

Guide to the Catherine Kramer Scores, 1907-1949

JPB 06-42

Music Division

**The New York Public Library for the Performing Arts
New York, New York**

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Descriptive Summary

Title:	Catherine Kramer Scores
Collection ID:	JPB 06-42
Creator:	Kramer, Catherine
Extent:	2.79 linear feet (3 boxes)
Repository:	Music Division. The New York Public Library for the Performing Arts

Abstract: The Catherine Kramer Scores primarily consist of original music composed by Kramer, as well as her arrangements of works by other composers. Catherine (or Catharine) Kramer completed a three-year course in piano, piano pedagogy, and composition at the Master Institute of Roerich Museum in May 1934.

Administrative Information

Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

Publication Rights

For permission to publish, contact the Chief, Music Division.

Preferred Citation

Catherine Kramer Scores, JPB 06-42, Music Division, The New York Public Library for the Performing Arts.

Processing Information

The collection was processed and cataloged in March 2007.

Biographical Note

Catherine (or Catharine) Kramer completed a three-year course in piano, piano pedagogy, and composition at the Master Institute of Roerich Museum in May 1934. During the late 1920s through the early 1940s, Kramer composed several original compositions for piano and voice, primarily musical settings of the works of contemporary American and other poets. During the 1930s, Kramer also published her arrangements, generally for two pianos and four hands, of works of other composers, including Johan Sebastian Bach, Johannes Brahms, Moritz Moskowski, and Bedric Smetana.

Scope and Content Note

The Catherine Kramer Scores primarily consist of original music composed by Kramer, as well as her arrangements of works by other composers. The majority of the Kramer pieces consist of manuscript scores, frequently musical settings of poems. Authors represented include Dana Burnet, Grace Conkling, and Heinrich Heine. Many of Kramer's original compositions bear dedications to friends, including the Swedish soprano, Nanny Larsén-Todsen. Other manuscript scores include Kramer's own arrangements or keyboard transcriptions of works by Johann Sebastian Bach, Johannes Brahms, and Bedric Smetana. Several of these scores were published by Pro Art Publications, as well as other music publishers. Additional music contained in the collection includes the manuscript score of *Petit Berceuse* (1949), a piece by the cellist, pianist, and composer, Marjorie Goetschius, which is dedicated to Kramer on the occasion of her birthday. Other Goetschius works include the sheet music for two popular songs she wrote with Jim Hoyle (a pseudonym of the violinist Jascha Heifetz). In addition to scores, the collection includes a few other items, such as a 1934 commencement program, as well as Kramer's certificate of completion of studies at the Master Institute of Roerich Museum.

Organization

The collection is organized into 3 series. They are:

Series I: Music by Catherine Kramer, 1926-1944

Series II: Music by Other Composers, 1907-1949 and undated

Series III: Professional Papers, 1927-1934 and undated

Series Descriptions

Series I: Series I: Music by Catherine Kramer, 1926-1944 and undated 8 folders

Arrangement: Alphabetical

The Music by Catherine Kramer series consists primarily of manuscript scores of original compositions by Kramer. Many of the pieces are musical settings of poems, including two versions of *Du Bist Wie Eine Blume*, a song dedicated to Nanny Larsén-Todsen. The 1926 copy was donated to the Music Division by the Akademiens Bibliotek and has been incorporated into this collection.

Series II: Music by Other Composers, 1907-1949 and undated 19 folders

Arrangement: Alphabetical

The Music by Other Composers series mainly contains manuscript and printed versions of musical works that were arranged for keyboard by Kramer. Several of these editions were published by Pro Art Publications during the late 1930s, most of which are included with the collection. Also of interest are compositions by Marjorie Goethius, including the manuscript version of a piece dedicated to Kramer, as well as sheet music for two popular songs, co-written with Jim Hoyle (Jascha Heifetz).

Series III: Professional Papers, 1927-1934 and undated 5 folders

Arrangement: Alphabetical

The Professional Papers series includes contains a few items relating to Kramer's studies at the Master Institute of Roerich Museum, a manuscript of a poem, and letters to publishers requesting permission to set certain poems to music.

Box/Folder Description

Series I: Music by Catherine Kramer, 1926-1944**Box 1**

- F. 1 Anonymous – *Song of Cheer*, 1931 (“To my dear friend, Carrie F. Sinn.”)
- F. 2 Burnet, Dana – *Love’s on the Highroad*, 1944
- F. 3 Conkling, Grace Walcott Hazard – *The Little Rose*, 1944 (“For my
dearest friend, Marcelle Denya.”)
- Heine, Heinrich
- F. 4 *Du Bist Wie Eine Blume*, 1926 (“Respectfully dedicated to my dearest
friend, Nanny Larsén-Todsen”; 2 manuscript copies, one inscribed on
cover, April 1926, was donated by Akademiens Bibliotek from Larsén-
Todsen’s papers, bequeathed to their library.)
- F. 5 *Liebesleid (Du Bist Wie Eine Blume)*, 1925 (Also donated by
Musikaliska Akademiens Bibliotek; earlier version of same setting.)
- F. 6 Kreymborg, Alfred – *Old Manuscript*, 1935
- F. 7 *Prelude in B Major*, 1927 (“To my friend, Jennie Robinor.”)
- F. 8 *Woodland Reverie (for piano solo)*, 1937 (“For A.G.H., with love.”)

Series II: Music by Other Composers, 1907-1949 and undated

Manuscript scores

- F. 9 Arensky, Anton Stepanovich – *Elegia (from Trio in D minor, opus
32)*, 1932 (Arranged for violoncello and piano by Catherine Kramer.)
- F. 10 Bach, Johann Sebastian – *Toccatina and Fugue in D minor*, 1938
(Includes cover for Pro-Art published edition.)
- Bizet, Georges
- F. 11 *Adagietto (Arlesienne – Suite I)*, 1927 (Arranged for piano solo by
Catharine Kramer.)
- F. 12 *Paraphrase on Gypsy Music from Carmen*, 1938 (“To my friend,
M. M. Lichtmann”; transcribed for two pianos, four hands by
Catherine Kramer.)
- F. 13 *In Mezo Al Mar (Italian folksong of Trieste)*, 1933 (Freely arranged for
two pianos, four hands, by Catherine Kramer.)
- F. 14 Goetschius, Marjorie – *Petite Berceuse*, 1949 (“For Cathie on her
birthday.”)
- F. 15 Lilienthal, A. W. – *Fugue on a Theme by J. S. Bach*, undated (“To
my dear friend and pupil Catharine Kramer.”)
- F. 16 Mussorgsky, Modest Petrovich – *The Old Castle*, undated
(Transcribed for 2 pianos, 4 hands, by Catherine Kramer.)
- F. 17 Schwarz, Erwin – *Fugue (in G minor)*, undated
- F. 18 Smetana, Bedric, *Polka from Act I of The Bartered Bride*, undated
(Transcribed for 2 pianos, 4 hands by Catherine Kramer.)
- Strauss, Richard – *Epilogue (from Till Eulenspiegel, op. 28)*, 1935
(Arranged for 1 piano, 4 hands by Catherine Kramer... commissioned by
Linda Cappabianca.)
- F. 19

Box 2

Published scores

Bach, Johann Sebastian

Box/Folder	Description
F. 1	<i>Fugue in G minor (the Little)</i> , 1938
F. 2	<i>Prelude and Fugue on B-A-C-H</i> , 1907 (Edited, phrased and fingered by Paolo Gallico; inscribed on cover: C. Kramer, May 25, 1937.)
F. 3	Brahms, Johannes <i>Four Choral Preludes transcribed for two pianos, four hands by Catherine Kramer</i> , 1933
F. 4	<i>How Lovely Are Thy Dwellings</i> , 1938
F. 5	Hoyl, Jim and Marjorie Goetschius <i>So Much in Love</i> , 1946 (Jim Hoyl was a pseudonym for violinist, Jascha Heifetz.)
F. 6	<i>When You Make Love To Me (Don't Make Believe)</i> , 1946 (Emery Music sheet music cover features Bing Crosby.)
F. 7	Moszkowski, Moritz – <i>Bolero, Opus 12, No. 5</i> , 1935
F. 8	Smetana, Bedric – <i>Bartered Bride Overture</i> , 1938 (With annotations in pencil.)

Box 3

Series III: Professional Papers, 1928-1934 and undated

F. 1	Charts and analysis of figures, <i>Book I-Well-Tempered Clavichord</i> (Johann Sebastian Bach), 1932
F. 2	Correspondence, 1927 (Permission from publishers to set poems to music.)
F. 3	Master Institute of Roerich Museum, 1934 (Commencement program and certificate of graduation for course in piano, piano pedagogy, and composition)
F. 4	<i>Nocturne</i> , 1928 (Manuscript of poem by unidentified author, most likely written by Kramer.)
F. 5	Notebook of texts, undated (Texts of various poems Kramer may have planned to set to music.)