Descriptive Summary

<table>
<thead>
<tr>
<th>Title:</th>
<th>Charles Schwartz Papers</th>
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<tr>
<td>Collection ID:</td>
<td>JPB 00-9</td>
</tr>
<tr>
<td>Creator:</td>
<td>Schwartz, Charles</td>
</tr>
<tr>
<td>Extent:</td>
<td>17.2 linear feet (28 boxes)</td>
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<tr>
<td>Repository:</td>
<td>Music Division, The New York Public Library for the Performing Arts</td>
</tr>
</tbody>
</table>

Abstract

The Charles Schwartz Papers document the career of the composer, author and concert impresario. They include correspondence, business and financial papers, manuscripts, notes, clippings, concert programs, publicity material, photographs and scores.

Administrative Information

Access

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

Publication Rights

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

Preferred Citation

Charles Schwartz Papers, JPB 00-9, Music Division, The New York Public Library for the Performing Arts.

Custodial History

The Charles Schwartz Papers were donated to the Music Division in 1999 by the Charles Schwartz Foundation.

Processing Information

The collection was processed and cataloged in 2007.
Biographical Note

Charles Schwartz (born New York City, June 13, 1922, died New York, Dec. 24, 1998), was a composer, author and music impresario. He received his Bachelors degree at Brooklyn College and a Masters degree from New York University Graduate School before studying from 1945-1953 with several contemporary composers: Arthur Berger, Roger Sessions, Jacques Ibert, Aaron Copland, Darius Milhaud, and Charles Jones. He received a Ph.D. in Musicology from NYU in 1969, after which he taught at Queens College (1967-1971) and Hunter College (1972 onward). In addition to his work in academe, he also lectured publicly and took part in panel discussions on American musical theater, jazz and contemporary music. Schwartz also freelanced as an orchestrator and trumpeter.

From 1957 until the mid-1990s, Schwartz produced concert series under the titles Composers' Showcase and Jazz Profiles (both eventually under the former title), presenting concerts of new music and jazz at the Whitney Museum, Circle In The Square, the Museum Of Modern Art and Lincoln Center. These concerts presented new works by significant composers in both fields, including Aaron Copland, Duke Ellington, Ned Rorem, Eubie Blake, Luciano Berio, Charles Mingus and David Amram, among others.


Schwartz continuously composed his own music, including symphonies, string quartets, popular song, works for wind and percussion and chamber pieces. He also wrote, performed and recorded several “jazz symphonies” and other smaller works combining elements of jazz and classical music and featuring such jazz artists as Clark Terry, Cab Calloway, Sonny Fortune, Freddie Hubbard and Jon Hendricks. These included Professor Jive, Solo Brothers, Riding High and Mother, Mother. As a composer, Schwartz won many honors, including ASCAP awards in 1978 for Professor Jive and in 1979 for Mother, Mother. He was a Fellow of the Macdowell Colony in 1968.
Scope and Content Note

The Charles Schwartz Papers document the three parts of Schwartz's career: his activities as a producer of concerts of contemporary music and jazz with his Composers' Showcase series; as a published biographer of George Gershwin and Cole Porter; and as a prolific composer whose music was performed and recorded by important musicians. Composers' Showcase is documented by correspondence, business papers, clippings, concert programs, publicity materials and photographs of performances and participating musicians. The collection contains Schwartz’s Gershwin and Porter books in manuscripts and proofs, as well as papers, notes, articles and photographs used in his research process. These include copies of Gershwin and Porter music manuscripts and correspondence, originals of which are in other repositories. Schwartz’s own music scores comprise over half the volume of the collection and include music composed from the early 1940s until the mid-1990s. The clippings and concert programs document the performance and critical reception of Schwartz’s music, and other papers document the business and logistics of performing and recording it.

Organization

The collection is organized into 4 series and 4 sub-series. They are:

Series I: Professional Papers, 1898-1998 and undated

Sub-series 1 – Composers’ Showcase, 1963-1998 and undated
Sub-series 2 – Compositions and Projects, 1976-1998 and undated
Sub-series 3 – Writings, 1898-1998 and undated
Sub-series 4 – General, 1956-1998 and undated

Series II: Photographs, 1957-1997 and undated

Series III: Scores, 1943 – ca. 1995 and undated

Series IV: Oversized Material, 1909-1984 and undated

Series Descriptions

Series I: Professional Papers, 1898-1998 and undated 11 boxes

This series contains professional papers documenting the history of Schwartz’s Composers’ Showcase concert series; his compositions and associated recordings and performances; and Schwartz’s writings and the research that went into them. The Composers’ Showcase sub-series contains correspondence, business papers and fundraising information. Sub-series 2 contains information on some of Schwartz’s music and the business of performing and recording it. Sub-series 3 contains manuscripts of his books in progress and associated research documentation, including reproductions of George Gershwin music manuscripts. Sub-series 4 contains general correspondence and concert programs.
Sub-series 1 – Composers’ Showcase, 1963-1998 and undated .5 boxes

Arrangement: Alphabetical

This sub-series contains Composers’ Showcase correspondence and financial information, including contracts, grant applications, fundraising information, receipts and other documentation, from the early 1960s until Schwartz stopped producing the series in the mid-1990s; and one folder of press releases and publicity flyers. Most of the files date from 1985 onward. Concert programs, clippings and correspondence documenting the concert series are in sub-series 4, General. See also publicity posters in oversized material, Series IV.

Sub-series 2 – Compositions and Projects, 1976-1998 and undated 1 box

Arrangement: Alphabetical

These files contain information about some of Schwartz’s compositions and recording projects, including the “jazz symphonies” Professor Jive (composition and album), Riding High (composition and album), Mother, Mother, Solo Brothers and Rhymes And Fables. It also has a file on a proposed opera (apparently never completed) called Contessa Jones and a set of lyrics to songs written by Schwartz. Contents include notes on compositions, performance histories, recording session data, and correspondence. Correspondence is often from Schwartz to record companies and concert presenters, trying to promote his compositions. See also correspondence from Carl Fischer Inc. in Box 8, Folder 13.

Sub-series 3 – Writings, 1898-1998 and undated 6 boxes

Arrangement: Alphabetical

This sub-series contains research, drafts and proofs for Schwartz’s published writings, most significantly his books on George Gershwin and Cole Porter. The Gershwin material consists of publisher correspondence; a bound manuscript; a bibliography and discography; articles consulted during the course of researching the book; and reproductions of other papers used in research, including music manuscripts and correspondence from Gershwin photocopied from the Library of Congress’s Gershwin papers. See also series III and oversized material in series IV for photographs used in researching the book. The Cole Porter material includes a typescript and publisher proof of the book, a dissertation on Porter by Lynn Laitman Siebert entitled Cole Porter: An Analysis Of Five Musical Comedies And A Thematic Catalogue Of The Complete Works, and copies of sheet music and correspondence used in research. Other writings by Schwartz covered in this sub-series are his article on the Jewish sources of Gershwin’s melodies and The Biography Of Serge Koussevitzky.

Sub-series 4 – General Professional, 1956-1998 and undated 2.5 boxes

Arrangement: Alphabetical

This sub-series contains biographical information on Schwartz, media clippings about Schwartz and Composers’ Showcase, correspondence, personal financial papers and concert programs. The folder of biographical information contains forms sent to publishers of Who’s Who guides, as well as general promotional material. The correspondence contains letters from many composers and musicians, including Aaron Copland, Duke Ellington, Benny Goodman, Ross Lee
Finney, Lou Harrison, Sonny Rollins, Walter Piston and Stephen Sondheim. The concert programs are for Composer’s Showcase concerts and for other concerts on which Schwartz’s music appeared.

**Series II: Photographs, 1957-1997 and undated**  
1 box  
Arrangement: Alphabetical

The majority of the photographs in this series document the Composers’ Showcase concert series. These include publicity and performance photographs of participating artists, including Leonard Bernstein, Duke Ellington, Lotte Lenya, John Cage, Cab Calloway, Jon Hendricks, Merce Cunningham, Aaron Copland, Eubie Blake and others. Other photographs include images used in Schwartz’s Gershwin biography, photos taken during the recording of *Professor Jive* (featuring Clark Terry), and portraits and candid photographs of Schwartz. General photographs include images of Freddie Hubbard, Sun Ra and Henry Cowell. Oversized photographs are in Series IV.

**Series III: Scores, 1943 – ca. 1995 and undated**  
16 boxes  
Arrangement: Alphabetical

Scores for probably all of Schwartz’s music are in this series, from his-post college days to his final works in the 1990s. Most of the music from ca. 1970 onward is not dated, but files in Series I, sub-series 2 can date some of them. Works that were performed have parts as well as full scores. These include *5 Pieces For 4 Trumpets*, *American Symphony*, *Mother, Mother*, *Professor Jive*, *Rhymes And Fables*, *Riding High* and *Solo Brothers*. Many pieces have early sketches as well as final scores. The two boxes of untitled sketches probably contain early versions of pieces in this series.

**Series IV: Oversized Material, 1909-1984 and undated**  
1 box  
Arrangement: Alphabetical

This series contains clippings and articles used in researching George Gershwin and publicity material for the Gershwin biography; promotional posters for Composers’ Showcase concerts; and photographs used in researching the Gershwin and Porter biographies.
Series I: Professional Papers, 1898-1998 and undated

Sub-series 1: Composers' Showcase, 1963-1998 and undated
Correspondence and Financial Papers, 1963-1998 and undated

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<td>1994-1998 and undated</td>
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<td>Publicity, 1969-1987</td>
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11 Antiphonorum, 1997-1998
See also scores in Box 13, Folders 2-3.

12 Contessa Jones, 1995-1998 and undated
See also scores in Box 13, Folder 8.

13 Dialogues For Jazz Artists, undated
See also scores in Box 13, Folder 9.

14 The Dreamer, undated

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<td>Professor Jive, 1976-1997</td>
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<td></td>
<td>Rhymes And Fables, 1993-1995</td>
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<td>Riding High, 1989-1998</td>
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<td>Solo Brothers, 1983-1985</td>
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<tr>
<td></td>
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<td>Versions arranged for cello, clarinet and violin. See also scores in Box 24, Folders 5-7.</td>
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<td>7</td>
<td></td>
<td>Lyrics, undated</td>
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<td></td>
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<td>For pop songs. See also pop songs in Scores, Box 16, Folder 12.</td>
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Sub-series 3: Writings, 1898-1998 and undated

8 The Biography Of Serge Koussevitsky, 1974


10 Brazilian Publication, 1990-1991

10 General Correspondence, 1975-1998

Manuscripts, 1977 and undated
Typescript, undated
With markings and corrections.

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<td>pp. 101-203</td>
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<td>2</td>
<td>pp. 204-303</td>
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<td>pp. 304-427</td>
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2 Index
Proof One, 1977
pp. 1-200

Proof Two, 1977
pp. 1-187

Research, 1944-1974 and undated


Dissertation for doctorate at City University Of New York.

Box 4 Fol 1
pp. i-viii

Box 4 Fol 2
pp. 1-182

Box 4 Fol 3
pp. 183-365

Box 4 Fol 4
pp. 366-526

Box 4 Fol 5
pp. 527-714

Box 4 Fol 6
pp. 715-855

Sheet Music And Correspondence, 1944-1945 and undated

Elements Of Jewish Music In Gershwin’s Melody, 1924-1968 and undated

Correspondence, 1968

Manuscript, 1965

Research Articles, 1924-1932 and undated

Published articles about Jewish folk songs.

Gershwin: His Life And Music, 1898-1995 and undated

See also photographs in Box 11, Folder 7 and Box 28, Folder 4.


Publisher.

Bibliography And Discography, undated

List Of Compositions, undated

Used in Appendix II of book. Includes publisher catalog.

List Of Photos, 1973 and undated

Manuscript, undated

Bound.

Music Examples, undated

Research, 1898-1968 and undated

Articles, 1962-1963 and undated

Granz, Norman, undated

Liner notes to Ella Fitzgerald/Louis Armstrong recording of _Porgy And Bess_.

Kilenyi, Edward, 1962-1963

_Gershwiniana: Recollections And Reminiscences Of Times Spent With My Student George Gershwin_

Autographs, undated

Reproductions of Gershwin autographs and sketches.

Birth Certificate And Birthplace, 1898-1963

Clippings, 1973-1974 and undated

Correspondence, 1968-1995 and undated

A-Z, 1972-1995 and undated

Chappell & Co., Inc., 1968 and undated

Correspondence with Gershwin’s publisher.
Music, undated
Reproductions of Gershwin's sketches and manuscripts, from Library of Congress Gershwin papers.

9-10

2nd Rhapsody For Orchestra
Sketch and full score.

11

An American In Paris
Sketch manuscript, with notes by Schwartz.

12-14

Concerto In F
Sketch manuscripts and full score (incomplete). Includes notes by Schwartz and correspondence from Ira Gershwin (included with Library Of Congress papers).

Box 7 Fol 1-2

Concerto In F
Cuban Overture
Full score.

3

I Got Rhythm Variations
Sketches and full score.

4-5

Rhapsody In Blue
Sketch and full score.

6-7

Rumba
Sketch.

8

Lead sheets, Lyrics And Sketches
Trumpeter Blow Your Horn, Crush On You, and Let's Call The Whole Thing Off, with notes by Ira Gershwin.

9

Unidentified full score
Pages 42-104 only.

10

Unidentified sketches

11

Notes, 1971-1972 and undated

12

Programs, 1970-1973

13

Sub-series 4: General, 1956-1998 and undated

6

Biographical Papers, 1972-1985 and undated
See also photos of Schwartz in Box 11, Folder 9.
Clippings, 1961-1998 and undated

7

1961-1969

8

1970-1998 and undated

9

Correspondence, 1957-1998 and undated
A-G, 1960-1998 and undated
Correspondents include Duke Ellington, Benny Goodman, Ross Lee Finney and Carlos Chavez.

H-Z, 1960-1998 and undated
Correspondents include Lou Harrison, Sonny Rollins and Iannis Xenakis.

10

Unidentified, 1957-1998 and undated

11

Baum, Herbert, 1978-1984

12

Carl Fisher Inc., 1967-1976
Includes correspondence, royalty statements and information on Schwartz's pieces Comments and Motion.

13

Collage New Music, 1996-1997

14

Copland, Aaron, 1957-1970

15

Receipts, 1965

2

Schillinger, Joseph, 1936-1967 and undated
Contains copies of correspondence from Gershwin to Schillinger and between Schwartz and Schillinger's widow.

3

Will Of Rose Gershwin, 1938
Reproduction

4

Reviews, 1973-1976 and undated
### Charles Schwartz Papers

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<td>Piston, Walter, 1967-1969</td>
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<td>Sondheim, Stephen, 1982-1989</td>
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<td>United States Copyright Office, 1978-1996</td>
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**Financial Papers, 1956 - 1996**

Includes contracts, tax and investment information, bills and receipts.

| 8   | 1956-1992 |
| 9   | 1993-1994 |
| 10-11 | 1995 |
| 12 | 1996 |

**Programs, 1956-1991**

Some programs have correspondence on the reverse side.

| 13 | 1956-1959 |
| 14 | 1961-1967 |
| 15 | 1970-1977 |

**Series II: Photographs, 1957-1997 and undated**

**Composers' Showcase, 1957-1997**

Publicity and performance photographs.

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<td>1991</td>
<td></td>
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</table>

**ASCAP Award, 1970s**

Includes photos of Aaron Copland, Hal David, Virgil Thomson and Roger Sessions.

| 11  | 1   |

**Bernstein, Leonard, 1975**

With Schwartz.

| 2   | Bernstein, Leonard, 1975 |

**Jazz Pianists, Early 1970s**

Photographs of Schwartz with Eubie Blake, Willie “The Lion” Smith and Earl Hines.

| 3   | Jazz Pianists, Early 1970s |

**Terry, Clark, with Collage Ensemble, 1974**

See also concert program of Jan. 7, 1974 in Box 9, Folder 15.

| 4   | Terry, Clark, with Collage Ensemble, 1974 |

**Proof Sheets, undated**

| 5   | Proof Sheets, undated |

**General, 1957-1997**

Most of these photos are labeled, and part of a 40th anniversary press package from 1997. Some are Xerox reproductions. Includes photos of Nadia Boulanger, Duke Ellington, Lotte Lenya, Vanessa Redgrave, John Cage, Cab Calloway, Jon Hendricks, Merce Cunningham, Freddie Hubbard, Sonny Fortune, Charles Mingus, Aaron Copland, David Amram, Cathy Berberian, Luciano Berio and Ned Rorem.

| 6   | General, 1957-1997 |

**Gershwine: His Life And Music, undated**

Positive and negative prints of images used in the book.

| 7   | Gershwine: His Life And Music, undated |
### Professor Jive Recording Sessions, 1976-1995
Includes photos of Clark Terry and members of Metropolitan Opera Orchestra.

### Schwartz, Charles, 1970s and undated
Includes portraits dating from childhood.

#### General
- Negatives, 1975
- Prints, 1970s and undated
Includes photos of Sun Ra, Freddie Hubbard and Henry Cowell.

### Series III: Scores, 1943 - ca. 1995 and undated

<table>
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<th>Box</th>
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<tr>
<td>12</td>
<td>1</td>
<td>5 Pieces For Four Trumpets, 1953</td>
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<td>Pencil sketches, full score and two sets of parts, with differences. Holograph reproductions.</td>
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<tr>
<td>2</td>
<td></td>
<td>Adagio For Violin And Piano, undated</td>
<td></td>
<td>Full scores. Pencil and ink holographs and reproductions.</td>
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<tr>
<td>3</td>
<td></td>
<td>Allegro For Bb Clarinet And Piano, 1949</td>
<td></td>
<td>Full score. Ink holograph.</td>
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<tr>
<td></td>
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<td>American Symphony, undated</td>
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<td>For orchestra.</td>
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<tr>
<td>4</td>
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<td></td>
<td></td>
<td>Full scores. Ink holographs and reproductions (revised).</td>
</tr>
<tr>
<td>5</td>
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<td></td>
<td></td>
<td>Parts. Holograph reproductions.</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>Andante For Clarinet And Piano, 1949</td>
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<td>Full score. Ink holograph.</td>
</tr>
<tr>
<td>13</td>
<td>1</td>
<td>Andante For Orchestra, 1951</td>
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<td>Full score and parts. Pencil and ink holographs.</td>
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<td>Antiphonorum For Coughers, Sneezers And Snorers, 1967 and undated</td>
<td></td>
<td>For chorus, percussion and interacting commentary. Earlier version called Coughers, Sneezers and Snorers. See also Box 1, Folder 11.</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Coughers, Sneezers And Snorers, undated</td>
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<td>Full score and percussion parts. Reproduction of copyist holographs.</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Antiphonorum For Coughers, Sneezers And Snorers, 1967</td>
<td></td>
<td>Full scores. Ink holograph and two reproductions of copyist holographs, with markings.</td>
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<tr>
<td>5</td>
<td></td>
<td>Basic Feelings (An Elegy, Lament And Shout For Strings), undated</td>
<td></td>
<td>Full score and parts. Holograph reproductions.</td>
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<td>6</td>
<td></td>
<td>Blues For Trumpet And Piano, 1945</td>
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<td>Full score. Pencil holograph.</td>
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<tr>
<td>7</td>
<td></td>
<td>Comments, 1962-1963</td>
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<td>For brass, woodwinds and percussion. Full score. Reproduction of copyist holograph. See also Carl Fischer Inc. correspondence in Box 8, Folder 13.</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Contessa Jones, ca. 1995</td>
<td></td>
<td>Opera. Sketches for opening scene. See also Box 1, Folder 12.</td>
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<tr>
<td>9</td>
<td></td>
<td>Dialogues For Jazz Artists, undated</td>
<td></td>
<td>For trumpet, guitars, alto saxophone and voice. Full scores. Pencil holograph and reproduction. See also Box 1, Folder 13.</td>
</tr>
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<td>Introduction And Allegro, 1948</td>
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<td>For orchestra. Full score. Holograph reproduction.</td>
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<td>Little Suite For Piano, 1953</td>
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<td>Pencil sketch and ink holograph.</td>
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<td>3</td>
<td>Moods For Clarinet And String Quartet, 1953</td>
<td></td>
<td>Pencil sketches, full score (reproduction) and parts (ink holographs).</td>
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<tr>
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<td>Mother, Mother, 1977</td>
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<td>For two solo trumpets, solo tenor saxophone, flute, clarinet, percussion, voice and strings. See also Box 2, Folder 1 and sketches in Box 25, Folder 3.</td>
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<td></td>
<td></td>
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<td>Unrevised. Tenor saxophone and trumpet.</td>
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<td>Revised. Strings, piano and percussion.</td>
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<td>Tenor saxophone, trumpet, voice, flute and clarinet.</td>
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<tr>
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<td>Unrevised. Tenor saxophone and trumpet.</td>
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<td></td>
<td></td>
<td>Revised. Strings, piano and percussion.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tenor saxophone, trumpet, voice, flute and clarinet.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td></td>
<td></td>
<td>Strings, piano and percussion.</td>
</tr>
<tr>
<td>16</td>
<td>1</td>
<td>Motion, 1955</td>
<td></td>
<td>For string quartet or orchestra. Full score and parts with markings. Holographs and reproductions. See also Carl Fischer Inc. correspondence in Box 8, Folder 13.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Movement For Woodwind Quintet, 1950</td>
<td></td>
<td>Full score. Holograph reproduction.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Muggles (Fifth Jazz Symphony), undated</td>
<td></td>
<td>For instrumental ensemble, amplified soprano or chorus and jazz soloists. See also sketches in Box 25, Folder 3.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Neuma, 1965</td>
<td></td>
<td>For soprano and piano. Full score. Holograph and reproduction.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Paradoxes, undated</td>
<td></td>
<td>For strings, jazz trumpet and jazz guitar. Full scores. Pencil holograph and reproduction.</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Partita For Orchestra, undated</td>
<td></td>
<td>Full score. Ink holograph.</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Passacaglia For Orchestra, 1948</td>
<td></td>
<td>Full scores. Pencil and ink holographs.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Passacaglia For Two Pianos, 1943</td>
<td></td>
<td>Full scores. Ink holograph and reproduction with markings.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Piano Sonatina, 1952-1953</td>
<td></td>
<td>Pencil sketches and ink holograph.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Piece For Flute And Cello, undated</td>
<td></td>
<td>Full score. Pencil holograph.</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Piece For Violin And Viola, undated</td>
<td></td>
<td>Full score. Pencil holograph.</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>Pop Songs, undated</td>
<td></td>
<td>Notebook of piano-vocal scores with lyrics and unbound lead sheets, some reproductions. See also Box 2, Folder 7.</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>Primal Modes, undated</td>
<td></td>
<td>For clarinet and piano. Full score and clarinet part. Holograph reproductions.</td>
</tr>
</tbody>
</table>
Professor Jive, 1973-1974
For trumpet soloist and chamber group. Composed for Clark Terry and Collage. See also Box 2, Folder 2 and sketches in Box 25, Folder 3.
Full scores.

Box 17 Fol 1
Pencil holograph.

Box 17 Fol 2
Holograph reproduction.

Box 18 Fol 1
Pencil holograph.

Box 18 Fol 2
Parts.
Ink holographs. Incomplete.

Quintet For Piano And Strings, 1951-1952
Pencil sketches, full score and parts (holographs and reproductions).

Rhymes And Fables: A Jazz Symphony Based On Mother Goose, undated
For narrator, solo voice, jazz soloists, strings, piano and percussion. See also Box 2, Folder 3.
Full scores.

Box 19 Fol 1
Holograph reproduction with markings.

Box 19 Fol 2-3
Parts.
Ink holographs.

Riding High, undated
For chamber ensemble, soprano and jazz soloists. See also Box 2, Folder 4 and sketches in Box 25, Folder 3.
Full Scores.
Pencil Holographs.

Box 20 Fol 1-4
Version one.

Box 20 Fol 5
Version two.

Box 20 Fol 6
Holograph Reproduction.
With markings.

Second String Quartet, 1955-1956
Full scores.
Pencil holograph (incomplete), copyist ink holograph (incomplete) and reproduction of copyist holograph (complete).

Box 21 Fol 1-2
Holograph Reproductions.
With markings.

Second Symphony, undated
For orchestra. Full score. Ink holograph.

Serenade Concertante For Clarinet And String Quartet, 1952-1953
Full scores (pencil and ink holographs) and parts (copyist ink holographs).

Seven Golden Virtues For Trumpets And Percussion, undated
Pencil sketches.

Box 22 Fol 1
Full scores.
Pencil holograph and reproduction.

Box 22 Fol 2
Parts.
Holographs and reproductions.
Solo Brothers: A Jazz Symphony, undated
For chorus, chamber ensemble and jazz soloists. See also Box 2, Folder 5 and sketches in Box 26, Folder 3.
Full Scores.
4 Pencil holograph.
   Also contains textual introductory material.
5 Holograph reproduction.
   With markings.

Box Fol
23 1 Holograph reproduction.
   With markings.
Parts.
2 Ink holographs.
3 Reproductions.
   With markings. Incomplete.
4 Sonata For Bb Clarinet And Piano, 1949
   Sketches, full score and parts. Ink and pencil holographs.
5 Sonata For Solo Cello, 1952
   Full scores. Pencil holograph, copyist ink holograph and two reproductions.
6 Sonata For Violin, 1950-1952
   Full score. Ink holograph and reproduction with edits.
7 Sounds Remembered, 1966-1967
   For chorus and percussion instruments. Full score. Holograph.

Box Fol
24 1 String Quartet, 1949-1950
   Full score and parts. Ink holographs.
2 Symphonic Movements, undated
   For orchestra. Full score. Holograph reproduction.
3 Three Simple Songs, 1946
   For voice and piano. Full scores. Copyist onion skin holograph and reproduction.
4 Toccata For Four Horns, undated
   Full score (ink holographs) and parts (reproductions).
Twelve Love Arias, undated
See also Box 2, Folder 6.
5 For violin with piano.
   Full scores. Pencil holographs and reproductions.
6 For cello with piano.
   Full score. Pencil holograph.
7 For clarinet with piano.
   Full score. Two holograph reproductions.
8 Woodwind Quintet, undated
   Full score and parts. Holographs and reproductions.
9 Work For Orchestra In Two Movements, 1947
   Full score. Ink holograph.

Box Fol
25 1 Unidentified piece for orchestra, undated
   Ink holograph. Incomplete.
2 Orphan score pages, undated
   Holographs and reproductions.
Sketches, undated
3 Identified
   Professor Jive, Mother, Mother, Solo Brothers, Riding High and Muggles.
Series IV: Oversized Material, 1909-1984 and undated

*Gershwin: His Life And Music*, 1909-1984

- Clippings And Articles, 1909-1984
  Reproductions of clippings and articles, used by Schwartz for research.
- Publicity, 1974
- Posters, 1976-1979
  Promotional posters for Composers' Showcase. Also contains album jacket for *Professor Jive*.
- Photographs, undated
  Contains photos used for Gershwin and Cole Porter books.

Separated Materials

**Sound Recordings**

- *Rhymes And Fables And Other Works*. Session DAT tapes (10), with documentary paperwork.

**Printed Music**

Piano-vocal scores (All by George Gershwin.)

- *Beautiful Gypsy*
- *Boy! What Love Has Done To Me!*
- *Feeling I'm Falling*
- *Fidgety Feet*
- *I Don't Think I'll Fall In Love Today*
- *I Got Rhythm*
- *Let 'Em Eat Cake*
- *Maybe*
- *Mine*
- *Oh, Kay*
- *Rosalie*
- *Say So!*
- *So Am I*
- *Song Of The Flame*
- *The Life Of A Rose*
- *The Man I Love*
Vodka

Wintergreen For President

You've Got What Gets Me

Bound Volumes


Haubenstock-Ramati, Roman.


Nancarrow, Conlon.


Studies No. 2, 6, 7, 14, 20, 21, 24, 26 And 33 For Player Piano. Santa Fe: Soundings Press, 1984.

Study No. 3 For Player Piano. Santa Fe: Soundings Press, 1983.


Books


Microfilm

One role labeled “Works By George Gershwin”.

One unidentified role.

Brochure

Peter Maxwell Davies. Boosey & Hawkes brochure of published works.