

**Guide to the Charles Schwartz Papers, 1898-1998**  
**[Bulk dates: 1943-1998]**

**JPB 00-9**

**Music Division**

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

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## Descriptive Summary

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

### 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 also researched and wrote about two major figures in American popular song, George Gershwin and Cole Porter. He published three books on them: *George Gershwin: His Life And Music* (Bobbs-Merrill, 1973), *George Gershwin: A Selective Bibliography And Discography* (Information Coordinators, 1974), and *Cole Porter: A Biography* (Dial Press, 1977). He also wrote articles on Gershwin for the *Dictionary Of Contemporary Music* (Dutton, 1974) and *Grove's Dictionary Of Music And Musicians* (6<sup>th</sup> edition, Macmillan, 1977).

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 Koussevitsky*.

**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 V: 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

<u>Box</u>	<u>Fol</u>	
1	1	1963-1984
	2	1985
	3	1986
	4	1987
	5	1988-1990
	6	1991
	7	1992
	8	1993
	9	1994-1998 and undated
	10	Publicity, 1969-1987

### Sub-series 2: Compositions and Projects, 1976-1998 and undated

	11	<i>Antiphonorum</i> , 1997-1998 See also scores in Box 13, Folders 2-3.
	12	<i>Contessa Jones</i> , 1995-1998 and undated See also scores in Box 13, Folder 8.
	13	<i>Dialogues For Jazz Artists</i> , undated See also scores in Box 13, Folder 9.
	14	<i>The Dreamer</i> , undated
<u>Box</u>	<u>Fol</u>	<i>Mother, Mother</i> , 1979-1991 and undated See also scores in Boxes 14 and 15.
2	1	
	2	<i>Professor Jive</i> , 1976-1997 See also scores in Boxes 17 and 18.
	3	<i>Rhymes And Fables</i> , 1993-1995 See also scores in Boxes 18 and 19.
	4	<i>Riding High</i> , 1989-1998 See also scores in Boxes 20 and 21.
	5	<i>Solo Brothers</i> , 1983-1985 See also scores in Boxes 22 and 23.
	6	<i>Twelve Love Arias</i> , 1991-1994 Versions arranged for cello, clarinet and violin. See also scores in Box 24, Folders 5-7.
	7	Lyrics, undated For pop songs. See also pop songs in Scores, Box 16, Folder 12.

### Sub-series 3: Writings, 1898-1998 and undated

	8	<i>The Biography Of Serge Koussevitsky</i> , 1974
		<i>Cole Porter: A Biography</i> , 1975-1998 and undated
	9	Brazilian Publication, 1990-1991
	10	General Correspondence, 1975-1998
		Manuscripts, 1977 and undated
		Typescript, undated
		With markings and corrections.
	11	pp. 1-100
	12	pp. 101-203
	13	pp. 204-303
<u>Box</u>	<u>Fol</u>	pp. 304-427
3	1	
	2	Index

		Proof One , 1977
	3	pp. 1-200
	4	pp. 201-445
		Proof Two, 1977
	5	pp. 1-187
	6	pp. 188-445
		Research, 1944-1974 and undated
		<i>Cole Porter: An Analysis Of Five Musical Comedies And A Thematic Catalogue Of The Complete Works</i> by Lynn Laitman Siebert, 1974
		Dissertation for doctorate at City University Of New York.
<u>Box</u>	<u>Fol</u>	
4	1	pp. i-viii
	2	pp. 1-182
	3	pp. 183-365
	4	pp. 366-526
	5	pp. 527-714
	6	pp. 715-855
<u>Box</u>	<u>Fol</u>	Sheet Music And Correspondence, 1944-1945 and undated
5	1	Photocopies of Porter correspondence and sheet music used in researching the biography.
		<i>Elements Of Jewish Music In Gershwin's Melody</i> , 1924-1968 and undated
	2	Correspondence, 1968
	3	Manuscript, 1965
	4	Research Articles, 1924-1932 and undated Published articles about Jewish folk songs.
		<i>Gershwin: His Life And Music</i> , 1898-1995 and undated See also photographs in Box 11, Folder 7 and Box 28, Folder 4.
	5	Bobbs-Merrill Co., Inc., 1971-1974 Publisher.
	6	Bibliography And Discography, undated
	7	List Of Compositions, undated Used in Appendix II of book. Includes publisher catalog.
	8	List Of Photos, 1973 and undated
	9	Manuscript, undated Bound.
<u>Box</u>	<u>Fol</u>	Music Examples, undated
6	1	Research, 1898-1968 and undated Articles, 1962-1963 and undated
	2	Granz, Norman, undated Liner notes to Ella Fitzgerald/Louis Armstrong recording of <i>Porgy And Bess</i> .
	3	Kilenyi, Edward, 1962-1963 <i>Gershwiniana: Recollections And Reminiscences Of Times Spent With My Student George Gershwin</i>
	4	Autographs, undated Reproductions of Gershwin autographs and sketches.
	5	Birth Certificate And Birthplace, 1898-1963
	6	Clippings, 1973-1974 and undated
		Correspondence, 1968-1995 and undated
	7	A-Z, 1972-1995 and undated
	8	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		<i>2nd Rhapsody For Orchestra</i> Sketch and full score.
11		<i>An American In Paris</i> Sketch manuscript, with notes by Schwartz.
12-14		<i>Concerto In F</i> Sketch manuscripts and full score (incomplete). Includes notes by Schwartz and correspondence from Ira Gershwin (included with Library Of Congress papers).
<u>Box</u>	<u>Fol</u>	
7	1-2	<i>Concerto In F</i>
		<i>Cuban Overture</i> Full score.
	3	
	4-5	<i>I Got Rhythm Variations</i> Sketches and full score.
	6-7	<i>Rhapsody In Blue</i> Sketch and full score.
	8	<i>Rumba</i> Sketch.
	9	Lead sheets, Lyrics And Sketches <i>Trumpeter Blow Your Horn, Crush On You, and Let's Call The Whole Thing Off</i> , with notes by Ira Gershwin.
	10	Unidentified full score Pages 42-104 only.
	11	Unidentified sketches
	12	Notes, 1971-1972 and undated
	13	Programs, 1970-1973
<u>Box</u>	<u>Fol</u>	
8	1	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
		<b>Sub-series 4: General, 1956-1998 and undated</b>
	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
		Correspondence, 1957-1998 and undated
	9	A-G, 1960-1998 and undated Correspondents include Duke Ellington, Benny Goodman, Ross Lee Finney and Carlos Chavez.
	10	H-Z, 1960-1998 and undated Correspondents include Lou Harrison, Sonny Rollins and Iannis Xenakis.
	11	Unidentified, 1957-1998 and undated
	12	Baum, Herbert, 1978-1984
	13	Carl Fischer Inc., 1967-1976 Includes correspondence, royalty statements and information on Schwartz's pieces <i>Comments</i> and <i>Motion</i> .
	14	Collage New Music, 1996-1997
	15	Copland, Aaron, 1957-1970

	16	Kanon & Mandel, 1979-1991 Schwartz's lawyers. Contains correspondence regarding the Composers' Showcase trademark and the Charles Schwartz Foundation.
	17	Krenek, Ernst, 1960
	18	Macdowell Colony, 1968-1969
		New York City Department Of Cultural Affairs, 1985-1990
<u>Box</u>	<u>Fol</u>	
9	1	1985
	2	1986
	3	1987
	4	1988-1990
	5	Piston, Walter, 1967-1969
	6	Sondheim, Stephen, 1982-1989
	7	United States Copyright Office, 1978-1996
		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
<u>Box</u>	<u>Fol</u>	
10	1	1980-1987
	2	1988-1990
	3	1991

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

		Composers' Showcase, 1957-1997 Publicity and performance photographs.
<u>Box</u>	<u>Fol</u>	ASCAP Award, 1970s
11	1	Includes photos of Aaron Copland, Hal David, Virgil Thomson and Roger Sessions.
	2	Bernstein, Leonard, 1975 With Schwartz.
	3	Jazz Pianists, Early 1970s Photographs of Schwartz with Eubie Blake, Willie "The Lion" Smith and Earl Hines.
	4	Terry, Clark, with Collage Ensemble, 1974 See also concert program of Jan. 7, 1974 in Box 9, Folder 15.
	5	Proof Sheets, undated
	6	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 Berbarian, Luciano Berio and Ned Rorem.
	7	<i>Gershwin: His Life And Music</i> , undated Positive and negative prints of images used in the book.

- 8 *Professor Jive* Recording Sessions, 1976-1995  
Includes photos of Clark Terry and members of Metropolitan Opera Orchestra.
- 9 Schwartz, Charles, 1970s and undated  
Includes portraits dating from childhood.
- General
- 10 Negatives, 1975
- 11 Prints, 1970s and undated  
Includes photos of Sun Ra, Freddie Hubbard and Henry Cowell.

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

- | <u>Box</u> | <u>Fol</u> |  |
|------------|------------|--|
| 12         | 1          | <i>5 Pieces For Four Trumpets</i> , 1953<br>Pencil sketches, full score and two sets of parts, with differences. Holograph reproductions.  |
|            | 2          | <i>Adagio For Violin And Piano</i> , undated<br>Full scores. Pencil and ink holographs and reproductions.  |
|            | 3          | <i>Allegro For Bb Clarinet And Piano</i> , 1949<br>Full score. Ink holograph.<br><i>American Symphony</i> , undated<br>For orchestra.  |
|            | 4          | Full scores.<br>Ink holographs and reproductions (revised).  |
|            | 5          | Parts.<br>Holograph reproductions.   |
|            | 6          | <i>Andante For Clarinet And Piano</i> , 1949<br>Full score. Ink holograph.   |
| 13         | 1          | <i>Andante For Orchestra</i> , 1951<br>Full score and parts. Pencil and ink holographs.<br><i>Antiphonorum For Coughers, Sneezers And Snorers</i> , 1967 and undated<br>For chorus, percussion and interacting commentary. Earlier version called <i>Coughers, Sneezers and Snorers</i> . See also Box 1, Folder 11. |
|            | 2          | <i>Coughers, Sneezers And Snorers</i> , undated<br>Full score and percussion parts. Reproduction of copyist holographs.  |
|            | 3          | <i>Antiphonorum For Coughers, Sneezers And Snorers</i> , 1967<br>Full scores. Ink holograph and two reproductions of copyist holographs, with markings.  |
|            | 4          | <i>Aria For Clarinet With Piano</i> , 1960-1961<br>Full score. Ink holograph.  |
|            | 5          | <i>Basic Feelings (An Elegy, Lament And Shout For Strings)</i> , undated<br>Full score and parts. Holograph reproductions.   |
|            | 6          | <i>Blues For Trumpet And Piano</i> , 1945<br>Full score. Pencil holograph.   |
|            | 7          | <i>Comments</i> , 1962-1963<br>For brass, woodwinds and percussion. Full score. Reproduction of copyist holograph.<br>See also Carl Fischer Inc. correspondence in Box 8, Folder 13.   |
|            | 8          | <i>Contessa Jones</i> , ca. 1995<br>Opera. Sketches for opening scene. See also Box 1, Folder 12.  |
|            | 9          | <i>Dialogues For Jazz Artists</i> , undated<br>For trumpet, guitars, alto saxophone and voice. Full scores. Pencil holograph and reproduction. See also Box 1, Folder 13.  |
|            | 10         | <i>Four Ditties</i> , 1950<br>For soprano voice. Text by P. Sidney. Copyist onion skin holograph and reproduction.   |

<u>Box</u>	<u>Fol</u>	
14	1	<i>Introduction And Allegro</i> , 1948 For orchestra. Full score. Holograph reproduction.
	2	<i>Little Suite For Piano</i> , 1953 Pencil sketch and ink holograph.
	3	<i>Moods For Clarinet And String Quartet</i> , 1953 Pencil sketches, full score (reproduction) and parts (ink holographs). <i>Mother, Mother</i> , 1977 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. Full scores.
	4	Pencil holograph.
	5	Holograph reproduction, with markings. First three movements only.
<u>Box</u>	<u>Fol</u>	
15	1	Holograph reproduction with markings. Complete. Parts.
	2	Unrevised. Tenor saxophone and trumpet.  Revised.
	3	Tenor saxophone, trumpet, voice, flute and clarinet.
	4	Strings, piano and percussion.
<u>Box</u>	<u>Fol</u>	
16	1	<i>Motion</i> , 1955 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.
	2	<i>Movement For Woodwind Quintet</i> , 1950 Full score. Holograph reproduction.
	3	<i>Muggles (Fifth Jazz Symphony)</i> , undated For instrumental ensemble, amplified soprano or chorus and jazz soloists. See also sketches in Box 25, Folder 3.
	4	<i>Neuma</i> , 1965 For soprano and piano. Full score. Holograph and reproduction.
	5	<i>Paradoxes</i> , undated For strings, jazz trumpet and jazz guitar. Full scores. Pencil holograph and reproduction.
	6	<i>Partita For Orchestra</i> , undated Full score. Ink holograph.
	7	<i>Passacaglia For Orchestra</i> , 1948 Full scores. Pencil and ink holographs.
	8	<i>Passacaglia For Two Pianos</i> , 1943 Full scores. Ink holograph and reproduction with markings.
	9	<i>Piano Sonatina</i> , 1952-1953 Pencil sketches and ink holograph.
	10	<i>Piece For Flute And Cello</i> , undated Full score. Pencil holograph.
	11	<i>Piece For Violin And Viola</i> , undated Full score. Pencil holograph.
	12	Pop Songs, undated Notebook of piano-vocal scores with lyrics and unbound lead sheets, some reproductions. See also Box 2, Folder 7.
	13	<i>Primal Modes</i> , undated For clarinet and piano. Full score and clarinet part. Holograph reproductions.

*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.

<u>Box</u>	<u>Fol</u>	
17	1	Pencil holograph.
	2	Holograph reproduction.
18	1	Pencil holograph.
	2	Parts. Ink holographs. Incomplete.
	3	<i>Quintet For Piano And Strings</i> , 1951-1952 Pencil sketches, full score and parts (holographs and reproductions). <i>Rhymes And Fables: A Jazz Symphony Based On Mother Goose</i> , undated For narrator, solo voice, jazz soloists, strings, piano and percussion. See also Box 2, Folder 3. Full scores.
	4	Pencil holograph.
19	1	Holograph reproduction with markings.
	2-3	Parts. Ink holographs.
		<i>Riding High</i> , 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.
20	1-4	Version one.
	5	Version two.
	6	Holograph Reproduction. With markings.
21	1-2	Holograph Reproductions. With markings.
	3	<i>Second String Quartet</i> , 1955-1956 Full scores. Pencil holograph (incomplete), copyist ink holograph (incomplete) and reproduction of copyist holograph (complete).
	4	Parts. Reproduction of copyist holographs, with markings.
	5	<i>Second Symphony</i> , undated For orchestra. Full score. Ink holograph.
	6	<i>Serenade Concertante For Clarinet And String Quartet</i> , 1952-1953 Full scores (pencil and ink holographs) and parts (copyist ink holographs).
		<i>Seven Golden Virtues For Trumpets And Percussion</i> , undated
22	1	Pencil sketches.
	2	Full scores. Pencil holograph and reproduction.
	3	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.
<u>Box</u> 23	<u>Fol</u> 1	Holograph reproduction. With markings.
		Parts.
	2	Ink holographs.
	3	Reproductions. With markings. Incomplete.
	4	<i>Sonata For Bb Clarinet And Piano</i> , 1949 Sketches, full score and parts. Ink and pencil holographs.
	5	<i>Sonata For Solo Cello</i> , 1952 Full scores. Pencil holograph, copyist ink holograph and two reproductions.
	6	<i>Sonata For Violin</i> , 1950-1952 Full score. Ink holograph and reproduction with edits.
	7	<i>Sounds Remembered</i> , 1966-1967 For chorus and percussion instruments. Full score. Holograph.
<u>Box</u> 24	<u>Fol</u> 1	<i>String Quartet</i> , 1949-1950 Full score and parts. Ink holographs.
	2	<i>Symphonic Movements</i> , undated For orchestra. Full score. Holograph reproduction.
	3	<i>Three Simple Songs</i> , 1946 For voice and piano. Full scores. Copyist onion skin holograph and reproduction.
	4	<i>Toccata For Four Horns</i> , undated Full score (ink holographs) and parts (reproductions).
		<i>Twelve Love Arias</i> , undated See also Box 2, Folder 6. For violin with piano. Full scores. Pencil holographs and reproductions.
	5	
	6	For cello with piano. Full score. Pencil holograph.
	7	For clarinet with piano. Full score. Two holograph reproductions.
	8	<i>Woodwind Quintet</i> , undated Full score and parts. Holographs and reproductions.
	9	<i>Work For Orchestra In Two Movements</i> , 1947 Full score. Ink holograph.
<u>Box</u> 25	<u>Fol</u> 1	Unidentified piece for orchestra, undated Ink holograph. Incomplete.
	2	Orphan score pages, undated Holographs and reproductions.
		Sketches, undated
	3	Identified <i>Professor Jive, Mother, Mother, Solo Brothers, Riding High and Muggles.</i>

	4	Unidentified
<u>Box</u>	<u>Fol</u>	
26	1	Unidentified
<u>Box</u>	<u>Fol</u>	
27	1-3	Unidentified

**Series IV: Oversized Material, 1909-1984 and undated**

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

<u>Box</u>	<u>Fol</u>	
28	1	Clippings And Articles, 1909-1984 Reproductions of clippings and articles, used by Schwartz for research.
	2	Publicity, 1974
	3	Posters, 1976-1979 Promotional posters for Composers' Showcase. Also contains album jacket for <i>Professor Jive</i> .
	4	Photographs, undated Contains photos used for Gershwin and Cole Porter books.

**Separated Materials**

**Sound Recordings**

*5 Pieces For 4 Trumpets*. June 21, 1995. DAT master tapes (2).

*Basic Feelings* for Strings. Aug. 4, 1999. DAT master tapes (2).

*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

Billings, William. *The Continental Harmony, Containing A Number of Anthems, Fuges, and Chorusses, in several Parts*. Cambridge, Mass.: Belknap, 1961.

Haubenstein-Ramati, Roman.

*Blessings*. Tel-Aviv: Israeli Music Publications, Ltd., 1957.

*Ricercari*. Tel-Aviv: Israeli Music Publications, Ltd., 1953.

Nancarrow, Conlon.

*Selected Studies For Player Piano*. Washington, D.C.: Soundings Press, 1977.

*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.

*Study No. 37 For Player Piano*. Santa Fe: Soundings Press, 1982.

**Books**

Kay, Ernest, Ed. *International Who's Who In Music And Musicians' Directory*. Seventh Edition. Cambridge, England: International Who's Who In Music, 1975.

Marrocco, W. Thomas and Harold Gleason. *Music In America: An Anthology From The Landing Of The Pilgrims To The Close Of The Civil War. 1620-1865*. New York: Norton, 1964.

Schwartz, Charles. *Cole Porter: Uma Biografia*. Rio de Janeiro: José Olympio Editora, 1977. (Brazilian edition, translated into Portuguese.)

**Microfilm**

One role labeled "Works By George Gershwin".

One unidentified role.

**Brochure**

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