

Guide to the Alexander Steinert Papers, 1888-1977
[Bulk dates: 1909-1977]

JPB 06-62

Music Division

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

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Descriptive Summary

Title:	Alexander Steinert Papers, 1888-1977
Collection ID:	JPB 06-62
Creator:	Steinert, Alexander, 1900-1982
Extent:	2.5 linear feet (11 boxes)
Repository:	Music Division. The New York Public Library for the Performing Arts

Abstract: Alexander Lang Steinert (1900-1982) was a composer, conductor, and pianist who worked in television, film, and radio, as well as concert settings. The Alexander Steinert Scores consists primarily of the composer's collection of published scores, the majority of these arranged for piano and four hands. The collection also contains scrapbooks as well as contracts and correspondence that detail some of the highlights of Steinert's professional career.

Administrative Information

Access

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

Publication Rights

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Preferred Citation

Alexander Steinert Papers, JPB 06-62, Music Division, The New York Public Library for the Performing Arts.

Custodial History

The Alexander Steinert Papers were donated to the Music Division in 1979 by Alexander Steinert.

Processing Information

The collection was processed and cataloged in August 2007.

Biographical Note

Alexander Lang Steinert (occasionally designated, Alexander Steinert, Jr.) was a composer, conductor, and pianist who worked in television, film, and radio, as well as concert settings. Born in Boston, Massachusetts on 21 September, 1900, Steinert came from a musical family. Steinert's grandfather Morris Steinert, who emigrated from Bavaria, was the founder of M. Steinert & Sons, New England's preeminent piano dealer and the region's exclusive Steinway representative, and his father, Alexander Steinert, became the Treasurer and General Manager of the company. While the younger Steinert's brothers, Russell, Robert and Alan, joined the family firm, Alexander, Jr. studied music at Harvard with Charles Martin Loeffler and in 1922 graduated magna cum laude. In 1923 Steinert went on to the Paris Conservatoire where he studied with Andre Gedalge, Vincent d'Indy, and Charles Koechlin. Not only were these among the great musical minds in Paris at the advent of the 20th century, but it is notable that the latter two were exemplars of rival concert societies, the Societe Nationale (SN) and the Societe Musicale Independante (SMI) respectively. As such the young Steinert was among those in the fray of the evolving modern French music scene and this had a profound influence as would become evident in his own compositions.

Steinert's impressionistic tone poem, *Southern Night*, inspired by the French countryside, won him the American Prix de Rome, from the American Academy in May of 1927. The award consisted of a Frederic A. Juilliard fellowship for three years, with residence and a studio at the academy in Rome, and an annual stipend of \$2000. Meanwhile, Steinert's *Southern Night* had premiered with the Boston Symphony under the baton of Serge Koussevitzky in 1926, and was performed by the Rochester Symphony in 1928 under Howard Hanson. In June of 1929 Steinert directed the debut, in Rome, of his *Two Poems* for Soprano & Orchestra, based on the writings of Shelley, and his *Leggenda Sinfonica* was performed at Augusteo in Rome the following year, 1930. As Steinert's compositions continued to appear in concert programs both domestically and abroad, he returned to the United States in the early thirties, or shortly after his fellowship in Rome.

In 1935 he performed his own *Concerto Sinfonico* with the Boston Symphony under Koussevitzky; he performed the same piece again in 1939 at the Hollywood Bowl. In December of 1935 he conducted Gershwin's *Porgy and Bess* in New York and toured with the production from January through March 1936. On 8 September, 1937, Steinert conducted the Gershwin Memorial Concert at the Hollywood Bowl with the original cast and Lily Pons. In February and March of 1938 Steinert conducted *Porgy and Bess* on the coast directing its first performances in Los Angeles and San Francisco. From this time on Steinert began to spend more time on the west coast extending his career as a composer and conductor into Hollywood. In 1941 he arranged and conducted the music for Disney's production of *Bambi*, and throughout the forties he continued to score films. He was also credited as an actor in a few films appearing as a conductor in *Too Young to Kiss* (1951), *Because You're Mine* (1952), and others. In 1945 Steinert received an invitation from Leopold Stokowski, Musical Director of the Hollywood Bowl Symphony, to compose a piece for performance and broadcast, and in August of that year Steinert's *Rhapsody for Clarinet and Orchestra* was premiered featuring soloist, Kalman Bloch. The forties through the sixties found Steinert as composer and conductor for numerous radio productions for CBS, NBS, and ABC. In the later fifties and into the sixties Steinert added television credits to his body of work composing and conducting original music for productions such as *The Deadly Depths* and *Tarawa* on CBS. From 1961 to 1963 his radio and television music was recorded and published by Boosey & Hawkes. Alexander Lang Steinert died in August of 1982.

Scope and Content Note

The Alexander Steinert Papers consist primarily of the composer's collection of published scores, the majority of these arranged for piano and four hands. The scores represent prominent Late Romantic composers, especially from France and Russia, along with a few Classical pieces and Operatic overtures by Wagner and Strauss. A few of Steinert's own compositions are included as well. There is much information about Steinert's professional career represented in scrapbooks containing newspaper clippings with reviews of Steinert's works and reports on his enterprise. A small selection of correspondence and contracts details a few professional associations. There are also notebooks in which Steinert had begun to organize a presentation of the highlights of his career. There is little information of a personal nature included in these materials but some information can be gathered from the scrapbooks where some of the newspaper clippings include a note regarding Steinert's family.

Organization

The collection is organized into three series. They are:

- Series I: Professional papers, 1920-1977
- Series II: Published scores, 1881?-1963
- Series III: Scrapbooks, 1909-1977

Series Descriptions

Series I: Professional papers, 1920-1977

[1 box]

Arrangement: chronological.

This series consists of correspondence and contracts that span Steinert's career, and various notebooks that Steinert used to collect and organize information regarding details and highlights of his career. There are also notes for changes and corrections to be made to various scores he was working on and notebooks to catalog his personal library of recordings and printed music.

The correspondence is comprised almost exclusively of letters addressed to Alexander Steinert, including letters from Eugene Ormandy, Music Director of the Philadelphia Orchestra, and letters from various affiliations and professional associations. There are just two letters sent by Steinert, these are addressed to his legal counsel in 1951 regarding claims against ASCAP.

The contracts folder contains various agreements between Steinert as an independent contractor providing services to various associations principally as a composer, arranger, or conductor. These contracts involve organizations such as Houghton Mifflin, Doubleday, RCA, and CBS. There is also a request from CBS to acquire footage belonging to Steinert, of Gershwin at Fire Island, in Hollywood, and scenes from the rehearsals of the first performance of *Porgy and Bess*.

Series II: Published scores, 1881?-1963

[7 boxes]

Arrangement: alphabetical by composer.

Series II represents the bulk of the material in the collection and principally consists of published scores that belonged to Steinert; many of these are autographed. The scores represent the work of prominent composers and composers with whom Steinert studied personally, including Charles Martin Loeffler and Vincent d'Indy, as well as composers, such as Gabriel Faure, Maurice Ravel, Claude Debussy, and Florent Schmitt, representative of both the Paris Conservatoire and the broader community of modern music in Paris in the early 20th century. There are also a number of scores by Russian composers including Balakirev, Rimsky-Korsakov, Borodin, Liapunov, and Glazunov, as well as major Classical and Romantic composers from Mozart to Brahms, and major opera composers including Wagner and Strauss. The majority of the scores have been orchestrated for piano and four hands; the instrumentation for each piece

is indicated in the scope note. Most of the scores are printed in French or German, sometimes paired with Russian. There are also a few of Steinert's own compositions and two song books from The Hasty Pudding Club, a social group and theater club at Harvard, of which Steinert was a member. Steinert and other members composed the content for the club's annual musical production and the musical numbers were collected and bound. Many of the books are fragile.

Series III: Scrapbooks, 1909-1977

[3 boxes]

Arrangement: alphabetical by scrapbook title.

There are five different scrapbooks each containing newspaper clippings along with some performance programs and there are occasional annotations next to these inserts. Most of the clippings are reviews of performances of Steinert's works. The books are very fragile and the pages delicate.

Series I: Professional papers, 1920 - 1977

<u>Box</u>	<u>Fol</u>	
1	1	Correspondence, 1920-1977 Comprised almost exclusively of letters addressed to Alexander Steinert, including letters from Eugene Ormandy, Music Director of the Philadelphia Orchestra, and letters from various affiliations and professional associations. There are two letters from Steinert, these are addressed to his legal counsel in 1951 regarding claims against ASCAP.
	2	Contracts, 1922-1962 Contains various agreements between Alexander Steinert as an independent contractor providing services to various associations principally as a composer, arranger, or conductor.
		Notebooks
	3	Autobiographical notes #1 Notes and drafts, handwritten and typed, including chronologies summarizing and highlighting Steinert's professional career.
	4	Autobiographical notes #2 Stenographer's notepad with notes, presumably in Steinert's hand, summarizing his professional career.
	5	Autobiographical notes #3 Small, brown notepad with notes, presumably in Steinert's hand, summarizing his professional career.
	6	Autobiographical notes #4 Loose pages with notes, presumably in Steinert's hand, summarizing, particularly, his work in television, film, and radio. Also a list of music donated to New York Public Library with contact information at Lincoln Center Music Library.
	7	Boosey & Hawkes Records Handwritten catalog of Steinert's television and radio compositions recorded by Boosey & Hawkes, 1962-1978.
	8	Changes & corrections Handwritten notes on scraps of paper for changes and corrections to be made in scores.
	9	Musical library 7 x 4 inch notebook with alphabetical dividers, binding removed. Contains an alphabetical list of printed music held by Steinert.
	10	Order of sketches 3 x 5 1/2 inch notebook, binding removed, cataloging musical sketches.
	11	Tape library 7 x 4 inch notebook with alphabetical dividers, binding removed. Contains an alphabetical list of recorded musical titles with numbers apparently indicating the particular tape on which a title could be found.

Series II: Published scores, 1888 - 1963

<u>Box</u>	<u>Fol</u>	
2	1	Balakirev, Mili Alekseevich, 1837-1910 <i>Ouverture pour Orchestre sur trois themes Russes</i> [Overture for Orchestra on three Russian themes], Undated Arrangement for piano and four hands by the composer. Printed in Russian and French. 21 p.
	2	<i>Russia, Poeme symphonique</i> , 1907 Reduction for piano and four hands by Sergei Liapunov. Printed in Russian, German, French, and English. 33 p. Fragile cover.
	3	<i>Thamar, Poeme symphonique</i> , Undated Arrangement for piano and 8 hands. Printed in Russian and French. 49 p. This piece is arranged for 8 hands (rather than four). Fragile cover and pages.
	4	Borodin, Aleksandr Porfir'yevich, 1833-1887 <i>Eine Steppenskizze aus Mittel-Asien fur Orchester</i> [In the steps of Central Asia], undated Reduction for piano and four hands. Printed in Russian, German, and French. 17 p. Fragile cover and pages.
	5	<i>Petite Suite pour Orchestre</i> , undated Reduction for piano and four hands by G. Sandre. Printed in French. 33 p. Cover missing, title page intact. Fragile pages.
	6	<i>Premiere Symphonie (Mi b majeur) pour Orchestre</i> [First Symphony, Eb Major], 1921 Reduction for piano and four hands by the composer. Printed in French. 67 p.
	7	<i>Le Prince Igor - Danses</i> , No. 8 & 17 from <i>Ouverture, Danses, et Marche pour grand orchestre tirees de l'opera</i> , 1889 Reduction for piano and four hands by N. Sokolow. Printed in Russian and French. 47 p. Broken binding. Fragile cover.
	8	<i>Le Prince Igor - Marche</i> from <i>Ouverture, Danses, et Marche pour grand orchestre tirees de l'opera</i> , 1889 Reduction for piano and four hands by N. Sokolow. Printed in Russian and French. 17 p. Fragile.
	9	Brahms, Johannes, 1833-1897 <i>Akademische Festouverture</i> , Op. 80, [Academic Celebration Overture], 1881(?) Arrangement for piano and four hands. Printed in German and English. 27 p.
	10	<i>Variationen uber Thema von Joseph Haydn</i> , Op. 56b, [Variations on a theme by Joseph Haydn], undated Arrangement for two pianos (clavier), four hands, by R. Keller. Printed in German. 27 p.
	11	Castelnuovo-Tedesco, Mario, 1895-1968 <i>Louisiana</i> , 1940 Song for low voice scored for voice and piano based on a poem by Walt Whitman. Text in English. With a personal note to Steinert from the composer on the cover. 7 p.
	12	<i>Processional Song (in praise of Saint Ephesius)</i> , 1940 Traditional Sardinian theme by Gabriele D'Annunzio harmonized and arranged for Chorus of mixed voices with soprano solo by Mario Castelnuovo-Tedesco. Text in English and Sardinian. English words by Marshall Kernochan. Piano part included for rehearsal only. With a personal note to Steinert from the arranger on the cover. 8 p.
	13	Debussy, Claude, 1862-1918 <i>En Blanc et Noir</i> , 1915 Three pieces composed for two pianos, four hands. Printed in French. 39 p.

- Broken binding. Fragile cover and pages.
- 14 *Images, pour Orchestre*, No. 2, *Iberia*, 1910
The second of the "Images" for orchestra transcribed for piano and four hands by Andre Caplet. Printed in French. 41 p.
Broken binding. Fragile cover.
- 15 *La Mer*, I-III,, 1905
Three pieces for orchestra reduced for piano and four hands by the composer. Printed in French. 57 p.
Broken binding. Fragile cover.
- 16 *Nocturnes*, No. 1, *Nuages*, 1923
Transcription for piano and four hands by Gustave Samazeuilr. Printed in French. 7 p.
Broken binding. Fragile cover.
- 17 *Nocturnes*, No. 2, *Fetes*, 1923
Transcription for piano and four hands by Gustave Samazeuilr. Printed in French. 20 p.
Broken binding. Fragile cover.
- 18 *Nocturnes*, No. 3, *Sirenes*, 1923
Transcription for piano and four hands by Gustave Samazeuilr. Printed in French. 17 p.
Broken binding. Fragile cover.
- 19 *Premiere Quatuor*, Op. 10, 1904
String quartet reduced for piano and four hands by A. Benfeld. Printed in French. 53 p.
- Box Fol
3 1 Delage, Maurice, *Sept Hai-Kais*, 1924
Seven songs scored for voice and piano. Text in French. With a personal note to Steinert from the composer on the title page. 15 p.
- 2 Dohnanyi, Erno, (Dohnanyi, Ernst von) 1877-1960
Quartett (A Dur) [String quartet in A Major], Op. 7,, undated
Arrangement for piano and four hands by J. Brandts Buys. Printed in German. 51 p.
Fragile cover and pages.
- 3 *Quintett* (C Moll) [Piano quintet in c minor], Op. 1, undated
Arrangement for piano and four hands by J. Brandts Buys. Printed in German. 55 p.
Fragile cover and pages.
- 4 Dukas, Paul, 1865-1935
L'Apprenti Sorcier, Scherzo, d'apres une ballade de Goethe, undated
Transcription for piano and four hands by Leon Roques. Printed in French. 37 p.
Broken binding. Fragile cover and pages.
- 5 *La Peri, Poeme Danse*, 1912
Transcription for piano and four hands by Leon Roques. Printed in French. 55 p.
Broken binding. Fragile cover.
- 6 Dvorak, Antonin, 1841-1904
Bagatellen, Op. 47
Arrangement for piano and four hands. Printed in German. 27 p.
- 7 *Quartett* (D moll), Op. 34,, Quartet in d minor] {undated
Arrangement for piano and four hands by F. Brissler and R. Nielau. Printed in German. 35 p.
Broken binding. Fragile cover and pages.
- 8 *Symphonie No. [9] (E moll), Aus der neuen Welt* [Symphony in e minor, from the new world], 1894
The cover reads, "Symphonie No. 5," but in fact the score represents Op. 95, Symphony No. 9, the "New World Symphony." Arranged for piano and two hands.
Printed in German. 71 p.
Fragile cover.
- 9 Faure, Gabriel, 1845-1924, *Masques et bergamasques, suite d'Orchestre*, Op. 112, 1919
Transcription for piano and four hands by the composer. Printed in French. 34 p.
- 10 Glazunov, Aleksandr Konstantinovich, 1865-1936. *Stenka Razine, Poeme symphonique our Grand Orchestre*, Op. 13, 1888
Reduction for piano and four hands by the composer. Printed in Russian and French. 37 p.
Broken binding. Fragile cover and pages.

- 11 Goldmark, Carl, 1830-1915
Ländliche Hochzeit, Symphonie in 5 Sätzen, Op. 26, undated
 Arrangement for piano and four hands. Printed in German. 77 p.
 Fragile cover and pages.
- 12 *Sakuntala*, Overture, Op. 13, Undated
 Arrangement for piano and four hands. Printed in French. 33 p.
- The Hasty Pudding Club
- 13 *It's Only Natural*, 1922
 Book of musical numbers from the annual production by The Hasty Pudding Club with songs by Alexander Steinert, Jr. including: "Opening Chorus," "The Histrionic Blues," "Pantomime," "Gavotte," "Furlana," and "Simple Little Words of Love."
- 14 *Westward Ho!*, 1921
 Book of musical numbers from the annual production by The Hasty Pudding Club with songs by A. L. Steinert including: "Opening Chorus," "You and I and the Sea," "Concerning Me," "Deep Sea Blues," "Mutineer's Dance," "Desert Isle," "All of the Ladies have a Failing for Me," "Voodoo How do you Do?," "Voodoo Dance," "Serenade," "Eleanor," "The Prettiest Flower in the Garden."
- 15 Humperdinck, Engelbert, 1854-1921, *Königskinder, ein marchen in drei akten von Ernst Rosmer*, 1896
 Act III arranged for piano and four hands. Printed in German. 13 p.
 Broken binding. Fragile cover and pages.
- Indy, Vincent d', 1851-1931
- 16 *Deuxieme Symphonie en Si b*, Op. 57, [2nd Sym in Bb], 1904
 Reduced for piano and four hands by Marcel Labey. Printed in French. 67 p.
 Fragile cover and pages.
- 17 *Istar, Variations symphonique*, Op. 42, 1909
 Reduced for piano and four hands by the composer. Printed in French. 27 p.
- Box Fol
 4 1 Lanner, Joseph, 1801-1843, *Sammlung der beliebtesten Walzer* [Collection of the most popular Waltzes], undated
 Arranged for piano and four hands. Printed in German. 46 p.
- 2 Leybach, J. (Joseph), 1817-1891, *Fantasie Brillante* sur des motifs de l'Opera Norma (de Bellini), Op. 65, Undated
 Arranged for piano and four hands by H. Cramer. Printed in French. 19 p.
- 3 Liapunov, Sergei, 1859-1924 (Liapounow, Serge) , *Symphonie an Si mineur (H Moll)*, Op. 12, [Symphony #1 in B minor], undated
 Reduced for piano and four hands by the composer. Printed in Russian and French. 89 p.
 Fragile cover and pages.
- Loeffler, Charles Martin
- 4 *Quatre Melodies*, Op. 10, No. 2 - *Adieu pour Jamais*, 1903 (Score for voice and piano. Text in French. 7 p.)
- 5 *Quatre Melodies*, Op. 10, No. 3 - *Les soirs d'Automne*, 1903 (Score for voice and piano. Text in French. 7 p.)
- Milhaud, Darius, 1892-1974
- 6 *Le Boeuf sur le Toit, ou, the nothing doing bar*, Farce imaginée et réglée par Jean Cocteau, 1920
 Reduction for piano and four hands by the composer. Printed in French. 56 p.
- 7 *La Creation du Monde*, Op. 81, [*The Creation of the World*], Ballet de Blaise Cendrars, Musique de Darius Milhaud, 1923
 Reduction for piano and four hands by the composer. Printed in French. 28 p.
- 8 *Protee* Drame satyrique en deux Actes de Paul Claudel, Musique de Scene de Darius Milhaud, [Op. 17], 1922
 Reduction for piano and four hands by the composer. Printed in French. 110 p.
- Mozart, Wolfgang Amadeus, 1756-1791
- 9 *Don Juan, Overture*, undated
 Arrangement for piano and four hands. Printed in French and German. 11 p.

10		<i>Die Entführung aus dem Serail (L'Enlevement au Serail), Ouverture [The Abduction from the Seraglio]</i> , undated Arrangement for piano and four hands. Printed in French and German. 9 p.
11		<i>Les Noces de Figaro, Ouverture [The Marriage of Figaro]</i> , undated Arrangement for piano and four hands. Printed in French and German. 11 p.
12		<i>VI Lieder</i> , 1922 Score for voice and piano. Text in German and French. 15 p.
13		Pizzetti, Ildebrando, 1880-1968, (Ildebrando Da Parma), <i>La Danza dei Sette Candelabri, da la musica per La Nave [The Dance of the Seven Candelabri, from the music for The Ship]</i> by D'Annunzio, Gabriele, 1863-1938, undated Arrangement for piano and four hands by the composer. With a personal note to Steinert from [unidentified] on the title page. Printed in Italian and Greek. 21 p. Fragile cover and pages.
14		Rachmaninoff, Sergei, 1873-1943, <i>Die Toteninsel, Symphonische Dichtung zum Gemalde</i> , Op. 29, [Isle of the Dead, after the Gemalde by A. Bocklin], 1910 Arrangement for piano and four hands by Otto Taubmann. Printed in German and French. 33 p.
		Ravel, Maurice, 1875-1937
<u>Box</u>	<u>Fol</u>	<i>Daphnis et Chloe, Ballet en un acte, Fragments Symphoniques pour Orchestre et Choeurs; Nocturne - Interlude - Danse Guerriere</i> , 1911 Transcription for two pianos and four hands by Leon Roques. Printed in French. 24 p. Fragile cover and pages.
5	1	
	2	<i>Daphnis & Chloe, Ballet en un acte, 2e serie, Lever du jour - Pantomime - Danse Generale</i> , 1913 Transcription for two pianos and four hands by Leon Roques. Printed in French. 41 p. Broken binding. Fragile cover and pages.
	3	<i>Daphnis & Chloe, Ballet en un acte, 2e serie, Lever du jour - Pantomime - Danse Generale</i> , 1919 Transcription for two pianos and four hands by Lucien Garban. Printed in French. 44 p. Fragile cover and pages.
	4	<i>Quatuor</i> , 1911 Transcription for piano and four hands by the composer. Printed in French. 57 p.
	5	<i>Rapsodie Espagnole</i> , 1908 Arrangement for 2 pianos and 4 hands. Printed in French. 32 p.
	6	<i>Sheherazade, Trois poemes pour chant & orchestre</i> , 1912 Score for voice and piano. Text in French and English. 24 p.
	7	<i>Trio pour Violion, Violoncelle, & Piano</i> , 1917 Transcription for piano and four hands by Lucien Garban. Printed in French. 48 p. Fragile cover and pages.
	8	<i>La Valse, Poeme Choregraphique</i> , 1920 Transcription for piano and four hands by Lucien Garban. Printed in French. 42 p.
	9	<i>Valses nobles et sentimentales (Adelaide)</i> , 1918 Transcription for piano and four hands by Lucien Garban. Printed in French. 36 p. Fragile cover and pages.
	10	Reger, Max, 1873-1916, <i>Sinfonietta</i> , Op.90, 1905 Arrangement for piano and four hands by Th. Muller-Reuter. Printed in German. 115 p. The pages in this book have not been cut completely; every other page does not open because the tops of the pages are still attached.
		Rimsky-Korsakov, Nikolay, 1844-1908
<u>Box</u>	<u>Fol</u>	<i>Le Conte du Tsar Sultan, suite pour orchestre, tableaux musicaux [The Tale of Tsar Saltan]</i> , 1899(?) Reduction for piano and four hands by Nadejda Rimsky-Korsakov. Printed in Russian and French. 45 p. Broken binding. Fragile cover and pages.
6	1	
	2	<i>Le Coq d'or, suite pour grand orchestre, quatre tableaux musicaux de l'opera [Zolotoy petushok (The Golden Cockerel), Suite for Orchestra]</i> , undated Transcription for piano and four hands by K. Tschernow. Printed in Russian and

- French. 61 p.
- 3 *La Grande Paque Russe, Ouverture sur des themes de l'Eglise Russe*, Op. 36
[Svetliĭy prazdnik: Great Russian Passover, or, Russian Easter Festival],
1890
Reduction for piano and four hands by Sigmund Blumenfeld. Printed in Russian and
French. 41 p.
- 4 *La Nuit de Noel, Suite de l'Opera d'apres Gogol; Die Nacht vor dem Christfeste*,
[Christmas Eve, or, The Night Before Christmas], 1904
Reduction for piano and four hands by A. Winkler. Printed in Russian, German, and
French. 67 p.
- 5 *Sadko, Tableau musical pour Orchestre*, undated
Arrangement for piano and four hands N. Pourgold. Printed in French and Russian. 31
p.
- 6 *Snegourotchka (Snegourochka), Suite de l'Opera [The Snow Maiden]*, undated
Reduction for piano and four hands by A. de Dreyer. Printed in Russian and French. 37
p.
Fragile cover and pages.
- 7 Roussel, Albert, *Le Bachelier de Salamanque* Op. 20, No. 1, 1919 (Score for voice
and piano. Text in French. 4 p.)
- Saint-Saens, Camille, 1835-1921
- 8 *Deuxieme Concerto pour Piano avec l'acompt d'orchestre* , Op. 22. [Piano
Concerto no. 2 in G minor], Undated
Orchestral accompaniment reduced for a second Piano by Adam Laussel. Printed in
French. Incomplete at 64 p.
Missing cover and incomplete at 64 p.
- 9 *[Deuxieme] Symphonie en la mineur*, Op. 55. [2nd Sym in A minor], 1908
Arrangement for piano and four hands by A. Messenger. Printed in French. 53 p.
- 10 *Introduction et Rondo Capriccioso pour violin et orchestre*, Op. 28, 1908
Transcription for piano and four hands by Jacques Durand. Printed in French. 29 p.
- 11 Schmitt, Florent, 1870-1958, *Antoine et Cleopatre, six episodes symphoniques en deux
suites d'apres le drame de Shakespeare*, Op. 69, 1920
Transcription for piano and four hands by the composer. Printed in French. 43 p.
- 12 Schubert, Franz, 1808-1878, (Schubert, Francois), *Fantasie*, Op. 15, undated
Arrangement for piano and four hands. Printed in French. 47 p.
- Schumann, Robert, 1810-1856
- 13 *Genoveva, Ouverture*, Op. 81, undated
Arrangement for piano and four hands. Printed in French, German, and Italian. 15 p.
- 14 *OHermann und Dorothea, uverture zu Gothe's*, Op. 136, undated
Arrangement for piano and four hands. Printed in French and German. 19 p.
Fragile cover and pages.
- 15 *Julius Caesar, Ouverture* Op. 128, undated
Arrangement for piano and four hands. Printed in French, German, and Italian. 13 p.
- 16 *Manfred, Ouverture*, Op. 115, undated
Arrangement for piano and four hands. Printed in French and German. 15 p.
- Sibelius, Jean, 1865-1957
- Box Fol
7 1 *Karelia-Ouverture*, Op. 10, 1906
Arrangement for piano and four hands by Karl von Karl Ekman. Printed in German. 17
p.
Fragile cover and pages.
- 2 *Suite champetre pour piano, No. 3, Danse*, Op. 98b, 1922 (Piece for solo piano.
Printed in French. 5 p.)
- 3 *13 Morceaux pour le piano, No. 5 Consolation*, Op. 76, 1922 (Piece for solo piano.
Printed in French. 5 p.)(Fragile pages.)
- Steinert, Alexander L.
- 4 *Barcarolle*, 1932 (Score for piano. 7 p.)
- 5 *Queen and Huntress (Hymn to Diana)*, 1967

- Score for four-part chorus of mixed voices, a capella. Piano part included for rehearsal only. 11 p.
- 6 *Rhapsody for Clarinet and Orchestra*, 1970 (Score arranged for clarinet and piano, 14 p.)
- 7 Strauss, Johann, 1825-1899, *Ouverture zur Operette: Eine Nacht in Venedig*, [*One Night in Venice*], undated
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