

# Jessye Norman Papers



**Music Division, Library of Congress  
Washington, D.C.  
2022**

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Prepared by the Music Division of the Library of Congress

Finding aid encoded by Stephanie Akau and Melissa Capozio Jones, 2022 March

## Collection Summary

**Title:** Jessye Norman Papers

**Inclusive Dates:** 1881-2020

**Bulk Dates:** 1976-1999

**Call No.:** ML31.N66

**Creator:** Norman, Jessye

**Extent:** approximately 67,000 items

**Extent:** 296 containers

**Extent:** 106 linear feet

**Language:** Collection material chiefly in English, with some in German, French, Spanish, Russian, Japanese, Portuguese, Chinese, and Korean

**Location:** Music Division, Library of Congress, Washington, D.C.

**LC Catalog record:** <https://lccn.loc.gov/2016570619>

**Summary:** Jessye Norman (1945-2019) was an internationally recognized American soprano. An alumna of Howard University and the University of Michigan, Norman rose to fame after winning the 1968 ARD International Competition in Munich. She specialized in repertoire by late Romantic composers, garnering critical praise for her roles in Wagnerian operas as well as recitals featuring traditional African American spirituals and songs by Francis Poulenc, Gustav Mahler, Hall Johnson, and Richard Strauss. The Jessye Norman Papers contain correspondence from her managers and assistants, business papers, awards, annotated music, photographs, interviews, and clippings that document her career and philanthropic activities.

## Acquisition Information

Gifts, Jessye Norman; James Norman (brother); and family, 2018-2020

## Accruals

No further accruals are expected.

## Processing History

Stephanie Akau, Melissa Capozio Jones, Shantel Lambert, and Jessica Grimmer processed the Jessye Norman Papers from 2021 to 2022. Stephanie Akau and Melissa Capozio Jones coded the finding aid in 2022.

## Transfers

Sound and video recordings from the Jessye Norman Papers have been transferred to the Library of Congress Motion Picture, Broadcasting, and Recorded Sound Division where they are identified as part of the Jessye Norman Collection (MAVIS collection no. 17585). An inventory of this material is available in the Music Division's collection file.

These items date from the 1980s through the early 2010s, with the bulk of them originating in the 1990s. The sound recordings provide extensive coverage of Norman's solo recitals in the United States and abroad, especially Europe. There are recordings of her signature pieces, notably Strauss's *Vier letzte Lieder*, as well as works by Mahler and Poulenc. Also included are opera rehearsals and performances that highlight her Wagnerian roles.

The video recordings cover both rehearsals and works in progress, as well as copies of broadcast material often sent to Norman for approval or as a courtesy. The collection includes substantive video recordings of her collaboration with choreographer Bill T. Jones, *How! Do! We! Do!*, from production meetings to rehearsals at Lincoln Center. The audiovisual materials also encompass a variety of awards shows that honored or featured Norman as a performer.

## Related Material

The [Hall Johnson Papers](#) contain additional arrangements of African American spirituals by Johnson.

## Copyright Status

Materials from the Jessye Norman Papers are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

## Access and Restrictions

The Jessye Norman Papers are open to research. Correspondence with the Margie Gillis Dance Foundation and the entirety of the Legal Papers series is restricted until 2044, at which time they will be reviewed by the Library of Congress Office of General Council. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions on using or copying materials may apply.

## Digital Files

Digital files were received as part of the Jessye Norman Papers and will be added to the finding aid in the near future. Access to digital content may be available onsite only in the Performing Arts Reading Room and requires advance notice. Consult reference staff in the Performing Arts Reading Room for more information.

## Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container or digital ID number], Jessye Norman Papers, Music Division, Library of Congress, Washington, D.C.

## Biographical Note

Date	Event
1945 September 15	Born in Augusta, Georgia, to Janie Mae King-Norman (1915-1988), a teacher and amateur pianist, and Silas Norman (1914-1979), an insurance broker
circa 1953	Placed third in her first competition at Mount Calvary Baptist Church singing "God Will Take Care of You"
1961	Performed at the Marian Anderson Music Scholarship Competition in Philadelphia Awarded a full scholarship to Howard University in Washington, D.C., after singing for voice instructor Carolyn Grant
1963-1967	Graduated from Howard University with a Bachelor of Music degree
1967 Summer	Studied at the Peabody Conservatory in Baltimore
1968	Graduated from the University of Michigan with a Master of Music degree in voice Won the ARD International Music Competition in Munich
1969	Operatic debut as Elisabeth in Wagner's <i>Tannhäuser</i> with the Deutsche Oper Berlin
1970	Orchestral debut with the Pittsburgh Symphony and conductor Dean Dixon
1972	La Scala debut as title role in Verdi's <i>Aida</i>
1972 September	Royal Opera House debut in Hector Berlioz's <i>Les Troyens</i>
circa 1972-1980	Took a hiatus from opera to allow voice to mature; concentrated on recitals and orchestral performances

- 1980 Nominated for Grammy Award for Best Classical Vocal Soloist Performance for the album *Berg: Der Wein - Concert Aria*
- 1982 United States operatic debut with the Philadelphia Opera Company as Jocasta in Stravinsky's *Oedipus Rex* and Dido in Purcell's *Dido and Aeneas*  
Awarded honorary doctorate from Howard University, the first of more than 40 such honors received in her lifetime
- 1983 Metropolitan Opera debut as Cassandra and Dido in *Les Troyens*, the first of her 80 performances with the company
- 1984 Awarded the title of Commandeur d'Ordre des Arts et des Lettres from the French government
- 1985 Performed at Ronald Reagan's second Presidential Inauguration  
Awarded first Grammy for Best Classical Vocal Performance for the album *Ravel: Songs of Maurice Ravel*
- 1987 Became a member of the British Royal Academy of Music
- 1989 Awarded second Grammy for Best Opera Recording for the album *Wagner: Lohengrin*
- 1989 July 14 Performed *La Marseillaise* at the bicentennial of the French Revolution at Place de la Concorde in Paris
- 1989 October Awarded France's Legion d'honneur
- 1990 Named an Honorary Ambassador to the United Nations  
Performed "Spirituals in Concert" with Kathleen Battle at Carnegie Hall  
Awarded third Grammy for Best Opera Recording for the album *Wagner: Die Walküre*
- 1994 Performed at Jacqueline Kennedy Onassis's funeral in Washington, D.C.
- 1996 Performed at the opening ceremonies of the Summer Olympics in Atlanta, Georgia
- 1997 January 20 Performed at Bill Clinton's second Presidential Inauguration
- 1997 December Awarded the Kennedy Center Honor
- 1998 Performed *Sacred Ellington* at Carnegie Hall and the Cathedral of St. John the Divine
- 1999 Awarded the Kennedy Center Honor  
Awarded fourth Grammy for Best Opera Recording for *Béla Bartók: Bluebeard's Castle* with Pierre Boulez and the Chicago Symphony Orchestra
- 2000 Awarded the Eleanor Roosevelt Val-Kill Medal for civic contributions  
Released first jazz album, *I Was Born to Love with You: Jessye Norman Sings Michel Legrand*
- 2000 September Premiered *woman.life.song* at Carnegie Hall, with music by Judith Weir and text by Maya Angelou, Toni Morrison, and Clarissa Pinkola Estes
- 2002 March 11 Performed "America, the Beautiful" at the Tribute of Light ceremony, which featured two columns of light at the site of the World Trade Center in memory of the terrorist attacks on September 11, 2001
- 2002 Performed at former President Jimmy Carter's Nobel Peace Prize ceremonial events in Oslo, Norway
- 2003 September Founded the Jessye Norman School of the Arts in Augusta, Georgia, to provide arts education for disadvantaged youth
- 2006 February Presented with the Grammy Lifetime Achievement Award for Classical Music
- 2007 Elected as an American Academy of Arts and Sciences fellow
- 2009 Curated Honor! A Celebration of the African American Cultural Legacy at Carnegie Hall
- 2010 February 25 Awarded the 2009 National Medal of Arts from President Barack Obama
- 2014 Published her memoir, *Stand up Straight and Sing*. London: The Robson Press
- 2019 September 30 Died in New York City

Jessye Norman was a philanthropist active in numerous charitable and educational organizations. She served on the Board of Directors at the Augusta Opera Association, City-Meals-on-Wheels in New York City, The Dance Theatre of Harlem, Elton John AIDS Foundation, Howard University, New York Botanical Gardens, New York Public Library, and Paine College in Augusta, Georgia. Norman also served on the Board of Trustees and as a National Spokesperson for the S.L.E. Lupus Foundation and the Partnership of the Homeless.

## Bibliography

- American Academy of Arts & Sciences. "Ms. Jessye Norman." <https://www.amacad.org/person/jessye-norman>
- Bernheimer, Martin, revised by Alan Blyth and Karen M. Bryan. "Norman, Jessye." *Grove Music Online*. New York: Oxford University Press, 2020. <https://doi.org/10.1093/gmo/9781561592630.article.A2252060>
- Decca. "Jessye Norman." Accessed March 2022. <https://www.deccaclassics.com/en/artists/jessyenorman/biography>
- Dobink, Verena. "Diva Jessye Norman Has an Unexpected Sideline." *South Coast Today*, January 29, 2000.
- Huizenga, Tom. "Opera Singer Jessye Norman Dies at 74." *NPR*, September 30, 2019. <https://www.npr.org/2019/09/30/765886905/opera-singer-jessye-norman-dies-at-74>
- Metropolitan Opera. "Jessye Norman, 1945-2019." Accessed March 2022. <https://www.metopera.org/user-information/nightly-met-opera-streams/articles/jessye-norman-19452019/>
- National Endowment for the Arts. "Jessye Norman, Soprano." Accessed March 2022. <https://www.arts.gov/honors/medals/jessye-norman>
- Norman, Jessye. *Stand Up Straight and Sing!* Boston: First Mariner Books, 2014.
- Reinhard, Gillian. "Artist Profile: Jessye Norman, One of Opera's Greatest Sopranos." *Opera Wire*, July 14, 2020. <https://operawire.com/artist-profile-jessye-norman-one-of-operas-greatest-sopranos/>
- Ross, Alex. "The Shimmering Magnificence of Jessye Norman." *The New Yorker*, October 3, 2019. <https://www.newyorker.com/culture/postscript/the-shimmering-magnificence-of-jessye-norman>

## Scope and Content Note

The Jessye Norman Papers span from 1881 to 2020, with the bulk of the materials dating from 1976 to 1999. The collection documents many aspects of the acclaimed soprano's life and career, from her international legacy as a Wagnerian opera star to her philanthropic efforts in the United States.

The [Project Files](#) series documents some of Norman's international opera and recital performances and recordings and consists of two subseries: Performances, and Albums and Videos. Each of the performance project files may contain a combination of correspondence, travel plans, contracts, lodging arrangements, venue specifications, and personnel information for a specific recital, opera, or benefit, primarily from 1984 to the early 2000s. Correspondence, album cover proofs, recording schedules, contracts, and personal notes from Norman's televised programs and numerous audio recordings comprise the Albums and Videos subseries.

The [Correspondence](#) series contains letters, faxes, and printed emails exchanged primarily between Norman's business managers and assistants and individuals or organizations with whom she had working relationships through her career, such as Philips Records and the Schleswig-Holstein Music Festival. These materials largely detail inquiries and negotiations for Norman's performances, although some is with project collaborators.

The [Business Papers](#) series chiefly captures the inner workings of Norman's office and assistants, including the activities of L'Orchidee, Inc., of which she was president. These files detail contracts, performance and rehearsal schedules, travel itineraries and logistics, philanthropic events, and day-to-day activities. There are also abundant financial documents, such as expense records, receipts, tax information, and royalty statements.

The [Legal Papers](#) series contains correspondence, memoranda, invoices, and additional materials related to civil cases and proceedings between Norman, L'Orchidee, Inc., and law firms in the United States and England. A large portion of these are from Edmonds & Beier, LLP, who represented Norman from approximately 1988 to 1995. All materials are restricted until 2044.

The [Music](#) series chiefly consists of annotated printed scores for Norman's most frequently performed repertoire, especially the art songs of Richard Strauss, Johannes Brahms, Franz Schubert, and Francis Poulenc. The series also includes a smaller number of original compositions and arrangements, including some for performance projects such as *Sacred Ellington* and her *Great Day in the Morning* radio program. Norman's interest in and support of the African American spiritual tradition is evident by the significant quantities of such works that are present.

The [Biographical Materials](#) series captures elements of Norman's life off-stage. She was an active philanthropist, guest speaker, interviewee, and frequent recipient of awards throughout her lifetime. Included here are documents related to these activities, as well as notebooks, annotated writings, and realia.

The [Programs and Publicity](#) series documents the greater part of Norman's performing career, beginning with early recitals in 1965 through her final performances in the 2010s. Related promotional materials include mailings from music festivals, orchestras, and performance venues for which Norman was a featured artist and advertisements for her recitals and recordings.

The [Clippings](#) series contains reviews, concert announcements, biographical features, and advertisements for Norman's recordings published in newspapers and magazines in the United States and abroad.

The [Photographs](#) series consists of images of Norman in a variety of settings: studio headshots, candid photographs from events, performances, and headshots from collaborating pianists. It also includes photographs of sets from the operas *Oedipus Rex* and *The Makropulos Case*.

## Organization of the Jessye Norman Papers

The collection is arranged in nine series:

- [Project Files, 1970-2019](#)
- [Correspondence, 1956-2019](#)
- [Business Papers, 1973-2019](#)
- [Legal Papers, 1973-2010](#)
- [Music, 1881-2009](#)
- [Biographical Materials, 1970-2020](#)
- [Programs and Publicity, 1907-2017](#)
- [Clippings, 1960s-2000s](#)
- [Photographs, circa 1952-2008](#)

## Selected Search Terms

The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

### People

Baldwin, Dalton.  
Danielpour, Richard.  
Johnson, Hall, 1888-1970.  
Legrand, Michel, 1932-2019.  
Lloyd, Charles, 1948-  
Markham, Mark.  
Morrison, Toni.  
Norman, Jessye--Archives.  
Norman, Jessye--Correspondence.  
Norman, Jessye--Interviews.  
Norman, Jessye--Photographs.  
Norman, Jessye.  
Ozawa, Seiji, 1935-  
Patterson, Willis C.  
Saylor, Bruce.  
Smith, Anna Deavere.  
Weir, Judith.  
Williams, John, 1932-  
Wilson, Robert, 1941-

### Subjects

Sopranos (Singers)--United States.

### Form/Genre

Arrangements (Music)  
Awards.  
Biographies.  
Business correspondence.  
Clippings (Information artifacts)  
Financial records.  
Interviews.  
Jazz.  
Legal instruments.  
Notes (Documents)  
Personal correspondence.  
Photographs.  
Programs (Publications)  
Promotional materials.  
Scores.  
Songs.  
Writings (Documents)

## Description of Series

### Container

BOX 1-3, 58, 68,  
73-113

### Series

#### Project Files, 1970-2019

This series contains materials pertaining to Norman's extensive, worldwide performances and her legacy as a recording artist. Files may include combinations of correspondence, contracts, travel and logistical documents, personnel information, and notes. Those associated with recordings may also include album cover proofs and recording schedules. Organized as two subseries.

BOX 58, 68, 74-105

#### Performances, 1970-2019

Files in this subseries contain correspondence, travel plans, contracts, lodging arrangements, venue specifications, and/or personnel information for the associated recital, opera, or benefit event. Highlights include Norman's performances at the opening ceremonies of the 1996 Summer Olympics in Atlanta and 1989 French bicentennial celebration, as well as Honor!, a month-long celebration of African American culture that she curated at Carnegie Hall in March 2009. Norman's recitals and operatic performances in the late 1960s and 1970s are not documented here, but they may be represented by items in the Programs and Publicity series. Additional information about her performances can also be found in the Correspondence series.

Arranged alphabetically by location and chronically therein.

BOX 1-3, 68, 73 105-113

#### Albums and Videos, 1973-2008 (bulk 1990s)

This subseries contains correspondence, album cover proofs, recording schedules, contracts, and personal notes for Norman's televised programs and numerous audio recordings. The bulk of the sound recording materials pertain to projects with Philips, with whom Norman had a recording contract.

Arranged alphabetically by album or program title.

BOX 69, 114-168, 296R

#### Correspondence, 1956-2019

This series contains letters, faxes, and printed emails exchanged between Norman's business managers and assistants and individuals or organizations with whom she had working relationships throughout her career. These include Philips Records, Harold Shaw Concerts, Schleswig-Holstein Music Festival, Carnegie Hall, the John F. Kennedy Center for the Performing Arts, and the Boston Symphony Orchestra. Much of the correspondence details inquiries and negotiations for Norman's performances. There are also letters from collaborators, such as composer and professor Bruce Saylor, director Robert "Bob" Wilson, and University of Michigan music faculty member Willis Patterson.

Correspondence with the Margie Gillis Dance Foundation is restricted until 2044, at which time it will be reviewed by the Library of Congress Office of General Council.

Arranged alphabetically by correspondent and chronologically therein.

BOX 169-218

#### Business Papers, 1973-2019

This series consists of six file units that detail the professional activities of Norman and her office staff: Correspondence, Travel Papers, Contracts, Financial Papers, Itineraries and Agendas, and Miscellany. There are three different types of correspondence. Intraoffice correspondence are faxes and emails exchanged between Norman, her assistants, and business managers of her company, L'Orchidee, Inc., of which Norman was president. These discuss her performance schedules, travel, philanthropic events, and day-to-day activities. There is incoming correspondence to L'Orchidee from entities outside the office, as well as outgoing correspondence to these entities from Norman's assistants in the early



2000s. These include morning messages from assistant Elizabeth Froemke that briefed Norman on her travel itineraries, upcoming events, and renovations to her home in New York while she was touring abroad.

Correspondence, receipts, and travel itineraries comprise the Travel Papers file unit. Norman's travel arrangements were made through travel agencies, by her managers, or through the organization with which she was performing. Often, her plans changed suddenly due to shifting rehearsal schedules and her numerous commitments. Related materials may also be found in the Project Files series.

Contracts for recordings, performances, and speaking engagements date from 1983 to 2019.

The Financial Papers include expense records, tax information, and royalty statements. Itineraries and Agendas detail Norman's daily and monthly professional and personal commitments. Some of her managers and assistants created a daily agenda for each performance that listed rehearsal or concert times and locations, travel information, and contact information at the venue. They also kept monthly itineraries, some of which appear in several drafts as plans changed, in order to plan performances while avoiding scheduling conflicts. The bulk of these materials are from the 1990s and 2000s. Kevin Bothwell, Norman's business manager, kept monthly agendas detailing rehearsals, concerts, events, and other commitments from 1988 to 1997. The small Miscellany file unit contains Norman's bios that were sent to performing organizations to be printed in programs, along with her repertoire lists and documents from L'Orchidee.

Arranged alphabetically and chronologically therein.

**BOX 219R-234R, 296R Legal Papers, 1973-2010 (Restricted)**

This series contains correspondence, invoices, and additional materials related to civil cases and proceedings between Norman, L'Orchidee, Inc., and law firms in the United States and England. A large portion of the papers are from Edmonds and Beier, LLP, who represented Norman from approximately 1988 to 1995. Of note are documents pertaining to major legal disputes in Norman's career: a libel case against *The Times* (London), a contract and rights dispute with RM Arts and the British Broadcasting Company, and a dispute with the Georgia Public Telecommunications Commission and KCTS Television.

Researchers should be aware that files from the law firm of Kornstein, Veisz, and Wexler, LLP and those of attorney Robert Perlstein overlap on a number of topics. Perlstein worked as a "of counsel" attorney for Kornstein, Veisz, and Wexler, LLP during his time as Norman's representation. While Perlstein represented Norman for the firm of Kornstein, Veisz, and Wexler, LLP, he was not an associate or partner of the firm.

Materials are restricted until 2044, at which time they will be reviewed by the Library of Congress Office of General Council.

Arranged alphabetically by topic and chronologically therein.

**BOX 4-26, 33-50, 58-73 Music, 1881-2009**

This series represents the full breadth of repertoire that Norman performed in recitals and on the opera stage. It consists almost entirely of annotated, printed scores for original works and arrangements of songs, full operas and excerpts, and orchestral works with voice.

In addition to showcasing Norman's most frequently performed works, these materials demonstrate her interest in and support of the African American spiritual tradition. The extensively annotated scores provide insight into her training and performance practices.

The series also contains material for special recording projects and events, as well as some amount of unsolicited scores sent to Norman for consideration. A date associated with a title reflects the latest copyright date present on the item.

Organized as four subseries.

### Solo and Chamber, 1881-2009

Chiefly annotated printed scores for Norman's most frequently performed repertoire, particularly the art songs of Strauss, Brahms, Schubert, and Poulenc. Arranged alphabetically by composer, then by title therein.

### Opera and Orchestral, 1908-2008

Chiefly annotated printed scores for stage works and orchestral arrangements, including operas by Berlioz, Mozart, Poulenc, Strauss, Stravinsky, Verdi, and Wagner. Arranged alphabetically by composer, then by title therein.

### Projects, 1982-2013

Scores for recording projects and special events, including *Sacred Ellington*, concert tours, taped Christmas specials, and arrangements of spirituals for Norman's *Great Day in the Morning* program. Arranged alphabetically by composer, then by title therein.

### Unsolicited Works, 1949-2004

Works sent to Norman. The extent of her use or interest in these materials is not clear. Arranged alphabetically by composer, then by title therein.

BOX 3, 41, 70-71,  
235-264, Mapcase  
Folder 1

### Biographical Materials, 1970-2020

Norman's biographical materials provide information about her life outside of the concert hall. She was an active philanthropist and supported numerous organizations, particularly those located in the New York City area. This series contains correspondence with these entities and details about their fundraising events in which Norman participated. It also contains drafts of Norman's interviews (most of which were conducted via email or fax) and annotated scripts of speeches she gave as an honoree at university graduations, award ceremonies, philanthropic benefits, or events honoring other artists.

Norman received dozens of awards throughout her lifetime. While this series represents many of them, it is not comprehensive. It includes more than half of the honorary doctorate diplomas she received from major universities, as well as a medal for her Grammy nomination (later won) for Bartók's *Bluebeard's Castle* with Pierre Boulez and the Chicago Symphony Orchestra in 1991. It is recommended that researchers also check the Correspondence series, which may contain letters or emails from awarding institutions.

Personal Papers comprise a small amount of paperwork and correspondence regarding rental negotiations, insurance, utilities work, and renovations for Norman's residences in London and New York. Some notebooks from the 1980s contain calendars, notes, and reminders for her assistants, including Doreen Davis, Mark Loftin, Rachel Waltham, and Elaine Spinelli, among others. Others contain ideas for upcoming recital programs. One of these is partially filled with notes for the 1990 Spirituals in Concert event with Kathleen Battle and another with notes for *Sacred Ellington*. Most of the notebooks from the 1990s belonged to Kevin Bothwell, Elizabeth Froemke, and Elizabeth Schott Sho, Norman's business manager and assistants. Their notebooks contain telephone logs for L'Orchidee, Inc., to-do lists, and calendars of Norman's daily events and performances. The notes are in Norman's hand and are largely undated. They contain information about scheduling performances, ideas for program repertoire, and lists of daily reminders.

The Philanthropy and Personal Papers file units are arranged alphabetically and chronologically therein. The Speaking Engagements and Interviews, Awards, and Notebooks and Notes file units are arranged chronologically.

BOX 55-56, 71-73,  
265-291, Mapcase  
Folder 2

**Programs and Publicity, 1907-2017**

This series documents Norman's performing career, beginning with a recital in 1965 through her final performances in the 2010s. Some of those from the 1960s and 1970s are the only surviving documents for her early performances, as there is very little about these events elsewhere in the collection. Highlights include programs from her performance at the United States capitol in honor of Rosa Parks receiving the Congressional Gold Medal (1999); Honor! Celebrating African American heritage, a month-long celebration at Carnegie Hall curated by Norman (2009); and her performance at the Nobel Peace Prize ceremony (2002). Publicity includes mailings from music festivals, orchestras, and performance venues for which Norman was a featured artist, and advertisements for her recitals and recordings. This series also contains a program from the Royal Opera Covent Garden's 1907 season which may have been a gift or souvenir.

Arranged chronologically.

BOX 51-55, 69-70, 291 **Clippings, 1960s-2000s (bulk 1974-1995)**

This series contains reviews, concert announcements, biographical features, and advertisements for Norman's recordings from newspapers and magazines. The clippings are primarily in English and German, but also include articles in Japanese, Spanish, Portuguese, Korean, and French, among others. These materials were photocopied to preserve their physical integrity.

Arranged chronologically.

BOX 3, 54, 72-73,  
291-295

**Photographs, circa 1952-2008**

Four file units comprise this series. The first, Jessye Norman alone, contains headshots along with some candid photographs taken during philanthropic events or after performances. The second, Jessye Norman with others, spans the 1950s through the 2000s. The third, performance photographs, contains images of Norman onstage during recitals and opera performances around the globe. These feature her performances in Japan, including *Oedipus Rex*, and a recital tour in Asia. Notable figures present are Seiji Ozawa and John Williams. The last file unit, miscellaneous, contains headshots from collaborative pianists and photographs of sets from the operas *Oedipus Rex* and *The Makropulos Case*.

Arranged by subject and chronologically therein.

# Container List

Container	Contents
BOX 1-3, 58, 68, 73-113	<p><b>Project Files, 1970-2019</b></p> <p>This series contains materials pertaining to Norman's extensive, worldwide performances and her legacy as a recording artist. Files may include combinations of correspondence, contracts, travel and logistical documents, personnel information, and notes. Those associated with recordings may also include album cover proofs and recording schedules. Organized as two subseries.</p>
BOX 58, 68, 74-105	<p><b>Performances, 1970-2019</b></p> <p>Files in this subseries contain correspondence, travel plans, contracts, lodging arrangements, venue specifications, and/or personnel information for the associated recital, opera, or benefit event. Highlights include Norman's performances at the opening ceremonies of the 1996 Summer Olympics in Atlanta and 1989 French bicentennial celebration, as well as Honor!, a month-long celebration of African American culture that she curated at Carnegie Hall in March 2009. Norman's recitals and operatic performances in the late 1960s and 1970s are not documented here, but they may be represented by items in the <a href="#">Programs and Publicity</a> series. Additional information about her performances can also be found in the <a href="#">Correspondence</a> series.</p> <p>Arranged alphabetically by location and chronically therein.</p> <p>Austria</p> <p>BOX/FOLDER 74/1           Graz, 1988 November 4</p> <p>BOX/FOLDER 74/2           Graz, 2005 June 20</p> <p>BOX/FOLDER 74/3           Saint Margarethen-Wiesen, 2004 July 28</p> <p>BOX/FOLDER 74/4           Salzburg. Salzburger Festspiele, 1992 August 2</p> <p>BOX/FOLDER 74/5           Salzburg. Salzburger Festspiele, 1993 July-August</p> <p>BOX/FOLDER 74/6           Salzburg. Salzburger Festspiele, 1994 August 1</p> <p>BOX/FOLDER 74/7           Salzburg. Salzburger Festspiele. <i>Erwartung</i>, 1995 June</p> <p>BOX/FOLDER 74/8-9        Salzburg. Salzburger Festspiele, 1995 August</p> <p>BOX/FOLDER 74/10        Salzburg. Salzburger Festspiele, 1997 August 8</p> <p>BOX/FOLDER 75/1           Salzburg. Salzburger Festspiele, 1998 July 28</p> <p>BOX/FOLDER 75/2           Salzburg. Salzburger Festspiele, 1999 August 6</p> <p>BOX/FOLDER 75/3-4        Salzburg. Salzburger Festspiele, 2000 July 25</p> <p>BOX/FOLDER 75/5           Salzburg. Salzburger Festspiele, 2001 July 24</p> <p>BOX/FOLDER 75/6-7        Salzburg. Salzburger Festspiele, 2002 August 5</p> <p>BOX/FOLDER 75/8           Vienna, 1991 November 19</p> <p>BOX/FOLDER 75/9           Vienna, 1995 February 8</p> <p>BOX/FOLDER 76/1           Vienna, 1997 November 13</p> <p>BOX/FOLDER 76/2           Vienna, 2000 September 18</p> <p>BOX/FOLDER 76/3           Vienna, 2005 June 17</p> <p>Belgium</p> <p>BOX/FOLDER 76/4           Brussels, 1991 December 3</p> <p>BOX/FOLDER 76/5           Brussels. Theatre du Beaux Arts, 1997 March 27</p> <p>BOX/FOLDER 76/6-7        Flanders. Flanders Festival recital, 2000 September 9</p>

## Project Files, 1970-2019

### Container

### Contents

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	Brazil
<b>BOX/FOLDER 76/8</b>	Sao Paulo recitals, 1994 December 5, 9
<b>BOX/FOLDER 76/9</b>	Sao Paulo; Rio de Janeiro, 2010 October 10-26
	Canada
<b>BOX/FOLDER 76/10</b>	Montreal, 2000 February 11
<b>BOX/FOLDER 77/1</b>	Ottawa, 1997 October 4
<b>BOX/FOLDER 77/2</b>	Toronto. Toronto Symphony Orchestra concert, 1994 September 10
<b>BOX/FOLDER 77/3</b>	Toronto. Toronto Symphony Orchestra concert, 1997 September 27
<b>BOX/FOLDER 77/4</b>	Toronto. Glenn Gould Prize; TIFF; University of Toronto masterclass, 2019 February
	Caribbean Sea
<b>BOX/FOLDER 77/5</b>	Cruise performances with English Chamber Orchestra, 1976 January
	Colombia
<b>BOX/FOLDER 76/9</b>	Bogota, 2010 October 10-26
	China
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BOX 169-218	<b>Business Papers, 1973-2019</b> <p>This series consists of six file units that detail the professional activities of Norman and her office staff: Correspondence, Travel Papers, Contracts, Financial Papers, Itineraries and Agendas, and Miscellany. There are three different types of correspondence. Intraoffice correspondence are faxes and emails exchanged between Norman, her assistants, and business managers of her company, L'Orchidee, Inc., of which Norman was president. These discuss her performance schedules, travel, philanthropic events, and day-to-day activities. There is incoming correspondence to L'Orchidee from entities outside the office, as well as outgoing correspondence to these entities from Norman's assistants in the early 2000s. These include morning messages from assistant Elizabeth Froemke that briefed Norman on her travel itineraries, upcoming events, and renovations to her home in New York while she was touring abroad.</p> <p>Correspondence, receipts, and travel itineraries comprise the Travel Papers file unit. Norman's travel arrangements were made through travel agencies, by her managers, or through the organization with which she was performing. Often, her plans changed suddenly due to shifting rehearsal schedules and her numerous commitments. Related materials may also be found in the Project Files series.</p> <p>Contracts for recordings, performances, and speaking engagements date from 1983 to 2019. The Financial Papers include expense records, tax information, and royalty statements. Itineraries and Agendas detail Norman's daily and monthly professional and personal commitments. Some of her managers and assistants created a daily agenda for each performance that listed rehearsal or concert times and locations, travel information, and contact information at the venue. They also kept monthly itineraries, some of which appear in several drafts as plans changed, in order to plan performances while avoiding scheduling conflicts. The bulk of these materials are from the 1990s and 2000s. Kevin Bothwell, Norman's business manager, kept monthly agendas detailing rehearsals, concerts, events, and other commitments from 1988 to 1997. The small Miscellany file unit contains Norman's bios that were sent to performing organizations to be printed in programs, along with her repertoire lists and documents from L'Orchidee.</p> <p>Arranged alphabetically and chronologically therein.</p>

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### BOX 219R-234R, 296R Legal Papers, 1973-2010 (**Restricted**)

This series contains correspondence, invoices, and additional materials related to civil cases and proceedings between Norman, L'Orchidee, Inc., and law firms in the United States and England. A large portion of the papers are from Edmonds and Beier, LLP, who represented Norman from approximately 1988 to 1995. Of note are documents pertaining to major legal disputes in Norman's career: a libel case against *The Times* (London), a contract and rights dispute with RM Arts and the British Broadcasting Company, and a dispute with the Georgia Public Telecommunications Commission and KCTS Television.

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Researchers should be aware that files from the law firm of Kornstein, Veisz, and Wexler, LLP and those of attorney Robert Perlstein overlap on a number of topics. Perlstein worked as a "of counsel" attorney for Kornstein, Veisz, and Wexler, LLP during his time as Norman's representation. While Perlstein represented Norman for the firm of Kornstein, Veisz, and Wexler, LLP, he was not an associate or partner of the firm.

Materials are restricted until 2044, at which time they will be reviewed by the Library of Congress Office of General Council.

Arranged alphabetically by topic and chronologically therein.

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<b>BOX-FOLDER 11/10</b>	Kosma, Joseph Autumn Leaves, 1950 English text by Johnny Mercer; French text by Jacques Prevert
<b>BOX-FOLDER 11/11</b>	Krènek, Ernest O Lacrimosa, undated Text by Rainier Maria Rilke
<b>BOX-FOLDER 11/12</b>	La Montaine, John Be Glad Then America, 1976
<b>BOX-FOLDER 12/1</b>	Came He to a World Forlorn, 1973
<b>BOX-FOLDER 12/2</b>	Miscellaneous songs, op. 6, undated
<b>BOX-FOLDER 12/3</b>	LeGrand, Michel I Will Wait for You, 1974 Text by Norman Gimbel
<b>BOX-FOLDER 12/4</b>	Je Vivrai sans Toi, 1968 Text by Eddy Mamay
<b>BOX-FOLDER 12/5</b>	Papa, Can You Hear Me?, 1983
<b>BOX-FOLDER 12/6</b>	Paris in September, undated Text by Jean Driséé
<b>BOX-FOLDER 12/7</b>	Where Is it Written?, 1983 Text by Alan and Marilyn Bergman
<b>BOX-FOLDER 12/8</b>	Leigh, Mitch The Impossible Dream (The Quest), 1965 Text by Joe Darion
<b>BOX-FOLDER 12/9</b>	Luzzi, Luigi Ave Maria, 1939 Text by Henry G. Chapman
<b>BOX-FOLDER 12/10</b>	MacGimsey, Robert Sweet Little Jesus boy, 1934
<b>BOX-FOLDER 12/11</b>	Mahler, Gustav 14 Leider aus Des Knaben Wunderhorn, 1981 Translations by Addie Funk and John Bernhoff
<b>BOX-FOLDER 12/12</b>	Blicke mir nicht in die Lieder, 1905 Text by F. Rückert
<b>BOX-FOLDER 12/13</b>	Ich bin der Welt abhanden gekommen, 1905 Text by F. Rückert
<b>BOX-FOLDER 12/14</b>	Kindertotenlieder, 1952 Text by F. Rückert
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BOX-FOLDER 25/8	The Turtle, undated Text by John Steinbeck Vangelis
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BOX-FOLDER 27/2	Missa Solemnis, op. 123, 1934
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	Bernstein, Leonard
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	Danielpour, Richard
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BOX-FOLDER 59/7	<i>Death, Destruction, and Detroit. Scene 6</i> , undated Text by Robert Wilson
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BOX-FOLDER 59/12	<i>The Civil Wars</i> , 1984
BOX-FOLDER 65/3	<i>The Civil Wars</i> . Scenes Band C, undated Text by Maita di Niscemi and Robert Wilson Gluck, Christoph Willibald, Ritter von
BOX-FOLDER 30/4	<i>Alceste</i> , undated
BOX-FOLDER 31/1	<i>Alceste</i> , 1971 Note: Italian version Goldenthal, Elliot
BOX-FOLDER 60/1	<i>Fire Water Paper: A Vietnam Oratorio</i> , 1995 Handel, Georg Frideric
BOX-FOLDER 31/2	<i>Julius Caesar</i> , 1972 Haydn, Joseph
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BOX-FOLDER 60/2	Lady of the Harbor, 1985 Text by Emma Lazarus Janáček, Leoš
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BOX-FOLDER 61/2	Five Sonnets of Shakespeare, op. 12, 1962 Text by William Shakespeare Mahler, Gustav
BOX-FOLDER 61/3	Das Lied von der Erde, 1983 Note: Chamber orchestra version by Arnold Schönberg
BOX-FOLDER 61/4	Das Lied von der Erde, undated Contents: Movements 2, 4, 6 Mascagni, Pietro
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	Mozart, Wolfgang Amadeus
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	Schoenberg, Arnold
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BOX-FOLDER 62/10	Amazing Grace, 1995 Arranged by Torrie Zito
BOX-FOLDER 62/11	He's Got the Whole World in His Hands, undated
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BOX-FOLDER 62/13	I Believe I'll Go Back Home - In This Field, undated Arranged by Charles Lloyd, Jr.
BOX-FOLDER 62/14	I Wonder as I Wander, undated Arranged by Peter Hope
BOX-FOLDER 62/15	Jubilate, 1990 Arranged by Bruce Saylor
BOX-FOLDER 62/16	Let Us Break Bread Together, undated Arranged by Peter Hope
BOX-FOLDER 63/1	Lullaby of Itsuki, undated
BOX-FOLDER 63/2	Miscellaneous spirituals, undated Transcribed by Charles Lloyd, Jr.
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	Walker, George
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	Weber, Carl Maria von
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	Weinzweig, John
BOX-FOLDER 64/1	Wine of Peace, 1972
	Weir, Judith
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	Text by Maya Angelou, Clarissa Pinkola Estés, and Toni Morrison
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BOX-FOLDER 64/8	Under Oak, Ash and Thorn, 1973
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### Projects, 1982-2013

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Arranged alphabetically by composer, then by title therein.

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- BOX-FOLDER 67/4** John Williams proposed recording, 1989
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- BOX-FOLDER 43/6-7** Recitals: Asia - Japan, 2002 November 10-27  
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- BOX-FOLDER 44/2** Recitals: Asia - Singapore, 2002 November 1
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- BOX-FOLDER 44/4** Roots: My Life song tour, 2013
- BOX-FOLDER 44/5, 45/1-8,** *Sacred Ellington*, undated  
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- BOX-FOLDER 47/4, 48/1** *Sacred Ellington*, 2000
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- Allen, John  
**BOX-FOLDER 49/1** Frühling Grusst, 1993
- Avi-Ram, David  
**BOX-FOLDER 49/2** Neutral Tones, 1994  
*Laid in:* Lyrics by Thomas Hardy
- Brody, Jeffrey  
**BOX-FOLDER 49/3** Vier Gedichte von Hermann Hesse, 1978
- Concilio, Robert  
**BOX-FOLDER 49/4** *Rasputin: a Classipop Opera*, 1990  
*Laid in:* Correspondence
- Dixon, Ed  
**BOX-FOLDER 49/5** Three Poems to Elisabeth, 1984
- Fax, Mark  
**BOX-FOLDER 49/6** Night Truths, 1985  
*Laid in:* Correspondence
- Ferko, Frank  
**BOX-FOLDER 49/7** Three Songs, 1985  
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- Golphin, Romanio Nicholas  
**BOX-FOLDER 49/8** The Stranger of Novgorod, 2004
- Gustavino, Carlos

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BOX-FOLDER 49/11	My Brother...!, 1968 Hoiby, Lee
BOX-FOLDER 49/12	The Italian Lesson, 1984 Kuch, Karl
BOX-FOLDER 49/13	Albumblatt, 1992 <i>Laid in:</i> Correspondence Lavilla, Félix
BOX-FOLDER 50/1	Cão João-Da-Ra-Rão / Nigue-Nigue Ninhas, undated Lens, Nicholas
BOX-FOLDER 50/2	Amor Aeternum, 2003 <i>Laid in:</i> Correspondence Liebermann, Lowell
BOX-FOLDER 50/3	Sechs Gesänge, 1985 Luri, Herman
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BOX-FOLDER 50/5	Amor, dov'è la fe', 2003
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### Biographical Materials, 1970-2020

Norman's biographical materials provide information about her life outside of the concert hall. She was an active philanthropist and supported numerous organizations, particularly those located in the New York City area. This series contains correspondence with these entities and details about their fundraising events in which Norman participated. It also contains drafts of Norman's interviews (most of which were conducted via email or fax) and annotated scripts of speeches she gave as an honoree at university graduations, award ceremonies, philanthropic benefits, or events honoring other artists.

Norman received dozens of awards throughout her lifetime. While this series represents many of them, it is not comprehensive. It includes more than half of the honorary doctorate diplomas she received from major universities, as well as a medal for her Grammy nomination (later won) for Bartók's *Bluebeard's Castle* with Pierre Boulez and the Chicago Symphony Orchestra in 1991. It is recommended that researchers also check the Correspondence series, which may contain letters or emails from awarding institutions.

Personal Papers comprise a small amount of paperwork and correspondence regarding rental negotiations, insurance, utilities work, and renovations for Norman's residences in London and New York. Some notebooks from the 1980s contain calendars, notes, and reminders for her assistants, including Doreen Davis, Mark Loftin, Rachel Waltham, and Elaine Spinelli, among others. Others contain ideas for upcoming recital programs. One of these is partially filled with notes for the 1990 Spirituals in Concert event with Kathleen Battle and another with notes for *Sacred Ellington*. Most of the notebooks from the 1990s belonged to Kevin Bothwell, Elizabeth Froemke, and Elizabeth Schott Sho, Norman's business manager and assistants. Their notebooks contain telephone logs for L'Orchidee, Inc., to-do lists, and calendars of Norman's daily events and performances. The notes are in Norman's hand and are largely undated. They contain information about scheduling performances, ideas for program repertoire, and lists of daily reminders.

The Philanthropy and Personal Papers file units are arranged alphabetically and chronologically therein. The Speaking Engagements and Interviews, Awards, and Notebooks and Notes file units are arranged chronologically.

#### Philanthropy

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BOX-FOLDER 70/8	Philadelphia mayoral proclamation, 1989
BOX-FOLDER 3/6	Prix Caecilia Prize, 1977
BOX-FOLDER 245/15	Robie Award, Jackie Robinson Foundation, 2010
BOX-FOLDER 245/16	Royal Philharmonic Society Gold Medal, 2018
BOX-FOLDER 245/17	Saint John the Divine Peace Award, 1995
BOX-FOLDER 245/18	Saint Luke's Orchestra Gift of Music Award, 1999
BOX-FOLDER 245/19	Salute to Living Landmarks, New York Landmarks Conservancy, 1998
BOX-FOLDER 245/20	Sony Commemorative Walkman Award, 1989
BOX-FOLDER 70/9	Tennessee House of Representatives proclamation, 1998
BOX-FOLDER 245/21	Third Street Music School Settlement Award, 2008
BOX-FOLDER 245/22	Top Faces of Black History, 2003

## Biographical Materials, 1970-2020

Container	Contents
BOX-FOLDER 245/23	Turner Broadcasting Trumpet Award, 1999
BOX-FOLDER 245/24	University of Michigan. University Musical Society Distinguished Artist Award, 1997
	Personal Papers
BOX-FOLDER 245/25	Book, <i>Stand Up Straight and Sing!</i> , 1988
BOX-FOLDER 245/26	Household. London, 1973
BOX-FOLDER 246/1	Household. New York, 1989
MAPCASE FOLDER 1	Household. New York, 1989
	Blueprint of land survey
BOX-FOLDER 41/1, 246/2-3	Miscellany, 1973
	Insurance, passports, travel visa, work permit, writings
	Notebooks
BOX-FOLDER 246/4-5	1980-1981
BOX-FOLDER 247/1	1983
BOX-FOLDER 247/2-5	1986
BOX-FOLDER 248/1 to 249/1	1987
BOX-FOLDER 249/2 to 250/5, 251/5	1988
BOX-FOLDER 250/4 to 252/1	1989
BOX-FOLDER 252/2 to 253/4, 254/4	1990
BOX-FOLDER 253/4 to 255/2	1991
BOX-FOLDER 255/1 to 256/2	1992
BOX-FOLDER 256/3 to 257/3	1993
BOX-FOLDER 257/3 to 258/4, 259/1	1994
BOX-FOLDER 258/4 to 259/4	1995
BOX-FOLDER 259/4 to 260/5	1996
BOX-FOLDER 260/5 to 261/2	1997
BOX-FOLDER 261/3-7	1998
BOX-FOLDER 262/1	1999
BOX-FOLDER 262/2	2000
BOX-FOLDER 262/3-4	2007 November-2008
BOX-FOLDER 262/5 to 264/3	Undated
	<i>Note: Box 264, Folder 3 contains notes about Sacred Ellington</i>
	Notes
BOX-FOLDER 264/4-7	circa 1972-1973, 1980s
	Sováry notes
BOX-FOLDER 264/8	1995-1998
BOX-FOLDER 264/9	2008
BOX-FOLDER 264/10	Undated
BOX 55-56, 71-73, 265-291, Mapcase Folder 2	<b>Programs and Publicity, 1907-2017</b>

This series documents Norman's performing career, beginning with a recital in 1965 through her final performances in the 2010s. Some of those from the 1960s and 1970s are the only surviving documents for her early performances, as there is very little about these events elsewhere in the collection. Highlights include programs from her performance



## Programs and Publicity, 1907-2017

Container	Contents
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at the United States capitol in honor of Rosa Parks receiving the Congressional Gold Medal (1999); Honor! Celebrating African American heritage, a month-long celebration at Carnegie Hall curated by Norman (2009); and her performance at the Nobel Peace Prize ceremony (2002). Publicity includes mailings from music festivals, orchestras, and performance venues for which Norman was a featured artist, and advertisements for her recitals and recordings. This series also contains a program from the Royal Opera Covent Garden's 1907 season which may have been a gift or souvenir.

Arranged chronologically.

### Programs

<b>BOX-FOLDER 73/3</b>	1907, Royal Opera Covent Garden season
<b>BOX-FOLDER 265/1</b>	1965-1969
<b>BOX-FOLDER 265/2</b>	1970
<b>BOX-FOLDER 265/3</b>	1971
<b>BOX-FOLDER 57/1, 72/4, 265/4</b>	1972
<b>BOX-FOLDER 265/5-7</b>	1973
<b>BOX-FOLDER 266/1-4</b>	1974
<b>BOX-FOLDER 266/5 to 267/2</b>	1975
<b>BOX-FOLDER 267/3-5 to 268/2</b>	1976
<b>BOX-FOLDER 268/3 to 269/2</b>	1977
<b>BOX-FOLDER 269/3 to 270/2</b>	1978
<b>BOX-FOLDER 270/3 to 271/3</b>	1979
<b>BOX-FOLDER 271/4 to 272/2</b>	1980
<b>BOX-FOLDER 272/3 to 273/4</b>	1981
<b>BOX-FOLDER 273/5 to 274/3</b>	1982
<b>BOX-FOLDER 274/4 to 275/4</b>	1983
<b>BOX-FOLDER 275/5 to 276/2</b>	1984
<b>BOX-FOLDER 276/3-4</b>	1985
<b>BOX-FOLDER 57/2, 276/5</b>	1986
<b>BOX-FOLDER 276/6-7 to 277/2</b>	1987
<b>BOX-FOLDER 57/2, 277/3-7</b>	1988
<b>BOX-FOLDER 57/3-4, 72/5, 278/1-6</b>	1989
<b>BOX-FOLDER 72/6, 278/7 to 279/4</b>	1990
<b>BOX-FOLDER 72/7, 279/5-7</b>	1991
<b>BOX-FOLDER 56/1, 280/1 to 281/1</b>	1992
<b>BOX-FOLDER 281/2-7 to 282/2</b>	1993
<b>BOX-FOLDER 282/3 to 283/2</b>	1994
<b>BOX-FOLDER 56/2, 283/3 to 284/3</b>	1995
<b>BOX-FOLDER 284/4 to 285/3</b>	1996
<b>BOX-FOLDER 285/4-7</b>	1997

## Programs and Publicity, 1907-2017

Container	Contents
BOX-FOLDER 73/4	1997 November 17, Warsaw, Poland Recital poster <i>Note:</i> With Koncertowa Filharmonii Narodowej
BOX-FOLDER 286/1-6	1998
BOX-FOLDER 287/1-3	1999
BOX-FOLDER 287/4-6	2000
BOX-FOLDER 287/7, 288/1-3	2001
BOX-FOLDER 288/4-6	2002
BOX-FOLDER 288/7, 289/1	2003
BOX-FOLDER 56/3, 289/2	2004
BOX-FOLDER 289/3	2005
BOX-FOLDER 56/4, 289/4	2006
BOX-FOLDER 289/5-6	2007
BOX-FOLDER 289/7, 290/1	2008
BOX-FOLDER 290/2-3	2009
BOX-FOLDER 290/4	2010-2017
BOX-FOLDER 290/5	Undated, "In Celebration of Women"
BOX-FOLDER 290/6	Undated Publicity
BOX-FOLDER 290/7	1970s
BOX-FOLDER 291/1	1980s
BOX-FOLDER 291/2-3	1990s
BOX-FOLDER 291/4	2000s and undated
MAPCASE FOLDER 2	1990, African American Song Series, Carnegie Hall
BOX-FOLDER 72/8	1972 April-May, <i>Aida</i> Poster
BOX-FOLDER 72/9	1974 June, Bath Festival
MAPCASE FOLDER 2	1973 January 30 Recital poster
BOX-FOLDER 72/10	2004 August 28, Paine College Recital poster
BOX 51-55, 69-70, 291	<b>Clippings, 1960s-2000s (bulk 1974-1995)</b> This series contains reviews, concert announcements, biographical features, and advertisements for Norman's recordings from newspapers and magazines. The clippings are primarily in English and German, but also include articles in Japanese, Spanish, Portuguese, Korean, and French, among others. These materials were photocopied to preserve their physical integrity. Arranged chronologically.
BOX-FOLDER 51/1	1960s
BOX-FOLDER 51/2 to 52/3, 70/1, 291/5	1970s
BOX-FOLDER 69/5	1976, ABC Australia Tour Scrapbook
BOX-FOLDER 53/1-4, 70/2, 291/6	1980s

## Clippings, 1960s-2000s (bulk 1974-1995)

Container	Contents
BOX-FOLDER 54/1	circa 1983 Scrapbook <i>Note:</i> Gift for Darryl Croxton
BOX-FOLDER 69/6	1985, Japan tour Scrapbook
BOX-FOLDER 55/1-2, 70/3, 291/7	1990s
BOX-FOLDER 55/3-4, 70/4, 291/8	2000s
BOX-FOLDER 55/5, 291/8	Undated
BOX 3, 54, 72-73, 291-295	<b>Photographs, circa 1952-2008</b>  Four file units comprise this series. The first, Jessye Norman alone, contains headshots along with some candid photographs taken during philanthropic events or after performances. The second, Jessye Norman with others, spans the 1950s through the 2000s. The third, performance photographs, contains images of Norman onstage during recitals and opera performances around the globe. These feature her performances in Japan, including <i>Oedipus Rex</i> , and a recital tour in Asia. Notable figures present are Seiji Ozawa and John Williams. The last file unit, miscellaneous, contains headshots from collaborative pianists and photographs of sets from the operas <i>Oedipus Rex</i> and <i>The Makropulos Case</i> . Arranged by subject and chronologically therein.  Jessye Norman alone circa 1952, 1960s circa 1970s, 1980s circa 1988-1989 Calendar of Atlanta Black History 1990-1991 1992 April, "Norman at Notre Dame" photoshoot circa 1992-1993 Head shots 1993, <i>Erwartung</i> recording cover photoshoot 1995-1997 circa 1996 Photography by David Snider 1997, Kennedy Center Honors (photographs for approval) Undated, France <i>Laid in:</i> Menu Undated Jessye Norman with others circa 1950s?, 1960s? 1970-1978 1970s 1980-1989 1988, Harvard Honorary Doctorate 1989, Paris bicentennial circa 1970s, 1980s 1980s?

## Photographs, circa 1952-2008

Container	Contents
BOX-FOLDER 293/7	1990-1991
BOX-FOLDER 54/2	1991 December 6, Hamburg, post-recital?
BOX-FOLDER 294/1	1992-1995
BOX-FOLDER 294/2	1996-1997
BOX-FOLDER 294/3	1998-1999
BOX-FOLDER 294/4	1990s?
BOX-FOLDER 294/5	2000, 2007
	Performances
BOX-FOLDER 294/6	1969, 1979
BOX-FOLDER 294/7	1980-1989
BOX-FOLDER 3/7	1984, <i>Dido and Aenas</i> , Opéra-Comique, Paris
BOX-FOLDER 294/8	1980s?
BOX-FOLDER 72/3	1989
	<i>Erwartung</i> , Metropolitan Opera 1991 calendar
BOX-FOLDER 294/9	1990-1992
BOX-FOLDER 294/10	1992, Japan tour
BOX-FOLDER 294/11	1993-1998
BOX-FOLDER 295/1	1997, Michel Legrand session
BOX-FOLDER 295/2	1990s?
BOX-FOLDER 295/3	2002
BOX-FOLDER 295/4	Undated
	Miscellaneous
BOX-FOLDER 295/7	Metropolitan Opera, <i>Bluebeard's Castle</i> and <i>Erwartung</i> , 1988-1989
	Costume and set design
BOX-FOLDER 295/8-9	Miscellany, 1980s, 1992-2008 and undated
BOX-FOLDER 295/5	Musician bios and head shots: A-L, undated
BOX-FOLDER 295/6	Musician bios and head shots: M-Z, undated