

STANLEY SUSSMAN COLLECTION
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Photograph from Stanley Sussman Collection, Box 36/19.



*Stanley Sussman (3rd from left) takes bows with members of an unidentified ballet company at the final applause (1990).
Photograph by Randy Choura, from Stanley Sussman Collection, Box 36/68.*

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DESCRIPTION OF COLLECTION

Shelf location: M7B 1,1–3,4

Extent: 54 linear feet

Biographical Sketch



Photograph from Stanley Sussman Collection, Box 36/2.

Stanley B. Sussman (1938–1996) was born in Brooklyn, New York. He attended the New York High School of Music and Art, where he studied composition, double bass, and conducting. At the age of 15, he premiered his first composition at the High School. He also wrote theatrical music for a youth group associated with a neighborhood synagogue in Brooklyn. In 1956, he matriculated at the Eastman School of Music majoring in composition. While studying at Eastman, Mr. Sussman gained his first experience as a rehearsal pianist playing piano improvisation for Robert Cohan's dance classes at the University of Rochester; he also played for a few ballet classes at the Mercury Ballet Company, which was located across the street from Eastman. After earning the Bachelor of Music degree (1960), he pursued graduate work in composition, studying with Bernard Rogers, and also completed a summer conducting course with Herman Genhart. After earning a Master of Music degree (1961), Mr. Sussman joined the US Army and was assigned to Fort Dix. Given his musical training, he was invited to become an instructor for the 19th Army Band Training Unit at Fort Dix, teaching theory, ear training, and piano and performing for the USO in the evenings.

In 1963, after completing his military service, Mr. Sussman returned to New York City, working initially as a musical director and later, after receiving an invitation to play piano for a dance class at the Martha Graham School, as a rehearsal pianist at the Martha Graham School and for Graham technique classes at the Juilliard School and the Neighborhood Playhouse. In the

1960s, he also taught as a music instructor in the dance division at the Juilliard School and performed as a piano soloist. In 1966, Mr. Sussman started conducting for the Martha Graham Company, eventually becoming its principal conductor. In that role, he conducted many of the Company's premieres, including Martha Graham's version of Stravinsky's *Rite of Spring*. He also lent his skills as a composer/arranger by assisting in the reconstruction and orchestration of music for the Company's revivals of Martha Graham's *Chronicle*, *Panorama*, and *Salem Shore*.

In 1980, Mr. Sussman joined the staff of the Cleveland Ballet (from 1985, the Cleveland–San José Ballet) as associate music director, conductor, and composer in residence. Three of his original ballet scores, namely *Wu T'ai Shih*, *Last Act*, and *Passing By* (all choreographed by Dennis Nahat, the Founding Artistic/Executive Director of the company) became part of the Cleveland–San José Ballet's repertory. During his 30-year career as a conductor, Mr. Sussman also appeared with the José Limón Dance Company, "Rudolf Nureyev and Friends" with the Royal Danish Ballet, and the 1980 Spoleto Festival U.S.A. Orchestra, and led ballet and symphony orchestras in major theaters in the US and Europe, including Covent Garden, Tivoli Gardens, the Metropolitan Opera House, New York State Theater, Kennedy Center, Theatre des Champs-Élysées, Paris Opera, and the White House. The orchestras he conducted include the Pittsburgh, San Antonio, Syracuse, Tivoli, San Jose and New Mexico Symphonies, the Ohio Chamber Orchestra, and the Rochester and Buffalo Philharmonic Orchestras.

Provenance

The Stanley Sussman Collection was the gift of the Estate of Stanley Sussman. The gift was facilitated by Ms. Leatrice E. Gochberg of New York City in October, 1999.

Scope and Contents

The Stanley Sussman Collection comprises the creative papers that Stanley Sussman, ESM alumnus, generated throughout the course of his career. The collection includes an assemblage of Mr. Sussman's compositions and arrangements; scores by other composers, which Mr. Sussman used as a conductor and performer; photographs, audio-visual materials; and personal papers and publications.

Restrictions and Use

There are no restrictions on access to the scores, photographs, recordings, print material, and artifacts in the Stanley Sussman Collection. One folder in Series 5 (Professional papers) is restricted as it contains recommendation letters written by Mr. Sussman on behalf of individuals still living.

Additionally, the provisions of the U.S. Copyright Law (1976) and its revisions do apply for requests for reproductions. Except in those instances concerning copyrights assigned

elsewhere, requests for reproductions of materials will be granted only by the written permission of the copyright holder(s) over the collection items.

Associations

The Stanley Sussman Collection is one of numerous collections of professional papers of faculty members and alumni of the Eastman School of Music, including many alumni from the school's composition department. Among that number are the collections of composers Louis Angelini (MM 1960, PhD 1968), Gordon Binkerd (MM 1941), Sydney Hodgkinson (BM 1957, MM 1958), Michael Isaacson (PhD 1979), Louis Karchin (BM 1973), John La Montaine (BM 1942), Burrill Phillips (BM 1932, MM 1933), and Gardner Read (BM 1936, MM 1937).

RTWSC holds two special collections that primarily contain ballet and dance scores, namely, the Enid Knapp Botsford Collection, which contains musical scores of various ballets from the working collection of the Botsford School of Dance, and the Thelma Biracree Schnepel Collection, which is comprised of 34 ballet scores that were used during the Festivals of American Music (1933–1941) at the Eastman School. Many of the scores in both collections are annotated with choreographic notes.

DESCRIPTION OF SERIES

The Stanley Sussman Collection has been subdivided into ten series according to material type; these series are further subdivided as described below.

Series 1: Sussman's original works

Series 1 contains manuscripts or manuscript reproductions of original compositions by Stanley Sussman, as both scores and sets of parts. The materials are organized in alphabetical order by title of composition. In some instances, Mr. Sussman used different titles for the same piece. This is, for instance, the case for his ballet *Wu T'AI Shih*, which is alternatively titled *Five Orchestral Episodes*, and the chamber piece *Unfinished Flight*, which was originally titled *Flight Spirit* or *Place Spirit*. For ease of access, these multi-titled works have been grouped together under the most-used or final title, if that could be determined.

Series 2: Sussman's arrangements

Series 2 contains manuscripts or manuscript reproductions of Sussman's original arrangements, transcriptions, and orchestrations of works by other composers. These materials have been organized alphabetically by the surname of the original composer.

Series 3: Sussman's sketches

Series 3 comprises sketches of original compositions and arrangements by Stanley Sussman. Some of the sketches have a title while other sketches are unidentified. Also included in this series are six manuscript books that likely date from Mr. Sussman's studies at the Eastman School of Music and four manuscript books containing various pedagogical notes and exercises from courses Mr. Sussman taught in the 1960s and 1970s.

Series 4: Works by other composers

Series 4 consists of scores by other composers, including both published scores and manuscript reproductions. Most of these materials appear to be performance scores that Mr. Sussman used during his professional career as a conductor, and many contain conducting cues, performance markings and annotations, and dance cues added by Mr. Sussman. The scores are organized in alphabetical order by the surname of the original composer. Six folders at the end of the series contain compilations of music by multiple composers.

Series 5: Professional papers

This series comprises correspondence, papers, press and publicity items, program notes and concert programs, and pedagogical material collected and produced by Stanley Sussman during his professional career. These items have been arranged into three sub-series according to material type:

Sub-series A: Business papers

Sub-series B: Press materials

Sub-series C: Programs

Series 6: Photographs

Series 6 is comprised of 86 photographs, including portraits and personal photographs of Stanley Sussman, photographs of other artists, and photographs of dancers during performances.

Series 7: Audio-visual materials

Series 7 contains over 770 audio recordings and 65 video recordings that Stanley Sussman produced and collected in the course of his professional career. Numerous media formats are represented, including reel-to-reel audio recordings, audiocassette and microcassette tapes, Digital Audio Tapes (DAT), and videocassette tapes. Each format has been assigned to its own sub-series as listed below. Within each sub-series, the recordings have been grouped into (a) music by other composers; (b) compilations of music by other composers (that is, recordings containing three or more compositions by multiple composers); (c) unidentified or unknown music; (d) original music and arrangements by Stanley Sussman; and (e) non-music recordings, such as interviews, oral history recordings, and lectures. Subsequently, the items have been arranged in alphabetical order by name of the original composer, where provided, and/or by the title of the composition or other content.

Most of the recordings are non-commercial recordings and are presumably audio and video recordings of live performances or rehearsals conducted or performed by Mr. Sussman. Many of the recordings are labeled with only the title of a ballet or modern dance work. Where possible, RTWSC personnel have added the name of the composer of the music (and title of the work); such additions are indicated in square brackets.

Sub-series A: Audiocassette tapes

Sub-series B: 5" reel-to-reel tapes

Sub-series C: 7" reel-to-reel tapes

Sub-series D: 10.5" reel-to-reel tapes

Sub-series E: LPs

Sub-series F: Digital Audio Tapes (DATs)

Sub-series G: Microcassette tapes

Sub-series H: U-Matic videocassette tapes

Sub-series I: Other video recordings
Sub-series J: VHS videocassette tapes

Series 8: Print material

Series 8 contains a small collection of published books and libretti from Mr. Sussman's library.

Series 9: Artifacts and ephemera

Series 9 is comprised of miscellaneous items and artifacts, including insignia, pins, and a folder from Mr. Sussman's service in the US Army; original artwork and prints; six pocket-sized manuscript notebooks; several 3.5" floppy disks containing Finale files of two of Mr. Sussman's compositions; and a collection of batons.

Series 9: Oversized materials

This is not a separate series, but has been created for filing convenience. It contains items from other series and sub-series that required separate protection because of size or other reasons. This series is divided into four sub-series according to material type as follows:

Sub-series A: Sussman's original works

Sub-series B: Sussman's arrangements

Sub-series C: Works by other composers

Sub-series D: Professional papers

N.B. The materials in Series 9 are housed in storage containers appropriate to their respective dimensions. The varying dimensions of the scores and copies throughout this series resulted in an inevitable discrepancy between the alphabetical organization and the numeric box order.

INVENTORY

Series 1: Sussman's original works

Box 1

- folder 1 *Air* for violin and piano (1956).
[1] Score. MS in blue ink (7 pp.).
[2] Score and violin part. MS in black ink (9+2 pp.).
[3] Score. MS repro (9 pp.).
- folder 2 *Amrit (The Nectar)* for electric piano (n.d.).
Score. Ozalid masters in black ink (13 pp.).
- folder 3 *Amrit (The Nectar)* for electric piano (n.d.).
[1–5] Score. MS repro (13 pp.). 5 copies.
[6] Score (includes coda). MS repro with pencil annotations (14 pp.).
- folder 4 *Children's Suite* [for unspecified instrumentation].
[1] Piano reduction (draft of score with revisions and excisions). MS repro, with indications for orchestration in pencil (26 pp.).
[2] Movements I ("March of the Kiddies") and V (untitled). Score. MS repro (10 pp.). Accompanied by original 3-prong folder.
- folder 5 *Daydreams* for two pianos (n.d.).
[1] Movement II. MS in black ink (5 pp.).
[2–4] Movement II. Score. MS repro (5 pp.). 3 copies.
[5–6] Movement III. Score. MS repro (6 pp.) 2 copies.
- folder 6 *Dilemma* for five trombones and tuba (1959).
Score. Ozalid masters, MS in ink (9 pp.).
- folder 7 *Dilemma* for five trombones and tuba (1959).
Full score. MS repro (9 pp.). 4 copies. Copies 1–2 bound with black cover.
- folder 8 *Fanfare* for flute, clarinet, bassoon, 2 trumpets and 2 trombones (n.d.).
Movements I, III, and V. Score. MS in pencil and ink (on transparent paper) (27 pp.).
- *** *Five Orchestral Episodes* (1981).
See *Wu T' Ai Shih*; scores and parts in Box 6/15–16, Box 7/1–6, Box 8/1–4, and Box 9/1.

- folder 9 *Five Songs in August* for voice, flute, violin, keyboard, bass and percussion [1973].
Songs I–II, III, and IV. Score. MS in pencil and ink (11+14+7 pp.).
Accompanied by MS repro of the first page of song III (1 p.).
Song V is missing.
- folder 10 *Five Songs in August* for voice, flute, violin, keyboard, bass and percussion [1973].
[1] Score. MS repro masters (photocopy, 8.5" x 11") (11+14+7+10 pp.). Song V incomplete (only pp. 1–10 present).
[2–3] Full score. MS repro, spiral bound (52 pp.) 2 copies.
- folder 11 *Five Songs in August* for voice, flute, violin, keyboard, bass and percussion [1973].
[1–6] Song I. Score. MS repro. 6 copies.
[7–8] Song II. Score. MS repro. 2 copies.
[9] Song III. Score. MS repro (14 pp.)
- folder 12 *Five Songs in August* for voice, flute, violin, keyboard, bass and percussion [1973].
[1–3] Song IV. Score. MS repro. 3 copies.
[4–7] Song V. Score. MS repro. 4 copies. Copy 4 missing pp. 1–2.
- folder 13 *Five Songs in August* for voice, flute, violin, keyboard, bass and percussion [1973].
Full score (incomplete; assorted pages only). MS repro (43 pp., total).
Interleaved among loose pages from score: photocopies of vehicle registration card (3 pp.); letter from Peter Mennin (Juilliard School, Office of the President) (1 p.); MS dictation examples (1 p.); and MS pencil sketch (1 p.).

Box 2

- folder 1 *Five Songs in August* for voice, flute, violin, keyboard, bass and percussion [1973].
Instrumental parts. Ozalid masters (5 parts). Includes parts for keyboard, voice, flute, violin, bass and percussion.
- folder 2 *Five Songs in August* for voice, flute, violin, keyboard, bass and percussion [1973].
Keyboard parts. MS repro. Includes: song I (1 copy), song II (2 copies), song III (2), song IV (2), and V (2).
- folder 3 *Five Songs in August* for voice, flute, violin, keyboard, bass and percussion [1973].
[1] Voice part: song II and song IV (2) only. MS repro.
[2] Violin part: song I, II, IV, and V only. MS repro.

[3] Flute part. Song I, II, III, and V only. MS repro.

folder 4 *Five Songs in August* for voice, flute, violin, keyboard, bass and percussion [1973].

[1] Bass part: song I, IV, and V (2) only. MS repro.

[2] Percussion part: song I, II, III, and V only. MS repro.

folder 5 *Flashback* for piano (n.d.).
Score. MS repro (10 pp.). Contains annotations in pencil.

*** *Flight Spirit* for flute, clarinet, piano, electric bass and percussion (1972).
See *Place Spirit*; score in Box 5/8.
N.B. Composition premiered in 1972 under the title *Unfinished Flight*.

*** *Footloose and Fancy Steps* for orchestra (1984).
See *Passing By* or *Footloose and Fancy Steps*; scores in Box 5/6.
See also *Solo for Ernie* for piano (n.d.) [first section of *Passing By*, in piano reduction]; score in Box 6/7.

folder 6 *For Two Young Dancers, pas de deux* for violin and piano (1975).
[1–2] Full score. Ozalid masters (6 pp.). 2 copies.
[3] Violin part. Ozalid masters (2 pp.).

folder 7 *For Two Young Dancers, pas de deux* for violin and piano (1975).
Score. MS repro (6 pp.) 7 copies. Copies 5–7 bound with black cover. Copies 5–6 (with black cover) both include violin part (2 pp., each). Copy 6 accompanied by a press clipping (“Conductor comments” by SBS, regarding the Cleveland Ballet’s 12 December 1985 performance of *The Nutcracker*). Copy 7 accompanied by publicity flyer for Sussman (2 copies, 1 p. each). Also in folder: 2 pages from unidentified violin part. Ozalid masters of the part (pp. 8–9 only).

folder 8 *Gooney Bird* for orchestra (n.d.).
Orchestral parts. MS in ink. Parts represented: violin I (4) and II (3), viola (2), cello (2), bass, flute I, flute II/picc., oboe, horn I and II, clarinet I, II, III, and IV, bassoon, trumpet I, II, III, and IV, trombone I, II, III, and IV, tuba, harp, celesta, timpani/xylophone/bass drum, snare drum/suspended cymbal/triangle.

folder 9 *I Had Two Sons* for flute, horn, violin, viola, cello and piano (1969).
Full score. Ozalid masters (53 pp.).

folder 10 *I Had Two Sons* for flute, horn, violin, viola, cello and piano (1969).
Full score. MS repro, bound with black cover (53 pp.).

folder 11 *I Had Two Sons* for flute, horn, violin, viola, cello and piano [1969].
Instrumental parts. Ozalid masters. Parts represented: piano, flute, horn in F, violin, viola, cello, bongos.

- folder 12 *If He Were Mine*, Romantic Interlude for orchestra (1989).
Orchestral parts. Computer generated parts. Parts represented: picc./flute III, trumpet I, II, and III, horns I/II and III/IV, trombone I and II, bass trombone, tuba, timpani, percussion I and II, celesta, piano, harp (2), violin I and II, viola, cello, bass.
- Box 3**
- folder 1 *If He Were Mine*, Romantic Interlude for orchestra (1989).
Orchestral parts. Photocopies of computer generated parts. Parts represented: trumpet III, horns I/II and III/IV, trombone I and II, bass trombone, tuba, timpani, percussion I and II, celesta, piano, harp, violin I and II, viola, cello, bass.
- folder 2 *If He Were Mine*, Romantic Interlude for orchestra (1989).
Orchestral parts. Photocopies of computer generated parts, spiral bound with brown cover. Parts represented: flute I and II, picc./flute III, oboe I and II, bassoon I and II, timpani, percussion I and II, celesta/piano, violin I (4) and II (2), viola (4), cello, bass (3).
- folder 3 *If He Were Mine*, Romantic Interlude for orchestra (1989).
Orchestral parts. Original and photocopies of computer generated parts with corrections circled in red. Parts represented: flute clarinet I, II and III (piccolo), oboe I and II, bassoon I and II, clarinet I, II and III (bass clarinet), trumpet I and II, horns I/II and III/IV, tuba, solo violin (1 page handwritten in pencil), cello. Accompanied by miscellaneous sheets (from woodwind parts and full score) with incorrect formatting.
Also in folder: original envelope addressed to Sussman from the Cleveland Ballet (postmarked 4 October 1989, after Sussman's death).
- folder 4 *The Inner Cathedral* for electric piano with sustained pedal (n.d.).
Score. Ozalid masters in black ink (23 pp.).
- folder 5 *The Inner Cathedral* for electric piano with sustained pedal (n.d.).
Score. MS repro (23 pp.). 3 copies.
- folder 6 *Introduction: From an Era – Fascinating Rhythm* for orchestra (n.d.).
Full score. MS repro, with conducting cues in blue and red pencil (35 pp.).
- folder 7 *Introduction: From an Era – Fascinating Rhythm* for orchestra (n.d.).
Orchestral parts. Ozalid masters. Parts represented: flute I, flute II/picc., oboe I and II/English horn, clarinet I and II, bassoon I and II, horn I and II, trumpet I and II, trombone, timpani, violin I and II, viola, cello, bass.

- folder 8 *Introduction: From an Era – Fascinating Rhythm* for orchestra (n.d.).
Orchestral parts (strings). MS repro. Parts represented: violin I (4) and II (4), viola (3), cello (2), bass (3).
- folder 9 *Introduction: From an Era – Fascinating Rhythm* for orchestra (n.d.).
Orchestral parts. MS repro (photocopies). Parts represented: flute I, flute II/picc., oboe I and II/English horn, clarinet I and II, bassoon I and II, percussion I and II, piano, violin I and II, viola, cello, bass. [Different from set of parts in Box 3/8.]
- folder 10 *Introduction: From an Era – Fascinating Rhythm* [with medley] for orchestra (n.d.).
Orchestral parts. MS repro (photocopies). Parts represented: flute I, flute II/picc., oboe I and II/English horn, clarinet I and II, bassoon I and II, horn I/III and II/IV, trumpet I, II, and III, trombone I, II, and III.
Each part followed by three songs [presumably compiled as a medley for performance]: “Our Love Is Here to Stay,” “They Can’t Take That Away From Me,” “Clap Your Hands.”
Also in folder: One part of “Our Love Is Here to Stay” for Clarinet III/Alto Sax.

Box 4

- folder 1 *Israel* for piano and trumpet in C (1956–57).
Score. MS in black ink (8 pp.).
Written in upper margin: “Stanley Sussman / Composition / Israel.”
- folder 2 *Last Act* ballet for orchestra (1981).
N.B. Composition later titled *New Music*; see also Box 4/8–9 and Box 5/1.
[1] Full score. MS in pencil; pp. 1, 57 and 58 are MS reproduction (67 pp.).

[2] Full score. Loose MS repro (67 pp.). Title on score: “Symphony in One Movement.”
- folder 3 *Last Act* ballet for orchestra (1981).
Full score. MS repro (67 pp.) 4 copies. Title on score: “Symphony in One Movement, or, The Ballet Last Act.” Copy 1 accompanied by handwritten note by the composer (with the work’s title and the date the score was mailed to the Library of Congress).
- folder 4 *Last Act* ballet for orchestra (1981).
Full score. MS repro (67 pp.). 3 copies. Title on score: “Last Act.” Copy 1 (title written on cover in blue pencil) contains conducting cues and annotations in blue and red pencil.
- folder 5 *Last Act* ballet for orchestra (c1984).
Full score. MS repro (different format; 35 pp.).

- folder 6 *Last Act* ballet for orchestra (1981).
Piano reduction. MS in pencil (25 pp.).
Also in folder: score excerpts in pencil on transparent paper, including
orchestral score (5 pp.) and piano score (2 pp.). (Excerpt is in 5/8+4/8 time
signature and appears to be from a different composition).
- folder 7 *New Music* for orchestra (1981).
N.B. The original title of this composition is “Symphony in One Movement, or The Ballet
The Last Act,” and its pencil manuscript is housed in Box 4/2.
Full score. MS repro, with conducting cues in red and blue pencil (67 pp.).
- folder 8 *New Music* for orchestra (1981).
Orchestral parts (wind/percussion). MS repro. Parts represented: flute I, flute
II/picc., oboe I and oboe II/English horn, clarinet I and II, II, bassoon I and II,
horn I/II and III/IV, trumpet I and II, trombone I/II, tuba, timpani/bass drum,
percussion, piano.
- Box 5**
- folder 1 *New Music* for orchestra (1981).
Orchestral parts (strings). MS repro. Parts represented: violin I (5) and II (5),
viola (4), cello (4), and double bass (3).
- folder 2 *Nexus* for violin and piano (n.d.).
[1] Score. Ozalid masters in pencil (30 pp.). Accompanied by different version
of the title page (1 p.).
[2] Score. Incomplete Ozalid masters in black ink (movement I, only the first
8 pp.).
[3] Violin part. Ozalid masters in black ink (9 pp.).
- folder 3 *Nexus* for violin and piano (n.d.).
[1–2] Full score. MS repro (30 pp.). 2 copies.
[3–4] Violin part. MS repro (9 pp.) 2 copies. Copy 2 has performance
markings in pencil and red pencil.
[5] Full score (incomplete; pp. 21–26 missing) and violin part (incomplete;
pp. 1–7a only). MS repro (32 pp., total). Includes 3 different versions of p.
1 of the score.
[6] Movement I only. Full score. MS repro (9 pp.).
- folder 4 *Ode to the Wind* for violin and piano.
[1] Violin part. MS in black ink (3 pp.).
[2] Violin part. MS repro (different version, 2 pp.).
[3–4] Full score. MS repro (11 pp.). 2 copies.
- folder 5 *The Open Sea* for three pianos (n.d.).
Score. MS repro (6 pp.).

- folder 6 *Passing By* or *Footloose and Fancy Steps* for orchestra (1984).
N.B. Original music composed for *Passing By*, a valedictory solo dance for Ian (“Ernie”) Horvath choreographed by Dennis Nahat upon Horvath’s resignation as artistic director of the Cleveland Ballet in 1984.
Full score. MS repro (35 pp.). 4 copies (2 spiral bound, 2 stapled).
See also Box 6/7 (draft of piano score titled *Solo for Ernie* [*Footloose and Fancy Steps*]).
- folder 7 *Petite Overture* for string quartet (1958).
Score. MS in ink (12 pp.).
Written in upper margin: “Stanley Sussman / Composition / Israel.”
- folder 8 *Place Spirit* for flute, clarinet, piano, electric bass and percussion (1972).
Score. MS repro (15 pp.). 2 copies. Copy 2 has performance markings in pencil.
N.B. Composition premiered in 1972 under the title *Unfinished Flight*.
- folder 9 *Prelude* for flute and piano (1957).
[1] Score. MS in blue ink (7 pp.).
[2] Flute part. MS in blue ink (2 pp.).
- folder 10 *Prelude* for flute and piano (1956).
Score. Ozalid masters (9 pp.).
- folder 11 *Prelude* for flute and piano (1956).
Score. MS repro (9 pp.) 4 copies. Copy 2 accompanied by completed Application for Registration of a Claim to Copyright (4 pp.). Copies 3–4 accompanied by manuscript reproductions of the flute part (2 pp., each).
- folder 12 *Quiet Tavern* for brass ensemble, piano, bass and drums (n.d.).
Instrumental parts. MS in ink. Parts represented: flugelhorn, horns I and II, trombones I-IV, tuba, piano, bass, drums.

Box 6

- folder 1 *Rachel’s Song* for piano (c1966).
Score. MS repro (2 pp.).
- folder 2 *Rhapsody* for piano and orchestra (n.d.).
Full score. Computer generated full score, spiral bound. 3 copies. Copy 1 has conducting cues in red and blue pencil and is accompanied by photocopies of 2 press clippings referring to a performance of the Martha Graham Dance Company at the 1993 Spoleto Festival.

- folder 3 *River Drive, East* for jazz ensemble (n.d.)
Orchestral parts. MS in ink. Parts represented: alto sax I and II, tenor sax I and II, baritone sax, trumpets I-IV, trombones I-IV, bass, piano, drums.
Oversized pencil score separated to Box 88/2.
- folder 4 *Scenes of Enchantment* for flute, clarinet, electric bass, piano and drums (1977).
[1] Full score. MS in pencil on transparent paper (20 pp.).
[2–3] Full score. MS repro (20 pp.). 2 copies. Both copies contain annotations in pencil.
- folder 5 *Scenes of Enchantment* for flute, clarinet, electric bass, piano and drums (1977).
[1–2] Instrumental parts. MS repro. 2 sets. Set 1 complete (5 parts); set 2 missing piano part.
[3] Drums part. Ozalid masters (3 pp.).
- folder 6 *So Whose a Lady* for jazz ensemble (n.d.).
Instrumental parts. MS in pencil. Parts represented: alto sax, trumpet and trombone.
- folder 7 *Solo for Ernie [Footloose and Fancy Steps]* for piano (n.d.).
N.B. Original music composed for *Passing By*, a valedictory solo dance for Ian (“Ernie”) Horvath choreographed by Dennis Nahat upon Horvath’s resignation as artistic director of the Cleveland Ballet in 1984.
Piano reduction (incomplete; first section of *Passing By* only). MS in pencil (8 pp.).
See also Box 5/4 (orchestral score titled *Passing By* or *Footloose and Fancy Steps*).
- folder 8 *Sonata* for viola and piano (1960).
[1] Viola part. Ozalid masters (7 pp.).
[2] Viola part: movements I–II only. MS in black ink with annotations in pencil (6 pp.).
[3] Movements I–II. Full score. MS repro (12 pp.). Contains sparse performance markings in pencil.
[4] Full score. MS repro, spiral bound (25 pp.). Contains annotations in pencil.
- folder 9 *Sun and Water* for piano (1980).
Score. MS repro (6 pp.).
- folder 10 *Sunday in New York* for orchestra (n.d.).
Orchestral parts. MS in ink. Parts represented: flute I, clarinet I/Flute III, clarinet II, bassoon, piano, drums, violin I (2) and II (2), viola, cello, bass.
- ***
Symphony in One Movement (1981).
See *Last Act* ballet for orchestra; scores and parts in Box 4/3–6, Box 4/8–9, and Box 5/1.
N.B. Composition later titled *New Music*; see Box 4/8–9 and Box 5/1.

- folder 11 *Turning Points* for piano (n.d.).
Score. MS repro (4 pp.). Accompanied by duplicate copy of score to sections B and C (2 pp.).
- folder 12 *Waltz in C* for piano (n.d.).
Score. MS in blue ink (2 pp.)
- folder 13 *Windows of Time*, for orchestra (?) (n.d.).
Sketches of condensed score (on two and three staves). MS in pencil (44 pp.).
- folder 14 *Wu T’Ai Shih* or *Five Orchestral Episodes* (1981).
Full score. MS in pencil, with the first page in ink and the last page of the score is missing (146 pp.). Title on score: “Five Orchestral Episodes, or Wu T’Ai Shih.”
- folder 15 *Wu T’Ai Shih* or *Five Orchestral Episodes* (1981).
Full score. MS repro (photocopy, labeled “masters”) (147 pp.). Title on score: “Wu T’Ai Shih.”

Box 7

- folder 1 *Wu T’Ai Shih* or *Five Orchestral Episodes* (1981).
Full score. MS repro, spiral bound (147 pp.). 2 copies. Both copies have conducting cues in red and blue. Copy 1 has interleaved manuscript in pencil of part for added trombone (in place of horn 3) (1 p.). Copy 2 (with silver cover) contains photocopies of 5 newspaper reviews (6 pp.) and text of poem “Salem Shore” by Paul Nordoff (1 p.). Title on score: “Five Orchestral Episodes, or Wu T’Ai Shih.”
- folder 2 *Wu T’Ai Shih* or *Five Orchestral Episodes* (1981).
Full score. MS repro, spiral bound (147 pp.) 3 copies. Copy 1 has interleaved handwritten note from SBS stating a copy of the score was sent to the Register of Copyright (1 p.). Copy 2 has marginal notes on choreography added in red and blue pencil. Copy 3 is a photocopy of copy 2 and has conducting cues added in red and blue pencil.
- folder 3 *Wu T’Ai Shih* or *Five Orchestral Episodes* (1981).
Third movement. Full score. MS repro, spiral bound (40 pp.).
- folder 4 *Wu T’Ai Shih* or *Five Orchestral Episodes* (1981).
Piano reduction (for rehearsal purposes only). MS in pencil and ink [39 pp.]

folder 5 *Wu T'Ai Shih or Five Orchestral Episodes* (1981).
Piano reduction. MS repro, spiral bound [39 pp.]. Accompanied by extra copies of movement III (2 copies, total), movement IV (3 copies, total, and 3 extra, duplicate pages), movement V (2 copies, total).

folder 6 *Wu T'Ai Shih or Five Orchestral Episodes* (1981).
Movements I–II. Incomplete set of parts A. MS repro, unmarked. Includes parts for woodwinds, strings, and percussion (trumpet and trombone parts missing).

Box 8

folder 1 *Wu T'Ai Shih or Five Orchestral Episodes* (1981).
Movement III. Incomplete set of parts A. MS repro, unmarked. Includes parts for percussion, strings, and select winds (several woodwind and brass parts missing).

folder 2 *Wu T'Ai Shih or Five Orchestral Episodes* (1981).
Movements IV–V. Incomplete set of parts A. MS repro, unmarked. Includes parts for strings and select winds (several woodwind and brass parts missing).

folder 3 *Wu T'Ai Shih or Five Orchestral Episodes* (1981).
Movements I–V. Set of parts B. MS repro. Parts represented: piano, woodwinds (bassoon II missing), brass (incomplete: trumpets missing; only inserts for trombone and tuba), and percussion. Parts are numbered and contain performance markings in pencil.

folder 4 *Wu T'Ai Shih or Five Orchestral Episodes* (1981).
Movements I–V. Set of parts B. MS repro. Parts represented: violin I (7) and II (7). Parts are numbered and contain performance markings in pencil.

Box 9

folder 1 *Wu T'Ai Shih or Five Orchestral Episodes* (1981).
Movements I–V. Set of parts B. MS repro. Parts represented: viola (6), cello (5), and double bass (4).

folder 2 Unidentified works by SBS.
[1] Piano part from unidentified composition. MS repro part, bound with black cover. The score is divided into two movements of respectively 4 and 3 pages.
[2] Unidentified composition for piano solo. MS repro, bound with black cover (9 pp.). 2 copies. Copy 2 has performance markings in pencil.
[3] Unidentified composition for piano solo. MS in black ink (5 pp.).

- [4] Unidentified composition for trumpet, 2 pianos, and drums, labeled “(B)” [section B?]. Full score. MS repro (3 pp.).

Series 2: Sussman’s arrangements

Box 9 [cont.]

- folder 3 Daugherty, Pat. *Midnight [Light]; You Look Around*. Arranged for orchestra by SBS (1984).
[1] *Midnight Light*. Lead sheet (MS repro) and incomplete draft of orchestral arrangement in pencil (2+18 pp.). Orchestral parts included on pp. 1–8 only; pp. 9–18 have vocal line and chords only.
[2] *You Look Around*. Lead sheet (MS repro) and incomplete draft of orchestral arrangement in pencil (3+37 pp.). Orchestral parts included on p. 0–7 only; pp. 8–36 have vocal line and chords only.
- folder 4 Gershwin, George. *By George*. Arranged and orchestrated by SBS (1987).
Drafts in pencil on two staves of the following pieces:
- “They Can’t Take That Away From Me” (4 pp.)
- “Do, Do, Do” (3 pp.)
- “Our Love Is Here To Stay” (3 pp.)
- “Fascinating Rhythm” (6 pp.)
- “Clap Your Hands” (5 pp.)

Full score drafts in pencil of the following pieces:
- “Our Love Is Here To Stay” (15 pp.), manuscript in pencil
- “Do, Do, Do” (14 pp.) manuscript reproduction
- “They Can’t Take That Away From Me” (14 pp.) manuscript in pencil
- “Clap Your Hands” (23 pp.) manuscript in pencil
- folder 5 Gershwin, George. *Clap Your Hands*. Arranged for orchestra by SBS (n.d.).
Full orchestral score. MS repro (23 pp.) 3 copies. Copies 1–2 have conducting cues and annotations in pencil.
- folder 6 Gershwin, George. *Clap Your Hands*. Arranged for orchestra by SBS (n.d.).
Orchestral parts (incomplete set). MS repro. Brass instruments are missing.
- folder 7 Gershwin, George. *Do, Do, Do*. Arranged for orchestra by SBS (n.d.).
Orchestral parts (incomplete set). MS repro. Brass instruments are missing.
- folder 8 Gershwin, George. *Fascinating Rhythm (Variation and Theme)*. Arranged for orchestra by SBS (n.d.).
[1] Full score. MS repro (30 pp.)
[2] Orchestral parts (incomplete set). MS repro. Includes loose pages from various parts.

- folder 9 Gershwin, George. *Our Love Is Here To Stay*. Arranged for orchestra by SBS (n.d.).
 [1–2] Full score. MS repro (15 pp.) 2 copies. Copy 2 one has conducting cues in blue and red pencil.
 [3] Orchestral parts (incomplete set). MS repro. Brass instruments are missing.
- folder 10 Gershwin, George. *They Can't Take That Away From Me*. Arranged for orchestra by SBS (n.d.).
 [1–2] Full score. MS repro (14 pp.). 2 copies. Copy 2 has conducting cues in blue and red pencil.
 [3] Orchestral parts (incomplete set). MS repro. Brass instruments are missing.
- folder 11 Haymes, Bob. *That's All*. Lyrics by Alan Brandy. Arranged for jazz ensemble by SBS (n.d.).
 Orchestral part. MS in ink. Parts represented: alto sax I and II, tenor sax I and II, baritone sax, trumpets I-IV, trombones I-IV, bass, drums.
Oversized pencil score separated to Box 88/5.

*** Lenti, Anna. [Various songs; arranged for voice and piano by SBS (1966).]
Housed with MS repro songs by Anna Lenti in Box 22/13.

Box 10

- folder 1 Lloyd, Norma. *Panorama*. Arranged and orchestrated by SBS (1992).
 Full score. MS repro (48 pp.). 4 copies. Copies 1–2 unbound; copy 3 spiral-bound; copy 4 enlarged and spiral-bound.
- folder 2 Lloyd, Norma. *Panorama*. Arranged and orchestrated by SBS (1992).
 Full score. MS repro (48 pp.) 2 copies, spiral bound. Copy 1 (with label “University Musical Society / Stanley Sussman”) has conducting cues in red and blue.
- folder 3 Lloyd, Norma. *Panorama*. Arranged and orchestrated by SBS (1992).
 Full score. MS repro (48 pp.) 2 copies, spiral bound. Copy 1 accompanied with a different version of pages 1, 1A, 2, 30, 33, 35, 39, and 48. Copy 2 printed on legal-size pages and is accompanied by the manuscript in pencil of pages 39–48.
- folder 4 Lloyd, Norma. *Panorama*. Arranged and orchestrated by SBS (1992).
 Orchestral parts. MS repro. Parts represented: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, timpani/percussion, violin I (2) and II (2), viola (2), cello (2), and double bass (2) (piano part missing).

- folder 5 Nordoff, Paul. *Salem Shore*. Arranged and orchestrated by SBS (1992).
 [1] Full score. MS in pencil, with MS repro of movement II, on legal size paper (49 pp.).
 [2] Full score. MS repro on legal size paper (photocopy, labeled master) (49 pp.).
 [3] Movements III–IV. Full score. MS repro on legal size paper (photocopy, labeled master) (pp. 28–49).
- folder 6 Nordoff, Paul. *Salem Shore*. Arranged and orchestrated by SBS (1992).
 Full score. MS repro on letter size paper (photocopy, labeled master) (49 pp.).
- folder 7 Nordoff, Paul. *Salem Shore*. Arranged and orchestrated by SBS (1992).
 Full score. MS repro on legal size paper (49 pp.) 3 copies, spiral bound.
 Copies 1–2 have conducting cues in red and blue pencil. Copy 3 has a white cover with handwritten title.
- folder 8 Nordoff, Paul. *Salem Shore*. Arranged and orchestrated by SBS (1992).
 [1–2] Full score. MS repro on letter size paper (49 pp.) 2 copies, spiral bound.
 [3–4] Piano reduction. MS repro (photocopy) (21 pp.). 2 copies. Accompanied by third copy of movements 3–4 (pp. 15–18) of the piano reduction with annotations in pencil.
 [5] Orchestration sketches. MS in pencil. 7 pp. Accompanied by a copy of a handwritten note with contractual details for the orchestration (1 p.).
 [6] Copy of press clipping from the *Plain Dealer* referring to a performance of the “Swan Lake” conducted by SBS in Cleveland on March 21, 1987 (1 p.).
- folder 9 Nordoff, Paul. *Salem Shore*. Arranged and orchestrated by SBS (1992).
 Orchestral parts. MS repro. Parts represented: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, piano, harp, violin I and II, viola, cello and double bass (percussion/timpani part is missing).
- folder 10 [Raskin, David.] *Laura*. [Lyrics by Johnny Mercer.] Arranged for jazz ensemble by SBS (n.d.).
 Orchestral parts. MS in pencil. Parts represented: alto sax I and II, tenor sax I and II, baritone sax, trumpets I–IV, trombones I–III, bass, drums.
- Box 11**
- folder 1 Riegger, Wallingford. “Prelude to Action” [from *Chronicle*]. Sketches for arrangement by SBS [1994].
 [1] Piano reduction with indications for orchestration. MS in black ink (6 pp.).
 [2] Sketches of reduced score. MS in pencil (11 pp.).
 [3] Orchestral parts (incomplete). MS in ink. Parts represented: flute, oboe, clarinet I/II, trumpet I/II, drums.
 N.B. Material labeled as Riegger’s original [holograph] manuscripts.

- folder 2 Riegger, Wallingford. "Prelude to Action" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
[1] Full score (21 staves). MS repro with typescript title on legal size paper (73 pp.). Accompanied by duplicate copy of pp. 65–73.
[2] Full score (15 or 21 staves). MS repro with handwritten title on legal size paper (73 pp.). (Some pages are from a condensed version of the score; see Box 11/4.)
- folder 3 Riegger, Wallingford. "Prelude to Action" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Full score (21 staves). MS repro on legal size paper (73 pp.). 2 copies. Copy 1 has corrections added in red pencil. Copy 2 has measure numbers and corrections added in pencil and ink.
- folder 4 Riegger, Wallingford. "Prelude to Action" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Full score (15 staves). MS repro on legal size paper, unbound (73 pp.). 2 copies. Copy 1 has sparse annotations/marginal notes in pencil and is accompanied by a blank orchestra pit diagram (1 p., 5 copies). Copy 2 has measure numbers added in red ink.
- folder 5 Riegger, Wallingford. "Prelude to Action" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
[1] Full score (21 staves). MS repro with typescript title on legal size paper (73 pp.). Accompanied by MS notes by SBS (3 pp.).
[2] Full score (15 or 21 staves). MS repro with handwritten title on legal size paper (73 pp.). (Some pages are from a condensed version of the score; see Box 11/4.)
- folder 6 Riegger, Wallingford. "Prelude to Action" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Orchestral parts. Ozalid masters. Parts represented: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, percussion, timpani, violin I and II, viola, cello, double bass (piano and harp parts missing).
- folder 7 Riegger, Wallingford. "Prelude to Action" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
[1–2] Clarinet II and trumpet II parts. MS in pencil. Accompanied by 2 duplicate copies (MS repro) of each part.
[3–4] Harp and piano parts. MS repro (constructed from staves cut from the full score and taped together).

- folder 8 Riegger, Wallingford. "Prelude to Action" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Orchestral parts (winds and percussion). MS repro. Parts represented: flute, oboe, clarinet I and II (2), bassoon, horn, trumpet I and II (2), trombone, tuba, percussion, and timpani.
- Box 12**
- folder 1 Riegger, Wallingford. "Prelude to Action" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Orchestral parts (strings). MS repro. Parts represented: violin I (3) and II (3), viola (2), cello, double bass, harp, piano (2).
- folder 2 Riegger, Wallingford. "Prelude to Action" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Orchestral parts (incomplete set). MS repro (photocopies of parts from Box 11/8). Parts represented: flute, oboe, clarinet I (2), bassoon, horn, trumpet I, trombone, tuba.
- folder 3 Riegger, Wallingford. "Spectre" from *Chronicle*.
Piano reduction. MS repro (photocopies of transcription copied by SBS from Riegger's manuscript) (15 pp.). 2 copies, spiral bound. Copy 2 has indications for orchestration and annotations in pencil added by SBS.
- folder 4 Riegger, Wallingford. "Spectre" from *Chronicle*.
Orchestral parts. MS in black ink. Parts represented: flute (2), oboe, clarinet I and II, trumpet I and II, drums.
N.B. Labeled as Riegger's original [holograph] manuscript parts.
- folder 5 Riegger, Wallingford. "Spectre" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Full score. MS repro, unbound on legal size paper (43 pp.). 3 copies. Copies 2–3 have annotations (e.g., measure numbers, sparse corrections) in red.
- folder 6 Riegger, Wallingford. "Spectre" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Full score. MS repro on legal size paper (43 pp.). 3 copies. Copy 1 contains 4 pages in pencil intended to replace pages 1, 4, 5 and 12 of movement III.
- folder 7 Riegger, Wallingford. "Spectre" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Orchestral parts. Ozalid masters. Parts represented: flute, oboe, clarinet I and II, bassoon, horn, trumpet II, trombone, tuba, percussion, timpani, violin I and II, viola, cello, double bass.

- folder 8 Riegger, Wallingford. "Spectre" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Harp and piano parts. MS repro (constructed from staves cut from the full score and taped together).
- folder 9 Riegger, Wallingford. "Spectre" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Orchestral parts. MS repro. Parts represented: flute, oboe, clarinet I and II, bassoon, horn, trumpet I and II, trombone, tuba, percussion, timpani, violin I (3) and II (3), viola (2), cello, double bass, harp and piano (2).
- folder 10 Riegger, Wallingford. "Spectre" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Movements II–III. Full score. MS in pencil, unbound on legal size paper (28 pp.).
- folder 11 Riegger, Wallingford. "Tragic Holiday" [from *Chronicle*].
[1] Piano reduction. MS in black ink with annotations for orchestration (9 pp.).
[2] Orchestral parts (incomplete). MS in black ink. Parts represented: flute (2), oboe, clarinet I and II, trumpet I and II, trumpet (Part 2), and percussion.
N.B. Material labeled as Riegger's holograph manuscripts.

Box 13

- folder 1 Wright, Peter. *Corner of the Ring*. Arranged for orchestra by SBS (n.d.).
Full score. MS repro, spiral bound (14 pp.).
- folder 2 Wright, Peter. *I've Got to Forget You*. Arranged for orchestra by SBS (n.d.).
Full score. MS repro, unbound (25 pp.).
- folder 3 Wright, Peter. *Night Person*. Arranged for orchestra by SBS (n.d.).
Full score. MS repro, unbound (18 pp.).
- folder 4 [Medley for piano.]
Piano score. MS repro (65 pp.).
Medley comprised of sections titled: Memory, Scott Joplin, Jelly Roll Morton, Duke Ellington, Willie "The Lion" Smith, Boogy-Woogy [sic], Fats Waller, Teddy Wilson, Count Basie, George Shearing, Art Tatum, Oscar Peterson, Dave Brubeck, Erroll Garner, McCoy Tyner, Gospel, Bill Evans.

Series 3: Sussman's sketches

Box 13 [cont.]

- folder 5 *Fugue* [for piano] (n.d.).
MS draft in pencil (4 pp.)
- folder 6 *Interlude* for violin solo and piano (n.d.).
MS draft of score in pencil (22 pp.).
- folder 7 *Introduction* (n.d.).
MS draft of reduced piano score in pencil (26 pp.)
- folder 8 *Take This Land* for SATB chorus (1957).
MS draft of score in pencil (5 pp.)
- folder 9 *Thoughts of Noah: Rhapsodic Interlude* for solo piano (n.d.).
MS draft of score in pencil; incomplete: pp. 1–6, p. 19, and 5 pages of
insertions only.
- folder 10 [Three songs (n.d.).]
[1] *Welfare Baby*. Sketches in pencil of the main melody (1 p.), accompanied
by a page with handwritten song text and annotations in pencil.
[2] *If We Shadows Are Offended*. Sketches in pencil of what seems a choral
composition (1 p.), accompanied by a page with typewritten song text and
annotations in black ink.
[3] *Don't Go Down To The Bar At Night, My Friend*. Sketches in black ink of
the main melody (1 p.), with handwritten annotations.
- folder 11 [Loose titled sketches and drafts.]
[1] *Old Folks; Four Brothers; Satin Doll; When Your Lover Has Gone*. Lead
sheets (melody with chords). MS draft in black ink (2 pp.).
[2] *Dilema* [sic] for piano. Sketches in pencil (2 pp.).
[3] *Dance, Hym* [sic] for the Homeless for violin and piano. Score. MS in blue
ink (4 pp.).
[4] *Prelude in C minor* for violin and piano (1955). Full score. MS in pencil (4
pp.).
- folder 12 [Loose untitled sketches and drafts attributed to SBS.]
Miscellaneous sketches and manuscripts in pencil and ink without title
specification but with SBS's signature. Includes:
- 3 orchestral compositions
- 4 compositions for violin and piano
- 1 string quartet
- 1 composition for trumpet and piano
- 1 composition for 4 trombones, bass trombone and tuba

- 1 canon for two voices
- various manuscript instrumental parts
- 5 sketches in pencil for different compositions

- folder 13 [Loose untitled sketches and drafts without attribution.]
Miscellaneous sketches and manuscripts in pencil and ink without title specification or composer's name [all appear to be in SBS's handwriting]. The most substantial sketches are for an orchestral piece (42 pp.).
- folder 14 [Four manuscript part books with arrangements for jazz combo.]
4 wire-bound manuscript books, respectively labeled piano, trumpet, saxophone (alto, tenor, flute), and bass. Each contains the respective parts in black ink for arrangements of various pieces; divided into four tabbed sections: a) Latin American, b) Fox trot, c) Swing, d) 3/4.
- folder 15 [Manuscript books from SBS's studies at ESM (1957–58).]
[1] Belwin wire-bound manuscript book containing sketches, theory/composition notes, and assignments in pencil (ca. November–December 1957). On cover: SBS's Rochester address (ESM University Ave. dormitory).
[2] Belwin wire-bound manuscript book containing sketches and theory/composition notes in pencil (ca. April 1958). On cover: SBS's Rochester address (ESM University Ave. dormitory).
- folder 16 [Manuscript books from SBS's studies at ESM (n.d.).]
[1] Wire-bound Moderne manuscript book containing sketches in pencil and ink. On cover: SBS's Rochester address (ESM Prince St. dormitory).
[2] Schirmer's wire bound manuscript book containing sketches and notes in pencil and ink. Typescript transcript of "The Decker-Doremus-Laws Report" with annotations for lighting cues interleaved (3 pp.). On cover: "Eastman School Music."
[3] Belwin wire-bound manuscript book containing counterpoint/analysis exercises, sketches, and composition notes in pencil and ink. On cover: SBS's Rochester address.

Box 14

- folder 1 [Manuscript books, likely from SBS's studies at ESM (n.d.).]
4 manuscript books of different formats containing sketches, composition/counterpoint exercises, and orchestration notes in pencil and ink. Most likely these are all books SBS used during his studies at the Eastman School of Music.

- folder 2 [Manuscript books with dictation/pedagogical material (1961–1973).]
 [1] Schirmer's wire bound manuscript book containing pedagogical notes and sketches in pencil and ink (ca. 1961). On cover: "PFC Sussman / 19th Army Band / Ft. Dix, New Jersey."
 [2] Harmony music tablet containing basic music theory notes and exercises, including dictation exercises, in ink (1971).
 [3–4] Two Joredco wire bound music books containing dictation and lecture notes for "L. + M. I–II" [Literature and Music I–II] courses [at Juilliard?] (1972–1973).
 See also Box 81/2–4 and Box 81/6 (four pocket-sized composer's notebooks).
- folder 3 [Manuscript book with lead sheets (n.d.).]
 Schirmer's wire bound manuscript book containing lead sheets for 23 songs in ink.
- folder 4 [Manuscript books with sketches (n.d.).]
 3 manuscript books of different formats containing sketches in pencil.
 National music notebook accompanied by printed list of Martha Graham Dance Company repertoire dated 1993 (2 pp.).
- folder 5 [Manuscript books with sketches (n.d.).]
 2 manuscript books of different formats containing sketches in pencil and ink.
- folder 6 [Sketches (n.d.).]
 Loose sketches and notes on conducting and ornamentation in pencil.
 Originally housed in unlabeled black 3-ring binder.
- folder 7 [Sketches (n.d.).]
 Loose sketches in pencil and ink, accompanied by several documents originally housed in binder pocket (e.g., telegram, hospital bill, publicity flyer, outline of cover letter, etc.). Originally housed in unlabeled brown 3-ring binder.
- *** [Six pocket-sized manuscript books with sketches and pedagogical notes.]
 Separated to Series 9 (Box 81/2–7).

Series 4: Works by other composers

Box 15

- folder 1 Adam, Adolphe, and Riccardo Drigo. *Le Corsair, pas de deux*. Ballet excerpt for orchestra.
 Full score. MS repro bound with tape. 26 pp. Contains conducting cues in pencil.

- folder 2 Ahlert, Fred E. "Sing an Old Fashioned Song (To a Young Sophisticated Lady)." For voice and piano. Lyrics by Joe Young.
Published score ("for professional use only"). [s.l.]: Crawford Music Corporation, c1935. 3 pp.
- folder 3 Bach, J. S. [BWV 772–801.] *Two and Three Part Inventions*. For piano.
Published score. Edited by Hans Bischoff. Translation by Alexander Lipsky. New York: Edwin F. Kalmus, c1943. 39 pp. Contains sparse performance markings in pencil.
- folder 4 Bach, J. S. [BWV 772–801.] *Two and Three Part Inventions*. For piano.
Published score. Edited by Ferruccio Busoni. [New York]: G. Schirmer, c1927. 71 pp. Missing front and back cover. Contains some annotations in pencil.
- folder 5 Bach, J. S. [BWV 787–801.] *Fifteen Three-Part Inventions*. For piano.
Published score. Edited by Ferruccio Busoni. [New York]: G. Schirmer, c1926. 39 pp. Contains sparse annotations in pencil.
- folder 6 Bach, J. S. [BWV 825–831.] *Six Partitas and Overture in French Style*. For piano.
Published score. Edited by Hans Bischoff. Translation by Gertrude Wedeen and Alexander Lipsky. New York: Edwin F. Kalmus, c1942. 113 pp. Contains sparse performance markings (e.g., fingerings) in pencil.
- folder 7 Bach, J. S. [BWV 846–869.] *The Well-Tempered Clavichord*.
Published score. Edited by Carl Czerny. New York: G. Schirmer, c1893. 119 pp. Missing front and back cover; lower half of p. 119 torn. Contains some annotations in blue and red pencil.
- folder 8 Bach, J. S. [BWV 1043.] *Concerto in D minor for two violins and piano*.
Published score. Edited by Eduard Hermann. New York: G. Schirmer, c1935. 23 pp. Contains some annotations in blue pencil. Stamp on cover: "Property of Cleveland Ballet Production Office".
- folder 9 Bach, J. S. [BWV 1049–51.] *Six Brandenburg Concertos, Vol. II: Concertos 4, 5, 6*.
Published miniature score. New York: Lea Pocket Scores, [s.d.]. 192 pp. Concerto IV contains conducting cues in pencil.
- folder 10 Bach, J. S. [BWV 1052.] *Concerto in D minor for Pianoforte [Harpsichord] with String Orchestra*.
Full score. Photocopy of published score. [s.l.]: British and Continental Music Agencies Ltd., [s.d.]. 40 pp. Spiral bound with black cover. Contains some conducting cues in blue and red pencil.

- folder 11 Bach, J. S. [BWV 1079, 1037–39.] *The Musical Offering (BWV 1079) and Three Trio Sonatas (BWV 1038, 1037, 1039)*.
Published miniature score. New York: Lea Pocket Scores, [s.d.]. 94 pp. Select movements from *The Musical Offering* contain annotations in pencil.
- folder 12 Bach, J. S. “Jesu, Joy of Man’s Desiring.” Chorale from Cantata No. 147. Piano solo arranged by Myra Hess.
Published score. London: Oxford University Press, c1954. 4 pp. Contains performance markings in pencil.
- folder 13 Barber, Samuel. *Andromache’s Farewell* for soprano and orchestra.
[1] Published reduction for voice and piano. New York: G. Schirmer, c1963. 22 pp. Contains indications for audition sections in pencil.
[2] Photocopy of published reduction for voice and piano. New York: G. Schirmer, c1963. 22 pp. Contains performance markings in pencil.
[3] Full score. MS repro (53 pp.). Contains conducting and performance cues in pencil. Labels on cover: “Martha Graham Dance Company”; “Set #2.”
- folder 14 Barber, Samuel. *Medea*, Op. 23. Original ballet version for chamber ensemble.
Published full score. New York: G. Schirmer, 1991. 138 pp. Unmarked.
- folder 15 Barber, Samuel. *Medea*, Op. 23. Original ballet version for chamber ensemble.
Enlarged photocopy of published full score. New York: G. Schirmer, 1991. 138 pp. Spiral bound. Contains conducting cues in pencil and colored pencil.
- folder 16 Barber, Samuel. *Medea*, Op. 23. For chamber ensemble.
Published study score. New York: G. Schirmer, c1949. 83 pp. Contains annotations in pencil.
- folder 17 Barber, Samuel. *Two Scenes from “Antony and Cleopatra,”* Op. 40. For soprano and orchestra.
Photocopy of published score. New York: G. Schirmer, c1968. 56 pp.
Contains sparse annotations in pencil. Accompanied by performance schedule for unidentified dance company [likely Martha Graham Dance Company] (1 p.).
- Box 16**
- folder 1 Barovick, Fred, arr. *Cha-Cha-Cha’s and Merengue’s Combo Book*.
Published score. New York: Peer International Corp., c1959. 16 pp. Contains sparse annotations in pencil.
- folder 2 Bart, Lionel. *Vocal selections from “Oliver!”* For voice and piano.
Published score. New York: Hollis Music, c1960. 25 pp. Contains performance markings in pencil.

- folder 3 Bartók, Béla. *Fourteen Bagatelles*, Op. 6. For piano solo.
Published score. New York: Boosey & Hawkes, c1950. 39 pp. Contains performance markings in pencil.
- folder 4 Bartók, Béla. *Tanz-Suite*.
[1] Photocopy of published full score. New York: Boosey & Hawkes, c1951. 99 pp. Spiral bound, with conducting cues in pencil and colored pencil. On title page, subtitle added in pencil: "Temptation of the Moon."
[2] Published viola part. New York: Boosey & Hawkes, c1951. 13 pp. Stamp on p. 1 for Boosey & Hawkes Rental Library.
- folder 5 Bay, Mel. *The Mel'Bay Method for the Modern Guitar*.
Published score. Kirkwood, MO: Mel Bay, c1948. 48 pp.
- folder 6 Beethoven, Ludwig van. *Bagatelles for the Piano*. Book I: Seven Bagatelles, Op. 33.
Published score. New York: G. Schirmer, [s.d.]. Contains performance markings and dance cues in pencil. 21 pp.
- folder 7 Beethoven, Ludwig van. *Ecossaises* for the piano. Arranged for concert performance by Ferruccio Busoni.
Published score. New York: G. Schirmer, [s.d.]. Contains harmonic analysis of pp. 3–7 in pencil. Interleaved in score: Schubert, Franz. [*Impromptu in G-flat Major*, D. 899, No. 3.] Photocopy of published score, pp. 23–24 only. [s.l.: s.n., s.d.]. 2 pp.
- folder 8 Beethoven, Ludwig van. [Sonatas for the Pianoforte.]
Published score. Edited by Carl Krebs. [s.l.: s.n., s.d.]. Score printed from Breitkopf & Härtel plates (Pl. nos. B.139–B.154). Front and back cover and title page missing. Contains performance markings in pencil. Interleaved in score: program from ESM graduation recital by Vernon B. Read, bassoon (March 3, 1959).
- folder 9 Beethoven, Ludwig van. *String Quartet op. 95 in F minor*.
Published miniature score. Paris: Heugel et Cie, 1951. 40 pp. Contains annotations, primarily harmonic analysis, in pencil.
- folder 10 Beethoven, Ludwig van. Symphony No. 7, Op. 92. Piano arrangement by Franz Liszt.
Photocopy of the published score. [s.l.: s.n., s.d.]. 52 pp. Contains performance markings in pencil.
- folder 11 Berlin, Irving. "Give Me Your Tired, Your Poor." For mixed chorus with piano accompaniment. Lyrics by Emma Lazarus.
Published choral octavo. Delaware Water Gap, PA: Shawnee Press, c1949. 10 pp.

- folder 12 Berlin, Irving. [Simplified piano solos.]
[1] "Russian Lullaby." Published score (children's edition). New York: Irving Berlin Music Co., c1945. 3 pp.
[2] "Say it with Music." Published score (children's edition). New York: Irving Berlin Music Co., c1946. 3 pp.
- folder 13 Bernstein, Leonard. *Prelude, Fugue, and Riffs*. For solo clarinet and jazz ensemble.
[1] Photocopy of published score. New York: Amberson Enterprises, c1974. 32 pp. Spiral bound. Contains conducting cues in pencil and blue pencil.
[2] Enlarged photocopy of published score. New York: Amberson Enterprises, c1974. 32 pp. Spiral bound. Contains conducting cues in red and blue pencil.
- folder 14 Bertini, H. *Twenty-Five Easy Studies*, Op. 100. For the piano.
Published score. Edited by Max Vogrich and G. Buonamici. New York: G. Schirmer, c1892. 35 pp. Contains performance markings in pencil.
- folder 15 Beyer, Ed. *Divertissement*. For clarinet and piano.
Published score and clarinet part. Revised by F. S. Newcombe. In "Celebrated Compositions for Clarinet and Piano, Series II." New York: Carl Fischer, c1912. 8+4 pp. Contains performance markings in pencil.
Attached in score: 1st clarinet in A part to *Grand Selection from Pirates of Penzance* by Sullivan (arr. by M. L. Lake). Published part. New York: Carl Fischer, [s.d.]. 3 pp.
- folder 16 Bizet, Georges. "Habanera" from *Carmen*. For voice and piano. English version of the text by Dr. Th. Baker.
Published score. In "Operatic Anthology: Arias and Duets, Series One." New York: G. Schirmer, c1939. 7 pp. French text underlined in blue ink.
- folder 17 Bizet, G. *Symphonie en do majeur*.
Piano reduction. MS repro (66 pp.). Printed by the Tschaikovsky Foundation, New York.
- folder 18 Bloch, Ernst. *Concerto Grosso for String Orchestra and Piano Obligato*.
Photocopy of published score (on legal size paper). Evanston, IL: Summy-Birchard Co., c1925. 48 pp.
- folder 19 Bloch, Ernst. *Concerto Grosso for String Orchestra and Piano Obligato*.
Photocopy of published score (enlarged). Evanston, IL: Summy-Birchard Co., c1925. 48 pp.

- folder 20 Bolcom, William. *Canarsie Venus* (1978). Adopted from Cole Porter tunes for the Murray Louis Dance Company.
Reduced piano score. MS repro (62 pp.). Contains performance markings and annotations in pencil. Written on title page (in pencil): “fl, cl, tpt, tromb., vl, vla, cello, bass, piano, drums.”
- folder 21 Brahms, Johannes. *Eleven Chorale Preludes*, Op. 122.
Published score. Edited by E. Power Biggs. New York: Mercury Music Corp., c1949. 48 pp. Select pages contain harmonic analyses in pencil.
- folder 22 Brahms, Johannes. [Hungarian Dances Nos. 4 and 13.]
[1] *Ungarischer Tanz No. 4*. Orchestrated by Paul Juon. Photocopy of published score. Miami, FL: Edwin F. Kalmus, [s.d.]. 19 pp. Contains sparse performance markings.
[2] *Ungarischer Tanz No. 4*. Conductor’s score. Photocopy of published score. New York: Edwin F. Kalmus, [s.d.]. 2 pp. 2 copies. Both copies have conducting and dance cues in pencil.
[3–4] [Hungarian Dance No. 13.] Full score. Photocopy of published score. [s.l.: s.n., s.d.]. 10 pp. (numbered pp. 43–52). 2 copies. Copy 1 contains conducting and dance cues in pencil and colored pencil.
- folder 23 Brahms, Johannes. *Three Intermezzi*, Op. 117. For piano.
Published score. Revised and edited by Carl Deis. New York: G. Schirmer, c1926. 17 pp. Contains performance markings in red and black pencil.
- Box 17**
- folder 1 Bowman, Brooks. “East of the Sun (and West of the Moon” from the Princeton University Triangle Club’s production *Stags at Bay*. For voice and piano.
Published score. Advance artist copy. New York: Santly Bros., c1935. 5 pp.
- folder 2 Brubeck, Darius. *Nityananda Nahan* (1977). For orchestra.
Full score. MS repro (19 pp.). Written on p. 1 (under composer’s name) in blue ink: “For BABA’s Birthday.”
- folder 3 Caesar, Irving, Sammy Lerner, and Gerald Marks. *Let Your Heart Make Up Your Mind*. Fox-trot ballad. For voice and piano.
Published score. [Professional copy without cover.] New York: Leo Feist, c1935. 5 pp. Contains sparse annotations in pencil.
- folder 4 Chavez, Carlos. *Dark Meadow* (Score No. 2). For double quartet (winds and strings). Part 1.
Conductor’s score. MS repro. Part 1 (pp. 1–60). Contains conductor’s cues in pencil.

- folder 5 Chavez, Carlos. *Dark Meadow* (Score No. 2). For double quartet (winds and strings). Part 2.
Conductor's score. MS repro. Part 2 (pp. 61–118). Contains conductor's cues in pencil and red pencil.
- folder 6 Chopin, Frederic. *Chopin for the Young*. For piano.
Published score. Chicago: Rubank, c1944. 38 pp. Missing front and back cover. Contains sparse performance markings in pencil.
- folder 7 Chopin, Frederic. Concerto in E minor, Op. 11.
[1] Piano part. Published score. Book 14 in *Chopin: Complete Works for the Piano*. Edited by Carl Mikuli. New York: G. Schirmer, c1934. 51 pp.
[2] Full score. Published orchestral score. Edited by Kazimierz Sikorski. Warsaw: Instytut Fryderyka Chopina, c1960. 132 pp. Contains conducting cues in red and blue pencil.
- folder 8 Chopin, Frederic. *Etudes*.
Published score. Book 8 in *Chopin: Complete Works for the Piano*. Edited by Carl Mikuli. New York: G. Schirmer, c1943. 121 pp. Contains sparse performance markings in pencil.
- folder 9 Chopin, Frederic. *Scherzi and Fantasy*. For piano.
Published score. Edited by Rafael Joseffy. New York: G. Schirmer, c1943. 113 pp. Contains sparse performance markings in pencil.
- folder 10 Chopin, Frederic. *25 Preludes* [Op. 28 and Op. 45]. For piano.
Published score. [s.l.: s.n., s.d.]. Score printed from Breitkopf & Härtel plates (Pl. nos. C.VI.1-24). Front and back cover and title page missing. Contains performance markings in pencil.
- folder 11 Chopin, Frederic. *27 Etudes* [Op. 10, Op. 25, and B. 130]. For piano.
Published score. From the "First critically revised complete edition." New York: Edwin F. Kalmus, [s.d.]. 99 pp. Contains sparse annotations in pencil. Interleaved in score: 1 p. pencil sketches.
- folder 12 Chopin, Frederic. [Waltzes.] For piano.
Published score. New York: G. Schirmer, [s.d.]. Pl. no. 25502. 80 pp. Contains annotations in red pencil. Missing front and back cover.
- folder 13 Chopin, Frederic. [*Your Chopin Book: 23 Compositions Selected and Edited from the Preludes, Mazurkas, Nocturnes, Waltzes, Polonaises, Etudes, Sonatas and Ecossaises.*] For piano.
Published score. [Selected and edited by Guy Maier.] [New York]: Mills Music, [c1949]. Front and back cover missing. Contains performance markings in pencil.

Box 18

- folder 1 Copland, Aaron. *Appalachian Spring*. Ballet for orchestra, Full score. MS repro [photocopy of Copland's holograph MS]. 100 pp. Contains conducting and dance cues in red, blue, and black pencil. Interleaved in score: photocopies of concert program and schedule from Martha Graham Dance Company performance in Ann Arbor (October 29–30, 1994) (4 pp.).
- folder 2 Copland, Aaron. *Appalachian Spring*. Ballet for orchestra. Full score. Photocopy of published score. London: Hawkes & Son, c1945. 82 pp. Spiral bound, with several pages clipped together, most likely referring to cuts done during the performance. Contains conducting cues in red, blue, and black pencil.
- folder 3 Copland, Aaron. *Four Dances Episodes from Rodeo*. Ballet for orchestra.
[1] Published orchestral score. London: Boosey & Hawkes, c1946. 96 pp. Contains conducting cues in red and blue pencil. Interleaved in score: transition insert (MS repro score, p. 51) and photocopied pages from published score (full score and piano reduction).
[2] Photocopy of published orchestral score. London: Boosey & Hawkes, c1946. 96 pp. Contains inserts (MS repro), indications of cuts, and conducting and dance cues in colored pencil.
[3] "Hoe-Down." Photocopy of published orchestral score (pp. 69–96). London: Boosey & Hawkes, c1946. Contains conducting cues in colored pencil.
- folder 4 Copland, Aaron. *Rodeo*. Ballet in one act. Piano solo arrangement by the composer.
Published piano score. London: Boosey & Hawkes, c1962. 36 pp. Contains inserts (produced from published piano score), indications of cuts, and conducting and dance cues in pencil. Interleaved in score: duplicate photocopy of "Hoe-Down" (pp. 29–36).
- folder 5 Copland, Aaron. *Rodeo*. Ballet in one act.
Violin I part. MS repro. 12 pp.
- folder 6 De Bueris, John. *Miami Moon: Valse Brillante*. For solo clarinet or E-flat saxophone with piano accompaniment.
Published score. New York: Carl Fischer, c1929. 8 pp. (Pages stapled together in the wrong order). Written above title on p. 1 in blue pen: "Arthur Sussman" [brother of SBS].
- folder 7 Debussy, Claude. *Clair de Lune*. For piano.
Published score. New York: G. Schirmer, [s.d.]. 7 pp. Contains performance markings and harmonic analysis in pencil.

- folder 8 Debussy, Claude. *Jardins sous la Pluie (Extrait des Etampes)*. For piano.
Published score. Paris: Durand & Cie, 1903. Contains performance markings in pencil.
- folder 9 Debussy, Claude. *Prélude à l'après-midi d'un faune*. For orchestra.
Photocopy of published score. New York: Edwin F. Kalmus, [s.d.]. 31 pp.
Contains conducting cues (photocopied from original).
- folder 10 Dello Joio, Norman. *Diversion of Angels*. For orchestra.
[1] Conductor's score. MS in ink. 75 pp. Contains conducting and dance cues in colored pencil and pencil. Stamp on title page: "Martha Graham Dance Co."
[2] Conductor's score. MS repro (photocopy of marked MS). 75 pp.
- folder 11 Dello Joio, Norman. *Piano Sonata No. 3*.
Published score. New York: Carl Fischer, c1948. 24 pp. Contains sparse performance markings (i.e., fingerings) in pencil.
- folder 12 Dello Joio, Norman. *There Is a Time*. [Based on Norman Dello Joio's *Meditations on Ecclesiastes* for José Limón.] For string orchestra.
[1–3] Photocopy of published full score. New York: Carl Fischer, c1956.
Photocopied from rental score from the Carl Fischer Rental Library. 31 pp. 3 copies (different sizes: 8.5" x 11"; 8.5" x 14"; 11" x 14"). Copy 1 has dance cues in pencil. Copy 3 has conducting cues in colored pencil.
[4] Violin I part. MS repro. 12 pp. Contains performance markings in pencil.
- folder 13 Dello Joio, Norman. "A Time of Snow" from *Heloise and Abelard*.
Excerpt from piano-vocal score. MS repro (photocopy). 9 pp. Title/composer and corrections in blue ink.
- folder 14 Duke, Vernon. *Autumn in New York*. Paraphrased for piano by Maurice C. Whitney.
Published score. New York: Harms Inc., c1949. 5 pp. Contains performance markings in pencil.
- folder 15 Eckstein, Maxwell, ed. *Piano Pieces for Children*.
Published score. New York: Amsco Music Publishing Co., c1934. 191 pp.
Contains performance markings in pencil.
Also in folder: program of BTU Concert performed by members of the 19th Army Training Band (with SBS) on 5 April 1962 in Fort Dix, NJ.

Box 19

- folder 1 Egge, Klaus. Piano Concerto No. 2, Op. 21. For piano and string orchestra. Photocopy of published score. Drammen, Norway: Harald Lyche & Co., c1948. 78 pp. Contains dance and conducting cues in blue, red and black pencil.
- folder 2 Eisenstein, Judith Kaplan. *Our Bialik*. A cantata for unison chorus and piano. Words by Ira Eisenstein. Published score. New York: Jewish Reconstructions Foundation, c1945. 38 pp. Contains sparse performance markings in blue and black pencil.
- folder 3 El-Dabh, Halim. *Clytemnestra* (1958).
[1] Curtain Prelude and Act I. Conductor's score. MS repro, spiral bound. 59 pp. Contains dance cues in pencil (in unknown hand) and conducting cues in pencil and colored pencil. On recto of p. 1: list of various performances (e.g., date, location, theater) in multiple hands.
[2] Act II. Conductor's score. MS repro, bound. 54 pp. Contains conducting cues in pencil and colored pencil.
- folder 4 El-Dabh, Halim. *Clytemnestra* (1958).
Curtain Prelude (excerpt) and Act I. Full orchestral score. MS repro, bound. [7]+326 pp. Contains conducting cues in blue, red, and black pencil. Label on front cover: "Clytemnestra / [El-Dabh] / Act I / Conductor's Score No. 2."
- folder 5 El-Dabh, Halim. *Clytemnestra* (1958).
Curtain Prelude. Full orchestral score. MS repro (photocopy), with 4 dividers indicating prelude sections. 205 pp. Contains conducting cues in red pencil and cuts indicated with clips. Originally housed in 3-ring black binder (Binder 1) with material in Box 19/6 (Act I, part 1). Accompanied by list of cuts in pencil (4 pp.).
- folder 6 El-Dabh, Halim. *Clytemnestra* (1958).
Act I, part 1. Full orchestral score. MS repro (photocopy). 168 pp. Contains conducting cues in red pencil and cuts indicated with clips. Originally housed in 3-ring black binder (Binder 1) with material in Box 19/5 (Curtain Prelude).

Box 20

- folder 1 El-Dabh, Halim. *Clytemnestra* (1958).
Act I, part 2. Full orchestral score. MS repro (photocopy). [158] pp. (pp. 169–326). Contains conducting cues in red pencil and cuts indicated with clips. Originally housed in 3-ring black binder (Binder 2) with material in Box 20/2 (Act II).

- folder 2 El-Dabh, Halim. *Clytemnestra* (1958).
Act II. Full orchestral score. MS repro (photocopy). 182 pp. Contains conducting cues in red pencil and cuts indicated with clips. Originally housed in 3-ring black binder (Binder 2) with material in Box 20/1 (Act I, part 2).
- folder 3 Estella, Joseph M., arr. and ed. *The World's Most Famous Jewish Song Hits*. For piano with words and chord symbols for guitar, ukulele, banjo, etc.
Published score. New York: J. & J. Kammen Music Co., c1956. 38 pp.
- folder 4 Fields, Irving, arr. *Star Dust*. By Mitchell Parish and Hoagy Carmichael.
Arranged for piano solo.
Published score. New York: Mills Music, c1947. 5 pp. Fragile condition.
- folder 5 Fina, Jack, arr. "Bumble-Boogie." Adapted from the *Flight of the Bumble-Bee*.
Piano arrangement by Louis Busch.
Published score. Hollywood, CA: Martin Music, c1946. 9 pp. Contains performance markings (fingerings) in pencil.
- folder 6 Gershwin, George. Concerto in F for piano and orchestra.
Two-piano reduction. Published score. New York: Harms Inc., c1927. 67 pp.
Contains performance markings in pencil.
- folder 7 Gershwin, George. *Rhapsody in Blue*.
Photocopy of published orchestral score. New York: Harms Inc., c1942. 47 pp.
- folder 8 Gershwin, George. [Various compositions.]
Photocopies of 6 published scores, with performance markings in pencil.
Includes:
[1] "Do, Do, Do." For voice and piano. Words by Ira Gershwin [s.l.]: WB Music Corp., c1926. 4 pp. (pp. 84–87).
[2] "Fascinating Rhythm." For voice and piano. Words by Ira Gershwin. [s.l.]: WB Music Corp., c1922. 4 pp. (pp. 102–105).
[3] *Prelude*, movement I. For solo piano. [s.l.]: New World Music Corp., c1927. 4 pp. 2 copies. Copy 2 contains note about dance staging in colored pencil.
[4] "Love Is Here to Stay." For voice and piano. Words by Ira Gershwin. [s.l.]: Chappell & Co., c1938. 4 pp. (pp. 50–53).
[5] "Nice Work If You Can Get It." For voice and piano. Words by Ira Gershwin. [s.l.]: Chappell & Co., c1937 (pp. 38–42). 5 pp.
[6] "They Can't Take That Away From Me." For voice and piano. Words by Ira Gershwin. [s.l.]: Chappell & Co., c1937 (pp. 44–47). 4 pp.
- folder 9 Glazunov, Alexander. *The Seasons*, Op. 67, and *Raymonda*, Op. 57 (excerpts).
"Spring" from *The Seasons*, Op. 67. Published orchestral score. New York: Edwin F. Kalmus, [s.d.]. 57 pp. Published score preceded and followed by

photocopies of pages from other sections of Glazunov's ballets *The Seasons* and *Raymonda* (Introduction; Petit Adagio; Barcarolle; Valse Fantastique; Spring [published score]; "Summer"; Grand Adagio; Grande Valse; Reprise de la Valse; Entre-acte). Scores contain conducting and dance cues in pencil and colored pencil. Stamp on cover of published score: "Property of Cleveland Ballet."

- folder 10 Glinka, Michail *Pas de Trois*. For piano.
Published score. New York: The Tschaikovsky Foundation, [s.d.]. 16 pp.
Contains dance and performance cues in pencil and blue pen.
- folder 11 Gorney, Jay. "(Tonight) There's a Spell on the Moon." From *Spring Tonic*, a Fox picture. For voice and piano.
Published score (professional copy). New York: Sam Fox Publishing Co., c1935. 5 pp.
- folder 12 Gottschalk, Louis Moreau. *Grande Tarantelle*, Op. 67. For orchestra.
Reconstructed and orchestrated by Hershy Kay.
Photocopy of published score. New York: Boosey & Hawkes, c1964. 66 pp.
Contains performance and conducting cues in colored pencil.
- folder 13 Gould, Morton. "Pavanne" from *American Symphonette No. 2*. Transcription for woodwind quintet by Laurence Taylor.
Published score and parts. New York: Mills Music, c1947. 7+[7] pp. Score contains sparse performance markings in pencil.
- folder 14 *Grand Operas Arias for Soprano (with the original and English texts)*. For voice and piano.
Published score. New York: G. Ricordi & Co., 1928. 208 pp. Contains performance markings in pencil.
- folder 15 Green, Ray. *Declaration*. For piano.
Score. MS repro (photocopy). 3 pp.

Box 21

- folder 1 Handel, G. F. *Messiah*. Vocal score edited from the original source by J. M. Coopersmith.
Published score. New York: Carl Fischer, c1947. 248 pp. Contains performance markings and annotations in pencil.
- folder 2 [Helsted, Edvard.] *Toreadoren*. Orchestrated by Erling Bjerno.
[1] Act I. Piano score (reduction). MS repro (photocopy). 53 pp. Contains conducting and dance cues in pencil.
[2] Act II. Piano score (reduction). MS repro (photocopy). 61 pp. (pp. 54–114). Contains conducting and dance cues in pencil.

- folder 3 Helsted, Edvard, and Holger Paulli. Introduction and “Pas de deux” from *Flower Festival in Genzano*.
Full score. MS repro (photocopy). 31 pp. Photocopy reproduces conducting cues (appear to be in SBS’s hand).
- folder 4 Himber, Richard. *Time Will Tell*. For voice and piano. Lyrics by Richard Himber and Elliott Grennard.
Published score (complimentary copy, without cover). New York: Edward B. Marks Music Corp., c1935. 5 pp.
- folder 5 Hindemith, Paul. *Hérodiade, recitation orchestrale*. Text by Stéphane Mallarmé. Music to a ballet with small orchestra.
Full score. MS repro. 54 pp. Contains conducting and dance cues in pencil.
- folder 6 Hindemith, Paul. *Thema mit vier Variationen (Die Vier Temperamente) für Streichorchester und Klavier*.
Published two piano score (reduction). Edited by Karl Hammer. Mainz: B. Schott’s Söhne, 1947. 54 pp. Contains conducting and dance cues in pencil.
- folder 7 Horst, Louis. *Celebration*. For clarinet, trumpet, and snare drum.
[1] Piano-rehearsal score (2 staves). MS repro. 2 pp. Contains rehearsal and dance cues in pencil and colored pencil.
[2] Piano-rehearsal score (2 staves). MS repro. 4 pp. Contains annotations on choreography (e.g., movements, entrances).
- folder 8 Horst, Louis. *Frontier*. For winds, drum, and piano.
Conductor’s score. MS repro (25 pp.). Contains conducting and performance cues in black, blue and red pencil.
- folder 9 Horst, Louis. *Frontier*. For winds, drum, and piano.
Piano-rehearsal score. MS repro. 6 pp. On front cover: “Piano-rehearsal copy No. 2.”
- folder 10 Horst, Louis. *Heretic*. For piano.
Score. MS repro (photocopy). 4 pp. Contains performance and dance cues in pencil.
- folder 11 Horst, Louis. *El Penitente*. For flute, oboe, clarinet, bassoon, percussion, piano, violin, and cello.
[1] Full score. MS repro (photocopy). 103 pp. Photocopy reproduces conducting and dance cues.
[2] Conductor’s score. Photocopy of published score. New York: Orchesis Publications, c1960. 18 pp.
[3] Piano part (“for use with orchestra only / not to be used for rehearsal”). MS repro. 22 pp. Reproduction includes performance and dance cues.

- folder 12 Horst, Louis. *Primitive Mysteries*. For piano, flute, and oboe.
Conductor's score. Edited by Eugene Lester. MS repro. 17 pp. Contains performance and dance cues in pencil.
- folder 13 Hovhaness, Alan. *Circe*, Op. 204. Ballet for orchestra.
Full score. MS repro. 39 pp. Contains conducting and dance cues in pencil and red pencil. On label on cover: "Conductor's score No. 1 / June 1966, corrected copy, Score #2."
- folder 14 Hyman, Dick. *Piano Man*. For piano. Commissioned by Cleveland Ballet, 1982. Choreography by Ian Horvath. Adapted from *Etudes for Jazz Piano* by Dick Hyman.
Score. MS repro. 65 pp. Contains performance and dance cues in pencil.
- folder 15 Johnson, Hunter. *Deaths and Entrances*. Ballet for orchestra.
Full score (incomplete; pp. 1–87 only). MS repro (photocopy). 87 pp.
Photocopy reproduces conducting cues and performance markings.
See Box 28/9 for remainder of score (pp. 87–197).

Box 22

- folder 1 Johnson, Hunter. *Deaths and Entrances*. Ballet for orchestra.
[1] Piano reduction. MS repro (photocopy), including pp. A and B (which correspond to pp. 69–70). 2+70 pp. Contains performance markings in red pencil.
[2] Piano reduction (incomplete). MS repro (photocopy); missing pp. 26–27, 29, and 69–70.
- folder 2 Johnson, Hunter. *Letter to the World*. For orchestra.
Piano rehearsal score. MS repro. 58 pp. Contains performance and dance cues in pencil. On label on front cover: "Piano rehearsal copy no. 2."
- folder 3 Johnson, Hunter. *Letter to the World*. For orchestra.
Piano rehearsal score. MS repro. 58 pp. Contains performance and dance cues in colored pencil.
- folder 4 Johnson, Hunter. *Scarlet Letter*. For orchestra.
Full orchestral score. MS repro. 268 pp. Contains conducting cues in colored pencil.
Accompanied by piano conductor score of sections A ("Forest Scene") and H ("Processional III, Entry") (3 copies). MS repro. 7 pp., total.

- folder 5 Johnson, James P. *Yamekraw: Negro Rhapsody*. Originally for piano; orchestra score by William Grant Still.
[1] Piano score. Photocopy of published score. New York: Perry, Bradford Inc., c1927. 26 pp. Photocopy reproduces performance markings.
[2] Conductor's piano score. Photocopy of published score. New York: Alfred & Co., c1928. 19 pp. Contains conducting cues in pencil.
[3] Violin I (conductor) part. Photocopy of published part. New York: Alfred & Co., c1928. 8 pp.
- folder 6 Jones, Quincy, ed. *Dizzy Gillespie World Statesman*. A collection of John "Dizzy" Gillespie solos as transcribed from selected recordings by Jerome Richardson; piano adaptations by Benny Golson.
Published score. New York: Silhouette Music Corp., c1957. 30 pp.
- folder 7 Kayser, H. E. *36 Etudes for Violin*, Op. 20.
Published score. Boston: White-Smith Music Publishing Co., [s.d.]. 47 pp. Contains annotations in red pencil.
- folder 8 Kodály, Zoltan. *Missa Brevis*. For chorus and organ.
[1] Published score [original version, with "Ite, Missa Est" for solo organ]. New York: Boosey & Hawkes, c1947. 47 pp. Contains conducting and dance cues in pencil and red pencil. Stamp on cover: "The Library of the Juilliard School of Music." Written on cover: "Jose Limón 1958."
[2] Published score [later alternate version, with "Ite, Missa Est" for chorus and organ]. New York: Boosey & Hawkes, c1947. 50 pp. Contains conducting and dance cues in pencil and colored pencil.
- folder 9 Kodály, Zoltan. *Nine Piano Pieces*, Op. 3, No. 2. [Music used for Martha Graham's *Lamentation*.]
Photocopy of published score. [s.l.: s.n., s.d.]. 3 pp. 2 copies. Copy 1 contains performance markings in pencil and colored pencil.
- folder 10 Koehler, Louis. *Twelve Little Studies for Piano*, Op. 157.
Published score. New York: Carl Fischer, c1905. 13 pp. Contains performance markings and notes in pencil.
- folder 11 Kosma, Joseph. "Autumn Leaves." For voice and piano. Lyrics by Jacques Prevert; English version by Johnny Mercer.
Published score. New York: Ardmore Music Corp., c1950. 3 pp.
- folder 12 Lennon, John, and Paul McCartney. "Michelle." For voice and piano.
Published score. London: Northern Songs, c1965. 3 pp. Contains sparse performance markings in pencil.

folder 13

Lenti, Anna. [Various songs.]

[1] Songs for solo voice (c1965). MS repro (photocopy). 39 songs. 40 pp., total. Titles represented:

About the Owl; An Autumn Song; The Awful Alligator; The Bad Bear; Bigelow the Bee; Brotherhood; The Bumble Bee; The Caterpillar; Charlie Horse; The Chinese Bird; Day Dreams; The Elephant; Fire-Fly; The Frog in the Millpond; Gertrude the Kangaroo; Goodnight; Got to Have Trees; The Grasshopper; Happy-Go-Lucky Holidays; If You Want to Be Birds; Laugh a Little; A Leaf in the Wind; The Little Skunk; The Live Long Day; Make Believe; The Marching Band; Mister Sun; The Mouse Who Loved Strauss (2 copies); Norbert the Rat; The Octopus; The Poodle and the Ballerina; Rhythm of the Rain; Robin the Raccoon; The Rooster; The Snail; Solfeggio the Cricket; Strangers; The Tabby Cat; Two Goats from Killarney.

[2] Songs (words and music by Anna Lenti), arranged for voice and piano by SBS (1966). MS repro (photocopy). 4 songs (2 copies, each). Titles represented:

The Caterpillar; Gertrude the Kangaroo; The Mouse Who Loved Strauss; Norbert the Rat.

folder 14

Lloyd, Norman. *Panorama* (Theme of Dedication, Imperial Theme, Popular Theme).

Draft of piano score. MS repro (photocopy). 46 pp. Originally housed in 3-ring binder, with score in cellophane sleeves. Photocopy reproduces cuts, performance markings, and other annotations.

Also in folder: original label from binder, performance instructions for *Panorama* (ink original and 2 copies), and typescript instrumentation for Louis Horst's *El Penitente*. 5 pp., total.

folder 15

Mahler, Gustav. *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*). For voice and orchestra.

Published miniature score. London: Ernst Eulenburg, [s.d.]. 68 pp. Contains conducting and performance cues in pencil and colored pencil.

Box 23

folder 1

Mendelssohn Bartholdy, Felix. *A Midsummer's Night Dream*, Op. 61. For orchestra.

Act I. Published orchestral score, disbound and interleaved with from scores of other works by Mendelssohn (published scores and photocopies). New York: Edwin F. Kalmus, [s.d.]. 232 pp. Contains conducting and performance cues in colored pencil. Written on cover: "Cleveland Ballet ..."

- folder 2 Mendelssohn Bartholdy, Felix. *A Midsummer's Night Dream*, Op. 61.
Act II. Published orchestral score, disbound and interleaved with pages from scores of other works by Mendelssohn (published scores and photocopies). [New York: Edwin F. Kalmus, s.d.]. 174 pp. Contains conducting and performance cues in colored pencil. Written on cover: "Cleveland Ballet ..."
Accompanied by: musicians' roster for Over the Hillharmonic (1 p.).
- folder 3 Mendelssohn Bartholdy, Felix. *A Midsummer's Night Dream*, Op. 61.
Excerpts from piano reduction (octavo edition). Photocopies of select scenes/sections from published score. [s.l.]: Novello, Ewer & Co., [s.d.].
Accompanied by score excerpts from other works by Mendelssohn (photocopies from published piano or orchestral scores). Works represented: *Die Heimkehr aus der Fremde*, Op. 89; Symphony No. 3, Op. 56, movement 4; and String Quintet No. 2, Op. 87, in B-flat.
- folder 4 Mendelssohn Bartholdy, Felix. Octet, Op. 20.
First movement. Photocopy of published score. New York: International Music Co., [s.d.]. 17 pp. Contains conducting and dance cues in colored pencil.
- folder 5 Mendelssohn Bartholdy, Felix. Overture from *Die erste Walpurgisnacht*, Op. 60.
[1] Photocopy of published orchestral score. [s.l.: s.n., s.d.]. Pl. no. 6075. 23 pp.
[2] Photocopy of piano reduction. English version by W. Bartholomew. [s.l.: s.n., s.d.]. Pl. no. 18948. 15 pp.
- folder 6 Mendelssohn Bartholdy, Felix. 6 Preludes and Fugues, Op. 35. For piano.
Published score. Edited by Xaver Scharwenka. New York: International Music Company, [s.d.]. 43 pp. Contains performance markings in pencil.
- folder 7 Menotti, Gian-Carlo. *Errand into the Maze*. Ballet for orchestra.
Full score. MS repro (photocopy). 54 pp. Contains conducting and dance cues in colored pencil (photocopy also includes annotations).
- folder 8 *Modern Jazz*. Parts I and II. A collection of jazz tunes by various composers.
Compilation of lead sheets, spiral bound and divided into 2 sections. MS repro. 145 pp.
- folder 9 Mozart, Wolfgang Amadeus. Clarinet Concerto in A major, K. 622.
Published orchestral score. New York: Edwin F. Kalmus, [s.d.]. 58 pp.
Contains conducting and dance cues in colored pencil.
- folder 10 Mozart, Wolfgang Amadeus. Piano Concerto in D minor, K. 466.
Published two-piano score. Edited and arranged by Franz Kullak. New York: G. Schirmer, c1929. 63 pp. Contains sparse performance markings in pencil.

- folder 11 Mozart, Wolfgang Amadeus. Six Viennese Sonatinas. For piano. [Arrangement of selections from 5 *Divertimentos*, K.Anh.229/439b.]
Published score. Edited by W. Rehberg. New York: Associated Music Publishers, c1931. 34 pp. Contains performance markings in pencil.
- folder 12 Musorgsky, Modest. Introduction to the Opera *Khovanshchina*. Orchestrated by N. Rimsky-Korsakov.
Published miniature score. New York: International Music Company, 1944.
Contains conducting cues in pencil.
- *** Nathanson, Moshe, arr. *Manginoth Shireynu: Hebrew Melodies, Old and New, Religious and Secular*.
See Box 29/1.
- folder 13 Nevin, Ethelbert. *Narcissus*. Arranged and edited for piano solo by L. Leslie Loth.
Published score. Boston: Boston Music Co., c1899. 5 pp. Contains performance markings in pencil.
- folder 14 Nielsen, Carl. *Helios Overture*, Op. 17. For orchestra.
Published orchestral score. København: Wilhelm Hansen Musik-Forlag, [s.d.]. 35 pp. Contains conducting and dance cues in pencil.
- folder 15 Nielsen, Carl. *Pan and Syrinx*, Op. 49. Nature scene for orchestra.
[1] Published orchestral score. København: Wilhelm Hansen Musik-Forlag, 1962. 29 pp. Contains conducting and dance cues in pencil. Interleaved in score: photocopy of press clipping on “Radical Graham” performance at the 1994 BAM Next Wave Festival (1 p.).
[2] Viola part. Reproduction of published part. Copenhagen: Wilhelm Hansen, c1926. 3 pp. 2 copies. Copy 1 contains performance markings in pencil (copy 2 is photocopy of marked copy 1).
- folder 14 Nielsen, Carl. *Ved en ung Kunstners Bære*. For string orchestra. [Used for section 2 of Martha Graham’s *Acts of Light*.]
[1–2] Full score. Reproduction of published score. København: Skandinavisk Musikforlag, c1942. 4 pp. 2 copies. Both copies contain dance cues and performance markings in pencil.
[3] Viola part. Published part. København: Skandinavisk Musikforlag, c1942. 1 p. Contains performance markings in pencil.

Box 24

- folder 1 Nordoff, Paul. *Every Soul Is A Circus*. Dance for Martha Graham. For orchestra.
Full score. MS repro, bound. 134 pp. Contains conducting and dance cues in colored pencil.

- folder 2 Nordoff, Paul. *Every Soul Is A Circus*. Dance for Martha Graham. For orchestra. Full score. MS repro (photocopy), unbound. 134 pp. Photocopy reproduces conducting and dance cues.
- folder 3 Nordoff, Paul. *Every Soul Is A Circus*. Dance for Martha Graham. For orchestra. Full score. MS repro (photocopy, reduced size), bound. 134 pp. Photocopy reproduces conducting and dance cues.
- folder 4 Nordoff, Paul. *Every Soul Is A Circus*. Dance for Martha Graham. For orchestra. Piano reduction. MS repro, bound. 37 pp. Contains performance markings in pencil and colored pencil. On label on cover: "Piano reduction: second copy."
- folder 5 Paderewski, I. J. Menuet in G, Op. 14, No. 1. For piano. Published score. Edited and fingered by L. Vollmer. New York: G. Schirmer, c1899. Contains performance markings in pencil.
- folder 6 *Piano Music of New Russia: Selected Piano Compositions by Contemporary Composers of the USSR*. Album for piano solo. Published score. New York: Edward B. Marks, [s.d.]. 95 pp. Contains sparse performance markings in pencil.
- folder 7 Prokofiev, Sergei. *Romeo and Juliet*. Ballet in four acts for orchestra. Act I. Published conductor's score, spiral bound. Melville, NY: Belwin-Mills, [s.d.]. 263 pp. Contains conducting and dance cues in colored pencil.
- folder 8 Prokofiev, Sergei. *Romeo and Juliet*. Ballet in four acts for orchestra. Act II. Published conductor's score, spiral bound. Melville, NY: Belwin-Mills, [s.d.]. 215 pp. Contains conducting and dance cues in colored pencil.
- Box 25**
- folder 1 Prokofiev, Sergei. *Romeo and Juliet*. Ballet in four acts for orchestra. Act III–IV. Published conductor's score, spiral bound. Melville, NY: Belwin-Mills, [s.d.]. 137 pp. (pp. 219–355). Contains conducting and dance cues in colored pencil.
- folder 2 Pugni, Cesare. *Pas De Quatre*. For orchestra.
 [1] Full score. MS repro (photocopy), bound. 51 pp. Contains conducting cues in colored pencil. Interleaved in score: list of orchestra personnel (ink) (1 p.).
 [2] Piano reduction. Reproduction of published score. London: Jullien, [s.d.]. 18 pp. Reprinted by The Tschaikovsky Foundation, New York. Contains dance cues in pencil.

- folder 3 Rachmaninoff, Sergei. Prelude in E-flat major, Op. 23, No. 6. For piano.
Published score. New York: Boosey & Hawkes, c1947. 5 pp. Contains performance markings in ink.
- folder 4 Rachmaninoff, Sergei. Prelude in G minor, Op. 23, No. 5. For piano.
Published score. New York: Carl Fischer, c1943. 7 pp. Contains performance markings in red pencil.
- folder 5 Ribbink, Tom. *Canticle for Innocent Comedians*. For chamber ensemble.
Piano score. MS repro, bound. 112 pp. Reproduction includes revisions and annotations.
- folder 6 Riegger, Wallingford. *New Dance*. Re-orchestrated for chamber orchestra by Justin Dello Joio.
[1] Orchestral score. MS repro, spiral bound. 33 pp.
[2] Snare drum insert (part). MS in pencil (in the hand of SBS). 1 p.
- folder 7 Riegger, Wallingford. *New Dance*. For orchestra.
Photocopy of published orchestral score. New York: Associated Music Publishers, c1965. 43 pp. Photocopy reproduces conducting cues in SBS's hand.
- folder 8 Riegger, Wallingford. Finale from *New Dance*.
Two piano reduction. Photocopy of published score. [s.l.]: Arrow Music, c1940. 21 pp.
- folder 9 Riegger, Wallingford. "Prelude to Action" [from *Chronicle*].
Sketches. MS repro (photocopy of a fax sent from the Martha Graham Center on April 15, 1994). 3 pp.
See also Box 11/1
- *** Riegger, Wallingford. "Spectre" from *Chronicle*.
See Box 12/3–4.
- folder 10 Rogers, Richard. *Babes in Arms*. Lyrics by Lorenz Hart.
Vocal score (1959 version). Photocopy of published score. New York: Chappell & Co., c1960. 142 pp.
- folder 11 Rogers, Richard. "Slaughter on Tenth Avenue." Piano solo.
Published score. New York: Chappell & Co., c1936. 13 pp. Contains performance markings in pencil.
- folder 12 Rodgers, Richard. [Songs from *South Pacific*.]
[1] "I'm Gonna Wash That Man Right Outa My Hair." For voice and piano.
Words by Oscar Hammerstein, 2nd. Published score. New York: Chappell & Co., c1949. 7 pp.

- [2] "This Nearly Was Mine." For voice and piano. Words by Oscar Hammerstein, 2nd. Published score. New York: Chappell & Co., c1949. 7 pp.
- folder 13 Rox, John. "It's A Big Wide Wonderful World." For voice and piano. Published score. New York: Broadcast Music, c1940. 5 pp.
- folder 14 Saint-Saëns, Camille. "Le Cygne." From *Carnival of the Animals*. For violin and piano.
Published score (incomplete) and violin part. New York: Carl Fischer, c1907. Piano score consists of pp. 1–2 only (cover and p. 3 missing).
- folder 15 Saint-Saëns, C. "Mon coeur s'ouvre à ta vois" from *Samson et Dalilah*.
[1] Photocopy of published orchestral score. Detroit, MI: Luck's Music Library, [s.d.]. 16 pp.
[2] 2nd violin part. MS repro, with stamp for Luck's Music Library, Detroit. 3 pp. Contains performance markings in pencil.
- folder 16 Scher, William. "Goblins on the March." For piano.
Published score. New York: Carl Fischer, c1955. 3 pp. On p. 2: inscription to SBS by the composer ("To my talented pupil Stan Sussman").
- folder 17 Scheroff, Vladimir. "In a Russian Village." From *Four Russian Miniatures*. For piano.
Published score. Philadelphia: Theodore Presser, c1944. 3 pp. On front cover: inscription to SBS by the composer ("To my talented pupil Stan Sussman").
- folder 18 Schertzinger, Victor. "Take Your Love Before Love Passes By." From the Columbia's movie *Let's Live Tonight*. Lyrics by Jack Scholl.
Published score (Advance artist copy). New York: Santly Bros., c1935. 5 pp.
- folder 19 Schoenberg, Arnold. *Pierrot Lunaire*, Op. 21. For voice, piano, flute, clarinet, violin, and cello.
[1] Published full score. [Wien]: Universal Edition, c1941. 78 pp. Contains performance cues in pencil.
[2] Piano reduction by Erwin Stein. Published score. [Wien]: Universal Edition, c1950. 67 pp. Contains English translation and performance cues in pencil.
- folder 20 Schoenberg, Arnold. *Sechs Kleine Klavierstücke*, Op. 19.
Published score. Wien: Universal Edition, c1940. 8 pp. Movement 1 contains performance markings (fingerings) in pencil.

- folder 21 Schuman, William. *Night Journey*. For chamber orchestra.
Orchestral score (labeled conductor's score). MS repro, spiral bound. 74 pp.
Contains conducting and dance cues and performance markings in colored pencil.
- folder 22 Schuman, William. *Night Journey*. For chamber orchestra.
Orchestral score. MS repro (photocopy of score in Box 25/21), unbound. 74 pp. Photocopy reproduces conducting and dance cues and performance markings.
- Box 26**
- folder 1 Schuman, William. *Night Journey*. For chamber orchestra.
Piano rehearsal score. MS repro, spiral bound. 18 pp. Contains performance markings and dance cues in pencil. On cover: "Piano Rehearsal; Copy 2."
Stamp on inside front cover for Martha Graham Dance Co.
- folder 2 Schumann, Robert. *Album for the Young*, Op. 68; *Scenes from Childhood* Op. 15. For piano.
Published score. Vol. 90 in Schirmer's Library of Musical Classics. Edited by Harold Bauer. New York: G. Schirmer, c1946. 92 pp. *Scenes from Childhood* (pp. 76–92) contains performance markings and dance cues; duplicate photocopies of select movements interleaved [presumably in performance order].
- folder 3 Schumann, Robert. *Arabesque*, Op. 18. For piano.
Published score. Revised by Harold Bauer. New York: G. Schirmer, c1943. 11 pp.
- folder 4 Schumann, Robert. *Complete Works for Solo Piano in Six Volumes*. Vol. I. Edited according to manuscripts and from her personal recollections by Clara Schumann.
Published score. New York: Edwin F. Kalmus, [s.d.]. *Variationen über den Namen Abegg*, Op. 1 (pp. 1–11) contains performance markings in pencil.
- folder 5 Scriabine, Alexander. Twenty-four Preludes, Op. 11. For piano.
Published score. New York: Edward B. Marks Music Corp., c1942. 37 pp.
Prelude No. 6 (pp. 10–11) contains performance markings in pencil and blue ink.
- folder 6 Shearing, George. "Lullaby of Birdland." Arrangement for piano solo by Edward Cooper.
Published score. New York: Patricia Music Publishing, c1952. 3 pp.
- folder 7 Shostakovich, Dmitri. Piano Concerto No. 2, Op. 102.
Full score. Photocopy of published rental score. Melville, NY: Belwin Mills Publishing Co., c1957. Contains conducting and dance cues in colored pencil.

- folder 8 Soler, Padre Antonio. *Fandango*. For piano.
Published score. Edited by Frederick Marvin. F. Lauderdale, FL: Continuo Music Press, c1977. Contains performance markings and dance cues in pencil.
- folder 9 Starer, Robert. *Phaedra*. Ballet for orchestra.
Full orchestral score. MS repro. 143 pp. Contains conducting cues in red pencil.
- folder 10 Steffe, William. "Battle Hymn of the Republic." Poem by Julia Ward Howe.
Arranged for male chorus by Roy Ringwald.
Published score (choral octavo). Delaware Water Gap, PA: Shawnee Press, c1944. 20 pp. Contains sparse performance markings in blue pen.
- folder 11 Strauss, Johann. Graduation Ball. Piano solo arrangement by Antal Dorati.
[1] Reproduction of published score (produced from MS). London: Mills Music Ltd., c1948. 59 pp. Contains performance markings in pencil.
[2] Score. MS repro (photocopy). 77 pp. Photocopy reproduces annotations and performance markings.
- folder 12 Stravinsky, Igor. *Agon*. For chamber orchestra.
Photocopy of published orchestral score. London: Boosey & Hawkes, c1937. 85 pp. Contains conducting and dance cues in colored pencil.
- folder 13 Stravinsky, Igor. *Apollo Musagète*. Ballet in two tableaux. For chamber string orchestra.
Photocopy of published score. London: Boosey & Hawkes, c1928. 39 pp.
Contains conducting and dance cues in colored pencil.
- folder 14 Stravinsky, Igor. *Petroushka*. Ballet for orchestra.
Published miniature orchestral score. New York: E. F. Kalmus, [s.d.]. 156 pp.
Contains performance notes in pencil.
- folder 15 Stravinsky, Igor. *The Rite of Spring*. Ballet for orchestra. Revised version by Robert Rudolf.
Photocopy of published orchestral score. Melville, NY: Belwin Mills, c1974. 138 pp. Photocopy reproduces conducting and dance cues (by SBS).
- Box 27**
- folder 1 Stravinsky, Igor. *Symphonie en ut pour orchestre*.
Published study orchestral score. Mainz: B. Schott's Söhne, c1976. 88 pp.
Contains conducting and dance cues in colored pencil.

- folder 2 Strayhorn, Billy. "Take the A Train." Piano arrangement by the composer. Published score. New York: Tempo Music, c1943. 4 pp. Contains sparse performance markings in pencil.
- folder 3 Surinach, Carlos. *Acrobats of God*. Symphonic version of the ballet for orchestra. Published study score (facsimile of the composer's MS). New York: Associated Music Publishers, c1972. 136 pp. On title page: inscription to SBS from the composer.
- folder 4 Surinach, Carlos. *The Owl and the Pussycat*. Ballet for chamber orchestra. Orchestral score (reduced version). MS repro. 127 pp. Contains performance, conducting, and dance cues in colored pencil.
- folder 5 Surinach, Carlos. *The Owl and the Pussycat*. Ballet for chamber orchestra. Piano score. MS repro. 29 pp. Contains performance cues and markings in pencil.
- folder 6 Surinach, Carlos. *Ritmo Jondo* (Flamenco). Ballet for chamber orchestra. Published miniature score (facsimile of the composer's MS). New York: Associated Music Publishers, c1959. 114 pp. Contains conducting and performance cues in colored pencil.
- folder 7 Surinach, Carlos. *Symphonic Variations*. For orchestra. Published study orchestral score. New York: C. F. Peters, c1965. 103 pp. Contains sparse performance cues in pencil.
- folder 8 Swan, E. A. *When Your Lover has Gone*. Arranged by Art Dedrick for jazz ensemble. Published conductor's guide [score] and instrumental parts. New York: Remick Music Corporation, c1963. 20 parts.
- folder 9 Tamaro, Rob. *Tribe*. For orchestra. Full score. MS repro, spiral bound. 99 pp. Contains conducting cues in colored pencil.
- folder 10 Tarengi, Mario. *Serenata*, Op. 13. Orchestrated by J. McPhee. Orchestral score. MS repro, spiral bound. 21 pp. Contains conducting and dance cues in colored pencil.
- folder 11 Taylor, Billy. *Medium Jazz Piano Solos*. Published score. New York: Chas. H. Hansen Music, c1953. 17 pp.
- folder 12 Tchaikovsky, Piotr Ilich. *Capriccio Italiano*, Op. 45. For orchestra. Published score (incomplete; cover, title page, and last leaf [pp. 61–62] only). New York: Edwin F. Kalmus, [s.d.]. Stamp on title page: "Property of Cleveland Ballet ..."

- folder 13 Tchaikovsky, Piotr Ilich. "Le Cygne Noir: Pas de deux extrait de l'acte III de *Lac de Cygnes*." Transcribed for piano by Daniel Stirn.
Excerpts from piano score (pp. 1–3, 17–19, 22–25). Photocopy of published score. Paris: Gérard Billaudot, 1975. 9 pp. Contains dance cues in pencil.
Accompanied by MS pencil sketch labeled p. 2 (1 p.) and MS outline of choreography for male dancer (1 p.)
- folder 14 Tchaikovsky, Peter I. Excerpts from *The Nutcracker*. Ballet for orchestra.
Photocopy of published score. [s.l.: s.n., s.d.]. No pl. no. Consists of pp. 451–474, 418–445, and [451?]. Accompanied by photocopy of published orchestral score of Tchaikovsky's *Capriccio Italien*, Op. 45, pp. 1–2 (New York: Edwin F. Kalmus, s.d.). Photocopies include conducting and dance cues.
- folder 15 Tchaikovsky, P. I. [Suite for Orchestra, No. 2, Op. 53, C major.]
Photocopy of published score (incomplete; pp. 53–185/movements 2–5 only). [s.l.: s.n., s.d.]. Contains conducting and dance cues in colored pencil. Stamp on cover: "Property of Cleveland Ballet."
- folder 16 Tchaikovsky, P. I. *Swan Lake*. Ballet for orchestra (excerpts).
Photocopies of excerpts from published orchestral and piano reduction scores. [Multiple editions: s.l.: s.n., s.d.]. Original page order preserved.
- folder 17 Varèse, Edgard. *Octandre*. For eight instruments.
Published study score. New York: Colfranc Music Publishing Corp., c1966. 24 pp. 2 copies. Both copies contain conducting and dance cues in pencil.
- folder 18 Varèse, Edgard. *Offrandes*. For soprano and chamber orchestra. Piano reduction by the composer.
Published piano reduction. New York: Ricordi, c1961. 11 pp. Contains sparse performance markings in pencil.
- Box 28**
- folder 1 Verdi, Giuseppe. Introduction to Act I of "La Traviata." For orchestra.
Published orchestral score. New York: Edwin F. Kalmus, [s.d.]. 6 pp. Stamp on front cover and p. 1: "Property of Cleveland Ballet."
- folder 2 Wagner, Richard. Prelude to the *Mastersingers of Nuremberg*. Edition for piano edited by Percy Goetschius.
Published score. Philadelphia: Theodore Presser Co., c1933. 14 pp. Contains sparse performance markings in pencil.
- folder 3 Webern, Anton. *Passacaglia*, Op. 1. For orchestra.
[1] Published miniature score. Wien: Universal Edition, c1950. 50 pp.
Contains conducting and dance cues in pencil.

[2] Violin I part. Photocopy of published part. [Wien]: Universal Edition, c1950. 8 pp.

folder 4

Webern, Anton. *Sechs Stücke*, Op. 6. For orchestra.

[1] Published miniature score. Wien: Universal Edition, c1961. 33 pp.
Contains conducting and dance cues in colored pencil.

[2] Violin I part. Photocopy of published part. [Wien]: Universal Edition, c1956. 5 pp.

folder 5

Weill, Kurt. *Threepenny Opera*.

Excerpts from the piano vocal and orchestral scores. Photocopies from published scores. [Wien: Universal Edition, c1956]. Contain conducting, performance, and dance cues in colored pencil. Numbers represented:

1. Ouverture; 3. Morgenchoral des Peachum; 4. Anstatt Dass-Song; 5. Hochszeit Lied; 6. Seeräuberjenny; 7. Kanonensong; 8. Liebeslied; 9. Barbarasong; 11. Polly's Lied; 12. Zuhälterballade; 13. Ballade vom Angenehmen Leben; 14. Eifersuchtsduett; 15. II Dreigroschenfinale; 16. Lied von der Unzulänglichkeit menschlichen Strebens; 17. Salomon Song; 18. Ruft aus der Gruft; 19. Grabschrift; 20. III Dreigroschenfinale.

folder 6

Wieniawski, H. *Légende*, Op. 17. For violin and piano.

Published score. New edition revised by Gustav Saenger. New York: Carl Fischer, c1896. 11 pp.

folder 7

1000 Standard Tunes. Volume I.

Compilation of lead sheets, spiral bound. [s.l.: s.n., s.d.]. 369 pp. Affixed to verso of front cover: business card for "Stan Barton" [Stanley Barton Sussman].

folder 8

[Collection of scores: works by Ludwig Minkus and Johann Strauss.]

Photocopies of published works for piano. Includes excerpts from:

[1] Minkus, Ludwig. *Don Quixote*. Transcription for piano. [s.l.: s.n., s.d.].

[2] Strauss, Johann. Multiple excerpts from unidentified waltzes and *Morgenblätter Walzer*, Op. 279. [s.l.: s.n., s.d.]. Pl. nos. St.1, St.3, St.5, St.6, St.9.

folder 9

[Orchestral works by Alexander Glazunov and Hunter Johnson.]

[1] [Glazunov, Alexander. *Raymonda*, Op. 57.] Excerpts: "Galop" (pp. 533–547), "Pas classique hongrois" (pp. 464–471), and "Coda" (pp. 492–507) from unidentified work. Photocopy of published orchestral score. [s.l.: s.n., s.d.]. Pl. no. 1567. Photocopies include conducting and dance cues.

[2] [Johnson, Hunter. *Deaths and Entrances*. Ballet for orchestra.] Full score (incomplete; pp. 87–197 only). MS repro (photocopy). [111 pp.] Photocopy reproduces conducting and dance cues.
See Box 21/14 for remainder of score (pp. 1–87).

folder 10

[Excerpts from orchestral works by P. I. Tchaikovsky, J. S. Bach, A. Glazunov, and unidentified.]

- [1] [Tchaikovsky, P. I. Symphony No. 4 in E minor, Op. 36.] III. Scherzo: Pizzicato ostinato. Photocopy of published orchestral score (pp. 101–124). [s.l.: s.n., s.d.]. Pl. no. E.E.3626. 24 pp. Photocopy reproduces dance cues; conducting cues added in colored pencil.
- [2] [Bach, J. S. Harpsichord Concerto No. 1 in D minor, BWV 1052.] II. Adagio. Photocopy of published score (pp. 29–36). [s.l.: s.n., s.d.]. Pl. no. E.E.4467. 8 pp. Contains conducting and dance cues in colored pencil. On front cover: “Cameo.”
- [3] [Glazunov, Alexander. *Raymonda*, Op. 57. Excerpts from Act III.] Photocopy of published orchestral score. [s.l.: s.n., s.d.]. Pl. no. 1567. Photocopies include conducting and dance cues. On front cover: “Pas de dix.”
- [4] Unidentified orchestral score (incomplete; pp. 51, 100–117, 165–172 only). MS repro. 27 pp.

folder 11

[Collection of scores by various composers.]

- [1] Horst, Louis. *Celebration* (April 1934). Piano-rehearsal score. MS repro (photocopy). 2 pp.
- [2] Hovhanness, Alan. *Odysseus*. Piano rehearsal score. MS repro (photocopy), with indications of cuts. 21 pp. Contains performance and dance cues in colored pencil.
- [3] Dello Joio, Norman. *Heloise and Abelard*. Piano vocal score. MS repro. 8 pp. Contains French translation of text added in ink.
- [4] Falco, R. *Treasure Island*. Words by G. Linsenmann. Vocal part (incomplete; p. 1 missing). MS repro. 2 pp.
- [5] Webern, Anton. *Passacaglia*, Op. 1. Transcription for piano solo by Simon Sadoff. MS repro (photocopy). 17 pp. Photocopy reproduces dance cues.
- [6] Webern, Anton. *Six Pieces for Orchestra*, Op. 6. Transcription for piano solo. MS repro (photocopy). 12 pp. Photocopy reproduces dance cues.
- [7] Daugherty, Pat. [Various songs.] Lead sheets. MS repro (photocopies). 28 pp., total. Songs represented:
Sylphid; Don’t Shoot The Boy; How Will You Handle Tears;
Champion; Freedom Fighters; I Have Dreams; I’ll Be Waiting Here;
October 23rd; Suit Song; Anthem.

folder 12

[Collection of piano works by various composers.]

- [1] Soler, Padre Antonio. *Fandango*. For piano. Photocopy of published score. Edited by Frederick Marvin. [s.l.]: Continuo Music Press, c1977. 1 p.
- [2] Johnson, James P. *Yamekraw: Negro Rhapsody*. For piano. Photocopy of published score. New York: Perry Bradford Inc., c1927. 26 pp. Photocopy reproduces performance markings.
- [3] [Tchaikovsky, P. I. Excerpts from *The Nutcracker*.] Transcription for solo piano. Photocopy of published score. [s.l.: s.n., s.d.]. Includes:

Scene; Valse des flocons de neige; Valse des fleurs. Taped to last page of Valse des fleurs: p. 1 of Tchaikovsky's *Capriccio Italien*, Op. 45, transcribed for two pianos by E. Langer.

folder 13

[Collection of works (many unidentified).]

- [1] Typescript list of instrumentation changes for Romeo and Juliet. 4 pp.
- [2] Bound excerpts for piano (includes multiple works, most unidentified). Photocopies from published scores. [s.l.: s.n., s.d.]. 26 pp. Includes excerpt from Verdi's *La Traviata*, Act I prelude, transcribed for piano.
- [3] [Tchaikovsky, P. I. Polonaise from *Eugene Onegin*, Op. 24.] Piano reduction. Photocopy of published score (constructed from staves cut from published score and pasted together). 4 pp.
- [4] [Mendelssohn, Felix. Symphony No. 3 (excerpt, pp. 166–181 only).] Photocopy from published orchestral score. [s.l.: s.n., s.d.]. Pl. No. H.31514. 16 pp.
- [5] Green, Ray. "Cue: Emancipation" [from *American Document*.] Piano score. MS repro (photocopy). 4 pp.
- [6] [Horst, Louis.] *Primitive Mysteries*. For oboe and piano. Score. MS repro (photocopy). 16 pp.
- [7] Unidentified orchestral work (excerpt, pp. 159–171). Full score. MS repro (photocopy). 13 pp. Photocopy reproduces conducting and dance cues.
- [8] Unidentified work for percussion ensemble (4 movements: I. Winter; II. Spring; III. Summer; IV. Fall). Full score (incomplete; pp. 1–11 only). MS repro. 11 pp.
- [9] "King David's Blues" from unidentified work (pp. 58–63). Piano vocal score. MS repro (photocopy). 6 pp.

Box 29

folder 1

Nathanson, Moshe, arr. *Manginoth Shireynu: Hebrew Melodies, Old and New, Religious and Secular*. Selected and arranged by Moshe Nathanson. Published volume (with vocal melody and texts in Hebrew). New York: Hebrew Publishing Co., c1939. Inscription on inside front cover by Moshe Nathanson ("To Dotty with friendship").

folder 2

Armed Forces Song Folio (magazine). 10 issues (1961–63).

N.B. Monthly magazine, each issue containing 8–9 popular songs for voice(s) and piano, prepared by the Adjutant General Department of the Army for use in Special Services Activities by Armed Forces Personnel.

10 issues represented (arranged in reverse chronological order): January 1963, November 1962, January 1962 (2 copies), November 1961, October 1961, September 1961 (2 copies), July 1961, April 1961, February 1961, January 1961.

Also in folder: "The Army Goes Rolling Along" (based on "The Caisson Song" by Brig. Gen. E. L. Gruber); written, adapted, and arranged by H. W.

Arberg. Published octavo for TTBB and piano. New York: Broadcast Music, c1957. 10 pp.

folder 3 [Compilation of lead sheets.]
Published volume. [s.l.: s.n., s.d.]. Front cover and initial pages of index missing. 386+[8] pp.
Originally housed in 3-ring binder.

Series 5: Professional papers

Sub-series A: Business papers

Box 30

folder 1 Personal correspondence from 1962-1996

- Letter from Scottish Chamber Orchestra to SBS, 12 July 1996
- Memo from Dennis Nahat to SBS and Dwight Oltman, 25 March 1996
- Greetings card from Marina Marquez to SBS, 20 December 1995
- Greetings card from Tanja Marinic to SBS, 9 September 1995
- Memo from David Oakland to All Staff, 27 July 1995
- Letter from John Mahoney (Eastman School of Music) to SBS, 15 June 1995
- Greetings card from Mr and Mrs Curtis Wilcott to SBS, 4 April 1995
- Letter from Erika (University Musical Society, Ann Arbor, MI) to SBS, 23 November 1994
- Letter from Michael Kondziolka (University Musical Society, Ann Arbor, MI) to SBS, 17 November 1994
- Memorandum from Bill to SBS containing the orchestra schedule as defined in the contract between the Brooklyn Academy of Music and the Martha Graham Center of Contemporary Dance, 2 August 1994
- Letter from Theodore Presser Rental Department to SBS, 28 January 1994
- Greetings card from Geri and Andrew Kolesar to SBS, 18 December 1993
- Letter from Miryam Yardumian (Baltimore Symphony Orchestra) to SBS, 29 October 1993
- Letter from Eugene M. Waith to SBS, 16 October 1993
- Note containing contractual details from SBS, 18 June 1992
- Letter from SBS to Anne Glendon (Executive Director of the Ann Arbor Symphony Orchestra), 22 May 1992
- Letter from SBS to Dwight (Oltman?) (re: orchestra rehearsal schedule), 3 March 1992
- Letter from SBS to Virginia (re: orchestra rehearsal schedule in Cleveland for *Romeo and Juliet*), 31 January 1991
- Letter from Bing (Michigan Opera Theatre Orchestra), 5 February 1990
- Letter from Barbara Mandell (Tanglewood Music Center), 1 April 1990

- Letter from SBS to David Oakland on 17 October 1989. On same letter answer by David Oakland
- Letter from Donna Washington Gracon (Cleveland Ballet Council) to SBS 9 October 1989
- Letter from Virginia Steiger (Ohio Chamber Orchestra) to SBS, 4 October 1989, 2 copies
- Letter from James Gouch to SBS, 31 July 1989
- Letter from SBS to David Oakland on 9 May 1989
- Letter from SBS to Dennis Nahat, 30 July 1988
- Letter from Keith E. Belkin (Gray, Luria and Belkin Attorneys at Law) to John Simone (Cleveland Ballet) re: SBS, 27 July 1988
- Letter from Patricia Van Ness to SBS, 12 May 1988
- Letter from SBS to Nigel Redden (General Manager Spoleto Festival USA), 12 May 1988
- Letter from SBS to David Zinman (Baltimore Symphony Orchestra) 6 February 1988
- Letter from Bret Adams Limited to the Cleveland Ballet with comments on SBS's music, 1 June 1987
- Letter from James L Ryhall, Jr. (Cleveland Ballet), to SBS, 17 November 1986 (2 pages)
- Letter from Robert Hurwitz (Nonesuch), to SBS, 27 August 1986
- Letter of agreement between SBS (composer) and Gernot Petzold (choreographer), 1 August 1985
- Letter from James D. Nomikos (General Manager Martha Graham Center of Contemporary Dance), to SBS, 25 April 1985
- Letter from SBS to Bill Weinrod (New Mexico Symphony), 8 May 1984
- Letter from Letty "The Gochbergs" to SBS, 9 November 1983
- Statement of plans written by SBS (document enclosed with a grant application), 8 October 1983
- Letter from James D. Nomikos (General Manager Martha Graham Center of Contemporary Dance), to SBS (engagement letter), 11 August 1983
- Letter from Julius ... (?) to SBS, 11 June 1983
- Letter from Barbara S. Robinson (President of Cleveland Ballet), to SBS, 7 January 1983
- Letter from SBS to the Ohio Chamber Orchestra, 22 December 1982
- Letter from SBS to the Syracuse Symphony Orchestra, 15 December 1981
- Letter from SBS to Frank Hruly, 29 October 1981
- Letter from Robert H. Crothers (Executive Assistant to the President of the American Federation of Musicians of the USA and Canada), to all signatories, 7 August 1981
- Letter from Andrew Litton to Niels-Jorgen Kaiser (Tivoli Symphony Orchestra, Copenhagen), accompanied by a note to SBS from George Litton, 5 February 1980
- Memorandum from the Office of Music Programs of the National Endowment for the Arts to the Applicants of the 1978 Composer/Librettist program, probably early 1978

- From SBS to the Individual Grant Application (National Endowment for the Arts, Category I: Composer), 27 October 1977
- Letter from SBS to Ronald Kumin (Director of the Fairmount Center for the Creative Arts in Cleveland Heights, OH), outline of agreement, 17 February 1976 (2 pages)
- Letter of agreement from SBS to Janet Villella, 3 September 1975
- Letter from the Utah Repertory Dance Theatre to SBS with the agreement for royalties, 23 June 1975 Copy of SBS's application for the 1975 Individual Grant from the National Endowment for the Arts (2 pages), accompanied by two letters of recommendation by George Cree and Andrew Thomas, Spring 1974
- Letter from John O. Crosby (General Director of the Opera Association of New Mexico), to SBS, 9 February 1971
- Letter of agreement between the Toronto Dance Theater and SBS, 27 July 1970
- Letter from M. Cohen to SBS, 8 July 1970 (2 pages)
- Copy of letter sent from SBS to President and Mrs. Johnson (includes copy of the front side of the envelope), 5 January 1969
- Letter to Sandra, one handwritten page (it seems that this is just the first page of the letter) with no signature, but it looks like SBS's handwriting, 3 August 1962.

folder 2

Professional contracts:

- Contract of employment between Cleveland Ballet and SBS, 8 August 1995 (3 pages)
- Contract of employment between Cleveland Ballet and SBS, 29 May 1991 (5 pages)
- Letter of agreement between Cleveland Ballet and SBS with regard to orchestration, arrangements and supplemental music prepared for the "New Murray Louis," 20 April 1987 (3 pages)
- Employer agreement for the Music Preparation Services between SBS and Local 802 AfoM (new ballet by Dennis Nahat for the Cleveland Ballet), 20 September 1985 (3 pages)
- Contract between SBS and the Nederlander Producing Company of America (conducting of the program "Nureyev and Friends"). 6 July 1984 (3 pages)
- Correspondence between SBS and the Cleveland Ballet referring to the Contract of employment for the season 1981-82. There are three different contracts, one with SBS's annotations and corrections handwritten in pencil.
- Revised contract between Peter Randazzo (choreographer and co-director of Toronto Dance Theater) and SBS (composer), originally 20 August 1969, revised in January 1977.

folder 3

Certificates of Registration of Claims to Copyright:

- *Panorama*, 28 June 1993

- *Scenes of Enchantment*, Form E, registration # Eu 856573, 29 December 1977
- *The Inner Cathedral*, Form E, registration # Eu 856572, 29 December 1977
- *Amrit (The Nectar)*, Form E, registration # Eu 855201, 27 December 1977
- *Dilemma*, Form E, registration # Eu 738112, 19 December 1976

folder 4

Correspondence with ASCAP and CAPS

- Award Letter from the Panel for the Popular Awards to SBS, 1 August 1990
- Award Letter from the Panel for the Popular Awards to SBS, 5 February 1988
- Letter from SBS, accompanied by the Special Award Application, to Fran Richards, 23 November 1987
- Letter from Bernice Cohen to SBS, 28 June 1976
- Application for Writer Membership in the ASCAP, including List of works, biographical data, information for standard awards panel, entry in the International Who's Who in Music and Musicians' Dictionary, November 1975
- Undated letter from ASCAP with information regarding the application for writer membership in the Society
- Application and list of material submitted in support of CAPS grant application 1976-77

folder 5

Letters of recommendation and biographies

RESTRICTED

- Letter of recommendation to The Cleveland Institute of Music for Carmen Dimulescu, piano performance, 27 March 1991
- Letter of recommendation to The Dissertation Review Panel of New York University for Robert Tamaro, no date.
- Letter from Grayson Hirst, with biographical data and repertoire lists, to SBS, 1 August 1978
- Biographies of: Janet Cessna, soprano; Abe Polakoff, baritone; Roger Roloff, baritone; Linda Seay, coloratura soprano; Dan Pressley, tenor; Wha-Ja Kang, mezzo soprano; Ron Cunningham, choreographer (publicity brochure); Ned Rorem, composer (publicity brochure)

folder 6

Correspondence with the Law Office Simons and Spatz relating to automobile accident on May 3, 1992

folder 7

Correspondence with Ansonia Associates for the Ansonia Residents' Association.

folder 8

Various undated correspondence, documents, and notes.

12 letters/invitations/cards to SBS.

Accompanied by [1] business cards/contact information; [2] draft of SBS's CV (7 pp.); [3] Special Services' Talent Award, United States Army Training Center Infantry, Fort Dix, New Jersey, December 1961.

- folder 9 Miscellaneous receipts and documentation for tax filing.
- folder 10 Paperwork, documents and receipts for 1995 tax filing. Enclosed in original pocket folder.
- folder 11 Paperwork, documents and receipts for 1985 tax filing.
- folder 12 Vital documents and credentials.
Includes [1] birth certificate for SBS; [2] Union credentials; and [3] Insurance policy from Liberty Mutual for the apartment in Cleveland in 1987.
- folder 13 Various handwritten loose notes.
Includes lecture outline, poems, performance notes/outlines for unidentified dance works, draft of letter, and ephemeral notes.

Box 31

- folder 1 “Graham Script – February 18, 1994.”
Working narration (54 pp.). [Most likely to be read during the performance of the *Heretic* by Louis Horst.]
- folder 2 Martha Graham Dance Company: various programs and tournée and season schedules. Includes:
- Rome/Paris 1996, July 12-23 – schedule
 - Schedule of the residency at the University of Michigan on October 10-30, 1994: memorandum from Michael Kondziolka to SBS, schedule dated 6-8-94, schedule dated 7-5-94
 - Memo from Catherine to “All” regarding “Graham Music,” 14 February 1994
 - Paris, France Tour Itinerary, October 22-November 9, 1991
 - Programs & Timing for the performances at the Orange County Performing Arts Center in Costa Mesa, CA, January 4-6, 1991
 - Performance Schedule June 1982. Accompanied by preliminary Orchestra Rehearsal / Performance Schedule dated April 30, 1982; a schedule for June 9-27 revised on 2 May 1982; both schedule have many handwritten annotations
 - Philadelphia/Pittsburg/Boston Fall 1972, November 5-18 – schedule. Accompanied by orchestra pit diagrams handwritten in pencil for *El Penitente*, “*Angels, Errand, Letter, Cave*,” *Celebration*, and “*Seraphic, Phedra, Garden*.” There is also a photocopied diagram of the stage with full orchestra.

- folder 3 Cleveland Ballet Company: travel itineraries, schedules, organizational papers. Includes:
- 1996 San Jose Gala Rep. Program, April 22-29 – schedule, timing breakdown, and contact numbers
 - 1993 San Jose Rep Ballet / Swan Lake, March 22-April 5 – Theater schedule (stage management)
 - 1993 Atlanta Swan Lake, April 5-27 – Travel schedule (company management). Accompanied by a performance schedule for principal dancers and conductors; a memo from Dennis Nahat and Alan Hills to SBS, Dwight Oltman and Tom Ludwig re: the Swan Lake Schedule dated 15 February 1993, and a Cleveland Ballet Company contact sheet.
 - Handwritten letter from SBS to David Oakland dated 17 October 1989, filed with: a schedule of the Martha Graham Dance Company for the New York Season 1989, newspaper clipping, paystub, and multiple copies of a press review
- folder 4 National Ballet of Cuba, May-July 1978 – schedule
- folder 5 Type written texts, including:
- The Combination, by Arthur ?, dated 5/21/85 (1 page)
 - Sea Chant, by Michelle Venuti, dated 2/14/1967 (10 pages bound with plastic cover)
 - The Gatherers of Death, by Olga Elena Mattei (13 pages), accompanied by a resume of the writer (2 pages)\
 - Letter to the World, by Emily Dickinson (2 pages)
 - Spiral bound reproduction of the English translation of the Three Penny Opera by Eric Bentley; original published by First Evergreen Black Cat Edition in 1964 reprinted by permission of Indiana University Press.
- folder 6 Various personal papers including:
- Julliard Dance Department, schedule of Dance Production in 1964-65
 - A list of the orchestra members of the Ann Arbor Symphony Orchestra for the February dance concerts
 - A promotional package for William Grant Still's music
 - An essay on John Cage handwritten on yellow paper by Mary Ittelson for a class in Literature and Music II
- folder 7 Various personal papers related to his academic studies:
- Copy of the transcripts from the 1956-57 Freshman year at the Eastman School of Music
 - List with addresses of the students participating in the 1959 session at the Berkshire Music Center (Charles Munk, Director) at Tanglewood-Lenox, Massachusetts
 - List with addresses of the students participating in the 1964 Arrangers Workshop

- folder 8 Training teaching material used at Fort Dix, New Jersey in 1961-1962
- folder 9 Pedagogical material (i.e., handouts, assignment sheets, and exams), dated 1961-64.
- folders 10-11 Transcript of the oral history interview with SBS by Kathy Matheson on July 17–August 16, 1978 for the Oral History Project of the Dance Collection of The New York Public Library (527 pp.) Accompanied by a letter from Genevieve Oswald (Curator of the Dance Collection) to SBS, dated 17 July 1979, and a donor statement dated 5 July, 1979 signed by SBS.
- folder 12 SBS's application for the position of music director/conductor of the New Mexico Symphony Orchestra; material in an envelope addressed to the search committee but never mailed, year 1983.
- folder 13 Correspondence with Ansonia Associates for the Ansonia Residents' Association.

Sub-series B: Press materials

Box 32

- folder 1 Photocopies of press clippings from 1990–1996, in reverse chronological order. Articles documenting SBS's career, including press on the Martha Graham Dance Company and the San José Cleveland Ballet (particularly 1990 performance of *Coppelia* with Rudolf Nureyev). Also includes 2 articles regarding the Ansonia (SBS's building in NYC).
- folder 2 Photocopies of press clippings from 1980–1989, in reverse chronological order. Articles documenting SBS's career, primarily press on the San José Cleveland Ballet (including articles on SBS's appointment as Associate Music Director) and the Martha Graham Dance Company.
- folder 3 Photocopies of press clippings from 1964–1979, in reverse chronological order. Articles documenting SBS's career, primarily press on the Martha Graham Dance Company but also articles on SBS guest conducting and composing.
- folder 4 Two clipping scrapbooks (3-prong folders with newspaper clippings in plastic sleeves) containing articles from 1969–1988 on SBS as composer.
- folder 5 One clipping scrapbook (3-prong folder with newspaper clippings in plastic sleeves) containing articles from 1966–1978 on SBS as conductor and music director

- folder 6 Press clippings from 1967–1979, in chronological order.
Includes articles documenting SBS’s career as a dance conductor (e.g., with the Martha Graham Dance Company) and composer as well as reviews of dance performances (SBS not mentioned explicitly).
Also includes newspaper clippings on the painting career of SBS’s brother, Arthur.
- folder 7 Press clippings from 1980–1989, in reverse chronological order. (1 of 2: 1985–1989).
Includes articles documenting SBS’s career as a dance conductor (primarily with the San José Cleveland Ballet and the Martha Graham Dance Company) as well as reviews of dance and orchestral performances (SBS not mentioned explicitly).
- folder 8 Press clippings from 1980–1989, in reverse chronological order. (2 of 2: 1980–1984).
Includes articles documenting SBS’s career as a dance conductor (primarily with the San José Cleveland Ballet and the Martha Graham Dance Company) as well as reviews of dance and orchestral performances (SBS not mentioned explicitly) and press on various dance companies/directors.
- Box 33**
- folder 1 Press clippings from 1990–1995, in reverse chronological order.
Includes articles on the San José Cleveland Ballet and Martha Graham and her Dance Company; press on various other dance companies/directors/performances; and reviews of orchestral concerts.
- folder 2 Photocopies of portraits of SBS.
B/W photocopies of close headshot (12 copies), 1/4 headshot (2 copies), and contact sheet with 4 full body shots (1 copy).
- folder 3 Bulletins and newsletters, including:
- *Notes*, Eastman School of Music, Vol. 20, No. 4 (Jan 1989)
 - *Notes*, Eastman School of Music, Vol. 20, No. 2 (May 1988)
 - *Intermission*, Cleveland Ballet, Issue 2, Vol. 2 (Oct/Nov 1987)
 - *San Jose Music News and Reviews*, Vol. 1, No. 3, (Nov 1986)
 - *AMC Newsletter*, American Music Center, Vol. 28, No. 1, (Mar/Apr 1986)
 - *Cleveland Ballet News*, Spring 1985
 - *Cleveland Ballet News*, Fall 1984
 - *Cleveland Ballet News*, Spring 1984
 - *Cleveland Ballet News*, Fall 1981
 - *The Entertainment Industry Directory 1980*
 - *Juilliard News Bulletin*, Vol. XVI, No. 4 (Mar 1978)
 - *Juilliard News Bulletin*, Vol. XV, No. 6 (May 1977)
 - *Juilliard News Bulletin*, Vol. XV, No. 1 (Oct/Nov 1976)

- *Juilliard News Bulletin*, Vol. XIV, No. 5 (Apr 1976) (2 copies, one with handwritten annotations in pencil)
- *Juilliard News Bulletin*, Vol. XIV, No. 3 (Feb 1976)
- *Notes*, Eastman School of Music, Vol. 7, No. 7 (Jan 1973)
- *Scene*, Toronto Dance Theatre, Vol. 7, No. 8 (May 9-15, 1971)
- *Scene*, Toronto Dance Theatre, Vol. 7, No. 9 (May 16-22, 1971)
- *Scene*, Toronto Dance Theatre, Vol. 7, No. 11 (May 25-31, 1970)
- *Scene*, Toronto Dance Theatre (Jan 1970)

folder 4

Magazines. (1 of 2: 1984–1992.)

- *The flexible corporation* ..., Pepsu Co. Inc. 1992
- *Dance Magazine*, July 1991. Special Issue Martha Graham
- “Books. Agnes and Martha” article appeared in *The New Yorker*, October 14, 1991
- “Books. Agnes and Martha” article appeared in *The New Yorker*, October 14, 1991
- Page with publicity of a Cleveland Ballet performance appeared in *Live Northern Ohio*, December 1986
- *Dance Magazine*, October 1986
- *Score*, Volume 1, Number 4, 1986
- *The Plain Dealer Magazine*, February 23, 1986
- *Rochester Review*, University of Rochester, Fall 1985
- *Ballet News*, Volume 6, Number 7, January 1985
- *Ballet News*, Volume 6, Number 2, August 1984
- *Ballet News*, Volume 5, Number 9, March 1984

folder 5

Magazines. (2 of 2: 1972–1983.)

- *Cleveland Magazine*, March 1983
- *Live Northern Ohio*, December 1981
- *Dance Magazine*, October 1975
- *Newsweek*, November 12, 1973
- “1972 Roundup. Taos / Santa Fe / Albuquerque” by Tally Richard, article appeared in Southwest Art Gallery Magazine, January 1973
- *Dance Magazine*, May 1972

folder 6

Publicity material and personal information, including:

- Biography as conductor/composer
- Biography as music director, 3 different versions
- Multiple copies of a publicity flyer for his conducting activities
- List of compositions
- Resume, 3 different versions
- Miscellaneous promotional material
- 3 headshots of SBS and photocopies of press clippings and promotional material (originally in plastic envelope)

Sub-series C: Programs

Box 34

- folder 1 Programs by other artists from 1971–1996, in reverse chronological order.
 Includes some programs conducted/directed by SBS.
- folder 2 Programs of concerts including performances of SBS's music, in reverse chronological order (1961–1980).
- folder 3 Programs of the Martha Graham Dance Company from 1994–1996, in reverse chronological order.
- folder 4 Programs of the Martha Graham Dance Company from 1990–1993, in reverse chronological order.
- folder 5 Programs of the Martha Graham Dance Company from 1978–1989, in reverse chronological order
- folder 6 Programs of the Martha Graham Dance Company from 1966–1977, in reverse chronological order

Box 35

- folder 1 Programs of the San José Cleveland Ballet Company from 1984–1996, in reverse chronological order.
- folder 2 Programs of the San José Cleveland Ballet Company from 1984–1996, in reverse chronological order.

Series 6: Photographs

Box 36

- folder 1 Portrait of SBS (headshot). B/W negative, 8" x 10".
 Corresponding print in Box 36/2.
- folder 2 Portrait of SBS (headshot). B/W photograph, 8" x 10". 3 copies.
- folder 3 Portrait of SBS (headshot). B/W photograph, 8" x 10". 3 copies.
- folder 4 Portrait of SBS (bust shot). B/W photograph, 8" x 10". 4 copies.
- folder 5 Portrait of SBS (headshot, 3/4 profile). B/W photograph, 8" x 10". 2 copies.

- folder 6 Portrait of SBS (headshot). B/W photograph, 8" x 10".
- folder 7 Portrait of SBS (headshot, 3/4 profile). B/W photograph, 8" x 10".
- folder 8 Portrait of SBS (headshot). B/W photograph, 8" x 10".
- folder 9 Portrait of SBS (headshot, smiling). B/W photograph, 8" x 10".
- folder 10 Portrait of SBS (bust shot). B/W negative, 8" x 10".
 Corresponding print in Box 36/4.
- folder 11 Portraits of SBS. B/W contact sheet (21 images), 8" x 10". Photographs by Martha Swope, NYC.
- folder 12 Portraits of SBS. B/W contact sheet (29 images), 8" x 10". Photographs by Martha Swope, NYC.
- folder 13 Portraits of SBS. B/W contact sheet (30 images), 8" x 10". Photographs by Martha Swope, NYC.
- folder 14 Portrait of SBS (full body shot). B/W photograph, 8" x 10". 3 copies.
- folder 15 Portrait of SBS (headshot). B/W photograph, 8" x 10".
- folder 16 Portrait of SBS (bust shot). B/W photograph, 8" x 10".
- folder 17 Portrait of SBS (bust shot). B/W photograph, 8" x 10".
- folder 18 Portrait of SBS (bust shot). B/W photograph, 8" x 10".
- folder 19 SBS working at the piano. B/W photograph, 8" x 10".
- folder 20 SBS working at the piano. B/W photograph, 8" x 10".
- folder 21 SBS working at the piano (in profile). B/W photograph, 8" x 10".
- folder 22 SBS working at the piano. B/W photograph, 8" x 10".
- folder 23 SBS working at the piano (in profile). B/W photograph, 8" x 10".
- folder 24 Portrait of SBS (bust shot) (January 10, 1973). B/W photograph, 4" x 8".
 Photograph by Claudell Johnson, Desert News Photo.
- folder 25 Portrait of SBS (bust shot) (January 10, 1973). B/W photograph, 4" x 8".
 Photograph by Claudell Johnson, Desert News Photo.

- folder 26 SBS with unidentified woman. B/W photograph, 8" x 10". Photograph by Fran Barkas.
- folder 27 SBS with unidentified young woman (Janet Cessna?) at the beach. B/W photograph, 8" x 10".
- folder 28 Portrait of unidentified woman. B/W photograph, 4" x 6", enclosed in photo envelope/standing frame, 7" x 10". Photograph by Warren Kay Vantine, Boston.
- folder 29 Picture of tenor Grayson Hirst as Belmonte in W. A. Mozart's *The Abduction from the Seraglio*, 8" x 10".
- folder 30 Grayson Hirst as Count Almaviva in Gioacchino Rossini's *The Barber of Seville*. B/W photograph, 8" x 10".
- folder 31 Grayson Hirst as Curley in Carlisle Floyd's *Of Mice and Men*. B/W photograph, 8" x 10".
- folder 32 Grayson Hirst as Armindo in Francesco Cavalli's *L'Armindo*. B/W photograph, 8" x 10".
- folder 33 Portrait of tenor Grayson Hirst. B/W photograph, 8" x 10".
- folder 34 Portrait of soprano Janet Cessna. B/W photograph, 8" x 10".
- folder 35 Portrait of Martha Graham (headshot, in profile). B/W photograph, 8" x 10". 2 copies.
- folder 36 [Peggy Lyman] dancing in Graham's solo *Lamentation*. B/W photograph, 8" x 10". 2 copies. Press release regarding 1975 revival of *Lamentation* taped to back of photos.
- folder 37 Unidentified female dancer [Uttara Asha Coorlawala?] in outdoor performance. B/W photograph, 8" x 10".
Additional photograph in sequence in Box 36/40.
- folder 38 Unidentified female dancer [Uttara Asha Coorlawala?] in traditional Indian classical dance costume, 8" x 10".
- folder 39 [Uttara] Asha Coorlawala lunging in dance rehearsal (overhead shot). B/W photograph, 5.5" x 8".
- folder 40 Unidentified female dancer [Uttara Asha Coorlawala?] in outdoor performance. B/W photograph, 4" x 10".
Additional photograph in sequence in Box 36/37.

- folder 41 Unidentified female dancer [Uttara Asha Coorlawala?] in arabesque, outdoors. B/W photograph, 8" x 10".
- folder 42 Unidentified female dancer [Uttara Asha Coorlawala?] in low arabesque, in front of curtain. B/W photograph, 8" x 10".
- folder 43 Unidentified female dancer [Uttara Asha Coorlawala?] in leap. B/W photograph, 8" x 10". [Photograph by Ed. Rivera.]
Duplicate print (4.25" x 6.25") in Box 36/63.
- folder 44 Unidentified female dancer [Uttara Asha Coorlawala?] in side tilt against a tree. B/W photograph, 8" x 10".
- folder 45 Two unidentified dancers [including Uttara Asha Coorlawala?], wearing tie-dye leotards, in lift. B/W photograph, 8" x 10".
Additional photograph in sequence in Box 36/46 and 36/64.
- folder 46 Two unidentified dancers [including Uttara Asha Coorlawala?], wearing tie-dye leotards, in lift, one dancer balancing on the back of the other. B/W photograph, 8" x 10". 3 copies.
Additional photograph in sequence in Box 36/45 and 36/64.
- folder 47 Yuriko Kimura in *Clytemnestra*. B/W photograph, 8" x 10". Photograph by Martha Swope.
- folder 48 Yuriko Kimura in *Clytemnestra*. B/W photograph, 8" x 10". Photograph by Martha Swope. 2 copies.
- folder 49 Yuriko Kimura in *Clytemnestra*. B/W photograph, 8" x 10". Photograph by Martha Swope.
- folder 50 Elisa Monte as Electra in *Clytemnestra*. B/W photograph, 8" x 10". Photograph by Martha Swope.
- folder 51 Elisa Monte as Electra in *Clytemnestra*. B/W photograph, 8" x 10". Photograph by Martha Swope.
- folder 52 Rudolf Nureyev dancing the title role in Graham's *Lucifer*. B/W photograph, 8" x 10". 2 copies. Press release regarding 1975 performance of *Lucifer* taped to back of photos.
- folders 53-57 Scene [in a bar?] from an unidentified dramatic production, with many characters on stage (wearing mid 19th-century costumes). 5 B/W photographs, 8" x 10". Photographs by James Mathews.

- folder 58 Unidentified male dancer, in leap on stage. Color photograph, 8" x 10". Kodak print processed February 1982.
- folder 59 Unidentified dancer, in arabesque on stage. Color photograph, 8" x 10". Kodak print processed February 1982.
- folder 60 Multiple exposure photograph of a dancer on stage. Color photograph, 8" x 10.5". Kodak print processed February 1982.
- folder 61 Martha Graham and Rudolf Nureyev arriving at an event at the Met (1984). B/W photograph, 8" x 10". Photograph by W. Reilly.
- folder 62 Portrait of unidentified woman. B/W photograph, 5" x 7", enclosed in photo envelope, 7.75" x 10.5". Photograph by Sargent Studio, Boston.
- folder 63 Unidentified female dancer [Uttara Asha Coorlawala?] in leap. B/W photograph, 4.25" x 6.25". Photograph by Ed. Rivera.
Duplicate print (8" x 10") in Box 36/43.
- folder 64 Two unidentified dancers [including Uttara Asha Coorlawala?], wearing tie-dye leotards, seated and posing back to back. B/W photograph, 5" x 7".
Additional photograph in sequence in Box 36/45–46.
- folder 65 Unidentified female dancer [Uttara Asha Coorlawala?] and male dancer. B/W photograph, 5" x 7".
- folder 66 Unidentified female dancer [Uttara Asha Coorlawala?] in lift with male dancer. B/W photograph, 5" x 7".
- folder 67 Unidentified female dancer [Uttara Asha Coorlawala?] and two male dancers. B/W photograph, 5" x 7".
- folder 68 SBS with members of ballet company, on stage at final applause (unidentified performance, 1990). Color photograph, 5" x 7". Photograph by Randy Choura.
- folder 69 Marquee for performance at Michigan theater ("AASO / American Landscape / William Albright, piano / Stanley Sussman, conductor"). Color photograph, 5" x 7".
- folder 70 Marquee for performance at Michigan theater ("AASO / American Landscape / William Albright, piano / Stanley Sussman, conductor"). Color photograph, 3.5" x 5".
- folder 71 Portrait of an unidentified Black woman (headshot, in 3/4 profile). B/W photograph, 5" x 7".

- folder 72 Urban skyline with bridge. Color photograph, 4" x 6".
- folder 73 SBS as a young man. B/W photograph, 3.25" x 4.25".
- folder 74 SBS as a young man. B/W photograph, 3.25" x 4.25". Faded.
- folder 75 Unidentified woman, posing outside air-raid shelter at Newnham College [Cambridge, England] (November 1938). B/W photograph, 3.25" x 2.25".
- folder 76-77 SBS with an unidentified blond male violinist eating cheese and crackers and drinking wine in a private home. 2 color photographs, 3.5" x 3.5".
- folder 78-80 Skyline view of unidentified city, with a beach at the horizon. 3 color photographs, 3.5" x 3.5".
- folder 81-83 Backyard of a private house with palm trees and a stormy sky at the horizon. 3 color photographs, 3.5" x 3.5".
- folder 84 Negatives of photographs in Bow36/76–83 and other photographs (e.g., several boxes of Sunmaid Raisins). 5 color negative strips (16 photographs), 1.5" x 5–5.75".
- folder 85 Portrait of SBS, taken while studying at ESM. B/W photograph, 2.5" x 3.5". 9 prints.
- folder 86 SBS in US Army utility uniform (fatigues). Color photograph, 2.5" x 3.5".

Series 7: Audio-visual materials

Sub-series A: Audiocassette tapes

Music by other composers

Box 37

- cassette 1 *Giselle* [by Adolphe Adam].
Recorded in Madrid, October 1968.
[Carla] Fracci and [Erik] Bruhn with the ABT [American Ballet Theatre].
- cassette 2 *Giselle* [by Adolphe Adam].
ABT [American Ballet Theatre] at Lincoln Center, June 2, 1977.
Tape damaged.
- cassette 3 *Giselle* [by Adolphe Adam].
Recorded 1977.

- cassette 4 *Giselle* by Adolphe Adam.
Recorded November 13, 1993 (matinee).
- cassette 5 *Giselle* by Adolphe Adam.
Recorded November 13, 1993 (evening).
- cassette 6 *Giselle* by Adolphe Adam.
Recorded November 13, 1993 (evening).
- cassette 7 *Giselle* by Adolphe Adam.
Recorded November 14, 1993 (matinee).
Stanley Sussman, conductor.
- cassette 8 *Giselle* by Adolphe Adam.
Recorded November 14, 1993 (matinee).
Stanley Sussman, conductor.
- cassette 9 *Giselle* by Adolphe Adam. Act I.
Recorded November 14, 1993 (matinee).
- cassette 10 *Giselle* [by Adolphe Adam].
San José Cleveland Ballet; Stanley Sussman, conductor.
Recorded 1993.
- cassette 11 *Giselle* [by Adolphe Adam]. Act I–II.
- cassette 12 *Giselle* [by Adolphe Adam].
- cassette 13 *Le Toréador* [by Adolphe Adam?]. Acts I–II.
- cassette 14 *Le Toréador* [by Adolphe Adam?]. Acts I–II.
- cassette 15 *Le Toréador* [by Adolphe Adam?]. Acts I–II.
- *** *Le Corsair, pas de deux* [by Adolphe Adam and Riccardo Drigo].
See Box 38/26.
- cassette 16 [Music by A. Adam/R. Drigo and A. Glazunov?]
Contents: Pas de deux from *Le Corsaire* [by Adolphe Adam and Riccardo Drigo] -- Grand pas de dix [from *Raymonda* by A. Glazunov?].
Written on tape label: “(Le Corsaire pas) (Grand pas dix).”
- cassette 17 John Adams / *Harmonium*. ECM Records, 821 465-4, c1984.
San Francisco Symphony Orchestra and Chorus; Edo De Waart, conductor.

- cassette 18 [Violin Sonata No. 1 in] G minor by J. S. Bach.
Anca Cismaru, violin.
Written on cassette label: “Anna Cismaru – violinist / Bach – G minor.”
- cassette 19 [Music by Bach and N. Dello Joio.]
Contents: [unidentified composition by Bach] -- *Variations, Chaconne* by Norman Dello Joio.
- cassette 20 [Music by L. Balada and C. Surinach.] “Composite of Possibilities for New Work (1991).”
Contents: *Music for Strings and Flute* by Leonardo Balada -- Piano Concerto, mvmt. II, by Carlos Surinach -- *Fantasias Sonoras* by Leonardo Balada.
In case: MS note from SBS to Yuriko [Kikuchi] dated 7/24/1991.
- cassette 21 [Music by Balada and Surinach.]
Contents: *Music for Strings and Piano* by Leonardo Balada -- Piano Concerto, mvmt. II, by Carlos Surinach -- *Fantasias Sonoras* by Leonardo Balada.
- cassette 22 [*Adagio for Strings* by Samuel Barber.]
Written on cassette label: “Adagio – Barber.”
- cassette 23 [*Andromache’s Farewell* for soprano and orchestra by Samuel Barber.]
Written on cassette label: “Andromache.”
- *** *Andromache’s Farewell* by Samuel Barber.
See Box 40/11.
- cassette 24 *Cave of the Heart* by Samuel Barber.
Recorded October 1991
- cassette 25 [Music by S. Barber and A. Copland.]
Side 1: *Cave of the Heart* [by Samuel Barber] (recorded on July 15, 1981).
Side 2: *Appalachian Spring* by Aaron Copland (recorded live; S. Sussman, conductor).
- cassette 26 [Music by S. Barber and W. Schuman.]
Side 1: *Cave of the Heart* [by Samuel Barber].
Side 2: *Night Journey* [by William Schuman].
- *** *Cave of the Heart* by Samuel Barber.
See Box 39/7 and Box 40/38.
- cassette 27 *Music for Strings, Percussion and Celeste* by Béla Bartók.
Chicago Symphony Orchestra; Fritz Reiner, conductor.

- ***
Suite des Dances by Bela Bartók.
 See Box 39/17.
- cassette 28 *Bagatelles*, Op. 33, by Ludwig van Beethoven.
 Stanley Sussman, piano.
 Recorded at the City Center in New York on April 8, 1972.
- cassette 29 *Bagatelles*, Op. 33, by Ludwig van Beethoven.
 Stanley Sussman, piano.
 Recorded in 1972.
- cassette 30 Symphony No. 2 by L. van Beethoven.
 New York Philharmonic Orchestra; Leonard Bernstein, conductor.
- cassette 31 Symphony No. 6 in F Major, Op. 68, by Ludwig van Beethoven. CBS Great Performances, MYT 36720, [s.d.].
 Columbia Symphony Orchestra; Bruno Walter conductor.
 Cassette jacket missing.
- cassette 32 [Symphony No. 7 by Ludwig van Beethoven.]
 N.B. Music for the ballet *Celebrations* with choreography by Dennis Nahat.
 Recorded in 1984.
 Written on cassette label: "Celebrations – 1984."
- cassette 33 [Symphony No. 7 by Ludwig van Beethoven.]
 N.B. Music for the ballet *Celebrations* with choreography by Dennis Nahat.
 Stanley Sussman, conductor.
 Recorded October 18 [unknown year].
 Written on cassette label: "10/18 / Mat / Celeb. / Cond. S. Sussman."
- cassette 34 [Symphony No. 7 by Ludwig van Beethoven.]
 N.B. Music for the ballet *Celebrations* with choreography by Dennis Nahat.
 Written on cassette label: "Beethoven, Seventh Symphony / Celebrations."

Box 38

- cassette 1 Symphony No. 7 by Ludwig van Beethoven, movements I–IV.
- cassette 2 [Music by Beethoven and Mozart.]
 N.B. Music for the ballets *Celebrations* (choreography by Dennis Nahat; music by Beethoven) and *Concerto Six Twenty-Two* (choreography by Lar Lubovitch; music by Mozart); choreographers and personnel taken from program in Box 35/2.
 [Cleveland Ballet; Ohio Chamber Orchestra; Stanley Sussman, conductor; Alan Squire, clarinet soloist.]
 Recorded October 24, 1987.
 Side 1: Symphony No. 7 by Ludwig van Beethoven.
 Side 2: Clarinet Concerto in A major, K. 622 by W. A. Mozart.

- cassette 3 [Music by Beethoven and Mozart.]
[Cleveland Ballet; Ohio Chamber Orchestra; Stanley Sussman, conductor;
Alan Squire, clarinet soloist.]
Recorded October 24, 1987 (Evening).
Side 1: Symphony No. 7 by Ludwig van Beethoven.
Side 2: Clarinet Concerto in A major, K. 622 by W. A. Mozart.
- cassette 4 [Music by Beethoven and Mozart.]
[Cleveland Ballet; Ohio Chamber Orchestra; Stanley Sussman, conductor;
Alan Squire, clarinet soloist.]
Recorded October 25, 1987 (Matinee).
Side 1: Symphony No. 7 by Ludwig van Beethoven.
Side 2: Clarinet Concerto in A major, K. 622 by W. A. Mozart.
- cassette 5 Symphony No. 9 by Ludwig van Beethoven.
Side 1: movements I to III
Side 2: movement IV.
- cassette 6 Symphony No. 9 by Ludwig van Beethoven.
Side 1: movements II and III.
Side 2: movement IV.
Likely a continuation of the recording of Beethoven's Symphony No. 9 on Box 38/7.
- cassette 7 [Music by Beethoven and Stravinsky.]
Side 1: Symphony No. 9 by L. van Beethoven, First movement
Side 2: *Apollon Musagete* by I. Stravinsky
- cassette 8 [Music by Bernstein and Copland.]
Contents: *Prelude, Fugue and Riffs* for solo clarinet and jazz ensemble by
Leonard Bernstein -- Clarinet Concerto by Aaron Copland.
- cassette 9 Symphony in C by George Bizet.
Written on cassette label: "Bizet / Symphony in C / Excerpt for teaching."
- *** Suite [B. 41] by Ernest Bloch.
See Box 40/5.
- cassette 10 [Music by Daniel Bortz.]
Written on cassette label: "(1) cello and piano / (2) 4 mandolins / (3) and (4) 2
guitars / Daniel Bortz."
- cassette 11 [Music by Brahms and Dvořák.]
Side 1: *Hungarian Dances* by Johannes Brahms [live performance].
Side 2: *Slavonic Dances* by Antonin Dvořák [live performance].
- cassette 12 *Dark Meadow* by Carlos Chavez.

- cassette 13 *Dark Meadow* by Carlos Chavez.
- *** *The Gift* [music by Loris Chobanian; choreography by Dennis Nahat].
See Box 40/7–8 and Box 47/18.
- cassette 14 *Les Sylphides* [music by Frederic Chopin, orchestrated by Alexander Glazunov].
Recorded October 15, 1983.
Labeled “Copy 2.”
- cassette 15 *Les Sylphides* [music by Frederic Chopin, orchestrated by Alexander Glazunov].
OCO [Ohio Chamber Orchestra]; S. Sussman, conductor.
Recorded May 16, 1987 (evening).
Written on tape label: “Slyphide” [*recte* Sylphides] S. Sussman (Cond) + O.C.O.”
- cassette 16 *Les Sylphides* [music by Frederic Chopin, orchestrated by Alexander Glazunov].
S. Sussman, conductor.
- cassette 17 *Les Sylphides* [music by Frederic Chopin, orchestrated by Alexander Glazunov].
- cassette 18 *The Green Table* [by Frederick A. Cohen].
N.B. Music for ballet *The Green Table* with choreography by Kurt Jooss.
Performed by pianists Stanley Sussman and Andrew Litton
Recorded Saturday, December 23, 1978 (matinee), City Center, NYC.
- cassette 19 *Appalachian Spring* by Aaron Copland.
Typed on cassette labels: “UM Chamber Players / Music of Martha Graham”;
“Appalachian Spring.”
- *** *Appalachian Spring* by Aaron Copland.
See Box 37/25, Box 39/6, and Box 41/16.
- cassette 20 *Billy The Kid* and *Appalachian Spring* by Aaron Copland. RCA, AGK1-5202,
c1983.
Philadelphia Orchestra; Eugene Ormandy, conductor.
- *** Clarinet Concerto by Aaron Copland.
See Box 38/8.
- cassette 21 *Rodeo*, [ballet in one act by Aaron Copland].
- *** *Rodeo* by Aaron Copland.
See Box 39/36.
- cassette 22 Oboe Concerto by John Corigliano.
Bert Lucarelli, oboe.

- cassette 23 [Orchestral music by Corigliano.]
 Minnesota Orchestra, Leonard Slatkin, conductor.
 Recorded at the Miami Festival 1982.
 Side 1: *Summer Fanfare* by John Corigliano.
 Side 2: *Gazebo Dances* (orchestral version) by John Corigliano.
- cassette 24 *Sinister Resonance* by Henry Cowell.
- cassette 25 *Lux Aeterna* by George Crumb.
 N.B. Music for ballet *Phaedra's Dream* with choreography by Martha Graham.
 Catherine Aks, soprano. Stanley Sussman, conductor.
 Recorded in March 1984.
- cassette 26 [Ballet music by Debussy and Adam/Drigo.]
 Side 1: *Prelude a l'après-midi d'un faune* [by Charles Debussy] (Dutch Ballet).
 Side 2: *Le Corsair, pas de deux*, [by Adolphe Adam and Riccardo] Drigo (Nureyev).
- cassette 27 *Coppélia* [ballet by Léo Delibes]. Act I and Act II.
 San José Ballet. Recorded on April 8, 1989.
- cassette 28 *Coppélia* [ballet by Léo Delibes]. Act III.
 San José Ballet. Recorded April 11, 1989 (matinee).
- cassette 29 *Coppélia* [ballet by Léo Delibes]. Act I and Act II.
 San José Ballet. Recorded April 9, 1989 (evening).
- cassette 30 *Coppélia* [ballet by Léo Delibes]. Act III.
 San José Ballet. Recorded April 9, 1989 (evening).
- cassette 31 *Coppélia* [ballet by Léo Delibes]. Act III.
 San José Ballet. Recorded on April 11, 1989 (matinee).
- cassette 32 *Coppélia* [ballet by Léo Delibes]. Act I.
- cassette 33 *Coppélia* [ballet by Léo Delibes]. Act I–II.
- cassette 34 *Coppélia* [ballet by Léo Delibes]. Act I and Act II.
 [David] Zinman, conductor.
- cassette 35 *Coppélia* [ballet by Léo Delibes]. Acts I and II.
 Written on the cassette labels: [Side 1] “Overcoat from video / copy 5 / beginning to ball”; [Side 2] “Overcoat from video / copy 5 / ball to end (120 minutes).”

[Cassette labels suggest recording may contain music by Dmitri Shostakovich for *The Overcoat*; choreography by Femming Flindt.]

cassette 36 *Coppélia* [ballet by Léo Delibes]. Act II–III.

cassette 37 *Coppélia* [ballet by Léo Delibes]. Act III.

Box 39

cassette 1 *Coppélia* [ballet by Léo Delibes]. Act III (live performance).
Written on cassette label [side 2]: “P10 Fem/IC Glp/IC Male / P10 Male / Nut GP / RED.”

cassette 2 *Coppélia* [ballet by Léo Delibes]. Act III.

cassette 3 *Coppélia* [ballet by Léo Delibes].
Written on cassette label: “Coppelia (Recording).”

cassette 4 *Coppélia* [ballet by Léo Delibes]; “Grad Ball.”
Side 1: *Coppélia* ballet by Léo Delibes. Act III
Side 2: Grad Ball Working Copy, November 18, 1988 [possibly *Graduation Ball* by Johann Strauss].

cassette 5 *Diversion of Angels* [by Norman Dello Joio].
Recorded June 30, [unknown year].

cassette 6 [Music by Dello Joio and Copland.]
Written on tape insert: “Angels / Spring. Live Perf.”
Side 1: *Diversion of Angels* by Norman Dello Joio
Side 2: *Appalachian Spring* by Aaron Copland.

cassette 7 [Music by Dello Joio, Menotti, and Barber.]
Written on cassette label: “Angels, Errand”; “Cave of the Heart.”
Side 1: *Diversion of Angels* by Norman Dello Joio -- *Errand Into The Maze* by Gian Carlo Menotti.
Side 2: *Cave of the Heart* by Samuel Barber.

cassette 8 [Music by Dello Joio, Menotti, and Stravinsky.]
Recorded April 8, 1985.
Side 1: *Diversion of Angels* by Norman Dello Joio -- *Errand Into The Maze* by Gian Carlo Menotti.
Side 2: *The Rite of Spring* by Igor Stravinsky.

Diversion of Angels by Norman Dello Joio.
See Box 42/31.

- ***
On Stage by Norman Dello Joio.
 See Box 46/3.
- cassette 9 *Seraphic Dialogue* by Norman Dello Joio.
 Recorded in 1968.
- cassette 10 *Seraphic Dialogue* [by Norman Dello Joio].
 National Philharmonic Orchestra; S. Sussman, conductor.
 Recorded February 13, 1988.
- cassette 11 *Seraphic Dialogue* by Norman Dello Joio.
 National Philharmonic Orchestra; S. Sussman, conductor.
 Recorded in London, England, 1988.
- cassette 12 *Seraphic Dialogue* [by Norman Dello Joio].
 Written on cassette label: "Correct speed."
- cassette 13 [Music by Dello Joio and Hovhaness.]
 National Philharmonic; S. Sussman, conductor.
 Side 1: *Seraphic Dialogue* by Norman Dello Joio.
 Side 2: *Circe* by Alan Hovhaness.
- ***
Seraphic Dialogue by Norman Dello Joio.
 See Box 41/7.
- cassette 14 *There is a Time* by Norman Dello Joio.
 St. Luke's Chamber Ensemble; Stanley Sussman, conductor.
- cassette 15 *There is a Time* by Norman Dello Joio.
 St. Luke's [Chamber Ensemble]; S. Sussman, conductor.
- cassette 16 *There is a Time* by Norman Dello Joio.
- ***
There is a Time by Norman Dello Joio.
 See Box 40/38 and Box 42/1.
- ***
Variations, Chaccone by Norman Dello Joio.
 See Box 37/19.
- ***
Slavonic Dances by Antonin Dvořák.
 See Box 38/11.
- cassette 17 [Music by Egge and Bartók.]
 N.B. Music used for *Tangled Night* (music by Egge) and *Temptations of the Moon* (music by Bartók), both with choreography by Martha Graham.
 Written on tape label: "Martha Graham Dance Company."
 Side 1: [Second Piano Concerto] by [Klaus] Egge.

Side 2: *Suite de Danses* by Bela Bartók.

- cassette 18 *Clytemnestra* [by Halim El-Dabh]. Prologue.
- cassette 19 *Clytemnestra* [by Halim El-Dabh]. Act I. Part A–B.
- cassette 20 *Clytemnestra* [by Halim El-Dabh]. Act I. Part A–B.
Written on cassette label: “No Good.”
- cassette 21 *Clytemnestra* [by Halim El-Dabh]. Act 2 and Epilogue.
- cassette 22 *Clytemnestra* [by Halim El-Dabh].
- cassette 23 Prelude for Piano No. 1 in B-flat by George Gershwin.
- cassette 24 *Grand Pas de Dix* by Alexander Glazunov.
N.B. Likely music from Glazunov’s *Raymonda* as used for the ballet *Grand Pas de Dix* with choreography by Dennis Nahat.
Written on side of cassette insert: “Pas de Dix, Glazunov.”
- cassette 25 *Grand Pas de Dix* [by Alexander Glazunov].
- ***
Grand pas de dix [from *Raymonda* by A. Glazunov?].
See Box 37/16.
- cassette 26 *Starlight* [music by A. Glazunov; choreography by Dennis Nahat].
Recorded February 5, 1988.
Written on cassette label: “Starlight ~~New Ballet~~ (2/25/88).”
- cassette 27 *Starlight* [music by A. Glazunov; choreography by Dennis Nahat].
Side 1: *Starlight* [by Glazunov] (San Jose Symphony; Cleveland Ballet; recorded April 29, 1988).
Side 2: *Starlight* [by Glazunov] (recording from video of the May 6, 1988 performance): Autumn Barcarolle -- Winter Waltz -- Spring Adagio -- Grand Waltz.
- cassette 28 Sonnet by Gluck [?].
Written on tape insert: “4-61 – Gluck – Sonnet.”
Written on tape label: “Sonnet – Gluck – Carberry.”
- cassette 29 *Fall River Legend* [by Morton Gould].
- cassette 30 *Goyescas, Escenas Poéticas* and *Libro De Horas* by Enrique Granados. CRD, CRDC 4002, c1974.
Thomas Rajna, piano.

- cassette 31 “Music composed and performed by Naomi Hanson.”
See tape insert for possible list of contents.
- cassette 32 “Naomi Hanson / Performance Demo.”
[No contents given.]
- cassette 33 [*Flower Festival in Genzano* by Gustav Helsted and Holger Paulli].
Written on cassette in pencil: “Flower Festival.”
- cassette 34 *Ozone Hour* [ballet for rock band and orchestra by Richard Henrickson].
- cassette 35 *Four Temperaments* by Paul Hindemith.
Performed by S. Sussman.
- cassette 36 [Music by Hindemith and Copland.]
Side 1: *Four Temperaments* [by Paul Hindemith].
Side 2: *Rodeo* [by Aaron Copland].
- Box 40**
- cassette 1 *Herodiade* by Paul Hindemith.
- cassette 2 *Herodiade*, Prelude to Act III [by Paul Hindemith].
Recorded October 1991.
- cassette 3 *Herodiade* [by Paul Hindemith]. Excerpt (2’ 10”).
- cassette 4 [Music by Hindemith and Nielsen.]
Recorded January 14, 1991.
Side 1: *Herodiade* [by Paul Hindemith].
Side 2: *Acts of Light* [by Carl Nielsen].
- *** *Herodiade* [by Paul Hindemith].
See Box 42/15.
- cassette 5 [Music by Hindemith and Bloch.]
Contents: Sonata, Op. 11, No. 4, by Paul Hindemith -- Suite [B. 41] by Ernest Bloch.
- *** *Heretic* by Louis Horst.
See Box 41/12.
- cassette 6 *El Penitente* [by Louis Horst].
Recorded September 1991.

- ***
El Penitente [by Louis Horst].
 See Box 42/31.
- ***
Primitive Mysteries [by Louis Horst].
 See Box 49/6.
- cassette 7 *The Gift* [scenario by Ian Horvath; music by Loris Chobanian; choreography by Dennis Nahat]. Parts I and II.
 Recorded in 1978.
- cassette 8 *The Gift* [scenario by Ian Horvath; music by Loris Chobanian; choreography by Dennis Nahat]. Acts I and II.
 Recorded December 8, 1984.
 Labels affixed to sides of case: "There is a Time / Dello Joio."
- cassette 9 *Circe*, Op. 204, ballet by Alan Hovhaness.
- cassette 10 *Circe*, Op. 204, ballet by Alan Hovhaness.
 Label on side of case: "Clyt. 2 & Epilgue" [case likely used previously for recording of *Clytemnestra* in Box 39/21].
- cassette 11 [Music by Hovhaness, Barber, and Stravinsky.]
 Recorded April 13, 1985.
 Side 1: *Circe* [by Alan Hovhaness] -- *Andromache's Farewell* [by Samuel Barber].
 Side 2: *The Rite of Spring* by Igor Stravinsky.
- cassette 12 [Music by Hovhaness and Menotti.]
 Contents: *Circe*, Op. 204, ballet by Alan Hovhaness -- *Errand into the Maze* by Gian Carlo Menotti.
 Recorded April 6 [unknown year].
- cassette 13 [Music by Hovhaness, Surinach, and Stravinsky.]
 Side 1: *Circe*, Op. 204, [ballet by Alan Hovhaness] -- *Embattled Garden* [music by Carlos Surinach].
 Side 2: *Symphony in C* [music by Igor Stravinsky, used for Martha Graham's *Persephone*].
- ***
Circe, Op. 204, by Alan Hovhaness.
 See Box 39/13 and Box 48/30.
- cassette 14 *Piano Man* by Dick Hyman.
 Typed on label on cassette: "Copyright 1982 Eastlake Music / for the Cleveland Ballet."
- cassette 15 *Deaths and Entrances* [ballet by Hunter Johnson].

- cassette 16 *Deaths and Entrances* [ballet by Hunter Johnson].
Recorded in 1994.
- cassette 17 *Deaths and Entrances* by Hunter Johnson.
Conducted by Stanley Sussman
- cassette 18 *Deaths and Entrances* [ballet by Hunter Johnson]. With cuts.
- cassette 19 [Music by Johnson and Nordoff.]
Side 1: *Deaths and Entrances* [ballet by Hunter Johnson] (with cuts).
Side 2: *Every Soul Is A Circus* [by Paul Nordoff].
- cassette 20 *Letter to the World* [by Hunter Johnson]. Part I.
- cassette 21 *Letter to the World* [by Hunter Johnson]. Part II.
- cassette 22 [Music by Johnson and Starer.]
Side 1: *Phaedre* [by Robert Starer] (recorded September 9, 1988)
Side 2: *Letter to the World* (Part 1) [by Hunter Johnson].
- cassette 23 *Letter to the World* [by Hunter Johnson]. Part II.
Likely a continuation of the recording of Johnson's *Letter to the World* on previous cassette (Box 40/22).
- cassette 24 [Music by Johnson and Satie.]
Written on side of tape insert: "Stanley/Jesse, Graham Film Music."
Written on tape label: "Graham Film Music – All takes."
Tape insert lists multiple takes of "Letter" [*Letter to the World* by Hunter Johnson] and *Tanagra* [choreography by Martha Graham; music by Erik Satie (*Gnossiennes no. 3*)].
- cassette 25 "Butterfly / P. Lang."
- cassette 26 *The Lesson* [by Paul Lansky?].
- *** *Cortege of Eagles* [by Eugene Lester].
See Box 42/15.
- cassette 27 *Plain Of Prayer* [by Eugene Lester].
Recorded September 9, 1989.
- cassette 28 [Music by Eugene Lester, Mario Tarenghi, and Bartok.]
Side 1: *Plain of Prayer* [by Eugene Lester] -- *Serenata Morisca* [by Mario Tarenghi].
Side 2: "Bartok (new!) recorded on April 17, 1986."

- ***
La Malinche [by Norman Lloyd].
See Box 42/2–3.
- cassette 29 *Escargot* [by Ralph MacDonald].
N.B. Music for *Escargot* with choreography by Louis Falco.
- ***
Song of the Wayfarer by Gustav Mahler.
See Box 42/11.
- cassette 30 [*Midsummer Night's Dream* by Felix Mendelssohn Bartholdy.]
Typed on cassette label: "Midsummer Act I"; "Midsummer Act II."
Recorded August 1, 1989.
- cassette 31 [*Midsummer Night's Dream* by Felix Mendelssohn Bartholdy.]
Written on side of tape insert: "Midsummer 10/6/89, SJ."
San José Cleveland Ballet; [S. Sussman conductor].
Recorded October 6, 1989.
- cassette 32 *Midsummer Night's Dream* [by Felix Mendelssohn Bartholdy].
S. Sussman, conductor.
Recorded March 23, 1994.
- cassette 33 *Midsummer Night's Dream* [by Felix Mendelssohn Bartholdy].
S. Sussman, conductor.
Recorded March 25, 1994.
- cassette 34 [*Midsummer Night's Dream* by Felix Mendelssohn Bartholdy.]
S. Sussman, conductor.
Recorded March 26, 1994 (evening).
- cassette 35 *Octet*, mvmt. I, by Felix Mendelssohn Bartholdy.
Performed by [the Academy of] St. Martin's in the Fields.
- cassette 36 *Octet* by Felix Mendelssohn Bartholdy.
- ***
Quicksilver [music: Concerto No. 1 in G minor, Op. 25, by Felix Mendelssohn].
See Box 42/4.
- cassette 37 *Errand into the Maze* by Gian Carlo Menotti.
Recorded in April 1993.
Written on label on cassette and on side of insert in blue ink: "Errand into the Maze / 4/93."
Written on cassette insert in black ink: *Zapata*: Images for Orchestra by Leonardo Balada. Pittsburgh Symphony Orchestra; Jesus Lopez-Cobos, conductor.

cassette 38 [Music by Menotti, Barber, and Dello Joio.]
Recorded May 2, 1974.
Side 1: *Errand Into The Maze* [by Gian Carlo Menotti] – *Cave of the Heart* [by Samuel Barber].
Side 2: *There is a Time* [by Norman Dello Joio].

Errand into the Maze by Gian Carlo Menotti.
See Box 39/7–8 and Box 40/12.

Box 41

cassette 1 [Music by Meyerbeer and ?].
Side 1: *Les Patineurs* [by Giacomo Meyerbeer].
Side 2: “*Shattered Glass* ROTH (Dramatic).”

cassette 2 *Sinfonia da Requiem*, mvmts. 1, 3, 5, by Xavier Montsalvatge.
Recorded August 1991.

Clarinet Concerto in A major, K. 622 by W. A. Mozart.
See Box 38/2–4.

cassette 3 [Music by Mozart.]
Side 1: Symphony No. 39 (BBC Symphony; Bruno Walter, conductor; recorded 6/22/1934) -- Overture to *La Clemenza di Tito* (Vienna Philharmonic; recorded 1/15/1938).
Side 2: Symphony No. 39 (NDR Symphon Hamburg; Pierre Monteux, conductor).

cassette 4 “Mozart / copy of cassette.”

cassette 5 *Acts of Light* [music by Carl Nielsen].

cassette 6 *Acts of Light* [music by Carl Nielsen].
Written on cassette label: “Acts.”

cassette 7 [Music by Nielsen and Dello Joio.]
Live performance, recorded July 15, 1981.
Side 1: *Acts of Light* [music by Carl Nielsen].
Side 2: *Seraphic Dialogue* [by Norman Dello Joio].

cassette 8 [Music by Nielsen and Ribbink.]
Side 1: *Acts of Light* [music by Carl Nielsen].
Side 2: *Canticle [for Innocent Comedians]* by Tom Ribbink.]

Acts of Light by Carl Nielsen.
See Box 40/4.

- cassette 9 “[At the] Bier of a Young Artist” by Carl Nielson [*recte* Nielsen].
 N.B. Music used as the second section (“Lament”) of the ballet *Acts of Light* with
 choreography by Martha Graham.
 Recorded for the Martha Graham Dance Company.
- cassette 10 *Pan and Syrinx* by Carl Nielson [*recte* Nielsen].
 N.B. Music used as the first section (“Conversation of Lovers”) of the ballet *Acts of Light*
 with choreography by Martha Graham.
 Recorded for the Martha Graham Dance Company.
- cassette 11 *Canonade* [by Paul Nordoff].
 Recorded on March 12, 1989.
- cassette 12 [Music by Nordoff, Tarenghi, Horst, and Satie.]
 Side 1: *Every Soul Is A Circus* [by Paul Nordoff].
 Side 2: *Serenata Morisca* [by Mario Tarenghi] -- *Heretic* [by Louis Horst] --
 Tanagra [choreography by Martha Graham; music by Erik Satie (*Gnossiennes*
 no. 3)].
 Label originally affixed to Side 2 of cassette in case (“1st Serenata, 2nd
 Heretic, 3rd Tanagra”); label from Side 1 missing.
- *** *Every Soul Is a Circus* [by Paul Nordoff].
 See Box 40/19 and Box 42/18.
- cassette 13 *Gaité Parisienne* [by Jacques Offenbach].
- cassette 14 [Music by Offenbach and Respighi.]
 Cleveland Ballet.
 Side 1: *Three Virgins and a Devil* [music: *Antiche danze ed arte* by Ottorino
 Respighi].
 Side 2: *Gaité Parisienne* [by Jacques Offenbach].
- cassette 15 [Music by Offenbach and Tchaikovsky.]
 Side 1: *Gaité Parisienne* [by Jacques Offenbach].
 Side 2: *Swan Lake*, Act II, [by P. I. Tchaikovsky].
- *** *Gaité Parisienne* [by Jacques Offenbach].
 See Box 43/36.
- cassette 16 *Cinderella* [by Sergei Prokofiev].
 Act I recorded on July 20, 1986.
 Written on cassette label: “Cinderella ... Cunningham.”
- cassette 17 *Cinderella* [by Sergei Prokofiev]. Act I–II.
- cassette 18 *Cinderella* by Sergei Prokofiev. Act III.

- cassette 19 *Romeo and Juliet*, [by Sergei Prokofiev]. Act I.
Cleveland Ballet; S. Sussman, [conductor].
Recorded January 23, 1986.
- cassette 20 *Romeo and Juliet*, [by Sergei Prokofiev]. Acts I–II.
Recorded March 26, 1995 (evening).
- cassette 21 *Romeo and Juliet*, [by Sergei Prokofiev]. Act III.
Recorded March 26, 1995 (evening).
- cassette 22 *Romeo and Juliet*, [by Sergei Prokofiev]. Acts I–II.
Recorded on March 29, 1995.
- cassette 23 *Romeo and Juliet*, [by Sergei Prokofiev]. Act III.
Recorded March 29, 1995.
- cassette 24 *Romeo and Juliet*, [by Sergei Prokofiev]. Act I.
Recorded April 1, 1995 (matinee).
- cassette 25 *Romeo and Juliet*, [by Sergei Prokofiev]. Acts II–III.
Recorded April 1, 1995 (matinee).
- cassette 26 *Romeo and Juliet*, [by Sergei Prokofiev]. Act I.
Cleveland Ballet.
- cassette 27 *Romeo and Juliet*, [by Sergei Prokofiev]. Acts II–III.
Cleveland Ballet.
- cassette 28 *Romeo and Juliet*, [by Sergei Prokofiev]. Act II.
Label on cassette matches that of next cassette (Box 41/29).
- cassette 29 *Romeo and Juliet*, [by Sergei Prokofiev]. Act III to Funeral.
Label on cassette matches that of previous cassette (Box 41/28).
- cassette 30 *Romeo and Juliet* [by Sergei Prokofiev]. Act I–II.
- cassette 31 *Romeo and Juliet* [by Sergei Prokofiev]. Acts I–II.
- cassette 32 *Romeo and Juliet* [by Sergei Prokofiev]. Acts II–III.
- cassette 33 *Romeo and Juliet* [by Sergei Prokofiev]. Act III.
- cassette 34 *Romeo and Juliet* [by Sergei Prokofiev]. Act III.
- cassette 35 *Romeo and Juliet* [by Sergei Prokofiev].

cassette 36 *The Moor's Pavane* [music by Henry Purcell; arranged by Simon Sadoff].
N.B. Music from Purcell's *Abdelazer*, *The Gordian Knot Untied*, and the pavane from *Pavane and Chaconne for Strings*; used for ballet *The Moor's Pavane* with choreography by José Limón.

Box 42

cassette 1 [Music by H. Purcell/Sadoff and N. Dello Joio.]
Cassette tape appears to have been reused, with handwritten labels ("Moor / Time") affixed over original typed cassette labels.
Side 1: [*The Moor's Pavane*, music by Henry Purcell; arranged by Simon Sadoff].
Side 2: [*There Is a Time* by Norman Dello Joio].

cassette 2 [Music by H. Purcell/Sadoff and N. Lloyd.]
Side 1: *The Moor's Pavane*, [music by Henry Purcell; arranged by Simon Sadoff].
Side 2: *La Malinche* [by Norman Lloyd].

cassette 3 [Music by H. Purcell/Sadoff and N. Lloyd.]
Side 1: *The Moor's Pavane*, [music by Henry Purcell; arranged by Simon Sadoff].
Side 2: *La Malinche* [by Norman Lloyd].

cassette 4 [Music by Respighi and Mendelssohn.]
Side 1: *Three Virgins and a Devil* [music: *Antiche danze ed arte* by Ottorino Respighi].
Side 2: *Quicksilver* [music: Concerto No. 1 in G minor, Op. 25, by Felix Mendelssohn].

*** *Three Virgins and a Devil* [music: *Antiche danze ed arte* by Ottorino Respighi].
See Box 41/14.

cassette 5 *Canticle For Innocent Comedians* [by Tom Ribbink].

*** *Canticle for Innocent Comedians* by Tom Ribbink.
See Box 41/8.

cassette 6 *Steps in the Street* by Wallingford Riegger; [orchestrated by Justin Dello Joio].
N.B. Music originally from the Finale to *New Dance*, Op. 18b, by Riegger (for two pianos; commissioned by Doris Humphrey, 1935); later used by Martha Graham for the 1989 recreation of *Chronicle* (1936) by Yuriko and Martha Graham, with orchestration by Justin Dello Joio.

cassette 7 *Steps in the Street* [by Wallingford Riegger; orchestrated by Justin Dello Joio].

cassette 8 *Steps in the Street* [by Wallingford Riegger; orchestrated by Justin Dello Joio].

- cassette 9 *Steps in the Street* by Wallingford Riegger; [orchestrated by Justin Dello Joio].
- *** *Gnossiennes, no. 3*, by Erik Satie.
 See Box 40/24 and Box 41/12.
- cassette 10 [Music by Mark Schafer.]
 Recorded July 11, 1985.
 Side 1: Between Us Is You and I -- Mary Me I'm a Clock -- Cottlestone Pie --
 Vertigo (excerpt) -- In Vogue -- Sunset (Roseville) -- Day of Rest -- Everyday
 Life -- Not for Susan --
 Side 2: Atlanta -- Mr. Moto.
- cassette 11 [Music by Schoenberg and Mahler.]
 Side 1: *Pierrot Lunaire* by Arnold Schoenberg.
 Side 2: *Song of Wayfarer* by Gustav Mahler.
- cassette 12 *The Traitor* [by Gunther Schuller].
- cassette 13 *Judith* [by William Schuman].
 Recorded on August 31, 1981.
- cassette 14 *Judith* [by William Schuman].
- cassette 15 [Music by Schuman, Hindemith, and Lester.]
 Recorded April 20 [unknown year].
 Side 1: *Judith* [by William Schuman] -- *Herodiade* [by Paul Hindemith].
 Side 2: *Cortege of Eagles* [by Eugene Lester].
- cassette 16 [Music by Schuman and Copland.]
 Side 1: *Appalachian Spring* [by Aaron Copland] (excerpt of version for full
 orchestra).
 Side 2: *Night Journey* by William Schuman.
- *** *Night Journey* by William Schuman.
 See Box 37/26.
- cassette 17 Jose Serrano: *Fantasia de sus Obras*. Zacosa, GMC 4044, [n.d].
 Orquesta Sinfonica; Ataulfo Argenta, conductor.
 Music adapted and orchestrated by R. Lamotte de Grignon.
 Side 1: *Fantasia sobre temas de J. Serrano*.
 Side 2: *Version sinfonica sobre temas de J. Serrano*.
- cassette 18 [Music by M. Seter and P. Nordoff.]
 Side 1: *Part Real Part Dream* [music: *Fantasia concertante* for symphony
 orchestra by Mordecai Seter].

Side 2: *Every Soul Is A Circus* [by Paul Nordoff].

- cassette 19 Piano Concerto No. 2 by Dimitri Shostakovich.
Eugene List, piano; Moscow Radio and TV Orchestra.
- cassette 20 Piano Concerto No. 2 by Dimitri Shostakovich.
[Ohio Chamber Orchestra]; J. [Jo Ella] Jones, piano; S. Sussman, conductor.
- *** Piano Concerto No. 2 by Dimitri Shostakovich.
See Box 44/1.
- cassette 21 [Music by Shostakovich.]
Written on cassette label: "Shostakovich (1st movement): Don Q."
- cassette 22 *Fandango* [by Padre Antonio Soler].
- cassette 23 *Phaedra* [by Robert Starer].
- *** *Phaedra* [by Robert Starer].
See Box 40/22.
- cassette 24 *Agon* by Igor Stravinsky.
- cassette 25 *Agon* [by Igor Stravinsky].
- *** *Apollon Musagete* by Igor Stravinsky.
See Box 38/7.
- cassette 26 *The Rite of Spring* by Igor Stravinsky. Orchestration by R. Rudolph.
Recorded at the State Theater in New York City on March 17, 1984.
S. Sussman, conductor.
- cassette 27 *The Rite of Spring* [by Igor Stravinsky].
Recorded April 21, 1985.
- cassette 28 *The Rite of Spring* [by Igor Stravinsky].
- cassette 29 *The Rite of Spring* [by Igor Stravinsky].
Live recording at the New York State Theater.
Stanley Sussman, conductor.
- cassette 30 *The Rite of Spring* by Igor Stravinsky (excerpt for teaching).
- *** *The Rite of Spring* by Igor Stravinsky.
See Box 39/8 and Box 40/11.

- ***
Symphony in C by Igor Stravinsky.
 See Box 40/13.
- cassette 31 [Music by Surinach, Horst, and Dello Joio.]
 Contents: *Embattled Garden* [by Carlos Surinach] -- *El Penitente* [by Louis Horst] -- *Diversion of Angels* [by Norman Dello Joio].
- ***
Embattled Garden [music by Carlos Surinach].
 See Box 40/13.
- cassette 32 *The Owl and the Pussycat*, [ballet by Carlos Surinach] (voice and piano).
- cassette 33 [*The Owl and the Pussycat*, ballet by Carlos Surinach].
 Written on cassette label: "Owl."
- cassette 34 [*The Owl and the Pussycat*, ballet by Carlos Surinach].
 Written on cassette label: "Owl."
- cassette 35 Piano Concerto by Carlos Surinach.
- ***
 Piano Concerto, mvmt. II, by Carlos Surinach.
 See Box 37/20–21.
- cassette 36 Symphonic Variations by Carlos Surinach.
 Louisville Symphony; Robert Whitney, conductor.
 Dub of commercial recording (LP) issued by Columbia First Edition Records.

Box 43

- cassette 1 *Symphonic Variations* by Carlos Surinach.
 Louisville Symphony Orchestra.
- cassette 2 *Symphonic Variations* by Carlos Surinach.
 Louisville Symphony Orchestra.
- ***
Serenata Morisca by Mario Tarenghi.
 See Box 40/28 and Box 41/12.
- cassette 3 *Eugene Onegin* [by P. I. Tchaikovsky].
- cassette 4 *The Nutcracker* [by P. I. Tchaikovsky]. Act I–II.
 Conducted by Stanley Sussman in Cleveland's State Theater.
 Recorded December 31, 1985.
- cassette 5 *The Nutcracker* [by P. I. Tchaikovsky]. Act I–II.
 Recorded December 8, 1991 (matinee).

- cassette 6 *The Nutcracker* [by P. I. Tchaikovsky]. Act I–II.
Recorded December 8, 1991 (matinee).
- cassette 7 *The Nutcracker* [by P. I. Tchaikovsky]. Act I–II.
Recorded December 5, 1992 (M).
In case: business cards for SBS (2 copies) and Brian Yee and Daniel Yee (Dentists).
- cassette 8 *The Nutcracker* [by P. I. Tchaikovsky].
SJ [San José Ballet].
Recorded December 5, 1992 (M).
- cassette 9 *The Nutcracker* [by P. I. Tchaikovsky].
Recorded 1993.
- cassette 10 *The Nutcracker* [by P. I. Tchaikovsky].
Recorded January 1994.
- cassette 11 *The Nutcracker* [by P. I. Tchaikovsky]. Act I–II.
Recorded December 31, 1995.
- cassette 12 *The Nutcracker* [by P. I. Tchaikovsky]. Act I–II.
- cassette 13 *The Nutcracker* [by P. I. Tchaikovsky].
- cassette 14 *The Nutcracker* [by P. I. Tchaikovsky]. Act I.
- cassette 15 *The Nutcracker* [by P. I. Tchaikovsky]. Act I.
- cassette 16 [Suite for Orchestra No. 2, Op. 53, in C major by P. I. Tchaikovsky.]
N.B. Music used for *Suite Caractéristique* with choreography by Dennis Nahat.
Written on cassette insert: “Suite Caractéristique / SJ 12/1/91 E.”
Recorded December 1, 1991 (evening).
[San José Symphony Orchestra; Stanley Sussman, conductor.]
- cassette 17 [Suite for orchestra, No. 2, Op. 53, in C major by P. I. Tchaikovsky]
Written on cassette label: [Side 1] “Suite 2-22-’92 EVE”; [Side 2] “Suite 2-22-92 (reverb).”
[Ohio Chamber Orchestra Orchestra; Stanley Sussman, conductor; see program in Box 35/1.]
- cassette 18 Suite for orchestra (“Suite Caractéristique”), No. 2, Op. 53, C major by P. I. Tchaikovsky.
Written on cassette label: “Suite Caractéristique / Tchaikowsky.”

- cassette 19 Suite for orchestra (“Suite Characteristique”), No. 2, Op. 53, C major by P. I. Tchaikovsky.
- cassette 20 *Swan Lake*, [ballet by P. I. Tchaikovsky]. Acts I and III.
[San José Symphony Orchestra; S. Sussman, conductor.]
Recorded April 12, 1987 (evening).
- cassette 21 *Swan Lake*, [ballet by P. I. Tchaikovsky]. Acts II and IV.
[San José Symphony Orchestra; S. Sussman, conductor.]
Recorded April 12, 1987 (evening).
- cassette 22 *Swan Lake* [by P. I. Tchaikovsky]. Acts III and IV.
[San José Symphony Orchestra; S. Sussman, conductor.]
Recorded April 1, 1993 (evening).
- cassette 23 *Swan Lake* [by P. I. Tchaikovsky]. Acts I and II.
[San José Symphony Orchestra; S. Sussman, conductor.]
Recorded April 3, 1993 (evening).
- cassette 24 *Swan Lake* [by P. I. Tchaikovsky]. Acts I and II.
[San José Symphony Orchestra; S. Sussman, conductor.]
Recorded April 4, 1993 (matinee).
- cassette 25 *Swan Lake* [by P. I. Tchaikovsky]. Acts III and IV.
Cleveland Ballet; San José Symphony; S. Sussman, conductor.
- cassette 26 *Swan Lake* [by P. I. Tchaikovsky]. Acts I and II.
[San José Symphony Orchestra; S. Sussman, conductor.]
Recorded April 4, 1993 (matinee).
- cassette 27 *Swan Lake* [by P. I. Tchaikovsky]. Acts III and IV.
[San José Symphony Orchestra; S. Sussman, conductor.]
Recorded April 4, 1993 (matinee).
- cassette 28 *Swan Lake* [by P. I. Tchaikovsky]. Acts I and II.
Recorded on October 21, 1995 (evening).
- cassette 29 *Swan Lake* [by P. I. Tchaikovsky]. Acts III and IV.
Recorded October 21, 1995 (evening).
- cassette 30 *Swan Lake* [by P. I. Tchaikovsky]. Acts I and II.
[San José Symphony Orchestra; S. Sussman, conductor.]
Recorded November 18, 1995.
- cassette 31 *Swan Lake* [by P. I. Tchaikovsky]. Acts III and IV.
[San José Symphony Orchestra; S. Sussman, conductor.]

Recorded November 18, 1995 (evening).

- cassette 32 *Swan Lake* [by P. I. Tchaikovsky]. Acts I and II.
San José Orchestra; S. Sussman, conductor.
Recorded November 20, 1995.
- cassette 33 *Swan Lake* [by P. I. Tchaikovsky]. Acts III and IV.
San José Orchestra; S. Sussman, conductor.
Recorded November 20, 1995.
- cassette 34 *Swan Lake* [by P. I. Tchaikovsky]. Acts I and II.
- cassette 35 *Swan Lake* [by P. I. Tchaikovsky]. Act III–IV.
- cassette 36 [Music by Tchaikovsky and Offenbach.]
Cleveland Ballet; S. Sussman, conductor.
Recorded October 30, 1982.
Contents: *The Swan Lake*, Act II, [by P. I. Tchaikovsky] -- *Gaité Parisienne*
[by Offenbach].

Box 44

- cassette 1 [Music by Tchaikovsky and Shostakovich.]
Cleveland Ballet; Ohio Chamber Orchestra; Joella Jones, piano
(Shostakovich); S. Sussman, conductor.
Side 1: *Swan Lake* by P. I. Tchaikovsky. Act II.
Side 2: Piano Concerto No. 2 by D. Shostakovich.
- *** *Swan Lake*, Act II, by P. I. Tchaikovsky.
See Box 41/15.
- cassette 2 *Theme and Variations* by P. I. Tchaikovsky.
- cassette 3 [Music by Rob Tomaro.]
In case: Post-It note with contact information for Bet Adams Ltd. Artists
Agency.
Side 1: *Tribe*, a ballet in one act by Rob Tomaro.
Side 2: String Quartet No. 1 in four movements by Rob Tomaro.
- cassette 4 [Music by Rob Tomaro.]
Side 1: *Tribe*, a ballet in one act by Rob Tomaro.
Side 2: from *Nebraska*: Can Dance -- Broadway Baby -- Fugue in Funk -- Just
Between You and Me -- Hot Night -- Facing the Sun.

- cassette 5 *Verdi: Highlights from Aida*. Allegro, ACS 8114, c1983.
M. L. Barducci, soprano; L. Discacciati-Gianni, mezzo-soprano; S. Ballani, tenor; Rome Lyric Opera Orchestra; E. Brizio, conductor.
- *** Concerti No. 11 and No. 10, Op. 3 by A. Vivaldi.
See Box 50/25.
- cassette 6 Concerto no. 2 in G minor, “The summer” and Concerto no. 4 in F minor, “The winter” from *Cimento dell’armonia e dell’invenzione* by Antonio Vivaldi.
Recorded on 11/3/1979.
- cassette 7 [Music by Vivaldi, Sussman, and ?.]
Written on cassette label in pencil: “Empty, Jan. 14, 79.”
Side 1: *Sun and Water* [by Stanley Sussman] -- Concerto no. 2 in G minor, “The summer”; Concerto no. 4 in F minor, “The winter” from *Cimento dell’armonia e dell’invenzione* by Antonio Vivaldi.
Side 2: *Frescos*.
- *** *Winter and Summer* by A. Vivaldi.
See Box 49/19.
- cassette 8 *Aurora* by William Lloyd Webber.
Written on tape insert: Sussman.
- cassette 9 [Music by Anton Webern.]
Contents: *Episodes -- Passacaglia*, Op. 1 -- *6 Pieces*, Op. 6.
- cassette 10 *The Threepenny Opera*, by Kurt Weill.
Track list on cassette insert.
- cassette 11 Suite from the *Threepenny Opera* by Kurt Weill.
Contemporary Chamber Ensemble.
Track list on tape insert.
- cassette 12 Suite from the *Threepenny Opera* by Kurt Weill.
Track list on tape insert.
- cassette 13 “Judgment” from *The Threepenny Opera* [by Kurt Weill].
- cassette 14 [“Judgment” from *The Threepenny Opera* by Kurt Weill.]
Written on side of tape insert: “Judgment at [*recte* of] Paris.”

Compilations of music by other composers

- cassette 15 Miriam Abramovitch, mezzo-soprano.
Side 1: “Berg, Kim, Ives.”
Side 2: “Del Tredici, Dallapiccola, Britten, Ravel.”
- cassette 16 [American Ballet Theatre: Music by Chopin, Prokofieff, and Minkus.]
Side 1: End of *Les Sylphides* [music by F. Chopin, orchestrated by A. Glazunov] – *Triad* [music: Violin Concerto No. 1] by S. Prokofieff -- *Paquita* [by L. Minkus] --
Side 2: *Paquita* by Minkus (cont.).
- cassette 17 “American Piano Classics.”
Cincinnati Pops; Erich Kunzel, conductor.
Dub of a commercial recording; track list on tape insert.
- cassette 18 Beverly Hills Mustang [Chamber Ensemble].
Recorded May 12, 1980.
Conducted by Stanley Sussman.
[Contents: *Suite from the Opera Dido and Aeneas* by Henry Purcell -- Piano Concerto in D minor by J. S. Bach (Eduardo Delgado, piano) -- Concerto Grosso by Ernest Bloch.]
Contents taken from concert program in Box 34/2.
- cassette 19 Beverly Hills Mustang [Chamber Ensemble].
[Likely duplicate of cassette in Box 44/18.]
- cassette 20 Maureen Costa vocals; Dave Snyder, piano.
Contents: Looks Like You’re Leavin’ (words and music by Dave Snyder) -- Blue Moon -- When I Fall In Love.
- cassette 21 [Eduardo Delgado plays Argentine music.]
Recorded at USC on May 20, 1980.
Written on cassette insert: “Eduardo Delgado @ USC / 20 May 1980 / Argentine Program.”
- cassette 22 “Gala Repertoire ’96 – Compilation.”
Recorded March 21, 1996.
Contents: *Summerscape* [music: Piano Concerto No. 2 by Dmitri Shostakovich] -- *Suite caracteristique* [for orchestra, no. 2, op. 53, C major by P. I. Tchaikovsky] (without intro) -- *Wu T’Ai Shih* (Fire) [by Stanley Sussman] -- *Hungarian* (from entrance of ladies; passionata) [music by J. Brahms] -- *Grand Pas De Dix* [by Alexander Glazunov] -- *Tarantella* -- *Green Table* (Death solo) [music by F. A. Cohen] -- *Cameo* [music by J. S. Bach?] -- *Le Corsair* [*pas de deux*, by Adolphe Adam and Riccardo Drigo] --

Laura's Women (Poverty Train) [music by Laura Nyro] -- *Gaité Parisienne* (can-can finale) [music by Jacques Offenbach].

- cassette 23 "Gala '96 – SJ April 28, 1996, matinee." Act I and II.
[Possibly same contents as cassette in Box 44/22.]
- cassette 24 "Gala '96 – SJ April 28, 1996, matinee."
- cassette 25 "Spring Gala Rep/US." Act I–II.
San José Symphony Orchestra.
Recorded April 28, 1996.
- cassette 26 [Vladimir Horowitz performs music by Schumann, Scarlatti, Liszt, Scriabin, Schubert, Chopin.]
Track list on tape insert.
- cassette 27 "Martha Graham, February 11, 1991." Part I.
No track list or description of content given.
- cassette 28 "Martha Graham, February 11, 1991." Part II.
No track list or description of content given.
- cassette 29 "Martha Graham, March 11, 1991."
No track list or description of content given.
- cassette 30 *A Pocketful of Silver*: The Scottish Brewers Silver Band. Newton Grange, c1986.
Side 1: The "A" Team -- The Snowman Theme -- Skiril (A Scottish Carnival) -- I Don't Know How to Love Him -- Bohemian Rhapsody -- Night Flight to Madrid --
Side 2: Indiana Jones and the Temple of Doom -- Memory (from *Cats*) -- Streets of London -- Star Wars -- My Love is Like a Red Red Rose -- Bandology.
- cassette 31 "Power Center Dance Concert 92."
Side 1: *Prelude, Fugue and Riffs* for solo clarinet and jazz ensemble by Leonard Bernstein -- *Duo Fantasy* by William Bolcom -- Clarinet Concerto by Aaron Copland -- *Fanfare for the Common Man* by Aaron Copland -- *Fanfare for the Uncommon Man* by Joan Tower --
Side 2: *Diversion of Angels* by Norman Dello Joio.
- cassette 32 *José Serebrier Conducts Mennin, Serebrier, Lee*. Finnadar Records, 90937-4, c1988.
Adelaide Symphony Orchestra (Mennin, Lee) and L'Orchestre Symphonique de la RTBF (Serebrier); José Serebrier, conductor.
Side 1: Symphony No. 9 by Peter Mennin -- *Poema Elegiaco* by José Serebrier --

Side 2: *Veri* by William F. Lee.

- cassette 33 *A Spanish Album*; Santiago Rodrigues, piano.
Contents: music by Manuel De Falla, Soler, Turina, and Lecuona.
Full track list on tape insert.
- cassette 34 *The Tango Project*. Nonesuch Digital, D4-79030, c1982.
William Schimmel, accordion; Michael Sahl, piano; Stan Kurtis, violin.
Side 1: La cumparsita -- Por una cabeza -- Yira yira -- La violetera --
Caaminito -- Retintin -- Chalita --
Side 2: El choclo -- Vida mia -- A media luz -- El esquinazo -- Adios,
muchachos -- Jalousie.
- Box 45**
- cassette 1 *Two To Tango*. Nonesuch Records, 79057-4, c1983.
William Schimmel, accordion; Michael Sahl, piano; Stan Kurtis, violin.
Side 1: El Pillele -- Siboney -- Castle Innovation -- Softly as in a Morning
Sunrise -- Ladron -- Mal de Amores -- La Paloma --
Side 2: Sailor's Tango -- Viborita -- Noah -- So In Love -- Jane Avril -- E rui
durmite ancora -- El Relicarlo.
- cassette 2 Vicky Van De Wark, soprano.
Contents: "Kyrie" and "Benedictus" (excerpt) from the *Lord Nelson Mass* by
Franz Joseph Haydn -- *Abey a Blanca* on a poem by Pablo Neruda by Dan
Welcher (with Robin Sutherland, piano; Bill Banovitz, English Horn) --
"Laudamus Te" from the Grand Mass in C minor by Wolfgang Amadeus
Mozart.
- cassette 3 "V/M Dance Co. Dub for Stanley."
Contents:
[1] *Prelude, Fugue and Riffs* for solo clarinet and jazz ensemble by Leonard
Bernstein.
[2] *Duo Fantasy* by William Bolcom
[3] Clarinet Concerto by Aaron Copland.
[4] *Fanfare for the Common Man* by Aaron Copland
[5] *Fanfare for the Uncommon Man* by Joan Tower
[6] *Diversion of Angels* by Norman Dello Joio

Unidentified or unknown

- cassette 4 "Lori Alexander / Orchestral Episodes."
[Appears to be a blank tape.]
- cassette 5 "Available Champions."

- cassette 6 “Available Champions #2 thru #6.”
- cassette 7 “Black Swan Pas de Deux. / 1) orchestration/wrong tempos / 2) Bilach, piano.”
- cassette 8 “Collaboration/ Piano improvisation 2’22”.”
- cassette 9 “Divertimento, ex. # 1.”
- cassette 10 “5 pieces / Wallflower.”
 On cassette insert: “[Side A] 5 pieces / [Side B] Wallflower.”
 Label affixed to cassette: “Soundscape: Original Music for Media.”
- cassette 11 “In Concert.”
 [Possibly recording of music for *In Concert*, choreography by Dennis Nahat;
 music by Giuseppe Verdi and Charles Gounod.]
- cassette 12 “In Concert, Cleveland Ballet.”
 [Possibly recording of music for *In Concert*, choreography by Dennis Nahat;
 music by Giuseppe Verdi and Charles Gounod.]
- cassette 13 “Jazz – Radio.”
- cassette 14 “Manilow / NY NY.”
- cassette 15 “B) 1. *Queen’s Suite*; 2. *Duke’s Clubdate*, Carroltown, PA.”
- cassette 16 “Satyric Festival Song.”
- cassette 17 “Serenade.”
 [May contain music for *Serenade*, choreography by George Balanchine;
 music: *Serenade for Strings in C*, Op. 48, by P. I. Tchaikovsky.]
- cassette 18 “Some Times.”
 [May contain music for *Some Times*, choreography by Dennis Nahat; music
 by Claus Ogerman.]
- cassette 19 “Sounds of the Dolphins.”
- cassette 20 “Le Style 4/3/82 Mat; Le Style 4/3/82 Eve.”
 [May contain music for *Le Style Classique*, choreography by Dennis Nahat;
 music by W. A. Mozart.]
- cassette 21 “Sun/Mat, 5/17/87.”

- cassette 22 [Stanley Sussman, piano; Sara Chang, violin.]
Side 1: (PNO) S. Sussman.
Side 2: Sara Chang, violin and piano.
- cassette 23 “Theme and Variations copy 4 / Grad Ball copy 3.”
Written on cassette label: “R of S 4/17” [possibly *Rite of Spring* by I. Stravinsky].
Written on cassette insert: “Theme and Variations copy 4 / Grad Ball copy 3” [possibly *Theme and Variations* by P. I. Tchaikovsky and *Graduation Ball* by J. Strauss].
- cassette 24 “Mandi Thomas / Pri – Pre – Stp. – Her. Cly + IA.”
- cassette 25 “Tibetan bells.”
- cassette 26 “Patricia Van Ness / Spoleto c1988.”
- cassette 27 “Victory At Sea.”

Music and arrangements by Stanley Sussman

- cassette 28 *The Bark on the Path* [by Stanley Sussman].
- cassette 29 *The Boat* by Stanley Sussman.
WQXR performance by pianist Andrew Litton on February 14, 1979.
- cassette 30 *The Boat* [by Stanley Sussman].
- cassette 31 *The Boat* [by Stanley Sussman].
- cassette 32 *The Boat* [by Stanley Sussman].
- cassette 33 *By George*, music by George Gershwin; arranged and orchestrated by Stanley Sussman.
Ohio Chamber Orchestra; Stanley Sussman, conductor.
Recorded in Cleveland, OH State Theater, May 1987.
- cassette 34 *By George*, music by George Gershwin; arranged and orchestrated by Stanley Sussman.
Ohio Chamber Orchestra; Stanley Sussman, conductor.
Recorded in Cleveland, OH State Theater, May 14, 1987.

Box 46

- cassette 1 *By George; Wu T’Ai Shih* by Stanley Sussman.
Recorded on May 14, 1987.
Side 1: *By George*, music by George Gershwin arranged and orchestrated by Stanley Sussman.
Side 2: *Wu T’Ai Shih* by S. Sussman.
- cassette 2 *By George; Wu T’Ai Shih* by Stanley Sussman.
Side 1: *By George*, [music by George Gershwin arranged and orchestrated by Stanley Sussman] --
Side 2: *Wu T’Ai Shih* [by S. Sussman].
Tape insert has descriptive notes on the recordings.
- cassette 3 *Catch Me If You Can* by S. Sussman; *On Stage* by Dello Joio.
Recorded June 12, 1976.
Contents: “Catch me if you can” from *Children’s Suite* by Stanley Sussman --
On Stage by Norman Dello Joio.
- cassette 4 “Celebration” from *Five Orchestral Episodes* by Stanley Sussman, c1981.
- cassette 5 “Celebration” from *Five Orchestral Episodes* by Stanley Sussman, c1981.
- cassette 6 “Celebration” from *Five Orchestral Episodes* by S. Sussman (original).
- cassette 7 “Celebration” from *Five Orchestral Episodes*; “Argument and Kill” [from *I Had Two Sons* by S. Sussman].
Written on cassette label: “(1) ‘Celebration’ 5 Episodes / (2) ‘Cain + Abel’
Argument + Kill.”
- cassette 8 *Chest of Drawers* by Stanley Sussman.
- cassette 9 *Chest of Drawers; Amrit* (or *Chest of Drawers*) by S. Sussman.
Side 1: *Chest of Drawers*.
Side 2: *Amrit* or *Chest of Drawers* (complete) (recorded July 28, 1977).
- cassette 10 *Chronicles* by Wallingford Riegger; reconstructed by Stanley Sussman.
Recorded on October 6, 1994.
Original label on side of case: “Chronicles 10-6-94.”
- cassette 11 *Chronicles* by Wallingford Riegger, [reconstructed by] Stanley Sussman.
- cassette 12 “Clap Your Hands,” music by George Gershwin; piano arrangement sketch by Stanley Sussman.
Recorded 1987.

- cassette 13 “Clap Your Hands,” music by George Gershwin; piano arrangement by Stanley Sussman. For rehearsal only.
- cassette 14 “Clap Your Hands,” [music by George Gershwin]; arrangement by Stanley Sussman.
- cassette 15 “Clap Your Hands,” [music by George Gershwin; arrangement by Stanley Sussman].
Written on cassette label: “Sketch with Lewis.”
- cassette 16 “Clap Your Hands” and “Our Love Is Here To Stay,” music by George Gershwin; piano arrangement by Stanley Sussman.
Recorded 1987.
- cassette 17 “Do, Do, Do” [by George Gershwin]; piano arrangement sketch by Stanley Sussman (c1987).
- cassette 18 “Do, Do, Do” [by George Gershwin]; piano arrangement sketch by Stanley Sussman (3:35 minutes).
- cassette 19 “Do, Do, Do” [by George Gershwin]; piano arrangement by Stanley Sussman (several takes; last take).
- cassette 20 “Do, Do, Do” (no arrangement) and “They Can’t Take That Away From Me” [by George Gershwin].
- cassette 21 “Fascinating Rhythm” [by George Gershwin]; piano arrangement by Stanley Sussman (c1987).
- cassette 22 “Fascinating Rhythm” [by George Gershwin; piano arrangement by Stanley Sussman].
- cassette 23 “Fascinating Rhythm” [by George Gershwin; arrangement by Stanley Sussman].
- cassette 24 “Fascinating Rhythm” and “Our Love Is Here To Stay” by George Gershwin; piano arrangement sketch by Stanley Sussman.
- cassette 25 “Fascinating Rhythm” and “Our Love Is Here To Stay” by George Gershwin.
Played by Stanley Sussman (no arrangement).
- cassette 26 *Five Songs in August* by Stanley Sussman.
Recording of rehearsal on January 8, [1973].
Written on cassette label on Side 2: “Praise rehearsal”
- cassette 27 *Five Songs in August* by Stanley Sussman.
Recording of rehearsal on January 9, [1973].

- cassette 28 *Five Songs in August* [by Stanley Sussman].
Recording of rehearsal on January 11, 1973
- cassette 29 *Five Songs in August*, 3rd movement, by Stanley Sussman.
- ***
 Flight Spirit by Stanley Sussman.
 See *Unfinished Flight* in Box 49/21–25.
- cassette 30 [*For Two Young Dancers*] *pas de deux* for violin and piano by S. Sussman.
Label on case: “Production master.”
- cassette 31 [*For Two Young Dancers*] *pas de deux* for violin and piano by S. Sussman.
Label on case: “Session tape.”
- cassette 32 [*For Two Young Dancers*] *pas de deux* for violin and piano by S. Sussman.
Brian Leonard, violin; S. Sussman, piano.
- cassette 33 [*For Two Young Dancers*] *pas de deux* for violin and piano by S. Sussman.
[Copy 1 with typescript label.]
- cassette 34 [*For Two Young Dancers*] *pas de deux* for violin and piano by S. Sussman.
[Copy 2 with typescript label.]
- cassette 35 [*For Two Young Dancers*] *pas de deux* for violin and piano by S. Sussman.
[Copy 3 with typescript label.]
- cassette 36 [*For Two Young Dancers*] *pas de deux* for violin and piano by S. Sussman.
[Copy 4 with typescript label.]

Box 47

- cassette 1 [*For Two Young Dancers*] *pas de deux* for violin and piano by S. Sussman.
[Copy 5 with typescript label.]
- cassette 2 [*For Two Young Dancers*] *pas de deux* for violin and piano by S. Sussman.
[Copy 6 with typescript label.]
- cassette 3 [*For Two Young Dancers*] *pas de deux* for violin and piano by S. Sussman.
Brian Leonard, violin; S. Sussman, piano.
- cassette 4 *For Two Young Dancers (pas de deux)* for violin and piano by S. Sussman.
Brian Leonard, violin; S. Sussman, piano.
- cassette 5 [*For Two Young Dancers*] *pas de deux* for violin and piano by S. Sussman.

- cassette 6 *For Two Young Dancers* [*pas de deux*] for violin and piano, by Stanley Sussman (1975).
- cassette 7 “From the Heights” from *Five Orchestral Episodes* [or *Wu T’Ai Shih*] by Stanley Sussman.
- cassette 8 “From the Heights” from *Five Orchestral Episodes* [or *Wu T’Ai Shih*] by Stanley Sussman (c1981).
- cassette 9 “From the Heights” from *Five Orchestral Episodes* by Stanley Sussman.
Written on cassette label: “(BAD).”
- cassette 10 *I Had Two Sons* for flute, horn, violin, viola, cello and piano by Stanley Sussman.
- cassette 11 [*I Had Two Sons* (excerpt) for flute, horn, violin, viola, cello, and piano by Stanley Sussman.]
Written on cassette label: “*Cain and Abel* – excerpt / Stanley Sussman.”
- cassette 12 *I Had Two Sons; Five Songs in August* by Stanley Sussman.
Side 1: *I Had Two Sons* [by Stanley Sussman].
Side 2: *Five Songs in August* [by Stanley Sussman].
- cassette 13 *If He Were Mine*, Romantic Interlude for orchestra by Stanley Sussman.
Recorded October 14-15, 1989.
Written on cassette label: “If He Were Mine, SJ, 10-14 + 10-15-89 / Master.”
- cassette 14 *If He Were Mine*, Romantic Interlude for orchestra by Stanley Sussman.
Recorded October 26, 1989 (matinee).
- cassette 15 *If He Were Mine*, Romantic Interlude for orchestra by Stanley Sussman.
Recorded October 28, 1989.
- cassette 16 *If He Were Mine*, Romantic Interlude for orchestra by Stanley Sussman.
Typed on cassette label: “If He Were Mine / Sappington/Sussman” [possibly reference to dancer/choreographer Margo Sappington?].
On cassette label (in ink): “Silver / Bass.”
- cassette 17 *If He Were Mine* by S. Sussman; *Don Quixote* (excerpts) by Ludwig Minkus.
Typed on original case label: “If He Were Mine / Sappington/Sussman.”
On cassette label [Side 1]: “If He Were Mine / Black/Treble.”
Side 1: *If He Were Mine* by S. Sussman.
Side 2: *Don Quixote*, Pas De Deux, Adagio, Variations, Coda [by Ludwig Minkus].

- cassette 18 *If He Were Mine* by S. Sussman; *The Gift* [music by Loris Chobanian].
Side 1 recorded October 13-15, 1989; side 2 recorded November 18, 1988.
Side 1: *If He Were Mine*, Romantic Interlude for orchestra by Stanley Sussman.
Side 2: *The Gift*, Act II.
- cassette 19 *In Studio D* [by P. Wright; orchestrated by S. Sussman].
Rehearsal, recorded October 12, 1985.
- cassette 20 *In Studio D* [by P. Wright; orchestrated by S. Sussman].
Recorded October 20, 1985.
- cassette 21 *In Studio D* [by P. Wright; orchestrated by S. Sussman].
Recorded October 20, 1985.
- cassette 22 *In Studio D* [by P. Wright; orchestrated by S. Sussman].
Recorded October 20, 1985.
- cassette 23 *In Studio D* [by P. Wright; orchestrated by S. Sussman].
Recorded October 21, 1987.
- cassette 24 *In Studio D* [by P. Wright; orchestrated by S. Sussman].
Recorded October 24, 1987 (matinee; evening).
- cassette 25 *In Studio D* [by P. Wright; orchestrated by S. Sussman].
Recorded October 25, 1987 (matinee).
- cassette 26 *In Studio D* by P. Wright; orchestrated by S. Sussman.
- cassette 27 *In Studio D* [by P. Wright; orchestrated by S. Sussman].
- cassette 28 *In Studio D* [by P. Wright; orchestrated by S. Sussman].
Written on cassette label: "Studio D / Sketches."
- cassette 29 *The Inner Cathedral* for electric piano with sustained pedal by Stanley Sussman.
Written on cassette label: "3rd take good."
- cassette 30 *The Inner Cathedral* for electric piano with sustained pedal by Stanley Sussman.
- cassette 31 *The Inner Cathedral* for electric piano with sustained pedal by Stanley Sussman
(incomplete).
- cassette 32 *The Inner Cathedral; I Had Two Sons* by Stanley Sussman.
Side 1: *The Inner Cathedral* for electric piano with sustained pedal (c1979;
performed by S. Sussman)
Side 2: *[I Had] Two Sons* or *Caine* [sic] and *Abel Revisited*.

- cassette 33 “Jazz by Sussman.”
- cassette 34 “Jazz Sussman.”
 Written on cassette labels: “Jazz piano / Sussman, SLC 1971”; “Jazz, June 30, 1971, Sussman.”
- cassette 35 “Jazz Sussman.”
 Written on cassette label: “Jazz; Piano, Aug. 1973 / Class. Utah.”
- cassette 36 *Last Act* by S. Sussman [choreography by Dennis Nahat].
 Written on cassette label: “Nahat/Sussman / Last Act – Recorded on Left Side only.”

Box 48

- cassette 1 *The Lost Child* [by Stanley Sussman?].
 Written on cassette label: “Sussman / The Lost Child.”
- cassette 2 *Music for a Fashion Show* [or *Musical Interlude*] by S. Sussman (first take).
 Recorded April 26, 1984.
- cassette 3 *Music for a Fashion Show* [or *Musical Interlude*] by S. Sussman.
 Performed by Sussman on a Yamaha DX 2.
 Recorded May 1, 1984.
- cassette 4 *Music for a Fashion Show* [or *Musical Interlude*] by S. Sussman.
- cassette 5 *Music for a Fashion Show* or *Musical Interlude* composed and played by Stanley Sussman.
- cassette 6 *Music for a Fashion Show* [or *Musical Interlude*] by Stanley Sussman.
 Written on cassette insert: “Fashion Show / Recorded a bit too soft.”
- cassette 7 *Musical Interlude* [or *Music for a Fashion Show*] by S. Sussman.
 Performed by Sussman on a Yamaha DX 1.
- cassette 8 *Musical Interlude* [or *Music for a Fashion Show*] by S. Sussman (complete ending).
 Performed by Sussman on a Yamaha DX 1.
- cassette 9 *Musical Interlude* [or *Music for a Fashion Show*] by S. Sussman.
 Performed by Sussman on a Yamaha DX 1.

- cassette 10 *Music of My Life* [by Peter Wright; arranged and orchestrated by Stanley Sussman].
 Recorded August 28, 1985.
 Typed on cassette label: "8/28/85 / First Draft / 'Music of My Life' / Nahat."
- cassette 11 *Music of My Life* [by Peter Wright; arranged and orchestrated by Stanley Sussman] (version with vocals).
- cassette 12 *Musical Sketches* for piano by S. Sussman.
 Performed by S. Sussman.
- cassette 13 *New Ballet* by S. Sussman.
 Label on side of case: "V New Ballet 1/22/88."
 Recorded January 22, 1988.
- cassette 14 *New Ballet*, music by S. Sussman (c1989).
- cassette 15 *New Ballet* by S. Sussman (c1989).
- cassette 16 *New Ballet*; music by S. Sussman (c1989, Cleveland).
 In case: Post-It note in ink: "Your creativity will flourish as you open your mind to the beauty around you which is yourself and the people who love you."
- cassette 17 *Nexus* by S. Sussman.
 S. Sussman, piano and electronic piano; Brian Leonard, violin.
 Taped in New York City, c1977.
- cassette 18 *Nexus* by S. Sussman.
- cassette 19 *Nexus* by S. Sussman.
- cassette 20 *Nexus* by S. Sussman.
- cassette 21 *Ode to the Wind* [by S. Sussman].
 Written on cassette label: "L.A. Recital: Ode to the Wind."
 [Recording from July 1980 recital with Stanley Sussman, piano, and Brian Leonard, violin.]
 See Box 50/31 for additional recording from recital; recital program in Box 34/2.
- cassette 22 "Our Love Is Here To Stay," piano arrangement [by S. Sussman] (sketch).
- cassette 23 "Our Love Is Here to Stay"; "They Can't Take That Away from Me," music by Gershwin, arranged by S. Sussman (c1987).

- cassette 24 *Panorama* by Norman Lloyd; arranged and orchestrated by S. Sussman.
- cassette 25 *Panorama* by Norman Lloyd; [arranged by S. Sussman].
Performed by Sussman (for rehearsal purposes only).
- cassette 26 *Panorama* by Norman Lloyd; arranged by S. Sussman.
Performed by Sussman (for rehearsal purposes only).
- cassette 27 *Panorama* by Norman Lloyd; [arranged and orchestrated by S. Sussman] (for rehearsals).
- cassette 28 *Panorama* [by Norman Lloyd; arranged and orchestrated by S. Sussman].
- cassette 29 *Panorama* [by Norman Lloyd; arranged and orchestrated by S. Sussman].
- cassette 30 *Panorama* [by Norman Lloyd; arranged and orchestrated by S. Sussman]; *Circe* by Alan Hovhaness.
Written on cassette labels: "Panorama"; "Circe, New, NG, Bad? / 8-87."
Label on side of case: "Nexus by Sussman."
- cassette 31 *Panorama* by N. Lloyd, arranged and orchestrated by S. Sussman; *Salem Shore* by P. Nordoff, arranged and orchestrated by S. Sussman.
Conducted by Stanley Sussman.
Side 1: *Panorama* by Norman Lloyd, arranged by S. Sussman.
Side 2: *Salem Shore* by Paul Nordoff, arranged by S. Sussman.
- cassette 32 *Panorama* by N. Lloyd; *Salem Shore* by P. Nordoff; *Spectre 1914*, *Steps in the Street*, and *Prelude to Action* by W. Riegger; [arr. Sussman].
Side 1: *Panorama* [by Norman Lloyd; arr. Stanley Sussman] -- *Salem Shore* [by Paul Nordoff; arr. Stanley Sussman].
Side 2: *Spectre-1914*, *Steps [in the Street]*, *Prelude to Action* [by Wallingford Riegger; arr. Stanley Sussman].
- cassette 33 *Passing By* [or *Footloose and Fancy Steps*] by S. Sussman.
Recorded February 8, 1984.
- *** *Place Spirit* by Stanley Sussman.
See *Unfinished Flight* in Box 49/21-25.
- cassette 34 *Prelude to Action* [by Wallingford Riegger; arranged by S. Sussman] (rehearsal).
- cassette 35 *Prelude to Action* [by Wallingford Riegger; arranged by S. Sussman]. Part I.
- cassette 36 *Prelude to Action* [by Wallingford Riegger; arranged by S. Sussman]. Part I.

Box 49

- cassette 1 *Prelude to Action* [by Wallingford Riegger; arranged by S. Sussman]. Intro to Part II.
- cassette 2 *Prelude to Action* [by Wallingford Riegger; arranged by S. Sussman]. Part II.
- cassette 3 *Prelude to Action* [by Wallingford Riegger; arranged by S. Sussman]. Part III Finale.
- cassette 4 *Prelude to Action* [by Wallingford Riegger; arranged by S. Sussman]. Finale.
- cassette 5 *Prelude to Action* [by Wallingford Riegger; arranged by S. Sussman]. Finale.
- cassette 6 *Primitive Mysteries* by Horst; *Prelude to Action* and *Steps in the Street* by Riegger; [arr. S. Sussman].
 Contents: *Primitive Mysteries* [by Louis Horst] -- *Prelude to Action* [by Wallingford Riegger] (for piano) -- *Steps [in the Street]* for orchestra [by Wallingford Riegger; arr. S. Sussman].
- cassette 7 *The Question Mark* and *Ramblings* by S. Sussman.
- cassette 8 *Salem Shore* [by Paul Nordoff arranged for orchestra by S. Sussman].
- cassette 9 *Salem Shore* by Paul Nordoff [arranged by S. Sussman?] (for rehearsal purposes only).
 Performed by Stanley Sussman.
- cassette 10 *Salem Shore* [by Paul Nordoff, arranged for orchestra by S. Sussman].
 Recording session.
- cassette 11 *Salem Shore* by P. Nordoff, arr. by S. Sussman; *Panorama* by N. Lloyd, arr. by S. Sussman.
 Label on cassette tape: "Graham ... Final master."
- cassette 12 *Salem Shore* [by P. Nordoff, arr. by S. Sussman]; *Panorama* [by N. Lloyd, arr. by S. Sussman].
- cassette 13 [*Solo for Ernie (Footloose and Fancy Steps)* for piano by Stanley Sussman].
 Label on cassette insert: "Ernie's Solo."
- cassette 14 *Scenes of Enchantment* [for flute, clarinet, electric bass, piano and drums by S. Sussman].
- cassette 15 *Spectre-1914* [by Wallingford Riegger arranged for orchestra by S. Sussman?].
 Label on cassette: "Spectre-1914, Working copy."

- cassette 16 *Spectre* [by Wallingford Riegger arranged for orchestra by S. Sussman?]. Part III (study tape); Finale–Prelude.
- cassette 17 *Spectre* [by Wallingford Riegger arranged for orchestra by S. Sussman?]. Part III (with cut), for study.
- cassette 18 *Spectre* [by Wallingford Riegger arranged for orchestra by S. Sussman].
Written on cassette label: “Handel – *Serse*, Act II / *Spectre*, Side I.”
[Side 1 contains audio from a rehearsal of the orchestral arrangement of *Spectre*; Side 2 appears to be blank.]
- cassette 19 *Sun and Water* [by S. Sussman]; *Winter* and *Summer* by A. Vivaldi.
Side 1: *Sun and Water* [by Stanley Sussman] -- Concerto no. 2 in G minor, “The summer”; Concerto no. 4 in F minor, “The winter” from *Cimento dell’armonia e dell’invenzione* by Antonio Vivaldi.
- *** *Sun and Water* by Stanley Sussman.
See Box 44/7.
- cassette 20 “They Can’t Take That Away From me” [by G. Gershwin, arranged by S. Sussman].
Side 1: 1st part only --
Side 2: Piano arrangement sketch.
- cassette 21 *Unfinished Flight* by S. Sussman.
N.B. Composition premiered in 1972 under the title *Unfinished Flight*; only copy of score in Box 5/8 is titled *Place Spirit*.
Recorded September 21, 1977.
- cassette 22 [*Unfinished Flight* for flute, clarinet, piano, electric bass and percussion] by Stanley Sussman.
Title on cassette label: “Flight Spirit by Stanley Sussman.”
- cassette 23 [*Unfinished Flight* for flute, clarinet, piano, electric bass and percussion] by Stanley Sussman.
Title on cassette label: “Flight Spirit by Stanley Sussman.”
- cassette 24 [*Unfinished Flight* by S. Sussman.]
Written on cassette label: “Flight – Rehearsal.”
- cassette 25 [*Unfinished Flight* by S. Sussman.]
Written on cassette label: “Flight – Perf.”
- cassette 26 Viola Sonata [by S. Sussman].

- cassette 27 *Wu T’Ai Shih (Five Orchestral Episodes)* by S. Sussman.
Recorded March 30, 1984.
- cassette 28 *Wu T’Ai Shih* [by S. Sussman].
Recorded April 1, 1984 (matinee and evening).
- cassette 29 *Wu T’Ai Shih* [by S. Sussman].
Recorded April 1984 (mat.).
- cassette 30 *Wu T’Ai Shih (Five Orchestral Episodes)* by S. Sussman.
Cleveland Ballet; Ohio Chamber Orchestra; S. Sussman, conductor.
Recorded April 1984 (mat.).
- cassette 31 *Wu T’Ai Shih* [by S. Sussman].
Recorded February 22, 1992 (matinee).
- cassette 32 *Wu T’Ai Shih* (also titled *Five Orchestral Episodes*) by S. Sussman.
San José Symphony Orchestra; S. Sussman, conductor.
- cassette 33 *Wu T’Ai Shih* by S. Sussman.
San José Symphony Orchestra; S. Sussman, conductor.
- cassette 34 *Wu T’Ai Shih* by S. Sussman.
San José Symphony Orchestra; S. Sussman, conductor.
- cassette 35 *Five Orchestral Episodes* (also for the ballet *Wu T’Ai Shih*) by S. Sussman,
c1981.
Recorded live in Cleveland, OH, at the Hannan Theater.
S. Sussman, conducting.
On cassette label: “Demo Use Only.”
- cassette 36 *Wu T’Ai Shih* (also titled *Five Orchestral Episodes*) by S. Sussman.
San José Symphony; S. Sussman, conductor.

Box 50

- cassette 1 *Wu T’Ai Shih* (also titled *Five Orchestral Episodes*) by S. Sussman.
San José Symphony Orchestra; S. Sussman, conductor.
- cassette 2 *Wu T’Ai Shih* by S. Sussman.
On cassette label: “Master, professional copy.”
- cassette 3 *Wu T’Ai Shih* by S. Sussman.
On cassette label: “A.”

- cassette 4 *Wu T’Ai Shih* by S. Sussman.
On cassette label: “A.”
- cassette 5 *Wu T’Ai Shih* by S. Sussman.
On cassette label: “B / good opening chord.”
- cassette 6 *Wu T’Ai Shih* by S. Sussman.
On cassette label: “B / good opening chord.”
- cassette 7 *Wu T’Ai Shih* by S. Sussman.
On cassette label: “B*.”
- cassette 8 *Wu T’Ai Shih* by S. Sussman.
On cassette label: “B* / Opening chord damage.”
- cassette 9 *Wu T’Ai Shih* by S. Sussman.
On cassette label: “B*.”
- cassette 10 *Wu T’Ai Shih* by S. Sussman.
On cassette label: “C.”
- cassette 11 [*Wu T’Ai Shih* or] *Five Orchestral Episodes* by S. Sussman, c1981.
Orchestra conducted by S. Sussman.
- cassette 12 [*Wu T’Ai Shih* or] *Five Orchestral Episodes* by S. Sussman.
Orchestra conducted by S. Sussman.
- cassette 13 [*Wu T’Ai Shih* or] *Five Orchestral Episodes* by S. Sussman.
Orchestra conducted by S. Sussman.
- cassette 14 [*Wu T’Ai Shih* or] *Five Orchestral Episodes* by Stanley Sussman.
- cassette 15 [*Wu T’Ai Shih* or *Five Orchestral Episodes* by Stanley Sussman.]
Written on cassette label: “Episodes by Sussman.”
- cassette 16 *Wu T’Ai Shih* [by S. Sussman].
On cassette label: “Wu T’ai Shih (Dry).”
- cassette 17 *Wu T’Ai Shih* [by S. Sussman].
- cassette 18 *Five Orchestral Episodes* (or *Wu T’Ai Shih*) by S. Sussman.
In case: 1 p. MS comments on the recorded performance.
- cassette 19 *Five Orchestral Episodes* for the ballet *Wu T’Ai Shih* by S. Sussman.
Written on cassette label: “good!”

- cassette 20 [*Wu T'ai Shih* or *Five Orchestral Episodes*, mvmts. III–V, by S. Sussman; piano reduction.]
Written on cassette label: “New Work, III- V, piano reduction.”
- cassette 21 [*Wu T'ai Shih* (excerpt) or] *Three Orchestral Episodes* by S. Sussman.
Orchestra conducted by S. Sussman.
- cassette 22 [*Wu T'ai Shih* (excerpt) or] *Three Orchestral Episodes* by S. Sussman.
Orchestra conducted by S. Sussman.
- cassette 23 *Wu T' Ai Shih* (excerpt) [by S. Sussman].
Label on case: “Wu T' Ai Shih excerpt, Dolby ‘B’.”
- cassette 24 *Wu T' Ai Shih* (excerpt) [by S. Sussman].
Label on case: “Wu T' Ai Shih excerpt, Dolby ‘B’.”
- cassette 25 *Wu T' Ai Shih* [by Stanley Sussman] and *Contra Concerti* [music: Concerti No. 11 and No. 10, Op. 3, by Antonio Vivaldi].
- cassette 26 *Wu T' Ai Shih* and *In Studio D* [by/arr. Stanley Sussman].
Side 1: [*Wu T'ai Shih* (or *Five Orchestral Episodes*) by S. Sussman].
Side 2: [*In Studio D* by P. Wright, orchestrated by S. Sussman].
Written on cassette label: “10/18 Eve WTS”; “Studio -D- 10/18.”
- cassette 27 [*Wu T'ai Shih* by S. Sussman; music by Debussy, Mahler, Saint-Saëns, and Bizet.]
Cleveland Philharmonic Orchestra; Jean Kraft, mezzo-soprano; S. Sussman, guest conductor.
Recorded March 4, 1984.
Side 1: “Debussy, Mahler, Saint-Saëns, Bizet.”
Side 2: *Five Orchestral Episodes* by Stanley Sussman.
- cassette 28 *Young Dancers* and *Chest of Drawers* by S. Sussman.
- cassette 29 “Original music by Stanley Sussman.”
Contains excerpts from: *Open Seas* for 3 pianos (TV theme) -- *A Man's Way* (for documentary film) -- *Scenes of Enchantment* for chamber ensemble -- *Amrit* for electric piano -- *Pas De Deux* for violin and piano -- *Unfinished Flight* for chamber ensemble.
- cassette 30 [Excerpts from music by S. Sussman.]
Contains excerpts from: *Open Seas* (TV theme) -- *Scenes of Enchantment* -- *Amrit* -- *Pas de Deux* -- *Unfinished Flight*.
Written on cassette label: “Copy 2 – with Dolby.”

- cassette 31 “Recital, Los Angeles / July 1980.”
 [Recording from July 1980 recital with Stanley Sussman, piano, and Brian Leonard, violin.]
 Contents: *Pas de deux* -- *The Boat* -- *Sun and Water* -- *Sonata* -- *Ode to the Wind* -- *Nexus*.
 See Box 48/21 for recording of *Ode to the Wind* from the recital; recital program in Box 34/2.
- cassette 32 “Excerpts from original music composed and orchestrated by S. Sussman.”
 No contents given.
- cassette 33 [Music by S. Sussman.]
 Written on cassette label: #1 & 2 Improv. / #3 Nocturn (1st part: unfinished) / by S. Sussman.”
- cassette 34 “Piano Music by Stanley B. Sussman.”
 Recorded January 1979.
 No contents given.
- cassette 35 [Music by Stanley Sussman?]
 [Side 1 contains audio of orchestral music—possibly composition by S. Sussman?]
 Written on cassette in pencil: “Non Dolby Copy 5.”
 In case: business card for Stanley Sussman, composer-conductor for Cleveland Ballet.
- cassette 36 [Music by Stanley Sussman?]
 [Side 1 contains audio of piano music—possibly composition by S. Sussman?; appears to be duplicate of Box XX/XX.]
 Written on cassette in ink: “Sussman / Orig Dolby.”
- cassette 37 [Music by Stanley Sussman?]
 [Side 1 contains audio of piano music—possibly composition by S. Sussman?; appears to be duplicate of Box XX/XX.]
 Written on cassette in ink: “Non Dolby copy 3.”

Box 51

- cassette 1 “Sussman.”
 Affixed to cassette label: address label for SBS (NYC address).
 [Side 1 contains audio of sound effects and unidentified music played on a synthesizer; Side 2 appears to be blank.]

Non-music recordings (Interviews, oral history, lectures, etc.)

- cassette 2 [Lecture/class in Fredonia, NY.]
Side 1: Lecture demonstration, Fredonia, NY – March 9, 1971
Side 2: Class continuation – Jazz, Charlie Parker
- cassette 3 “Class: Farber 5-’71. Sussman, piano.”
- cassette 4 [Spoken diary by Stanley Sussman.]
The recording refers to events of March 1977 involving Rudolf Nureyev.
- cassette 5 “Sussman Oral History.” Interview by Kathy Matheson in New York City.
Cassette I: July 17, 1978; July 19, 1978 beginning.
- cassette 6 “Sussman Oral History.” Interview by Kathy Matheson in New York City.
Cassette II: July 19, 1978 continuation; July 25, 1978; July 26, 1978 beginning.
- cassette 7 “Sussman Oral History.” Interview by Kathy Matheson in New York City.
Cassette III: July 26, 1978 continuation.
- cassette 8 “Sussman Oral History.” Interview by Kathy Matheson in New York City.
Cassette IV: August 1, 1978 beginning.
- cassette 9 “Sussman Oral History.” Interview by Kathy Matheson in New York City.
Cassette V: August 1, 1978 continuation; August 2, 1978 beginning.
- cassette 10 “Sussman Oral History.” Interview by Kathy Matheson in New York City.
Cassette VI: August 2, 1978 continuation; August 4, 1978 beginning.
- cassette 11 “Sussman Oral History.” Interview by Kathy Matheson in New York City.
Cassette VII: August 4, 1978 continuation; August 16, 1978 beginning.
- cassette 12 “Sussman Oral History.” Interview by Kathy Matheson in New York City.
Cassette VIII: August 16, 1978 continuation.
- cassette 13 “Airing the Arts” with Stanley Sussman, principal conductor of the Martha Graham Dance Company.
Recorded on May 2, 1980.
- cassette 14 Interview with Frank Rhuby and Stanley Sussman, October 21, 1981, Cleveland.
- cassette 15 Interview with Elaine Sutin, June 30, 1982, Ansonia. For WFDU-FM 89.1 FM.
- cassette 16 “Around New York,” WNYC interview with Stanley Sussman (1988). Part 1–2.

- cassette 17 “Around New York,” WNYC interview with Stanley Sussman [1988]. Unedited.
- cassette 18 Martha Graham Panel: Sussman, Sparling, Nisbett; October 24, 1994.
- cassette 19 “Baba Show, Food & Gospel (Speaking and Piano).”
- cassette 20 Interview with Dr. Gruber. Cleveland.
Content from loose note inside case.
- cassette 21 “Interview, Irving.”
- cassette 22 “Interview with Sue Maier, ‘Cleveland Jewish News’.”
- cassette 23 “Interview with Salisbury at ‘Getty’s’.”
- cassette 24 “Lecture: Listening to Music for Dance.”
- cassette 25 “Graham, Lecture Demo Asia.”
- cassette 26 “On-Air Interview – Martha Graham, 10/4.”
- cassette 27 “Onstage” and “Arts Rap” [radio program] with Dr. Reuben Silver, host.
Program on the Cleveland Ballet with guests Stanley Sussman and Jackie Myers.
- cassette 28 “Student Music Class / Spring.”
- cassette 29 “To the Pointe” [radio interview program], WCLV 95.5 FM.
Interview with S. Sussman (“#16 w/ S. Sussman”).
- cassette 30 [Stanley and Arthur Sussman.]
Side 1: “This side from Stanley”
Side 2: “This side from Arthur”
- cassette 31 “Adam and Eve.”
Recorded May 18, 1979.
- cassette 32 [Unlabeled cassette.]
Written on cassette insert: “phone conversation with AW [illegible].”
- cassette 33 “Phone Messages.”
- cassette 34 “(Talking).”
[Appears to be recording of Sussman’s voice, perhaps another excerpt of his
“spoken diary.”]

cassette 35 *The Shadow* (radio show): “Nursery Rhyme Murders” (episode originally broadcast April 18, 1947). Radio Reruns, c1978.

cassette 36 “Typing Course.”
 [Copy of the lessons of a typing course.]
 Side 1: 0-395
 Side 2: 395–675

cassette 37 “Sussman” [lessons from Smith Corona Touch Typewriting Course].

Sub-series B: 5” reel-to-reel tapes

Box 52

Music by other or unspecified composers

reel 1 *Contrasts* for piano, by Joshua Brody. 4” reel.
 Reel housed in 5” case.

reel 2 *Heloise and Abelard* by Norman Dello Joio. 5” reel.
 Rehearsal; orchestra conducted by Sussman.

reel 3 [Music by Norman Dello Joio.] 5” reel.
 Contents: *Heloise and Abelard* -- *Seraphic Dialogue* -- *Diversion of Angels*.

reel 4 *Seraphic Dialogue* by Norman Dello Joio. 5” reel.
 On case: “Rehearsal 1968, B’klyn [Brooklyn, NY].”

reel 5 *Seraphic Dialogue* (for piano) by Norman Dello Joio. 5” reel.

reel 6 *Seraphic Dialogue*; “A Time of Snow” from *Heloise and Abelard* by Norman Dello Joio. 5” reel.

reel 7 “000-043 Emerson.” 5” reel.

reel 8 “Molly’s Song”; “All That Life Is”; “Haulers Song” [Weill?]. 5” reel.

reel 9 *Dancing Ground* by Ned Rorem. 5” reel.

reel 10 *Phaedra* by Robert Starer. 5” reel.
 Recorded April 9, 1969 (“orch. run thru at City Center with dancers”).

reel 11 “Suite – Sussman.” 5” reel.
 Recorded at Temple University, 1967–68.

Music and arrangements by Stanley Sussman

- reel 12 *The Boat* for piano by S. Sussman. 5" reel.
- reel 13 *Flight Spirit* for flute, clarinet, piano, electric bass and percussion by S. Sussman. 5" reel.
N.B. Composition premiered in 1972 under the title *Unfinished Flight*; only copy of score in Box 5/8 is titled *Place Spirit*.
- *** *For Two Young Dancers, pas de deux* by S. Sussman.
See *Pas de Deux (Music for Two Young Dancers)*, Box 53/26–30.
- reel 14 *I Had Two Sons* by S. Sussman. 5" reel.
Based on the story of Cain and Abel. Commissioned by the Toronto Dance Theater. Toronto, Canada.
Played by a special musical ensemble for the Toronto Dance Theater with the composer at the piano.
Recorded May 1970.
- reel 15 *I Had Two Sons* by S. Sussman. 5" reel.
Written on case: "I Had Two Sons / For Randazzo / by Sussman."
- reel 16 *I Had Two Sons* by S. Sussman. 5" reel.
- reel 17 *The Inner Cathedral* for electric piano (with sustain pedal) by S. Sussman, c1977. 5" reel.
Performed by the composer.
Written on label on case: "some wrong notes."
- reel 18 *Music for Electric Piano* by S. Sussman. 5" reel.
Performed by the composer.
Recorded July 29, 1977.
- Box 53**
- reel 1 *Music for Electric Piano* by S. Sussman (master). 5" reel.
Recorded July 28, 1977.
- reel 2 *Turning Points* for piano, by S. Sussman. 5" reel.
- reels 3–4 "Original music composed and orchestrated by S. Sussman." 5" reel. 4 copies.
On case: label for Valentine Recording Studios, North Hollywood, CA.
Reel 21 labeled "Master ... For demo purposes only."
Contents: Excerpts from: Scenes of Enchantment -- The Boat -- Amrit -- Pas de Deux -- Unfinished Flight.

- reel 5 "Music by: Stanley B. Sussman." 5" reel.
[Contents unlisted.]
- reels 6–7 *Pas de Deux (Music for Two Young Dancers)* for violin and piano by S. Sussman, c1975. 5" reel. 2 copies.
N.B. Score titled *For Two Young Dancers, pas de deux*; see Box 2/6–7.
Brian Leonard, violin; S. Sussman, piano.
On case: label for Audio Recording Studios, Cleveland, OH.
- reel 8 *Pas de Deux (Music for Two Young Dancers)* for violin and piano by S. Sussman. 5" reel.
Brian Leonard, violin; S. Sussman, piano.
Recorded September 5, 1975.
On case: label for CJ Recording Inc., NYC.
Written on case in pencil: "Take #2 (Leadered Take)."
- reels 9–10 *Pas de Deux (Music for Two Young Dancers)* for violin and piano by S. Sussman. 5" reel. 2 copies.
Brian Leonard, violin; S. Sussman, piano.
- reel 11 "Sussman Piano Music." 5" reel.
- reel 12 "Piano – Sussman." 5" reel.
- reels 13–14 *Prelude* for flute and piano. 5" reel. 2 copies.
- reel 15 "Theme for 'Portfolio' [TV theme]." 5" reel.
Label on side of case: "Open Seas."
In case: torn fragment of unidentified MS score in pencil.
- reel 16 *Quiet Tavern; [River Drive East]* by S. Sussman. 5" reel.
Label on side of case: "Quiet Tavern -- R. D. East."
- Box 54**
- reels 1–2 *Scenes of Enchantment* (1977) for flute, clarinet, electric bass, piano and drums. 5" reel. 2 copies.
"Meet The Composer" project; music by Stanley Sussman.
Conducted by the composer.
Recorded December 2, 1977.
On case: label for CJ Recording Inc., NYC.
See also Box 70/3–4.
- reel 3 Sonata for viola and piano by S. Sussman. 4" reel.
John Hamilton, viola; S. Sussman, piano.
Recorded July 21, 1961, in Kilbourn Hall, Eastman School of Music, Rochester, NY.

Reel housed in 5" case with back of original 4" case (with contents listed).

- reel 4 "Demo: J. Lee and S. Sussman." 5" reel.
- reel 5 [Martha Graham Technique Class; Mary Hinkson, instructor; S. Sussman, pianist; May 3, 1968.] 5" reel.
Written on label on case: "Taped by Stanley B. Sussman on his machine."
[Likely recording of a Graham Technique dance class with S. Sussman, piano.]
- reel 6 "Class MacDonald – Sussman." 5" reel.
[Likely recording of a dance class with S. Sussman, piano.]
- reel 7 "Class McKayle – Sussman." 5" reel.
[Likely recording of dance class with Stanley Sussman, piano.]
- reel 8 "Class 1968, Pno Sussman." 5" reel.
Recorded November 5, 1968.
Written on case: "Class 10:30 Ross."
[Likely recording of dance class with Stanley Sussman, piano.]
- reel 9 "Class / Lapzeson; Sussman / 11-6-68." 5" reel.
[Likely recording of dance class with Stanley Sussman, piano.]
- reel 10 "Radio Show. Eastman." 5" reel.

Non-music recordings (Interviews, oral history, lectures, etc.)

- reels 11–12 "A Man's Place" – Documentary 1979. 5" reel. 2 copies.
- reel 13 Stanley Sussman/Bob Conrad Interview, WCLV, September 9, 1983. 5" reel.

Sub-series C: 7" reel-to-reel tapes

Music by other composers

Box 55

- reel 1 "Missa (only 1st part) by J. S. Bach." 7" reel.
- reel 2 [A *Choreographic Offering* (choreography by José Limón; music: A *Musical Offering* by J. S. Bach).] 7" reel.
Written on back of case: "Choreo. Offer / R1 / Made: 9/76 / Limon."

- reel 3 [Improvised piano music by Joshua Brody.] 7" reel.
Recorded on March 12, 1971, during modern dance class at the University of Arizona at Tucson (Frances Smith Cohen, instructor).
In case: typescript letter from J. Brody to S. Sussman (indicating recording was submitted as part of an application to the Accompanists Workshop by the Utah Repertory Dance Theatre).
- reel 4 *Dark Meadow* [by Carlos Chavez]. 7" reel.
Written on inside of case: "Philly 6 April / D.C. 12 April / 17 April / 23 / Echo".
- reel 5 *The Green Table* [by Frederick A. Cohen]. 7" reel.
N.B. Music for ballet *The Green Table* with choreography by Kurt Jooss.
Written on back of case: "Green Table / REH. # 1 / ... Limon."
Accompanied by handwritten list of timings on reel for key sequences in the choreography/music.
- reel 6 *Diversion of Angels* [by Norman Dello Joio]. 7" reel.
Label on front of case for RKO Sound Studios with: "Martha Graham / Diversion of Angels / Nathan Kroll Prod. Inc."
- reel 7 *Seraphic Dialogue* [by Norman Dello Joio]. 7" reel.
Label on case for RKO Sound Studios with: "Martha Graham / Seraphic Dialogue / Nathan Kroll Prod. Inc."
- reel 8 *There is a Time* [by Norman Dello Joio]. 7" reel.
Label on case for Songshop Recording Co., NYC; written on label: "Jose Limon."
- reel 9 *There Is A Time* [by Norman Dello Joio]. 7" reel.
Written on back of case: "Tape made at a rehearsal before May 5, 1966 Perf. / (a lot of room noise when it was recorded / (includes "silence" section)."
Label on reel: "Historical Reh., 5/66."
- reel 10 "A Time of Snow" [from *Heloise and Abelard* by Norman Dello Joio]. 7" reel.
Label on case for RKO Sound Studios with: "Martha Graham / A Time of Snow / Nathan Kroll Prod. Inc."
- reel 11 *Lucifer* [by Halim El-Dabh]. 7" reel.
Recorded September 24, 1975, for the Martha Graham Dance Co.
- reel 12 *Four Temperaments* [by Paul Hindemith].
Recorded on October 20, 1985.
- reel 13 *Herodiade* [by Paul Hindemith]. 7" reel.
Written on inside of case: "15 April / 18 April (H.A.) / Iowa City."

Accompanied by a memo by Ben on Hancher Auditorium stationary: “~3/4 in *Herodiade* dropout or stretched tape resulting in a ‘wow’.”

Box 56

- reel 1 *Deaths and Entrances* [by Hunter Johnson]. 7” reel.
Label on case for Erskine-Shapiro Theatre Technology (NYC) with: “Martha Graham Dance Co. / Deaths and Entrances / ... Performance.”
- reel 2 *Deaths and Entrances* [by Hunter Johnson]. Reel I. 7” reel.
- reel 3 *Deaths and Entrances* [by Hunter Johnson]. Reel II. 7” reel.
- reel 4 *Missa Brevis* by Zoltan Kodaly. 7” reel.
Live performance; orchestra conducted by S. Sussman.
Recorded on June 9, 1978.
- reel 5 *The Plain of Prayer* [by Eugene Lester]. 7” reel.
Recorded May, 12, 1976.
Label on case for G&T Harris Inc. (NYC) with: “Martha Graham Dance Company / Plain of Prayer.”
- reel 6 *La Malinche* [by Norman Lloyd] (master). 7” reel.
- reel 7 *Songs of a Wayfarer* by G. Mahler. 7” reel.
Recorded March 20, 1977 (mat.).
[Choreography by] Rudolf Nureyev; S. Sussman, conductor.
Inside case: original label from side of case.
- reel 8 *The Moor’s Pavane* [music by Henry Purcell; arranged by Simon Sadoff]. 7” reel.
Recording of live performance on June 10, 1978.
Orchestra conducted by S. Sussman.
- reel 9 *Canticle* [*For Innocent Comedians* by Tom Ribbink]. 7” reel.
- reel 10 *The Exiles* [music: Chamber Symphony No. 2, Op. 38, by Arnold Schoenberg]. 7” reel.
Label on reel: “The Exiles / Copy 10/28/71.”
- reel 11 *The Traitor* [music: Symphony for Brass and Percussion by Gunther Schuller]. 7” reel.
Label on reel: “The Traitor / Straight copy.”
Written on inside of case: “Original Limon choreography tempi.”
- reel 12 *Night Journey* [by William Schuman]. 7” reel.
Written on inside of case: “We must use this one.”

Piano Concerto No. 2 by Dmitri Shostakovich.
See Box 58/1–2.

reel 13

Phaedra [by Robert Starer]. 7” reel.
Label on reel: “9/23/75 / Martha Graham Dance Co. / Phaedra–11/12/65.”

Box 57

reel 1

The Owl and the Pussy Cat by Carlos Surinach. 7” reel.
Label on case for G & T Harris Inc. (NYC) with: “Surinach, Carlos / The Owl
+ The Pussy Cat / Voice + Piano.”

Serenade for Strings in C, Op. 48, by P. I. Tchaikovsky.
See Box 57/11.

reel 2

The Swan Lake [by P. I. Tchaikovsky]. 7” reel.
Recorded October 30, 1982 (mat.).
Label on reel: “Swan Lake / 10/30/82 / Matinee, Not encoded.”

reel 3

Ecuatorial [music by Edgard Varèse]. 7” reel.
Label on case for G & T Harris Inc. (NYC) with: “Perf or / Back up copy #2 /
Martha Graham Dance Company / “Ecuatorial” / perf. copy ... checked
12/79.”

reel 4

Ecuatorial [music by Edgard Varèse]. 7” reel.

reel 5

Integrales, Offrandes, Octandre by Edgard Varèse. 7” reel.
Label on case for Erskine-Shapiro Theatre Technology (NYC) with: “To:
Martha Graham Dance Co. / Integrales/Offrandes/Octande.”
Label on side of case: “Judith”; written on opposite side of case: “New
Judith.”
Label on reel: “Graham / Varese / Copy 2.”

reel 6

Contra Concerti [music: Concerti No. 11 and No. 10, Op. 3, by Antonio Vivaldi].
7” reel.
Label on reel and front of case: “Contra Concerti / Conductor Copy.”

reel 7

Episodes [choreography by Martha Graham; music: *Passacaglia*, Op. 1, and
Sechs Stücke, Op. 6, by Anton Webern]. 7” reel.
Label on case for G & T Harris Inc. (NYC) with: “Episodes / Martha Graham
Co. / Bagpipes / Passacaglia Op1 / Sechs Stucke Op6.”
Recorded on May 2, 1979.

Unidentified or unknown

- reel 8 “ASHA’s Music with electronic background.” 7” reel.
- reel 9 “Milton Barnes / Empty.” 7” reel.
- reel 10 “Five Pieces / Fri.” 7” reel.
 Label on reel for JFM [Studio for the Dance], NYC.
- reel 11 “Five Pieces / Mixed Nights / 5th piece twice.” 7” reel.
 Label on reel for JFM [Studio for the Dance], NYC.
- reel 12 “Serenade – 4/2/81.” 7” reel.
 [May contain music for *Serenade*, choreography by George Balanchine;
 music: *Serenade for Strings in C*, Op. 48, by P. I. Tchaikovsky.]

Box 58

- reel 1 “Summer One.” 7” reel.
 Labels on case and reel for Gary & Timmy Harris (NYC).
- reel 2 “Summerscape.” 7” reel.
 Recorded October 20, 1982.
 Written on reel and back of case: “Not encoded.”
 [May contain music for *Summerscape*, choreography by Dennis Nahat; music:
 Piano Concerto No. 2 by Dmitri Shostakovich.]
- reel 3 “Summerscape.” 7” reel.
 Recorded April 1, 1984 (eve.).
 [May contain music for *Summerscape*, choreography by Dennis Nahat; music:
 Piano Concerto No. 2 by Dmitri Shostakovich.]

Music and arrangements by Stanley Sussman

- reel 4 *Amrit* for electric piano by S. Sussman. 7” reel.
 Written on side of case: “Electric piano: Master takes, 7-28-1977.”
 Written on cover of case: “Good take: after 2nd leader.”
- reel 5 *Amrit (The Nectar)* for electric piano by S. Sussman. 7” reel.
 Performed by Stanley Sussman.
 Recorded in 1977.
 Label on case for G & T Harris Inc. (NYC).
- reel 6 *Amrit (The Nectar)* for electric piano by S. Sussman. 7” reel.
 Performed by Stanley Sussman.

Recorded January 1, 1978.

reel 7–8 *The Bark on the Path* for violin and piano by S. Sussman. 7” reel. 2 copies.
Recorded on January 3, 1977.
Label on case for G & T Harris Inc. (NYC).

reel 9 *The Bark on the Path* [by S. Sussman] (#1). 7” reel.
Written on label inside case: “#1 / Bark on the Path / Beginning 2x.”

reel 10 *The Bark on the Path* [by S. Sussman] (#2). 7” reel.
Written on label inside case: “Bark on the Path / Beginning until end.”

reel 11 *The Boat* [for piano by S. Sussman] (master). 7” reel.
Written on front of case: “KNME (5) ALB.”

reel 12 *The Boat* [by S. Sussman]. 7” reel.
Recorded in 1979 for WQXR.
In case: invoice for recording from Bruce Bassman to S. Sussman dated
February 16, 1979.

Box 59

reel 1 *The Boat* by S. Sussman. 7” reel.
Label on reel: “Stanley Sussman / The Boat.”
Reel housed in case labeled “The Inner Cathedral (Master).”

reel 2 *Five Songs in August* by Stanley Sussman. 7” reel.
Recorded in Salt Lake City, UT, on January 12, 1973 (world premiere).
Ensemble hired by the Repertory Dance Theater of Utah; Stanley Sussman,
piano.

reel 3 *Five Songs in August* by Stanley Sussman. 7” reel.
Recorded on January 18, 1973.
Written on back of case: “Jan. 18, 1973 / 5 Songs in August by S. Sussman /
IV.”

reel 4 *Five Songs in August* by Stanley Sussman. 7” reel.
Recorded on January 20, 1973.

reel 5 *Five Songs in August*, mvmts. I, II, and V, [by Stanley Sussman]. 7” reel.
Recorded on January 20, 1973.

reel 6 *Five Songs in August* [by Stanley Sussman]. 7” reel.
Recorded on January 25, 1973.

- reel 7 *Five Songs in August* by Stanley Sussman. 7" reel.
Recorded in July 1973.
Written on front of case: "Noise in III (short). There is a long pause between III and IV for ballet.
- reel 8 *Five Songs in August*, mvmt. III, by Stanley Sussman. 7" reel.
Recorded on August 19, 1973.
- reel 9 *Five Songs in August* by Stanley Sussman. 7" reel.
Written on back of case: "Long pause between III and IV for ballet / Tape copy 4/77."
- reel 10 *Five Songs in August* by Stanley Sussman. 7" reel.
Written on back of case: "Tape copy 4/77."
- reel 11 *Five Songs in August* by Stanley Sussman. 7" reel.
In case: original label (from G & T Harris Inc.) from front of case listing titles of the five movements.
- reel 12 *Five Songs in August* by Stanley Sussman. 7" reel.
Label on front of case for JFM [Studio for the Dance], NYC.
- Box 60**
- reel 1 *Five Songs in August* by Stanley Sussman. 7" reel.
Written on front of case: "5 Songs / 5th movement at wrong tape speed."
- reel 2 *Five Songs in August* by Stanley Sussman. 7" reel.
- reel 3 *Five Songs in August* [by Stanley Sussman]. 7" reel.
- reel 4 *Five Songs in August* by Stanley Sussman (master). 7" reel.
In case: MS notes about the premiere of *Porgy and Bess* and the titles of songs included in the opera (2 pp.).
- reel 5 *Five Songs in August* by Stanley Sussman. 7" reel.
- reel 6 *Five Songs in August* [by Stanley Sussman]. 7" reel.
- reel 7 *Five Songs in August* [by Stanley Sussman]. 7" reel.
- reel 8 *Five Songs in August* by Stanley Sussman. 7" reel.
Written on front of case: "Copy I."
- reel 9 [*Five Songs in August* by Stanley Sussman.] 7" reel.
Label on reel and front of case: "#6"; case and reel otherwise unmarked.

See Box 62/4 for recording invoice listing contents of six numbered reels produced for S. Sussman; contents of reel #6 listed as "Five songs in August."

- reel 10 *For Two Young Dancers*, [*pas de deux* for violin and piano] by S. Sussman (master copy). 7" reel.
- reel 11 *For Two Young Dancers*, [*pas de deux* for violin and piano by S. Sussman]. 7" reel.
Label on side of case: "~~Scenes of Enchantment~~ For Two Young Dancers."
- reel 12 *I Had Two Sons* by S. Sussman. 7" reel.
Played by a special musical ensemble for the Toronto Dance Theater; Stanley Sussman, piano.
Recorded May 1970.
- reel 13 *I Had Two Sons* by S. Sussman. 7" reel.
Label on reel and front of case for Gary & Timmy Harris (NYC).

Box 61

- reel 1 *I Had Two Sons* by S. Sussman. 7" reel.
Label on reel and front of case for Gary & Timmy Harris (NYC).
- reel 2 *I Had Two Sons* [by S. Sussman]. 7" reel.
Written on side of case: "~~River Drive East + Quiet Tavern~~ Two Sons, Sussman."
- reel 3 *I Had Two Sons* by S. Sussman. 7" reel.
- reel 4 *In Studio D* [by P. Wright orchestrated by S. Sussman]. 7" reel.
Recorded on October 18, 1985.
- reels 5-7 *In Studio D* [by Peter Wright, orchestrated by S. Sussman]. 7" reel. 3 copies.
Recorded October 20, 1985.
Label on reel 7: "Original."
- reel 8 *In Studio D* by Peter Wright, orchestrated by S. Sussman. 7" reel.
In case: MS note ("Voice Buried Orch.").
- reel 9 *In Studio D* [by Peter Wright, orchestrated by S. Sussman]. 7" reel.
Written on front of case: "Full Track / In Studio D / Copy #1, Vlad (?v)."
- reel 10 *The Inner Cathedral* for electric piano by S. Sussman. 7" reel.
Performed by Stanley Sussman.
Recorded on October 4, 1977.
Label on front of case for G & T Harris Inc. (NYC).

- reel 11 *The Inner Cathedral* by S. Sussman. 7" reel.
Live recording of two performances by Stanley Sussman.
Recorded on November 12, 1977.
Label on side of case: "Inner Cathedral – at A.T.L."
- reel 12 *The Inner Cathedral* for electric piano (with sustain pedal) by S. Sussman. 7" reel.
Performed by Stanley Sussman.
Recorded on January 27, 1978.
Label on front of case for G & T Harris Inc. (NYC) with: "A.T.L. / The Inner Cathedral ..."
- Box 62**
- reels 1–2 *The Inner Cathedral* for electric piano (with sustain pedal) by S. Sussman. 7" reel.
2 copies.
Performed by Stanley Sussman.
Recorded on January 27, 1978.
Label on front of case for G & T Harris Inc. (NYC) with: "A.T.L. / The Inner Cathedral ..."
- reel 3 [*The Inner Cathedral* by S. Sussman.] 7" reel.
Label on reel and front of case: "#1"; case and reel otherwise unmarked.
In case: invoice from Daniel E. Lewis, Contemporary Dance System Artistic Director for a series of six reels (#1–6) and their respective content; contents of reel #1 listed as "Cathedral A.T.L."
- reel 4 [*The Inner Cathedral* by S. Sussman.] 7" reel.
Label on reel and front of case: "#2"; case and reel otherwise unmarked.
See Box 62/4 for recording invoice listing contents of six numbered reels produced for S. Sussman; contents of reel #2 listed as "Cathedral Pro. take #1."
- reel 5 [*The Inner Cathedral* by S. Sussman.] 7" reel.
Label on reel and front of case: "#3"; case and reel otherwise unmarked.
See Box 62/4 for recording invoice listing contents of six numbered reels produced for S. Sussman; contents of reel #3 listed as "Cathedral Pro. take #2."
- reel 6 *Introduction and Allegro* by S. Sussman. 7" reel.
Label on inside of case: "The following tape was made during a sight reading session by the Eastman Rochester Summer Chamber Orch., Rochester, NY, Aug. 1961."
- reel 7 *Introduction and Allegro* by S. Sussman. 7" reel.
Label on reel and front of case for Gary & Timmy Harris (NYC).

- reel 8 *Introduction and Allegro* by S. Sussman. 7" reel.
Written on back of case: instrumentation for *Introduction and Allegro*.
- *** *Introduction and Allegro* by S. Sussman.
See Box 63/6.
- reels 9–11 *Last Act*, [Symphony in One Movement] by S. Sussman. 7" reel. 3 copies.
Reel 9 labeled (on back of case, in pencil): "(1) Pretty Good."
Reel 10 labeled (on back of case, in pencil): "(2) Better than #1, violin solo not so good."
- reel 12 *Last Act* [Symphony in One Movement] by S. Sussman. 7" reel.
Labels on reel: "Last Act / Performance / by Stanley Sussman."
- reel 3 *Last Act* by S. Sussman; *Serenade* (excerpt) [by P. I. Tchaikovsky?]. 7" reel.
Cleveland Ballet.
Recorded October 31, 1981, in Hannah Theater, Cleveland, OH.
- Box 63**
- reel 1 *Last Act* by S. Sussman; *Serenade* (excerpt) [by P. I. Tchaikovsky?]. 7" reel.
Written on back of case: "The Last Act & Part of Serenade / Nov. 1, 1981 / Cleveland Ballet (4)."
- reels 2–3 *Nexus* for violin and keyboard by S. Sussman. 7" reel. 2 copies.
Brian Leonard, violin; S. Sussman, piano.
Recorded January 24, 1977.
Label on both cases for CJ Recording Inc. (NYC).
- reel 4 *Nexus* for violin and keyboard by S. Sussman. 7" reel.
- reel 5 *Passing By* [or *Footloose and Fancy Steps* by S. Sussman]. 7" reel.
Recorded April 1, 1984 (matinee and evening performances).
- reel 6 *Prelude* for flute and piano; *Introduction and Allegro* for orchestra by S. Sussman. 7" reel.
Prelude performed by Susan Rosenblum, flute; S. Sussman, piano.
Introduction and Allegro performed by Eastman Chamber Orchestra; Frederick Fennell, conductor.
- reel 7 *Scenes of Enchantment* [by S. Sussman]. 7" reel.
Label on reel: "Scenes of Enchantment."
Label on side of case: "For Two Young Dancers"; reel may have originally been housed in the case now used for Box 60/11.

- reel 8 *Unfinished Flight* by S. Sussman. 7" reel.
Recorded September 21, 1977.
Label on case for G & T Harris Inc.
- reel 9 [*Unfinished Flight* for flute, clarinet, piano, electric bass and percussion] by Stanley Sussman. 7" reel.
N.B. Composition premiered in 1972 under the title *Unfinished Flight*; only copy of score in Box 5/8 is titled *Place Spirit*.
Title on label on reel and side of case: "Flight Spirit."
- reel 10 [*Unfinished Flight* for flute, clarinet, piano, electric bass and percussion] by Stanley Sussman. 7" reel.
N.B. Composition premiered in 1972 under the title *Unfinished Flight*; only copy of score in Box 5/8 is titled *Place Spirit*.
Title on label on reel and front of case: "Place Spirit."
- reel 11 *Wu T'Ai Shih* [or *Five Orchestral Interludes* by S. Sussman]. 7" reel.
Written on back of case: "Copy from Cleveland Ballet performance / 4 April 1981 evening."
Written on reel: "Stanley Sussman Master."
- reel 12 *Wu T'Ai Shih* [or *Five Orchestral Interludes* by S. Sussman]. 7" reel.
Written on back of case: "Copy from Cleveland Ballet performance / 4 April 1981 matinee / good tempo, poor fidelity."
- reel 13 *Wu T'Ai Shih* [or *Five Orchestral Interludes* by S. Sussman]. 7" reel.
Written on back of case: "Wu Tai Shih by Stanley Sussman / B / poor quality, good playing / not for commercial use."
Note taped to front of case: "1-9-82, 12:00 AM / Stanley Sussman / #3-157."
Labeled copy "B".
- Box 64**
- reel 1 *Wu T'Ai Shih* [or *Five Orchestral Interludes*] by S. Sussman. 7" reel.
Recorded on April 7 1981.
Labeled copy "A".
- reel 2 *Wu T'Ai Shih* [or *Five Orchestral Interludes* by S. Sussman]. 7" reel.
Written on back of case: "Copy from Cleveland Ballet performance / 11 April 1981 matinee."
- reel 3 *Wu T'Ai Shih* [or *Five Orchestral Interludes* by S. Sussman]. 7" reel.
Written on back of case: "Copy from Cleveland Ballet performance / 11 April 1981 evening."
- reel 4 *Wu T'Ai Shih* [or *Five Orchestral Interludes*] by S. Sussman. 7" reel.
Recorded on April 12, 1981.

Labeled copy "C".

- reel 5 [Wu T'Ai Shih or] *Five Orchestral Episodes* by S. Sussman. 7" reel.
Recorded March 1982.
Ohio Chamber Orchestra; S. Sussman, conductor.
Label on front of case for Commercial Recording Studios, Inc. (Cleveland, OH).
- reel 6 *Wu T'Ai Shih* [or *Five Orchestral Interludes*] by S. Sussman. 7" reel.
Recorded in March 1982.
Labeled copy "B".
- reel 7 *Wu T'Ai Shih* [or *Five Orchestral Interludes*] by S. Sussman. 7" reel.
Recorded in March 1982.
Labeled copy "C".
- reel 8 [Wu T'Ai Shih or] *Five Orchestral Episodes* by S. Sussman. 7" reel.
Recorded on March 4, 1984.
Cleveland Philharmonic; S. Sussman, conductor.
- reel 9 [Wu T'Ai Shih or] *Five Orchestral Episodes* by S. Sussman. 7" reel.
Live performance, recorded March 30, 1984.
- reel 10 *Wu T'Ai Shih* [or *Five Orchestral Interludes*] by S. Sussman. 7" reel.
Recorded on April 1, 1984, matinee.
- reel 11 *Wu T'Ai Shih* [or *Five Orchestral Interludes*] by S. Sussman. 7" reel.
Recorded on April 1, 1984, evening.
- reel 12 *Wu T'Ai Shih* [or *Five Orchestral Interludes*], mvmts. 2–5, by S. Sussman. 7" reel.
Rehearsal with the San Jose Symphony, San Jose, CA, on October 17, 1986.
- reel 13 *Wu T'Ai Shih* [or *Five Orchestral Interludes*] by S. Sussman. 7" reel.
Written on back of case: "1st 2 notes are missing / 1 bass entrance early in II."
Labeled copy "A".

Box 65

- reel 1 *Wu T'Ai Shih* [or *Five Orchestral Interludes*] by S. Sussman. 7" reel.
Label on front of case for Commercial Recording Studios, Inc. (Cleveland, OH).
Labeled copy "B".

- reel 2 *Wu T’Ai Shih* [or *Five Orchestral Interludes*] by S. Sussman. 7” reel.
Written on back of case: “1, 2, 3, 4, good / 5 Good / Needs balancing / trumpets are faint in 5.”
Labeled copy “B”.
- reel 3 [*Wu T’Ai Shih* or] *Five Orchestral Episodes* by S. Sussman. 7” reel.
S. Sussman, conductor.
- reel 4 [*Wu T’Ai Shih* excerpt.] *Three Orchestral Episodes* from *Five Orchestral Episodes* by S. Sussman (master). 7” reel.
Stanley Sussman, conductor.
Label on case for Audio Recording Studios Inc. (Cleveland, OH).
- reel 5 *Wu T’Ai Shih* by Stanley Sussman; *Flower Festival in Genzano* by Gustav Helsted and Holger Paulli. 7” reel.
Recorded on February 1982.
Recording of *Wu T’Ai Shih* labeled copy “A”.
- reel 6 *Wu T’Ai Shih; Passing By* by S. Sussman. 7” reel.
Recorded on March 30, 1984, evening.
Labeled reel “#5”.
- reel 7 *Wu T’Ai Shih; Passing By* by S. Sussman. 7” reel.
Recorded on March 31, 1984, matinee.
Labeled reel “#4”.
- reel 8 *Wu T’Ai Shih; Passing By* by S. Sussman. 7” reel.
Recorded on March 31, 1984, evening.
Labeled reel “#2”.
Taped to inside of case: MS note by SBS with comments on the recording.
- reel 9 *Wu T’Ai Shih; Passing By* by S. Sussman. 7” reel.
Recorded on April 1, 1984, matinee.
Labeled reel “#1”.
Taped to inside of case: MS note by SBS with comments on the recording.
- reel 10 *Wu T’Ai Shih; Passing By* by S. Sussman. 7” reel.
Recorded on April 1, 1984, evening.
Labeled reel “#3”.
Taped to inside of case: MS note by SBS with comments on the recording.
- reel 11 *Five Orchestral Episodes* by S. Sussman; music by Debussy, Mahler, Saint-Saëns, and Bizet. 7” reel.
Recorded on March 4, 1984.
Cleveland Philharmonic; S. Sussman, conductor; Jean Kraft, mezzo-soprano.

- reel 12 [Music by S. Sussman.] 7" reel.
In case: typescript track list with performance notes.
Contents: *Prelude* for flute and piano (Susan Rosenblum, flute; S. Sussman, piano) -- *Introduction and Allegro* (Eastman Chamber Orchestra; Frederick Fennell, conductor) -- *Sonata* for viola and piano (John Hamilton, viola; S. Sussman, piano).
- reel 13 "Demo by S. Sussman (music)." 7" reel.
Contents (written on inside of case): *I Had Two Sons* (Argument) -- *Unfinished Flight* (2nd movement) -- *Five Songs in August* (end of II, end of III) -- *Scenes of Enchantment* (excerpt, after nine) -- *Wu T' Ai Shih* (end of II, end of III).
Written on front of case: "Master Sussman Lecture."
- Box 66**
- reel 1 [Concert] "Sussman I." 7" reel.
Written on back of case: list of timings with indications of which sections are recorded mono vs. stereo.
- reel 2 [Concert, cont.] "Sussman II." 5" reel (housed in case for 7" reel).
Written on back of case: "Sussman II / Concert (cont.) / (233) / Film # 180 / Not for commercial use."
- reel 3 "Sussman III." 7" reel.
Written on back of case: "Sussman III / Concert (concluded up to intermission) / R.D. East / #545 / 2,108 / Not for commercial use."
- reel 4 "Demo – Sussman – 1979." 7" reel.
- reel 5 "Demo – Sussman – 1979." 7" reel.
- reel 6 "Music by S. Sussman. Demo." 7" reel.
Written on front of case: "Sussman Lecture / Copy."
- reel 7 [Ballet Music by S. Sussman.] 7" reel.
In case: recording production form from Westrax Recording Studios (NYC; dated July 10, 1989) with notes on the recording.
- reel 8 "U.S. 10.20.85." 7" reel.
[Possibly recording of music for *US*, choreography by Dennis Nahat and Ian Horvath; music arranged by Dick Hyman and Jon Charles.]
- reel 9 "Jan. 20, 1973." 7" reel.
- reel 10 "Electric and Violin." 7" reel.

- reel 11 "Music only." 7" reel.
- reel 12 "Voice & Music." 7" reel.
- reel 13 "S. Sussman / Copy #2 John." 7" reel.
In case: MS note ("Edge taken off but balance not better").

Box 67

- reel 1 "S. Sussman / #3." 7" reel.
- reel 2 "S. Sussman / #3 Bruce." 7" reel.
- reel 3 "In Concert – Rehearsal Tape from 12/77 Performance." 7" reel.
[Possibly recording from Cleveland Ballet rehearsal of *In Concert*, choreography by Dennis Nahat; music by Giuseppe Verdi and Charles Gounod.]
- reel 4 "Jazz –Sussman – piano." 7" reel.
- reel 5 "MUTS 1 + 2 only / January 18, 1973." 7" reel.
- reel 6 "Graham Technique May 3, Hinkson / Sussman." 7" reel.
[Recording of a Graham Technique dance class with S. Sussman, piano.]
- reel 7 "Advanced Wood / Elementary Conan." 7" reel.
Recorded March 6, 1968.
[Recording of two Graham Technique dance classes with S. Sussman, piano.]
- reel 8 "Graham Class. Sussman." 7" reel.
Written on inside of case: "D. Wood / Advanced (Graham) / July 1, 1966."
[Recording of a Graham Technique dance class with S. Sussman, piano.]
- reel 9 "Dance Class." 7" reel.
[Likely a recording of a dance class with S. Sussman, piano.]

Non-music recordings (Interviews, lectures)

- reels 10–11 "Lecture: Music for Dance" (master). 7" reel. 2 copies [or 2 reels?].
Recorded live at Whitmar Auditorium, Brooklyn College, March 12, 1971.
In case for copy/reel 1 (Box 67/10): carbon copy of signed Broadcast and Recording Clearance form from the Gershwin Theatre Sound Studio, Brooklyn College.

reels 12–13 [Airing the Arts interview with Stanley Sussman (E. S. Teicher, host).] 7” reel. 2 copies.
Recorded at WFDU-FM on May 2, 1980.

Box 68 [Removed due to reorganization of material.]

Sub-series D: 10.5” reel-to-reel tapes

Music and arrangements by Stanley Sussman

Box 69

- reel 1 *Ballet* by Stanley Sussman. 10.5” reel.
Written on back of case: “Ballet SS / 7-10-89 / Piano / 8 track / in 10 sections.”
In case: recording production forms from Westrax Recording Studios (NYC; dated July 10, 1989) with notes on the recording (2 pp.).
- reel 2 *Nexus* for violin and keyboards by S. Sussman. 10.5” reel.
Brian Leonard, violin; Stanley Sussman, keyboards.
Recorded on January 24, 1977.
Label on back of case for CJ Recording Inc. (NYC).
In case: recording take sheet from CJ Recording Inc. with notes on the recording.
- reel 3 *Unfinished Flight; Robin’s Dream* by S. Sussman. 10.5” reel.
Stanley Sussman, artist.
Recorded on September 16, 1977.
Affixed to back of case: recording take sheet from CJ Recording Inc. with notes on the recording.
- reel 4 *Wu T’Ai Shih* [or *Five Orchestral Interludes*] by S. Sussman (master copy). 10.5” reel.
Recorded on February 4, 1988.
Affixed to front of case: label from Westrax Recording Studio Ltd. (NY).
- reel 5 [Unspecified composition by Stanley Sussman?]. 10.5” reel.
Written on side of case: “Stanley Sussman.”
- reel 6 [Unspecified composition by Stanley Sussman?]. 10.5” reel.
Originally housed in polystyrene foam covers labeled: “Master Copy / 15 IPS – 10 DB, Tails Out / Stanley Sussman.”

Box 70

- reel 1 [Unspecified composition by Stanley Sussman?]. 10.5" reel.
Originally housed in polystyrene foam covers labeled: "7 1/2 IPS, Master Copy, Tails Out – 10 DB / Stanley Sussman."
- reel 2 [Unspecified composition by Stanley Sussman?]. 10.5" reel.
Originally housed in polystyrene foam covers labeled: "+4 DB, Master, 15 IPS / Stanley Sussman."
- reel 3 ["Meet the Composer Project"]. Reel 1 of 2. 10.5" reel.
Stanley Sussman, artist.
Recorded on December 2, 1977.
Affixed to back of case: recording take sheet from CJ Recording Inc. with notes on the recording.
See also Box 54/1–2.
- reel 4 "Meet the Composer Project." Reel 2 of 2. 10.5" reel.
Stanley Sussman, artist.
Recorded on December 2, 1977.
Affixed to back of case: recording take sheet from CJ Recording Inc. with notes on the recording.
See also Box 54/1–2.

Sub-series E: LPs

Music by other composers

Box 70 [cont.]

- item 6 *The Last of the Just*, opera in 3 acts with music by Thomas Z. Shepard and libretto by Gerald Walker. Fiddleback Music Publishing Co., [s.d.]. 12" phonodisc (LP).
Sealed in shrinkwrap.
Accompanying libretto separated to Box 80/2.

Sub-series F: Digital Audio Tapes (DAT)

Music and arrangements by Stanley Sussman

Box 71

- item 1 [*For Two Young Dancers*] *pas de deux* for violin and piano by Stanley Sussman.
Written on cassette insert: "#1. Tunes @ 1k 000-100 / #2. Pas de Deu #205 – #600."

- items 2–3 *Panorama* by Norman Lloyd; arranged by S. Sussman. 2 copies.
 Performed by Stanley Sussman on Roland Mks-20 and EMU Pro Digital
 pianos.
 Copy 1 (Box 71/2) labeled “Production Master”; copy 2 (Box 71/3) labeled
 "Safety Copy.”
- item 4 *Panorama* by Norman Lloyd; arranged by S. Sussman (takes 1–9, unedited
 session takes).
 Performed by Stanley Sussman.
- item 5 *Salem Shore* by Paul Nordoff (production master).
 Performed by Stanley Sussman on Roland Mks-20 and EMU Pro Digital
 pianos.
- item 6 *Salem Shore* by Paul Nordoff; arranged by S. Sussman (safety copy).
 Performed by Stanley Sussman on Roland Mks-20 and EMU Pro Digital
 pianos.
- item 7 [*Wu T’Ai Shih* or] *Five Orchestral Pieces* by Stanley Sussman (production
 master).
- item 8 [*Wu T’Ai Shih* or] *Five Orchestral Pieces* by Stanley Sussman (1:1 safety copy).
 Written on side of insert: “5 Orchestral Episodes for Wu T’ai Shih by Stanley
 Sussman.”

Sub-series G: Microcassette tapes

Music by other composers

Box 71 [cont.]

- item 9 [*Diversion of Angels* for orchestra by Norman Dello Joio.]
 Written on cassette label: “Angels.”
- item 10 [*Circe* Op. 204, ballet by Alan Hovhaness.]
 Written on cassette label: “Circe.”

Non-music recordings (Interviews)

- item 11 “Interview with Karen Campbell of *Attitude Magazine*.”
 Recorded April 16, 1985.
- item 12 “Interview with Lewis Stewart.”

item 13 “Interview with Kathy Tech.” Sides 1–2.
Recorded July 18, 1986.

item 14 “Interview with Kathy Tech.” Side 3.
Recorded July 18, 1986.

Sub-series H: U-Matic videocassette tapes

Dance/performance recordings

Box 72

video 1 *Wu T’Ai Shih*, [mvmts. I–II]. [Tape 1 of 5.] U-Matic S tape.
[Music by S. Sussman; choreography by Dennis Nahat.]
[Likely Cleveland Ballet.]
Label on case: “(A) Wu T’ai Shih / I and II from Balcony (complete) ...
Warm up.”

video 2 *Wu T’Ai Shih*, [mvmts. III–V]. [Tape 2 of 5.] U-Matic S tape.
[Music by S. Sussman; choreography by Dennis Nahat.]
[Likely Cleveland Ballet.]
Label on case: “(B) III + V downstairs / IV complete downstairs ...”

video 3 *Dying Swan; Passing By*. [Tape 3 of 5.] U-Matic S tape.
Dying Swan [music: “Le cygne” from *The Carnival of the Animals* by Camille
Saint-Saëns; choreography by Dennis Nahat after Fokine-Pavlova]; *Passing
By* [music by S. Sussman; choreography by Dennis Nahat].
[Likely Cleveland Ballet.]
Label on case: “(D) Dying Swan (downstairs) / Passing by (downstairs) /
including curtain calls till # 329.”

video 4 *Passing By*. [Tape 4 of 5.] U-Matic S tape.
Passing By [music by S. Sussman; choreography by Dennis Nahat].
[Likely Cleveland Ballet.]
Written on tape label: “(E) Passing By balcony.”

video 5 *Passing By*. [Tape 5 of 5.] U-Matic S tape.
Passing By [music by S. Sussman; choreography by Dennis Nahat].
[Likely Cleveland Ballet.]
Label on case: “(F) Passing By, All close-ups from downstairs. Then at # 213
cut to Studio E party till # 317, then remainder is blank.”
Written on tape label: “Ernie [i.e., Ian “Ernie” Horvath] at Party + Passing
By.”

video 6

Dying Swan. U-Matic S tape.

Dying Swan: [music: “Le cygne” from *The Carnival of the Animals* by Camille Saint-Saëns; choreography by Dennis Nahat after Fokine-Pavlova].
[Likely Cleveland Ballet.]

Written on tape label: “Balcony – & Dying Swan.”

Box 73

item 1

“Ballet – Ernie, Floor Level / No Passing By.” U-Matic S tape.

[Likely Cleveland Ballet, from same performance as Box 72/1–6.]

Label on case: “Ballet / from down side isle [*recte* aisle].”

Other video recordings

item 2

“Sussman on Sussman.” U-Matic tape.

Sub-series I: Other video recording formats

Box 73

item 3

“Stanley Dub On 3130.” EIAJ-1 video tape; 5” reel (0.5” video tape).

Label on reel: “~~5 Songs Visuals~~ Stanley Dub on 3130.”

Box 70

reel 5

“Praise.” 9.75” reel (25 mm video tape).

Written on side of case: “DWT.”

Sub-series J: VHS videocassette tapes

Dance/performance recordings

Box 74

video 1

“Balanchine and Stravinsky: *Agon*; *Variations*; *Persephone*.”

Contents: *Agon* [choreography by George Balanchine; music by Igor Stravinsky] -- *Variations* [choreography by George Balanchine; music: *Variations: Aldous Huxley in memoriam* by Igor Stravinsky] -- *Persephone* [choreography by George Balanchine; music by Igor Stravinsky].

Written on case: “Circus – Takako/Donlin – etc.” [possibly reference to dancers Donlin Foreman and Takako Asakawa from the Martha Graham Dance Company.]

- video 2 *Chronicle* [choreography by Martha Graham; music by Wallingford Riegger].
- *** *Chronicle* [choreography by Martha Graham; music by Wallingford Riegger].
See Box 76/5 (“Prelude to Action” and “Spectre – 1914”) and Box 77/1 (“Steps in the Street”).
- video 3 *Cinderella* [choreography by Ron Cunningham; music by Sergei Prokofiev].
Boston Ballet.
- video 4 *Cinderella* [music by Sergei Prokofiev].
Written on tape label: “Cinderella / SP”.
- video 5 *Clytemnestra* [choreography by Martha Graham; music by Halim El-Dabh].
- video 6 *Coppélia* [choreography by Dennis Nahat?; music by Léo Delibes]. Acts I, II, III.
Recorded on October 22, 1988 (evening).
Written on tape label: “Coppelia I, II, III / Nahat, Graham/Hughes.”
- video 7 *Deaths and Entrances* [choreography by Martha Graham; music by Hunter Johnson].
Martha Graham Dance Co.
Recorded in Cleveland, November 1983.
- video 8 *Deaths and Entrances* [choreography by Martha Graham; music by Hunter Johnson].
- video 9 [*Diversion of Angels*, choreography by Martha Graham; music by Norman Dello Joio.]
Written on tape label: “Angels, Paris ‘91.”
- video 10 *Dying Swan* [choreography by Dennis Nahat after Fokine-Pavlova; music: “Le cygne” from The Carnival of the Animals by Camille Saint-Saëns] and *Passing By* [choreography by Dennis Nahat; music by Stanley Sussman].
Cleveland Ballet.
Note affixed to front of case: “VHS Tape #3 / From beginning of 3/4” tape (D) till #329” [video likely transferred from U-Matic tape in Box 72/3].
- video 11 *The Eye of the Goddess* [choreography by Martha Graham, unfinished; music: *Symphonic Variations* by Carlos Surinach].
Recorded July 18, 1991.

Box 75

- video 1 *Fancy Free* [choreography by Jerome Robbins; music by Leonard Bernstein].
Recording of a NYC Ballet performance aired on Channel 13.

Written on tape label: "Fancy Free, Robbins/Bernstein (NYC Ballet channel 13)."

- video 2 *Flower Festival [in Genzano]* [choreography by August Bournonville; music by Gustav Helsted and Holger Paulli] (rehearsal).
Written on front of case: "Flower Festival Rehearsal."
- video 3 *Flute of Krishna* [choreography by Martha Graham; likely silent film].
[Film produced in 1926 by the Eastman Kodak Company; filmed at the Eastman School of Music.]
On case label: "Flute of Krishna / 9:00 min. si. col."
- video 4 *Giselle* (choreography by Jean Coralli and Jules Perrot; music by Adolphe Adam).
Bel Canto/Paramount Home Video, 12702, c1988.
American Ballet Theatre with Natalia Makarova, Mikhail Baryshnikov and Martine van Hamel; American Ballet Theatre Orchestra; John Lanchbery, conductor.
- video 5 *Heretic* [choreography by Martha Graham; music by Louis Horst].
Written on front of case: "Graham / Heretic."
- video 6 *If He Were Mine* [music by S. Sussman] (rehearsal).
Video recorded on August 11, 1989.
Written on tape labels: "If He Were Mine / rehearsal 11 Aug '89 / S & S."
- video 7 *Last Act* [choreography by Dennis Nahat; music by S. Sussman] (Cleveland Ballet dress rehearsal).
- video 8 *Last Act* (choreography by Dennis Nahat; music by S. Sussman).
- video 9 *The Owl and the Pussycat* [choreography by Martha Graham; music by Carlos Surinach].
Recorded at the New York State Theater, on September 11, 1985.
Written on tape label: "Owl + Pussycat / Perf + rehearsal."
- video 10 *Panorama* [choreography by Martha Graham; music by Norman Lloyd].
Written on tape label: "Panorama / Marymount / 06/92" [possibly reference to the Marymount Choreographers Project, a venture of the Martha Graham Center of Contemporary Dance].
- video 11 *Panorama* [choreography by Martha Graham; music by Norman Lloyd];
American Document [choreography by Martha Graham; music by Ray Green?] (excerpts).
N.B. Martha Graham's *American Document* premiered in 1938 in Bennington, VT, with original music by Ray Green; in 1989, Graham reworked the choreography, and John Corigliano's Oboe Concerto was used as music for the revised version.

Typed on tape label: "Panorama & American Document / Excerpts /
Bennington College Workshops / Martha Graham Dance."

Box 76

- video 1 *Passing By* [choreography by Dennis Nahat; music by S. Sussman].
N.B. Dennis Nahat choreographed *Passing By* as a valedictory solo for Ian ("Ernie") Horvath in 1984 to honor Horvath upon his resignation as artistic director of the Cleveland Ballet.
Written on tape label: "Passing Bye [sic] / Music by Sussman / Cleve Ballet: Horvath Tribute."
- video 2 *Passing By* [choreography by Dennis Nahat; music by S. Sussman].
- video 3 *Pastorale* [choreography by Deborah Zall; music by Ernest Bloch?].
Written on tape label: "Pastorale – Zall."
- video 4 *Petrushka* [choreography by Michel Fokin; music by Igor Stravinsky]; *Prelude a l'après-midi d'un faune* [choreography by Vaslav Nijinsky; music by Claude Debussy]; "Magic" [?].
Performed by Rudolf Nureyev.
Written on tape label: "Nureyev: Petroushka, Faun etc. / Magic."
- video 5 *Prelude to Action* and *Spectre – 1914* [choreography by Martha Graham; music by Wallingford Riegger, arranged and orchestrated by S. Sussman].
Written on tape label: "Prelude to Action 7/29/94 / two runs (4 angles) / Spectre – 1914 – rough working copy / Pre-final cutting of Lament / Stanley #6."
- video 6 *Romeo and Juliet* [choreography by Dennis Nahat; music by Sergei Prokofiev].
Act I.
Video recorded on March 10, 1988.
Written in pencil on tape label: "Graham/Fields."
- video 7 *Romeo and Juliet* [choreography by Dennis Nahat; music by Sergei Prokofiev].
Act II.
Video recorded on March 10, 1988.
Written in pencil on tape label: "Graham/Fields."
- video 8 *Romeo and Juliet* [choreography by Dennis Nahat; music by Sergei Prokofiev].
Act III.
Video recorded on March 12, 1988 (matinee).
Written in pencil on tape label: "Bad transition / Cost Mun."
- video 9 *Salem Shore* [choreography by Martha Graham; reconstructed by Terese Capucilli and Carol Fried; music by Paul Nordoff, arranged by Stanley Sussman].
Video recorded on July 15, 1991.

Written on tape label: "Salem Shore / 1st draft work video / From score, 7-15-91 / research/reconstruction: Terese Capucilli, Carol Fried. / piano: Stanley Sussman."

video 10 *Salem Shore* [choreography by Martha Graham; reconstructed by Terese Capucilli and Carol Fried; music by Paul Nordoff, arranged by Stanley Sussman];
Panorama [choreography by Martha Graham; music by Norman Lloyd, arranged by S. Sussman].

Recording of performance by the Martha Graham Dance Co. at City Center;
video recorded on October 17, 1992.

Affixed to case: MS note to SBS from "James" ("This videotape was made of Saturday night's performance ...").

video 11 *Slavonic and Hungarian Dances* [choreography by Dennis Nahat; music by Johannes Brahms and Antonín Dvořák].

Cleveland Ballet.

Recorded on March 27, 1980.

Box 77

video 1 *Steps in the Street* [choreography by Martha Graham; music: "Finale" from *New Dance*, Op. 18b, by Wallingford Riegger].

Label on tape for the Martha Graham Dance Company.

video 2 *Les Sylphides* [choreography by Michel Fokine; music by Frederic Chopin, orchestrated by Alexander Glazunov].

Recorded on May 13, 1987.

Written on tape label in pencil: "Gabay Baierbach" [possibly reference to Karen Gabay and William Baierbach, dancers with the San José Cleveland Ballet].

video 3 *Wu T'Ai Shih* (choreography by Dennis Nahat; music by Stanley Sussman).
Cleveland Ballet.

Video recorded on April 9, 1981 (evening).

video 4 *Wu T'Ai Shih* [choreography by Dennis Nahat; music by Stanley Sussman].

Recordings of three performances, dated May 13, 1991, October 17, 1986, and April 11, 1981.

video 5 *Wu T'Ai Shih* (choreography by Dennis Nahat; music by Stanley Sussman).
Cleveland Ballet.

video 6 *Wu T'Ai Shih* (choreography by Dennis Nahat; music by Stanley Sussman).
Cleveland Ballet.

- video 7 *Wu T’Ai Shih* (choreography by Dennis Nahat; music by Stanley Sussman).
Stanley Sussman, conductor.
- video 8 *Wu T’Ai Shih* [choreography by Dennis Nahat; music by Stanley Sussman].
- video 9 *Wu T’Ai Shih* (choreography by Dennis Nahat; music by Stanley Sussman).
VHS tape missing; case only.
Affixed to front of case: MS note with details about recording and timings.

Compilations of dance recordings

- video 10 “Gala Rep 1996 Compilation– Dub #1.”
Contents: *Summerscape*, mvmt. 1 [choreography by Dennis Nahat; music: Piano Concerto No. 2 by D. Shostakovich] -- *Suite Caractéristique*, mvmt. 1 [choreography by Dennis Nahat; music: Suite for Orchestra, No. 2, Op. 53, C major, by P. I Tchaikovsky] -- *Wu T’Ai Shih*, “Fire” [choreography by Dennis Nahat; music by S. Sussman] -- “Hungarian” [likely *Slavonic and Hungarian Dances*], “Passionata Pas de deux” [choreography by Dennis Nahat; music by J. Brahms and A. Dvořák] -- *Grand Pas de Dix*, Entrée, Adagio, and Finale/Coda [choreography by Dennis Nahat; music from *Raymonda* by A. Glazunov] -- *Tarantella* [choreography by George Balanchine; music by L. M. Gottschalk] -- *Cameo* [music by J. S. Bach?] -- *Green Table*, Death solo [choreography by Kurt Jooss; music by F. A. Cohen] -- *Laura’s Women*, Poverty Train solo [choreography by Ian Horvath; music by L. Nyro] -- *Le Corsaire* [excerpt] [choreography by Dennis Nahat after Petipa and Chabukiani; music by R. Drigo/L. Minkus] -- *Gaite Parisienne* and *Can Can* [choreography by Massine; music by J. Offenbach] -- *US* [choreography by Dennis Nahat/Ian Horvath; music by Berlin/Dorsey/Ferdinand/Morton/Winter]
- video 11 [Martha Graham Dance Co. at Reggio Emilia, Italy (1986).]
Contents (all choreography by Martha Graham): [*Every Soul Is a*] *Circus* [music by Paul Nordoff]; *El Penitente* [music by Louis Horst]; *Tangled Night* [music: Piano Concerto No. 2, Op. 21, by Klaus Egge]; *The Rite [of Spring]* [music by Igor Stravinsky].
Written on tape label: “Reggio Emilia, Italy – 7/19/86 / *Circus, Penitente, Tangled Night, Rite* (Generation, 7/93).”

Box 78

- video 1 “Martha Graham Dance Company at the Paris Opera.”
Video recorded in November 1991.
Contents (all choreography by Martha Graham): *El Penitente* [music by Louis Horst], *Steps in the Street* [music by Wallingford Riegger], *Diversion of Angels* [music by Norman Dello Joio], *Herodiade* [music by Paul Hindemith], *Maple Leaf Rag* [music by Scott Joplin].

Other video recordings

- video 2 “Academy Awards 1981 / 1st 2 hours.”

- video 3 “Ames Interview, CNN / “Wild One” Brando: Part II.”
- video 4 “A Complicating Factor.”
- video 5 “Documentary: Diff Rituals from Africa + Haiti.”
- video 6 “(1) Invitation to the Dance (excerpt) / Nureyev, Lyman, Fosse; (2) Aaron Copland, interview (excerpts).”
- video 7 “Liza Minelli Special / London.”
- video 8 “The Miracle of Life.”
- video 9 “I Patton.”
- video 10 “Patton.”
- video 11 *Tora! Tora! Tora!* (Part 2). Twentieth Century Fox Film, CL-1017, c1970.

Series 8: Print material

Box 79

- folder 1 Bernard Black Gallery. *Arthur Sussman: [In Search of the Bible]*. [Published exhibition brochure.] New York: Bernard Black Gallery, [1965].
- folder 2 Graham, Martha. *Blood Memory: An Autobiography*. New York: Doubleday, 1991.
- folder 3 Indian Hill Music Workshop. “Song of Ourselves.” [A collection of writings and drawings realized by students of the Indian Hill Music Workshop.] [s.l.: s.n., s.d.].
- folder 4 McDonagh, Don. *Martha Graham*. New York: Praeger Publishers, 1975.
- folder 5 Nureyev. [Biographical sketch of Rudolf Nureyev with photographs.] London: Dance Books Ltd., 1976.
On half-title page: inscription from Nureyev to Sussman.
- folder 6 The Royal Academy of Dancing. *The Royal Academy of Dancing Children’s Examinations*. Music, 1968 Edition. London: Royal Academy of Dancing, 1968.
Contains excerpts of music for piano by various composers used to accompany various dance exercises for the Academy’s examination.

folder 7 Scharfstein, Zevi. [Tefillin handbook/manual]. No. 63. [New York: Shilo, c1935.
In Hebrew.
Written opposite edition notice: "This book belongs to Arthur Sussman."

folder 8 Tocqueville, Alexis de. *Democracy in America*. Translated by Henry Reeve.
Edited with an introduction by Henry Steele Commager. London: Oxford
University Press, 1959.

Box 80

folder 1 United States. *Basic Music*. [Booklet designed for use in Navy Training Course.]
[Washington, DC: US Government Printing Office, 1961.]

folder 2 Walker, Gerald. "Desire Under The Dryer: A Comic Opera in One Act."
Typescript libretto, c1958.
Originally housed in 3-prong folder.

folder 3 Walker, Gerald. "The Last of the Just: An Opera." Typescript libretto; dated April
20, 1978.
Originally housed in 3-prong folder.
Accompanying LP recording of the opera (music by Thomas Z. Shepard)
separated to Box 70/6.

Series 9: Artifacts and ephemera

Box 80 [cont.]

folder 4 Inspectors folder for the 19th Army Band, 5th Training Regiment, Fort Dix, New
Jersey.
Manila folder with clear plastic taped over design on folder cover.
Typescript label on side of folder: "Ensemble Ear Training (Advanced)."

folder 5 [Original artwork by Crist.]
[1] Color print, signed Crist '77. 9" x 11.75". Added in pencil: "Greetings."
[2] Proof of color print, signed Crist '78. 5.5" x 8". Added in pencil: "Happy
Birthday 6/7/78)."

folder 6 [Prints of *Le Champ de Tulipes* and *Chasse-Maree A L'Ancre, Rouen* by Claude
Monet.]
2 color prints, 9.5" x 11.5"

Box 81

item 1 Osmiroid Lettering Pen Set (fountain pen and nibs).

- items 2–5 Four pocket-sized composer’s notebooks containing dictation notes, lecture notes, theory exercises, and sketches.
3 notebooks (Box 81/2–4) include some pedagogical notes for “L. + M. I–II” [Literature and Music I–II] courses [at Juilliard?]; see also Box 14/2.
- items 6–7 Two pocket-sized notebooks of Music Paper containing dictation notes, lecture notes, theory exercises, and sketches.
1 notebook (Box 81/6) includes some pedagogical notes for “L. + M. I–II” [Literature and Music I–II] courses [at Juilliard?] (1976); see also Box 14/2.
- items 8–10 Three 3.5” floppy disks containing Finale files of *Rhapsody* for piano and orchestra by S. Sussman.
- items 11–21 Eleven 3.5” floppy disks containing Finale files of the instrumental parts to *If He Were Mine* by S. Sussman.
- items 22–25 US Army E-4 specialist rank insignia. 4 patches.
- item 26 Maroon cufflink box from Shields containing various military pins and cufflinks; also contains 1952 Yeshivah graduation pin (7 items, total).

Box 35

- envelope 3 10 batons of mixed shapes and lengths.
- folder 4 Framed photograph of “Martha Graham with Halston [Roy Halston Forwick] and members of the Martha Graham Company [including Stanley Sussman] during the curtain call of the Paris Opera Gala, January 23, 1984.”
1 B/W photograph, 8” x 10”; housed in wooden frame (frame is damaged; fragile).
- folder 5 Original music folder for the annotated piano score of Hunter Johnson’s *Deaths and Entrances*; cover bears the stamp of the Martha Graham Dance Company.

Box 82

- folder 1 Black leatherette conductor’s folder with inscription (in gold): “Stanley Sussman.”

Series 10: Oversized materials

Sub-series A: Sussman's original works

- Box 82/2 *Five Songs in August* for voice, flute, violin, keyboard, bass and percussion (1973).
Commissioned by the Repertory Dance Theater of Utah. Premiered January 1973, Salt Lake City, Utah.
Full score. MS repro, spiral bound (52 pp.).
- Box 88/1 *Gooney Bird* for orchestra (n.d.).
Orchestral score. MS in pencil with annotations in ink (20 pp.).
- Box 82/3 *I Had Two Sons* for flute, horn, violin, viola, cello and piano (1969).
[1–2] Full score (c1974). MS repro, spiral bound (53 pp.). 2 copies. Copy 2 has authorship obscured on front cover and title page with white tape.

[3] Full score (n.d.). MS repro, bound (53 pp.). Contains emendations and annotations in pencil.
- Box 82/4 *If He Were Mine*, Romantic Interlude for orchestra (1989).
Written at top of MS score: "New Music for the ballet 'If He Were Mine' (Cleveland Ballet) / subtitle: Romantic Interlude."
[1] Full score. MS in pencil (65 pp.).
[2] Full score. MS repro (65 pp.).
- Box 82/5 *If He Were Mine*, Romantic Interlude for orchestra (1989).
[1] Full score. MS repro (65 pp.). Contains annotations and markings in pencil and ink.
[2] Full score. MS repro (65 pp.). Contains conducting and performance cues in blue and red pencil.
- Box 83/1 *If He Were Mine*, Romantic Interlude for orchestra (1989).
Full score. MS repro (65 pp.). 3 copies, prepared for the concertmaster, flutes/clarinets, and harpist, respectively.
- Box 83/2 *Introduction and Allegro* for orchestra (1961).
Note on cover label: "Eastman Chamber Orchestra: Dr. F. Fennell (cond.) / Read on Aug. 2, 1961 / Eastman School Summer Symposium."
On title page: "To fulfill the thesis requirement for the degree of Master off Music, Department of Composition, Thesis director Dr. Bernard Rogers, Eastman School of Music of the University of Rochester, July 17, 1961."
Full score. MS repro (59 pp.).
Accompanied by newspaper clipping (review of the Cleveland Ballet's premiere of *Wu T'ai Shih*, April 1981).

- Box 83/3 *Passing By* for orchestra (c1984).
 [1] Full score. MS in pencil (35 pp.).
 [2] Full score (title on score: "Passing Bye"). MS repro, spiral bound (35 pp.)
- Box 88/2 *River Drive, East*, for jazz ensemble (s.d.).
 Full score. MS in pencil (23 pp.). Affixed to p. 1: typescript introduction to the composition.
- Box 88/3 *River Drive, East*, for jazz ensemble (c1975).
 Full score. MS repro (25 pp.).
- Box 88/4 *River Drive, East*, for jazz ensemble (c1975).
 Full score. Ozalid masters in ink (25 pp.).
- Box 83/4 *Wu T' Ai Shih* [or *Five Orchestral Episodes*] (1981).
 Full score. MS repro (147 pp.).
- Box 84/1 *Wu T' Ai Shih* [or *Five Orchestral Episodes*] (1981).
 Full score. MS repro (147 pp.).

Sub-series B: Sussman's arrangements

- Box 88/5 [Haymes, Bob.] *That's All*. [Lyrics by Alan Brandy.] Arranged for jazz ensemble by SBS (n.d.).
 Full score. MS in pencil, with revisions in ink (5 pp).
 Separated from Box 9/11.
- Box 84/2 Lloyd, Norman. *Panorama*. Arranged and orchestrated by SBS (1992).
 Full score. MS repro (48 pp.). 3 copies (copies 2–3 spiral bound). Copy 3 (with title written on cover in pencil) contains conducting and performance cues in red and blue pencil.
- Box 84/3 Lloyd, Norman. *Panorama*. Arranged and orchestrated by SBS (1992).
 Full score. MS repro (48 pp.). 2 copies (copy 2 spiral bound).
- Box 84/5 Nordoff, Paul. *Salem Shore*. Arranged and orchestrated by SBS (1992).
 Full score. MS repro (49 pp.). 2 copies (copy 2 spiral bound). Copy 2 contains conducting and performance cues in blue and red pencil.
- Box 88/6 [Raskin, David.] *Laura*. [Lyrics by Johnny Mercer.] Arranged for jazz ensemble by SBS (n.d.).
 Full score. MS in pencil (7 pp).

- Box 84/6 Riegger, Wallingford. "Prelude to Action" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Full score. MS repro (49 pp.). Contains corrections, emendations, and annotations in black, blue, and red pencil.
- Box 85/1 Riegger, Wallingford. "Spectre" [from *Chronicle*]. Arranged and orchestrated by SBS (1994).
Full score (each movement paginated individually). MS repro. 4 copies (copies 3–4 spiral bound) (15+10+18 pp.). Copy 2 contains sparse markings in blue and red pencil. Copy 4 contains conducting and performance cues in blue and red pencil.
- Box 85/2 Wright, Peter. [Various titles; likely used for ballet *The Music of My Life*, choreography by Dennis Nahat.] Arranged and orchestrated by SBS (s.d.).
Full score. MS in pencil (168 pp., total).
Titles represented: *Night Person* (18 pp.) -- *I May Be Younger than I Look* (19 pp.) -- *Blessings* (10 pp.) -- *The Music of My Life* (58 pp.) -- *Presence* (24 pp.) -- *I've Got To Forget You* (25 pp.) -- *Corner of the Ring* (14 pp.).
- Box 85/3 Wright, Peter. [Various titles; likely used for ballet *The Music of My Life*, choreography by Dennis Nahat.] Arranged and orchestrated by SBS (s.d.).
Full score. MS repro (168 pp., total). Each title contains annotations and conducting cues in pencil and red pencil.
Titles represented: *Night Person* (18 pp.) -- *I May Be Younger than I Look* (19 pp.) -- *Blessings* (10 pp.) -- *The Music of My Life* (58 pp.) -- *Presence* (24 pp.) -- *I've Got To Forget You* (25 pp.) -- *Corner of the Ring* (14 pp.).
- Box 86/1 Wright, Peter. [Various titles; likely used for ballet *The Music of My Life*, choreography by Dennis Nahat.] Arranged and orchestrated by SBS (s.d.).
Full score (incomplete). MS repro (140 pp., total).
Titles represented: *I May Be Younger than I Look* (19 pp.) -- *The Music of My Life* (58 pp.) -- *Presence* (24 pp.) -- *I've Got To Forget You* (25 pp.) -- *Corner of the Ring* (14 pp.).

Sub-series C: Works by other composers

- Box 86/2 Adam, Adolphe. *Giselle*. Orchestrated by John Lanchbery. Act I.
Published orchestral score (MS repro). Paris: Editions Mario Bois, c1984. (234 pp.). Rental score distributed by Theodore Presser Co. Contains conducting and performance cues in pencil.

- Box 86/3 Adam, Adolphe. *Giselle*. Orchestrated by John Lanchbery. Act II.
Published orchestral score (MS repro). Paris: Editions Mario Bois, c1984.
(181 pp.). Rental score distributed by Theodore Presser Co. Contains
conducting and performance cues in pencil.
- Box 87/1 Barber, Samuel. *Cave of the Heart* [original version titled *Medea*, Op. 23], for
chamber orchestra.
Published orchestral score (MS repro). New York: G. Schirmer, [s.d.]. 51 pp.
Contains conducting and performance cues in black, red and blue pencil.
- Box 87/2 Bloch, Ernest. *Concerto Grosso* for string orchestra and piano obbligato.
Photocopy of published orchestral score. [s.l.]: C. C. Birchard, c1925. 47 pp.
Contains sparse markings and performance cues in pencil (47 pp.)
- Box 88/7 Charles, John, transcriber. [Three transcriptions for the Cleveland Ballet, August
1977.]
[1] *What'll I Do*. Transcribed from record by Jon Charles; music preparation
by Ben Ginsberg. Full score. MS repro (10 pp.). 2 copies.
[2] *Opus One*. Transcribed from record by Jon Charles; music preparation by
Ben Ginsberg. Full score. MS repro (13 pp.). 2 copies.
[3] *This Land Is Your Land*. Transcribed from record by Jon Charles; music
preparation by Ben Ginsberg. Full score. MS repro (21 pp.). 2 copies.
[4] *What'll I Do; Opus One; This Land Is Your Land*. Transcribed from record
by Jon Charles; music preparation by Ben Ginsberg. Full score. MS repro,
spiral bound (10+13+21 pp.). Contains conducting and performance cues
in black, red, and blue pencil.
- Box 87/3 Copland, Aaron. *Appalachian Spring*.
Full score. MS repro (100 pp.). Photocopy reproduces annotations, conducting
cues, and performance notes in multiple hands (including markings by SBS).
- Box 88/8 Corigliano, John. Concerto for Oboe and Orchestra.
Full score. MS repro, spiral bound (133 pp.). Contains dance and conducting
cues in black, blue and red pencil.
Interleaved in score:
[1] Additional copy of Movement III, Scherzo. MS repro (20 pp.). Contains
dance and conducting cues in pencil.
[2] Rehearsal/performance schedule of the Martha Graham Dance Co., 1989
New York Season (4 pp.).
- Box 87/4 Gershwin, George. *Who Cares?* A ballet. Adapted and orchestrated by Hershey
Kay.
Photocopy of published score. [s.l.]: New World Music Corporation, c1970.
189 pp.

- Box 87/5 Helsted, Gustav, and Holger Paulli. *Flower Festival in Genzano*.
Full score. MS repro, bound (31 pp.). Contains conducting and performance cues in black, blue and red pencil.
- Box 87/6 Hindemith, Paul. *Thema mit vier Variationen (Die vier Temperamente)* for string orchestra and piano.
Photocopy of published orchestral score. Mainz: Schott's Söhne, 1948. 91 pp.
Photocopy reproduces conducting and performance cues by SBS.
- Box 87/7 Palacios, Fernando. *Minuta Perversa*. For three flutes.
Full score. MS repro (6 pp.). Contains measure numbers and performance markings in colored pencil.
- Box 87/8 Riegger, Wallingford. *New Dance*. Re-orchestrated for chamber orchestra by Justin Dello Joio.
Full score. Computer generated score (40 pp.). Contains conducting and performance cues in blue and red pencil.

Sub-series D: Professional papers

- Box 88/9 Publicity poster for "Nureyev and Friends," dance performance at the Gershwin Theater in New York City on August 16-26, 1974 (with Stanely Sussman conducting the Symphony Orchestra). 2 copies.
- folder 88/10 *Martha Graham, "Letter to the World," (Kick)* (1940, printed 1980). Photograph by Barbara Morgan. 1 B/W photograph, 10.5" x 13.5", affixed to archival matboard, 16" x 20". Signed and numbered 18/200 by the photographer.
- Box 89/1 Publicity poster for the Martha Graham Dance Company, Tivolis Koncertsal, [Copenhagen, Denmark], July 8–12, 1982. [Rolled.]
- Box 89/2–3 Publicity poster for the Martha Graham Dance Company, City Center Theater, October 6–25 [unknown year]. 2 copies. [Rolled.]