

EUGENE KURTZ PAPERS
PERSONAL PAPERS, EASTMAN SCHOOL OF MUSIC ARCHIVES

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DESCRIPTION OF THE PAPERS

Accn. no.: 2008/3/27
Shelf location: A3A 1,1
Extent: 0.5 linear feet

Biographical Sketch



Photograph from catalogue of compositions by Eugene Kurtz published by Jobert, from Eugene Kurtz Papers, Box 1, Folder 1.

Eugene Allen Kurtz was born in Atlanta, Georgia, on December 27, 1923. He began his musical studies on piano at the age of 10 and began writing music soon after. In 1941, he entered the Eastman School of Music with a major in composition. However, his studies were interrupted by his service in the Heavy Weapons Company of the 104th infantry in the army from 1942 to 1946. Kurtz' service sent him to Europe, where he served primarily in Normandy, Belgium, Holland and Germany. After the war, Kurtz, who had studied German since high school, served as an army interpreter in Germany until 1946.

After completing his service, Kurtz returned to the Eastman School of Music in February 1946 and received the diploma of Bachelor of Arts in Music in 1947. He remained at Eastman for his Master of Arts degree. While completing his graduate studies, he attended Tanglewood in the summer of 1948 and studied with Darius Milhaud. While at Tanglewood Kurtz also met Aaron Copland, with whom he would study several years later. Kurtz went on to complete his Master of Music degree from Eastman in 1949. His principal teachers were Allen McHose,

Elvera Wonderlich, Gustave Soderlund, Harry Watts, and most notably Bernard Rogers, who had a particularly profound influence on his musical thought and evolution.

After graduation, Kurtz decided to return to Europe for his final year on the G.I. Bill., and studied with Arthur Honegger at the École Normale de Musique in Paris. While in Paris, he also re-established contact with Darius Milhaud and attended classes given by Olivier Messiaen at the Paris Conservatory. Kurtz decided to remain in Paris, living as a pianist and arranger for Music Hall singers.

In 1953, he continued his studies with Max Deutsch, a Viennese pupil of Schoenberg, who greatly influenced Kurtz during a turning point in his musical thinking. In the summer of 1957, Kurtz studied with Aaron Copland at the Dartington School of Music and received guidance from Ross Lee Finney. In 1962, Kurtz signed a contract with the Société des Editions Jobert for the publication of his music and a year later was appointed a member of the Board of Administrators.

Aside from his serious compositional efforts, Kurtz also wrote music for theater, film, radio and television and served as guest lecturer in composition at Michigan State University.

Kurtz died of a lung infection in Paris on July 7, 2006.

Provenance

These papers were received on March 27, 2008, from the family of Eugene Kurtz.

Scope and Content Note

The Eugene Kurtz Papers preserves various papers, including concert programs, program notes, press clippings, publicity materials, correspondence, library catalogue cards, and other documents, pertaining to Kurtz's compositional output and professional activities. Kurtz preserved these items in three dossiers or expanding file folders. Inside each dossier are several folders or partitions, each of which is labeled with the title of a composition or group of compositions by Kurtz. This original organization has been fully preserved in the collection with only minor adjustments in physical housing in consideration of the acidity of the original folders.

Restrictions and Use

There are no restrictions on the use of the Eugene Kurtz Papers.

Associations

The Sibley Music Library houses a growing number of collections documenting the composition careers of Eastman School of Music alumni. Included among them are the collections of Alexander Courage (BM 1941), Gordon Binkerd (MM 1941), William Bergsma (BA 1942, MM 1943), John LaMontaine (BM, 1942), Francis James Brown (BM 1947), Donald H. White (MM 1947, PhD 1952), Will Gay Bottje (DMA 1955), Sydney Hodkinson (BM 1957, MM 1958), David Gepeprt (PhD 1958), and Malcolm Seagrave (DMA 1962).

Elsewhere, the Eugene A. Kurtz Collection at the Kenan Research Center, Atlanta History Center, contains additional professional and personal papers pertaining to the composer. That collection, 2.75 linear feet in extent, consists primarily of correspondence but also contains some concert programs, press clippings, publicity materials, lecture notes and writings, personal records, and one folder containing musical scores.

DESCRIPTION OF SERIES

The Eugene Kurtz Papers are arranged chronologically and divided into three series that directly reflect the three dossiers in which the collection was originally organized. All post-it notes left within the papers are original to their initial organization. Furthermore, all items clipped together have been kept as such to retain the original compilation; in the case of correspondence, all letters in the same conversation have been compiled together, and for performances, all relevant materials i.e. any programs, notes, ads, newspaper clipping, etc. all relating to one performance have been grouped together. It follows that each item may not necessarily be in exact chronological order. Each dossier is contained within an expanding folder and is further subdivided into individual files containing concert programs, correspondence and other memorabilia relating to each piece as labeled on the corresponding folder. The original labeled folders within each dossier have been replaced with new folders due to their acidity and are now housed within their own separate folders following each dossier.

Series 1: Dossier N° 1

This series contains the Catalogue editions Jobert which can be used as a reference for the dossiers, and the following partitions I – XI, dating from 1949-1966:

- I. Three songs for Medea
- II. *Quatre mouvements pour piano*
- III. *Le Capricorne*
- IV. *Symphonie pour orchestra et cordes*
- V. *Sonate pour violon seul.*
- VI. *Symphonie du chambre*
- VII. Concert Nocturne
- VIII. *Suite Parisienne*
- IX. *Motivations pour piano*
- X. *Le Marcheur Solitaire*
- XI. *Conversations pour 12 instrumentistes*

Series 2: Dossier N° 2

Dossier 2 contains the following partitions XII –XVII and XIX-XXVI from years 1967-1997:

- XII. *Improvisations pour contrebasse*
- XIII. Animations
- XIV. Three songs from Medea (*version soprano dramatique et orchestra*)
- XV. *Ça...diagramme pour orchestra*
- XVI. *Le Derniere contrabasse a Las Vegas*
- XVII. *Mécanique*
- XIX, XX, XXI. Logo I, Logo II, Logo III

XXII, XXIII, XXIV, XXV, XXVI. Five-sixteen, Time and Again, From time to time, The broken world, ICARE

Series 3: Dossier N° 3

Dossier No 3 contains the following partition XXVII, French and English autobiographies, chansons and film music:

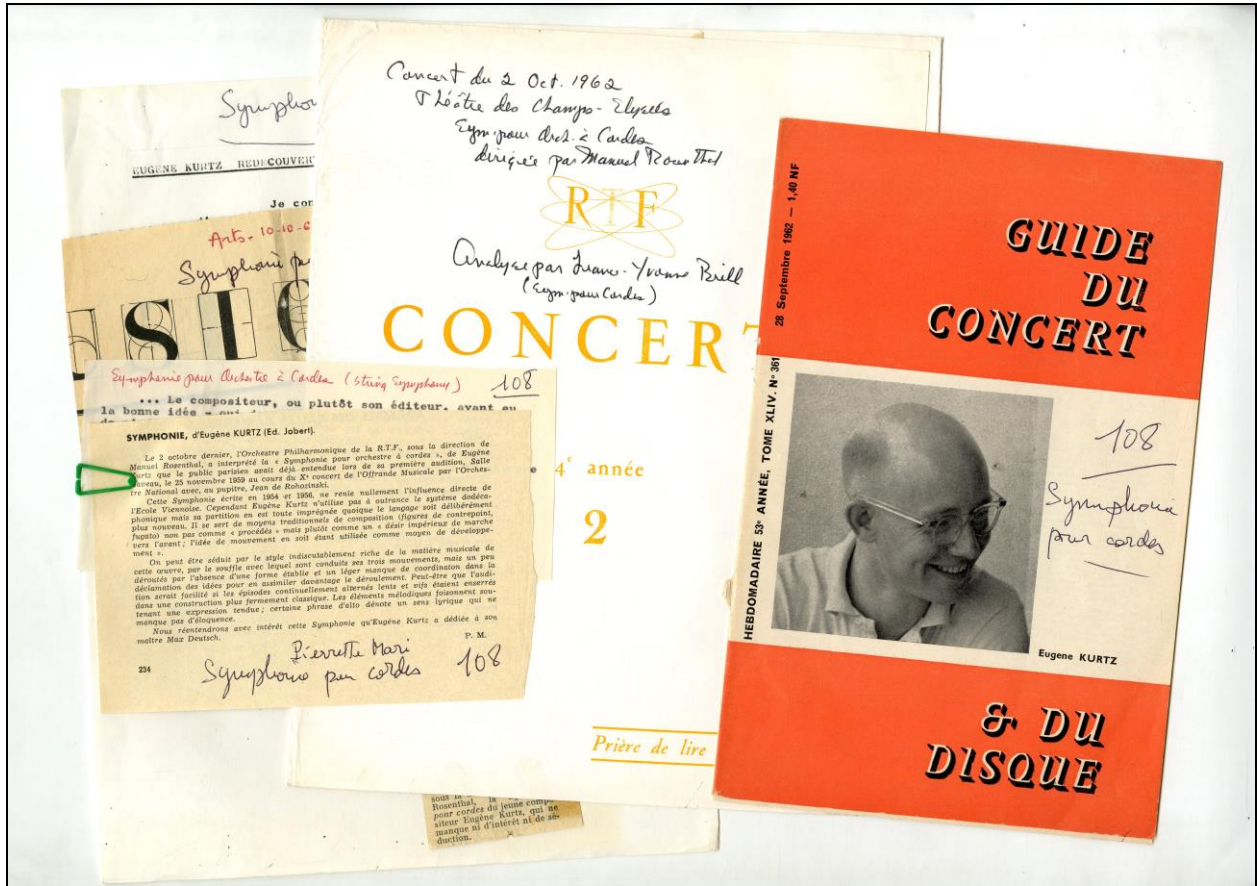
Autobiographie

Chansons

XVII. Elysian Fields

Le Gisant

Dernier Saut



Select press clippings, concert programs, and other materials pertaining to Symphonie pour orchestre a cordes by Eugene Kurtz. Items from Eugene Kurtz Papers, Dossier N° 1, Box 1, Folder 5.

INVENTORY

Series 1: Dossier N° 1

Box 1

Folder 1 *Référence des dossiers*. Catalogue of Jobert editions. 11 pages. Accompanied by Dossier No. I - *Sommaire*. In ink; one page.

Folder 2 *Three songs from Medea pour soprano dramatique et piano (ou orchestra)*
Version contralto.

21 items

- Timeline. One page; in ink.
- “*Medea*” script. Typescript; one page.
- “*Trois chants de Médée*” Program notes and text. Typescript; 2 pages.
- Card catalogue listing
- Letter of acceptance for broadcast of the piece on France-Culture. Typescript and ink; one page. Notes in pencil and ink.
- Letter from G. Canard, Secretary of the committee of *Radiodiffusion-télévision Française* to Madame Jobert-Georges. July 31, 1963. Typescript; one page.
- Programme. *Centre Culturel Americain*, Paris. Mareda Gaither-Graves, soprano; Catherine Brilli, piano. May 19, 1965.
- Letter from Mareda Gaither-Graves to Kurtz. October 27, 1967. In ink; 4 pages.
- Concert review. “Young singer gives town hall recital.” *The New York Times*. September 18 and 19, 1967. Original articles and five copies.
- Concert program. Town Hall, New York University. Mareda Gaither-Graves, soprano; Thomas Grubb, piano. September 17, 1967.
- Program note. French.
- Concert program. The Department of Music Emory University. Jean Lemonds, soprano; Jeanette Robinson, piano. October 18, 1968.
- Letter from Wilbur Kurtz, Jr. to Eugene Kurtz. October 11, 1968.
- Letter from Janet F. Buehler (Secretary to Mr. and Mrs. Henry Lewis, director of The New Jersey Symphony). May 5, 1971. Typescript; one page.
- Concert program. The Fourth Annual Contemporary Music Festival. University of Nevada, Las Vegas. Tuesday, February 5, 1974.
- Letter. From Eugene Kurtz to Michael Maxwell, general manager of The Cleveland Orchestra. November 25, 1975. Typescript; 2 pages.
- Concert program. The Third Sunday. *La Maison Française* New York University. Jeanne Distell, soprano; Mikael Eliassen, piano. February 15, 1976.
- Letter to Lorin Maazel from Eugene Kurtz RE: Corrections to score and parts. Typescript; 4 pages

- Concert program. The Cleveland Orchestra. Lorin Maazel, conductor; Jeanne Distell, soprano. Thursday, April 15 and Saturday April 17, 1976.
- Program notes. Cleveland Orchestra. April 15 and 17, 1976. Reproduction; Three pages.
- Concert review. Weiskind, Ron. "Kurtz' 'Songs of Medea' played with raw emotion." *The Journal* (Lorain, OH) Sunday February 18, 1976.
- Concert program. The Cleveland Orchestra. Sunday Concert Series. Lorin Maazel, conductor; Jeanne Distell, soprano. August 21, 1977.

Folder 3 *Quatre mouvements pour piano*
Three items

- Timeline. In ink; one page.
- Concert program. Virtuosos Concert Favorites. Daniel Blumenthal, piano. March 23, 1975.
- Concert program. American Students' Atelier Reunions. Daniel Blumenthal, piano. The American Church in Paris. Sunday evenings [no date].

Folder 4 *Le Capricorne*
2 items

- Timeline
- Concert program. *Un compositeur Americain a Paris Eugene Kurtz. Centre Culturel Américain*. June 4, 1973. Performed by Lucienne Dumont.

Folder 5 *Symphonie pour orchestre a cordes*
17 items

- Timeline. In ink; one page.
- Card catalogue listing
- Folder containing:
 - Concert program. *X^e Concert de L'Offrande Musicale*. Jean de Rohozinski, conductor. Salle Gaveau. Novembre 25, 1959. Accompanied by advertisement for concert inside program.
 - *Guide du concert & du disque*. 28 Septembre 1962.
 - Performance records. Typescript; one page
 - Program notes. *Orchestra Philharmonique de la R.T.F.* Typescript; 4 pages.
 - Newspaper articles. 10 clippings in French.
 - Program notes in French
 - Concert program. *X^e Concert de L'Offrande Musicale*. Jean de Rohozinski, conductor. Salle Gaveau. Novembre 25, 1959. Accompanied by advertisement for concert inside program.
 - *Guide du concert & du disque*. 28 Septembre 1962.
 - Performance records. Typescript; one page
 - Program notes. *Orchestra Philharmonique de la R.T.F.* Typescript; 4 pages.
 - Newspaper articles. 10 clippings in French.

- Program notes in French
- Notes in French. Written on scrap of printed sheet music. In ink.
- Notice from *Société des Editions Jobert*. Typescript; one page.
- Letter. From Martin Allheilig, the delegate of the director general and the head of artistic services at *Radiodiffusion-Television Française*, to Eugene Kurtz. Notice of impending broadcast for March 21, 1970. Sent February 18, 1970. Typescript; one page.

Folder 6 *Sonate pour violon seul.*

9 items

- Timeline
- Concert program. *Musique de chambre avec le concours d'un groupe de solistes de l'orchestre National de l'O.R.T.F.* Michèle Bousinnot, violin. March 28, 1966. 4 pages.
- Capdevielle, Pierre. "*Presentation de la Sonate (Quasi Un'opera) pour violon seul d'Eugene Kurtz.*" Typescript; 2 pages. Three copies. Note of error written on copies in ink. Accompanied from Pierre Cadevielle to Eugene Kurtz. In ink; one page.
- Announcement of audition for the concerts of France-Culture, "Ten years of creation in the letters and the arts."
- Concert program, *L'heure musicale de Montmartre*. 1966-67 season. Accompanied by newspaper articles. Also two copies included in typescript
- Concert program. The Fourth Annual Contemporary Music Festival. University of Nevada, Las Vegas. Tuesday, February 5, 1974.
- Concert program. *Perspectives du XX^e siècle journée Eugène Kurtz*. Radio France. Michèle Bousinnot, violin. October 27, 1979.

Folder 7 *Symphonie du chambre.*

15 items

- Timeline
- Folder containing:
 - "Performance problem" Chamber Symphony for the 4th of July (1958-59) by Eugene Kurtz. Typescript; one page.
 - Letter. From William to Eugene Kurtz typed on Coca Cola Company stationary. Three pages. Accompanied by two copies of the following concert review:

White, Chappell. "'Musical Heresy'...or Talent?"
Atlanta Journal and Constitution. Sunday, March 12, 1961.
- Concert program. *Les grands concerts de la Sorbonne*. May 27, 1968.
- Fliers for *Les Grands Concerts de la Sarbonne*. May 27, 1968. Two copies.
- Flier for *Les Grands Concerts de la Sarbonne au Théâtre de la Musique gaité lyrique*. February 6, 1969.
- Rostand, Claude. "*Max Deutsch a presente trois continents en douze disciples.*" *Le Figaro Litteraire*. March 3-9, 1969: 44.

- Newspaper clipping. “France-culture” *Le Monde*. September 12, 1969.
- Newspaper article. Dandrel, Louis. “*Entretien avec Max Deutsch confident de la musique contemporaine.*” *Le Monde*. February 19, 1969.
- Lonchamp, Jacques. “*Les disciples de Max Deutsch.*” *Le Monde*. February 11, 1969.
- Concert program. The Fourth Annual Contemporary Music Festival. University of Nevada, Las Vegas. Tuesday, February 5, 1974.
- Letter. From [name illegible] *Le Chef de Division – Société des Auteurs, compositeurs et éditeurs de musique (S.A.C.E.M.)* to Eugene Kurtz. June 9, 1966. Typescript; one page.

Folder 8

Concert nocturne

16 items

- Timeline. Typescript; 2 pages.
- Instrumentation list. .In ink; two pages.
- Letters. From G. Canard, Secretary to the committee of *Radiodiffusion-télévision Française* to Eugene Kurtz. Two letters noting receipt of scores to be examined by the committee. July 11, 1962 and November 15, 1962. Typescript; 2 pages.
- Concert program. *Orchestra de chambre de la R.T.F.* December 3, 1963. Three pages.
- Two copies of article, “*Première audition du <<Concert Nocturne>> D’Eugène Kurtz pour orchestra du chambre.*” *Musique et Radio*. March 1964.
- Program notes. Typescript; two pages.
- Three letters from Pol Mule, *Chef d’orchestre R.T.F.* June 15, 1965; July 1, 1965; August 5, 1965. Typescript; 3 pages.
- Three letters from L. Courtinant, *Le chef de programmation de R.T.F.* October 27, 1970 - Typescript and ink, one page; August 19, 1971 – Typescript and ink, one page; August 7, 1973 – Typescript and ink, one page.
- Letter from Tolia Nikiprowetsky, *Le chef du service des Créations Musicale*. April 20, 1973. Typescript; one page.
- Letter from Martin Allheilig, *Le chef des services artistiques*. June 26, 1973. Typescript, one page.

Folder 9

Suite parisienne

29 items

- Timeline. In ink; one page
- Instrumentation list. Typescript; one page and ink; one page.
- Letter from Pol Mule. July 9, 1965. Typescript; one page.
- 16 letters between Madame Jobert and Monsieur Denizard.
 - March 24, 1966. In ink; 2 pages.
 - March 18, 1966. In ink; one page.
 - March 22, 1966. Typescript; one page.

- March 17, 1966. Typescript; one page.
- March 16, 1966. In ink; 2 pages.
- March 14, 1966. Typescript; 2 pages.
- January 26, 1966. In ink; one page.
- January 31, 1966. In ink; one page.
- March 2, 1966. In ink; 2 pages.
- February 10, 1966. Typescript; one page.
- December 7, 1965. In ink; one page.
- November 29, 1965. Typescript one page.
- November 23, 1965. In ink; 2 pages.
- October 27, 1965. In ink; 2 pages.
- November 8, 1965. In ink; one page.
- November 16, 1965. Typescript; 2 pages. Accompanied by separate page of performance notes in ink; one page.
- Letters from Pol Mule
 - December 4, 1965. Typescript; one page.
 - July 25, 1966. In ink; one page.
 - [undated] In ink; 3 pages.
- Atlanta Memorial Arts Calendar. Atlanta Symphony Orchestra performance February 27, 1969 and March 2, 1969.
- Program notes by John Schneider, Music Department, Georgia State College.
- Newspaper articles.
 - White Chappell. "Aides Aibly replace ailing Robert Shaw." *The Atlanta Journal*. Friday, February 28, 1969. Two copies plus reproduction.
 - Rohrer, Bob. "Happily, concert was 2." *The Atlanta Constitution*. Friday, February 28, 1969. Two copies.
 - "Symphony to perform 2 children's concerts" *The Atlanta Journal and Constitution*. Sunday, February 23, 1969.
 - "Former Atlantan's work listed." *The Atlanta Journal and Constitution*. Sunday March 2, 1969. Reproduction.
 - Mention under "France-Culture" in *Le Monde*. April 3, 1970.

Folder 10 *Motivations pour piano*

27 items

- Timeline. In ink; 3 pages.
- "*Presentation de "Motivations" par Eugene Kurtz, interprété en première audition par Fred Coulter.*" January 14, 1964. Typescript; 3 pages.
- Program. Kent State University School of Music. October 27, 1964.
- Jacobs, Harry. "Contemporary dosage by Coulter is strong." *Then Augusta Chronicle*. March 4, 1964.
- Program. The Arts Series of the Medical College of Georgia. Fred Coulter, piano. March 3, 1964.
- "Konzertabend mit Fred Coulter." *Vorarlberger Nachrichten*. February 3, 1964.

- Brochure. “Fred Coulter –pianist, composer, lecturer.
- Ad and program for *National Gallery of Art Twenty-third American Music Festival*. May 8, 1966.
- R. Da. “Au centre de premières auditions.” *Courrier de Genève*. January 19, 1966.
- Ed. M.-M. “*Le centre de premières auditions.*” *Tribune de Genève*. January 19, 1966.
- Derbès, Jean. “Concert du centre de premières auditions.” *Journaux de Genève*. January 19, 1966.
- “Critiques des Journaux de Genève.” Notes. In ink; 2 pages.
- Letters. From Lottie Morel to Eugene Kurtz. December 11 and January 25. In ink; 4 pages.
- Program. *Conservatoire de Musique de Genève*. Lottie Morel, piano. January 18, 1966.
- Ad. *Centre de premières auditions de Genève. Saison 1965-1966. Conservatoire de Musique de Genève*. January 18, 1966.
- *Concours international d’exécution musicale Genève 1965*. September 18 and October 2, 1965.
- Two programs. *Le centre de musique*. Symposium 1965. May 5 & 6, 1965. *Le centre de musique*. Symposium 1965. April 29 and May 5 & 6, 1965. Eleonore Kraemer, piano.
- Letter from Monique Haas to Eugene Kurtz. January 10, 1965. In ink; two pages.
- Ad. *Les grandes concerts de la Sorbonne*. Lucienne Dumont, piano. May 10 [no year].
- Roy, Jean. “L’edition musicale.” *Journal musical François*. February 5, 1966. Original and reproduction.
- Program. “Concert de musique contemporaine.” Anne-marie de Lavilléon, piano. June 9, 1966.
- Program. “L’heure musicale de Montmartre.” May 20, 1967. Typescript; 2 pages.
- “Oeuvres de Eugene Kurtz.” Centre Culturel Américain. June 4, 1970. Typescript; 3 pages.
- Program. Eastman School of Music. The Eastman Musica Nova Ensemble. Robert Spillman, piano. January 28, 1975.
- *Motivations pour piano*. Title page printed on vellum paper.

Folder 11

Le marcheur solitaire

17 items

- Timeline. In ink; one page.
- 28^e Festival International de Strasbourg. *L’orchestre Radio-Symphonique de Strasbourg*. Berthe Kal, alto; André Krust, piano. June 23, 1966.
- Letter. From Henri Lazare, *l’administrateur Societe des amis de la musique*. May 25, 1966.

- Rostand, Claude. “Créations à Strasbourg.” *Le Figaro littéraire*. June 30, 1966. Two copies.
- F. Mr. “*Musique contemporaine par l’orchestre radiosymphonique de Strasbourg.*” *Nouvelles d’Alsace*. June 25, 1966.
- Letter. From L. Courtinat, le chef de la programmation des émissions Musicales R.T.F., to Eugene Kurtz. April 20, 1966. In ink and typescript; one page.
- Letter. From Ross Lee Finney, professor of music, The University of Michigan, to Eugene Kurtz. March 26, 1966. Typescript; one page.
- Letter. From Ross Lee Finney, professor of music, The University of Michigan, to Eugene Kurtz. October 20, 1966. Typescript; one page.
- Letter. From Eugene Kurtz to Lorin Maazel. January 9, 1967. Typescript; one page.
- Letter. From Martin Allheilig, O.R.T.F., to Eugene Kurtz. April 11, 1969. Typescript; one page.
- Newspaper. Leser, M.T. “*A l’O.R.T.F. Concert public de musique contemporaine.*” *Le Nouvel Alsacién*. March 23/24, 1969. 2 copies.
- Letter. From Martin Allheilig, R.T.F., to Eugene Kurtz. March 8, 1970. Typescript; one page.
- Ad. *Radio France Perspectives du XX^e Siècle Journée Eugène Kurtz*. October 27, 1979. Two copies.
- Program. *Radio France concerts*. October 27, 1979. Accompanied by program notes. 9 pages.
- Letter. From Martin Allheilig to Eugene Kurtz. July 10, 1972. Typescript; one page.
- Letter. From Martin Allheilig to Eugene Kurtz. January 5, 1973. Typescript; one page.
- Newspaper. Hugli, Pierre. “*Intéressantes créations au <<28^e Festival International de Strasbourg>> (De notre envoyé spécial).*” *La Suisse*. July 24, 1966.

Folder 12 *Conversations pour douze instrumentistes*

16 items

- Timeline. In ink; one page.
- Program. *Festival de Musique Américaine Contemporaine*. Centre Culturel Américain. May 25, 1966. Accompanied by ad and program for L’Orchestre Ars Nova de L’O.R.T.F. May 18, 1966.
- Letter. ?
- Program. New Music for Orchestra. University of Michigan School of Music. March 27, 1968.
- Ad. *Société de musique contemporaine du Québec*. April 2, 1970.
- Program. Saint Paul Chamber Orchestra. May 15, 1971.
- Program notes. “Animation and other things” February 2, 1973. Typescript; 5 pages.

- Ad. University Nevada Las Vegas, 3rd annual Contemporary Music Festival. 8 days of modern music. February 2, 1973.
- Program. Musica Nova Ensemble. Eastman School of Music. Kilbourn Hall. November 14, 1973.
- Program. Chamber recital. University Nevada Las Vegas, 3rd annual Contemporary Music Festival. February 2, 1973.
- Program. Contemporary Directions 1973-74. University of Michigan School of Music. February 9, 1974.
- Program notes. Typescript; one page.
- Program. The Cleveland Chamber Orchestra. Cleveland State University. October 27, 1980. Accompanied by newspaper article: Finn, Robert. "Chamber Music at CSU New orchestra debuts." October 29, 1980. Reproduction.
- Program. "Current and modern consort." Michigan Union Ballroom. October 7, 1980.
- Letters. From Aaron Copland to Eugene Kurtz RE: Guggenheim fellowship recommendation for 1966. Letter accompanied by three drafts of Eugene Kurtz' initial letter to Aaron Copland. 2 copies in ink; 9 pages. One copy typescript; 3 pages. Letter from Aaron Copland typescript; one page with signature in ink.
- Letters between Stephen L. Schlesinger, Administrative assistant, John Simon Guggenheim memorial fund and Eugene Kurtz. Memorandum to composers – typescript; one page. Response from EK January 14, 1967. Response from Schlesinger January 18, 1967. Draft of letter in ink from EK on January 27, 1967; one page. Also accompanied by two 3 x 5.5" cards noting receipt of materials.

Folder 13 Original folders for Dossier N° 1.

Series 2: Dossier N° 2

Box 1 [cont.]

Folder 14 Dossier No. 2 – Sommaire. In ink; one page.

Folder 15 *Improvisations pour contrebasse.*
27 items

- Program. Bertram Turetzky, contrabass. Eastern Illinois University. January 28, 1970. Two copies.
- Program. Third Symposium on Contemporary Music. University of Vermont Department of Music. February 4, 1970.
- Program. University of Redlands School of Music. Bertram Turetzky, contrabass. February 13, 1970.
- Program. The Augustana College Concert and Lecture Series. Bertram Turetzky, contrabass. Sioux Falls, So. Dak. March 5, 1970.

- Program. The Cleveland institute of Music. Bertram Turtzky, contrabass. March 8, 1970.
- Program. The Wisconsin College-Conservatory presents Bertram Turetzky, contrabass. March 9, 1970.
- Program. The New Music Circle presents An Afternoon with Bertram Turetzky, contrabassist. St. Louis, MO. March 15, 1970.
- Program. Washington and Lee University Concert Guild. Bertram Turetzky, contrabass. March 18, 1971.
- Program. The Fifth Annual Twentieth Century Arts Festival presented by Western Connecticut State College. Bertram Turetzky, contrabass. March 21, 1970.
- Program. Windham College Putney, Vermont. Bertram Turetzky, contrabass. March 25, 1970.
- Program. University of Northern Iowa Cedar Falls. Bertram Turetzky, contrabass. April 3, 1970.
- Program. Contemporary Directions 1971. University of Michigan School of Music. February 6, 1971.
- Program. Second Annual Contemporary Music Festival. University of Nevada, Las Vegas. Bertram Turetzky, contrabass. February 27, 1972.
- Program. A “Music Now and Then” Festival Event. University of Illinois, Dekalb. March 3, 1972.
- Program. Music for contrabass and friends. Kent State University. Bertram Turetzky, contrabass. April 9, 1972.
- Program. Walker Art Center and Schubert Club present three concerts featuring Bertram Turetzky. April 15, 1972.
- Program. University of Pennsylvania Department of Music. Bertram Turetzky, contrabass. March 10, 1971.
- Program. Southern Methodist University. Dallas, Texas. Program V. March 24, 1971.
- Program. Music for contrabass and friends. UC San Diego Department of Music. June 2, 1970.
- Program. The first national bass workshop sponsored by the Los Angeles Bass Club. July 3 [no year].
- Program. The Fourth Annual Contemporary Music Festival. University of Nevada, Las Vegas. Bertram Turetzky and friends. Saturday, February 9, 1974.
- Program. IRCAM. *Le soliste contemporain*. March 16, 1977.
- Program note with correction in red ink. One page.
- Newspaper article. Pehrson, Joe. “Characterizations of uniformity.” *Michigan Daily*. (*Journal des étudiants à L’université de Michigan*). February 7, 1971. Original and reproduction.
- Program notes. Typescript; one page. French
- Program notes. Typescript; one page. English.
- Program notes. In ink; one page. English.

Folder 16

Animations pour piano.

23 items

- Timeline. In ink; one page.
- Program. *Central Culturel Americain*. William Albright, piano. April 29, 1969.
- Program. Festival of Contemporary Music. University of Michigan School of Music. Ann Arbor, Michigan. October 22, 1969.
- Program. The Town Hall. New York University. April 20, 1971.
- Letter. From Eugene Kurtz to SACEM. September 26, 1972. Typescript; one page.
- Program. Lewis and Clark College School of Music and Young Audiences, Inc. of Portland present Virko Baley, pianist. January 11, 1973.
- Third Annual Contemporary Music Festival. University of Nevada, Las Vegas. Chamber Recital. Virko Baley, piano. February 2, 1973. Accompanied by letter from Virko Baley to Eugene Kurtz. Typescript; one page.
- Program. All-American Keyboard Music. Kent State University. William Albright, organist and pianist. April 4, 1973.
- Program. Midwest Composers Symposium. University of Michigan. April 13, 1973.
- Program. New Music Concert. May 17, 1973.
- Program. The Order of the University Service of Worship. Duke University Chapel. November 4, 1973.
- Program. SMU Meadows School of the Arts. February 3, 1974.
- Program. The Fourth Annual Contemporary Music Festival. University of Nevada, Las Vegas. Virko Baley, piano. Saturday, February 5, 1974.
- Program. American Guild of Organists. Buffalo Chapter. First Trinity Lutheran Church. William Albright, organ and piano. April 21, 1974.
- Program. The Eastman Musica Nova Ensemble. Eastman School of Music. April 4, 1975.
- Program. The New American Ensemble. *Centre Culturel Américain*. Ursula Kneihs, piano. February 25, 1976. Accompanied by three pages of program notes.
- Program. The New American Music Ensemble. Radio France concerts. May 24, 1976.
- Program. Recital de piano. Ursula Kneihs, piano. *Centre Culturel Américain*. January 24, 1977.
- Newspaper article about January 16, 1972 recital. "A season of transition." *The village voice*. January 20, 1972.
- Program notes for February 2, 1973 concert "Animations and other things". Typescript; 5 pages. English.
- Program and program notes. Contemporary Directions Concert. The Town Hall. New York University. William Albright, piano. April 20, 1971. Program notes typescript; 3 pages. Written by George Cacioppo.

- Magazine article. Fried, Adrienne G. “New York Premieres of Two Works on Albright Program.” *The A.G.O.-R.C.C.O. Magazine*. [no date] Written about January 14 concert.
- Program notes and biography. Typescript; one page. French.

Folder 17 *Three songs from Medea*. Version soprano dramatique et orchestra (Voir I).
1 item

- Timeline. In ink; one page.

Folder 18 *Ça...diagramme pour orchestra*.
22 items

- Timeline. In ink; one page.
- Letter. From Marcel Landowski, *L'inspecteur Général, Ministère des Affaires Culturelles* to Eugene Kurtz. October 27, 1970. Typescript; one page.
- Newspaper article. Stevens, David. “A French commission for a U.S. composer.” *International Herald Tribune*. December 21, 1972.
- Program. *Concert Symphonique Public. La direction regionale de l'O.R.T.F. Musique de Notre Temps*. December 21, 1972.
- 2 letters. From Martin Allheilig, R.T.F. to Eugene Kurtz. Typescript; 2 pages. January 17, 1973 and May 10, 1973.
- Program. The Fourth Annual Contemporary Music Festival. University of Nevada, Las Vegas. Sunday, February 3, 1974.
- Program. The Cleveland Orchestra. Lorin Maazel, music director. January 23, 24 & 25, 1975.
- Program. Boston University Celebrity Series. The Cleveland Orchestra. February 5, 1975.
- Ad. Orchestre National de France. Lorin Maazel, director. April 7, 1977.
- Newspaper article. Doucelin, Jacques. “*Sommet franco-américain*. *Figaro*. April 9 and 10, 1977. Reproduction; 1 page.
- Program. Festival of Contemporary Performing Arts. Contemporary Orchestral and Choral Music. The University of Illinois at Urbana-Champaign. February 19, 1978.
- Kennedy, Mary E. “Eugene Kurtz, American Composer Living in France.” Typescript; 6 pages.
- “An analysis of the formal structure of ‘*Ça... Diagramme pour orchestre*’ (1971-72) by Eugene Kurtz.” Typescript; 5 pages.
- Program notes. In ink and typescript; one page.
- Performance note. On The University of Michigan School of Music stationary. Typescript; one page.
- Tiénot, Yvonne. “*Ça...Diagramme pour orchestra*. Eugene Kurtz un compositeur américain à Paris.” *Informations et documents*. April 1973.
- Letter from Eugene Kurtz to Keith Humble. January 16, 1974. Typescript; 5 pages.

- Newspaper. Stevens, David. "Volume, substance in Franco-American Concert." *International Herald Tribune*. April 13, 1977.
- Newspaper. Stevens, David. "A French Commission for a U.S. Composer." *International Herald Tribune*. December 21, 1972.
- Newspaper clipping. F. Mr. "A l'O.R.T.F. *Musique de Notre Temps*." *Dernières Nouvelles d'Alsace*. December 23, 1972. Attached to back of MS page.
- Kennedy, Mary E. "Eugene Kurtz...Success in Paris. A long Struggle." *The Times-Union* (Rochester, NY). December 28, 1972.

Folder 19 *Le dernière contrebasse a Las Vegas*

15 items

- Timeline. In ink; one page.
- Program. The Fourth Annual Contemporary Music Festival. University of Nevada, Las Vegas. Contrabass, Bertram Turetzky; Woman, Judith Vaccaro. Sunday, February 5, 1974.
- Program. Contemporary Directions. University of Michigan School of Music. Contrabass, Clark Suttle; Woman, Michelle Derr. March 16, 1974.
- Program. The New American Music Ensemble. *Centre Culturel Américain*. Gerde Hartman, voix féminine; Ünal Erte, contrebasse. December 4, 1974.
- Program. Contemporary Music Festival 1975. Capital University Conservatory of Music. Sarah Young, actress. Mike Brown, contrabass. May 8, 1975.
- Program. Voyage II. Musica Nova Ensemble. Eastman School of Music. River Campus, Interfaith Chapel. Dana McKay, Christian Kollgaard. October 26, 1975.
- Press release by Francis Crociata, Director of Public Relations. October 16, 1975. Typescript; one page.
- Program. American Chamber Music. Musica Nova Ensemble. Eastman School of Music. College Music Society National Conference. December 11, 1975.
- Invitation. Concert. <<*Musique Contemporaine pour Contrebasse*>> *Centre Culturel Américain*. Bertram Turetzky, contrebasse. September 29, 1977.
- Newspaper article. Condé, Gérard. *La contrebasse à sa vraie place*. *Le Monde*. October 2-3, 1977.
- Program. Faculty recital. Jeff Bradetich, double bass. University of Michigan School of Music. February 15, 1981.
- Program. Current and Modern Consort. Unitarian Church. March 3, 1981.
- Newspaper article. Condé, Gérard. "*Contrebasse en folie*." Reproduction.
- Journal article. "New Work by Eugene Kurtz." *The International Society of Bassists*. Vol. 2 No. 2. Winter 1976.

- Journal Article. Manno, Jack. "Musica Nova plays innovative music." *The Morning Daily Fort Collins Journal*. Fort Collins, CO. October 28, 1976. Reproduction; one page.

Folder 20 *Mécanique pour orchestra*
3 items

- Timeline. In ink; one page.
- Program. University Symphony Orchestra. University of Michigan School of Music. October 28, 1980.
- Newspaper. Prince, Ed. "Meier lead 'U' Symphony." *The Michigan Daily*. October 30, 1980.

Folder 21 *Logo I, Logo II, Logo III.*
8 items

- Logo I and III timeline. In ink; one page.
- Program. *Perspectives du XX^e Siècle Journée Eugene Kurtz. Radio France*. October 27, 1979. Original copy and reproduction.
- Timeline Logo II. In ink; one page.
- Program. Afternoon for new music in the Temple Buell Gallery. University of Illinois. David Harman, clarinet. September 7, 1980.
- Program. Contemporary Directions Ensemble. University of Michigan. Richard Shillea, clarinet. April 11, 1981.
- Program. A recital of English and American Music for clarinet and piano. David Hartman, clarinet. Carnegie Recital Hall. May 3, 1981.
- Ad. A recital of English and American Music for clarinet and piano. David Hartman, clarinet. Carnegie Recital Hall. May 3, 1981.
- Newspaper. Rothstein, Edward. "Rare clarinet works offered by David Hartman." *The New York Times*. May 8, 1981. Reproduction; 1 page.

Folder 22 *Five-sixteen, Time and time again, From time to time, The broken world, ICARE*
2 items

- Timeline. In ink; 2 pages.
- Program note for ICARE. Written by Goodman, Craig. Typescript; one page.

Folder 23 Original folders for Dossier N° 2.

Series 3: Dossier N° 3

Box 1 [cont.]

Folder 24 *Autobiographie.*
4 items

- Premier catalogue. Jobert-Paris. 1970.

- Kurtz, Eugene. "My career as a Composer." Typescript; 4 pages. English.
- "List of compositions." Typescript; 5 pages. English.
- "Biographie" and "Comandes." Typescript; 4 pages. French.

Folder 25 Chansons
2 items

- "Minutage Chansons E.K." Typescript; one page.
- Program. "A Caccia." *Les Films Armorial*. February 22, 1962.

Folder 26 *Elysian Fields*
9 items

- Notes written by Eugene Kurtz? In ink; 2 pages.
- Contract. Miss Jean Cooper and la Société des Editions Jobert. Typescript; one page.
- Miss Jean Cooper's address on scrap of paper.
- Projected earnings. One page in ink and one page in pencil.
- Letter. From Jean Cooper to Kurtz. June 3, 1972. In ink; one page.
- Letter. From Jean Cooper to Kurtz. June 20, 1972. In ink; one page.
- Letter. From ASCAP to Jean Cooper. June 9, 1972. Typescript; one page.
- Letter. From ASCAP to Jean Cooper. June 1, 1972. Typescript; seven pages. Includes necessary paperwork "Agreement."
- Letter. From Mme H. Chaussumier to Monsieur Jean-Louis Jaubert. Shipping receipt attached.

Folder 27 *Musiques de film*
1 item

- List. "Music for films." Typescript; 5 pages.

Folder 28 *Le Gisant*
15 items

- Letter. From Hélène Strassova to Madame Jobert-Georges. December 21, 1965. Typescript; 1 page.
- Letter. From Adolph Vogel to Mme. Denise Jobert-Georges. December 17, 1965. Typescript; 1 page.
- Letter. From [?] to Madame Hélène Strassova. December 17, 1965. Typescript; 1 page.
- "Le Gisant Musique de Eugene Kurtz." In ink; one page.
- Letter. From unknown, Maison de l'O.R.T.F., to Eugene Kurtz December 3, 1965. In ink; one page.
- "Avis de credit" Radiodiffusion-télévision Française. Typescript.
- Letter. From Suz. Menard to Eugene Kurtz. November 22, 1965. With envelope. Typescript; one page.
- Letter. From Eugene Kurtz to Suzanne Menard. December 1, 1965. Typescript; 1 page

- Letter. From Eugene Kurtz to Suzanne Menard. November 12, 1965. Typescript; 1 page
- Letter. From Eugene Kurtz to H el ene Strassova. September 23, 1965. Typescript; 1 page
- Notes in pencil on Soci et  G n ral envelope
- Contract. “*Contrat d’edition No1 oeuvres musicales.*” Typescript; 5 pages.
- Letter. From S. Menard to Eugene Kurtz. May 25, 1960. Typescript; 1 page.
- Letter. From *Le chef du Bureau Financier, R.T.F.* to Eugene Kurtz. August 18, 1960.
- “Convention Compositeurs.” Typescript; 3 pages. French.

Folder 29

Le Dernier Saut

21 items

- “*Entre les soussignes*” Typescript; 3 pages. French.
- Letter. From Unknown [Jobert?] to S.A.C.E.M. September 8, 1970. Typescript; one page.
- Letter. From Le chef de division, S.A.C.E.M. to Editions Jobert. August 25, 1970. Typescript; one page.
- Newspaper clipping. “*Complicit  provisoire.*” Photo with caption.
- Cover of *Une semaine de Paris Pariscope*” may 13-19, 1970.
- Letter. From unknown to S.A.C.E.M. September 22, 1970. Typescript; one page.
- Ledger. In ink; one page.
- Newspaper ad. “*Le dernier saut.*” France Soir. May 7, 1970.
- Newspaper article. Tallenay, Jean-Louis. “*Le Dernier Saut.*” Page 63.
- Newspaper clipping. “*Le Dernier Saut.*” *Les Echos.* May 15, 1970.
- Newspaper clipping. “*Les films de la semaine.*” *Le Nouvel Observateur.* May 11, 1970.
- Newspaper clipping. Teisseire, Guy. “*Ronet et Bouquet: du grand art!*” *L’Aurore Spectacles.* May 6, 1970.
- Newspaper clipping. “* rotisme et Contestation.*” May 10, 1970. *Le Journal du Dimanche.* Pages 11 and 12.
- Newspaper clipping. “Un film injustement accueilli ‘Le Dernier Saut’” *Humanit .* May 6, 1970.
- Newspaper clipping. Curtiss, Thomas Quinn. “Movies in Cannes: Variations on Dostoevski.” *International Herald Tribune.* May 6, 1970.
- Newspaper clipping. Chauvet, Louis. “*Aimez-vous Tol de?*” *Le Figaro Litt raire.* May 6, 1970.
- Newspaper clipping. “*Le Festival applaudit deux Fran ais: Catherine Deneuve et Michel Bouquet.*” *France Soir.* May 7, 1970.
- Newspaper clipping. “*L’ trange amiti  d’un criminel et d’un policier.*” *Paris-Jour.* May 6, 1970.
- Newspaper clipping. “*Les paras attendris.*” *Combat.* May 6, 1970.
- Newspaper clipping. “*Le Dernier Saut.*” *Show Business.* May 1, 1970.

- Newspaper clipping. Escarpit, Robert. "*Au Pays des merveilles.*"

Folder 30 Original folders for Dossier N° 3