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OTTO JANOWITZ
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Abstract

Otto Janowitz was a Czech-born vocal coach, accompanist, composer and writer. The collection contains memorabilia related to his life and work, including music scores, writings and lecture notes, correspondence, clippings, photographs, catalogs and recital programs.

Administrative Information:

Acquisition:	Gift of Mrs. Lia Janowitz, 1987.
Access:	There are no access restrictions.
Restrictions on Use:	For permission to copy or publish please contact the Music Division.
Preferred Citation:	The Otto Janowitz Papers, JPB 02-6, Music Division, The New York Public Library, Astor, Lenox, and Tilden Foundations.
Separated Material:	One monograph incorporated into the Music Division collection; 2 phonodisc recordings transferred to the Rodgers and Hammerstein Archive of Recorded Sound.

Biography/History

Otto Janowitz was born in Poderbrady, Czechoslovakia on July 22, 1888. He attended university in Prague where he studied piano with Holfeld and Alexander von Zemlinsky, graduating in 1907. He then went to the University of Vienna where he studied music theory with Walter Klein and received a doctorate in political science in 1912. He became a respected voice coach, teacher, recital accompanist, composer, writer and lecturer on music and its cultural background.

Dr. Janowitz's professional activities in Europe included stints as opera coach and assistant conductor at Prague, Berlin, and Aussig during the years 1920–1923. In 1923 he was engaged by Richard Strauss as opera coach and assistant conductor at the Vienna State Opera, where he remained until his emigration to the United States in 1938. During his tenure there Janowitz was assistant conductor under Richard Strauss, Clemens Krauss, Felix von Weingartner and Erwin Kerber, worked with Elisabeth Schumann, Enid Szanthy, Lotte Lehman, Jan Kiepura, and Friedrich Schorr. He coached operatic, recital and oratorical repertoire in German, English, Italian, French and Czech.

Upon his arrival in America Dr. Janowitz became the assistant conductor of the Mozart Opera Company in New York, a position he held until 1941. His other positions of note include teacher and accompanist at the Operatic Workshop of the New School for Social Research, New York (1940-1941) where he worked with Erich Leinsdorf, George Szell and Josef Turnau; voice coach, assistant conductor and director of the Opera Workshop at Hunter College, New York (1946-1947); musical adviser and librarian at radio station WOV, New York in 1949; opera coach and repertoire builder at Philadelphia Academy of Music from 1948 to 1950; voice coach and accompanist in the Opera Workshop at the Pittsburgh College for Women from 1952 to 1954; faculty member of the Academy of Vocal Arts, Philadelphia, in 1953; and played celesta and piano at the Metropolitan Opera for several seasons during this period. Janowitz also enjoyed a career as a writer and lecturer on music and its cultural background. Some titles include "Music and Politics," and a lecture series about Mozart's *Don Giovanni*, delivered at New York's Steinway Hall in 1940.

Over the years Janowitz performed recital accompaniment for Eleanor Steele & Hall Clovis, Rosa Bok, Fred Destal, Jessica Dragonette, Martha Eggerth, Irene Jessner, Olga Paul and others. He composed dance music, ballets and pantomimes for Ellen Tels, Tilly Losch, Gertrude Lippincott, Elaine Blok, Jean Erdman, and Katya Delakova and Fred Berk, and created many arrangements of traditional folksongs.

Otto Janowitz's death is difficult to find documented, but is estimated as summer of 1965, in New York.

Scope and Content Note

The Otto Janowitz Papers relate to his life and work, covering the dates 1924 to 1987, when the collection was donated to the New York Public Library. It contains music scores, writings and lecture notes, correspondence, clippings, photographs, catalogs and recital programs. The music scores and writings and lecture notes comprise the vast majority of the collection. The private life of Dr. Janowitz is interestingly documented through several biographical sketches he compiled and the many glowing letters of reference he received from such notable luminaries as Bruno Walter and Paul Wittgenstein. Much of the material in the collection is undated, though his use of German or English is often a clue as to what period it is from, as he seems to have written in English almost exclusively after his immigration to the United States in 1938.

Organization:

The Otto Janowitz Papers are divided into four series and seven sub-series.

- I. Scores, 1924-1953, undated
 - Sub-series 1. Works composed by Otto Janowitz
 - Sub-series 2. Works arranged by Otto Janowitz
- II. Writings and Lecture Notes, 1921-1955
- III. Biographical
 - Sub-series 1. Correspondence, 1930-1987, undated
 - Sub-series 2. Vitae
 - Sub-series 3. Clippings
 - Sub-series 4. Iconography
 - Sub-series 5. Catalogs
- IV. Recital Programs, 1930-1950, undated

Series Descriptions:**Series I. Scores, 1924-1953, undated**

(54 folders in 2 boxes)

The Scores series is divided into two sub-series, works composed by Otto Janowitz and works arranged by Otto Janowitz. Included in the works composed by Mr. Janowitz are many holographs that show his close association with dance music, including several works composed specifically for the dancers Jean Erdman, Gertrude Lippincott, Katya Delakova and Fred Berk. Other items of note in this sub-series are several copies of the holograph composition *What are Little Boys Made Of?* and holographs of several Dorothy Parker poems that Janowitz set to music in the 1945. Janowitz's appreciation for folksongs is also evident in the many arrangements he wrote, including *Soldier's Will*, a Slovenian folksong and *When I was Seventeen*, a Swedish folksong. The series is arranged alphabetically by title. Unless specifically indicated, the scores are undated.

Series II. Writings and Lecture Notes, 1921-1955, undated (69 folders in 2.5 boxes)

Comprised of Janowitz's writings and lecture notes, this series provides a glimpse into the varied subjects that interested Janowitz. Included are exhaustive notes he prepared for writings on Goethe, Wagner and Bülow, citations to published works by other authors, and lecture notes on Mozart and the subject of improvisation. The series is arranged alphabetically by title. Unless specifically indicated, the writings and notes are in German and undated.

Series III. Biographical

(11 folders in 0.25 box)

This series provides some detail into the life of Otto Janowitz. It is divided into five sub-series. Correspondence includes letters of reference, a charmingly apologetic letter from Eugene Ormandy regarding Janowitz's coaching of Miss Selma Kaye, and a touching letter of condolence from Felix Eyle, Orchestra Manager of the Metropolitan Opera, to Mrs. Lia Janowitz. Because there are few letters from a single individual, the sub-series is arranged by date. Vitae includes versions of a biographical sketch compiled by Janowitz himself, some recollections, a diploma, and some brochures announcing his accomplishments. Clippings include recital reviews and announcements, and articles written by Janowitz. The clippings are arranged by date. The Iconography sub-series includes a few photographs, only two of which include Janowitz, a cartoon drawing and a holiday card. The Catalogs sub-series contains two dance music catalogs in German.

Series IV. Recital Programs, 1930-1950, undated

(6 folders in 0.25 box)

Includes programs for music recitals, dance recitals or lectures which in some way involved Janowitz. The programs are arranged by date.

Box/Folder Description

Series I: Scores, 1924-1953, undated

Works composed by Otto Janowitz, 1924-1953, undated

Box 1

- F. 1 *Alles ausschreiben, op. 5* -- holograph (2 versions of Op. 5 No. 2, *Scherzo Dance*)
- F. 2 *Arabischer tanz* -- holograph (2 versions)
- F. 3 *As I was going to St. Ives* -- holograph (2 versions)
- F. 4 *Barbarian dance* -- holograph
- F. 5 *Capriccio* -- holograph
- F. 6 *Consecration* -- holograph
- F. 7 *Drei tanzhumoresken, op. 3, 1926 Nov. 10* -- holograph
- F. 8 *Drei tanzhumoresken, op. 3 no. 2, "chinamann"* -- holograph (2 versions) (Also written as *Chinese Rhapsody*.)
- F. 9 *Eli* -- holograph (Composed for Fred Berk. Originally clipped to the *Lament* score.)
- F. 10 *Fatal coincidence: arretina in the classical style, 1945 Apr.* -- holograph vocal score (2 versions) (Poem by Dorothy Parker.)
- F. 11 *Fuge* -- holograph
- F. 12 *Das gericht (die strasse)* -- holograph
- F. 13 *Der gescholtene spricht* -- holograph (Based on the poem "Hafis" by Georg Friedrich Daumer.)
- F. 14 *Haggada: a dance legend for Katya Delakova and Fred Berk, 1947 Feb.* -- holograph
- F. 15 *Harlequinade* -- holograph
- F. 16 *Holy Thursday: a cantata* -- holograph vocal score (3 versions) (Poem by William Blake. Composed for Gertrude Lippincott. Includes typed words to other poems by William Blake.)
- F. 17 *Hugenottenlied, 1936 June 1* -- holograph vocal score (Words by Conrad Ferdinand Meyer.)
- F. 18 *Invention* -- holograph
- F. 19 *Lament (based on a Palestinian tune), 1947 Dec.* -- holograph (2 versions) (Composed for Fred Berk.)
- F. 20 *Die maus, eine kleine tanzpantomime von Ellen Tels, 1924 Sep.-Oct.* -- holograph (2 versions)
- F. 21 *Mazurka* -- holograph piano and complete scores (3 versions)
- F. 22 *The mouse: ballet* -- holograph
- F. 23 *Der neugierige, 1953* -- holograph (2 versions) (Includes typed notes about the composition.)
- F. 24 *Night, 1945* -- holograph (2 versions) (Poem by Sappho, translated by J.M. Edmonds.)
- F. 25 *[Oh dear, what can the matter be]* -- holograph vocal score
- F. 26 *Passage, 1945 Dec.* -- holograph (2 versions) (For Jean Erdman.)
- F. 27 *Reigen* -- holograph (2 versions)
- F. 28 *Rhapsodic song, 1946 Feb.* -- holograph (For Marie Marchowsky. Includes notes.)

Box 2

- F. 29 *Shalom: capriccio on a Jewish folk tune, 1946 June* -- holograph (2 versions) (For Katya Delakova and Fred Berk.)
- F. 30 *Tanzvariationen, op. 4 no. 1 (für flöte und triangel), 1926 Aug. 28* -- holograph (2 versions)
- F. 31 *Three trials in space* -- holograph vocal score (Contrasts for Elaine Blok.)

Box/Folder	Description
Box 2 (cont.)	
F. 32	<i>Ultimatum</i> , 1945 June 9 -- holograph vocal score (Poem by Dorothy Parker.)
F. 33	<i>Valsette</i> -- holograph (5 versions) (Includes sketch, piano score and complete score.)
F. 34	<i>A wagoner's (coachman's) song</i> -- holograph vocal score (2 versions)
F. 35	<i>A well worn story</i> , 1945 May -- holograph vocal score (Poem by Dorothy Parker.)
F. 36	<i>What are little boys made of?</i> -- holograph vocal score (3 versions)
F. 37	<i>Why so pale and wan</i> , 1945 -- holograph vocal score (Words by Sir John Suckling.)
F. 38	Unidentified -- holograph sketches (6 compositions)
Works arranged by Otto Janowitz, 1927, undated	
F. 39	<i>Album pour piano</i> , 1927 -- published sheet music (Book of rhythmic dance music compiled by Janowitz for M. P. Belaieff, Leipzig.)
F. 40	Arrangements -- holograph (Includes excerpts of pieces by Mozart, Haydn and Schubert.)
F. 41	Arrangements -- holograph (Manuscript music book includes arrangements of works by Peri, Cavalli, Agostini, Pergolisi and others.)
F. 42	Arrangements of Johann Sebastian Bach -- holograph
F. 43	<i>[Dear Little Child]</i> -- holograph vocal score (Words by Father Ostermann.)
F. 44	<i>El desdichado (the unfortunate)</i> -- holograph vocal part (2 parts for soprano) (By Camille Saint-Saëns.)
F. 45	<i>Je n'vuex pas me marier</i> -- holograph vocal score (3 versions) (French-Canadian folksong.)
F. 46	<i>Jewish cradle song</i> -- holograph vocal score
F. 47	<i>Lyuk, lyuk, lyuk</i> -- holograph vocal score
F. 48	Slovenian songs -- holograph vocal sketches (16 leaves) (Based on folksongs found in Ludvik Kuba's <i>Collection of Slavic Songs</i> .)
F. 49	<i>Soldier's will (Slovenian folksong)</i> -- holograph vocal score (Based on <i>Slovanstvo ve snych zpěvech</i> from Kuba's <i>Collection of Slavic Songs</i> , Part 5, subdivision 1, book 9, number 41.)
F. 50	<i>Variations for piano and orchestra in B flat major on "La ci darem" from Mozart's Don Giovanni, op.2, ct 225</i> -- holograph, excerpt (Score originally placed with Janowitz's lecture notes on Mozart's opera, folder 83.)
F. 51	<i>V'ulai</i> -- holograph vocal score (Poem by Rachel, music by J. Sharet.)
F. 52	<i>When I was seventeen</i> -- holograph vocal score (2 versions) (Swedish folksong. English adaptation by Olga Paul.)
F. 53	<i>Wiegenlied</i> -- holograph vocal score (Written by Peter Cornelius.)
F. 54	Copies of music from microfilm (10pages) (Includes works by Caccini, Monteverdi, Rossi and others.)

Series II: Writings and Lecture Notes, 1921-1955, undated

Box 3	
F. 55	<i>Dem andenken Ferdinand Folls</i> , 1929 July 21 -- typescript (Published in <i>Wiener Neueste Nachrichten</i> .)
F. 56	<i>Ein verzweifelter</i> -- typescript
F. 57-58	<i>Goethe als librettist</i> -- handwritten manuscript (2 folders)
F. 59	<i>Goethe als librettist</i> -- typescript (Early draft with notes.)
F. 60	<i>Goethe als librettist</i> , 1937-1938 -- typescript (30 pages) (Annotated.)

Box/Folder	Description
Box 3 (cont.)	
F. 61	<i>Goethe als librettist. I</i> -- proof and published versions (Published in <i>German Life & Letters, a Quarterly Review</i> , volume IX, number 2, 1956 Jan.)
F. 62	<i>Goethe als librettist. II</i> -- proof and published versions (Published in <i>German Life & Letters, a Quarterly Review</i> , volume IX, number 4, 1956 July.)
F. 63	Goethe notes -- handwritten notes
F. 64	<i>Goethe und die musik</i> , 1937 -- handwritten notes
F. 65	<i>Goethe und Felter</i> -- handwritten notes
F. 66	<i>Die grenze (eine legende)</i> , 1936 Apr. -- published version (Published in <i>Die Glocke</i> , number 25/26, 1936 Apr. 1.)
F. 67	<i>Handel's "Xerxes" revived</i> , 1950 Sep. -- published version (Published in <i>WABF Program Magazine</i> , 1950 Sep. In English.)
F. 68	<i>Hans von Bülow als pädagoge</i> , 1930 -- typescript (Published in <i>Die Musikerzeitung</i> , 1930 Aug. heft 8.)
F. 69-72	Hans von Bülow notes -- handwritten notes (4 folders)
F. 73	<i>Hymnus auf italien and Legalität</i> -- typescript (Annotated.)
F. 74	<i>Improvisation</i> , 1944 -- typescript (Annotated. Prepared for a lecture entitled "Improvisations at the piano based on themes suggested by the audience," at the Octave Club, Morristown, PA, on 1944 Feb. 16. Includes photocopy of program. In English.)
F. 75-76	<i>Interpret und virtuose</i> -- handwritten notes (2 folders)
F. 77	<i>Johann Sebastian Bach, sonnet</i> , 1935 -- typescript and published version (Published in <i>Anbruch, Österreichische Zeitschrift für Musik</i> , XVII, heft 2/3, 1935 Feb.-Mar. Includes one clipping of the poem, most likely from <i>Neue Musik-Zeitung</i> .)
F. 78	<i>Kriegsliteratur und pazifismus</i> , 1929 -- typescript (2 versions) (Includes handwritten notes. Published in <i>Westen nichts neues</i> , 1929 July 21.)
F. 79	<i>Die kunst der klavierbegleitung</i> -- lecture notes (2 versions) (Includes handwritten notes.)
F. 80	<i>Lovrana</i> notes -- handwritten notes
Box 4	
F. 81	<i>Mein diener chasche maintschili</i> , 1932 July 16 and <i>Vater wird ausgenzankt</i> -- typescript (Includes handwritten changes.)
F. 82	<i>Mozart's Don Giovanni</i> -- typescript lecture notes (Includes numerous typed and handwritten changes. Early draft. Lecture series started at Steinway Hall, New York on 1940 Feb. 21. In English.)
F. 83	<i>Mozart's Don Giovanni</i> -- typescript lecture notes (Includes numerous handwritten changes. Later draft. In English.)
F. 84	<i>Muziker im doppelberuf: eine zusammenstellung</i> , 1923 -- published version (Published in <i>Neue Muzik Zeitung</i> , 1923 May 3, 44 Jahrgang 1923, heft 14.)
F. 85	Notebook, 1921 Nov.-1924 Apr. -- partial notebook, handwritten
F. 86	Notebook (Originally located in envelope marked "Lunzer.")
F. 87	Notes on Interpretation, 1930 and Klaviertechnik -- handwritten notes
F. 88	Notes on Blüher, 1933 and Judentum als tatsache, 1922-23 -- handwritten notes
F. 89	Notes - Broefe -- handwritten notes
F. 90	Notes -- handwritten notes, one typescript page (Various subjects.)
F. 91	Notes -- handwritten notes, one typescript page (Various subjects.)
F. 92	Notes -- handwritten notes (Originally located in an envelope marked Griechenland [sic].)

Box/Folder	Description
Box 4 (cont.)	
F. 93	<i>Offener brief an einen lieben leser wegen störung der nachtruhe durch militärmusik</i> -- typescript (2 versions) (Date 16 Jul 1932 is crossed out on early draft.)
F. 94	<i>Pazifismus und berufsploitik</i> -- typescript (With handwritten notes.)
F. 95	<i>Das problem der erotischen moral bei Richard Wagner, 1927</i> -- typescript and published version (Published in <i>Neue Musik-Zeitung</i> , 48 Jahrgang, Heft I, 1927.)
F. 96	<i>Richard Wagner as a politician</i> -- typescript (In English.)
F. 97	<i>Richard Wagner: ein feltspruch, 1921</i> -- typescript and published version (Lecture given at the Aussinger Maifestspeile 1921 on May 22, 1921. Published in <i>Aussinger Maifestspeile 1921</i> , Festschriftenrolge Nr. 4)
F. 98	Täubchen: novelle -- early typescript version (Complete title is <i>Täubchen: Die Geschichte von Täubchen, Helenka, Ferda, und vom Skandal im Eldorado</i> . Annotated.)
F. 99	Täubchen: novelle -- typescript
F. 100	<i>Tödlicher humor and Wörter und begriffe</i> -- typescript (Published in <i>Trager Tagblatt</i> 1926 July 31.)
F. 101	<i>The universe in Schubert's songs</i> and [Franz Schubert's song cycle "Die schöne müllerin," 1953 -- typescript (Annotated. In English.)
F. 102	Was hat musik mit politik zu tun? Oder, was wissen sie von griechischer musikphilosophie? 1931 -- handwritten draft
F. 103	Was hat musik mit politik zu tun? Oder, was wissen sie von griechischer musikphilosophie? 1931 -- typescript
F. 104	Was hat musik mit politik zu tun? Oder, was wissen sie von griechischer musikphilosophie? 1931 -- published version (Published in <i>Die Musik</i> , 23 Jahrgang, Heft 6, March 1931.)
F. 105	Vocal coaching records, 1955 Oct. -- outline and proposal (Presented to the Academy of Vocal Arts, Philadelphia, for a series of vocal coaching records. In English.)
F. 106	Der werdang einer opernorstellung: ein vortrag -- handwritten draft
F. 107	Der werdang einer opernorstellung: ein vortrag -- typescript
F. 108	Das wiener musikfest der internationalen gesellschaft für neue musik
F. 109	<i>Wagner the fuehrer outline</i> -- typescript (2 versions) ("Not final" version includes annotations. In English.)
F. 110-111	<i>Wagner the fuehrer</i> , excerpt -- handwritten draft (2 folders) (Incomplete - contains the middle of chapter 13 through chapter 17 and chapter 23 to the end. In English.)
F. 112-114	<i>Wagner the fuehrer</i> -- typescript (3 folders) ("1 st copy." Folders separated into pages 1-23, 24-47 and 48-66. Includes numerous annotations. In English.)
Box 5	
F. 115-117	<i>Wagner the fuehrer</i> -- typescript (3 folders) (Later draft. Folders separated into pages 1-23, 24-47 and 48-67. Annotated. In English.)
F. 118-120	<i>Wagner the fuehrer</i> -- typescript (3 folders) (Pages 1-23, 24-47 and 48-67 of "3 rd copy" draft. Annotated and corrections on inserted slips of paper. In English.)
F. 121	Wagner notes -- handwritten notes
F. 122	Wagner notes -- handwritten notes (Originally in a folder labeled "Drama?")
F. 123	<i>Zu W. A. Mozart's 'entführung'</i> -- published version (Published in <i>Aussinger Maifestspiele 1921</i> , Festschriftenrolge Nr. 1)

Box/Folder Description

Series III: Biographical

Box 5 (cont.)

- Correspondence 1930-1987, undated
- F. 124 1930-1942 (Notable correspondents include Dr. Hugo Lechtentritt, Erich Leinsdorf and Eugene Ormandy.)
- F. 125 1943-1951 (Notable correspondents include Hans Kelsen, Dr. Adolph Drucker, Bruno Walter and Franz Salmhofer. Includes carbon copies of one letter from Janowitz to Dr. Anna M. Selig.)
- F. 126 1953-1987 (Notable correspondents include Gertrude Lippincott, Bruno Walter, Paul Wittgenstein, Max Rudolf, Felix Eyle, and carbon copy of letter from Janowitz to Harry Levine.)
- F. 127 Undated (Notable correspondents include Dmititri Mitropoulos and Jarmila Novotná.)
- F. 128 Vitae (Includes several versions of Janowitz's curriculum vitae and biography, references, recollections, personnel record from Hunter College, diploma from the University Vienna, brochures and a listing of Janowitz's lectures.)
- Clippings 1920-1956, undated
- F. 129 1920-1932
- F. 130 1933-1935
- F. 131 1936-1956
- F. 132 Undated
- F. 133 Iconography
- F. 134 Catalogs (Contains two dance music catalogs. In German.)

Series IV: Recital Programs, 1930-1950, undated

- F. 135 1930-1937
- F. 136 1939
- F. 137 1940-1945
- F. 138 1946-1949
- F. 139 1950
- F. 140 Undated