

George Antheil Collection

Processed by the Music Division of the Library of Congress



Music Division, Library of Congress

Washington, D.C.

2005

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Collection Summary

Title: George Antheil collection

Span Dates: 1914-1954

Call No.: ML31.A58

Creator: Antheil, George, 1900-1959.

Size: 4 linear ft.; 12 boxes; ca. 496 items

Collection material in English

Repository: Music Division, Library of Congress, Washington, D.C.

Abstract: The collection consists principally of correspondence to and from Antheil and mss. of Antheil's music; correspondence with his benefactress Mary Louise Curtis Bok, 1912-1940, and with his friend Stanley Hart, 1920-1931; holographs of Antheil's compositions, 1922-1954, including his ballets *Dreams* and *Capital of the world*, operas *The brothers*, *Flight*, *Helen retires*, and *Venus in Africa*, as well as 6 of his symphonies and 3 string quartets.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by personal names, subjects, and listed alphabetically therein.

Personal Names

Antheil, George, 1900-1959--Autographs.

Antheil, George, 1900-1959--Correspondence.

Antheil, George, 1900-1959.

Antheil, George, 1900-1959.

Hart, Stanley--Correspondence.

Zimbalist, Mary Louise Curtis Bok, 1876-1970--Correspondence.

Subjects

Composers--United States--Correspondence.

Administrative Information

Provenance

Gift Mrs. Cary William Bok 1975.

Gift Mrs. Stanley Hart 1968.

Gift Mrs. George Antheil 1964-1975.

Accruals

No further accruals are expected.

Processing History

The George Antheil Collection was processed in January 1992 by Claudia J. Widgery. This Finding Aid was prepared with Corel WordPerfect 8. In 2003, Michael A. Ferrando coded and edited the finding aid for EAD format.

Copyright Status

The status of copyright on the materials of the George Antheil collection is governed by the Copyright Law of the United States (Title 17, U.S.C.).

Restrictions

Certain restrictions to use or copying of materials may apply; any use of the Stanley Hart correspondence requires a letter of permission from George Amirkhanian.

Preferred Citation

Researchers wishing to cite this collection should include the following information: container number, the George Antheil collection, Music Division, Library of Congress, Washington, D.C.

Biographical Note

<i>Date</i>	<i>Event</i>
July 8, 1900	Born in Trenton, New Jersey
1906	Begins study of piano
1916	Begins study in music theory and composition with Constantin von Sternberg in Philadelphia
1919	Begins study with Ernest Bloch in New York City
November 1921	Meets Mary Louise Curtis Bok, who acts as his benefactress for 19 years
1922	Sails for Europe; makes a successful concert tour of cities such as Budapest, Dresden, Munich, Vienna, and Berlin, performing some of his own compositions
1923	Moves to Paris; devises "Antheilized notation" and the "SEE-note" method of reading music; on October 4th, makes his Parisian debut in a concert at the Champs Elysées Theatre, performing "Sonata sauvage," "Mechanisms," and "Airplane sonata"; sends early sketch of his "Symphony for Five Instruments" (Quintet for winds and viola) to Mrs. Bok as a Christmas present in December
1924	Writes the opera <u>Cyclops</u> , based on an excerpt from James Joyces' <u>Ulysses</u> and scored for 12 pianos (score now lost)
1925	First private performance of <u>Ballet Mécanique</u> (one-pianola version) is held at the Maison Pleyel; first full public performance is held at the Champs Elysées Theatre, with Vladimir Golschmann conducting, on June 19, 1926
November 4, 1925	Marries Böski Markus in Budapest
April 10, 1927	American première of <u>Ballet Mécanique</u> is held at Carnegie Hall in New York City, produced by Donald Friede, with backdrops by Joseph Mullen
1928	Moves to Vienna to work on the opera <u>Transatlantic</u> (originally titled <u>Glare</u>), which is première in Frankfurt on May 25, 1930
August 1933	Returns to the United States to live, permanently
February 28, 1934	First performance of opera <u>Helen Retires</u> is held at Juilliard School of Music in New York City
1935	First synchronized film scores are produced, including <u>The Scoundrel</u> and <u>Once in a Blue Moon</u>
August 1936	George and Böski Antheil settle in Hollywood, California
June 8, 1937	Son Peter Antheil is born in Los Angeles

1940's	Writes numerous articles in <u>Esquire</u> and other publications on music, romance, endocrinology, and World War II, as well as composing numerous film scores
1942	Symphony no. 4 is published by Boosey and Hawkes and is premièred by NBC Symphony orchestra under Leopold Stokowski on February 13, 1944
1945	<u>Bad Boy of Music</u> is published
December 27, 1953	Stage première of ballet <u>Capital of the World</u> is held at the Metropolitan Opera House, New York City, with choreography by Eugene Loring
February 12, 1959	Dies of a heart attack in New York City

Scope and Content Note

George Antheil (1900-1959) first gained fame and notoriety in the 1920's, when his harshly mechanistic compositions caused an uproar in the musical establishment. As the self-proclaimed "bad boy of music," Antheil enjoyed an avant-garde reputation that fostered his close association with figures such as Ezra Pound, Igor Stravinsky, Ernest Hemingway, and James Joyce. In both his music and his writings about music, Antheil strove to be in the vanguard of artistic development.

The Antheil correspondence contained in this collection affords a vivid picture of the life and thoughts of a young American composer in Paris and Berlin in the 1920's. The letters evince two distinct voices: a protégé eager to please his patron and justify her continued support, and an artist grappling with the emotional and intellectual questions of his art and lifestyle. In his correspondence with benefactress Mary Curtis Bok, dating from 1912 to 1940, Antheil wrote not only about financial and logistical matters, but also about his music, its performances, and its place in the music of his day. Antheil's correspondence with Stanley Hart, however, which spans the 1920's, dwells far more on personal issues and associations. The contrasting styles of expression in the two sets of correspondence -- reflected even in a difference in handwriting -- elucidate some of the complexities of character of this maverick of American music.

The music manuscripts in the collection span most of Antheil's career, from 1922 to 1954. The bulk of the scores are of orchestral works, including piano and violin concertos, the ballet Dreams, and six of his symphonies. His operatic scores are represented in the collection by The Brothers, Flight, Helen Retires, and Venus in Africa. The inclusion not only of early works but also of works from the 1940's and 50's -- such as his string quartet no. 3 (1948), the ballet Capital of the World (1953), and symphonies no. 5-7 (1947-54) -- facilitates the study of Antheil's musical evolution from bad boy of the avant-garde to a more personal idiom that is far less well known.

Claudia Widgery, January 1992

Organization of the George Antheil collection

The George Antheil collection is organized in 4 series:

- Mary Curtis Bok correspondence
- Stanley Hart correspondence
- Music of George Antheil
- Miscellaneous

Description of Series

Container

BOX 1-2

BOX 10

Series

MARY CURTIS BOK CORRESPONDENCE, 1912-1940

George Antheil's correspondence with benefactress Mary Curtis Bok, dating from 1912 to 1940. Antheil wrote not only about financial and logistical matters, but also about his music, its performances, and its place in the music of his day. Also included in this series are Writings and Miscellaneous materials of Mary Curtis Bok.
Arranged chronologically and by correspondent.

BOX 3

STANLEY HART CORRESPONDENCE, 1920-1931

George Antheil's correspondence with Stanley Hart, which spans the 1920's. The nature of this correspondence dwells far more on personal issues and associations between the two men and the contrasting styles of expression in the two sets of correspondence -- reflected even in a difference in handwriting -- elucidate some of the complexities of character of this maverick of American music.
Arranged chronologically and by correspondent.

BOX 4-12

MUSIC OF GEORGE ANTHEIL, 1922-1954

The music manuscripts in the collection span most of Antheil's career, from 1922 to 1954. The bulk of the scores are of orchestral works, including piano and violin concertos, the ballet Dreams, and six of his symphonies. His operatic scores are represented in the collection by The Brothers, Flight, Helen Retires, and Venus in Africa.
Arrangement is by title of composition.

BOX 9

MISCELLANEOUS, 1900-1959

Miscellaneous materials is represented by a letter from George Antheil to Josef Hofmann, November 30, 1931 and a postcard from George Antheil to Mabel and Bob Schirmer (undated).
Arranged chronologically.

Container List

<i>Container</i>	<i>Contents</i>
BOX 1-2 BOX 10	MARY CURTIS BOK CORRESPONDENCE, 1912-1940 George Antheil's correspondence with benefactress Mary Curtis Bok, dating from 1912 to 1940. Antheil wrote not only about financial and logistical matters, but also about his music, its performances, and its place in the music of his day. Also included in this series are Writings and Miscellaneous materials of Mary Curtis Bok. Arranged chronologically and by correspondent.
BOX 1-2	Correspondence
BOX 1-2	Letters from George Antheil to Mary Curtis Bok, with copies of Mrs. Bok's replies, 1921-1940
BOX 1	1921-1931
BOX 2	1931-1940
BOX 2 BOX 10	Letters from the following correspondents to Mary Curtis Bok (concerning Antheil)
BOX 2	Erskine, John
BOX 2	Friede, Donald S.
BOX 2	Graf, Herbert
BOX 2	Hammer, Mrs. William C.
BOX 2	Hanson, Martin H.
BOX 2	Hofmann, Josef
BOX 2	Leonard, Konzertdirektion, G.m.b.H.
BOX 2	Lucas, Clarence
BOX 2	Pound, Ezra
BOX 2	Reiner, Fritz
BOX 2	Robinson, Lennox
BOX 2	Sternberg, Constantin von
BOX 2	Stokowski, Leopold secretary to Leopold Stokowski
BOX 2	Stravinsky, Igor telegram
BOX 2 BOX 10	Writings
BOX 10	"Antheilized Notation, or Music for everybody who can tell one from two and two from three" typescript of unpublished Antheil treatise see also example of Antheilized notation (1 page of <u>Allegro of William Tell Overture</u>) in Antheil/Bok correspondence, June 8, 1938, Box 2

MARY CURTIS BOK CORRESPONDENCE, 1912-1940

Container

Contents

- BOX 10 "An Explanation of my Evolution Since 1924" [by] George Antheil, Dec. 1927
"Examples of work since 1925"
- BOX 2 "Many Thoughts for M. L. B. and a Key to My Music (To Be Remembered While Listening to It)"
enclosed in a February 1926 letter to Mrs. Bok
- BOX 2 **Miscellaneous**
BOX 10
- BOX 10 Clippings
BOX 2 Photographs of Transatlantic sets by Ludwig Sievert
BOX 10 Programs and posters
BOX 2 Shirley, Wayne D. "Another American in Paris: George Antheil's Correspondence with Mary Curtis Bok." Quarterly Journal of the Library of Congress, 34/1, January 1977), 2-22.
also 2 spiral notebooks with W. D. Shirley's notes on on the Antheil/Bok correspondence
- BOX 3 **STANLEY HART CORRESPONDENCE, 1920-1931**
George Antheil's correspondence with Stanley Hart, which spans the 1920's. The nature of this correspondence dwells far more on personal issues and associations between the two men and the contrasting styles of expression in the two sets of correspondence -- reflected even in a difference in handwriting -- elucidate some of the complexities of character of this maverick of American music.
Arranged chronologically and by correspondent.
- BOX 3 **Letters from George Antheil to Stanley Hart, 1920-1931**
- BOX 3 Early, undated (Bernardsville, New Jersey)
BOX 3 1920-1931
BOX 3 Envelopes
- BOX 3 **Letters to Stanley Hart from the following correspondents**
- BOX 3 Hollister, Mary
BOX 3 Leginska, Ethel
BOX 3 Williams, Annette
BOX 3 Unidentified
- BOX 4-12 **MUSIC OF GEORGE ANTHEIL, 1922-1954**
The music manuscripts in the collection span most of Antheil's career, from 1922 to 1954. The bulk of the scores are of orchestral works, including piano and violin concertos, the ballet Dreams, and six of his symphonies. His operatic scores are represented in the collection by The Brothers, Flight, Helen Retires, and Venus in Africa.
Arrangement is by title of composition.
- BOX 10 Accordion Dance [by] George Antheil, 1951.
14 p. ; holograph full score, black ink on transparencies
To John Barnett.
Microfilm: MUSIC 1860/14/1

MUSIC OF GEORGE ANTHEIL, 1922-1954

Container

Contents

- BOX 10** American Dance Suite, #1, Hot-Time Dance [by] George Antheil, 1948.
39 p. ; holograph full score, black ink on transparencies
see also: Accordion Dance and Nocturne in Skyrockets, listed as parts 2 and 3 of American Dance Suite by Mrs. George Antheil in letter of March 11, 1962
Microfilm: MUSIC 1860/10/1
- BOX 4** Archipelago [by] George Antheil, 1935.
42 p. ; holograph full score, black ink with annotations in ink and red and green pencil
Microfilm: MUSIC 3149/1/1
- BOX 4** The Brothers, A one act opera by George Antheil, 1954. To Campton Bell, with gratitude and affection.
118 p. ; ozalid of holograph piano-vocal score
Microfilm: MUSIC 3149/3/1
- BOX 12** The Brothers. A one act opera. Libretto and music by George Antheil, 1954.
Orchestral score. 160 p. ; ozalid of holograph full score
- BOX 10** Campaign, Symphonic Suite in Four Movements [by] George Antheil, 1943.
116 p. ; holograph full score (incomplete), black ink on transparencies
To my friend, John Nesbitt.
Microfilm: MUSIC 1860/13/1
- BOX 4** Merry-go-round from Candide [by] George Antheil, 1932.
8 p. ; ozalid of holograph piano-vocal score
Microfilm: MUSIC 3149/2/1
- BOX 4** Capital of the World. Ballet. Music by George Antheil, 1953.
59 p. ; ozalid of holograph piano-rehearsal score
To Edna and Eddie Anhalt with devotion from their friend George.
- BOX 4** Capriccio für Orchester v. George Antheil, 1930.
53 p. ; bound holograph full score, black ink with pencil and red pencil annotations
at end: Vienna, April 15, 1930.
- BOX 10** Carnival of the Beautiful Dresses. Specially Written for Niemand[sic]-Marcus for the Occasion of a Grand Opening [by] George Antheil, 1946.
24 p. ; holograph short score, black ink on transparencies
Microfilm: MUSIC 3149/6/1
- BOX 4** Concertino for Flute, Basson, and Piano [by] George Antheil, 1930.
36 p. ; holograph score, black ink
To my wife, Böski, with devotion.
- BOX 4** Concert for Chamber Orchestra [by] George Antheil, February 15, 1932.
15 p. ; holograph full score, blue ink with pencil and red and blue pencil annotations
Dedicated to Mrs. Claire Reis.
also ozalid of holograph score
Microfilm: MUSIC 3149/7/1

MUSIC OF GEORGE ANTHEIL, 1922-1954

Container

Contents

- BOX 4** Piano Concerto [by] George Antheil, 1926.
41 p. ; ozalid of holograph piano score
- BOX 10** 2nd Piano Concerto [by] George Antheil, 1949-50.
13 p. ; holograph piano score (incomplete), black ink on transparencies
- BOX 4** Violin Concerto by George Antheil, 1946.
52 p. ; holograph piano score, in black ink on transparencies
To Werner Gebauer, in friendship and admiration.
Edited by Werner Gebauer.
Microfilm: MUSIC 1860/22/2
- BOX 11** Violin Concerto by George Antheil, 1946.
Orchestral Score. 172 p. ; ozalid of holograph full score, with annotations in pencil and red pencil
To my friend Werner Gebauer.
Microfilm: MUSIC 1860/21/2
- BOX 11** Decatur at Algiers (Nocturne for Orchestra) [by] George Antheil, 1943.
14 p. ; holograph full score, black ink on transparencies
Copyright 1945 by Boosey & Hawkes, Inc.
also ozalid of holograph score
Microfilm: MUSIC 1860/12/1
- BOX 4** Ballet "Dreams" [by] George Antheil.
183 p. ; copyist's[?] full score in black ink with holograph annotations in pencil, red pencil, and green ink
- BOX 5** Flight. Opera-ballet in one act [by] George Antheil, 1927-30.
61 p. ; holograph piano-vocal score in black ink
Dedicated to Remo Bufano.
Microfilm: MUSIC 1860/7/1
- BOX 5** Helen Retires. A Grand Opera in 3 Acts, by John Erskine [and] George Antheil, 1930-31.
Orchestra Score. 364, [24] p. (3 bound vols.) ; holograph full score, blue ink with annotations and inserts
Dedicated to Adeline Atwater.
laid in: "Possible restorations of cuts"
laid in: 5 leaves, black ink on 8.5" x 11" transparencies
- BOX 5** A Jazz Symphony [by] George Antheil, 1925.
Piano Reduction Score. 24 p. ; black-line print of holograph piano score
- BOX 5** Modern Sounds for Small Hands. (Fifteen Pieces For A Precocious Child). 1956.
22 p. ; holograph score, black ink on transparencies
To Jenny Hecht, with admiration.
Microfilm: MUSIC 1860/1/1
- Morceau, for orchestra [by] George Antheil, 1932
23 p. ; holograph full score in blue ink, with annotations in blue pencil and red ink

MUSIC OF GEORGE ANTHEIL, 1922-1954

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Contents

- BOX 6** Night piece [by] George Antheil, 1930.
4 p. ; holograph sketch, black ink
To Mary Louise Bok.
- BOX 11** Nocturne in Skyrockets [by] George Antheil, 1951.
18 p. ; holograph full score in black ink on transparencies
To John Barnett.
Microfilm: MUSIC 1860/17/1
- BOX 11** Keats Ode to a Nightingale. Recitation with piano. Music by G. Antheil.
15 p. ; holograph score, black ink on transparencies
- BOX 11** Over the Plains [by] George Antheil, 1945
58 p. ; ozalid of holograph full score
Microfilm: MUSIC 1860/26/2
- BOX 6** String quartet, 1925 [by] George Antheil.
Correction copy. 40 p. ; copyist's score, black ink with pencil and blue pencil annotations
Microfilm: MUSIC 3149/17/2
- BOX 6** II° String Quartette. George Antheil, 1927.
49 p. ; bound ozalid of holograph score
For Sylvia Beach, with love.
Microfilm: MUSIC 3149/18/2
- BOX 6** Third String Quartet [by] George Antheil, 1948.
21 p. ; holograph score, black ink on transparencies
Microfilm: MUSIC 1860/2/1
- BOX 6** Quintette (flute, bassoon, trumpet, trombone and viola) ("Symphony for Five Instruments") [by] George Antheil, Paris, 1923.
43 p. ; ozalid of holograph score
at end: (first performance chez Natalie Barney, Paris, January 14, 1924)
Microfilm: MUSIC 1860/20/2
- BOX 6** [Quintet, winds, brass & viola]
2 p. ; holograph sketch, pencil with black ink ; from the Antheil/Bok correspondence
First page to a rapid sketch-idea for woodwind & brass + viola quintett.
For dear Mary Louise Bok. Merry Christmas from George Antheil, Paris, 1923.
- BOX 11** Serenade II for Chamber Symphony by George Antheil, 1949
96 p. ; holograph full score, black ink on transparencies
Microfilm: MUSIC 1860/18/2
- BOX 11** Serenade for String Orchestra by George Antheil, 1948
19 p. ; ozalid of holograph full score
- BOX 6** Seven children's pieces for piano.
27 p. ; holograph score, pencil

MUSIC OF GEORGE ANTHEIL, 1922-1954

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Contents

- Dedicated to Morris Stoloff.
- BOX 6** Sonata for Flute and Piano by George Antheil, 1951.
23 p. ; holograph score, black ink on transparencies
To Haakon Bergh.
Microfilm: MUSIC 1860/3/1
- BOX 6** Sonata V (1922-23)
10 p. ; ozalid of holograph score
- BOX 12** Fifth Piano Sonata. George Antheil, 1950.
20 p. ; ozalid of holograph score
- BOX 6** Sonata for trumpet and piano by George Antheil, 1951.
28 p. ; holograph score, black ink on transparencies
also ozalid of holograph that includes a dedication to Valeska Drucker that has been cut out of
holograph transparency (Box 12)
Microfilm: MUSIC 1860/4/1
- BOX 12** 1st Sonata, Violin [&] Piano [by] G. Antheil.
70 p. ; negative printed proofs with pencil and red pencil annotations, with title page in blue
pencil
Microfilm: MUSIC 1860/27/2
- BOX 6** Second sonata for violin with accompaniment of piano and drums [by] George Antheil.
48 p. ; holograph score, black ink with pencil, green, red, and blue annotations
For Ezra Pound. Paris, November 1923.
includes 2 photocopies of different copies of the violin parts
also photocopy of holograph full score
Microfilm: MUSIC 1860/9/1
- BOX 6** 2nd Violin Sonata by George Antheil, 1947-48.
38 p. ; holograph score, black ink
also cut and pasted photocopy of holograph
Microfilm: MUSIC 1860/8/1
- BOX 7** Third Sonata for Violin and Piano, 1924, [by] George Antheil.
42 p. ; copyist's score, black ink with pencil and blue pencil annotations
also photocopy of copyist's score, missing p. 1
Microfilm: MUSIC 1860/15/1
- BOX 7** Sonatina 1932 for violin and cello or pianoforte [by] George Antheil.
13 p. ; holograph score, black and blue ink with pencil annotations
To Aaron Copland.
- BOX 12** Sonatina for violin and piano [by] George Antheil, 1945.
21 p. ; holograph score, black ink on transparencies
To Werner Gebauer.
also ozalid of holograph score
also photocopy of holograph score, Box 7

MUSIC OF GEORGE ANTHEIL, 1922-1954

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- Microfilm: MUSIC 1860/5/1
- BOX 12** Triad, Suzanne and the Elders, Fate Defies, [and] The Elders. March 1920.
[7] p. (numbered 5-11) ; reverse-image ozalid of holograph score (incomplete)
also photocopy of holograph
- BOX 7** 6 songs [by] George Antheil, 1933.
23 p. ; holograph score, blue ink with pencil annotations
- BOX 7** [Songs of experience]
24 p. ; ozalid of holograph score
Includes:
- The Garden of Love
 - A Poison Tree
 - The School Boy
 - The Sick Rose
 - The Little Vagabond
 - I Told My Love
 - I Laid Me Down Upon a Bank
 - Infant Sorrow
 - The Tyger
- BOX 7** Spectre of the Rose Waltz [by] George Antheil, 194[?]
38 p. ; holograph full score, black ink on transparencies
gift of Mrs. George Antheil, October 1966
Microfilm: MUSIC 1860/19/2
- BOX 7** Suite for Orchestra [by] George Antheil, 1926.
18 p. ; holograph short score in black and brown ink, with annotations in pencil, blue and orange
pencil, and purple ink
For Adrienne and Sylvia.
gift of Mrs. George Antheil, November 1972
Microfilm: MUSIC 3149/26/2
- BOX 7** Symphonie en Fa pour grand orchestra [by] George Antheil.
126 p. ; bound holograph full score in black ink, with blue and red pencil annotations
For Mary Louise Bok.
Microfilm: MUSIC 3149/27/2
- BOX 12** Symphonie No. 1 [by] George Antheil. March 22, 1922.
115 p. ; bound ozalid of holograph full score
For the happiness of Mary Louise Bok. Finis
Sketches started September 1920 Washington's Crossing, N. J., Philadelphia, Pa. (1922)
Microfilm: MUSIC 3149/28/2
- BOX 8** Fourth Symphony "1942" [by] George Antheil, 1942.
130 p. ; ozalid of holograph full score
To Böski, my wife.
Microfilm: MUSIC 3149/29/2

MUSIC OF GEORGE ANTHEIL, 1922-1954

Container

Contents

- BOX 8** Fifth Symphony [by] George Antheil, 1947.
22 p. ; holograph short score, black ink on transparencies, with cut-outs and taped inserts ;
movements 1 & 2 only
Piano-sketch-score, corrected with new dynamics.
also ozalid of holograph short score (movements 1 & 2), labelled "Home Check Copy," with
annotations
Microfilm: MUSIC 3149/30/2
- BOX 8** Sixth Symphony by George Antheil, composed in 1947-48.
121 p. ; ozalid of holograph full score
Microfilm: MUSIC 1860/23/2
- BOX 8** Seventh Symphony [by] George Antheil, 1954.
20 p. ; holograph short score (incomplete), pencil on transparencies
commenced in late 1953
First Pencil Sketch
Microfilm: MUSIC 3149/31/2
- BOX 12** Two Toccatas for piano solo by George Antheil. Feb. 1948.
8 p. ; holograph score, black ink on transparencies
For Fredrick Marvin.
Microfilm: MUSIC 1860/6/1
- BOX 12** Tom Sawyer [by] George Antheil, 1949.
51 p. ; holograph full score, black ink on transparencies
Microfilm: MUSIC 1860/16/1
- BOX 9** Valentine Waltzes. Waltzes for Piano Solo. George Antheil, 1949.
16 p. ; ozalid of holograph score
- BOX 9** Venus in Africa. A one act opera by Michael Dyne and George Antheil, 1954.
133, [4] p. ; ozalid of holograph full score, with annotations in pencil, red pencil, and blue ink
- BOX 9** La Vie Parisienne. Piano Suite. George Antheil, 1939.
19 p. ; holograph score, black ink with pencil annotations, title page in blue and red
Microfilm: MUSIC 1860/25/2
- BOX 9** Waltzes from Volpone, arranged for orchestra from the opera, by George Antheil, [1954].
22 p. ; ozalid of holograph piano score
To André Kostelanetz.
rearranged in 1954
- BOX 9** Water-Music for Fourth-of-July Evening, for String Orchestra, by George Antheil, 1942.
62 p. ; holograph full score, black ink on transparencies
To my old friend Vladimir Golschmann.
ozalid of holograph score in Box 12

MUSIC OF GEORGE ANTHEIL, 1922-1954

Container

Contents

Microfilm: MUSIC 1860/11/1

BOX 9

MISCELLANEOUS, 1900-1959

Miscellaneous materials is represented by a letter from George Antheil to Josef Hofmann, November 30, 1931 and a postcard from George Antheil to Mabel and Bob Schirmer (undated).

Arranged chronologically.

BOX 9

Letter from George Antheil to Josef Hofmann, November 30, 1931

BOX 9

Postcard from George Antheil to Mabel and Bob Schirmer (undated)

Related Material

Additional Antheil correspondence can be found in the following special collections of the Music Division: the Elizabeth Sprague Coolidge Collection, the Irving Schwerké Collection, the Nicolas Slonimsky Collection, the Percy Aldridge Grainger Collection, the Modern Music Archives, and others.

Transferred Material

Sound recordings of the music of George Antheil, including the unpublished acetate discs for six of his film scores transferred to Library of Congress Motion Picture, Broadcasting and Recorded Sound Division.