# George and Böske Antheil Papers

## Guides to Special Collections in the Music Division of the Library of Congress




**Music Division, Library of Congress**
**Washington, D.C.**
**2010**

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Additional search options available at: https://hdl.loc.gov/loc.music/eadmus.mu003010

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Finding aid encoded by Library of Congress Music Division, 2010
Revised 2022 August

# Collection Summary

**Title:** George and Böske Antheil Papers
**Span Dates:** circa 1875-1984
**Bulk Dates:** (bulk 1920-1958)
**Call No.:** ML31.A58
**Creator:** Antheil, George, 1900-1959
**Creator:** Antheil, Böske
**Extent:** approximately 6,500 items
**Extent:** 43 containers
**Extent:** 17.5 linear feet
**Language:** Material principally in English and German.
**Location:** Music Division, Library of Congress, Washington, D.C.
**LC Catalog record:** https://lccn.loc.gov/2010563507
**Summary:** George Antheil was a composer, pianist, author and inventor. The collection consists of materials related to the professional and personal activities of George Antheil and his wife, Elizabeth (Böske) Antheil. It contains holograph music manuscripts, printed scores, published and unpublished writings, business and personal correspondence, subject files, photographs, programs and promotional materials, scrapbooks, artwork, biographical materials, and memorabilia which document the life of this influential composer and his family.

# Selected Search Terms

The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

**People**
Amirkhanian, Charles.
Antheil, Böske--Archives.
Antheil, Böske--Correspondence.
Antheil, Böske--Photographs.
Antheil, Böske.
Antheil, Böske.
Antheil, George, 1900-1959--Archives.
Antheil, George, 1900-1959--Autographs.
Antheil, George, 1900-1959--Correspondence.
Antheil, George, 1900-1959--Criticism and interpretation.
Antheil, George, 1900-1959--Manuscripts.
Antheil, George, 1900-1959--Performances.
Antheil, George, 1900-1959--Photographs.
Antheil, George, 1900-1959.
Antheil, George, 1900-1959.
Antheil, George, 1900-1959. Literary works. Selections.
Antheil, George, 1900-1959. Musical works. Selections.
Beach, Sylvia--Correspondence.
Bloch, Ernest, 1880-1959.
Cocteau, Jean, 1889-1963--Correspondence.
Dallapiccola, Luigi, 1904-1975--Correspondence.
Golschmann, Vladimir, 1893-1972--Correspondence.
Joyce, James, 1882-1941--Correspondence.
Kahn, Otto H., 1867-1934--Correspondence.
Pound, Ezra, 1885-1972--Correspondence.
Stokowski, Leopold, 1882-1977--Correspondence.
Stravinsky, Igor, 1882-1971--Correspondence.
Weill, Kurt, 1900-1950--Correspondence.

Yeats, W. B. (William Butler), 1865-1939--Correspondence.

**Subjects**
Avant-garde (Music)--United States--History--20th century.
Composers--United States--Correspondence.

**Titles**
*George Antheil collection, 1875-1984*

**Form/Genre**
Albums (Books)
Art music.
Autographs (Manuscripts)
Ballets (Music)
Biographies.
Business correspondence.
Chamber music.
Clippings (Information artifacts)
Concert programs.
Contracts.
Drawings.
Files (Document groupings)
Operas.
Personal correspondence.
Photographs.
Posters.
Promotional materials.
Scores.
Songs.
Symphonies.
Writings (Documents)

# Provenance

The George and Böske Antheil Papers were purchased by the Music Division in 2006 and 2007 from the Estate of George Antheil.

# Accruals

No further accruals are expected.

# Processing History

George Antheil's correspondence with Mary Louise Curtis Bok and Stanley Hart was processed in 1992 by Claudia Widgery as a single collection, called the George Antheil Collection, which also included the composer's music manuscripts received by the Library of Congress between 1964 and 1975. These original and photo-reproduced manuscripts, donated principally by Böske Antheil, were cataloged in ML 96.A723 and ML 96.5.A62, respectively. In 1968, Mrs. Stanley Hart donated approximately 140 letters between her husband and Antheil. These were followed by Mrs. Cary William Bok's 1975 gift of approximately 500 letters and other items related to Antheil's relationship with her patron mother-in-law. A finding aid for the George Antheil Collection was publicly available until 2009.

The Music Division has since reprocessed these materials to more accurately reflect their original provenances. The George Antheil Collection no longer exists. The cataloged manuscripts have been returned to the general collections under their original ML call numbers. A handful of cataloged letters previously associated with the Bok correspondence, but unrelated,

can be found in ML 95.A726. The remaining batches of Bok and Hart correspondence have been processed as two distinct collections, entitled the George Antheil Correspondence with Mary Louise Curtis Bok and the George Antheil Correspondence to Stanley Hart .

In 2006 to 2007, the Music Division purchased additional Antheil materials, which have been processed as the George and Böske Antheil Papers. References to the ML 96.A723 scores received between 1964 and 1975 are present on the collection finding aid in order to convey their shared provenance and to provide researchers with a more comprehensive list of Antheil music manuscripts available at the Library of Congress.

The George and Böske Antheil Papers were processed by Meghan Sommers and the finding aid coded for EAD by Christopher Hartten in 2010.

## Transfers

Piano rolls for the Fernand Léger film version of *Ballet Mécanique* and acetate discs have been transferred to the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division where they are identified as part of the George Antheil Audio Materials (MAVIS collection no. 5210).

## Other Repositories

Additional materials can be found in the UCLA Performing Arts Special Collections and the New York Public Library.

## Related Material

A significant quantity of holograph or photo-reproduced manuscript scores are cataloged in ML 96.A723 and ML 96.5.A62 respectively. The Music Division also holds numerous special collections that contain Antheil correspondence, including the George Antheil Correspondence with Mary Louise Curtis Bok ; George Antheil Correspondence to Stanley Hart ; Elizabeth Sprague Coolidge Foundation Collection ; Irving Schwerké Collection; Nicolas Slonimsky Collection ; Percy Aldridge Grainger Collection; Serge Koussevitzky Archive ; Leonard Bernstein Collection ; Aaron Copland Collection ; Modern Music Archives . An assortment of cataloged letters are available in ML 95.A726.

## Copyright Status

Materials from the George and Böske Antheil Papers are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

## Access and Restrictions

The George and Böske Antheil Papers are open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

## Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], George and Böske Antheil Papers, Music Division, Library of Congress, Washington, D.C.

# Biographical Note

Entries refer to the activities of George Antheil unless otherwise specified.

| Date | Event |
|---|---|
| 1900, July 8 | Born, Trenton, New Jersey |
| 1906 | Began piano studies |
| 1916 | Began studies in music theory and composition with Constantin von Sternberg, in Philadelphia |
| 1919 | Began studies in composition with Ernest Bloch, in New York City |
| 1920 | Began work on *Symphony No. 1* |
| 1921 | Met Mary Louise Curtis Bok, who acts as his benefactress for nineteen years |
| 1922 | Embarked on European concert tour with stops in Budapest, Dresden, Munich, Vienna, and Berlin<br>Met Igor Stravinsky |
| 1923 | Moved to Paris and lived above Silvia Beach's bookshop Shakespeare and Company |
| 1925, Nov. 4 | Married Böske Markus, in Budapest |
| 1925 | First private performance of *Ballet Mécanique* at Maison Pleyel |
| 1926, June 19 | First public performance of *Ballet Mécanique* at the Champs Elysées Theatre, with Vladimir Golschmann conducting |
| 1927, Apr. 10 | American premiere of *Ballet Mécanique* at Carnegie Hall, produced by Donald Friede, with backdrops by Joseph Mullen |
| 1928 | Moved to Vienna to work on *Transatlantic* (originally titled *Glare*) |
| 1930, May 25 | Premiere of *Transatlantic* in Frankfurt |
| 1933 | Returned to the United States |
| 1934, Feb. 28 | First performance of *Helen Retires* at Juilliard School of Music |
| 1935 | First synchronized film scores produced, including *The Scoundrel* and *Once in a Blue Moon* |
| 1936 | Antheil family settled in Hollywood, California |
| 1937, June 8 | Son Peter born in Los Angeles |
| 1940s | Wrote numerous articles for *Esquire* and other publications on various topics, including music, romance, endocrinology, and World War II, while also composing film scores |
| 1944, Feb. 13 | Premiere of *Symphony No. 4* by the NBC Symphony Orchestra under Leopold Stokowski |
| 1945 | Published autobiography *Bad Boy of Music*. Garden City, N.Y.: Doubleday, Doran & Company |
| 1953, Dec. 27 | Stage premiere of *Capitol of the World* at the Metropolitan Opera House, with choreography by Eugene Loring |
| 1959, Feb. 12 | Died of a heart attack in New York City |

# Scope and Content Note

The George and Böske Antheil Papers span the period 1875-1984, with the majority of materials dating from 1920-1958. They include holograph music manuscripts, printed music, published and unpublished writings, business and personal correspondence, subject files, photographs, programs and promotional materials, scrapbooks, artwork, biographical materials, and memorabilia.

"Music" consists principally of holograph or copyist manuscripts and printed scores of George Antheil's compositions. These manuscripts span the entire range of Antheil's career as a composer, with works from the 1920s through the 1950s. Manuscript reproductions frequently contain pencil or ink annotations in the hand of the composer. Notable works include a photo-reproduction of the holograph manuscript full score for *Ballet Mécanique*, a holograph manuscript piano rehearsal score for *Capitol of the World*, holograph manuscript full scores for *The Happy Journey*, *The Wish*, and *Helen Retires*, as well as scores for Antheil's numbered symphonies and his *Jazz Symphony*. Typescript or printed libretti are available for some of the stage works. The materials are arranged alphabetically by title. Researchers are also encouraged to examine Antheil holograph music manuscripts in ML 96.A723 and photo-reproductions in ML 96.5.A62 that are closely affiliated with others from this collection.

"Writings" includes books, articles, essays, dissertations, interviews, and literary musings by or about George Antheil, as well as several short stories and other compositions by Böske Antheil. George Antheil was a prolific writer who penned articles for *Esquire*, *Modern Music*, *Cinema Arts*, and other publications, in addition to his personal, unpublished writings. These works span from 1923 to 1957 and are arranged first by literary form and then alphabetically by title. All are typed manuscripts unless otherwise noted. Included is a typed manuscript of Antheil's book *The Shape of the War to Come*, with annotations and holograph maps. Substantial writings about Antheil are arranged by author-title, while most newspaper clippings and reviews are organized by date, ranging from 1919 to 1991. Böske Antheil's works include drafts of her unpublished autobiography, short stories, and drafts of an unpublished cook book, *Stay for Dinner: Recipes for Recession*, based on life experiences with George and family.

"Correspondence" chiefly contains business and personal letters sent and received by George and Böske Antheil. Notable correspondents include Sylvia Beach, Jean Cocteau, Luigi Dallapiccola, Vladimir Golschmann, James Joyce, Otto Kahn, Ezra Pound, Leopold Stokowski, Igor Stravinsky, Kurt Weill, W. B. Yeats, and others. The largest of these files consists of personal letters between the composer and his wife. Also of interest are exchanges between George and agents of the federal government, including J. Edgar Hoover. Posthumously dated folders generally indicate correspondence with Böske regarding George's musical compositions or performance permissions. All files are arranged alphabetically by correspondent.

"Subject files" address a wide range of musical and non-musical topics. Contracts, miscellanous notes, and ballet scenarios related to specific Antheil musical works are arranged by title. The majority of the files, however, focus upon performance and publication of works, radio broadcasts, estate issues, and other general subjects. Included are materials of estate executor, conductor, and Antheil enthusiast Charles Amirkhanian, files concerning the Antheil's art collection, requests and permissions, and financial documents. Perhaps the most intriguing materials in the series are those for Antheil's See-Note music notation system and documents for a Secret Communication System invented by Antheil and actress Hedy Lamarr.

"Photographs" chiefly showcases images of George Antheil alone or with friends and family members. Ezra Pound and Sylvia Beach stand out among the various dignitaries, while a series of albums captures family life with Böske and son Peter. Also present are photographs from several performances of Antheil's stage works. Images date from about 1875 through 1977 and are arranged first by general subject and then chronologically by year. "Programs and Promotional materials" documents performances from 1923 to 1984. Oversize posters are described individually and are listed at the end of the chronological file.

"Scrapbooks" consists of bound and unbound albums of clippings, articles, and programs that span from 1922 to 1957. "Drawings" includes both original sketches by George Antheil and commissioned portraits of himself and Böske. Antheil's sketch books feature cartoon sequences and drawings of friends and acquaintances, including Ernest Bloch, Sylvia Beach, Igor Stravinsky, Ezra Pound, and many others. "Biographical materials" is a loose collection of personal and family documents, including genealogical materials, certificates, membership cards, and several biographical sketches of George. "Memorabilia" includes a stopwatch owned by Antheil and the David Bispham Memorial Medal for American Opera, awarded to George for *Helen Retires*.

# Arrangement of the George and Böske Antheil Papers

The George and Böske Antheil Papers are organized in 10 series:


- Music, 1919-1956
- Writings, 1915-1999
- Correspondence, 1901-1984
- Subject Files, 1925-1990
- Photographs, 1875-1977
- Programs and Promotional Materials, 1923-1984
- Scrapbooks, 1922-1957
- Drawings, 1928-1937, undated
- Biographical Materials, 1900-1940s
- Memorabilia, undated

# Description of Series

| Container | Series |
|---|---|
| **BOX** 1-12, 42 | **Music, 1919-1956** |
| **BOX** 13-17 | **Writings, 1915-1999** |
| **BOX** 18-24 | **Correspondence, 1901-1984**<br>Letters and telegrams with enclosures, sent and received. Arranged alphabetically by name of correspondent and chronologically therein. Correspondence with individuals other than George or Böske is specified in the container list. |
| **BOX** 25-29 | **Subject Files, 1925-1990** |
| **BOX** 30-33, 43 | **Photographs, 1875-1977** |
| **BOX** 34, 41-42<br>**MAPCASE** 3 | **Programs and Promotional Materials, 1923-1984** |
| **BOX** 35-40 | **Scrapbooks, 1922-1957** |
| **BOX** 41-42 | **Drawings, 1928-1937, undated** |
| **BOX** 29, 42 | **Biographical Materials, 1900-1940s** |
| **BOX** 36 | **Memorabilia, undated** |

# Container List

| Container | Contents |
|---|---|
| **BOX** 1-12, 42 | **Music, 1919-1956** |
| | **Works by George Antheil, 1919-1956** |
| | 2 odes: Ode to a nightingale; Ode on a Grecian urn (narrator, piano)<br>Holograph manuscript piano score<br>*see* ML 96.A723 no. 30 |
| | 2 odes: Ode to a nightingale; Ode on a Grecian urn (narrator, piano)<br>Photocopied holograph manuscript piano score<br>*see* ML 96.5.A62 no. 22 |
| | Accordion dance (orchestra)<br>Holograph manuscript full score<br>*see* ML 96.A723 no. 14 |
| **BOX-FOLDER** 9/1 | Accordion dance (orchestra)<br>Photocopied holograph manuscript full score<br>*Note:* GA annotations |
| **BOX-FOLDER** 1/1 | Airplane sonata<br>Printed score |
| | American dance suite no. 1: Hot-time dance (orchestra)<br>Holograph manuscript full score<br>*see* ML 96.A723 no. 10 |
| **BOX-FOLDER** 9/2 | American dance suite no. 1: Hot-time dance (orchestra)<br>Photocopied holograph manuscript full score<br>*Note:* GA annotations |
| | Archipelago (orchestra)<br>Copyist manuscript full score<br>*see* ML 96.A723 no. 31 |
| **BOX-FOLDER** 1/2 | Ballad of Jesse James (voice, piano)<br>Holograph manuscript piano-vocal score |
| **BOX-FOLDER** 9/3 | Ballet Mécanique (4 pianos, percussion, tape/motors)<br>Photocopied holograph manuscript score<br>*Note:* GA annotations |
| | Ballet Mécanique (4 pianos, percussion, tape/motors)<br>Photocopied holograph manuscript score<br>*see* ML 96.5.A62 no. 23 |
| **BOX-FOLDER** 1/3 | Bequest (voice, piano)<br>Holograph manuscript piano-vocal score |
| **BOX-FOLDER** 1/4 | Bercuse for Thomas Montgomery Newman (piano)<br>Photocopied holograph manuscript score |
| **BOX-FOLDER** 9/4 | Bohemian grove at night (wind quintet)<br>Holograph manuscript score |
| **BOX-FOLDER** 9/5-8 | The brothers (voice, orchestra)<br>Holograph manuscript full score |

| Container | Contents |
|---|---|
| | The brothers (voice, orchestra)<br>Photocopied holograph manuscript full score<br>*see* ML 96.5.A62 no. 14 |
| | The brothers (voice, orchestra)<br>Photocopied holograph manuscript piano-vocal score<br>*see* ML 96.5.A62 no. 9 |
| **BOX-FOLDER** 9/8 | The brothers (voice, orchestra)<br>Typescript libretto |
| **BOX-FOLDER** 1/5 | Cabeza de vaca (chorus, orchestra)<br>Holograph manuscript full score<br>*Note:* Incomplete |
| **BOX-FOLDER** 1/6 | Cabeza de vaca (chorus, orchestra)<br>Printed piano-vocal score |
| **BOX-FOLDER** 1/6 | Cabeza de vaca (chorus, orchestra)<br>Typescript libretto |
| | Campaign (orchestra)<br>Holograph manuscript full score<br>*see* ML 96.A723 no. 13 |
| | Candide. Merry-go-around (voice, chorus, piano)<br>Photocopied holograph manuscript piano-vocal score<br>*see* ML 96.5.A62 no. 24 |
| **BOX-FOLDER** 1/7 | Capital of the world (orchestra)<br>Holograph manuscript piano rehearsal score |
| **BOX-FOLDER** 1/8 | Capital of the world (orchestra)<br>Photocopied holograph manuscript piano rehearsal score<br>*see also* ML 96.5.A62 no. 20 |
| | Capriccio for orchestra<br>Holograph manuscript full score<br>*see* ML 96.A723 no. 27 |
| **BOX-FOLDER** 10/1 | Capriccio for orchestra<br>Copyist (with holograph portions) manuscript full score<br>*Note:* GA annotations |
| | Carnival of the beautiful dresses (piano)<br>Holograph manuscript score<br>*Note:* Includes suggestions for orchestration<br>*see* ML 96.A723 no. 29 |
| **BOX-FOLDER** 1/9 | Chinese magician (piano)<br>Photocopied holograph manuscript score |
| **BOX-FOLDER** 1/10 | Classique suite (piano)<br>Photocopied holograph manuscript score<br>*Note:* First movement is unfinished |
| | Concert for chamber orchestra<br>Holograph manuscript score<br>*see* ML 96.A723 no. 28 |
| | Concert for chamber orchestra<br>Photocopied holograph manuscript score<br>*see* ML 96.5.A6 no. 1 |
| | Concertino (bassoon, flute, piano)<br>Holograph manuscript score |

| Container | Contents |
|---|---|
| | *see* ML 96.A723 no. 25 |
| **BOX-FOLDER** 1/11 | Concerto for piano and orchestra no. 1 |
| | Photocopied holograph manuscript short score |
| | Concerto for piano and orchestra no. 1 |
| | Photocopied holograph manuscript score for 2 pianos |
| | *see* ML 96.5.A62 no. 18 |
| | Concerto for piano and orchestra no. 2 |
| | Holograph manuscript score for 2 pianos |
| | *Note:* Unfinished |
| | *see* ML 96.A723 no. 32 |
| | Decatur in Algiers (orchestra) |
| | Holograph manuscript full score |
| | *see* ML 96.A723 no. 12 |
| **BOX-FOLDER** 10/2 | Decatur in Algiers (orchestra) |
| | Photocopied holograph manuscript full score |
| | *Note:* GA annotations |
| **BOX-FOLDER** 1/12-14 | Dreams (orchestra) |
| | Manuscript full score |
| | *Note:* GA annotations |
| **BOX-FOLDER** 2/1 | Examples |
| | Printed excerpts |
| | *Published as:* Antheil musical supplement. This quarter, 2 (Milan: Il convegno, 1925) |
| | *Includes:* Symphony no. 1; Piano sonata no. 2; Quintette; Sonata sauvage; Sonata for violin no. 1; Sonata for violin no. 2; Cyclops |
| **BOX-FOLDER** 2/2 | Fable of the redwoods (voice, piano) |
| | Photocopied holograph manuscript piano-vocal score |
| **BOX-FOLDER** 2/3 | Fable of the redwoods (voice, piano) |
| | Vocal part |
| **BOX-FOLDER** 2/4 | La femme 100 tetes. Percussion dance (piano) |
| | Photocopied copyist manuscript score |
| **BOX-FOLDER** 2/5 | Fighting the waves (voice, chorus, orchestra) |
| | Copyist manuscript piano-vocal score |
| | Five songs after Adelaide Crapsey (voice, piano) |
| | Photocopied holograph manuscript piano-vocal score |
| | *see* ML 96.5.A62 no. 4 |
| | Flight (voices, chorus, orchestra) |
| | Holograph manuscript piano-vocal score |
| | *see* ML 96.A723 no. 7 |
| **BOX-FOLDER** 2/6 | Flight (voices, chorus, orchestra) |
| | Typescript libretto |
| **BOX-FOLDER** 2/7 | Flowers of evil (voice, piano) |
| | 2 holograph manuscript piano-vocal scores |
| | *Note:* Unfinished |
| **BOX-FOLDER** 2/8-11 | The happy journey (voices, orchestra) |
| | Holograph manuscript full score |
| | *Note:* Unfinished |
| | *Note:* Nos. 6 (Where does the wind blow) and 11 (A laundering) are photocopied holographs |

| Container | Contents |
|---|---|
| **BOX-FOLDER** 2/12-13 | The happy journey (voices, orchestra)<br>Photocopied copyist manuscript piano-vocal score<br>*Note:* GA annotations |
| **BOX-FOLDER** 3/1 | The happy journey (voices, orchestra)<br>Typescript libretto |
| **BOX-FOLDER** 3/2-3, 4/1 | Helen retires (voice, chorus, orchestra)<br>Holograph manuscript full score<br>*Laid in:* Possible restorations of cuts |
| **BOX-FOLDER** 4/2-5, 5/1-2 | Helen retires (voice, chorus, orchestra)<br>Holograph manuscript short score |
| **BOX-FOLDER** 5/3 | Helen retires (voice, chorus, orchestra)<br>Typescript libretto |
| **BOX-FOLDER** 5/3 | Helen retires (voice, chorus, orchestra)<br>Printed libretto<br>*Note:* Act I only |
| **BOX-FOLDER** 5/4 | Jazz sonata<br>Holograph manuscript score<br>*In caption:* 1922 |
| **BOX-FOLDER** 5/4 | Jazz sonata<br>Photocopied holograph manuscript score<br>*In caption:* 1923, Berlin |
| **BOX-FOLDER** 42/1 | A jazz symphony<br>Photocopied holograph manuscript full score<br>A jazz symphony<br>Photocopied holograph manuscript piano score<br>*see* ML 96.5.A62 no. 15 |
| **BOX-FOLDER** 10/3 | Just one moment, Annabelle! (voice, piano)<br>Photocopied holograph manuscript piano-vocal score |
| **BOX-FOLDER** 5/5 | Lithuanian night (string quartet)<br>Photocopied copyist manuscript score |
| **BOX-FOLDER** 5/6 | McKonkey’s Ferry (orchestra)<br>Printed full score<br>Modern sounds for small hands (piano)<br>Holograph manuscript score<br>*see* ML 96.A723 no. 1<br>Morceau for orchestra<br>Holograph manuscript full score<br>*see* ML 96.A723 no. 39 |
| **BOX-FOLDER** 5/7 | Mother's Day piece (piano)<br>Photocopied holograph manuscript score |
| **BOX-FOLDER** 5/8 | Night piece (voice, piano)<br>Holograph manuscript piano-vocal score |
| **BOX-FOLDER** 10/4 | Nine songs of experience (voice, piano)<br>Photocopied holograph manuscript piano-vocal score<br>Nocturne in skyrockets (orchestra)<br>Holograph manuscript full score<br>*see* ML 96.A723 no. 17 |

| Container | Contents |
|---|---|
| **BOX-FOLDER** 10/5 | Nocturne in skyrockets (orchestra) |
| | Photocopied holograph manuscript full score |
| | *Note:* GA annotations? |
| **BOX-FOLDER** 10/6 | Over the plains (orchestra) |
| | Photocopied holograph manuscript full score |
| | *Note:* GA annotations |
| **BOX-FOLDER** 5/9 | Over the plains (orchestra) |
| | Printed full score |
| **BOX-FOLDER** 5/10 | Piano pastels |
| | Printed score |
| **BOX-FOLDER** 5/11 | Polka (orchestra) |
| | Parts |
| | Quintette (viola, bassoon, flute, trumpet, trombone) |
| | Photocopied holograph manuscript score |
| | *Note:* GA annotations |
| | *see* ML 96.A723 no. 20 |
| **BOX-FOLDER** 5/12 | Quintette (viola, bassoon, flute, trumpet, trombone) |
| | Holograph manuscript sketch; [2] p. |
| | Serenade for string orchestra |
| | Holograph manuscript score |
| | *see* ML 96.A723 no. 18 |
| **BOX-FOLDER** 10/7 | Serenade for string orchestra |
| | Photocopied holograph manuscript score |
| | *see also* ML 96.5.A62 no. 11 |
| **BOX-FOLDER** 5/13 | Serenade for string orchestra |
| | Printed score |
| | Seven children's pieces (piano) |
| | Holograph manuscript score |
| | *see* ML 96.A723 no. 37 |
| **BOX-FOLDER** 5/14 | Shelley's fragments (chorus, orchestra) |
| | Holograph manuscript full score |
| **BOX-FOLDER** 5/15 | Shimmy (piano) |
| | Holograph manuscript score |
| | Six songs (voice, piano) |
| | Holograph manuscript piano-vocal score |
| | *see* ML 96.A723 no. 38 |
| | Sonata V (piano) |
| | Holograph manuscript score |
| | *Note:* Unfinished |
| | Sonata V (piano) |
| | Photocopied holograph manuscript score |
| | *Note:* Unfinished |
| | *see* ML 96.5.A62 no. 21 |
| | Sonata for flute and piano |
| | Holograph manuscript score |
| | *see* ML 96.A723 no. 3 |
| | Sonata for piano no. 5 |
| | Photocopied holograph manuscript score |
| | *see* ML 96.5.A62 no. 19 |

| Container | Contents |
|---|---|
| | Sonata for trumpet (trumpet, piano)<br>Holograph manuscript score<br>*see* ML 96.A723 no. 4 |
| **BOX-FOLDER** 6/1 | Sonata for trumpet (trumpet, piano)<br>Photocopied holograph manuscript score<br>*Note:* GA annotations |
| **BOX-FOLDER** 6/2 | Sonata for trumpet (trumpet, piano)<br>Printed score |
| **BOX-FOLDER** 6/2 | Sonata for trumpet (trumpet, piano)<br>Trumpet part |
| **BOX-FOLDER** 10/8 | Sonata for violin no. 1 (violin, piano)<br>Photocopied printed score proof |
| | Sonata for violin no. 2 (violin, piano, drums)<br>Holograph manuscript score<br>*see* ML 96.A723 no. 9 |
| **BOX-FOLDER** 6/3 | Sonata for violin no. 2 (violin, piano, drums)<br>Photocopied holograph manuscript score<br>*see also* ML 96.5.A62 no. 8 |
| **BOX-FOLDER** 6/3 | Sonata for violin no. 2 (violin, piano, drums)<br>Violin part<br>*see also* ML 96.A723 no. 9 |
| | Sonata for violin no. 3 (violin, piano)<br>Holograph manuscript score<br>*see* ML 96.A723 no. 15 |
| | Sonata for violin no. 3 (violin, piano)<br>Photocopied holograph manuscript score<br>*see* ML 96.5.A62 no. 7 |
| | Sonata for violin no. 2 [i.e. no. 4] (violin, piano)<br>Holograph manuscript score<br>*see* ML 96.A723 no. 8 |
| **BOX-FOLDER** 11/1 | Sonata mecanique (piano)<br>Printed holograph manuscript score<br>*Note:* Published in L'horizon |
| **BOX-FOLDER** 6/4 | Sonata sauvage (piano)<br>Photocopied holograph manuscript score |
| **BOX-FOLDER** 6/5 | Sonata sauvage (piano)<br>Photocopied holograph manuscript score<br>*Note:* Published in Soundings, 7 (1973)<br>*Laid in:* correspondence regarding publication; [6] p. |
| | Sonatina 1932 (piano, or, violin and violoncello)<br>Holograph manuscript score<br>*see* ML 96.A723 no. 26 |
| | Sonatina for violin and piano<br>Holograph manuscript score<br>*see* ML 96.A723 no. 5 |
| | Sonatina for violin and piano<br>Photocopied holograph manuscript score<br>*see* ML 96.5.A62 no. 6 |

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| **BOX-FOLDER** 6/6 | Sonatina für Radio (piano) |
| | Holograph manuscript score |
| | Songs of experience (voice, piano) |
| | Photocopied holograph manuscript piano-vocal score |
| | *see* ML 96.5.A62 no. 5 |
| | Spectre of the rose waltz (orchestra) |
| | Holograph manuscript full score |
| | *see* ML 96.A723 no. 19 |
| | String quartet no. 1 |
| | Copyist manuscript score |
| | *see* ML 96.A723 no. 33 |
| **BOX-FOLDER** 6/7 | String quartet no. 2 |
| | Holograph manuscript score |
| | String quartet no. 2 |
| | Photocopied holograph manuscript score |
| | *see* ML 96.5.A62 no. 16 |
| | String quartet no. 3 |
| | Holograph manuscript score |
| | *Note:* First movement only |
| | *see* ML96.A723 no. 2 |
| | Suite for orchestra |
| | Holograph manuscript full score |
| | *see* ML96.A723 no. 34 |
| | Suite for orchestra |
| | Holograph manuscript short score |
| | *see* ML96.A723 no. 34 |
| | Symphonie en fa |
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| | Symphony no. 1: Zingareska |
| | Photocopied holograph manuscript full score |
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| **BOX-FOLDER** 11/2 | Symphony no. 3: American |
| | Photocopied holograph manuscript full score |
| | *Note:* GA annotations |
| **BOX-FOLDER** 11/3 | Symphony no. 4: 1942 |
| | Photocopied holograph manuscript full score |
| | *see also* ML 96.5.A62 no. 2 |
| | Symphony no. 5: Joyous |
| | Holograph manuscript full score |
| | *Note:* First and second movements only |
| | *see* ML 96.A723 no. 36 |
| | Symphony no. 5: Joyous |
| | Photocopied holograph manuscript full score |
| | *Note:* First and second movements only |
| | *Note:* GA annotations |
| | *see* ML 96.5.A62 no. 12 |
| **BOX-FOLDER** 6/8 | Symphony no. 5: Joyous |
| | Printed full score |

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| | *Note:* GA annotations |
| | Symphony no. 6: After Delacroix |
| | Photocopied holograph manuscript full score |
| | *Note:* GA annotations |
| | *see* ML 96.A723 no. 23 |
| **BOX-FOLDER** 12/1 | Symphony no. 6: After Delacroix |
| | Photocopied holograph manuscript full score |
| **BOX-FOLDER** 6/9 | Symphony no. 6: After Delacroix |
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| | Symphony no. 7 |
| | Holograph manuscript short score |
| | *Note:* Unfinished |
| | *see* ML 96.A723 no. 35 |
| | Tom Sawyer (orchestra) |
| | Holograph manuscript full score |
| | *see* ML 96.A723 no. 16 |
| **BOX-FOLDER** 12/2 | Tom Sawyer (orchestra) |
| | Photocopied holograph manuscript full score |
| | *Note:* GA annotations |
| | *Early title:* California overture |
| | Two toccatas (piano) |
| | Holograph manuscript score |
| | *see* ML 96.A723 no. 6 |
| **BOX-FOLDER** 6/10 | Two toccatas (piano) |
| | Printed score |
| **BOX-FOLDER** 7/1 | Transatlantic (voices, orchestra) |
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| | *Note:* Alternate English text by Drew Jewett |
| **BOX-FOLDER** 7/6 | Transatlantic. Tango (piano) |
| | Printed score |
| | Valentine waltzes (piano) |
| | Photocopied holograph manuscript score |
| | *see* ML 96.5.A62 no. 13 |
| **BOX-FOLDER** 7/7 | Valse profane (piano) |
| | Holograph manuscript score |
| **BOX-FOLDER** 8/1 | Venus in Africa (voices, orchestra) |
| | Photocopied holograph manuscript piano-vocal score |
| | *Note:* GA annotations |
| | *see also* ML 96.5.A62 no. 17 |
| **BOX-FOLDER** 8/2 | La vie Parisienne (piano) |
| | Holograph manuscript score |
| | Violin concerto (violin, orchestra) |
| | Photocopied holograph manuscript full score |
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| | Holograph manuscript short score |
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| **BOX-FOLDER** 8/3 | Violin concerto (violin, orchestra) |
| | Photocopied holograph manuscript short score |
| | *Note:* GA annotations |
| | Volpone. Waltzes (orchestra) |
| | Photocopied holograph manuscript piano score |
| | *Note:* GA annotations |
| | *see* ML 96.5.A62 no. 10 |
| | Water-music for the 4th of July evening (string orchestra) |
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| | Unidentified |
| | Holograph manuscript; [2] p. |
| | **Music owned by George Antheil, 1930** |
| | Weill, Kurt |
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| | GA personal home copy |
| **BOX-FOLDER** 13/15 | Reviews |
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| **BOX-FOLDER** 14/1 | 6 sharps that beat in 3⁄4 time. Esquire (March 1938): 107-108 |
| **BOX-FOLDER** 14/1 | Abstraction and time in music. Little Review (Autumn-Winter 1924-1925): 13-15 |
| **BOX-FOLDER** 14/1 | Abstraction und Zeit in der Musik: 2 p. |
| | GA annotations |
| **BOX-FOLDER** 14/1 | After dinner witch doctor. Esquire (December 1936): 79, 214, 216, 219 |
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| **BOX-FOLDER** 14/1 | Antheil interview (November 1952): [4] p. |
| **BOX-FOLDER** 14/1 | Arnold Schoenberg: 10 p. |
| **BOX-FOLDER** 14/2 | Baby starlet: a portrait. Esquire (January 1939): 39, 163-166 |
| **BOX-FOLDER** 14/2 | Backstage with Esquire. Esquire: 36 |
| **BOX-FOLDER** 14/2 | Bad boy of music. Omnibook Magazine (January 1946): 41-80 |
| **BOX-FOLDER** 14/2 | Ballet Mécanique: 3 p.<br>Notes for Columbia Records |
| **BOX-FOLDER** 14/2 | The brothers: 6 p. |
| **BOX-FOLDER** 14/2 | Composers in movieland. Modern Music, 12 (January-February 1935): 62-68<br>GA annotations |
| **BOX-FOLDER** 14/2 | Composing a modern opera: 7 p. |
| **BOX-FOLDER** 14/3 | The death of cities: 2 p.<br>GA annotations |
| **BOX-FOLDER** 14/3 | Don't be a composer: 12 p. |
| **BOX-FOLDER** 14/3 | (George Antheil protests) Down-at-the-heels ballet. Stage (March 1935): 19 |
| **BOX-FOLDER** 14/3 | The Duartean Club. Music with the masters. Program notes: 8 p. |
| **BOX-FOLDER** 14/4 | An earnest plea: [1] p.<br>GA annotations |
| **BOX-FOLDER** 14/4 | The end of art: [1] p.<br>GA annotations |
| **BOX-FOLDER** 14/4 | The essence of musical revolution: 9 p.<br>GA annotations |
| **BOX-FOLDER** 14/4 | Every man his own detective (1937): [1] p.<br>Chart<br>An explanation of my evolution since 1924: 4 p.<br>Holograph manuscript<br>Laid in: Examples of my work since 1925<br>*see* ML 95.A?? |
| **BOX-FOLDER** 14/4 | Fanelli: 4 p.<br>GA annotations |
| **BOX-FOLDER** 14/4 | Fanelli. The Transatlantic Review (November 1924): 563-567 |
| **BOX-FOLDER** 14/5 | George Antheil : autobiographical notes: 2 p. |
| **BOX-FOLDER** 14/5 | George Antheil on Tom Scott. Bulletin of the American Composers Alliance, 6 (1957): 3 |
| **BOX-FOLDER** 14/5 | Germany never had a chance. Esquire (November 1939): 5, 52-53, 161-162 |
| **BOX-FOLDER** 14/5 | Gershwin (1938): 115-119 |
| **BOX-FOLDER** 14/5 | Glandbook for the questing male. Esquire (May 1936): 40-41,184<br>GA annotations |
| **BOX-FOLDER** 14/5 | Glands on a hobby horse. Esquire (April 1936) 47, 174, 176, 178<br>Laid in: GA notes found with article |
| **BOX-FOLDER** 14/5 | Government subsidy of symphony-opera, or not?: [1] p. |
| **BOX-FOLDER** 14/6 | Has new musical Europe been misrepresented?: 3 p. |
| **BOX-FOLDER** 14/6 | Hollywood and the new music. Cinema Arts (July 1937): 28-29 |
| **BOX-FOLDER** 14/6 | Hollywood composer. College Prose (1942): 370-384<br>GA annotations? |
| **BOX-FOLDER** 14/6 | How to compose an opera: 18 p.<br>GA annotations |
| **BOX-FOLDER** 14/6 | How to play two-handed piano. Esquire (January 1938): 52-53, 120 |

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| **BOX-FOLDER** 14/7 | Illusion: [1] p.<br>Holograph manuscript |
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| **BOX-FOLDER** 14/7 | Interviews with Mrs. Mercedes O'Leary Tucker: [14] p.<br>Laid in: GA notes |
| **BOX-FOLDER** 14/7 | It can't happen here. New York Times (October 1979: [2] p.<br>Reprinted from Esquire, 1939 |
| **BOX-FOLDER** 14/7 | Jazz: 3 p.<br>GA annotations<br>Laid in: "belongs to article Jazz"; [3] p. |
| **BOX-FOLDER** 14/7 | Jazz is a bore: 6 p. |
| **BOX-FOLDER** 14/7 | Jazz is music: [4] p.<br>Laid in: Spaeth, Sigmund. Jazz is not music; [5] p. |
| **BOX-FOLDER** 14/7 | Know thyself. Esquire (July 1936): 34, 192, 193-195<br>GA annotations |
| **BOX-FOLDER** 14/7 | The last year of the Great War. Esquire (April 1942): 27, 168-169<br>GA annotations |
| **BOX-FOLDER** 14/7 | Lecture notes: 8 p.<br>Holograph manuscript<br>Topics include: Ballet Mécanique; origin of nickname "bad boy of music"; musical philosophies, et al. |
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| **BOX-FOLDER** 14/8 | Modern music ... and how it gets that way. Panorama (June 1931): 12, 22 |
| **BOX-FOLDER** 14/8 | More melody, please!: 21-22 |
| **BOX-FOLDER** 14/8 | Mother of the Earth. Musical supplement: 226-227 |
| **BOX-FOLDER** 14/8 | Mozart could laugh. In this I Believe (1954): 6-7 |
| **BOX-FOLDER** 14/8 | Music: 19 p. |
| **BOX-FOLDER** 14/8 | The music box. The Hollywood Tribune (July 1939): [2] p. |
| **BOX-FOLDER** 14/8 | Music in 1955 (December 1936): 83-89 |
| **BOX-FOLDER** 14/8 | Music in 2000 A.D.: 2 p. |
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| **BOX-FOLDER** 14/8 | Music in film: 14-15 |
| **BOX-FOLDER** 14/8 | Musical neofism (1923): 3 p. |
| **BOX-FOLDER** 14/8 | The musical score to The pride and the passion. Film and TV Music, 16 (1957): 3-11 |
| **BOX-FOLDER** 14/8 | Musical theatre. Musical Theatre: 59-60 |
| **BOX-FOLDER** 14/8 | My Ballet Mécanique (June 1951): 4 p. |
| **BOX-FOLDER** 14/8 | My Ballet mécanique: what it means Der Querschnitt (September 1925): 3 p. |

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| **BOX-FOLDER** 14/8 | My Ballet mécanique: what it means: 2 p.<br>GA annotations |
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| **BOX-FOLDER** 14/8 | My fourth piano sonata: 2 p. |
| **BOX-FOLDER** 14/8 | My new violin concerto (1947): 6 p.<br>GA annotations |
| **BOX-FOLDER** 14/9 | The Negro on the spiral or A method of Negro music. Negro Anthology (1934): 346-351 |
| **BOX-FOLDER** 14/9 | Neofism (1923): 3 p.<br>GA annotations |
| **BOX-FOLDER** 14/9 | New directions in motion picture composing (June 1955): 5 p. |
| **BOX-FOLDER** 14/9 | Not even my dog would be satisfied: 12 p. |
| **BOX-FOLDER** 14/9 | Notes: [12] p.<br>Holograph manuscript |
| **BOX-FOLDER** 14/9 | Notes for 5th Symphony(1948): 4 p.<br>Photocopied letter from GA to Donald Engle, 1948 Nov. 30 |
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| **BOX-FOLDER** 14/10 | Passing ideas that may some day help to make the art of music greater: [77] p.<br>Holograph manuscript |
| **BOX-FOLDER** 14/11 | Peggy Glanville-Hicks. Bulletin of American Composers Alliance 4 (1954): 2-6 |
| **BOX-FOLDER** 14/11 | A physical possibility (1922): 3 p.<br>GA annotations |
| **BOX-FOLDER** 14/11 | Präzisionsmusik. Melos, 28 (July-August 1961): 220-223<br>Laid in: English summary by BA |
| **BOX-FOLDER** 14/11 | Program notes, biography, analysis, etc. for George Antheil's Fourth symphony (1944): [14] p.<br>GA annotations |
| **BOX-FOLDER** 14/11 | Program notes on Capitol of the world (1955): [1] p.<br>Laid in: letter from GA to Vladimir Golschmann, 1955 Nov. 4; [1] p. |
| **BOX-FOLDER** 14/11 | Program notes for November 14 and 15, 1946: [12] p.<br>GA handwritten musical examples |
| **BOX-FOLDER** 14/12 | Sample of American. Querschmitt (Summer 1924): [2] p. |
| **BOX-FOLDER** 14/12 | Second violin sonata: 2 p.<br>Laid in: letter from GA to Denny Watrous, 1949 Nov. 28; 2 p. |
| **BOX-FOLDER** 14/12 | She's no longer faithful if—. Esquire (1936)<br>6 articles<br>Written under pseudonym Marcel Desage |
| **BOX-FOLDER** 14/12 | So smells defeat. Esquire (November 1936): 52-53, 227-228 |
| **BOX-FOLDER** 14/12 | The solution of the fourth dimension: [1] p. |
| **BOX-FOLDER** 14/12 | The spectator, 1915-1917<br>Poems and articles; [13] p.<br>High school publication for which Antheil was associate editor |
| **BOX-FOLDER** 14/12 | Stop looking—and listen: an interview with George Antheil. International Musician (November 1950): 24-25 |
| **BOX-FOLDER** 14/12 | Technical orchestration: 7 p.<br>Holograph manuscript<br>Notes for Cyclops, an opera to be based on text by James Joyce |

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| **BOX-FOLDER** 14/12 | To the editor. Transatlantic Review (November 1924): 558 |
| **BOX-FOLDER** 14/13 | Wanted—opera by and for Americans. Modern Music, 7 (June-July 1930): 11-16 |
| **BOX-FOLDER** 14/13 | Why a poet quit the muses. Chicago Tribune (September 1924): 9 |
| | Untitled articles, essays, and interviews |
| **BOX-FOLDER** 14/14 | The background scores for Hollywood's films can be much better ...: [6] p. |
| **BOX-FOLDER** 14/14 | The drawings of Miro have reassured me. I turn back to the pages of the Airplane sonata ...: [20] p.<br>Holograph manuscript<br>P. 19-20 are summer plans for 1934 |
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| **BOX-FOLDER** 14/14 | In the beginning, music probably started with rhythm ...: 4 p.<br>GA annotations |
| **BOX-FOLDER** 14/14 | Miscellaneous notes: [10] p.<br>GA annotations<br>Topics: futurism; modernism; Stravinsky; Bloch |
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| **BOX-FOLDER** 14/14 | Paper about sonata form: 28 p.<br>P. 1-2 are missing |
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**About George Antheil by others, 1919-1999**

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| **BOX-FOLDER** 15/1 | Adams, Stephen J. Musical Neofism: Pound's theory of harmony in context. Mosaic, 13 (Winter 1980): 49-69 |
| **BOX-FOLDER** 15/2 | Amirkhanian, Charles. Biographical information and work list for GA: [12] p.<br>Laid in: list of scores for CBS documentaries and cue libraries; [1] p. |
| **BOX-FOLDER** 15/2 | Amirkhanian, Charles. An introduction to George Antheil. Soundings: 176-181 |
| **BOX-FOLDER** 15/3 | Bialosky, Marshall. A neglected six and a half minute American masterpiece: 21 p.<br>Laid in: letter from Bialosky to Amirkhanian, 1983 April 9; [1] p. |
| **BOX-FOLDER** 15/4 | Chandler, Edna White. Sonata for trumpet: 79 p.<br>Unpublished book<br>Laid in: 3 letters from Chandler to Böske, 1960 June-July |
| **BOX-FOLDER** 15/5 | Friede, Donald. Flop mecanique in The mechanical angel. New York : Knopf, 1948: 44-61 |
| **BOX-FOLDER** 15/5 | Friede, Donald. Floperoo mecanique. Esquire (April 1948): 58, 133-135 |
| **BOX-FOLDER** 15/6 | George Antheil in Composers on music: from Palestrina to Copland. Edited by Sam Morgenstern. New York : Pantheon Books, 1956 |
| **BOX-FOLDER** 15/7-8 | Henderson, Archibald. Pound and music: The Paris and early Rapallo years. UCLA, 1983<br>Excerpts from drafts |
| **BOX-FOLDER** 15/9 | Lee, Margaret. George Antheil, Europe's American composer. The Reviewer (1924): 267-275 |
| **BOX-FOLDER** 15/10-24 | Miscellaneous articles and reviews, 1919-1953 |

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| **BOX-FOLDER** 16/16 | Pound, Ezra. George Antheil. The Criterion, 2 (April 1924): 321-331 |
| **BOX-FOLDER** 16/16 | Pound, Ezra. George Antheil. The Transatlantic Review: 110 |
| **BOX-FOLDER** 16/17 | Rothman, Tony. Plausibility: a constructivist comedy. Revised version, March 1999<br>Play in 2 acts<br>Alternate titles: Hedy and George; Ballet mécanique |
| **BOX-FOLDER** 16/18-21 | Shirley, Wayne D. Another American in Paris: George Antheil's correspondence with Mary Curtis Bok. Quarterly Journal of the Library of Congress, 34 (January 1977): 2-22<br>Printed article, notebooks, and draft materials |
| | **Böske Antheil, 1938, undated** |
| **BOX-FOLDER** 17/1-3 | Autobiography<br>Typescript drafts |
| **BOX-FOLDER** 17/4 | Arabs: noisy, nosey, and nice. Globe, 2, no. 6 (July 1938): 68-75, 118, 120-123 |
| **BOX-FOLDER** 17/5 | The avacado tree: 18 p. |
| **BOX-FOLDER** 17/6 | City Peter: a children's story: 11 p. |
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| **BOX-FOLDER** 17/10-12 | Stay for dinner<br>Typescript drafts, outlines, notes, and correspondence<br>Alternate title: Recipes for recession |
| **BOX-FOLDER** 17/13 | Summer vacation in North Africa: 13 p. |
| **BOX-FOLDER** 17/14 | Viennese creampuff: 9 p. |
| **BOX** 18-24 | **Correspondence, 1901-1984**<br>Letters and telegrams with enclosures, sent and received. Arranged alphabetically by name of correspondent and chronologically therein. Correspondence with individuals other than George or Böske is specified in the container list. |
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| **BOX-FOLDER** 41/5 | George Antheil<br>Portrait by George Kirsta, 11 x 14, red conté crayon on paper, 1928 |
| **BOX-FOLDER** 41/6 | The parlor album<br>George Antheil cloth covered sketchbook<br>Includes cartoon sequences and drawings of Sylvia Beach, Eugene Jolas, Georgette LeBlanc, Robert MacAlmon, Ezra Pound, Igor Stravinsky, and others |
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