes, with some annotations)
F. 7	Wagner, Richard. <i>Parsifal</i> , Mainz: B. Schott, undated (annotated; poor condition)

Box/Folder	Description
	<u>Sheet music (cont.)</u>
Box 41	
(cont.)	
	Webern, Anton
F. 8	<i>Drei Gesänge</i> (op. 23), Vienna: Universal-Edition, 1936 (annotated)
F. 9	<i>Four pieces</i> (op. 7), Vienna: Universal-Edition, 1950 (for violin and piano; missing cover and title page; includes small page of analysis)
F. 10	<i>II. Kantate</i> , Vienna: Universal-Edition, 1951 (few annotations)
F. 11	<i>Quartett</i> (op. 22), Vienna: Universal-Edition, 1932 (for flute, clarinet, tenor sax, piano; annotated, with pages of analysis)
F. 12	<i>Three Songs</i> (op. 25), Vienna: Universal-Edition, 1956 (annotated)
F. 13	<i>Variationen</i> (op. 27), Vienna: Universal-Edition, 1937 (annotated)
	<u>Series XI: Oversized Materials, 1937-1995, undated</u>
Box 42	
F. 1	Marriage certificate for Berger and Esther Turitz, 1937 May 25
F. 2	Program notes for <i>Polyphony</i> , undated (two copies)
	Analyses
	Beethoven, Ludwig van
F. 3	<i>Quartet</i> , op.130, undated (includes ts. notes on <i>Cavatina</i>)
F. 4	Multiple works, undated
F. 5	Brahms, Johannes, undated (multiple works)
F. 6	"C" composers, undated (includes works by Chopin, Copland, E.T. Cone)
F. 7	Liszt, Franz, undated (multiple works)
F. 8	Marteau, Henri, undated (two pages labeled Marteau; third page not labeled, but found in same original folder)
F. 9	Mozart, Wolfgang Amadeus. <i>Dissonance Quartet</i> , undated (includes ts. notes)
F. 10	Multiple composers and works, undated (some unidentifiable)
F. 11	Nono, Luigi. <i>Intolleranza</i> , undated (sketches and analysis)
F. 12	Schoenberg, Arnold, undated (multiple works, includes ts. notes)
F. 13	Schubert, Franz and Schumann, Robert, undated (multiple works; in original order)
F. 14	Stravinsky, Igor, undated (multiple works, includes <i>Le Sacre du printemps</i> , <i>Petrouska</i> , <i>Shakespeare songs</i>)
F. 15	Photographs, c.1950s-1995
Box 43	
	Scores
F. 1	<i>Chamber Concerto</i> , 1978 (full score, revised; includes incomplete transparency)
F. 2	<i>Ideas of Order</i> , 1952 (full score, two copies with corrections)
F. 3	<i>Movement</i> , 1966-1969 (full score with corrections, transparency copy)
F. 4	<i>Perspectives II</i> , 1985 (full score, three copies – two with corrections)
F. 5	<i>Perspectives III</i> , 1987 (piano four-hands score, revised, with corrections)
Box 44	
F. 1	<i>Polyphony</i> , undated (full score – one copy transparency, two copies with corrections)
F. 2	<i>Septet</i> , undated (bassoon part with corrections; full score with corrections for violin part)
F. 3	Fragments and unidentifiable, 1966, undated
F. 4	Poster, 1985 (for the New Music Ensemble of Providence, program featuring Berger at RISD)

<u>Box/Folder</u>	<u>Description</u>
	<u>Oversized Materials (cont.)</u>
Box 45	
F. 1	ASCAP award and medal, 2003 Dec. 4
	<u>Separated material</u>
	Sound recordings
	Arthur Berger 90 th Birthday Concert, 2003 Apr. 8 (Stony Brook Contemporary Chamber Players)
	Disc 1
	Disc 2
	NEC memorial concert and tribute, 2004 Jan. 28