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**GUIDE TO THE LOUIS GRUENBERG PAPERS**  
1900 – 1988

(20.6 linear feet, 16 boxes)

Call No.: JPB 04-29

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

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**Summary**

<b>Main Entry:</b>	Gruenberg, Louis
<b>Title:</b>	Louis Gruenberg Papers, 1900 – 1988
<b>Size:</b>	20.6 linear feet, 16 boxes
<b>Source:</b>	Donated by Joan Cominos Gruenberg, 1991 - 1999.
<b>Abstract:</b>	The composer Louis Gruenberg, was a pioneer in forming an American style of classical music. Best known for his opera <i>The Emperor Jones</i> , his Papers consist primarily of scores and sketches, but also include writings, clippings, concert programs, screenplay proposals and teaching materials.
<b>Access:</b>	Collection is open to the public.
<b>Restrictions on Use:</b>	For permission to publish, contact the Chief, Music Division, The New York Public Library for the Performing Arts.
<b>Preferred Citation:</b>	Louis Gruenberg Papers, JPB 04-29. Music Division, The New York Public Library for the Performing Arts.
<b>Related Materials Note:</b>	See other cataloged scores by Louis Gruenberg in the Music Division.

## **Biography**

Louis Gruenberg (b. near Brest-Litovsk, Russia, 22 July/3 Aug 1884; d. Beverly Hills, CA, 10 June 1964) arrived with his family in the United States in 1885 and received his first music lessons from his father, a violinist. At age 8 he began studying piano with Adele Margulies at the National Conservatory of Music in New York. In his early 20s he studied with Ferruccio Busoni in Berlin, beginning a friendship that lasted until Busoni's death. Gruenberg was at first interested primarily in performing as a concert pianist; he toured as an accompanist for Enrico Caruso and as a soloist, but Busoni encouraged him to compose as well. His first compositions were the operas *The Witch of Brocken*, Op. 1 (1912) and *The Bride of the Gods*, Op. 2 (1913). In 1920 he won the New York Philharmonic's Flagler Prize for *The Hill of Dreams*, Op. 10 (1920), which prompted him to concentrate fully on composition.

Gruenberg was an advocate for as well as a composer of new music. He conducted the United States premiere of Arnold Schoenberg's *Pierrot Lunaire* in 1923, and he helped to organize the American Music Guild and the League of Composers. His own works, such as *The Daniel Jazz*, Op. 21 for voice and chamber ensemble (1925), *Jazzberries*, Op. 25 for piano (1925), and *Jazzettes*, Op. 26 for violin and piano (1926), were inspired by African-American spirituals and jazz, following the suggestion of Anton Dvořák for American composers to look toward music native to their land for sources.

Gruenberg also continued to produce operas, notably *Jack and the Beanstalk*, Op. 35 (1930) and *The Emperor Jones*, Op. 36 (1931), which was performed at the Met over two seasons and featured on the cover of *Time* magazine; it also won the Bispham Memorial Medal and was the greatest popular success of the Gruenberg's career. Other notable compositions were his *Concerto for Violin and Orchestra*, Op. 47 (1944), which was commissioned and premiered by Jascha Heifetz with Eugene Ormandy and The Philadelphia Orchestra; *Americana Suite*, Op. 48 (1945) and *Harlem Rhapsody*, Op. 62 (1953).

Gruenberg led the composition department at the Chicago Musical College from 1933 to 1936, after which he moved to California and began writing for film. Three of his scores (*The Fight For Life* (1940), *So Ends Our Night* (1941) and *Commandos Strike At Dawn* (1942)) were nominated for Academy Awards. He also wrote operas intended for television. In 1947 he was elected to the National Institute of Arts and Letters, and in 1950 he left the film industry to concentrate again on his own work. Among his later compositions were two more operas; the oratorio *A Song of Faith*, Op. 59 (1959 – 1962), which he considered among his best compositions; and several works for voice and piano, including his last, *Pages from Rabelais*, Op. 78 (1963).

Though unfortunately forgotten by mass audiences, Gruenberg is notable for having forged a vigorous, original style of music out of American elements.

## **Sources**

Botstein, Leon. "Gruenberg, Harlem Rhapsody", *American Symphony Orchestra* (Accessed 5 Jan. 2005), <<http://www.americansymphony.org>>

"Louis Gruenberg", *G. Schirmer, Inc. and Associated Music Publishers* (Accessed 5 Jan. 2005), <<http://www.schirmer.com/composers/gruenberg/>>

Nisbett, Robert Franklin. "Gruenberg, Louis [Edwards, George]", *Grove Music Online* ed. L. Macy (Accessed 5 Jan. 2005), <<http://www.grovemusic.com>>

### **Scope and Content Note**

The Louis Gruenberg Papers consist of 20.6 linear feet of material dating from 1900 to 1988, with the bulk dating from ca. 1910 – 1963. Most of the Papers consist of published and unpublished scores, parts and sketches by Gruenberg (including *The Emperor Jones*, Op. 36 (1931), *A Song of Faith*, Op. 59 (1959 – 1962), and *Pages from Rabelais*, Op. 78 (1963)), and published scores by other composers. Many scores are also accompanied by written material such as lyrics, editing information and other notes, and articles or poetry that inspired the composition. Other materials in the Papers consist of a small amount of correspondence, teaching notes and lesson plans, a set of screenplay proposals, newspaper clippings, concert programs and books. Many of the published scores by other composers and books are autographed to Gruenberg by their composers or authors. Materials in the Papers that date from after Gruenberg's death were collected by his widow, Irma Gruenberg.

### **Arrangement Note**

The Louis Gruenberg Papers are organized in the following series and sub-series:

#### **Series I: Scores and Sketches, 1900 – 1965 and undated**

Sub-series 1: Scores, 1900 – 1965 and undated

Sub-series 2: Sketches, 1905 – 1963 and undated

#### **Series II: Writings, 1924 – 1967 and undated**

Sub-series 1: Writings related to scores, 1924 – 1963 and undated

Sub-series 2: Other writings, 1933 – 1967 and undated

#### **Series III: Clippings and Concert Programs, 1909 – 1988 and undated**

Sub-series 1: Clippings, 1909 – 1988 and undated

Sub-series 2: Concert programs, 1928 – 1984

#### **Series IV: Books, 1907 – 1953**

#### **Series V: Oversized Materials, 1929 – 1946 and undated**

**Series Descriptions:**

The Louis Gruenberg Papers are divided into 5 series and 6 sub-series.

**Series I: Scores and Sketches, 1900 – 1965 and undated**

11 boxes

This series is a combination of published and unpublished work by Gruenberg and other composers. Gruenberg's scores and sketches span most of his career. The scores by others are mainly piano works Gruenberg performed as a soloist. Sometimes the sketches are associated with particular pieces, but there are also many that did not seem to result in any finished or published compositions.

Sub-series 1: Scores, 1900 – 1965 and undated

8.5 boxes, 82 folders

Arrangement: Alphabetical

Scores are in two divisions: by Gruenberg and by others. Gruenberg's scores are sub-divided into two segments, those composed under his own name and those under his pseudonym, George Edwards (which he used when he wrote music he considered "beneath" him). Under Gruenberg's name, scores are further sub-divided by genre: chamber, dramatic, orchestral, piano and vocal works. Items of note include different edits of *Sonata No. 3 for Violin and Piano*, Op. 52 (1965) made after Gruenberg's death; scores and parts for *The Emperor Jones*, Op. 36 (1931) and *Jack and the Beanstalk*, Op. 35 (1930) used in performances; a set of the published *Jazz Mask* series of classical pieces set by Gruenberg in a jazz style, and Gruenberg's last composition, *Pages from Rabelais*, Op. 78 (1963). One unpublished addition to this series is in manuscript form, as is a late unpublished piece, *Six Winter Songs*, Op. 77 (1963).

Among the pieces under the George Edwards pseudonym are the score for a proposed musical comedy, *Hello, Tommy!* (ca. 1924) and a score and sketch for *River Born* (1938), a piece for voice and piano. Scores by others include music by J.S. Bach, Ferruccio Busoni, Franz Liszt, and Arnold Schoenberg. Some of the Busoni and Liszt scores are signed by Busoni, the score for Schoenberg's *Pierrot Lunaire* (1912) contains Gruenberg's notes and markings, and a boxed edition of Schoenberg's *Moderne Psalmen*, Op. 50c (1950) is signed by Gertrude Schoenberg.

Sub-series 2: Sketches, 1905 – 1963 and undated

2.5 boxes, 34 folders

Arrangement: Alphabetical

Sketches are in two divisions: under Gruenberg's name and under George Edwards. Scores in sub-series 1 for which sketches exist in this sub-series are *The Golden City of Iram*, Op. 55 (ca. 1941), *Pages from Rabelais*, Op. 78 (1963), and *A Song of Faith*, Op. 59 (1959 – 1962). In addition to sketches with titles, Gruenberg assembled several sets of sketches of various "characters" or "natures." The sketches under George Edwards include a musical, *Lady X* (1927) and an untitled musical comedy/opera which may be more material for either *Lady X* or *Hello, Tommy!*

**Series II: Writings, 1924 – 1967 and undated**

1.5 boxes

This series has two sub-series. The first contains written materials originally located with the scores in series I, and the folders bear titles identical to those scores. The second sub-series contains correspondence, screenplay proposals and teaching materials.

Sub-series 1: Writings related to scores, 1924 – 1963 and undated

15 folders

Arrangement: Alphabetical

Each of the folders in this sub-series contains material originally located with the corresponding score or sketch in Series I. The material often consists of lyrics, libretti, plot synopses, editing or performance notes, articles or clippings that may have influenced a composition and occasional correspondence.

Sub-series 2: Other writings, 1933 – 1967 and undated

15 folders

Arrangement: Alphabetical or chronological within form.

Most of this sub-series consists of screenplay proposals by Gruenberg. At least one is intended for radio, while most are for film or television. They range from one-page plot outlines to a complete script. The remainder is one folder of correspondence, teaching materials from Gruenberg's teaching years in Chicago, and one folder of texts of speeches Gruenberg delivered.

**Series III: Clippings and Concert Programs, 1909 – 1988 and undated**

5 folders

Both Gruenberg and his widow, Irma Gruenberg, collected the materials in this series.

Sub-series 1: Clippings, 1909 – 1988

3 folders

Arrangement: Chronological

Notable clippings in this sub-series include reviews of the 1923 U.S. premier of Schoenberg's *Pierrot Lunaire* (1912) under Gruenberg's direction and coverage of the Jascha Heifetz premier of Gruenberg's violin concerto. Early clippings, possibly reviewing Gruenberg's piano performances, are in German. See also clippings in Series V, Oversized Materials, Box 15, Folder 1.

Sub-series 2: Concert programs, 1928 – 1984

2 folders

Arrangement: Chronological

Most of the programs in this sub-series date from after Gruenberg's death. Those from his lifetime include a copy of the Juilliard School program for *Jack and the Beanstalk* (1931) and several programs from Heifetz performances of the *Concerto for Violin and Orchestra*, Op. 47 (1944).

**Series IV: Books, 1907 – 1953**

1 box

Arrangement: Alphabetical by author.

All the books in this series were either signed and dated by Gruenberg or autographed by their authors. Gruenberg set the sermons in the James Weldon Johnson book *God's Trombones* (autographed by Johnson) to music in *The Creation*, Op. 23 (1926).

**Series V: Oversized Materials, 1929 – 1946 and undated**

2 boxes, 5 folders

Arrangement: Alphabetical

This series contains clippings and scores. The clippings are reviews of the film *The Fight for Life*, which Gruenberg scored. The scores include a copy of Schoenberg's *Prelude*, Op. 44 (1945), signed by the composer, and edits of *The Emperor Jones* recorded by the United States Information Agency, presumably for overseas broadcast, as well as a bound copy of the complete score in two volumes, with markings throughout.

Box/Folder	Description
<b>Series I: Scores and Sketches, 1900 – 1965 and undated</b>	
Sub-Series 1: Scores, 1900 – 1965 and undated	
By Louis Gruenberg	
Under Louis Gruenberg	
Chamber Works	
<b>Box 1</b>	
F. 1	<i>Jazzettes</i> , Op. 26, 1926 (Two published scores for violin and piano) <i>Sonata No. 3 for Violin and Piano</i> , Op. 52, 1965 (Unpublished, possibly edited after Gruenberg's death. See also Series II, Sub-series 1, Box 12, Folder 13 and sound recording in Separated Materials.)
F. 2	Copy of holograph score. (Score and envelope read "corrected copy, revised edition with all cuts.")
F. 3	Copy of holograph score. (Enclosed note reads "revised as per recording.")
F. 4	Copy of holograph score. (Appears to be same as score in Folder 3, but may have some differences.)
F. 5	Violin part. (Two copies. One is noted "Israel Baker's copy." Both have performance notes.)
F. 6	Part masters. (Note says "cuts included.")
F. 7	Cutouts. (Fragments cut from score or parts.)
<b>Box 2</b>	
	<i>String Quartet No. 2</i> , Op. 40, 1937
F. 1	Score.
F. 2	Parts. (Cover note says "used at Berkshire Festival 1938.")
	Dramatic Works
F. 3	<i>The Delicate King</i> , Op. 67, 1955 (Score master. See also libretto in Series II, Sub-series 1, Box 12, Folder 4.) <i>The Emperor Jones</i> , Op. 36, 1931 (See also excerpts and bound score in Oversized Materials, Series V, Box 15, Folders 3-4 and Box 16.) Parts (Used in first Met performance.)
F. 4	Violin I.
F. 5	Violin II.
F. 6	Viola.
<b>Box 3</b>	
F. 1	Tenor and Bass vocals.
F. 2	<i>The Golden City of Iram</i> , Op. 55, ca. 1941 (Score for two pianos. See also sketches in Series I, Sub-series 2, Box 9, Folder 11, and writings in Series II, Sub-series 1, Box 12, Folder 6.) <i>Jack and the Beanstalk</i> , Op. 35 (See also writings in Series II, Sub-series 1, Box 12, Folder 7, <i>Jack and the Beanstalk Suite for Orchestra</i> , Op. 35a in Series I, Sub-series 1, Box 4, Folder 6, and clippings in Series III, Sub-series 1, Box 13, Folder 6.)
	Orchestral Scores
F. 3	Overture, 1929.
F. 4	Act I, ca. 1930
F. 5	Act II, ca. 1930



Box/Folder	Description
F. 6	Act III, ca. 1930 Piano-Vocal Scores (Covers say "Alfredo Valenti stage direction. Contain written stage directions.)
F. 7	Act I, ca. 1930
<b>Box 4</b>	
F. 1	Act II, ca. 1930
F. 2	Act III, ca. 1930
F. 3	<i>The Miracle of Flanders</i> , Op. 65, 1954 (Score master. See also writings in Series II, Sub-series 1, Box 12, Folder 9.)
F. 4	<i>One Night of Cleopatra</i> , Op. 64, 1954 (Score master. See also writings in Series II, Sub-series 1, Box 12, Folder 10.)
	Orchestral Works
F. 5	<i>Concerto for Violin and Orchestra</i> , Op. 47, 1944 (Violin part. See also writings in Series II, Sub-series 1, Box 12, Folder 2, and clippings in Series III, Sub-series 1, Box 13, Folder 7.)
F. 6	<i>Jack and the Beanstalk Suite for Orchestra</i> , Op. 35a, undated (Incomplete score. See also writings in Series II, Sub-series 1, Box 12, Folder 7, and scores in Series I, Sub-series 1, Box 3, Folders 3-7 and Box 4, Folders 1-2.)
F. 7	<i>Moods</i> , Op. 29, 1929 (Score. See also hard-cover folder in Series V, Box 15, Folder 5.)
	Piano Works
F. 8	<i>Capriccietto</i> , 1922 (Published.) <i>Jazz Masks</i> (Published "jazz compositions" (settings of classical pieces for solo piano).)
F. 9	<i>Spring Song</i> by Mendelssohn, 1931
F. 10	<i>Melody in F</i> by Rubinstein, 1931
F. 11	<i>Barcarolle</i> by Offenbach, 1931
<b>Box 5</b>	
F. 1	Op. 30a, <i>Nocturne</i> Op. 9, No. 2 by Chopin, 1929
F. 2	Op. 30a, <i>Valse</i> Op. 64, No. 2 by Chopin, 1929
F. 3	<i>Humoresque</i> by Dvorak, 1929 - 1947 (Unpublished manuscript. Signature is crossed out in pencil and "George Edwards" is written in. Note at end dated 1947 reads "I shouldn't have done it!")
F. 4	<i>Rondoletto</i> , 1922
F. 5	<i>Valzerino</i> , 1922
	Vocal Works
	<i>An American Hymn</i> , undated (Parts only, no score. See also writings in Series II, Sub-series 1, Box 12, Folder 1.)
F. 6	Men's chorus.
F. 7	Strings.
F. 8	Woodwinds.
F. 9	Brass.
F. 10	Harp and Percussion.
F. 11	<i>The Commandos March</i> , 1943 (Sheet music for song from film <i>Commandos Strike At Dawn</i> . Words by Ann Ronell.)
	<i>The Creation</i> , Op. 23, 1926 (See also Series II, Sub-series 1, Box 12, Folder 3.)
F. 12	Miniature published score. (Marked "This is worth saving," dated 1958.)

Box/Folder	Description
	Parts
F. 13	Viola, Percussion and Timpani.
F. 14	French Horn and Bassoon.
F. 15	Flute and Clarinet.
<b>Box 6</b>	
F. 1	Piano.
F. 2	Voice.
F. 3	<i>Eleven Songs</i> , Op. 42, 1939 – 1940 (Unpublished holograph score. See also writings in Series II, Sub-series 1, Box 12, Folder 5.)
F. 4	<i>Pages from Rabelais</i> , Op. 78, 1963 (Copy of holograph score. See also sketches in Series I, Sub-series 2, Box 10, Folder 1, and writings in Series II, Sub-series 1, Box 12, Folder 11.)
F. 5	<i>Six Winter Songs</i> , Op. 77, 1963 (Unpublished holograph score for voice and piano. Poems by Joan Cominos (Gruenberg's daughter) and dedicated to her.)
F. 6	<i>A Song of Faith</i> , Op. 59, 1959 - 1962 (Copy of holograph score. See also sketches in Series I, Sub-series 2, Box 11, Folder 2, writings in Series II, Sub-series 1, Box 12, Folder 14 and recording in Separated Materials.)
<b>Box 7</b>	
	Under George Edwards
F. 1	<i>Hello, Tommy!</i> , ca. 1924 (Score for operetta in 3 acts. Libretto by Dr. Ludwig Von Herzer. See also writings in Series II, Sub-series 1, Box 12, Folder 15, and <i>Wenn Der Mund Auch Schweigt</i> in scores, Series I, Sub-series 1, Box 7, Folder 4.)
F. 2	<i>Quatre Morceaux D'Amour</i> , 1929 (Published songs for violin and piano. Songs I, III and IV only.)
F. 3	<i>River Born</i> , 1938 (For voice and piano. Holograph score and sketch. Lyrics by David Ormont. See also writings in Series II, Sub-series 1, Box 12, Folder 12.)
F. 4	<i>Wenn Der Mund Auch Schweigt</i> from operetta <i>Tommy</i> , 1930 (See also <i>Hello, Tommy</i> , Series I, Sub-series 1, Box 7, Folder 1.)
	By Others
F. 5	Achron, Joseph: <i>Sextet</i> , Op. 73, 1942 (Autographed to Gruenberg by Achron.)
F. 6	Bach, Johann Sebastian: <i>Two Organ Toccatas</i> , 1908 (Edited by Ferruccio Busoni. Signed and dated by Gruenberg.)
F. 7	Baron, Maurice: <i>Quatre Airs Romantiques</i> , 1950 (Autographed to Gruenberg by Baron.)
F. 8	Brahms, Johannes: <i>Sonata in F Major</i> , Op. 5, undated (Signed and dated by Gruenberg.)
F. 9	Bülow, Hans von: <i>Impromptu pour le piano</i> , Op. 27, ca. 1900 (Contains illegible signature.)
	Busoni, Ferruccio
F. 10	<i>Sonatina Seconda</i> , 1915 (Autographed to Gruenberg by Busoni.)
F. 11	<i>Toccata</i> , 1921 (Autographed to Gruenberg by Busoni.)
F. 12	Debussy, Claude: <i>Estampes pour le piano</i> , 1906 (Signed and dated by Gruenberg.)

Box/Folder	Description
F. 13	Gluck, C.W. von: <i>Gavotte</i> , 1907 (Transcribed by Johannes Brahms. Signed and dated by Gruenberg.)
F. 14	Jacobi, Frederick: <i>Sabbath Evening Service</i> , 1931 (Autographed to Gruenberg by Jacobi.)
	Liszt, Franz
F. 15	<i>Concert Etude No. 2, Gnomen-Reisen</i> , 1900 (Signed and dated by Gruenberg.)
<b>Box 8</b>	
F. 1	<i>Concerto No. 1 in Eb for Piano and Orchestra</i> , 1900 (Piano part only. Signed and dated by Gruenberg.)
F. 2	<i>Concerto No. 2 in A Major for Piano and Orchestra</i> , undated (Piano part, with extra notes written in.)
F. 3	<i>Etudes for Piano</i> , 1908 (Signed and dated by Gruenberg, with note that he heard Busoni play the etudes in class.)
F. 4	<i>Paraphrases de Concert – No. 2 Ernani</i> , 1900 (Signed and dated by Gruenberg.)
F. 5	<i>Polonaise</i> , undated (Signed by Gruenberg, with note, “Too Chopinistic!”)
F. 6	<i>Sonate H moll</i> , 1906 (Signed and dated by Gruenberg.)
F. 7	Morris, Harold: <i>Sonata in Bb minor for Piano</i> , Op. 2, 1922 (Autographed to Gruenberg by Morris.)
F. 8	Mozart, W.A.: <i>Le Nozze di Figaro</i> , 1907 (Score. Autographed by Egon Petri.)
<b>Box 9</b>	
F. 1	Nevin, Arthur: <i>Toccatella for the Piano</i> , 1922 (Autographed to Gruenberg by Nevin.)
F. 2	Pennington, John: <i>Three Love Songs - Rosemary</i> , 1917 (Words by Wilbur Weeks. Autographed by Pennington.)
F. 3	Rubinstein, Anton: <i>Theme et Variations pour le piano</i> , Op. 88, 1902 (Autographed to Gruenberg by Ferruccio Busoni.)
F. 4	Saint-Saëns, Camille: <i>Caprice pour le piano sur les airs de Ballet d’Alceste de Gluck</i> , 1903 (Signed and dated by Gruenberg.)
	Schoenberg, Arnold
F. 5	<i>Moderne Psalmen</i> , Op. 50c, 1950 (Boxed edition with score and facsimile of sketches. Autographed to Gruenberg by Gertrude Schoenberg.)
F. 6	<i>Pierrot Lunaire</i> , Op. 21, 1912 (Score contains Gruenberg’s notes and markings.)
F. 7	Smetana, Bedrich: <i>Hungarian Dance</i> , 1900 (Signed and dated by Gruenberg.)
	Sub-series 2: Sketches, 1905 – 1963 and undated
	Under Louis Gruenberg
F. 8	<i>Fire Intermezzos</i> , undated
F. 9	<i>Folksongs</i> , 1905
F. 10	<i>Fraternity Song</i> , 1918
F. 11	<i>The Golden City of Iram</i> , Op. 55, ca. 1941 (See also score in Series I, Sub-series 1, Box 3, Folder 2 and writings in Series II, Sub-series 1, Box 12, Folder 6.)
F. 12	<i>Miscellanea</i> , 1905
F. 13	<i>Moods and Masks</i> , undated
F. 14	<i>Notebook</i> , undated

Box/Folder	Description
F. 15	<i>Oddities and Caprices</i> , undated
<b>Box 10</b>	
F. 1	<i>Pages from Rabelais</i> , Op. 78, 1963 (See also score in Series I, Sub-series 1, Box 6, Folder 4 and writings in Series II, Sub-series 1, Box 12, Folder 11.)
F. 2	<i>Serenade for Chamber Orchestra</i> , undated
F. 3	<i>Sketches of a Dramatic, Fantastic Nature</i> , undated
F. 4	<i>Sketches of an Extravagant or Bombastic Nature</i> , undated
	<i>Sketches of a Humorous or Gay Nature</i> , undated
F. 5	Folder 1.
F. 6	Folder 2.
	<i>Sketches of a Lyrical Character</i> , undated
F. 7	Folder 1.
F. 8	Folder 2.
	<i>Sketches of a Sprightly Character</i> , undated
F. 9	Folder 1.
F. 10	Folder 2.
F. 11	Folder 3.
<b>Box 11</b>	
F. 1	<i>Sketches in a Syncopated Manner</i> , undated
F. 2	<i>A Song of Faith</i> , Op. 59, undated (See also score in Series I, Sub-series 1, Box 6, Folder 6, writings in Series II, Sub-series 1, Box 12, Folder 14 and recording in Separated Materials.)
F. 3	<i>Song of the Unsuccessful</i> , undated
	Untitled, undated
F. 4	Folder 1.
F. 5	Folder 2.
	Under George Edwards
F. 6	<i>Commercial Sketches</i> , undated
F. 7	<i>Lady X</i> , 1927 (See also writings in Series II, Sub-series 1, Box 12, Folder 8.)
F. 8	<i>Love in the Springtime</i> , undated
	<i>A Musical Comedy/Operetta</i> , undated
F. 9	Folder 1.
F. 10	Folder 2.
F. 11	Folder 3.
F. 12	<i>Perfum d'Amour</i> , undated
F. 13	<i>Petite Suite</i> , undated (Possibly meant for <i>Hello Tommy</i> )
F. 14	<i>Street Songs</i> , undated
F. 15	Untitled, undated
<b><u>Series II: Writings, 1924 – 1967 and undated</u></b>	
Sub-series 1: Writings related to scores, 1924 – 1963 and undated	
<b>Box 12</b>	
F. 1	<i>An American Hymn</i> , undated (Contains lyrics and envelope indicating Orson Welles was the narrator. See also parts in Series I, Sub-series 1, Box 5, Folders 6-10.)

Box/Folder	Description
F. 2	<i>Concerto for Violin and Orchestra</i> , Op. 47, 1945 - 1963 (Contains performance and editing notes, including "impressions after the recording of the concerto." See also violin part in Series I, Sub-series 1, Box 4, Folder 5 and clippings in Series III, Sub-series 1, Box 13, Folder 7.)
F. 3	<i>The Creation</i> , Op. 23, ca. 1926 (Contains notes on plot or scene changes. See score and parts in Series I, Sub-series 1, Box 5, Folders 12-15 and Box 6, Folders 1-2, and book <i>God's Trombones</i> by James Weldon Johnson (autographed by Johnson) in Series IV, Box 14.)
F. 4	<i>The Delicate King</i> , Op. 67, 1955 (Contains libretto. See also score in Series I, Sub-series 1, Box 2, Folder 3.)
F. 5	<i>Eleven Songs</i> , Op. 42, ca. 1940 (Contains song texts. See also score in Series I, Sub-series 1, Box 6, Folder 3.)
F. 6	<i>The Golden City of Iram</i> , Op. 55, ca. 1941 (Contains plot synopsis and speaker text. See also score in Series I, Sub-series 1, Box 3, Folder 2 and sketches in Series I, Sub-series 2, Box 9, Folder 11.)
F. 7	<i>Jack and the Beanstalk</i> , Op. 35, 1930 (Contains notes on score changes.)
F. 8	<i>Lady X</i> , 1927 (Contains published libretto and stage directions. See also sketches in Series I, Sub-series 2, Box 11, Folder 7.)
F. 9	<i>The Miracle of Flanders</i> , Op. 65, 1954 (Contains libretto, stage directions, and copy of article <i>Christ In Flanders</i> by Honoré De Balzac. See also score in Series I, Sub-series 1, Box 4, Folder 3.)
F. 10	<i>One Night of Cleopatra</i> , Op. 64, 1954 (Contains libretto and Gruenberg's handwritten notes. See also score in Series I, Sub-series 1, Box 4, Folder 4.)
F. 11	<i>Pages from Rabelais</i> , Op. 78, 1963 (Contains synopsis and narrator text, and Gruenberg's typed notes. See also score in Series I, Sub-series 1, Box 6, Folder 4 and sketches in Series I, Sub-series 2, Box 10, Folder 1.)
F. 12	<i>River Born</i> , 1938 (Contains correspondence from David Ormont and song texts. See also score in Series I, Sub-series 1, Box 7, Folder 3.)
F. 13	<i>Sonata No. 3 for Violin and Piano</i> , Op. 52, 1965 (Contains correspondence to Irma Gruenberg from Ethel-Ann Fengler regarding recording of this piece, and editing notes. See also scores and parts in Series I, sub-series 1, Box 1, Folders 2-7, and recording in Separated Material.)
F. 14	<i>A Song of Faith</i> , Op. 59, ca. 1959 (Contains essay by Gruenberg on this piece, and lyrics. See also score in Series I, Sub-series 1, Box 6, Folder 6, sketches in Series I, Sub-series 2, Box 11, Folder 2, and recording in Separated Materials.)
F. 15	<i>Tommy</i> , ca. 1924 (Contains plot synopsis and plan for musical. See also <i>Hello, Tommy!</i> in scores, Series I, Sub-series 1, Box 7, Folder 1.)
F. 16	Sub-series 2: Other writings, 1933 - 1967 and undated Correspondence, 1937 - 1967 (Contains letters from Marion Bauer, and from foreign musicians trying to locate Gruenberg's published music. Correspondence after Gruenberg's death is to Irma Gruenberg.) Screenplays and Proposals
F. 17	A - E, undated
F. 18	F - G1, undated <i>The Great Liar</i> , undated
F. 19	Pages 1 - 25.
F. 20	Pages 26 - 50.
F. 21	Pages 51 - 75.
F. 22	Pages 76 - 85.

Box/Folder	Description
F. 23	H – T, undated
F. 24	U – Z, undated
F. 25	Untitled, undated
	Teaching Materials (Materials from 1933 – 1936 date from Gruenberg's teaching at Chicago Musical College.)
<b>Box 13</b>	
F. 1	ca. 1933 – 1936
F. 2	1934 – 1936
F. 3	ca. 1930s
F. 4	ca. 1935 - 1939
F. 5	Speeches, 1937 – 1943 (Includes text of speech delivered to composers gathered to found the Composers' Society of America.)
	<b><u>Series III: Clippings and Concert Programs, 1909 – 1988 and undated</u></b>
	Sub-series 1: Clippings, 1909 – 1988 and undated
F. 6	1909 – 1938 (Includes coverage of U.S. premier of Schoenberg's <i>Pierrot Lunaire</i> conducted by Gruenberg and <i>Jack and the Beanstalk</i> . The earliest clippings are in German.)
F. 7	1940 – 1950 (Includes reviews of film <i>Fight For Life</i> and Heifetz premier of Gruenberg's violin concerto.)
F. 8	1970 – 1988 and undated (Contains copy of 1979 article in <i>The New Yorker</i> by Andrew Porter re-examining <i>The Emperor Jones</i> on the occasion of its revival.)
	Sub-series 2: Concert programs, 1928 – 1984 (Programs following Gruenberg's death were collected by Irma Gruenberg.)
F. 9	1928 – 1946 (Contains copy of original Juilliard School program for <i>Jack and the Beanstalk</i> , and several programs of Jascha Heifetz performing Gruenberg's violin concerto.)
F. 10	1978 – 1984 (Includes program from premiere performance of <i>A Song of Faith</i> , Op. 59 by The Los Angeles Master Chorale, Nov. 1, 1981. See also recording in Separated Material.)
	<b><u>Series IV: Books, 1907 - 1953</u></b>
<b>Box 14</b>	
	Busoni, Ferruccio. <i>Cyclus von 4 Clavier Orchester Abenden</i> . Berlin: Herman Wolff, 1900s. (Contains hand-written note outlining Busoni's compositions by opus number, possibly in Gruenberg's hand.)
	Colum, Padraic. <i>Mogu the Wanderer</i> . Boston: Little, Brown, 1917. (Autographed to Gruenberg by Colum.)
	Densmore, Frances. <i>Chippewa Music – II</i> . Washington, D.C.: Government Printing Office, 1913. (Signed and dated by Gruenberg.)
	Idelsohn, A.Z. <i>Gesänge Der Jemenischen Juden</i> . Leipzig: Breitkopf & Härtel, 1914. (Signed and dated by Gruenberg.)
	Johnson, James Weldon. <i>God's Trombones: Seven Negro Sermons In Verse</i> . New York: Viking, 1927. (Autographed to Gruenberg by Johnson. See also <i>The Creation</i> , Op. 23, Series II, Sub-series 1, Box 12, Folder 3.)
	La Violette, Wesley. <i>The Song of the Angels</i> . Los Angeles: De Vorss, 1953. (Autographed to Gruenberg by La Violette.)
	Rolland, Romain. <i>Das Leben Michelangelos</i> . Frankfurt: Rütten & Loening, 1921. (Autographed to Gruenberg.)
	Taine, Hippolyte. <i>Philosophie Der Kunst</i> . Jena: Eugen Diederichs, 1907. (Signed and dated by Gruenberg.)

Box/Folder	Description
<b><u>Series V: Oversized Materials, 1929 – 1946 and undated</u></b>	
<b>Box 15</b>	
F. 1	Clippings, 1940 (All reviews of the film <i>The Fight For Life</i> .) Scores By others
F. 2	Schoenberg, Arnold: <i>Prelude</i> , Op. 44, 1945 (Copy of score. Autographed to Gruenberg by Schoenberg.) By Gruenberg <i>The Emperor Jones</i> , Op. 36 (See also parts in Series I, Sub-series 1, Box 2, Folders 4 – 6 and Box 3, Folder 1, and bound score in Series V, Box 16.)
F. 3	Excerpts, undated (Recorded for United States Information Agency.)
F. 4	Cover for parts, 1931 (Original cover for parts in Series I, Sub-series 1.)
F. 5	<i>Moods</i> , Op. 29, 1929 (Cover for original score in Series I, Sub-series 1, Box 4, Folder 7.)
<b>Box 16</b>	<i>The Emperor Jones</i> , Op. 36, 1931 (Full score in two bound volumes, with markings. See also parts in Series I, Sub-series 1, Box 2, Folders 4 – 6 and Box 3, Folder 1, and excerpts in Series V, Box 15, Folder 3.)
<b><u>Separated Material</u></b>	
Books and Periodicals sent to Music Division	
<i>Addresses on the Evangeline Wilbour Blashfield Foundation of the American Academy of Arts and Letters, Volume Two</i> . New York: American Academy of Arts and Letters, 1951.	
Berlioz, Hector. <i>Roméo et Juliette</i> , Op. 17. Leipzig: Ernst Eulenberug, 1900.	
<i>Batter Der Staatsoper</i> . 13 May 1921.	
Busoni, Ferruccio. <i>Arlecchino, Oder Die Fenster: Ein Theatralisches Capriccio</i> . Leipzig: Breitkopf & Härtel, 1900s.	
Busoni, Ferruccio. <i>Rondo Arlecchinesco for orchestra</i> , Op. 46. Leipzig, Breitkopf & Härtel, 1912.	
d'Indy, Vincent. <i>Deuxième Symphonie</i> , Op. 57. Paris: Durand, 1904.	
National Institute of Arts and Letters. <i>1950 American Academy of Arts and Letters</i> . New York: National Institute of Arts and Letters, 1950.	
National Institute of Arts and Letters. <i>1952 American Academy of Arts and Letters</i> . New York: National Institute of Arts and Letters, 1952.	
National Institute of Arts and Letters. <i>1963 American Academy of Arts and Letters</i> . New York: National Institute of Arts and Letters, 1963.	
National Institute of Arts and Letters. <i>1964 American Academy of Arts and Letters</i> . New York: National Institute of Arts and Letters, 1964.	
Rolland, Romain. <i>Musiker von Ehedem</i> . Munich: Georg Müller, 1926.	
Werfel, Franz. <i>Giuseppe Verdi Briefe</i> . Berlin: Paul Zsolnay, 1926.	

**Box/Folder      Description**

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Scores sent to Music Division

Bach, Johann Sebastian

*Orgel-Compositionen für Piano*. Edited by Franz Liszt.

*Orgeltoccate D moll.* Edited by Ferruccio Busoni.

*Sechs Tonstücke Klavier-übertragung*. Edited by Ferruccio Busoni.

*The Well-Tempered Clavichord*. Edited and annotated by Ferruccio Busoni.

Busoni, Ferruccio..

*Concerto for Two Pianos*.

*Fantasie über Motive aus Der Barbier von Bagdad*.

*Preludietto, Fughetta & Esercizio*

*Preludio, Fuga & Fuga Figurata*

*Sonatina*.

Debussy, Claude. *Gigues*.

d'Indy, Vincent. *Istar*, Op. 42.

Fried, Oskar. *Die Auswanderer*.

Gilbert, Henry. *Salamambo's Invocation to Tānith*.

Granados, E. *Goyescas*.

Joseffy, Rafael. *School of Advanced Piano Playing*.

Liszt, Franz.

*3 Caprices-Valses pour le piano*.

*4 Fantaisies pour le piano*.

*Concerto in A major for Piano and orchestra*. Piano part.

*Episode aus Lenau's Faust Der Tanz in der Dorfschenke*. Edited by Ferruccio Busoni.

*Impromptu Brilliant*, Op. 3.

*Polonaise No. 2 E Dur*. Edited by Ferruccio Busoni.

*Marche Solennelle ver le Saint Graal*.

*Six Amusements pour le piano*.

*Valse a Capriccio*.

Moussorgsky, Modest. *Chanson de Mephistopheles*.

Rubinstein, Antoine.

*Album De Danses Populaires des Different Nations pour le piano*, Op. 82.

*Valse (Allemagne)*, Op. 82, No. 5.

Saint-Saëns, Camille. *Concerto No. 5 for Piano and Orchestra*, Op. 103.

Schoenberg, Arnold.

*Herzgewächse*, Op. 20.

*Klavierstück*, Op. 11, No. 2, edited by Ferruccio Busoni.

Schulz-Evler. *Arabesques sur des themes de J. Strauss*.

Smetana, Bedrich. *Wedding Scenes*.

Straus, Richard. *Eine Alpensinfonie*, Op. 64.

Sound Recordings sent to Rodgers & Hammerstein Recorded Sound Division

Gruenberg, Louis: *A Song of Faith*. (Cassette tape. Tape notated "Premiere performance: 1 Nov. 1981." Audience recording of The Los Angeles Master Chorale and Sinfonia Orchestra. See also concert program in Series III, Sub-series 2, Box 13, Folder 10 for personnel.)

Gruenberg, Louis: *Sonata No. 3 for Violin and Piano*, Op. 52.



<b>Box/Folder</b>	<b>Description</b>
	(Cassette tape. Copy of unknown vinyl recording.)