Guide to the Remi Gassmann Papers MS.P.004

Finding aid prepared by Marisa Tolosa
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Guide to the Remi Gassmann
Papers MS.P.004

Title: Remi Gassmann papers
Identifier/Call Number: MS.P.004
Contributing Institution: Special Collections and Archives, University of California, Irvine Libraries
Language of Material: English
Physical Description: 24.1 linear feet (44 boxes and 1 oversized folder)
Date (bulk): Bulk, 1930-1980
Date (inclusive): 1892-1985
Language of Collection Materials: The collection is in English, German, and French.
Abstract: This collection comprises the papers of Remi Gassmann, composer, critic, conductor, pianist and educator. The collection documents all phases of Gassmann's career, including his youth in Kansas, musical education in the United States, studies during the 1930s under Paul Hindemith at the Hochschule für Musik in Berlin, work as music editor and critic for The Chicago Daily Times during the 1940s, his direction of the University of Chicago's Program for Composers Seminars from 1941-1947, and his lifelong work in music composition.
Creator: Gassmann, Remi
Access
The collection is open for research.
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Preferred Citation
For the benefit of current and future researchers, please cite any additional information about sources consulted in this collection, including permanent URLs, item or folder descriptions, and box/folder locations.
Acquisition Information
Donated in 1995.
Processing History
Processed by Marisa Tolosa, 2010.
Biography
Remigius Oswalt Gassmann was an American avant garde composer and pioneer in electronic sound and music. Classically trained under Paul Hindemith in composition and theory, Gassmann collaborated with choreographer Tatjana Gsovsky and premiered Paean (1960), one of the first ballets set to electronic music. Later, along with partner Oskar Sala and the innovative electronic instrument the Mixtur-trautonium, Gassmann composed and produced the soundtrack for Alfred Hitchcock's film The Birds (1963).
Gassmann was born to Russian-German parents December 30, 1908. He began musical studies at the age of five with Remy Den Haerynck at St. Mary’s Academy in Kansas. Gassmann began composing music at age ten and presented a recital at age 15, after which he decided to postpone his music education. In 1924 at the age of 16, Gassmann was the youngest person to receive a Teacher’s Certificate from St. Benedict’s College in Atchison, Kansas. In 1930 he graduated cum laude from St. Mary’s College, where he earned a Bachelor of Arts in Philosophy and received numerous poetry and debating prizes, and acclaim for his role as editor of the The Dial. He accepted a scholarship for composition at the University of Rochester’s Eastman School of Music, New York, where he received the degree of Master of Music in 1931. Unsatisfied with his musical education, Gassmann travelled to Europe and spent 6 years as student to Paul Hindemith at the Hochschule für Musik, Berlin, Germany. During that time the Nazis proclaimed Hindemith’s music “untragbar” and due to the Hindemith-Furtwängler case, Gassmann took over Hindemith’s classes as unofficial assistant. In 1937 he married Marthe Loyson, MD. Meanwhile he continued to study piano with Isidor Phillips and taught briefly in Paris.
In 1939 he returned to the United States where the conductor Fredrick Stock appointed him professor of theory in the classes of the Chicago Symphony. In 1940 Stock commissioned his Symphonic Overture in G for the 50th Jubilee season. In 1941 he was appointed assistant professor of Music at the University of Chicago, and in 1942 he founded and directed the Composers’ Concerts and the Composers’ Concerts and Seminar at the University of Chicago. Within this framework he was able to bring composers such as Stravinsky, Hindemith, Milhaud, Bartol, and Schoenberg, to the university for lectures and concerts as World War II cut them off from European resources. In 1944 Gassmann was appointed director of the School of Music, Elmhurst College, Illinois. Gassmann was concurrently music editor and critic at The Chicago Times from 1940 until
1947. He was also the Executive Director of the Speakers Bureau of the Chicago Civic Opera Company in 1945. That year collectively with Ruth Page as choreographer and the Ballet Russe de Monte Carlo, Gassmann premiered the ballet-drama *Billy Sunday or Giving the Devil His Due*. Between 1947 and 1948, Gassmann organized concerts of American composers in France and Germany.

Gassmann's chamber music and orchestral works have been performed internationally. In the field of electronic music his works have established him in the forefront of the avant-garde: the historic sonic innovations for *Paean*, produced by the Städische Opera, Berlin, and for *Electronics* (1961), by The New York City Ballet with choreography by George Balanchine, were hailed by *The New York Times* as "Definitely works of art..." and *The London Times* announced, quoting composer Aaron Copland, "The future is here...we are going to have a new kind of music." In 1961 Gassman lectured on electronic sound at both the University of California, Los Angeles and Stanford University. His contribution to the Alfred Hitchcock film *The Birds*, which opened the 1963 Cannes Film Festival, remains a unique example of a completely electronic sound track.

Gassmann moved to France with his wife Marthe. There he wrote *Ave Argentoratum* for concert band and chorus. It was performed during the 1976 American Bicentennial celebrations in Strasbourg.

Other works of his include *Hic Ornatus Mundi, Cantata* to a poem by Archibald MacLeish, *Love Lyrics From Whitman*, for soprano and chamber orchestra, and *Calamus*, for baritone and orchestra. Gassmann devoted his later work almost exclusively to research and the development of electronic sound.

Gassmann died March 2, 1982, in Strasbourg, France.

**Collection Scope and Content Summary**

This collection comprises notes, correspondence, music compositions, manuscripts, photographs, sound recordings, and printed ephemera created during the life and career of composer, conductor, pianist, critic and educator, Remi Gassmann (1908-1982). The collection documents all phases of Gassmann’s career, including his youth in Kansas, musical education in the United States, studies during the 1930s under Paul Hindemith at the Hochschule fur Musik in Berlin, work as music editor and critic for *The Chicago Daily Times* during the 1940s, direction of the University of Chicago’s program for composers seminars from 1941-1947, collaborative efforts with Oskar Sala for Alfred Hitchcock’s *The Birds*, and his nationally acclaimed orchestral scores for the ballets *Billy Sunday or Giving the Devil His Due* and *Electronics*.

**Collection Arrangement**

This collection is arranged in 8 series:

- Series 2. Correspondence, 1919-1989, 2.0 linear feet
- Series 3. Writings, 1929-1980, 2.0 linear feet
- Series 5. Audio recordings, 1950-1981, 4.2 linear feet
- Series 6. Clippings, ephemera, and production notes, 1925-1972, 4.3 linear feet
- Series 7. Personal and family papers, circa 1831-1979, 2.2 linear feet
- Series 8. Works by others, 1919-1946, 3.0 linear feet

**Separation Note**

Multiple books were separated and added to the UC Irvine Libraries holdings. A listing of the books is available in Special Collections and Archives.

**Subjects and Indexing Terms**

Gassmann, Remi -- Archives
Composers
Electronic composition -- 20th century
Electronic music -- United States -- 20th century -- Archives
Ephemera
Music -- United States -- 20th century -- Archives
Musical works
Photographic prints -- 20th century.
Postcards -- 20th century.
Scores
Sound recordings
Musical compositions Series 1. 1917-1970

Physical Description: 2.6 Linear feet (13 boxes)

Series Arrangement

This collection is arranged in 14 subseries alphabetically by title or type of composition.

Series Scope and Content Summary

Many drafts, compilations, edits and revisions make up this series. The progression of Gassmann's style and abilities can be explored through his many musical composition books spanning both his educational and professional development. Gassmann's meticulously hand-notated scores include instrumental musical ensembles (orchestration). The series also includes publicity files, programs and production notes, and lectures and studies on instrumentation. Original sound recordings in this series, including recordings of music for The Birds, music for New York World's Fair and two works inspired by the poet Walt Whitman, are located in series 5.

Box 1, Folder 1-6 Ave Argentoratum Subseries 1.1. 1976

Box 11, Folder 7-9 Balanchinade Subseries 1.2. 1958-1959

Billy Sunday, Subseries 1.3. 1945-1949

Scope and Content Summary

Gassmann wrote the music for the ballet Billy Sunday or Giving the Devil His Due, which was premiered by the Ballet Russe de Monte Carlo. Includes handwritten draft scores and bound full scores as well as individual pieces from the ballet including: Fanfare and March, March of the Wise Virgins, Swinging the Bat of Righteousness.

Box 9, Folder 2-3, Box 3, Folder 1-4, Box 5, Box 8, Folder 2-4
Box 9, Folder 4-9, Box 8, Folder 1

Billy Sunday or Giving the Devil His Due complete scores, 1945-1949

Billy Sunday or Giving the Devil His Due individual episodes and drafts, 1945-1949

Air and Dance from Billy Sunday score for Flute and Piano, 1949

Brave New World Subseries 1.4. 1947-1964

Box 2, Folder 4
Box 2, Folder 3
Box 2, Folder 1
Box 2, Folder 5-6
Box 2, Folder 2

Cantata for Baritone, Clarinet, Harp and Piano, 1947
Cantata for Baritone, Clarinet, Cello, Harp and Piano, 1947
Cantata Hic Ornatus Mundi (Brave New World), 1964
Pancaglia, 1947

Concerto Subseries 1.5. 1935-1950

Box 15, Folder 2-5
Box 15, Folder 1

Saxophone, 1935-1950
Piano and Orchestra, undated
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### Drafts Subseries 1.6. 1936-1948

#### Other compositions Subseries 1.7. 1917-1969

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<tr>
<th>Box 6, Folder 6-8</th>
<th>Arias from Calamus: <em>I Hear It Was Charged Against Me</em> and <em>The Prairie Grass</em> Dividing 1940</th>
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<td>Box 13, Folder 9</td>
<td><em>The Bells</em>, 1944 June 24</td>
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<td>Box 13, Folder 10</td>
<td><em>Buffalo Skinners</em>, 1943</td>
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<td>Box 13, Folder 2</td>
<td><em>Canticum</em>, undated</td>
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<td>Box 13, Folder 12</td>
<td><em>Christmas Carols for Saxophone and Piano</em>, 1935</td>
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<td>Box 13, Folder 18</td>
<td>Early compositions and drafts, 1917-1929</td>
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<td>Box 6, Folder 4</td>
<td><em>Fanfare and Hymn</em>, 1954</td>
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<tr>
<td>Box 13, Folder 11</td>
<td><em>Hungarian Melody</em>, score and parts, 1940</td>
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<td>Box 13, Folder 7</td>
<td><em>Love Having Many Names</em>, 1953</td>
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<td>Box 13, Folder 4</td>
<td><em>O Lulu!</em>, 1969</td>
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<td>Box 13, Folder 3</td>
<td><em>Olympic Hymn</em>, undated</td>
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<tr>
<td>Box 13, Folder 14</td>
<td><em>Picnic March for Three Clarinets in Bb</em>, 1934</td>
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<td>Box 13, Folder 5-6</td>
<td><em>Robertson Rondos</em>, 1956-1957</td>
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<td>Box 13, Folder 8</td>
<td><em>Serenade for Jussi Bjoerling</em>, 1945-1947</td>
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<td>Box 6, Folder 9</td>
<td><em>Scherzo from Octet Opus 20</em>, 1940</td>
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<td>Box 13, Folder 15-16</td>
<td><em>Trio for Flute, Oboe and Clarinet</em>, score and parts, 1933</td>
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<td>Box 13, Folder 13</td>
<td><em>Two Drinking Songs for Piano and Baritone</em>, 1933</td>
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<td>Box 6, Folder 5</td>
<td><em>Two Songs As Sung To A Child</em>, for voice and piano, 1949</td>
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<td>Box 13, Folder 17</td>
<td><em>Und Doch</em>, 1932</td>
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<td>Box 13, Folder 1</td>
<td><em>Tweet, Chirp, Bill N Coo</em>, undated</td>
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<th>Box 12, Folder 1-9</th>
<th><strong>Electronics (Paean), drafts and movements</strong> Subseries 1.8. 1961</th>
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#### Music lesson books Subseries 1.9. 1925-1953

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<th>Box 26, Folder 1-12</th>
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| Box 10, Folder 7 | *For cello*, 1936                       |
| Box 10, Folder 4 | *For harp*, 1949                        |
| Box 10, Folder 6 | *For piano*, 1934                      |
| Box 10, Folder 5 | *Arranged for Two Pianos*, 1944         |

#### Scope and Content Summary

*Electronics* was produced in Europe under the title *Paean*. Includes Dramaturgic drafts, Trautonium parts, sequenced and unsequenced movements.

From Gassmann's studies at the Eastman School of Music 1930-1931 and Hochschule Fur Musik 1931-1932.

W.A. Mozart Sonata, originally for piano in four hands, arranged for two pianos by Remi Gassmann.

| Box 10, Folder 9-11 | *Violoncello and Piano*, 1936             |
| Box 10, Folder 8    | *Violoncello and Piano*, Paris edition, 1936 |
Musical compositions Series 1. 1917-1970
Symphonic Overture G, sketches, drafts, and score Subseries 1.11.1940

Box 11, Folder 3-5, Box 6, Folder 10

Symphonic Overture G, sketches, drafts, and score Subseries 1.11. 1940

Box 10, Folder 1-3

Toccata Subseries 1.12. 1933-1949

Box 16, Folder 1-3, Box 14, Folder 1-5, Box 6, Folder 11

Compositions inspired by Walt Whitman: Three Love Lyrics and Two Whitman Arias Subseries 1.13. 1933-1947

Correspondence Series 2. 1919-1989

Physical Description: 2.0 Linear feet (5 boxes)
Language of Collection Materials: The letters are in English and German.
Series Arrangement
This collection is arranged in 3 subsyeries by type of correspondence.
Series Scope and Content Summary
This series comprises correspondence between Remi Gassmann and various individuals, both personal and professional. A large amount of correspondence is written between Gassmann and members of his family. Many letters to his sister Anna and father Peter (Papa) were written on a regimented schedule of two letters per week, spanning 1922-1940. Professional correspondence documents Gassmann's career: as a student of Hindemith, as the director of the University of Chicago's Composer's Series and Music Department, and as a writer of both stage and cinematic performance pieces.

Chronological correspondence Subseries 2.1. 1920-1930

Scope and Content Summary
Correspondence in this subseries is organized by year. Notable findings include a 1924 letter wherein Gassmann discusses KKK threats to St. Mary's College campus and a letter from his sister congratulating him on a successful piano recital. The family letters reveal great love and concern for Gassmann's well-being. Many letters from 1934 address the controversy surrounding Hindemith-Furtwangler, and in 1935 there are several mentions of the sand storms plaguing the mid-west. In 1936 Gassmann is quite careful to not divulge or speak out against Hitler's regime. He hints and advises that he will move out of the Oppenheim home, the Jewish home he was staying and no longer felt safe in. He also discusses that year's Olympic games, where he relays the German disappointment that America had won so many medals. In 1937 Remi formally announces to Anna and Papa (Gassmann) his plans to marry Marthe Loyson.

Box 17, Folder 2-10

1919-1931
Box 18, Folder 1-8

1934-1980s
Box 18, Folder 9

circa 1920-1930

Guide to the Remi Gassmann Papers MS.P.004
**Letters arranged by name or production Subseries 2.2. 1922-1981**

Scope and Content Summary

This subseries is comprised of correspondence between Gassmann and a variety of family members and professional acquaintances. Included are the business contract and negotiations for *The Birds*, interchanges between composers for the Composers' Concert Series at the University of Chicago, and exchanges for projects such as the New York World's Fair. Correspondence between artists and choreographers like Moholy-Nagy and Ruth Page and one notable rejection letter dated January 2, 1964, involves the audition of electronic sound compositions for Walt Disney and exhibitions for the World's Fair.

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<th>Box 19, Folder 1</th>
<th><strong>The Birds</strong>, 1962-1963</th>
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<td>Box 19, Folder 2</td>
<td><strong>Boulanger, Nadia</strong>, 1944</td>
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<td>Box 19, Folder 3</td>
<td><strong>Composers' Concerts 1940-1949</strong></td>
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<td>Box 19, Folder 4</td>
<td><strong>Cooke, Jr., Arnold</strong>, 1977-1982</td>
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<td>Box 19, Folder 5</td>
<td><strong>Copland, Aaron</strong>, 1944-1947</td>
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<td>Box 19, Folder 6</td>
<td><strong>Denham, Sergei</strong>, 1945-1946</td>
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<td>Box 19, Folder 7</td>
<td><strong>Dupont, Paul</strong>, circa 1946</td>
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<td>Box 19, Folder 8</td>
<td><strong>Eglevsky, Andre</strong>, 1944</td>
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<td>Box 19, Folder 9</td>
<td><strong>Elmhurst College</strong>, 1945</td>
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<td>Box 19, Folder 10</td>
<td><strong>Emmanuel, Pierre</strong>, 1949</td>
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Scope and Content Summary

Contains draft manuscript of *Orphee*.

| Box 19, Folder 11 | **Fisher, Thomas Hart**, 1944-1966 |
| Box 19, Folder 12-19 | **Gassmann, Anna**, 1922-1972 |
| Box 19, Folder 20-22 | **Gassmann family**, 1930 |
| Box 21, Folder 1 | **Gassmann, Leo**, 1933-1950 |

Scope and Content Summary

Includes correspondence from Remi Gassmann to brother Leo and wife Sylvia Gassmann as well as newspaper clippings and performance programs.

| Box 21, Folder 21 | **Gassmann and Sala collaboration for World's Fair with rejection letter from Walt Disney**, 1963-1964 |
| Box 21, Folder 2 | **Harris, Roy**, 1945 |
| Box 21, Folder 3 | **Hindemith, Paul**, 1936-1953 |

Scope and Content Summary

Includes photographs, programs, clippings, a musical score, and miscellaneous items involving exchanges between Gassmann and Hindemith.

| Box 21, Folder 4 | **MacGregor, Willard**, 1943 |
| Box 21, Folder 5 | **MacLeish, Archibald**, 1947 |
| Box 21, Folder 6 | **McLuhan, Marshall**, 1968 |
| Box 21, Folder 7 | **Menotti, Gian Carlo**, 1944 |
| Box 21, Folder 8 | **Milhaud, Darius**, 1943-1946 |
| Box 21, Folder 9 | **Paean**, 1960-1961 |
| Box 21, Folder 10 | **Page, Ruth**, 1944-1981 |

Scope and Content Summary

Includes lecture on the ballet *Billy Sunday*.

| Box 21, Folder 11 | **Piatigorsky, Gregor**, 1943-1949 |
| Box 21, Folder 12 | **Rosenthal, Manuel**, 1940s |
| Box 21, Folder 13 | **Rossini**, undated |

Language of Material: French
| Box 21, Folder 14 | Schoenberg, Arnold, 1944 |
| Box 21, Folder 15 | Slonimsky, Nicolas, 1944 |
| Box 21, Folder 16 | Stanford University, 1961 |
| Box 21, Folder 17 | Stravinsky, Igor, 1943-1945 |

**Scope and Content Summary**
Includes correspondence, telegrams, programs, newspaper clippings, *Time* magazine cover page and feature article.

| Box 21, Folder 18 | Szigeti, Joseph, 1944 |
| Box 21, Folder 19 | Thomson, Virgil, 1944 |
| Box 21, Folder 20 | Villa-Lobos, Heitor, 1945 |

| Box 17, Folder 1 | Postcards Subseries 2.3. 1920-1953 |

**Writings Series 3. 1929-1980**

Physical Description: 2.0 Linear feet (5 boxes)

**Series Scope and Content Summary**
This series comprises written drafts, manuscripts, and professional publications. Also includes early poems and essays which won literary prizes as well as his Master's in Music Thesis.

Daily journals were kept by Remi Gassmann during certain intervals and periods of travel and daily life. Eloquent and honest entries by Remi in his journals reflect upon his upbringing, relations with his siblings, Father, and wife Marthe, and the tribulations of his health and career. The journals hold clippings of his poetry, short fictional pieces, and oratorical competitions for his college magazine, *The Dial* for which Gassmann was awarded many accolades.

**Series Arrangement**
This series is arranged alphabetically.

| Box 40, Folder 1 | Autobiographical sketch, 1940-1970 |
| Box 40, Folder 2 | Catalog of works, circa 1940 |
| Box 40, Folder 3 | *The Dial*, 1929 |

**Scope and Content Summary**
Publication edited by Remi Gassmann includes his woodcuts, poetry, and short stories.

| Box 40, Folder 4 | Drafts, circa 1960-1970 |
| Box 40, Folder 5 | *Ganymede's Mother*, circa 1960-1970 |
| Box 40, Folder 6 | *Homage to Hindemith, American Music*, and *Music Here and Now*, circa 1944-1945 |
| Box 40, Folder 7-9 | Journals, 1967-1974 |
| Box 40, Folder 10 | *The Metaphysical Basis of Music or aural beauty in its relation to human faculties*, 1927 |

**Scope and Content Summary**
Title of Thesis submitted for graduation: *The Metaphysical Basis of Music or aural beauty in its relation to human faculties*

| Box 40, Folder 11 | Miscellaneous 1960-1969, undated |
| Box 40, Folder 12 | *Plastic Sound and Frozen Symbol, Explorations*, correspondence and notes, 1968 |
**Visual materials Series 4. circa 1800-1980**

**Physical Description:** 3.8 Linear feet (7 boxes)

**Series Scope and Content Summary**

This series comprises several decades of personal photographs, negatives, and microfilm. Included are heirloom photographs, black and white photography documenting Gassmann's roots in Kansas, travels to Africa and throughout Europe, and professional images which include portraits of himself, images from rehearsals of theatrical performances and various professional associations with other musicians and conductors. Additionally, included are negatives for most photographs and a microfilm including images of a stage set for *The Birds*.

**Series Arrangement**

This series is arranged alphabetically by type.

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<th>Folder XOS 001</th>
<th><strong>Blueprints for Strasbourg, France residence, undated</strong></th>
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<td>Box 36,</td>
<td>Career photographs and portraits, circa 1930-1960</td>
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<td>Folder 3-6,</td>
<td>Scope and Content Summary</td>
</tr>
<tr>
<td>Box 30, Folder 1</td>
<td>Contains black and white photographs in Strasbourg, France, of Gassmann composing <em>Billy Sunday</em>, production photographs of rehearsals for <em>Billy Sunday</em> and <em>Electronics</em>. Also includes photographs of Gassmann and Oscar Scala with Tautonium(sp) and Balanchine and Gassmann at rehearsal of <em>Electronics</em> at City Center, New York. Microfilm of musical scores and set designs are also included.</td>
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| Box 36, Folder 1-2 | **Early childhood photographs from Kansas, circa 1908-1940** |
| Box 36, Folder 7-16 | **Family and friends: photographs, 1925-1980** |
| Box 33, Folder 1-8 | **Framed photographs and illustrations, circa 1900-1960** |
| Box 38, Folder 1-4 | **Heirloom photographs, circa 1800-1930** |
| Box 30, Folder 2 | **Photobooks, 1922-1935** |
| Box 37, Folder 13 | **Portraits, circa 1930-1980** |
| Box 4, Folder 1-2, Box 4, Folder 11, Box 36, Folder 17-21 | **Negatives, 1900-1980** |
| Box 37, Folder 14 | **Residences: photographs, 1947-1977** |
| Box 37, Folder 9-12 | **Travel: photographs, 1931-1977** |
| Box 34, Folder 1-2, Box 37, Folder 1-8 | |
Audio recordings Series 5. 1950-1981

Physical Description: 4.2 Linear feet (8 boxes)

Restrictions on Access

Very few listening copies are available. For access, please contact Special Collections and Archives to request a listening copy. Fees may apply.

Series Scope and Content Summary

This series contains sound recordings of compositions and lectures. Experimental sounds, improvisational work, and collaborations with others are included. Some recordings are the actual performances recorded live, while others are studio recordings and demonstrations.

5 pieces-Sala, original and stereo, circa 1961

Archival original,

General Physical Description note: 2 sound tape reels: 15 inches per second

Access

Access to archival original is restricted; researchers must use listening copy.

Ave Argentoratum, circa 1976

Ave Argentoratum, Fanfare and Chorus, Jazz,

Archival original,

General Physical Description note: 1 sound tape reel: 7.5 inches per second

Access

Access to archival original is restricted; researchers must use listening copy.

Ave Argentoratum, for concert band,

Archival original,

General Physical Description note: 1 sound tape reel: 7.5 inches per second

Access

Access to archival original is restricted; researchers must use listening copy.

Ave Argentoratum, U.S.A.,

Archival original,

General Physical Description note: 1 sound tape reel: 7.5 inches per second

Access

Access to archival original is restricted; researchers must use listening copy.

Billy Sunday, 1950

Scope and Content Summary

Billy Sunday (recorded during performance in the pit of the Theatre des Champs Elysees.)

Box 25, Folder 2

Archival original,

General Physical Description note: 1 magnetic sound tape reel: 7.5 inches per second

Access

Access to archival original is restricted; researchers must use listening copy.

The Birds and Birds Unterlagen, 1963

Archival original, 1963

General Physical Description note: 3 sound tape reels: 15 inches per second

Access

Access to archival original is restricted; researchers must use listening copy.

Listening copy, 1963

General Physical Description note: 1 master sound disc (CD-ROM) (11:25)
Audio recordings Series 5.1950-1981

Master copy, 1963

General Physical Description note: 1 sound disc (CD-ROM)

Access

Access to master copy is restricted; researchers must use listening copy.

Demos, I and II, 1968 April 9

Archival originals,

General Physical Description note: (1 plastic reel : 7.5 inches per second; 1 mono sound tape reel : 15 inches per second)

Scope and Content Summary

Also includes corresponding written material on trumpet tones, violin tones, and a pitch quantizing study from Bell Telephone Laboratories.

Access

Access to archival original is restricted; researchers must use listening copy.

Edward's Homily, 1981 October 5

Archival original,

General Physical Description note: 1 sound cassette tape

Access

Access to archival original is restricted; researchers must use listening copy.

Electronics and Paean, circa 1961

Archival originals,

General Physical Description note: 3 sound reels : analog, 7.5 inches per second; 4 tape reel : 15 inches per second; 1 sound reel : 19 cm., 7.5 inches per second; 1 sound tape reel; 1 sound tape reel

Access

Access to archival original is restricted; researchers must use listening copy.

Empty, 1968

Archival original,

General Physical Description note: 1 sound tape reel

Access

Access to archival original is restricted; researchers must use listening copy.

Jungle Drums, undated

Archival original,

General Physical Description note: 1 sound cassette

Access

Access to archival original is restricted; researchers must use listening copy.

Lectures, interviews, broadcasts, 1961

Scope and Content Summary

Includes Bookspaw interview, UCLA lecture on electronic sound, and World of Dance.
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<th>Access to archival original is restricted; researchers must use listening copy.</th>
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<td><strong>Archival original,</strong></td>
<td>General Physical Description note: 1 sound tape reel : 7.5 inches per second</td>
</tr>
<tr>
<td>Access</td>
<td>Access to archival original is restricted; researchers must use listening copy.</td>
</tr>
<tr>
<td><strong>Box 44, Item 2</strong></td>
<td>P. Tape #3, undated</td>
</tr>
<tr>
<td><strong>Archival original,</strong></td>
<td>General Physical Description note: 1 sound tape reel : 15 inches per second</td>
</tr>
<tr>
<td>Access</td>
<td>Access to archival original is restricted; researchers must use listening copy.</td>
</tr>
<tr>
<td><strong>Box 22, Folder 1-5</strong></td>
<td>Untitled archival originals, circa 1960-1979</td>
</tr>
<tr>
<td><strong>Archival originals,</strong></td>
<td>General Physical Description note: 5 sound cassettes; 4 sound tape reels : 7.5 inches per second</td>
</tr>
<tr>
<td>Access</td>
<td>Access to archival original is restricted; researchers must use listening copy.</td>
</tr>
<tr>
<td><strong>Box 25, Folder 4-6</strong></td>
<td>World's Fair, New York, 1964</td>
</tr>
<tr>
<td><strong>Time Lapse, 1964</strong></td>
<td>Archival original,</td>
</tr>
<tr>
<td>General Physical Description note: 4 mylar sound reel : 1 1/4in. x 1800ft.</td>
<td>Access</td>
</tr>
<tr>
<td>Access to archival original is restricted; researchers must use listening copy.</td>
<td></td>
</tr>
<tr>
<td><strong>Box 25, Folder 5</strong></td>
<td>City of Future, 1964</td>
</tr>
<tr>
<td>Archival original,</td>
<td>General Physical Description note: 1 sound reel : 1/4&quot; x 1800ft.</td>
</tr>
<tr>
<td>Access</td>
<td>Access to archival original is restricted; researchers must use listening copy.</td>
</tr>
<tr>
<td><strong>Box 23, Folder 6</strong></td>
<td>Woodwind Trio, Cello Sonata, Brave New World, circa 1960-1979</td>
</tr>
<tr>
<td>Archival original,</td>
<td>General Physical Description note: 1 sound tape reel</td>
</tr>
<tr>
<td>Access</td>
<td>Access to archival original is restricted; researchers must use listening copy.</td>
</tr>
<tr>
<td><strong>Clippings, ephemera, and production notes Series 6. 1925-1972</strong></td>
<td>Physical Description: 4.3 Linear feet(8 boxes)</td>
</tr>
<tr>
<td>Scope and Content Summary</td>
<td>The series is comprised of clippings, scrapbooks, ephemera, and notes about Gassmann's productions. Included are production notes for Paean and The Birds, which include cue sheets for the sound recordings. Also included are programs and collections of press releases, newspaper clippings, lectures, articles and reviews relating to colleagues, contemporaries, educators, performances, and educational achievements.</td>
</tr>
</tbody>
</table>
Scrapbooks,
1925-1930
1926-1930
Berlin Scrapbook of Paean, 1960-1961
Electronics, 1961
Scope and Content Summary
Contains correspondence, clippings, programs, telegrams, advertisements, press releases with attached black and white photographs and invitations for the first complete radio performance of Electronics.

Elmhurst College, 1944-1945
Press Book, 1940-1946

University of Chicago Composers' Concerts, 1943-1946

Personal and family papers Series 7. circa 1831-1979

Physical Description: 2.2 Linear feet(4 boxes)
Series Scope and Content Summary
This series contains biographical documentation about Gassmann as well as personal affects. This series also provides a rich history and documented chronology of Gassmann's family. Anna Gassmann, Remi's sister, wrote historical accounts of the happenings of the Gassmann children and extended family. She also kept a genealogical account for her family, denoting births, deaths and entrances into religion. Also many certificates, diplomas, ledgers, and memorabilia, including concert programs and handbills comprise this series.
Series Arrangement
This series is arranged alphabetically by type of record.

Annuals, 1926-1930

Scope and Content Summary
Includes collections of Remi's newspaper clippings from reviews of his performances, accomplishments, and his employment as music critic for The Chicago Daily Times. Autographs included: Necil Kazim Akses, Nadia Boulanger, Frank Martin, Aaron Copland, and Sidney Silber amongst others.

Biographical sketches, programs and clippings, 1930-1979
Certificates, diplomas, and other materials, circa 1903-1969

Coat of Arms, genealogy, family history, circa 1935-1945

Historical Background
Genealogy and family history compiled by Anna Gassmann, sister of Remi Gassmann.

Ephemera, circa 1920-1969

Scope and Content Summary
Includes a personal phonebook and several intricately designed communion announcements, calling cards, and a collection of blank postcards.
Marthe Loyson Gassmann personal papers, circa 1853-1976

Scope and Content Summary
Contents include the personal papers of Marthe Loyson-Gassmann, who was married to Remi Gassmann in 1937. Her professional medical titles include: neuropsychiatrist, psychoanalyst, and psychotherapist. Ms. Gassmann received her MD at the University of Strasbourg, France and University of Berlin, Germany.

Box 41, Folder 11
Correspondence, 1928-1963

Box 41, Folder 9
Biographical sketch, 1973-1976

Box 41, Folder 10
Certificates, documents and registries, 1853-1943

Language of Material: German
Scope and Content Summary
Includes academic registration book, graduation poster, professional medical training certificates and correspondence, naturalization documents and family records which include parents' marriage certificates and family birth certificates.

Box 41, Folder 14
Testimonies book, 1908

Language of Material: German

Works by others Series 8. 1919-1946

Physical Description: 3.0 Linear feet(2 boxes)
Series Scope and Content Summary
This series is predominately comprised of musical scores and published musical compositions by other composers. Notable in this series is the artwork of artist Alexander Calder, or "Sandy", who designed theatrical sets and costumes for the ballet Billy Sunday or Giving The Devil His Due and Nagy-Moholy who designed set decorations for the University of Chicago Composers Concerts.

Series Arrangement
This series is arranged alphabetically by creator.

Box 4, Folder 10
Barber, S. : Capricorn Concerto, 3rd movement, 1944

Box 7, Folder 2-9
Calder, Alexander : sketches, 1945

Scope and Content Summary
Includes set designs and sketches of performance costumes by Alexander Calder for the ballet Billy Sunday. A few large pieces depict Remi Gassmann and are signed "Sandy."

Processing Note
The sketches in this series were removed from their frames and placed into protective sleeves.

Box 4, Folder 7
Copland, Aaron : Appalachian Spring, 1943-1944

Box 4, Folder 8-9
Hindemith, Paul : When Lilacs Last in the Dooryard Bloom's (choral portions) and Suite Nobilissima Visiones: Partitur Nr. 8, 1938-1946

Box 4, Folder 5-6

Box 7, Folder 1
Nagy-Moholy : set designs and costume sketches, 1944

Scope and Content Summary
Contains 12 sketches by Nagy-Moholy of set designs and costumes for a November 3, 1944 Composers' Concert at the University of Chicago.

Box 4, Folder 4
Orff, Carl : Carmina Burana and Catulli Carmina, 1937-1943

Box 4, Folder 12
Purcell, Henry : Curtain Tune on a Ground for 1st and 2nd Violin, Viola, Basson, and Piano, undated

Box 4, Folder 3
Stravinsky, Igor : Firebird (Suite de l'Oiseau de Feu), 1919