

THE NEW YORK PUBLIC LIBRARY
FOR THE PERFORMING ARTS
MUSIC DIVISION

GUIDE TO THE MIRIAM GIDEON PAPERS
1905 – 1992

(18.5 linear feet, 22 boxes)

Call No.: JPB 04-13

Contact Information:
The New York Public Library for the Performing Arts
Music Division
40 Lincoln Center Plaza – Third Floor
New York, New York 10023-7498
Phone: 212/870-1650
Fax: 212/870-1794
Email: musicdiv@nypl.org
Web address: <http://www.nypl.org/research/lpa/mus/mus.html>

Processed by Matthew Snyder, February 2005

Processed and encoded through a gift from Robert W. Wilson.

© 2005 The New York Public Library. Astor, Lenox, and Tilden Foundations. All rights reserved.

Summary

Main Entry:	Gideon, Miriam
Title:	Miriam Gideon Papers, 1905– 1992
Size:	18.5 linear feet, 22 boxes
Source:	Donated by Alexander Ewen, 1997.
Abstract:	The papers of the American composer Miriam Gideon consist primarily of scores and sketches; they also include concert programs, press clippings, school notebooks and papers, personal writing and awards.
Access:	Collection is open to the public.
Restrictions on Use:	For permission to publish, contact the Chief, Music Division, The New York Public Library for the Performing Arts.
Preferred Citation:	Miriam Gideon Papers, JPB 04-13. Music Division, The New York Public Library for the Performing Arts.

Biography

The American composer Miriam Gideon (b Greeley, CO, 23 Oct 1906; d New York, 18 June 1996) grew up in Boston and, from age 10, New York. Her parents were a professor of literature and an elementary school teacher. Gideon began music lessons after her family moved to New York, studying piano with her uncle, Henry Gideon, and later with Hans Barth and Felix Fox. Gideon graduated from Boston University in 1926 with a BA in French and mathematics, after which she studied composition privately with Lazare Saminsky (1931 – 1934) and Roger Sessions (1935 – 1943). Gideon later received an MA in literature from Columbia University (1946), as well as a doctorate in sacred music from the Jewish Theological Seminary (1981). During her career she taught composition at Brooklyn College, City College, Jewish Theological Seminary and Manhattan School of Music. She also received an honorary doctorate of humane letters from Brooklyn College (1983), was only the second female composer to be inducted into the American Academy and Institute of Arts and Letters (1975), and received awards and commissions from, among others, the Ford, Rockefeller and Elizabeth Sprague Coolidge Foundations.

Gideon was strongly interested in bridging literature and music and produced many musical settings and song cycles for poems, often in two languages. A prolific composer, she also produced music for two complete Jewish Sabbath services (including *Shirat Miriam L'Shabbat*, 1974); an opera (*Fortunato*, 1958); and instrumental compositions, including pieces for orchestra (*Symphonia Brevis*, 1953) string quartet (1946), and sonatas for flute (1943) and piano (1977). Her harmonic language was often atonal, though not systematically so (she described her music as “free atonal”). Gideon was a proponent of new music and helped form the American Composers Orchestra in 1977. From the 1970s onward she was often cited as a role model for young female composers, though she admitted later that she had never thought of herself as a woman composer before that time. Gideon’s husband was the author/scholar Frederick Ewen.

Sources

Ardito, Linda. “Gideon, Miriam”, *Grove Music Online* ed. L. Macy (Accessed 7 Jan. 2005), <<http://www.grovemusic.com>>

Kessler, Minuetta. “Miriam Gideon: Doctor of Sacred Music in Composition.” *The Pen Woman*, June 1985.

Kozinn, Allan. “Miriam Gideon, 89, a Composer of Vocal and Orchestral Music.” *The New York Times*, June 20, 1996, D21.

Scope and Content Note

The Miriam Gideon Papers consist of 18.5 linear feet of material dating from 1905 to 1992. The bulk of the Papers date from 1930 to 1990 and consist primarily of published and unpublished scores, parts and sketches documenting Gideon's early compositional efforts and her mature work in progress. They also include a detailed collection of concert programs and clippings which document the performances of her work; a set of text and music notebooks used in Gideon's school studies, as well as papers she wrote for her degrees; a small amount of correspondence and personal journals; and several of the awards and commendations she received during her life.

Arrangement Note

The Miriam Gideon Papers are organized in the following series and sub-series:

Series I: Scores and Sketches, 1928 – 1990 and undated

Sub-series 1: Scores and Associated Sketches, 1928 – 1990 and undated

Sub-series 2: Other Sketches, 1929 – 1980 and undated

Sub-series 3: Oversized Scores, 1937 – 1989

Series II: Concert Programs and Clippings, 1965 – 1992 and undated

Sub-series 1: Concert Programs, 1965 – 1992 and undated

Sub-series 2: Clippings, 1966 – 1991 and undated

Series III: Writings, 1905 – 1988 and undated

Sub-series 1: School Work, 1905 – 1969 and undated

Sub-series 2: Correspondence, 1926 – 1988 and undated

Sub-series 3: Personal, 1925 – 1941 and undated

Series IV: Awards, 1974 – 1986

Series Descriptions

The Miriam Gideon Papers are divided into four series and eight sub-series.

Series I: Scores and Sketches, 1928 – 1990 and undated

15 boxes

This series consists of published and unpublished scores, parts and sketches. Many of the scores and parts were used in performance and bear marks written by the composer, conductors or performers. All phases of Gideon's career are represented in this series; many of the early pieces are unpublished.

Sub-series 1: Scores and Associated Sketches, 1928 – 1990 and undated

11.25 boxes

Arrangement: Alphabetical

Many of the scores in this sub-series can be seen in various stages from sketches to final score. They encompass all of the many forms Gideon composed in, including vocal chamber works such as *The Adorable Mouse* (1961), *Bömischer Krystal* (1988), *Four Epitaphs From Robert Burns* (1957), *Seasons of Time* (1969), *Song from Without the World* (1929), *Spirit Above The Dust* (1981), *Steeds of Darkness* (1986) and *Voices From Elysium* (1984); orchestral pieces such as *Allegro and Andante for Orchestra* (1939), *Epigram*, (1939), *Poem for Orchestra* (1931 – 1939) and *Songs of Youth and Madness* (1977); instrumental chamber compositions such as *Quartet for Strings* (1946), *Sonata for Cello and Piano* (1961), *Sonata for Viola and Piano* (1987) and *Trio for Clarinet, Cello and Piano* (1978); piano works such as *Dances for Two Pianos* (1933), *Piano Suite No. 3* (1958), and *Sonata for Piano* (1976); and the Jewish liturgical pieces *Sacred Service* (1969) and *Shirat Miriam L'Shabbat* (1974).

Sub-series 2: Other Sketches, 1929 – 1980 and undated

1.75 boxes

Arrangement: Alphabetical

This sub-series consists of sketches for which no final scores exist. Some are nearly-finished compositions; most date from the 1930s. Many are fugues and may have been prepared for one of Gideon's composition teachers. There are also several settings of poems that she never otherwise returned to.

Sub-series 3: Oversized Scores, 1937 – 1989

3 boxes

Arrangement: Alphabetical

Scores in this sub-series include the vocal chamber pieces *The Condemned Playground* (1963), *Sonnets from Shakespeare* (1959) and *Wing'd Hour* (1984); the instrumental works *Divertimento for Woodwind Quartet* (1957) and *Eclogue* (1988); the opera *Fortunato* (1958); and the orchestral piece *Symphonia Brevis* (1957).

Series II: Concert Programs and Clippings, 1965 – 1992 and undated

2 boxes

The combined elements of this series document the history of the public performances of Gideon's work, and the reaction to them, from the middle 1960s to the early 1990s. Many performances are documented in both sub-series.

Sub-series 1: Concert Programs, 1965 – 1992 and undated

1.3 boxes

Arrangement: Chronological

Although this sub-series spans nearly 30 years of Gideon's career, the late 1970s through the 1980s has the most detailed coverage. Though most of the programs are for concerts, there are occasional other programs such as commencements, meetings or symposia. Most of the events documented took place in and around New York, though many other locales are also represented.

Sub-series 2: Clippings, 1966 – 1991 and undated

19 folders

Arrangement: Chronological

The clippings provide fairly even coverage from 1966 – 1991. In addition to performance reviews, they also contain some biographical articles about Gideon not associated with a particular performance.

Series III: Writings, 1905 – 1988 and undated

4 boxes

Most of this series consists of papers Gideon wrote and notes she took in various classes for her degrees or studies with composition teachers. The rest consists of correspondence, personal journals and poetry.

Sub-series 1: School Work, 1905 – 1969 and undated

3 boxes

Arrangement: Alphabetical by topic

The school papers have three subdivisions: papers, text notebooks and music staff notebooks. The papers include one written for Gideon's master's degree entitled *The String Chamber Music of Mozart with Particular Reference to the Quintets*. The text notebooks are subdivided by topic, with the exception of the notebooks used at Columbia and those used during Gideon's studies with Roger Sessions. Topics include music history, harmony, counterpoint, opera and general music. One notebook, dated 1905, belonged to one of Gideon's relatives, possibly her uncle. The music staff notebooks have three subdivisions: counterpoint, harmony and sketch/exercise books. None are dated.

Sub-series 2: Correspondence, 1926 – 1988 and undated

4 folders

Arrangement: Alphabetical

Correspondence is divided into letters from individuals and from organizations. Correspondents include Barrows Dunham, George Perle, Ross Lee Finney and

Gideon's family. Letters from organizations pertain to some aspect of the performance or recording of her work.

Sub-series 3: Personal, 1925 – 1941 and undated

8 folders

Arrangement: Chronological within form

The personal writing consists mostly of journals which were not kept consistently and do not document much of Gideon's life. One is a daily log of an extended trip to France in 1939; another is unstructured and seems to have been an outlet for creative writing. The remainder of this sub-series is Gideon's poetry, all undated; a single folder containing a speech and an essay by Gideon; and a single folder of writings by others from which Gideon drew inspiration.

Series IV: Awards, 1974 – 1986

5 folders

Arrangement: Alphabetical

Notable awards in this series include Gideon's doctoral degree from Jewish Theological Seminary (1981) and her induction certificate into the American Academy and Institute of Arts and Letters (1975). Some of the folders also include correspondence regarding the award and photos of Gideon receiving them.

Box/Folder	Description
F. 14	<i>Das Mädchen in Kampf mit sich Selbst</i> , 1929 (For voice and piano. Holograph score.)
F. 15	<i>Divertimento for Piano for Four Hands</i> , undated (Holograph score and sketch.) <i>Epigrams</i> , 1939 (For orchestra.)
F. 16	Copy of holograph score.
F. 17	Sketches.
F. 18	<i>Evening Song</i> , 1930 (For voice and piano. Holograph score.)
F. 19	<i>Fantasy on a Javanese Motif</i> , 1957 (For cello and piano. Holograph score and cello part.) <i>Fantasy On Irish Folk Motives</i> , 1975 (For oboe, viola, bassoon and percussion.)
F. 20	Score. (Composers Facsimile Edition. Cover marked "Unrevised. Tape from Albany is based on this version (original version).)
F. 21	Parts.
F. 22	Source material. (Sheet music of Irish melodies.)
Box 3	
F. 1	<i>Félice</i> , undated (Holograph scores for low and high voice and piano.)
F. 2	<i>The First American Sailors</i> , ca. 1940 (For choir. Holograph score.)
F. 3	<i>Four Epitaphs From Robert Burns</i> , 1957 (For high, medium and low voice and piano. Copies of holograph scores.)
F. 4	<i>Galgenlieder</i> , undated (For voice and piano. Holograph score.)
F. 5	<i>Gather Ye Rosebuds While Ye May</i> , 1940 (Holograph scores for low and high voice and piano.) <i>Hommage A Ma Jeunesse</i> , 1935 (For two pianos.)
F. 6	Score. (Composers Facsimile Edition.)
F. 7	Copy of holograph score, with edits.
F. 8	<i>Hommage À Roger</i> , 1978 (For piano. Sketch, copy of holograph score and published score in Spring-Summer 1978 <i>Perspectives of New Music</i> .)
F. 9	<i>Hound of Heaven</i> , 1962 (Copy of holograph piano-vocal score, and text source material. See Music Division for published score and parts.)
F. 10	<i>How Goodly Are Thy Tents</i> , 1951 (Two separate settings of Psalm 84, both published scores.)
F. 11	<i>Hymn of Glory</i> , 1928 (For choir. Holograph score.)
F. 12	<i>Im Traum</i> , 1938 (Sketch and score for voice and piano.)
F. 13	<i>Incantation on an Indian Theme</i> , 1939 (For viola and piano. Score and viola part. Copies of holographs.)
F. 14	<i>Indian Summer Day on the Prairie</i> , 1935 (For two sopranos, alto and piano. Holograph score.)
F. 15	<i>Kaleidoscope</i> , 1938 (For four voices. Holograph score.)
F. 16	<i>Keep Not Thy Silence, Oh God</i> , ca. 1928 (For choir and organ. Holograph score.)
F. 17	<i>La Pluie Au Matin</i> , 1930 (For voice and piano. Holograph score.)
F. 18	<i>Little Ivory Figures</i> , 1959 (For voice and guitar. Holograph score.)
F. 19	<i>Lorelei</i> , undated (For two voices and piano. Two holograph scores in different keys.)
F. 20	<i>Love Is The Strangest Thing</i> , undated (For voice and piano. Copy of holograph score.)
F. 21	<i>Lyric Intermezzo for Flute, Oboe and Viola</i> , 1969 (Holograph score and parts.)
F. 22	<i>Lyric Piece for String Orchestra</i> , undated (Holograph score fragment and bass part.)

Box/Folder	Description
	<i>Lyric Piece for String Quartet</i> , 1955 (Different version of <i>Lyric Piece for String Orchestra</i> .)
F. 23	Score. (Composers Facsimile Edition.)
F. 24	Parts.
Box 4	
F. 1	<i>May The Words</i> , 1930 – 1931 (For choir. Holograph score and copy.)
F. 2	<i>Mixco</i> , 1957 (For low voice and piano. Copy of holograph score. Composers Facsimile Edition.)
F. 3	<i>Motets</i> , 1944 (Three motets for two voices. Holograph scores and sketches.) <i>Nocturnes</i> , undated (For high voice, flute, oboe, violin, cello and vibraphone.)
F. 4	Two copies of full score, with markings and corrections.
F. 5	Vocal-piano score. (Composers Facsimile Edition.)
F. 6	Instrumental parts.
F. 7	Sketches and edits.
F. 8	<i>Oh, Freedom</i> , 1965 (For voice and piano. “Arranged for Marvin Hayes by Miriam Gideon.” Sketch and copy of holograph score.)
F. 9	<i>Orion</i> , 1934 (For voice and piano. Holograph score.)
F. 10	<i>Pack, Clouds, Away</i> , 1941 (For four voices and piano. Copy of holograph score.)
F. 11	<i>Passacaglia</i> , 1930 (For keyboard. Holograph score.)
F. 12	<i>Passacaglia and Fugue</i> , 1936 (For keyboard. Holograph score.)
F. 13	<i>Piano Sketches</i> , 1937 – 1940 (Ink holograph score masters.)
F. 14	<i>Piano Sonatas</i> , undated (Copy of holograph score.)
F. 15	<i>Piano Suite for Children</i> , 1957 (Ink holograph score masters.) <i>Piano Suite No. 3</i> , 1958
F. 16	Copy of holograph score.
F. 17	Photocopy of published score.
F. 18	<i>Piano Suite No. 4</i> , 1957 (Holograph score master and photocopy.)
F. 19	<i>Piano Suite No. 5</i> , 1955 (Holograph score master and photocopy.)
F. 20	<i>Piece for Flute and Piano</i> , undated (Copy of holograph score.) <i>Poem for Orchestra</i> , 1931 – 1939
F. 21	Sketches, 1931
F. 22	Score, 1935 (Copy of holograph.)
F. 23	Score, 1939 (Differs from 1935 version.)
Box 5	
	<i>Poet To Poet</i> , 1987 (For voice and piano.)
F. 1	Copy of holograph score. (Composers Facsimile Edition.)
F. 2	Pencil holograph score and lyrics.
F. 3	<i>Prelude</i> , undated (Holograph score for piano.)
F. 4	<i>Psalm XXIX</i> , ca. 1928 (Condensed holograph score.) <i>Quartet for Strings</i> , 1946
F. 5	Two photocopies of holograph score. (Second copy has additional movement.)
F. 6	Parts. (Derived from shorter holograph score in Folder 5.)
F. 7	<i>Quartet for Woodwinds</i> , undated (For flute, oboe, clarinet and bassoon. Copy of holograph score.) <i>Resounding Lyre</i> , 1983 (For flute, oboe, bassoon, trumpet, voice, violin, viola and cello. See also published score in Sub-series 3, Oversized Scores, Box 14, Folder 7.)
F. 8	Pencil holograph and lyrics.
F. 9	Parts.

Box/Folder	Description
F. 10	<i>Rhymes from the Hill</i> , 1968 (Photocopy of holograph vocal score and lyrics. See also full score in Oversized Scores, Box 14, Folders 8-9.)
F. 11	<i>Rondo</i> , 1930 (Holograph score for piano.)
F. 12	<i>Rondo Appassionato</i> , 1990 (For piano, cello and percussion. Holograph score and cello part.)
Box 6	
	<i>Sacred Service</i> , 1969 – 1984 (For soloists, choir, flute, oboe, trumpet, bassoon, viola, cello and organ.)
F. 1	Published score, 1984
F. 2	Pencil holograph score, 1969 – 1970
F. 3	Copy of holograph score with markings, 1971 (Composers Facsimile Edition)
F. 4	Instrumental parts, 1971
	<i>Seasons of Time</i> , 1969 (For high voice, flute, cello, and piano/celesta.)
F. 5	Holograph in pencil with essay and lyrics. (Essay describes piece.)
F. 6	Copy of holograph score with edits and markings.
F. 7	Copy of holograph piano-vocal score.
F. 8	Flute and cello parts.
F. 9	<i>She Weeps Over Ragoon</i> , 1939 – 1940 (Scores for low voice and high voice and piano, with lyrics.)
	<i>Shirat Miriam L'Shabbat (A Sabbath Evening Service)</i> , 1974 – 1978 and undated (For cantor, mixed chorus and organ.)
F. 10	C.F. Peters published score, 1978
F. 11	Holograph pencil score and sketches, undated
F. 12	Two copies of score. (Used in performance, with markings.)
F. 13	Textual source material, undated
Box 7	
F. 1	<i>Shooting Starres Attend Thee</i> , ca. 1987 (Parts for flute, violin and cello only, with lyrics.)
F. 2	<i>Slow, Slow, Fresh Fount</i> , 1949 (For two tenor and two bass voices. Scores: Composers Facsimile Edition, Merrymount published edition, and performance copy.)
F. 3	<i>Slumber Song</i> , 1931 (For voice and piano. Holograph score.)
F. 4	<i>Sonata for Cello and Piano</i> , 1961 (Composers Facsimile Edition score.)
F. 5	<i>Sonata for Flute and Piano</i> , undated (Parts.)
F. 6	<i>Sonata for Piano</i> , 1931 (Ink holograph score.)
	<i>Sonata for Piano</i> , 1976
F. 7	Two pencil holograph scores.
F. 8	Score. (Composers Facsimile Edition.)
F. 9	<i>Sonata for Viola and Piano</i> , 1987 (Parts. Composers Facsimile Edition.)
F. 10	<i>Sonatina for Two Hands</i> , 1934 – 1935 (Ink holograph score masters.)
F. 11	<i>Song from Without the World</i> , 1929 (For voice and piano. Ink holograph score.)
F. 12	<i>Songs for Tripp Lake Camp</i> , ca. 1936 (Pencil holograph score.)
	<i>Songs from the Greek for Pipes and Strings</i> , 1989 (For oboe, clarinet, bassoon, voice and piano. See also edited scores in Sub-series 3, Oversized Scores, Box 14, Folder 11.)
F. 13	Pencil holograph score. (With lyrics and editing notes.)
F. 14	Vocal score. (Pencil holograph.)
F. 15	“Corrected” vocal score. (Copy of holograph.)
F. 16	Part masters and copies. (Copies used in performance and contain markings.)

Box/Folder	Description
	<i>Songs of Voyage</i> , 1964 (For three voices and piano.)
F. 17	High voice part. (Composers Facsimile Edition.)
F. 18	Medium voice part. (Second movement missing. Composers Facsimile Edition.)
F. 19	Low voice part. (Composers Facsimile Edition.)
Box 8	
	<i>Songs of Youth and Madness</i> , 1977 (For solo voice and orchestra.)
F. 1	Full published score. (Published by Mobart Music.)
F. 2	Vocal score. (Two copies of holograph, with written notes.)
	Parts
F. 3	Strings.
F. 4	Brass and Percussion.
F. 5	Woodwinds.
F. 6	Libretto and source material. (Includes short essay by Gideon discussing the composition.)
F. 7	Sketches
F. 8	<i>Sonnet</i> , 1938 (Parts for high and medium voice. Two parts for medium voice with slight differences.)
	<i>Sonnets from "Fatal Interview"</i> , 1961 (Exists in two versions: one for voice and piano, and voice, violin, viola and cello.)
F. 9	Composers Facsimile Edition score for voice and piano. (Contains markings.)
F. 10	Parts for violin, viola and cello. (See Music Division for score of this version.)
	<i>Southern Road</i> , 1938 (For voice soloists, chorus and piano.)
F. 11	Ink holograph score.
F. 12	High and low voice parts.
	<i>Spirit Above The Dust</i> , 1981 (For voice and chamber ensemble. See full score in Sub-series 3, Oversized Scores, Box 15, Folder 5.)
F. 13	C.F. Peters published score. (Includes sheet with Gideon's corrections.)
F. 14	Vocal score. (Composers Facsimile Edition)
F. 15	Textual source material.
	<i>Spiritual Madrigals</i> , 1966 - 1976 (For male voices, viola, cello and bassoon.)
F. 16	Mobart published score, 1976 (Contains errata notes on inside front cover.)
F. 17	Holograph score master, 1976
Box 9	
F. 1	Vocal-piano score, 1966 (Contains markings.)
F. 2	Viola and bassoon parts, 1966
F. 3	Holograph score and sketches, 1967
	<i>Steeds of Darkness</i> , 1986 (For flute, oboe, percussion, cello, voice and piano. See Composers Facsimile Edition score in Sub-series 3, Oversized Scores, Box 15, Folder 6. See also letters from Eugene Mahon in Series III, Sub-series 2, Correspondence, Box 21, Folder 2.)
F. 4	Full score. (Pencil holograph and photocopy, with changes.)
F. 5	Vocal score. (Pencil holograph.)
F. 6	Parts.
	<i>Suite Ancienne</i> , 1929 – 1930 (For piano.)
F. 7	Ink holograph score.
F. 8	Sketches.
	<i>Suite Baroque</i> , 1944 (For two unidentified instruments.)

Box/Folder	Description
F. 9	Score and parts. (Copies of holographs.)
F. 10	Sketches.
F. 11	<i>Suite for Bassoon and Piano</i> , undated (Bassoon part and incomplete copy of score.)
F. 12	<i>Suite for Three Recorders</i> , undated (Ink holograph score.)
F. 13	<i>Tango Langoroso</i> , undated (For piano. Two versions, pencil holographs.)
F. 14	<i>Theme and Variations</i> , 1935 (For piano. Ink holograph.) <i>Three-Cornered Pieces for Young Musicians</i> , 1935
F. 15	Score.(Two copies of Composers Facsimile Edition score, one with tempo markings.)
F. 16	Ink holograph score.
F. 17	Flute and clarinet parts. (Pencil and ink holographs.)
F. 18	Sketches and parts for violin and bassoon.
Box 10	
	<i>Three Biblical Masks</i> , 1960 (Exists in two versions: for violin and piano and for organ. See also "unrevised original version" in Sub-series 3, Oversized Scores, Box 15, Folder 10.)
F. 1	Score and violin part. (Composers Facsimile Edition.)
F. 2	Score for organ.
F. 3	<i>Thrice Toss These Oaken Ashes In The Air</i> , 1929 (Fragile ink holograph.)
F. 4	<i>To Music</i> , 1957 (For low voice and piano. Composers Facsimile Edition score. See also score for high voice and piano in Music Division.)
F. 5	<i>Too-Late Born</i> , 1939 (Parts for high and low voice and piano. Copy of holographs, with lyrics. See also part for medium voice in Music Division.) <i>Trio for Clarinet, Cello and Piano</i> , 1978
F. 6	Pencil holograph score.
F. 7	Clarinet and Cello parts.
F. 8	Sketches.
F. 9	<i>Two Piano Suite</i> , 1934 (Scores, parts and sketches. Pencil and ink holographs.)
F. 10	[untitled], undated (For piano. Ink holograph score masters.)
F. 11	[untitled piece for violin and piano], 1940 (Ink holograph score and violin part.)
F. 12	<i>Verses On Man's Mortalitie</i> , ca. 1940 (For choir and strings. Piano reduction score, copy of holograph.) <i>Voices From Elysium</i> , 1984 (For flute, clarinet, violin, viola, cello, voice and piano.)
F. 13	Pencil holograph score.
F. 14	Sketches, copyist instructions and lyrics.
F. 15	<i>Waltz</i> , 1936 (For piano. Published in magazine <i>Young Israel</i> , Nov. 1936.)
F. 16	<i>Wander Thirst</i> , 1935 (For voice and piano. Ink holograph score.) <i>Where Wild Carnations Grow</i> , 1983 (For soloists, chorus and instrumental ensemble. See full score in Sub-series 3, Oversized Scores, Box 15, Folder 11.)
F. 17	Vocal-piano score. (Composers Facsimile Edition, with explanatory note.)
F. 18	Vocal-piano score. (Pencil holograph.)
F. 19	Full score. (Pencil holograph.)
	Parts
F. 20	Flute, Oboe, Trumpet, and Timpani.

Box/Folder	Description
F. 21	Strings.
Box 11	
	<i>Wing'd Hour</i> , 1984 (For high voice, flute, oboe, vibraphone, violin and cello. See full published score in Sub-series 3, Oversized Scores, Box 15, Folder 12.)
F. 1	Vocal score. ("Not corrected." Copy of holograph with listing of musicians in first performance.)
F. 2	Full score. (Pencil holograph.)
F. 3	Parts. (Multiple copies of parts used in performance, with markings.)
F. 4	Sketches. (Originals and copies with changes.)
F. 5	<i>A Woman of Valor (Eishet Chayil)</i> , 1982 (For voice and piano. Pencil holograph. See published score in Music Division.)
F. 6	<i>Ye Are Blessed</i> , 1928 (For choir and keyboard. Ink holograph.)
	Sub-series 2: Other Sketches, 1929 – 1980 and undated
F. 7	<i>Ballad of Burdens</i> , 1930
F. 8	<i>Choral Variations on a Theme of Bach</i> , 1930
F. 9	<i>Clarinet Suite</i> , undated
F. 10	<i>Dance Suite</i> , 1934
F. 11	<i>First String Quartet</i> , ca. 1929
F. 12	<i>For John</i> , undated
F. 13	<i>Fughetta</i> , ca. 1932
F. 14	<i>Fughetta In Four Voices</i> , ca. 1932
F. 15	<i>Fughetta In Three Voices</i> , 1932
F. 16	<i>Fugue</i> , 1936
F. 17	<i>Fugue</i> , undated
F. 18	<i>Fugue In Four Voices</i> , ca. 1932
F. 19	<i>Fugue In Four Voices</i> , 1936
F. 20	<i>Fugue In Three Voices</i> , 1936
F. 21	<i>Fugue In Three Voices</i> , 1937
F. 22	<i>Fugues</i> , 1931
F. 23	<i>Holy, Holy, Holy</i> , ca. 1946
F. 24	<i>Hungarian Tunes</i> , 1980
F. 25	<i>Les Elfes</i> , 1930
F. 26	"Lift Up Your Heads..." [hymn setting], ca. 1946
Box 12	
F. 1	<i>Night Song at Amalfi</i> , undated
F. 2	<i>Quartet</i> , ca. 1931
F. 3	<i>Settings of Spanish Children's Songs</i> , ca. 1950
F. 4	<i>Sonata</i> , undated (For piano.)
	<i>String Quartet</i> , 1930 (Pages from notebooks. The notebook in Folder 7 contains sketches for another composition.)
F. 5	First movement.
F. 6	Second and Third movements.
F. 7	Third movement/ <i>Variations on a Theme of Brahms</i>
F. 8	<i>The Wind Blows Out of the Gates of Day</i> [setting of poem by William Butler Yeats], 1931
F. 9	<i>Wounded Octaves</i> , undated
Box 13	
	Sub-series 3: Oversized Scores, 1937 – 1989
F. 1	<i>Altered Steps to Altered States</i> , 1957 (For piano. Pencil holograph scores and Composers Facsimile Edition copies. See also Series II, Sub-series 1, Clippings, Box 17, Folder 27.)

Box/Folder	Description
	<i>The Condemned Playground</i> , 1963 (For soprano, tenor, flute, bassoon, 2 violins, viola and cello.)
F. 2	Full score. (Copy of holograph. Two copies with markings.)
F. 3	Vocal score. (Copy of holograph, with markings.)
F. 4	Parts.
F. 5	Score for second movement, <i>Hiroshima</i> . (Holograph and copy with markings.)
F. 6	<i>Divertimento for Woodwind Quartet</i> , 1957 (Score and parts. Composers Facsimile Edition.)
	<i>Eclogue</i> , 1988 (For flute and piano.)
F. 7	Score and flute part. (Composers Facsimile Edition.)
F. 8	Sketches.
	<i>Fortunato</i> , 1958 (Opera.)
F. 9	Full score, scene 1. (Holograph score masters and copy with synopsis.)
F. 10	Vocal score for complete opera.
Box 14	
F. 1	Libretto
F. 2	Edits.
F. 3	<i>German Songs</i> , 1937 (Scores for high and low voice and piano, high voice part and lyrics.)
	<i>Questions On Nature</i> , 1978 (For voice, oboe, piano, glockenspiel and tam-tam. See also published score in Music Division.)
F. 4	Score. (Copy of holograph, with markings.)
F. 5	Score. ("Special copy for oboe," with markings.)
F. 6	Score. (Used in performance by percussionist, with markings.)
F. 7	<i>The Resounding Lyre</i> , 1983 (For high voice, flute, oboe, bassoon, trumpet, violin, viola and cello. Copy of holograph score, with markings. See also pencil holograph and parts in Sub-series 1, Box 5, Folders 8-9.)
	<i>Rhymes from the Hill</i> , 1968 (For voice, clarinet, cello and marimba. See also copy of hologram vocal score in Sub-series 1, Box 5, Folder 10.)
F. 8	Score. (Composers Facsimile Edition.)
F. 9	Score. (Copy of holograph, with markings.)
F. 10	<i>Sacred Service</i> , 1970 (For soloists, choir and organ. Copy of holograph score.)
F. 11	<i>Songs from the Greek for Pipes and Strings</i> , 1989 (Two copies of holograph score, with edits and markings. See also scores and parts in Sub-series 1, Box 7, Folders 13-16.)
	<i>Sonnets from Shakespeare</i> , 1959 (For low or high voice, trumpet and string quartet or string orchestra. See full score for high voice in Music Division.)
F. 12	Full score for low voice. (Copy of holograph, with markings.)
F. 13	Vocal score for low voice. (Two copies, with differences. Composers Facsimile Edition.)
	Parts for low voice score.
Box 15	
F. 1	Violin I and II.
F. 2	Viola, Cello and Trumpet.
	Parts for high voice score.
F. 3	Violin I and II.
F. 4	Viola, Cello and Trumpet.

Box/Folder	Description
F. 5	<i>Spirit Above the Dust</i> , 1980 (For voice, flute, oboe, English horn and string quartet. Composers Facsimile Edition score. See also scores and source material in Sub-series 1, Box 8, Folders 13-15.)
F. 6	<i>Steeds of Darkness</i> , 1986 (For high voice, flute, oboe, cello, piano and percussion. Composers Facsimile Edition score. See also scores and parts in Sub-series 1, Box 9, Folders 4-6.) <i>Symphonia Brevis</i> , 1957 (For orchestra.) Parts
F. 7	Strings.
F. 8	Woodwinds.
F. 9	Brass and Timpani.
F. 10	<i>Three Biblical Masks</i> , 1960 (For violin and piano. Copy of holograph score, "unrevised." See also scores in Sub-series 1, Box 10, Folders 1-2.)
F. 11	<i>Where Wild Carnations Blow</i> , 1983 (For soloists, choir and instrumental ensemble. Composers Facsimile Edition score with markings. See also scores and parts in Sub-series 1, Box 10, Folders 17-21.)
F. 12	<i>Wing'd Hour</i> , 1984 (For flute, oboe, vibraphone, violin, cello and voice. Four copies of holograph score with different markings. See also scores, parts and sketches in Sub-series 1, Box 11, Folders 1-4.)

Series II: Concert Programs and Clippings, 1965 – 1992 and undated

Sub-series I: Concert Programs, 1965 – 1992 and undated

Box 16

F. 1	1965 – 1966
F. 2	1967 – 1968
F. 3	1969
F. 4	1970
F. 5	1971
F. 6	1972
F. 7	1973
F. 8	1974
F. 9	1975
F. 10	1976
F. 11	1977
F. 12	1978
F. 13	1979 Jan. – 1979 July
F. 14	1979 Aug. – 1979 Dec.
F. 15	1980
F. 16	1981 Jan. – 1981 Mar.
F. 17	1981 Apr. – 1981 Dec.
F. 18	1982 Jan. – 1982 Apr.
F. 19	1982 May – 1982 Dec.
F. 20	1983

Box 17

F. 1	1984
F. 2	1985
F. 3	1986 Jan. – 1986 Apr.
F. 4	1986 May – 1986 Dec.
F. 5	1987 Jan. – 1987 May
F. 6	1987 June – 1987 Dec.
F. 7	1988

Box/Folder	Description
F. 8	1989 – 1990
F. 9	1991 – 1992 and undated
	Sub-series 2: Clippings, 1966 – 1991 and undated
F. 10	1966 – 1970 (Contains clipping about Gideon's 1969 NFMC-ASCAP National Award for excellence in composition, with photo of winners.)
F. 11	1971
F. 12	1972 (Contains review of <i>Sacred Service</i> .)
F. 13	1973
F. 14	1974 (Contains clipping on premiere of <i>Shirat Miriam L'Shabbat</i> .)
F. 15	1975
F. 16	1976 (Contains two articles about Gideon with interviews.)
F. 17	1977 – 1978 (Contains article on the premiere performance of the American Composers Orchestra.)
F. 18	1979
F. 19	1980 (Contains reviews of <i>Shirat Miriam L'Shabbat</i> .)
F. 20	1981 (Contains record review by Gideon in the magazine <i>Ararat</i> .)
F. 21	1982
F. 22	1983 (Contains <i>Vanity Fair</i> article on latest inductees into the American Academy and Institute of Arts and Letters, including Gideon.)
F. 23	1984
F. 24	1985 (Contains short article about Gideon with biographical information.)
F. 25	1986 (Contains article about Gideon's Boston University Alumni Award, <i>New York Times</i> article about Gideon and Louise Talma, and article in <i>The New Yorker</i> about a Merkin Hall concert in honor of Gideon's 80 th birthday.)
F. 26	1987 – 1990
F. 27	1991 (Contains article about Gideon in <i>Keyboard Classics</i> , including published version of <i>Everything At Sixes and Sevens</i> (movement of <i>Altered Steps to Altered States</i>). See also Series I, Sub-series 3, Oversized Scores, Box 13, Folder 1.)
F. 28	undated

Series III: Writings, 1905 – 1988 and undated

Sub-series 1: School Work, 1905 – 1969 and undated

Box 18

Papers

F. 1	<i>Freudianism and the Arts</i> , 1945 (Graded term paper.) <i>The String Chamber Music of Mozart With Particular Reference To The Quintets</i> , 1946 (Written for Master of Arts at Columbia University.)
F. 2	Cover – p. 25
F. 3	pp. 26 – 50
F. 4	pp. 51 – 74
F. 5	pp. 75 – 104
F. 6	<i>Twentieth Century Concepts</i> , ca. 1945 (Two copies of 20-page paper written by Gideon on modern music.)

Text notebooks

	Columbia University, ca. 1943 – 1946
F. 7	Non-music topics (Arts, literature, philosophy and bibliography.)
F. 8	Music topics (Music history, theory and bibliography.)
F. 9	Counterpoint, 1938 and undated
F. 10	Folk music, 1954 (Course taken at Brooklyn College.)
F. 11	Harmony, ca. 1920 – 1924 (Course taken at Yonkers High School.)

Box/Folder	Description
F. 12 - 13	Modern music, 1951
Box 19	
	Music education
F. 1	ca. 1928
F. 2	1931
	Music history
F. 3 - 5	1949
F. 6 - 7	1955 – 1956
	undated
F. 8 - 9	[Number one]
F. 10	[Number two]
F. 11 - 12	[Number three]
Box 20	
F. 1	[Number four] (Contains notes and analyses of Mozart and Haydn compositions.)
F. 2	[Number five]
F. 3	[Number six] (Contains fragile papers. Contains notes on Beethoven.)
F. 4	Opera, 1954
F. 5	Roger Sessions study material, ca. 1935 - 1943
	General music
F. 6	[Number one], 1905 – 1906 (Harvard University notebook for music courses. Possibly used by Gideon's uncle)
F. 7 – 8	[Number two], 1956 - 1969
	Music staff notebooks
	Counterpoint
F. 9	1932
F. 10	1935 - 1936
F. 11	1944 (“16 th Century Counterpoint.” Work done at Brooklyn College.)
F. 12	undated
	Harmony
F. 13	1919 (“Elementary Harmony.”)
F. 14	1931
F. 15	undated
	Sketches and exercises, undated
F. 16	[Number one]
F. 17	[Number two]
F. 18	[Number three]
F. 19	[Number four]
	Sub-series 2: Correspondence, 1926 – 1988 and undated
	Individuals
Box 21	
F. 1	A – L, 1938 – 1986 and undated (Includes letters from Barrows Dunham and Ross Lee Finney.)
F. 2	M - T, 1926 – 1982 and undated (Includes letters from George Perle and Eugene Mahon, author of one of the poems Gideon set in <i>Steeds of Darkness</i> .)
F. 3	W – Z and unidentified, 1930 – 1982 and undated (Contains letters regarding Gideon's uncle, Samuel Edward Gideon.)
F. 4	Organizations, 1956 – 1988
	Sub-series 3: Personal, 1925 – 1941 and undated

Box/Folder	Description
	Journals
F. 5	1927 (Covers two months, some in French. No important musical content. Attached note reads "Destroy without reading in case of my death.")
F. 6	1939 (Daily log of activities while in Paris, May – September.)
	undated
F. 7	[Number one] (Leaves are fragile. Contains creative writing.)
F. 8	[Number two] (Two notebooks of dream interpretations.)
	Poetry
	By Gideon
F. 9	1925 – 1941
F. 10	undated
F. 11	By others, undated
F. 12	Speeches and essays, undated (Contains speech meant for radio delivery about the role of the creative artist and composer.)
	<u>Series IV: Awards, 1974 – 1986</u>
Box 22	
	Boston University
F. 1	Alumni award, 1986 (Contains announcement flyer and award program, not award.)
F. 2	Collegium of distinguished alumni, 1974 (Contains letter announcing award, awards program, and award certificate.)
F. 3	Brooklyn College honorary doctorate of humane letters, 1983 (Contains commencement program, correspondence, photos and honorary doctorate certificate.)
F. 4	Jewish Theological Seminary doctorate, 1981 (Contains correspondence and diploma.)
F. 5	National Institute of Arts and Letters, 1975 (Contains induction certificate and correspondence.)