

# **Edward and Clara Steuermann Collection**

## **Guides to Special Collections in the Music Division of the Library of Congress**



**LIBRARY OF  
CONGRESS**

**Music Division, Library of Congress  
Washington, D.C.  
2008  
Revised 2010 April**

Contact information:

<http://hdl.loc.gov/loc.music/perform.contact>

Additional search options available at:

<http://hdl.loc.gov/loc.music/eadmus.mu004007>

LC Online Catalog record:

<http://lcn.loc.gov/2010563514>

Processed by the Music Division of the Library of Congress

## Collection Summary

**Title:** Edward and Clara Steuermann Collection

**Span Dates:** 1922-1981

**Bulk Dates:** (bulk 1930-1980)

**Call No.:** ML31.S7

**Creator:** Steuermann, Edward

**Extent:** circa 1,800 items ; 43 boxes ; 16 linear feet

**Language:** Collection material in English, and German

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

**Summary:** Primarily ms. (holograph scores and sketches) and printed music, writings of Edward Steuermann, and correspondence of Edward and Clara Steuermann. The music includes most of Steuermann's compositions, his arrangements of works by Busoni, Poulenc, Schoenberg, Webern, and various 18th- and 19th-century composers, ms. scores of works by, among others, Hans Eisler, Erich Ito Kahn, Earl Kim, and René Leibowitz, and printed music from the 18th through the 20th centuries, many with Steuermann's annotations. Correspondence, both general and family, includes letters between the Steuermanns and Arnold Schoenberg, Anton Webern, Ferruccio Busoni, Theodor Adorno, Rudolf and Lorna Kolisch, and René Leibowitz. Writings encompass manuscript and typescript essays by Edward Steuermann, lectures and speeches, program and liner notes, interview transcripts, and letters of recommendation for students and colleagues. Writings by others about Steuermann are also included. Other material includes printed programs, clippings, papers of the Edward Steuermann Memorial Society, financial and legal papers, photographs, and materials acquired by Clara Steuermann between 1974 and 1981 concerning the activities of the International Federation of Library Associations (IFLA).

## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

### People

Adorno, Theodor W., 1903-1969--Correspondence.

Adorno, Theodor W., 1903-1969.

Busoni, Ferruccio, 1866-1924.

Eisler, Hanns, 1898-1962.

Kahn, Erich Ito, 1905-1956.

Kim, Earl, 1920-1998.

Kolisch, Lorna--Correspondence.

Kolisch, Lorna.

Kolisch, Rudolf, 1896-1978--Correspondence.

Kolisch, Rudolf, 1896-1978.

Leibowitz, René, 1913-1972--Correspondence.

Leibowitz, René, 1913-1972.

Poulenc, Francis, 1899-1963.

Schoenberg, Arnold, 1874-1951--Correspondence.

Schoenberg, Arnold, 1874-1951.

Steuermann, Clara--Autographs.

Steuermann, Clara--Correspondence.

Steuermann, Clara.

Steuermann, Clara. Edward and Clara Steuermann collection. 1922-1981.

Steuermann, Edward--Autographs.

Steuermann, Edward--Correspondence.

Steuermann, Edward.

Webern, Anton, 1883-1945--Correspondence.

Webern, Anton, 1883-1945.

### Organizations

Edward Steuermann Memorial Society.  
International Federation of Library Associations and Institutions.  
International Federation of Library Associations.

### **Subjects**

Composers--Autographs.  
Composers--Correspondence.  
Music librarians--United States--Autographs.  
Music librarians--United States--Correspondence.  
Pianists--Autographs.  
Pianists--Correspondence.

### **Titles**

*Steuermann collection, 1922-1981*

## **Administrative Information**

### **Provenance**

Acquired from the Steuermann family, 1977-1982.

### **Accruals**

No further accruals are expected.

### **Processing History**

The Edward and Clara Steuermann Collection was processed in 1993 by Claudia Widgery. The original finding aid was prepared with Corel WordPerfect 5. In 2004 the Edward and Clara Steuermann Collection finding aid was coded for EAD format by Michael A. Ferrando.

### **Copyright Status**

The status of copyright on the materials of the Edward and Clara Steuermann Collection is governed by the Copyright Law of the United States (Title 17, U.S.C.).

### **Access and Restrictions**

The Edward and Clara Steuermann Collection is open to research. Researchers are advised to contact the Performing Arts Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use. Certain restrictions to use or copying of materials may apply.

### **Preferred Citation**

Researchers wishing to cite this collection should include the following information: container number, Edward and Clara Steuermann Collection, Music Division, Library of Congress, Washington, D.C.

## **Biographical Sketch**

Edward Steuermann was born June 18, 1892, in Sambor, a small Polish city in eastern Galicia (now part of the Ukraine). His study of the piano began in 1904 with the Czech pianist and teacher Vilem Kurz and continued, first in Basel in 1910 and then in Berlin, with Ferruccio Busoni. His first composition teacher of note was Engelbert Humperdinck, but Steuermann's inclinations towards the modern idiom made him seek instruction elsewhere. At Busoni's suggestion, Steuermann began studying with Arnold Schoenberg in 1912, thus initiating a professional association that was to figure prominently in Steuermann's career as both composer and pianist. Beginning with *Pierrot lunaire*, Steuermann performed in the premiere of almost every Schoenberg work for which a pianist was required. While in Vienna, he served as the pianist for the Verein für Musikalische Privataufführungen (Society for Private Musical Performances) founded by

Schoenberg in 1918 to introduce newer works there. Concurrent with these activities, Steuermann began a distinguished teaching career that would continue through the remainder of his life.

Steuermann emigrated to the United States in 1938, where he continued to perform, to teach, and to compose. His recitals encompassed both the traditional repertory, particularly the music of Beethoven, and contemporary works more in keeping with the idiom of the Schoenberg school and his own compositions. After a brief association with the New School and several summer sessions at Juilliard, Steuermann joined the Juilliard faculty in 1952 and taught there until his death. His students included Theodor W. Adorno, Alfred Brendel, Jakob Gimpel, Lorin Hollander and Joseph Kalichstein. Although his performing was limited during this period, he did continue to compose, with a piano trio (1954), the string quartet, *Diary* (1961), his Variations for orchestra (1958), the cantata *Auf der Galerie* (1963-64), and a Suite for Chamber Orchestra (1964). Notable among his earlier composing activities are his piano pieces and songs and his arrangements and transcriptions, particularly those of Schoenberg and Webern.

Clara Silvers Steuermann was born on February 10, 1922, in Los Angeles. After studying piano and composition at the City College there, she began her studies in music theory with Arnold Schoenberg at UCLA, while maintaining her study of the piano with Jacob Gimpel. She became one of Schoenberg's teaching assistants in 1942, beginning a lifelong personal association with him. Upon receiving her master's degree in 1944, at Schoenberg's and Gimpel's suggestion she moved to New York to study piano with Edward Steuermann. They were married in 1949.

Between 1951 and Edward Steuermann's death from leukemia in 1964, Clara Steuermann served as an administrative assistant at the Juilliard Opera Theater and earned a Master of Library Science from the Columbia Library School. After holding a number of positions with the New York Philharmonic, the Kingsborough Community College, and the Juilliard library, she moved with her daughters Rebecca and Rachel to Cleveland to build a library at the Cleveland Institute of Music. Her next post was at the Schoenberg Institute at the University of Southern California, where she organized the Schoenberg collection and administered the archive. Throughout her career, Steuermann was active in the Music Library Association, of which she was president for the 1975-1976 term. Her involvement with the international music-library community was also reflected by her activities in the International Federation of Library Associations (IFLA), particularly from the mid-1970's to her death in January 1982.

## Scope and Content Note

The Edward and Clara Steuermann Collection consists primarily of the music (both manuscript and printed) and writings of Edward Steuermann, and the correspondence of both Edward and Clara Steuermann. The date span of the collection is from 1922 to 1981, the bulk of the materials dating from the 1930's to the 1970's.

The music in the collection includes holograph scores or sketches of most of Steuermann's compositions, both published and unpublished, as well as a number of copyist's scores and a few printed instrumental parts or scores. Steuermann's arrangements and transcriptions of works by Busoni, Poulenc, Schoenberg, Webern, and various 18th- and 19th-century composers are well represented by holograph scores also. Steuermann's collection of music by other composers includes both manuscript scores of friends and colleagues such as Hanns Eisler, Erich Itor Kahn, Earl Kim and René Leibowitz, and a large selection of printed scores of music from the 18th through the 20th centuries, many with Steuermann's annotations.

The correspondence in the collection consists of both the general and family correspondence of Edward and Clara Steuermann, dating from 1922 through Clara Steuermann's death in 1981. The general correspondence includes letters between the Steuermanns and Arnold Schoenberg, Anton Webern, Ferruccio Busoni, and Theodor Adorno. Particularly lengthy is the correspondence with Rudolf and Lorna Kolisch, René Leibowitz, and Hans Moller. The family correspondence contains primarily letters to and from Berthold and Salka Viertel and the Gielen family.

Writings in the collection encompass a broad range of materials, such as manuscript and typescript essays by Edward Steuermann, transcripts of excerpts from Steuermann's letters discussing musical matters, lectures and speeches, program and liner notes, interview transcripts, and letters of recommendation for various students and colleagues. Writings by others about Steuermann are also included, as is a typescript autobiographical essay by Steuermann's mother, Augusta Steuermann. There are a number of poetic texts as well, manuscript and typescript, in various languages, including poems by Berthold Viertel and Berthold Brecht.

Other materials include: printed programs of music composed or performed by Steuermann or his students; clippings and other printed matter; papers of the Edward Steuermann Memorial Society; a few financial and legal papers; and several photographs. Additionally there are 4 boxes of materials acquired by Clara Steuermann between 1974 and 1981 concerning the activities of the International Federation of Music Libraries (IFLA), an organization in which she was active during the last decade of her life.

## **Organization of the Edward and Clara Steuermann Collection**

The Edward and Clara Steuermann Collection is organized in 10 series:

- Writings
- Correspondence
- Music
- Programs
- Legal & Financial Papers
- Edward Steuermann Memorial Society
- Clippings
- Books and Periodicals
- International Federation of Library Associations (IFLA)
- Miscellany

## Description of Series

### *Container*

BOX 1

BOX 2

### *Series*

#### Writings

The Writings series is represented by two subseries: Writings of Edward Steuermann and Writings of Others.

The Writings of Edward Steuermann subseries consists of manuscript, typescript, and printed materials, published and unpublished, including lectures and speeches, program and liner notes, interview transcripts, and miscellaneous lists.

The Writings by Others subseries consists primarily of writings about Steuermann.

Arrangement is alphabetical by author and title.

BOX 3-9

#### Correspondence, 1922-1981

The Correspondence series is represented by two subseries: General Correspondence and Family Correspondence.

The General Correspondence subseries consists of letters to and from Edward and Clara Steuermann.

The Family Correspondence subseries consists of letters written by Edward and Clara Steuermann and by other family members.

Arrangement is alphabetical by correspondent.

BOX 10-35

BOX OV 1

BOX OV 2

BOX-FOLDER 1/1-10

BOX-FOLDER 2/1-7

BOX-FOLDER 2/10

BOX-FOLDER 3/1-4

#### Music

The Music series is represented by two subseries: Music by Edward Steuermann and Music by Other Composers.

The Music by Edward Steuermann subseries is represented by two subseries: Original compositions and Arrangements and Transcriptions. These two subseries consist of manuscript and printed scores.

The Music by Other Composers subseries is represented by two subseries: Manuscript Music and Printed Music. These two subseries consist of manuscript scores and printed scores.

Arrangement is alphabetical by author and title.

BOX 36

#### Programs, 1912-1917, undated

The Programs series consists of printed and typescript programs of music performances featuring Steuermann as composer (1952-1971), Steuermann as pianist (1912-1963), and Steuermann students (1949-1969).

Arrangement is chronological by date.

BOX 2

BOX OV 2

#### Legal & Financial Papers

The Legal & Financial Papers series is represented by two subseries: Legal Papers and Financial Papers. These two subseries consist of miscellaneous citizenship documents, contracts, and miscellaneous documents *re* the Steuermann estate, etc.

Arrangement is alphabetical by subject.

- BOX 2**                      **Edward Steuermann Memorial Society**  
The Edward Steuermann Memorial Society series consists of official documents and minutes, correspondence, and programs, including both manuscript and printed materials.  
Arrangement is alphabetical by format.
- BOX 2**                      **Clippings**  
The Clippings series consists primarily of photocopies of clippings, divided by subject: Steuermann as composer, Steuermann as pianist, Steuermann obituaries and tributes, and articles from *The New Grove Dictionary of Music and Musicians*.  
Arrangement is chronological by date.
- BOX 37-38**                      **Books and Periodicals**  
The Books and Periodicals series consists of publications from Edward and Clara Steuermann's library.  
Arrangement is alphabetical by author and title.
- BOX 39-42**                      **International Federation of Library Associations (IFLA)**  
The International Federation Of Library Associations (IFLA) series is represented by two subseries: Files of Clara Steuermann and IFLA Publications. Files of Clara Steuermann, manuscript and typescript with some printed matter (correspondence, reports, minutes, drafts, etc.). IFLA Publications, consisting of printed matter.  
Arrangement is chronological by date or alphabetically by subject or title.
- BOX 2**                      **Miscellany**  
Includes photograph of Edward Steuermann, report card of Margarete Steuermann, and miscellaneous printed material.  
Arrangement is by format.

# Container List

<i>Container</i>	<i>Contents</i>
BOX 1 BOX 2	<p><b>Writings</b></p> <p>The Writings series is represented by two subseries: Writings of Edward Steuermann and Writings of Others.</p> <p>The Writings of Edward Steuermann subseries consists of manuscript, typescript, and printed materials, published and unpublished, including lectures and speeches, program and liner notes, interview transcripts, and miscellaneous lists.</p> <p>The Writings by Others subseries consists primarily of writings about Steuermann.</p> <p>Arrangement is alphabetical by author and title.</p>
BOX 1-2	<b><u>Writings by Edward Steuermann</u></b>
BOX 1	<b>About music</b>
BOX 1	<p>Auf Reisen...</p> <p>Ausdruck und Geste</p> <p>Alban Berg</p> <p>Between the lines</p> <p>Brecht and modern music (typescript excerpts from Steuermann letters)</p> <p>Briefe an Karl Kraus (published in <i>Die Fackel</i> Nr. 811-819 (Aug. 1929), p. 91-93.</p> <p>Briefe an Theodor W. Adorno (from <i>Der Komponist Theodor W. Adorno</i>, p. 358-359)</p> <p>Busoni's six elegies</p> <p>Darmstadt (incl. transcripts of correspondence)</p> <p>Einfahrt nach Chicago</p> <p>Expression - Gesticulation</p> <p>Märchen vom Glück</p> <p>Der musikalische Eindruck (also titled: The musical hearing)</p> <p>The piano music of Arnold Schoenberg</p> <p>Über das "Naturliche"</p> <p>Verändert sich der musikalische Interpretationstyl?</p>
BOX 1	<b>Notebooks</b>
BOX 1	<p>#1: What is analysis; Expression and gesture (Ausdruck und Geste); Program notes for Pittsburgh; Stage-fright; Expression-Gesticulation; Bulgarian rhythm</p> <p>#2: Lecture; lists of names; exam questions; writing on Busoni</p>
BOX 1	<b>Lectures and speeches</b>
BOX 1	<p>Juilliard School, speech, 1964</p> <p>New School for Social Research (lecture scripts and notes): Rhythm, etc.</p> <p>Romanticism in music and the "Kreisleriana"</p>



BOX 1	<b>Program and liner notes</b>
BOX 1	<p>Concert in memory of Erich Itor Kahn (typescript &amp; printed)</p> <p>Gail Kubik recording (typescript &amp; printed)</p> <p>"The Picture Puzzle" (1949) (printed)</p> <p>Pittsburgh, January 1958 (typescript)</p> <p>Schoenberg Klavierstücke (photocopy of record jacket)</p>
BOX 1	<b>Interviews with</b>
BOX 1	<p>Bergsma, William</p> <p>Schuller, Gunther (in manuscript and typescript forms, and as printed in <i>Perspectives of New Music</i> 3/1 (Fall-Winter 1964), 22-35</p> <p>Stuckenschmidt, Hans Heinz</p>
BOX 1	<b>As teacher</b>
BOX 1	<p>Letters of recommendation</p> <p>List of students (in small red leather ring binder): alphabetical list of names, occasionally with addresses</p> <p>Lists of students (typescript with annotations): at Juilliard (incl. names &amp; addresses, schedules, and exam grades); at Mozarteum in Salzburg; at Philadelphia Conservatory of Music; and at Princeton University</p>
BOX 2	<b>Personal</b>
BOX 2	<p>Address book</p> <p>Personal excerpts from Steuermann letters (in typed transcript)</p>
BOX 2	<b><u>Writings by Others</u></b>
BOX 2	<p>Adorno, Theodor [<i>re</i> Steuermann] (typescript and printed)</p> <p>Carter, Elliott. "Current Chronicle: New York" <i>Musical Quarterly</i> ?, p. 93-101.</p> <p>Eisler, Hanns. <i>Gespräche mit Hans Bünge</i> (Leipzig, 1975), p. 75-76.</p> <p>Mayer, Hans. "Eine deutsche Revolution. Also keine," <i>Der Spiegel</i> 33, 14 (August 1978), p. 124-128.</p> <p>Reid, Charles. "How Kleiber Brought Wozzeck to the Stage," <i>Music and Musicians</i>, ? (January 1958).</p> <p>Steuermann, Augusta [autobiographical]</p>
BOX 2	<b><u>Poetic Texts</u></b>
BOX 2	<p>Manuscript, typescript, and printed, in original language and in translation, by Steuermann(?) and others; includes typed Brecht Lieder with musical incipits in pencil</p>
BOX 3-9	<b>Correspondence, 1922-1981</b>
	<p>The Correspondence series is represented by two subseries: General Correspondence and Family Correspondence.</p>

## Correspondence, 1922-1981

### Container

### Contents

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The General Correspondence subseries consists of letters to and from Edward and Clara Steuermann.

The Family Correspondence subseries consists of letters written by Edward and Clara Steuermann and by other family members.

Arrangement is alphabetical by correspondent.

#### BOX 3-7

#### General Correspondence

#### BOX 3

Adler, Hermann

Adorno, Theodor

Note: letters to and from, 2 folders

Alter, Georg

Note: letters to, in transcript

American Music Center

Apostel, Hans Erich

Armitage, Merle

Badura-Skoda, Paul

Note: program with dedication; also signed by Joerg Demus - 1 BBC

Berg, Helene

Berger, Arthur

Note: letters to

Bergsma, William

Boonin, Joseph M.

Note: incl. contract for *Dialogues*

Busoni, Ferruccio

Note: and materials relating to

Bussotti, Sylvano

Cameron, Basil

Carnegie Institute of Technology

Cerha, Friedrich

Clarke, Rebecca

Columbia Broadcasting System

Darmstadt, 1954-1961, undated

Note: and printed material

Dartington

Demus, Joerg

[see: Badura-Skoda, Paul](#)

#### BOX 4

Deutsch, Joseph

Also includes: Edward Kronold and Stephanie Haas

Deutsch, Max

Dorian, Frederick

[See also: Carnegie Institute of Technology](#)

Eisler, Hanns

Eisner, Bruno

## Correspondence, 1922-1981

### Container

### Contents

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Fiedler, Arthur  
Fischer, Carl, Inc.  
[See also: Reese, Gustave](#)  
Freund, Marya  
Fromm, Paul

Haas, Stephanie  
[see: Deutsch, Joseph](#)  
"Hanover"  
Harris, Roy

Israel, 1954-1958  
Includes: 3 photographs

Jacobi, Frederick  
Jalowetz, Heinrich  
Juilliard School  
Includes: Steuermann class lists and grades

Kestenberg, Leo  
Kenyon College  
Includes: brochure for The Music Institute, Summer 1945.  
Kim, Earl  
Kindler, Hans  
Kirchner, Leon  
Kirkpatrick, Ralph  
Kolisch, Rudolf, 1922-1965, undated and Lorna Kolisch  
Contents:

- 1922-1965 (5 folders)
- undated carbons and transcripts
- photocopies of carbons in chronological folders above
- photocopies of letters to the Kolisches

Krips, Josef  
Kronold, Edward & Stephanie  
[see: Deutsch, Joseph](#)  
Kubik, Gail

### BOX 5

Laufer, Edward  
Leibowitz, René, 1948-1973, undated  
Note: 3 folders  
Lhevinne, Rosina  
Library of Congress  
Lieberson, Goddard  
[See also: Columbia Broadcasting System](#)  
Lympny, Moura  
  
Marschner, Wolfgang  
Mendel, Arthur  
Mennin, Peter

## Correspondence, 1922-1981

### Container

### Contents

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Milhaud, Darius  
Moldenhauer, Hans  
Moller, Hans, 1936-1954, undated  
Monod, Jacques Louis  
  
Newlin, Dika  
Nono, Luigi  
Nordoff, Paul  
  
Peleg, Frank  
Persichetti, Vincent  
Persinger, Louis  
Petri, Egon  
Philadelphia Conservatory of Music  
    Includes: lists of Steuermann students  
Philadelphia Free Library, Fleisher Collection  
Philadelphia Musical Academy  
Pisk, Paul A.  
Polnauer, Josef  
Porter, David  
Princeton University  
    [See also: Mendel, Arthur](#)  
    Includes: list of Steuermann students.  
"Pupils"  
    Note: original folder label  
  
Rathaus, Karol  
Ratz, Erwin  
Reese, Gustave  
Reich, Willi  
Rochberg, George  
Rubin, Cecile E.

### BOX 6

Salzburg Festspiele  
    Includes: list of Steuermann students and brochures, 1953-1959  
Scherchen, Hermann  
Schoenberg, Arnold, 1912-1951  
    Contents:  

- to Schoenberg from Edward Steuermann:  
        originals (2 p.)  
        transcripts & photocopies of letters to Schoenberg (2 folders)
- from Schoenberg:  
        1924, 1943-1948  
        1949-1951  
        through Richard Hoffmann, secretary
- to Schoenberg from Clara Steuermann  
        material concerning Schoenberg  
        correspondence & notes *re* Arnold Schoenberg *Gesamtausgabe*

  
Schoenberg, Gertrude

## Correspondence, 1922-1981

### Container

### Contents

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Schoenberg family

Includes: photograph of Nuria Schoenberg

Schuman, William Howard

Selden-Goth, Gisella

Sessions, Roger

Sherman, Russell (Buddy)

Note: re: Piano Suite errata

Starer, Robert

Steber, Eleanor

Stein, Erwin

Stein, Leonard

Steinberg, William

Stevenson, Robert

Stokowski, Leopold

Note: letter from Edward Steuermann

Stuckenschmidt, H. H.

[See also: Stuckenschmidt interview](#)

Suk, Josef grandson of composer

Taubman, Howard

Trauneck, Joseph

Utah State Agricultural College

[See also: Wassermann, Irving](#)

Vogelsang, Konrad

Wassermann, Irving

Webern, Anton

Includes:

- photocopies (letters & envelopes) and transcriptions of Webern letters to Steuermann
- envelopes from Webern to Steuermann (3)
- draft of Steuermann reply to Webern

Weiss, Adolph

Wolff, Kurt

Wolpe, Stefan

Zeitlin, Zvi

Zelka, Charlotte

Zukovsky, Paul

Includes: jacket cover of LP recording of Steuermann music

### BOX 7

Miscellaneous and unidentified (4 folders)

Notes on Steuermann correspondence (by Clara Steuermann)

### BOX 7-10

### Family Correspondence

## Correspondence, 1922-1981

### Container

### Contents

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<b>BOX 7-8</b>	<b>Letters written by Edward and Clara Steuermann, 1917-1964</b>
<b>BOX 7</b>	Correspondence between Edward & Clara Steuermann (1958, undated) Contents: <ul style="list-style-type: none"><li>• Dated (1958)</li><li>• Undated (3 folders)</li></ul> Letters from Edward Steuermann to Salka Viertel (1917-1964, undated) Contents: <ul style="list-style-type: none"><li>• 1917-1964, undated (11 folders)</li><li>• Correspondence from 1942-1964 includes occasional letters to Steuermann's mother</li><li>• Correspondence from 1948-1964 also includes letters from Clara Steuermann</li></ul>
<b>BOX 8</b>	Letters from Edward and Clara Steuermann to Rosa Gielen (undated) Dated letters have been interfiled with the Steuermann letters to Salka Viertel Letters from Edward Steuermann to Michael Gielen (plus photocopies) Letters of Edward Steuermann, excerpted (in transcript)
<b>BOX 8-9</b>	<b>Letters written by other members of Steuermann's family, 1936-1981</b>
<b>BOX 8</b>	Letters from Margaret Steuermann to Salka Viertel Letters from Berthold Viertel to Edward Steuermann Letters from Salka Viertel (1964-1978, and miscellanea) (5 folders) Letters to and from Ljerko Spiller (nephew)
<b>BOX 9</b>	Letters from the Gielen family, 1936-1981, undated (24 folders) Letters from Michael Gielen, 1966-1981, undated (2 folders) See also: Letters from the Gielen family Miscellaneous programs, press releases, clippings, etc. relating to Gielen family
<b>BOX 10-35</b>	<b>Music</b>  The Music series is represented by two subseries: Music by Edward Steuermann and Music by Other Composers. The Music by Edward Steuermann subseries is represented by two subseries: Original compositions and Arrangements and Transcriptions. These two subseries consist of manuscript and printed scores. The Music by Other Composers subseries is represented by two subseries: Manuscript Music and Printed Music. These two subseries consist of manuscript scores and printed scores. Arrangement is alphabetical by author and title.
<b>BOX OV 1</b>	
<b>BOX OV 2</b>	
<b>BOX-FOLDER 1/1-10</b>	
<b>BOX-FOLDER 2/1-7</b>	
<b>BOX-FOLDER 2/10</b>	
<b>BOX-FOLDER 3/1-4</b>	
<b>BOX 10-18</b>	<b><u>Music by Edward Steuermann</u></b>
<b>BOX OV 1</b>	
<b>BOX OV 2</b>	
<b>BOX-FOLDER 1/1-10</b>	
<b>BOX-FOLDER 2/1-10</b>	
<b>BOX-FOLDER 3/1-4</b>	

**BOX OV 1                      Original Compositions****BOX OV 2****BOX-FOLDER 10/1-17/4****BOX-FOLDER 1/1-10****BOX-FOLDER 2/1-10****BOX-FOLDER 3/1-3****BOX-FOLDER 10/1**

Abendlied

Holograph piano score, blue ink; 2 p.  
at end: 17./8. 38, Santa Monica  
also: 1 photocopy

**BOX-FOLDER 10/1**

Abendlied

Holograph piano score, black ink; 3 p.  
at end: 17./8. 38, Santa Monica, Calif.  
also: 1 photocopy

**BOX-FOLDER 10/1**

Abendlied

Copyist's piano score, pencil; 4 .  
at end: 17.8.38, Santa Monica, Calif.  
also: 1 photocopy

**BOX-FOLDER 10/2-3**

Auf der Galerie

Holograph full score, pencil, with annotations in ink and colored pencil: 26 p.  
at end: New York, 24./8. 1964  
also: tone rows; partial score, pencil; texts (German and English)  
also: negative photostat (BOX: 10/3)

**BOX-FOLDER 3/1**

Auf der Galerie

Holograph full score, pencil, with annotations in red and blue pencil; 4 p.  
at top of p. 1: 30./VI. 1963 Hannover  
at end: Hannover 10./7 63; ausgeführt 16./7. Salzburg

**BOX-FOLDER 3/1**

Auf der Galerie

Holograph full score, pencil, with annotations in red and blue pencil (65 mm. only); 4 p.

**BOX-FOLDER 1/1-4**

Auf der Galerie

Ozalid of copyist's full score; 33 p.  
at end: 24./8. 1964  
also: 2 photocopies (unmarked) (BOX: 1/2)  
also: 2 ozalid copies, labelled "First proof" and "Strilko work score" (BOX: 1/3-4)

**BOX-FOLDER 10/4-5**

Auf der Galerie

Photocopy of copyist's score for chorus & piano; 45 p.  
at end: New York, 24/8/64  
2 copies

**BOX-FOLDER 10/6**

Brecht Lieder

Holograph piano-vocal score in ink and pencil; [10 p.]

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	<p>at end of Die Rückkehr: 20./5. 1895, New York  at end of Der Totenvogel (1st copy): 26 Mai, New York  at end of Der Totenvogel (2nd copy): 27./5., New York  at end of Gedanken über die Dauer des Exils: New York, 19./6. 95  also: typewritten text of songs</p>
<b>BOX-FOLDER 10/7</b>	<p>Brecht Lieder  Reproduction of holograph piano-vocal score, with annotations in pencil; 11 p.  2 copies</p>
<b>BOX-FOLDER 3/2</b>	<p>Concerto, piano  Holograph sketches for short score, pencil with annotations; 13 p., [12 p.]</p>
<b>BOX-FOLDER 10/8</b>	<p>Dialogues  Holograph violin score, black ink on transparencies; 6 p.  at end January 19th, 1963  also: 2 copies</p>
<b>BOX-FOLDER 10/8</b>	<p>Dialogues  Holograph violin score, blue ink with annotations in colored pencil; 3 p.  at end: January 19th 63</p>
<b>BOX-FOLDER 10/8</b>	<p>Dialogues  Holograph violin score, pencil with annotations; Jan. 19th 63</p>
<b>BOX-FOLDER 10/9</b>	<p>Dialogues  Holograph sketches &amp; tone rows; 7 p.</p>
<b>BOX-FOLDER 1/5-6</b> <b>BOX-FOLDER OV 1</b>	<p>Drei Chöre    Holograph full score, black ink on transparencies; 16 p.  at end of Die Nacht: New York 5./I. 56  at end of Das Lied: New York, July 6th, 1956  at end of Der Gott der Juden: 6./8. Princeton  also: ozalid copies of Die Nacht (1), Das Lied (2), and Der Gott der Juden (3) (BOX:  1/6)  Note: see oversize box OV 1</p>
<b>BOX-FOLDER 11/1-2</b>	<p>Drei Chöre  Copyist's full score with pencil annotations, bound; 38 p.  at top of p. 1, in ink: Für Ludwig Münz  also: 3 photocopies; typewritten text (BOX: 11/2)</p>
<b>BOX-FOLDER 11/3</b>	<p>Drei Chöre  Holograph sketches, pencil, with 2 p. ink on transparencies; 30 p.</p>
<b>BOX-FOLDER 11/4</b>	<p>Drei Chöre  Copyist's choral score of Die Nacht only, with annotations in red pencil; 23 p.  at bottom of p. 1: Copyright 1956 by Edward Steuermann  also: 2nd copy; typewritten text</p>



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<b>BOX-FOLDER 11/5</b>	Drei Lieder Ozalid of copyist's piano-vocal score; 10 p. 2 ozalid copies; 1 photocopy
<b>BOX-FOLDER 11/6</b>	Frühlingslied Holograph piano score, ink; 3 p. at end: 1./XI. 39 on verso of p. 3: Romanze [1 p., incomplete] also: 1 photocopy
<b>BOX-FOLDER 11/6</b>	Frühlingslied Copyist's score, pencil; 4 p. at end: 1./XI. 39 also: 1 photocopy
<b>BOX-FOLDER 11/6</b>	Frühlingslied Holograph sketches in ink and pencil; 4 p.
<b>BOX-FOLDER 11/7</b> <b>BOX-FOLDER 1/7</b> <b>BOX-FOLDER OV 1</b>	Improvisation and allegro  Holograph violin & piano score, black ink on transparencies; 19 p. on title page: to Theodor Adorno at end: June 21st, 1955, Florence also: 2 ozalid copies (see oversize box OV 1) (BOX: 1/7)
<b>BOX-FOLDER 11/8</b>	Improvisation and allegro Holograph violin & piano score, black ink with pencil annotations and pasteovers; 14 p. at end: 6./II. 55, New York
<b>BOX-FOLDER 11/9</b>	Improvisation and allegro Holograph sketches, pencil; [40 p.]
<b>BOX-FOLDER 11/10</b>	Improvisation and allegro Holograph revisions, black ink, blue ink, & pencil, on paper and transparencies; [6 p.]
<b>BOX-FOLDER 11/11-12</b>	Improvisation and allegro Ozalid of copyist's score for violin & piano with extensive annotations in red and green pencil; 26 p. also: 2 copies of ozalid (without annotations) (BOX: 11/12)
<b>BOX-FOLDER 11/13</b>	Improvisation and allegro Printed violin part; 10 p. at bottom of p. 1: Copyright 1971 by Clara Steuermann
<b>BOX-FOLDER 12/1</b>	Lied des Gefangenen Holograph piano-vocal score, black ink; 4 p. at end: Februar 1912 also: 1 photocopy

<b>BOX-FOLDER 12/2</b>	<p>Milosc skrzydlata  <a href="#">See also: Zigeunerlied</a>  Holograph piano-vocal score, blue ink; 2 p.  at end: Sambar 1908</p>
<b>BOX-FOLDER 1/8-9</b>	<p>Music for instruments  Holograph full score, black ink on transparencies with annotations in pencil; 42 p.  at end: 9./IX 1961 New York [signed] E. Steuermann  also: 2 photocopies (BOX: 1/9)</p>
<b>BOX-FOLDER 12/3</b>	<p>Music for instruments  Holograph sketch of short score, pencil with annotations; 20 p.  at end: 10./8. 1960</p>
<b>BOX-FOLDER 12/4</b>	<p>Music for instruments  Holograph sketches, pencil and other; 104 p.</p>
<b>BOX-FOLDER 12/5</b>	<p>Na krakowskim zamku wesele  Holograph piano-vocal score, pencil (untitled, incomplete); 4 p.  also: typewritten text by Boleslaw Smialy</p>
<b>BOX-FOLDER 12/6</b>	<p>Nachtlied  Holograph piano sketch, ink and pencil; 4 p.</p>
<b>BOX-FOLDER 12/7</b>	<p>Nocturne and scherzo  Holograph score for clarinet &amp; piano, pencil with annotations; 10 p.  at end: December 25th 1955</p>
<b>BOX-FOLDER 2/7</b>	<p>Nocturne and scherzo  Holograph sketches, pencil; 22 p.</p>
<b>BOX-FOLDER 12/8</b>	<p>O lass uns noch  Holograph piano-vocal score, black ink with pencil emendations; 3 p.  at end: 11/VII, 18.  also: 1 photocopy</p>
<b>BOX-FOLDER 12/9</b>	<p>Ouverture  Holograph sketches and tone rows, pencil and ink</p>
<b>BOX-FOLDER 12/10</b>	<p>Piano piece, 1938  Holograph piano score, ink with pencil emendations; 3 p.  also: 1 photocopy</p>
<b>BOX-FOLDER 2/10</b>	<p>Piano piece, 1938  Holograph piano score, blue ink; 2 p.  at end: Okt. 38, N. Y.  also: 1 photocopy</p> <p>Powiew w sadzie</p>

[See: Zigeunerlied](#)

**BOX-FOLDER 1/10**

Presto - Etude

Piano score in ink, hand unknown; 3 p., 1 p.  
at top: Sequence No. 10 (and 10A)

Prosba o skrzydlata

[See: Zigeunerlied](#)

**BOX-FOLDER 12/11-12**

Quartet, strings, 1937

Holograph sketches (2 folders)

**BOX-FOLDER 13/1**

Quartet, strings, No. 1; 7 waltzes

Holograph score, blue ink with pencil & pasteovers, lacks 2nd movement; 32 p.

**BOX-FOLDER 13/2**

Quartet, strings, No. 1; 7 waltzes

Photocopy of holograph[?] score; 39 p.  
on title page: to my friend Rudolf Kolisch  
at end: September 1946, Santa Monica, California

**BOX-FOLDER 13/3-6**

Quartet, strings, No. 1; 7 waltzes

Copyist's string parts; 21 p., 23 p., 23 p., 23 p.  
on p. 1: Copyright 1960 by Edward Steuermann

**BOX-FOLDER 13/7**

Quartet, strings, No. 1; 7 waltzes

Holograph sketches, pencil and ink

**BOX-FOLDER 2/1**

Quartet, strings, No. 2

Ozalid of holograph score; 35 p.  
at end: Klostersefug[?] 1960 - New York, July 7th, 1961  
also: 1 photocopy

**BOX-FOLDER 13/8-11**

Quartet, strings, No. 2

Copyist's string parts; 11 p., 11 p., 11 p., 11 p.

**BOX-FOLDER 13/12**

Quartet, strings, No. 2

Holograph sketches, pencil with annotations, and tone rows, ink

**BOX-FOLDER 13/13**

Quartet, strings, various

Holograph sketches and tone rows, pencil and ink

**BOX-FOLDER 14/1**

Romanze

[See also: Frühlingslied](#)

Holograph piano score, ink; 10 p., 2 p.  
at end: 28/10. 39

**BOX-FOLDER 14/2**

Serenade

Holograph sketches for short score, pencil, and tone rows, ink; 34 p.

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<b>BOX-FOLDER 14/3</b>	Soldatenlied Holograph piano-vocal score, black ink with pencil annotations; 5 p. on title page, in pencil: Premysl 7/11 1915. at end: Jaroslav 14./II. 1916 also: 1 photocopy
<b>BOX-FOLDER 14/3</b>	Soldatenlied Holograph piano-vocal score, incomplete: 2 p.
<b>BOX-FOLDER 14/4</b>	Sonata, piano, 1923 [?] Holograph piano score, blue ink with pasteovers; 6 p. on title page, in red pencil: Sonata, 1923
<b>BOX-FOLDER 14/5</b>	Sonata, piano, 1925-26 Holograph piano score, ink with pencil annotations; 19 p.
<b>BOX-FOLDER 14/5</b>	Sonata, piano, 1925-26 Holograph sketches, pencil; 7 p.
<b>BOX-FOLDER 14/6</b> <b>BOX-FOLDER 2/2</b>	Sonata, piano, 1925-26  Holograph piano score, black ink on transparencies, with pasteover; 22 p. at end: Copied and revised March 1954 [signed] Edward Steuermann also: 4 additional reproductions, some with annotations (BOX: 2/2)
<b>BOX-FOLDER 14/7</b>	Suite, chamber orchestra Holograph full score, pencil with blue and red pencil annotations; 41 p. at end: New York, 19./VIII. 1964 also: negative photostat (BOX: 14/8)
<b>BOX-FOLDER 14/9</b>	Suite, chamber orchestra Holograph full score of overture only, black ink on transparencies; 21 p. at end: score finished 16./4. 64; copy 25./4 64 also: 1 photocopy
<b>BOX-FOLDER 14/10-12</b> <b>BOX-FOLDER 2/3</b>	Suite, chamber orchestra  Ozalid of copyist's full score, bound, with annotations in red pencil; 39 p. at bottom of p. 1: Copyright 1964 by Edward Steuermann also: 3 unbound ozalid copies (BOX: 14/11-12 & BOX: 2/3)
<b>BOX-FOLDER 14/13</b> <b>BOX-FOLDER 3/3</b>	Suite, chamber orchestra  Holograph sketches, pencil with annotations in colored pencil and ink
<b>BOX-FOLDER 15/1</b> <b>BOX-FOLDER 2/4</b> <b>BOX-FOLDER OV 2</b>	Suite, piano  Holograph piano score, black ink on transparencies with pasteovers; 18 p. at end: [signed] Edward Steuermann, New York (Lake Placid) 1953-54

also: 1 photocopy [see oversize box OV 2] (BOX: 2/4)

**BOX-FOLDER 15/2**

Suite, piano

Ozalid of holograph piano score; 18 p.

also: typewritten but annotated list of "Ms. corrections"; 5 p., plus addendum, 2 p.

**BOX-FOLDER 15/3**

Suite, piano

Ozalid of holograph piano score, with alterations; 18 p.

at top of title page: corrections noted 2/65

3 copies, labelled A, B, & C

also: 1 photocopy

**BOX-FOLDER 15/4**

Suite, piano

Holograph sketches, pencil and ink; 136 p. (3 folders)

**BOX-FOLDER 15/5**

Suite, piano

Printed piano score, Prelude and Melody only; 6 p.

at bottom: Copyright 1954 by Edward Steuermann; Copyright 1973 by Clara Steuermann

also: 1 photocopy

**BOX-FOLDER 15/6**

Tag für Tag

Holograph piano-vocal score, ink; 4 p.

**BOX-FOLDER 15/7**

Toccata and aria

Holograph sketches for flute and piano, pencil, and tone rows, pencil & ink; 73 p.

**BOX-FOLDER 16/1**

Trio, for piano, violin & violoncello

Ozalid of holograph score with numerous annotations in pencil, red pencil, and blue ink, and pasteovers; 43 p.

on title page, in pencil: end of April

at end: 5./I. 54

**BOX-FOLDER 16/2-3**

Trio, for piano, violin & violoncello

Ozalid of copyist's score; 44 p.

at end: Jan. 5, 1954

also: 1 photocopy (BOX: 16/3)

**BOX-FOLDER 16/4-5**

Trio, for piano, violin & violoncello

Ozalid of copyist's violin and cello parts; 12 p., 12 p.

also: 1 photocopy of each part

**BOX-FOLDER 16/6**

Trio, for piano, violin & violoncello

Holograph sketches, pencil, and black ink on transparencies (4 p.); 54 p.

**BOX-FOLDER 2/5**

Variations for orchestra

Holograph full score, black ink on transparencies with annotations; 30 p.

at end: New York 10./6. 1958

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<b>BOX-FOLDER 16/7</b>	Variations for orchestra Holograph sketches, pencil, and tone rows, ink; 43 p.
<b>BOX-FOLDER 16/8</b>	Vier Klavierstücke Holograph piano score, ink with pencil annotations; 16 p., [3] p.
<b>BOX-FOLDER 16/9</b> <b>BOX-FOLDER 2/6</b>	Vier Klavierstücke  Holograph piano score, black ink on transparencies; 18 p. on title page: Wien, 1934 at end: copy and revision - March 16th, 1958 [signed] Edward Steuermann also: 6 extra pages of transparencies also: pencil sketch on verso of Juilliard program, 2/26/58 also: 2 ozalid copies with pencil and red pencil annotations & 1 photocopy (BOX: 2/6)
<b>BOX-FOLDER 16/10</b>	Vier Klavierstücke Holograph title pages and sketches, pencil and ink; 5 p.
<b>BOX-FOLDER 16/11</b>	Vier Lieder Holograph piano-vocal score, ink; 8 p.
<b>BOX-FOLDER 16/11</b>	Vier Lieder Holograph piano-vocal score, ink Contents: <ul style="list-style-type: none"><li>• Im Frühling (2 p., 2 p. pencil sketches). Note: at end: 11./5/35.</li><li>• Hörtest du dem nicht; 2 p. Note: at end: November, Santa Monica, Calif.</li><li>• Die Liebste sprach; 2 p. Note: at end: November, Santa Monica, Calif.</li><li>• Trabe, kleines Pferdchen; 1 p. Note: at end: 3/7. 42, Santa Monica</li></ul>
<b>BOX-FOLDER 16/12</b>	Vier Lieder Holograph piano-vocal score, black ink on transparencies, with annotations in blue ink; 10 p. at bottom of each page: Copyright 1954 by E. Steuermann also: 1 ozalid copy and 1 photocopy
<b>BOX-FOLDER 17/1</b>	Wenn die zwei Schwestern Holograph piano-vocal score, ink; 4 p. at end: November 94. Wien. also: 1 photocopy
<b>BOX-FOLDER 17/2</b>	Zigeunerlied Holograph piano-vocal score, black ink on transparencies; 4 p. at bottom of each page: Copyright 1954 by E. Steuermann [stamped] also: 1 photocopy Includes: holograph score of 3 songs with text by L. Staff; p. Milosc skrzydlata; Powiew w sadzie; & Prosba o skrzydlata also: holograph prose narrative entitled "Bitte um Flugel" (& photocopy) also: additional photocopy of 3 songs

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<b>BOX-FOLDER 17/2</b>	Zigeunerlied Holograph piano-vocal score, pencil; 4 p. Includes: Prosba o skrzydlata [and] Powiew w sadzie (2 systems only)
<b>BOX-FOLDER 17/3a,b</b>	Unidentified sketches, voice and piano 2 folders
<b>BOX-FOLDER 17/4a,b,c</b>	Unidentified sketches, tone rows, corrections, etc.
<b>BOX-FOLDER 2/7</b> <b>BOX-FOLDER 3/4</b> <b>BOX-FOLDER 17/5-11</b> <b>BOX 18</b> <b>BOX OV 2</b>	<b>Arrangements and Transcriptions</b>
<b>BOX-FOLDER 17/5</b>	Busoni, Ferruccio Toccata; arr. Arranger's holograph piano score, black ink on transparencies; 19 p. also: ozalid of holograph, with annotations
<b>BOX-FOLDER 17/6</b>	Haydn, Joseph Concerto, piano, D major; Cadenzas ; 3 Kadenzen zum d dur Konzert von J. Haydn Holograph piano score in ink, with pencil; 5 p. at end: Santa Monica, Weihnachten 1937; Merry Christmas! also: 1 photocopy
<b>BOX-FOLDER 17/6</b>	Concerto, piano, D major; Cadenzas ; Kadenz (zum I Satz des d dur Konzertes von J. Haydn) Holograph piano score in ink, with pencil; 5 p., 1 p. at end: 24./12. Santa Monica; Merry Christmas!
<b>BOX-FOLDER 17/6</b>	Concerto, piano, D major; Cadenzas ; Kadenz (zum I Satz des d dur Konzertes von J. Haydn) Holograph sketch; 1 p. on verso: Tema con variazioni (pencil sketch, 1 p.)
<b>BOX-FOLDER 17/7</b>	Herbert, Victor Badinage; arr. Holograph score for two pianos, pencil; 4 p.
<b>BOX-FOLDER 17/8</b>	Mozart, Wolfgang Amadeus Concerto, piano, C major; Cadenza Holograph piano score, ink; 4 p.
<b>BOX-FOLDER 17/8</b>	Concerto, piano, C major; Cadenza Copyist's piano score, ink; 3 p. also: 1 photocopy
<b>BOX-FOLDER 17/9-10</b>	Concerto, piano, K. 595; Cadenzas Holograph piano score of 1st- mvmt. cadenza, black ink on transparencies; 6 p.

at end: February 1950, New York, E. S.  
also: 3 ozalid copies and 1 photocopy (BOX: 17/10)

**BOX-FOLDER 17/9**

Concerto, piano, K. 595; Cadenzas  
Holograph piano score of 1st-mvmt. cadenza, blue ink; 3 p.  
at end: February 1950

**BOX-FOLDER 17/9**

Concerto, piano, K. 595; Cadenzas  
Holograph piano sketches of 1st-mvmt. cadenza, pencil; 7 p.

**BOX-FOLDER 17/9**

Concerto, piano, K. 595; Cadenzas  
Holograph piano score of 1st-mvmt. cadenza, pencil; 4 p.  
at end: February 17th, 50

**BOX-FOLDER 17/9**

Concerto, piano, K. 595; Cadenzas  
Holograph piano score of 3rd-mvmt. cadenza, pencil; 2 p., 1 p.  
at end of p. 2: Febr. 17th 50

**BOX-FOLDER 17/11**

Poulenc, François

Trois pièces; No. 2, Toccata; arr.  
Arranger's holograph score for 3 pianos, blue ink with pencil annotations; 8 p.  
at end: Santa Monica August 1943 [signed] Edward Steuermann  
also: 3 piano parts, ink, 4 p. each

**BOX-FOLDER 17/11**

Trois pièces; No. 2, Toccata; arr.  
Arranger's holograph score for 3 pianos, pencil; 5 p.  
at end: August 1943 Santa Monica [signed] E. Steuermann

**BOX-FOLDER 17/11**

Trois pièces; No. 2, Toccata; arr.  
Printed piano score (Paris: Heugel, 1931); 7 p.

**BOX-FOLDER 18/1**

Schoenberg, Arnold

Concerto, piano; arr.  
Arranger's holograph of piano-reduction of orchestral score, pencil; 17 p.  
also: sketches and tone rows; 3 p.

**BOX-FOLDER 18/2**

Ode to Napoleon; arr.  
Arranger's holograph of piano-reduction of orchestral score, pencil; 20 p.  
at end: 3./11. 1943 [signed] E.S.  
also: sketches, ink and pencil; 5 p.

**BOX-FOLDER 18/3**

Verklärte Nacht; arr.  
Arranger's holograph score for violin, cello, and piano, ink; 36 p.  
at end: 26./8. 28 [signed] E.S.

**BOX-FOLDER 2/7**

**BOX-FOLDER OV 2**

Verklärte Nacht; arr.

Reproduction of copyist's score for violin, cello, and piano, with typeset title page;  
42 p.



on t. p.: to Mrs. Clara Steuermann with many thanks for sending us this beautiful version of Verklärte Nacht - Reinbert de Leeuw

Note: see oversize box OV 2

**BOX-FOLDER 18/4**

Verklärte Nacht; arr.

Photocopy of copyist's score for violin, cello, and piano; 53 p.  
also: violin part and cello part; 10 p., 10 p.

**BOX-FOLDER 18/5**

Schubert, Franz

Wohin; arr. for 3 pianos

Arranger's holograph score for 3 pianos, blue ink; 6 p.  
at end: May 34 1943 [signed] E. Steuermann  
also: sketch, ink (1 p.)  
also: photoreproduction with annotations in red and blue pencil

**BOX-FOLDER 18/6**

Wohin; arr. for 3 pianos

Arranger's holograph score for 3 pianos, pencil; 4 p.  
at end: 3./V. NYC [signed] E. Steuermann

**BOX-FOLDER 18/7**

Wohin; arr. for 3 pianos

Copyist's score for 3 pianos, black ink on transparencies; 9 p.  
also: copyist's parts for 2nd and 3rd pianos; 4 p., 3 p.

**BOX-FOLDER 3/4**

Schumann, Robert

Variationen; arr for 2 pianos

Arr. holograph sketches for 2 piano score; 10 p. [see oversize box OV 3]

**BOX-FOLDER 18/8-10**

Strauss, Richard

Die Fledermaus; themes arr. for 2 pianos

Arranger's holograph score for 2 pianos, black ink on transparencies, with annotations; 56 p.  
at end: 14./V. 41 E.S.  
also: 1 ozalid copy and 2 photocopies (BOX: 18/9-10)

**BOX-FOLDER 18/11**

Webern, Anton

Symphony, op. 21; arr.

Arranger's holograph sketch for piano; 2 p., 2 p.

**BOX 19-35**

**BOX-FOLDER 2/8**

**BOX-FOLDER 10/2**

**Music by Other Composers**

**BOX 19**

**BOX-FOLDER 2/8**

**Manuscript Music**

**BOX-FOLDER 19/1**

Adorno, Theodor

Sechs Bagatellen, Op. 6

Mimeograph of piano-vocal score; 12 p.  
at bottom of p. 1: Copyright 1942, by T. W. Adorno

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	Eisler, Hanns
<b>BOX-FOLDER 19/2</b>	Klavierstücke, op. 8 Ozalid of copyist's score; 25 p.
<b>BOX-FOLDER 19/3</b>	Thema, 11 Variationen, Coda I und Trauermusik, op. 70 Copyist's score, ink with pencil annotations; 15 p.
	Kahn, Erich Itor
<b>BOX-FOLDER 19/4</b>	Huit inventions Ozalid of copyist's score; 28 p.
<b>BOX-FOLDER 19/5</b>	Nenia; Judaeis qui hac aetate perierunt Ozalid of copyist's score for violoncello & piano, with annotations; 28 p. on title page: Composita MCMXLIII at bottom of each page: Copyright 1955
<b>BOX-FOLDER 19/6</b>	Short piano piece Blue print of Holograph piano score; 2 p. at end: NYC Jan. 31, 1951
<b>BOX-FOLDER 19/7</b>	Sechs Bagatellen Ozalid of holograph[?] piano score; [5 p.]
<b>BOX-FOLDER 19/8</b>	Three bagatelles Ozalid of copyist's score; 19 p.
	Kim, Earl
<b>BOX-FOLDER 2/8</b>	Four bagatelles Ozalid of holograph[?] piano score; 13 p.
	Kirchner, Leon
<b>BOX-FOLDER 19/9</b>	Prelude, Song, Tocatta[sic], Fantasy, Epilogue Ozalid of holograph[?] piano score; 6 p.
	Leibowitz, René
<b>BOX-FOLDER 19/10</b>	Sonata quasi una fantasia, op. 43 zalid of holograph piano score; 21 p.
	Zenk, Ludwig
<b>BOX-FOLDER 19/11</b>	[Songs, op. 5, no. 1-4] Holograph[?] piano-vocal score, blue ink; 3 p., 2 p., 2 p., 2 p.
<b>BOX 20-35</b>	<b>Printed Music</b>
<b>BOX-FOLDER 10/2</b>	
	Alkan, Ch. v.
<b>BOX-FOLDER 20/1</b>	Capriccio alla soldatesca, op. 50. Paris: G. Mergault & Cie., n.d. Ed. E. M. Delaborde & I. Philipp. P. # 13294.

<b>BOX-FOLDER 10/2</b>	Le chemin de fer, op. 27. Paris: Editions Costallat, n.d. Ed. E. M. Delaborde & I. Philipp. Pl. #13745
<b>BOX-FOLDER 20/3</b>	Douze etudes, op. 35. Berlin: Ed. Bote & G. Bock, n.d. Pl. #3802.
<b>BOX-FOLDER 20/4</b>	Le tambour bat aux champs, op. 50, no. 2. Paris: Costallat & Cie, n.d. Pl. #13404.R.
<b>BOX-FOLDER 20/5</b>	Bach, Carl Philipp Emanuel Klavierwerke. Wien: Universal-Edition, [1902]. Ed. Heinrich Schenker. Pl. #U.E.548.
<b>BOX-FOLDER 20/6</b>	Bach, Johann Sebastian Capriccio. New York: Breitkopf & Härtel, 1915. Ed. Ferruccio Busoni. Pl. #B.B.IV.
<b>BOX-FOLDER 20/7</b>	Fugen. Klavierwerke, Band XXI. Leipzig: Breitkopf & Härtel, 1917. Ed. Ferruccio Busoni. Pl. #27467.
<b>BOX-FOLDER 20/8</b>	Grosse Fuge. New York: G. Schirmer, 1910. Ed. Ferruccio Busoni. Pl. #22004.
<b>BOX-FOLDER 20/9</b>	Klavierwerke, Band IV. Leipzig: Steingräber Verlag, n.d. Ed. Hans Bischoff. Pl. #152.
<b>BOX-FOLDER 20/10</b>	Partitas, French, six. New York: Kalmus, 1942. Ed. Hans Bischoff.
<b>BOX-FOLDER 21/1</b>	Suites, English, six. New York: Kalmus, 1945. Ed. Hans Bischoff. Pl. #150b.74
<b>BOX-FOLDER 21/2</b>	Suite, English, no. 3, G minor. Berlin: Verlag Ullstein, 1926. Ed. Edwin Fischer. Pl. #T.A.289.
<b>BOX-FOLDER 21/3</b>	Suites, French, six; Suite, A minor; Suite, E-flat major. New York: Kalmus, 1945. Ed. Hans Bischoff. Pl. #150a.
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<b>BOX-FOLDER 22/1</b>	Das Wohltemperierte Klavier. Leipzig: C. F. Peters, n.d. Ed. Carl Czerny. Pl. #7916. [2 copies]
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<b>BOX-FOLDER 26/2</b>	Sonata, piano, no. 2. Paris: Heugel et Cie, 1950. Pl. #H.31,317.
	Brahms, Johannes
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<b>BOX-FOLDER 32/3</b>	Gaspard de la nuit. Paris: Durand & Cie, 1909. Pl. #D.&F.7207.
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<b>BOX-FOLDER 32/5</b>	Le tombeau de Couperin. Paris: Durand & Cie., 1918. Pl. #D.&F.9569.
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<b>BOX-FOLDER 32/6</b>	Aus meinem Tagebuch, op. 82, Heft 1-3. Leipzig: Lauterbach & Kuhn, 1904. From the Universal Edition. Also published: Berlin: Ed. Bote & G. Bock, 1904. Pl. #B.&B.17046, L.&K.325, B.&B.17725.
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     Pl. #U.E.1173.
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BOX-FOLDER 35/8	Weber, Carl Maria von Sonata, piano, no. 2, op. 39. Compositions for the pianoforte. New York: G. Schirmer, 1903. Ed. Giuseppe Buonamici. Pl. #27809.
BOX 36	<b>Programs, 1912-1917, undated</b> The Programs series consists of printed and typescript programs of music performances featuring Steuermann as composer (1952-1971), Steuermann as pianist (1912-1963), and Steuermann students (1949-1969). Arrangement is chronological by date.
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BOX 2

Certificate of incorporation, by-laws, minutes of board meetings, etc.  
Correspondence (1965-1969)  
Programs (1964-1965)

BOX 2

#### **Clippings**

The Clippings series consists primarily of photocopies of clippings, divided by subject: Steuermann as composer, Steuermann as pianist, Steuermann obituaries and tributes, and articles from *The New Grove Dictionary of Music and Musicians*. Arrangement is chronological by date.

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Dorian, Frederick

*The History of Music in Performance: The Art of Musical Interpretation from the Renaissance to our Day*. New York: W. W. Norton & Co., Inc., 1942.

[Dedication by the author, 1942] Kahn, Frida.

*Generations in Turmoil*. Great Neck, NY: Channel Press, Inc., 1960.

Liebowitz, René

*Le compositeur et son double: Essais sur l'Interprétation musicale*. Paris?: Éditions Gallimard, 1971.

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	Viertel, Berthold <i>Fürchte dich nicht!</i> New York: Barthold Fles Verlag, 1941.
	<i>Der Lebenslauf.</i> New York: Aurora Verlag, 1946.
	Webern, Anton <i>Briefe an Hildegard Jone und Josef Humplik.</i> Wien: Universal Edition, 1959.
BOX 38	<b><u>Periodicals</u></b>
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BOX 39-42	<b>International Federation of Library Associations (IFLA)</b> The International Federation Of Library Associations (IFLA) series is represented by two subseries: Files of Clara Steuermann and IFLA Publications. Files of Clara Steuermann, manuscript and typescript with some printed matter (correspondence, reports, minutes, drafts, etc.). IFLA Publications, consisting of printed matter. Arrangement is chronological by date or alphabetically by subject or title.
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