

# JOHN J. SERRY, SR., COLLECTION

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## DESCRIPTION OF COLLECTION

Shelf location: C3B 15,6-7

Extent: 3 linear feet

### Biographical Sketch



*John J. Serry, Sr., in 1931 (R) and ca. 1940s (L). Photographs from John J. Serry, Sr., Collection, Box 3/1.*

John J. Serry, Sr. (born John Louis Serrapica; 1915–2003) was a concert accordionist, organist, composer, arranger, and educator.

Serry was born on January 29, 1915, in Brooklyn, NY, to two Italian immigrants, Pasquale Serrapica and Anna Balestrieri. As a young child, he demonstrated a natural talent on the piano and, with his father's encouragement, learned to accompany photographic recordings of classical music. In 1926, at the age of 10, Serry began studying the accordion under Joseph Rossi at the Pietro Deiro School in New York. In the following years, his musical education expanded to include lessons in piano and harmony with Albert Rizzi and two years of studies with Gene Von Hallberg focusing on harmony and counterpoint; further, in the 1940s, Serry completed private studies in piano with Jascha Zade, organ with Arthur Guttow, and advanced harmony and orchestration with the composer Robert Strassburg.

Serry gained success as a performer beginning in his teens, initially appearing as a soloist on various radio stations in New York and, at the age of 17, at the Radio City Music Hall. In the 1930s, Serry played with a number of New York big bands and orchestras, including the Ralph Gomez Tango Orchestra, the Hugo Mariani Tango Orchestra, and the Lester Lanin Orchestra. In 1937, he joined the jazz ensemble Shep Fields and His Rippling Rhythm for their nationwide tour;

he also made several recordings with the ensemble on RCA Victor's Bluebird label. In the 1940s, Serry performed with the CBS Pan America Orchestra (1940–1949) under the direction of Alfredo Antonini and the Columbia Concert Orchestra (1940–1949), and in 1949, he joined the original CBS Orchestra as a staff accordionist (1949–1960). Additionally, Serry collaborated with numerous conductors, ensembles, and other noted accordionists on concert performances (including accordion recitals and a 1948 concert gala at Carnegie Hall) and recordings on RCA Victor (Charles Magnate Accordion Band, Mischa Borr Orchestra, RCA Victor Accordion Orchestra, and Bel-Cordions), Alpha Records (Viva America Orchestra), Columbia Records (CBS Tipica Orchestra), Sonora Records (Biviano Accordion and Rhythm Sextette), and Dot Records (with Al Caiola and Bernie Leighton). Later in life, he augmented his accordion career by performing as a freelance organist at the Interfaith Chapel on the Long Island University C. W. Post Campus in Brookville, NY.

Beyond his performance career, Serry also enjoyed success as an educator and composer/arranger. From 1939 to 1942, he served as Assistant Dean of Accordion and Harmony at the Biviano Accordion Center in Manhattan. In 1945, Serry founded a music studio, where he taught accordion, piano, and organ; his Serry School of Accordion operated into the late 1980s. Serry also published several method books and pedagogical material for the accordion and was invited to contribute to the annual series of Master Accordion Classes and seminars sponsored by the American Accordionists Association in New York City. His compositions include substantive concert works for accordion (e.g., *American Rhapsody*, 1955; *Concerto for Free Bass Accordion*, 1966); transcriptions and arrangements of popular songs; original keyboard, choral, and vocal works; and arrangements of his original works for solo flute (written for and dedicated to Julius Baker).

John Serry, Sr., died on September 14, 2003, at the age of 88 after a brief illness. He was survived by his wife, Julia Trafficante Serry, and children Anna Rounbehler, John Serry, Jr. (ESM BM 1975, MM 1991), and Peter Serry (UR BA 1980), having been preceded in death by one son, Robert (1944–1993).

### **Provenance**

The materials in this Collection were the gift of Peter J. Serry and were received by the Sibley Music Library in two deposits, in March and in June, 2016.

### **Scope and Content**

The John J. Serry, Sr., Collection comprises more than 50 original compositions and arrangements, primarily in manuscript; one scrapbook containing press clippings, letters, and photographs documenting Mr. Serry's career; and ten recordings. Mr. Serry's compositions include works for free bass accordion (solo or in ensemble) as well as works for piano, organ, flute, solo voice, and choir.

## **Restrictions on use**

There are no restrictions on the use of the Collection. Requests for reproductions of material protected by U.S. Copyright Law and its revisions will be granted only upon presentation of the written permission of all associated copyright holder(s).

## **Associations**

The John J. Serry, Sr., Collection bears particular relevance to the history of the American dance band and the development of popular music in the mid-20th century. In this light, the Sam Forman Dance Orchestra Collection and the Carl Dengler Collection may also be of interest. The Sam Forman Dance Orchestra Collection comprises the performing library used by Jenó Bartal and his orchestra (a New York City dance band active in the mid-20th century, roughly contemporary with John Serry, Sr.), including full and partial sets of performance parts for nearly 200 popular compositions published between 1910 and 1960. (N.B. The Collection's namesake, Sam Forman, served as the music librarian for the Bartal Orchestra; Forman also performed as a drummer with the Bartal Orchestra, the Lester Lanin Orchestra, and other NYC dance bands and orchestras in the 1920s–1970s.) Additionally, the collection of Carl Dengler, a prominent Rochester dance band leader (active 1927-1990), contains performing parts and lead sheets for dance band arrangements conducted by Dengler, including several hundred manuscript parts, published arrangements, and more than 700 items of published popular sheet music, most of which date from the 1920s–1960s.

## DESCRIPTION OF SERIES

### **Series 1: Compositions**

Mr. Serry's compositions have been arranged into seven sub-series according to instrumentation, as outlined below. Within each sub-series, the works are arranged in chronological order by date (or approximate date) of composition, and then alphabetically by title. Several of the scores were received in office folders that contained information about the date of composition, recordings, and revisions; accordingly, these folders (and any accompanying notes) have been preserved in the Collection.

*Sub-series A: Large ensemble*

*Sub-series B: Solo instrument*

*Sub-series C: Accordion*

*Sub-series D: Solo keyboard*

*Sub-series E: Vocal*

*Sub-series F: Ensemble arrangements*

*Sub-series G: Arrangements of Serry's compositions*

### **Series 2: Oversized Manuscripts**

Series 2 is not a distinct series in itself but was created for convenience and ease of filing to accommodate manuscripts that require special housing consideration on grounds of their oversized dimensions. Of the 27 oversized scores in this series, three represent original compositions by Mr. Serry for large ensemble (sub-series A), and the remaining 24 are arrangements of popular tunes for accordion ensemble (sub-series B). According to the notes on the original folders that housed these manuscripts, the bulk of the arrangements were created for specific recording projects in the 1950s, including arrangements for Seeburg Juke Boxes, transcriptions for RCA Thesaurus (John Serry, Sr., as a contributing arranger and soloist with The Bel-Cordions Sextette, 1954), and selections for Serry's album *Squeeze Play* (Dot Records, 1956). Within each sub-series, the works are arranged in chronological order by date of composition or recording, and then alphabetically by title.

*Sub-series A: Original compositions for large ensemble*

*Sub-series B: Ensemble arrangements*

### **Series 3: Scrapbook**

The scrapbook that comprises Series 3 contains photographs, press clippings, correspondence, articles by Serry, publicity material, concert programs, and memorabilia documenting Serry's career and professional activities. The materials date from approximately 1935–1964.

**Series 4: Recordings**

Series 4 contains ten recordings, including performances by John Serry, Sr., and performances of his compositions by other musicians. The recordings have been grouped into three sub-series according to recording format, as described below.

*Sub-series A: 7" reel-to-reel tapes*

*Sub-series B: 10" instantaneous discs*

*Sub-series C: 12" instantaneous discs*

# INVENTORY

## Series 1: Compositions

### *Sub-series A: Large ensemble*

#### Box 1

Folder 1      *Desert Rumba (Beguine)* (s.d.). For violins, clarinets, bass clarinet, trumpets, solo piano, bass, and drums.

[1] Full score. Pencil MS. 20 p.

[2] Instrumental parts (incomplete). Ink MS. 6 parts (piano, bass clarinet, 1st trumpet, 2nd trumpet, 3rd trumpet, violin).

Accompanied by original folder.

Folder 2      *Invitation to Jive* (1946). For three accordions, guitar, and bass.  
Full score. Pencil MS. 11 p.

\*\*\*      *Garden in Monaco* (1956).  
Oversized; separated to Box 2/1.

\*\*\*      *Rockin' the Anvil* (1956).  
Oversized; separated to Box 2/2.

\*\*\*      *Cocktails in Spain* (1957).  
Oversized; separated to Box 2/3.

Folder 3      *Leone Jump* [1950s]. For three accordions, rhythmic guitar, bass, and electric guitar.

Full score. Pencil MS. 10 p.

Accompanied by original folder labeled "Original Compositions by John Serry / & Arrangements by Serry"

### *Sub-series B: Solo instrument*

#### Box 1 [cont.]

Folder 4      *Elegy* (1983). For solo guitar.  
Score. Pencil MS. 2 p.  
Accompanied by photocopy of p. 1 of score. MS repro. 1 p.

Folder 5      *La Culebra* (1951, revised 1991). For flute (or 3 flutes) and piano.  
[1] Flute part (title on part: "Novelty flute solo"). Pencil MS. 3 p.



- [2] Piano accompaniment (written on part: “~~La Culebra~~ Novelty / New title Fluterama.” Pencil MS. 3 p.
- [3] Score for 3 flutes (title on score: “La Culebra / Novelty”). Pencil MS. 2 p.
- [4] Revised flute part (title on part: “La Culebra”) (c1951, August 1991). Pencil MS. 2 p.
- Accompanied by original folder labeled “La Culebra / Hora Staccato / La Camparsa.”

- Folder 6     *African Bolero, Desert Rhumba* (1951, revised 1991). For flute and accordion.
- [1] Accordion part (title on part: “Desert Rhumba”). Pencil/ink MS. 4 p.
- [2] Score for flute and piano (title on score: “Desert Rhumba”); incomplete. Pencil MS. 1 p.
- [3] Revised flute part (title on part: “African Bolero: Desert Rhumba”) (c1951, revised August 1991); appears incomplete. Pencil MS. 2 p.
- [4] Photocopy of revised flute part. MS repro. 2 p.
- Accompanied by original folder.

*Sub-series C: Accordion*

**Box 1 [cont.]**

- Folder 7     *La Cumparsa* (s.d.). For solo accordion.  
Score. Pencil/ink MS. 4 p.
- Folder 8     *Hora Guaracha* (s.d.). For solo accordion.  
Score; incomplete (pages numbered 1–2). Pencil MS. 2 p.
- Folder 9     *Hora Staccato* (s.d.). For solo accordion.  
Score; appears to be continuation of *Hora Guaracha* (pages numbered 3–6).  
Pencil MS. 4 p.
- Folder 10    *Fantasy in F* (1946). For solo accordion.
- [1] Photocopy of published score (labeled “original version”). New York: Viccas Music Co., c1946. 5 p.
- [2] Photocopy of published score, with emendations in ink (labeled “revised version”). New York: Viccas Music Co., c1946. 5 p.
- Accompanied by original folder.
- Folder 11    *Glissando* (1946). For solo accordion.
- [1] Sketches. Pencil MS. 2 leaves.
- [2] Photocopy of published score, with emendations in pencil. New York: Joe Biviano’s Music Co., c1942. 5 p.
- Accompanied by original folder.

- Folder 12      *American Rhapsody* (1955). For solo accordion.  
                   [1] Published score, with emendations in ink (labeled “corrected copy”). New York: Alpha Music, c1957. 9 p.  
                   [2] Facsimile of published score; incomplete (p. 1 missing). New York: Alpha Music, [c1957]. 9 p.
- Folder 13      *Reeds in a Rush* (1957). For solo accordion.  
                   Draft of score. Pencil MS. 6 p.  
                   Accompanied by original folder.
- Folder 14      *Spooky Polka* (1957, reissued 1998). For solo accordion.  
                   [1] Published score, with emendations in ink (labeled “corrected copy”). New York: Alpha Music, c1957. 2 p.  
                   [2] Published score. Niles, OH: JANPress, 1998. 2 p.
- Folder 15      *Concerto in C Major* (1967). For free bass accordion.  
                   [1] Draft of score. Pencil/ink MS, with emendations and insertions. 19 p.  
                   [2] Score. MS repro. 18 p.  
                   Accompanied by original folder.
- Folder 16      *Concerto in C Major* (1967). For free bass accordion.  
                   Score excerpts, drafts, and revisions. Pencil/ink MS. [40] leaves.  
                   Accompanied by original folder (labeled “Concerto in C spare parts, corrections, etc.”)

*Sub-series D: Solo keyboard*

**Box 1 [cont.]**

- Folder 17      *Desert Rumba* (1951). For solo piano.  
                   [1] Score, incomplete. Pencil MS. 2 p.  
                   [2] Score. MS repro (negative print). 5 p.
- Folder 18      *Processional March* (1951, revised for organ 1968). For piano or organ.  
                   [1] Piano score (s.d.). Pencil MS. 1 p. Pencil MS sketches on verso.  
                   Accompanied by duplicate photocopy of score. 1 p.  
                   [2] Piano score (1951). Pencil MS. 2 p. Accompanied by duplicate photocopy of score (p. 1 only). 1 p.  
                   [3] Piano score (c1951, 1968). Pencil MS. 3 p.  
                   [4] Organ score (c1968). MS repro. 4 p.  
                   Accompanied by original folder.
- Folder 19      *American Rhapsody* (1955, revised for solo piano 1985). For solo piano.  
                   Draft of score (revised for solo piano), with corrections and insertions. Pencil MS and MS repro. [20] leaves.

- Folder 20      *Dreams Trilogy* (1991). For solo piano.  
Score. Pencil MS. 5 p.
- Folder 21      *American Rhapsody* (1955, revised for solo piano, 1993).  
[1] Draft of score, with revisions. Pencil MS. 14 p.  
[2] Score (labeled “Master copy, edited”). MS repro. 13 p.  
[3] Score. MS repro, with pencil MS of p. 12. 13 p.  
Accompanied by original folder.
- Folder 22      *Elegy* (1984, revised 1994). Arranged for piano or organ.  
[1] Score (revised 1994). Pencil MS, with emendations in ink. 2 p.  
Accompanied by photocopy of score. 2 p.  
[2] Score (c1994). MS repro (photocopy of pencil MS, with cover page). 2 p.  
Accompanied by original folder.
- Folder 23      *Five Children’s Pieces for Piano* (1996).  
[1] “Shades of Pink and Blue” (December 1995). Score. Pencil MS. 2 p.  
[2] “Peasant Dance” (November 1991/August 1996). Score. Pencil MS. 2 p.  
On verso: pencil MS sketches (labeled “5–6”). 1 p.  
[3] “Serenata (Serenade)” (March 1987). Score. Pencil MS, revised. 2 p. On  
verso: draft of “Hello?” and pencil MS sketches. 2 p.  
Accompanied by original folder labeled “5 Children’s Pieces ... Original  
Piano Compositions ...”
- Sub-series E: Vocal*
- Folder 24      *Falling Leaves* (1976, revised lyrics added 1989). Song for voice.  
[1] Lead sheet (c1976); incomplete. MS repro. 1 p. 2 copies.  
[2] Lead sheet (c1976). Ink MS, with emendations. 3 p.  
[3] Lead sheet (c1976). MS repro, enclosed in folder, with emendations in  
pencil. 2 p.  
[4] Lead sheet, with revised lyrics (1989). Ink MS. 2 p. Accompanied by  
duplicate photocopy. 2 p.  
*See also Box 1/29 (revised version, 2000).*
- Folder 25      *Three Songs of Love* (1986). For voice and piano. Poems by David Napolin.  
[1] “Song of Love #1.” Draft of piano vocal score (s.d.). 2 p. On verso: pencil  
MS sketch of untitled song. 2 p.  
[2] “Song of Love #1.” Piano vocal score (1986). Pencil/ink MS. 3 p. On  
verso: pencil/ink MS sketches, struck through. 3 p. Accompanied by  
duplicate photocopy. 3 p.  
[3] “Song of Love #2.” Draft of piano vocal score (s.d.). 2 p. On verso: pencil  
MS sketches of untitled song. 2 p.  
[4] “Song of Love #2.” Piano vocal score (1986). MS repro. 4 p. 2 copies.

- [5] "Song of Love #3." Piano vocal score (1986); incomplete (p. 1 only).  
Pencil MS. 1 p.
- [6] "Song of Love #3." Piano vocal score (labeled "original") (1986). Pencil MS. 3 p. Accompanied by copy 2 of p. 1 (labeled "extra part"). Pencil MS. 1 p.
- [7] "Song of Love #3." Piano vocal score (labeled "copy") (1986). MS repro. 3 p. 2 copies.  
Accompanied by original folder.

Folder 26 *A Savior Is Born (A Christmas Hymn)* (1990). For voice with piano and flute accompaniment.

- [1] Lead sheet, piano part, and flute part (1990). Pencil MS. 1+2+1 p.
- [2] Lead sheet (1990). MS repro. 1 p. 3 copies.
- [3] Lead sheet (simplified arrangement) (1991). MS repro. 1 p. 3 copies.  
Accompanied by original folder.

Folder 27 *The Lord's Prayer* (1992). For voice and piano.

- [1] Sketches (December 1991). Pencil MS. 2 p.
- [2] Lead sheet (February 1992). Pencil MS. 1 p. Accompanied by duplicate photocopy. 1 p.
- [3] Piano vocal score (February 1992). Pencil MS. 2 p. Accompanied by 2 duplicate photocopies. 2+2 p.
- [4] Letter from John Serry to World Library Publications (submission for consideration) (September 1992). 1 p.  
Accompanied by original folder.

Folder 28 *Lamb of God* (1994). Hymn setting for choir.

- Parts for choir (SATB), flute, and bass. Pencil MS. 1+1+1 p. Accompanied by duplicate photocopy of choir part. 1 p.  
Accompanied by original folder.

Folder 29 *Falling Leaves* (1976, revised 2000).

- [1] Lead sheet (labeled "final version") (2000). Pencil/ink MS. 2 p.
- [2] Lead sheet (labeled "copyrighted version") (1976). Pencil/ink MS. 2 p.
- [3] Lead sheet (1975). Ink MS. 1 p. Accompanied by MS repro of 2nd set of lyrics. 1 p.  
Accompanied by original folder.  
*See also Box 1/24* (1976 and 1989 versions).

*Sub-series F: Ensemble arrangements*

*N.B. Additional ensemble arrangements by John Serry in Series 2, sub-series B (see Box 2).*

Folder 30 *The Rattlesnake* (s.d.). [Unidentified instrumentation.]  
Bass part. Pencil MS. 2 p.

- Folder 31 “Accordion Quartet Arrangements (1954–1955).”
- [1] Haydn, F. J. *Allegro*. Arranged for accordion quartet by John Serry. Published score. New York: Alpha Music, c1955. 4 p.
- [2] Marie, Gabriel. *Golden Wedding (La Cinquantaine)*. Popular version arranged by John Serry. Published score. New York: Alpha Music, c1954. 7 p.
- [3] Serry, John. *Tango of Love*. For accordion quartet. Published score. New York: Alpha Music, c1955. 2 p. 2 copies.
- Accompanied by original folder with note “Recorded 1956 by the John Serry Quartette The Bellcordions ...”
- Folder 32 *Beer Barrel* (s.d.). Arranged for two accordions, tenor sax, guitar, bass, piano, and vibes.
- Score (without piano and vibes) and parts. Pencil MS. [9] p. + 7 parts.
- Accompanied by original folder with note “Recorded for RCA Thesaurus 1954.”
- Folder 33 *Oh You Beautiful Doll* (s.d.). Arranged for two accordions, tenor sax, guitar, bass, and drums.
- Score. Pencil MS. [5] p.
- Accompanied by original folder with note “Recorded for RCA Thesaurus 1954.”
- Folder 34 *Old Macdonald Had a Farm* (s.d.). Arranged for two accordions, guitar, tenor sax, bass, and drums.
- Score and parts. Pencil MS. 6 p. + 5 parts.
- Accompanied by original folder with note “John Serry arrangement, 1954, RCA Thesaurus.”
- Folder 35 *Chinatown* (s.d.). Arranged for two accordions, tenor sax, guitar, bass, and drums.
- Score. Pencil MS. 9 p.
- Accompanied by original folder with note “Recorded for RCA Thesaurus 1956.”

*Sub-series G: Arrangements of Serry’s compositions*

- Folder 36 *Fantasy in F*. Arranged for orchestra and accordion by Al Traversi.
- Orchestral parts. Ink MS. 15 parts.

## **Series 2: Oversized Manuscripts**

### *Sub-series A: Original compositions for large ensemble*

#### **Box 2**

Folder 1      *Garden in Monaco* (1956). For two accordions, vibes, guitar, bass, drums, and piano.

Score (c1956). Pencil MS. 6 p.

Originally in folder labeled "Squeeze Play / Album Selections / 1956 Dot Records"; see Box 2/18.

Folder 2      *Rockin' the Anvil* (1956). For two accordions, vibes, guitar, bass, drums, and piano.

Score (c1956). Pencil MS. 10 p.

Originally in folder labeled "Squeeze Play / Album Selections / 1956 Dot Records"; see Box 2/18.

Folder 3      *Cocktails in Spain* (1957). For marimba, percussion, guitar, bass, and organ.

Score (August 1957). Pencil MS. 5 p.

### *Sub-series B: Ensemble arrangements*

Folder 4      *I Get a Kick Out of You* (s.d.). Arranged for violins, three accordions, vibes, guitar, bass, drums, and piano.

Score. Pencil MS. 16 p.

Accompanied by original folder ("Arrangements for Seeburg Juke Boxes").

Folder 5      *Mimi* (s.d.). Arranged for violins, three accordions, vibes, guitar, bass, drums, and piano.

Score. Pencil MS. 11 p.

Originally in folder labeled "Arrangements for Seeburg Juke Boxes."

Folder 6      *The One I Love* (s.d.). Arranged for violins, three accordions, vibes, guitar, bass, drums, and piano.

Score. Pencil MS. 9 p.

Originally in folder labeled "Arrangements for Seeburg Juke Boxes."

Folder 7      *Swingin' Down the Lane* (s.d.). Arranged for violins, three accordions, vibes, guitar, bass, drums, and piano.

Score. Pencil MS. 8 p.

Originally in folder labeled "Arrangements for Seeburg Juke Boxes."

Folder 8      *Tico Tico* (1950s). Arranged for three accordions, guitar, bass, and piano.

Score. Pencil MS. 4 p.

Accompanied by original folder.

- Folder 9 *Chicago* (s.d.). Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 7 p.  
Accompanied by original folder with note “Recorded for RCA Thesaurus 1954.”
- Folder 10 *I Love Louisa* (s.d.). Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 4 p.  
Accompanied by original folder with note “Recorded for RCA Thesaurus 1954.”
- Folder 11 *If You Knew Susie* (s.d.). Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 6 p.  
Accompanied by original folder with note “RCA Thesaurus 1954.”
- Folder 12 *Melancholy Baby* (s.d.). Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 5 p.  
Accompanied by original folder with note “Recorded for RCA Thesaurus 1954.”
- Folder 13 *Nobody’s Sweetheart* (s.d.). Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 6 p.  
Accompanied by original folder with note “RCA Thesaurus 1954.”
- Folder 14 *Shine On, Harvest Moon* (s.d.). Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 5 p.  
Accompanied by original folder with note “Recorded for RCA Thesaurus 1954.”
- Folder 15 *Singin’ in the Rain* (s.d.). Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
[1] Score. Pencil MS. 5 p.  
Accompanied by original folder with note “RCA Thesaurus 1954.”  
[2] Score (for two accordions, saxophone, guitar, drums, and bass). Pencil MS. 7 p.  
Accompanied by original folder with note “Recorded for RCA Thesaurus 1954.”

- Folder 16      *Somebody Stole My Girl* (s.d.). Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 8 p.  
Accompanied by original folder with note "RCA Thesaurus 1954."
- Folder 17      *Tara-Ra-Boom-Dere* (s.d.). Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 5 p.  
Accompanied by original folder with note "Recorded for RCA Thesaurus ... 1954."
- Folder 18      *Blue Bell Polka* (s.d.). Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 9 p.  
Accompanied by original folder labeled "Squeeze Play / Album Selections / 1956 Dot Records."
- Folder 19      *Button Up Your Overcoat* (s.d.). By De Sylva, Brown, and Henderson. Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 7 p.  
Originally in folder labeled "Squeeze Play / Album Selections / 1956 Dot Records."
- Folder 20      *Dream Boat*. By Cliff Friend and Dave Franklin. Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 6 p.  
Originally in folder labeled "Squeeze Play / Album Selections / 1956 Dot Records."
- Folder 21      *It's De-Lovely*. Arranged for violins, three accordions, vibes, bass, drums, guitar, and piano. Scored by Cornel Tanassy.  
Score. Pencil MS. 11 p.
- Folder 22      *Kuller Kuller Tranen (Hawaien Nights)* [sic] (s.d.). By Hans Carste and Francis Vincente. Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 4 p.  
Originally in folder labeled "Squeeze Play / Album Selections / 1956 Dot Records."
- Folder 23      *My Heart Cries for You* (s.d.). By Percy Faith and Carl Sigman. Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 11 p.  
Originally in folder labeled "Squeeze Play / Album Selections / 1956 Dot Records."



- Folder 24     *Rock 'n Roll Polka* (s.d.). By Mort Lindsen and Geo. Skinner. Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 7 p.  
Originally in folder labeled "Squeeze Play / Album Selections / 1956 Dot Records."
- Folder 25     *Secret Love* (s.d.). Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 12 p.  
Originally in folder labeled "Squeeze Play / Album Selections / 1956 Dot Records."
- Folder 26     *Side by Side* (s.d.). By Harry Woods. Arranged for two accordions, vibes, guitar, bass, drums, and piano.  
Score. Pencil MS. 4 p.  
Originally in folder labeled "Squeeze Play / Album Selections / 1956 Dot Records."
- Folder 27     *Terry's Theme* (s.d.). By Charles Chaplin. Arranged for two accordions, vibes, guitar, bass, and piano.  
Score. Pencil MS. 3 p.  
Originally in folder labeled "Squeeze Play / Album Selections / 1956 Dot Records."

**Series 3: Scrapbook**

**Box 3**

- Item 1     Album, with note "John Serry Sr., scrap book, memorable moments, clippings." 12" x 12".  
15 leaves containing photographs, press clippings, correspondence, articles by Serry, publicity material, concert programs, and memorabilia documenting John Serry's career and professional activities (ca. 1935–1964).  
Also includes 1 letter from Daniel Zager to Peter Serry (November 2003) and printout of tracklist and artist credits for the CD release of *That Old Feeling* (ASV Living Era, 2004).

**Series 4: Recordings**

*Sub-series A: 7" reel-to-reel tapes*

- Item 2     *Concerto in C major*, in two movements, for bassetti accordion by John Serry, Sr. 7" audio reel.  
Recorded by Joe Nappi [student of Serry] on a Guiletti accordion.

Item 3 [Rhapsody in Blue (by G. Gershwin) and other compositions arranged by John Serry.] 7" audio reel.  
Contents: *Rhapsody in Blue* / Gershwin; arr. Serry (John Serry) -- *Allegro* / Haydn; arr. Serry (Serry Quartette) -- "2 pop arrangements played by John Serry?" -- "Van Damme Quartette."

Item 4 *American Rhapsody*, for solo accordion by John Serry, Sr. 7" audio reel.  
Recorded by John Serry, Sr.

*Sub-series B: 10" instantaneous discs*

Item 5 John Serry (with Robert Serry) on *Live Like a Millionaire*. WNBC broadcast, October 22, 1951. 10" disc.

Item 6 "Desert Rhumba"; "The Rattlesnake (La Culebra)" by John Serry, Sr. 10" disc.  
Recorded by Julie Baker, flute soloist.

Item 7 *Shep Fields and his orchestra with Toni Arden*. Commercial LP. Royale 18142, 1955. 10" disc, 33 1/3 RPM.  
[Side A] Thou swell -- Where or when -- There's a small hotel -- My heart stood still --  
[Side B] Two loves -- Let's be sweethearts again -- We just couldn't say goodbye -- Baby don't be mad at me.

*Sub-series C: 12" instantaneous discs*

Item 8 John Serry, featured as "outstanding accordionist of the year," guest appearance on *Skyline Roof* with Gordon Macrae. WABC-CBS broadcast, August 22, 1946. Two sides (parts 1 and 3). 12" disc.

Label on sleeve lists four tracks:

[Side 1] Doing what comes naturally -- Cynthia is in love (Owens) --

[Side 2] John Serry solo -- More than you know (Herman).

Item 9 John Serry, guest appearance on the Danny O'Neil Show. WABC-CBS broadcast, August 10, 1946. 12" disc. One side indicated.

[Side 1] Dizzy fingers.

Item 10 John Serry Sextette. 12" disc.  
John Serry as conductor, arranger, and solo accordionist.  
Transcriptions recorded for RCA Thesaurus; recorded at RCA Victor Studios, October 21, 1954.

[Side 1] Harvest moon -- Melancholy baby -- Singin' in the rain -- Nobody's sweetheart -- Button-up your overcoat -- Chicago -- If you knew Susie --

[Side 2] Somebody stole by mal -- Ta-ra-boom de-re -- Old McDonald -- Beer barrel -- I love Louisa -- Oh you beautiful doll -- Chinatown -- Happy birthday to you -- For he's a jolly good fellow --  
Original jacket liner and accompanying document separated to Box 3/11.

Folder 11

Material separated from Box 3/10.

[1] Original jacket liner for Box 3/10, with list of performers on record.

[2] Contract between John Serry, Sr., and the American Federation of Musicians pertaining to October 21, 1954, recording session. 1 p.

Item 12

*Squeeze Play*. Commercial LP. Dot Records, DLP-3024, [1956]. 12" disc, 33 1/3 RPM.

Featuring the dynamic accordion of John Serry, [lead accordion]; with Al Caiola, guitar; Bernie Leighton, piano; Frank Carroll, bass; Charlie Roeder, drums; Alf Nystrom, electric accordion; Harry Breur, vibes and marimba.

[Side 1] Garden in Monaco / Serry -- Terry's theme / Chaplin -- When my dreamboat comes home / Friend and Franklin -- Blue Bell / Stanley -- Rockin' the anvil / Serry -- Secret love / Webster and Fain --

[Side 2] Granada / Lara -- Side by side / Woods -- My heart cries for you / Faith and Sigman -- Hawaiian night / Carste and Vicente -- Button up your overcoat / De Sylva, Brown, and Henderson -- Rock and roll polka / Lindsey and Skinner.