
Guide to the Remi Gassmann Papers MS.P.004

Finding aid prepared by Marisa Tolosa

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P.O. Box 19557

University of California, Irvine

Irvine, California, 92623-9557

949-824-3947

spcoll@uci.edu

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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

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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 Oswald 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 *Paeon* (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 Phillip 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 *Paeon*, produced by the Städtische 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 1. Musical compositions, 1917-1970, 2.6 linear feet
- Series 2. Correspondence, 1919-1989, 2.0 linear feet
- Series 3. Writings, 1929-1980, 2.0 linear feet
- Series 4. Visual materials, circa 1800-1980, 3.8 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

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
includes publicity files, programs and promotional
notes, and lectures and studies on instruments.
Original sound recordings in this series, including
recordings of music for *The Birds*, music for the
New York World's Fair and two works inspired by
the poet Walt Whitman, are located in series 1.1.

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

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

Box 9, Folder 4-9,
Box 8, Folder 1
Box 9, Folder 1

***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

Box 11,
Folder 1-2, 6

Drafts Subseries 1.6. **1936-1948**

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

Box 6, Folder 6-8

**Arias from Calamus: I Hear It Was Charged Against Me and The Prairie Grass
Dividing 1940**

Box 13, Folder 9

The Bells, 1944 June 24

Box 13, Folder 10

Buffalo Skinners, 1943

Box 13, Folder 2

Canticum, undated

Box 13, Folder 12

Christmas Carols for Saxophone and Piano, 1935

Box 13, Folder 18

Early compositions and drafts, 1917-1929

Box 6, Folder 4

Fanfare and Hymn, 1954

Box 13, Folder 11

Hungarian Melody, score and parts, 1940

Box 13, Folder 7

Love Having Many Names, 1953

Box 13, Folder 4

O Lulu!, 1969

Box 13, Folder 3

Olympic Hymn, undated

Box 13, Folder 14

Picnic March for Three Clarinets in Bb, 1934

Box 13, Folder 5-6

Robertson Rondos, 1956-1957

Box 13, Folder 8

Serenade for Jussi Bjoerling, 1945-1947

Box 6, Folder 9

Scherzo from Octet Opus 20, 1940

Box 13,

Trio for Flute, Oboe and Clarinet, score and parts, 1933

Folder 15-16

Box 13, Folder 13

Two Drinking Songs for Piano and Baritone, 1933

Box 6, Folder 5

Two Songs As Sung To A Child, for voice and piano, 1949

Box 13, Folder 17

Und Doch, 1932

Box 13, Folder 1

Tweet, Chirp, Bill N Co, undated

Box 12, Folder 1-9

Electronics (Paeen), drafts and movements Subseries 1.8. **1961**

Scope and Content Summary

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

Box 26,
Folder 1-12

Music lesson books Subseries 1.9. **1925-1953**

Scope and Content Summary

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

Sonata Subseries 1.10. **1934-1949**

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

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

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

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

Box 10, Folder 1-3

Tocatta 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 subseries 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
Box 18, Folder 1-8
Box 18, Folder 9

1919-1931

1934-1980s

circa 1920-1930

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.

Box 19, Folder 1
 Box 19, Folder 2
 Box 19, Folder 3
 Box 19, Folder 4
 Box 19, Folder 5
 Box 19, Folder 6
 Box 19, Folder 7
 Box 19, Folder 8
 Box 19, Folder 9
 Box 19, Folder 10

***The Birds*, 1962-1963**
Boulanger, Nadia, 1944
Composers' Concerts 1940-1949
Cooke, Jr., Arnold, 1977-1982
Copland, Aaron, 1944-1947
Denham, Sergei, 1945-1946
Dupont, Paul, circa 1946
Eglevsky, Andre, 1944
Elmhurst College, 1945
Emmanuel, Pierre, 1949

Scope and Content Summary

Contains draft manuscript of *Orphee*.

Box 19, Folder 11
 Box 19,
 Folder 12-19
 Box 19,
 Folder 20-22,
 Box 20, Folder 1-7
 Box 21, Folder 1

Fisher, Thomas Hart, 1944-1966
Gassmann, Anna, 1922-1972

Gassmann family, 1930

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
 Box 21, Folder 2
 Box 21, Folder 3

Gassmann and Sala collaboration for World's Fair with rejection letter from Walt Disney, 1963-1964

Harris, Roy, 1945
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
 Box 21, Folder 5
 Box 21, Folder 6
 Box 21, Folder 7
 Box 21, Folder 8
 Box 21, Folder 9
 Box 21, Folder 10

MacGregor, Willard, 1943
MacLeish, Archibald, 1947
McLuhan, Marshall, 1968
Menotti, Gian Carlo, 1944
Milhaud, Darius, 1943-1946
***Paeon*, 1960-1961**
Page, Ruth, 1944-1981

Scope and Content Summary

Includes lecture on the ballet *Billy Sunday*.

Box 21, Folder 11
 Box 21, Folder 12
 Box 21, Folder 13

Piatigorsky, Gregor, 1943-1949
Rosenthal, Manuel, 1940s
Rossini, undated

Language of Material: French

Box 21, Folder 14
Box 21, Folder 15
Box 21, Folder 16
Box 21, Folder 17

Schoenberg, Arnold, 1944
Slonimsky, Nicolas, 1944
Stanford University, 1961
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
Box 21, Folder 19
Box 21, Folder 20

Szigeti, Joseph, 1944
Thomson, Virgil, 1944
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
Box 40, Folder 2
Box 40, Folder 3

Autobiographical sketch, 1940-1970
Catalog of works, circa 1940
***The Dial*, 1929**

Scope and Content Summary

Publication edited by Remi Gassmann includes his woodcuts, poetry, and short stories.

Box 40, Folder 4
Box 40, Folder 5
Box 40, Folder 6
Box 40, Folder 7-9
Box 40, Folder 10

Drafts, circa 1960-1970
***Ganymede's Mother*, circa 1960-1970**
***Homage to Hindemith, American Music, and Music Here and Now*, circa 1944-1945**
Journals, 1967-1974
***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
Box 40, Folder 12

Miscellaneous 1960-1969, undated
***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.

Folder XOS 001
Box 36,
Folder 3-6,
Box 30, Folder 1

Blueprints for Strasbourg, France residence, undated
Career photographs and portraits, circa 1930-1960

Scope and Content Summary

Contains black and white photographs in Strasbourg, France, of Gassmann composing *Billy Sunday*, production photographs of rehearsals for *Billy Sunday* and *Electronics*. Also includes photographs of Gassmann and Oscar Scala with Tautonium(sp) and Balanchine and Gassmann at rehearsal of *Electronics* at City Center, New York. Microfilm of musical scores and set designs are also included.

Box 36, Folder 1-2
Box 36,
Folder 7-16
Box 33, Folder 1-8

Early childhood photographs from Kansas, circa 1908-1940
Family and friends: photographs, 1925-1980

Framed photographs and illustrations, circa 1900-1960

Scope and Content Summary

Includes images of Gassmann and professional contacts, activities and family members. Also includes eight colored engravings depicting European towns with Latin and German text.

Box 38,
Folder 1-4,
Box 30, Folder 2

Heirloom photographs, circa 1800-1930

Scope and Content Summary

Includes images from both Remi and Marthe Gassmann's extended family.

Box 37, Folder 13
Box 4, Folder 1-2,
Box 4, Folder 11,
Box 36,
Folder 17-21

Photobooks, 1922-1935
Portraits, circa 1930-1980

Scope and Content Summary

Includes portraits of Remi and Marthe Gassmann, composers and colleagues. Also included are signed prints from Hindemith, Piatigorsky, and Stravinsky.

Box 37, Folder 14
Box 37,
Folder 9-12
Box 34,
Folder 1-2,
Box 37, Folder 1-8

Negatives, 1900-1980
Residences: photographs, 1947-1977

Travel: photographs, 1931-1977

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

Box 24, Folder 4,
Box 44, Item 6-7

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

Box 24, Folder 1

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,

Box 24, Folder 2

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.,

Box 24, Folder 3

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

Box 42, Folder 3,
Box 43, Item 2-3,5

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.

Box 42, Folder 2

Listening copy, 1963

General Physical Description note: 1 master sound disc (CD-ROM)(11:25)

Box 42, Folder 1

Master copy, 1963

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

Access

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

Box 44, Item 3-4,
Box 24, Folder 5

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.

Box 42, Folder 4

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.

Box 43, Item 3-6,
Box 23, Folder 1-5

Electronics and Paeen, 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.

Box 6, Folder 1

Sound disc,

General Physical Description note: 1 sound disc 33 1/3 revolutions per minute

Box 42, Folder 5

Empty, 1968

Archival original,

General Physical Description note: 1 sound tape reel

Access

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

Box 42, Folder 6

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.

Box 25,
Folder 1,3,
Box 44, Item 6

Archival originals,

General Physical Description note: 1 magnetic sound tape reel : 7.5 inches per second; 1 magnetic sound tape reel : 7.5 inches per second; 1 sound tape reel : 15 inches per second

Access

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

Box 22, Folder 6

N.Y. #2, undated

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.

Box 44, Item 2

P. Tape #3, undated

Archival original,

General Physical Description note: 1 sound tape reel : 15 inches per second

Access

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

Box 22, Folder 1-5

Untitled archival originals, circa 1960-1979

Archival originals,

General Physical Description note: 5 sound cassettes; 4 sound tape reels : 7.5 inches per second

Access

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

Box 25, Folder 4-6

World's Fair, New York, 1964

Time Lapses, 1964

Archival original,

General Physical Description note: 4 mylar sound reel : 1 1/4in. x 1800ft.

Access

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

Box 25, Folder 5

City of Future, 1964

Archival original,

General Physical Description note: 1 sound reel : 1/4" x 1800ft.

Access

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

Box 23, Folder 6

Woodwind Trio, Cello Sonata, Brave New World, circa 1960-1979

Archival original,

General Physical Description note: 1 sound tape reel

Access

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

Clippings, ephemera, and production notes Series 6. 1925-1972

Physical Description: 4.3 Linear feet(8 boxes)

Scope and Content Summary

The series is comprised of clippings, scrapbooks, ephemera, and notes about Gassmann's productions. Included are production notes for *Paeon* 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.

Box 35, Folder 1
Box 39,
Folder 1-16
Box 6, Folder 2,
Folder XOS 001,
Box 35,
Folder 5-16

Autographs, 1924-1929, undated

Clippings and production notes, 1933-1977, undated

Performance posters and programs, 1932-1978 and undated

Box 31, Folder 3
Box 31, Folder 4
Box 29, Folder 1-2
Box 29, Folder 3

Scrapbooks,

1925-1930

1926-1930

Berlin Scrapbook of *Paeon*, 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*.

Box 32, Folder 1
Box 31,
Folder 1-2,
Box 27, Folder 1,
Box 28, Folder 1-3
Box 27, Folder 2-3

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.

Box 32, Folder 2-4

Annals, 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 Akse, Nadia Boulanger, Frank Martin, Aaron Copland, and Sidney Silber amongst others.

Box 41, Folder 1-2
Box 6, Folder 12,
Box 41, Folder 3-6
Box 41, Folder 7-8

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.

Box 6, Folder 3,
Box 35, Folder 2-4

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,
13

Box 41, Folder 9
Box 41, Folder 10,
12

Correspondence, 1928-1963

Biographical sketch, 1973-1976

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
Box 7, Folder 2-9

Barber, S. : *Capricorn Concerto*, 3rd movement, 1944

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
Box 4, Folder 8-9

Copland, Aaron : *Appalachian Spring*, 1943-1944

Hindemith, Paul : *When Lilacs Last in the Dooryard Bloom's* (choral portions) and *Suite Nobilissima Visions: Partitur Nr. 8*, 1938-1946

Box 4, Folder 5-6
Box 7, Folder 1

Milhaud, Darius : *Les Malheurs D'orphee*, Acts I-III, 1945

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
Box 4, Folder 12

Orff, Carl : *Carmina Burana* and *Catulli Carmina*, 1937-1943

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