

Mary Virginia Foreman Le Garrec Collection of Artur Schnabel Materials

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



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Collection Summary

Title: Mary Virginia Foreman Le Garrec Collection of Artur Schnabel Materials

Span Dates: 1893-1996

Bulk Dates: (bulk circa 1920-circa 1950)

Call No.: ML31.L4

Creator: Schnabel, Artur, 1882-1951

Collector: Le Garrec, Mary Virginia Foreman

Extent: 926 items ; 11 containers ; 5.0 linear feet

Language: Collection material in English, German, and French

Repository: Music Division, Library of Congress, Washington, D.C.

Abstract: Artur Schnabel was an Austrian-born American pianist, pedagogue, and composer. Mary Virginia Foreman Le Garrec was Schnabel's student and confidante. The collection includes holograph manuscript and published music scores by Schnabel as well as published scores by other composers, some of which contain annotations in the hands of Schnabel, Le Garrec, and others. In addition, the collection contains correspondence; writings by both Schnabel and Le Garrec; concert programs featuring Schnabel as both pianist and composer; biographical material; press clippings, published articles, and monographs regarding Schnabel and his circle; books; photographs; and other iconography.

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

Curzon, Clifford, 1907-1982--Correspondence.

Firkušný, Rudolf, 1912-1994--Correspondence.

Fournier, Pierre, 1906-1986--Correspondence.

Le Garrec, Mary Virginia Foreman--Correspondence.

Le Garrec, Mary Virginia Foreman.

Le Garrec, Mary Virginia Foreman.

Mannes, Leopold, 1899-1964--Correspondence.

Mitropoulos, Dimitri, 1896-1960--Correspondence.

Schnabel, Artur, 1882-1951--Correspondence.

Schnabel, Artur, 1882-1951--Manuscripts.

Schnabel, Artur, 1882-1951--Photographs.

Schnabel, Artur, 1882-1951.

Schnabel, Artur, 1882-1951. Mary Virginia Foreman Le Garrec collection of Artur Schnabel materials. 1893-1996.

Schnabel, Artur, 1882-1951. Selections.

Subjects

Music--Manuscripts.

Pianists--Correspondence.

Pianists--United States.

Titles

Artur Schnabel - Mary Virginia Foreman LeGarrec collection, 1893-1996

Form/Genre

Articles.

Artifacts (Object genre)

Clippings (Information artifacts)

Correspondence.

Photographic prints.

Programs (Documents)

Promotional materials.

Administrative Information

Provenance

Gift; Mary Virginia Foreman Le Garrec; 1997.

Accruals

No further accruals are expected.

Processing History

The Mary Virginia Foreman Le Garrec Collection of Artur Schnabel Materials was processed by Kevin LaVine in 2006. The finding aid was coded for EAD format by Nancy Seeger in 2011.

Transfers

One acetate disc of Schnabel speaking, recorded at HMV Studios in London on June 6, 1950, was transferred to the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division in March 2001.

Related Material

The Library of Congress Music Division also holds the [Artur Schnabel Collection](#) which primarily consists of music manuscript scores of Schnabel's compositions. The manuscripts are all, with the exception of a single copyist's score, in Schnabel's hand, and represent his compositional essays in a variety of genres, from solo song (voice and piano) to symphonic works. The collection also contains an early published edition of Ludwig van Beethoven's sonatas for solo piano, containing copious annotations in Schnabel's hand, and on which he apparently based his 1935 edition of these works.

Copyright Status

The Mary Virginia Foreman Le Garrec Collection of Artur Schnabel Materials is governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

Access and Restrictions

The Mary Virginia Foreman Le Garrec Collection of Artur Schnabel Materials is open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], Mary Virginia Foreman Le Garrec Collection of Artur Schnabel Materials, Music Division, Library of Congress, Washington, D.C.

Biographical Note

Artur Schnabel was one of the greatest pianists and pedagogues in the history of musical performance. As a performer, Schnabel eschewed virtuosity in favor of musicianship – indeed, he considered himself a musician foremost, and the piano simply his creative medium – and his sound recordings consistently demonstrate interpretations of sensitivity, commitment, and distinction. He was one of the first pianists to champion new and unfamiliar repertoire (such as the piano sonatas of Franz Schubert), and the first pianist to record the complete sonatas and concerti of Ludwig van Beethoven. As a pedagogue, Schnabel is probably best known for his meticulously annotated performing edition of Beethoven's piano sonatas, through which countless pianists were introduced to these foundations of the piano repertoire; this edition is in common use even today. Lesser known are Schnabel's original musical compositions – his uncompromising atonal musical language continues to pose formidable challenges to performers, conductors and listeners – and his contribution to musical scholarship through his autobiography (*My Life and Music*, 1961), his two books on the role of music in the twentieth

century (*Reflections on Music*, 1934 and *Music and the Line of Most Resistance*, 1942), and through the several articles he contributed to musical journals throughout his life.

Schnabel's student and confidante, Mary Virginia Foreman Le Garrec (born 1908), donated her collection of correspondence, musical scores, writings, concert programs, press clippings, publications, photographs, and other memorabilia related to Schnabel, to the Library in 1997.

Date	Event
1882, April 17	Artur Schnabel born, Lipnik, Carpathia, Austria
1888	Began piano studies with Hans Schmitt
1889 or 1890	Gave first public concert in Vienna
1891	Began piano studies with Leschetitzky in Vienna
1896	Won prizes for three of his works for solo piano in composition competition organized by Leschetitzky
1897	Graduated from Leschetitzky's class; received first prize
1898	Moved to Berlin to begin his professional career Met contralto Therese Behr (b. 1876), a "lieder singer of repute"
1905	Married Therese Behr (died 1959), they gave intermittent concerts together for the next twenty-five years, performing together primarily throughout Germany and Scandinavia
1908, April 5	Mary Virginia Foreman born, Minneapolis, Minnesota
1921	Schnabel made first recital tour of United States
1922	Schnabel made second recital tour of United States
1925-1933	Schnabel became professor, piano, Berlin Hochschule für Musik
circa 1925-circa 1933	Schnabel performed in recital series with violinist Carl Flesch
1927	Schnabel performed Beethoven's thirty-two piano sonatas in one season in Berlin, in celebration of the centenary of the composer's birth
1932-1935	Schnabel recorded Beethoven's thirty-two piano sonatas and five piano concerti for the British firm HMV
1933, Nov. 2	Schnabel and Foreman met, Minneapolis (Schnabel was visiting studio of Foreman's piano teacher) Schnabel was guest soloist with the Minneapolis Symphony Orchestra (Eugene Ormandy conducted)
1933, Nov. 3	Schnabel performed Beethoven's <i>Concerto no. 3, op. 37</i> , at the University of Minnesota's Cyrus Northrup Memorial Hall Foreman attended concert with her mother (at Schnabel's insistence, Foreman remained backstage with Schnabel for the concert's second half, after having delivered sandwiches to him)

1933	Schnabel left Germany and settled in Lake Como, Italy, where he lived for the remainder of his life
1934 Sept.	Foreman moved to New York City after accepting parents' offer to study piano for one year with Edwin Hughes (she resided at the Three Arts Club at 340 West 85th Street)
1934	Schnabel published <i>Reflections on Music</i> . New York: Simon and Schuster
1935 Jan.	Schnabel performed at Carnegie Hall in New York Schnabel and Foreman were reacquainted after the concert; Schnabel recognized her from earlier meeting in Minneapolis
1935, Jan. 16	Foreman began a correspondence with Schnabel which would last until his death in 1951
1935	Schnabel published his edition of complete piano sonatas of Ludwig van Beethoven, in two volumes (over 800 pages). New York: Simon and Schuster
1936	Schnabel performed thirty-two sonatas of Beethoven on “7 Wednesday nights in Carnegie Hall”
1940-1945	Schnabel became professor, University of Michigan
1942	Schnabel published <i>Music and the Line of Most Resistance</i> . Princeton, N.J.: Princeton University Press (his thoughts on music and musical esthetics)
1944	Schnabel became a naturalized American citizen
1945	Schnabel returned to home in Lake Como, Italy
1946, Dec. 13	Première performance of <i>Symphony no. 1</i> , by Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos (this difficult and atonal work would be the only one of Schnabel's four symphonies to be performed during his lifetime) Schnabel appeared as soloist in Beethoven's <i>Concerto no. 4</i> in the same concert
1948, Dec. 11	Schnabel suffered near-fatal heart attack that left him bedridden for nearly four months
1951, Jan. 20	Schnabel's last performance, at Hunter College, New York (of the occasion he wrote, “For the first time I succeeded today in playing the last line of Beethoven's opus 90 [Sonata] so that I found it convincing”)
1951, Aug. 15	Schnabel died, Grand Hotel in Axenstein, Switzerland
1956 Aug.	Foreman met Yves Le Garrec (born 1890, La Rochelle, France) in Paris
1965	Foreman married Yves Le Garrec (after a period of traveling throughout Europe, they settle in Biarritz, France)
1979 Mar.	Yves Le Garrec died in Biarritz

Scope and Content Note

The Mary Virginia Foreman Le Garrec Collection of Artur Schnabel Materials consists of material donated to the Library in 1997 by Le Garrec, who was Schnabel's student and confidante. The collection includes published music scores by Schnabel as well as by other composers, some of which contain annotations and performance indications in the hands of Schnabel, Le Garrec, and others. In addition, the collection contains Schnabel's correspondence with music figures such as Clifford Curzon, Rudolf Firkušný and Le Garrec; and Le Garrec's correspondence with, among others, Pierre Fournier, René Liebowitz, Leopold Mannes, and Dmitri Mitropoulos. The collection also includes writings by both Schnabel and Le Garrec; concert programs featuring Schnabel as both pianist and composer; biographical material; press clippings, published articles, and monographs regarding Schnabel and his circle; books; photographs; and other iconography.

Kevin LaVine, May 2006

Organization of the Mary Virginia Foreman Le Garrec Collection of Artur Schnabel Materials

The Mary Virginia Foreman Le Garrec Collection of Artur Schnabel Materials is organized in eight series:

- [Music Scores, 1893-1986](#)
- [Correspondence](#)
- [Writings, 1942-1996](#)
- [Concert Programs and Tours, 1933-1951](#)
- [Biographical Materials](#)
- [Press Clippings, Published Articles, and Monographs, circa 1920-circa 1990](#)
- [Books and Libretti, 1934-1972](#)
- [Iconography, circa 1934-1952](#)

Description of Series

<i>Container</i>	<i>Series</i>
BOX 1-5, 8	<u>Music Scores, 1893-1986, undated</u>
BOX 9	<u>Correspondence</u>
BOX 9-10	<u>Writings, 1942-1996, undated</u>
BOX 10	<u>Concert Programs and Tours, 1933-1951, undated</u>
BOX 10	<u>Biographical Materials</u>
BOX 10-11	<u>Press Clippings, Published Articles, and Monographs, circa 1920-circa 1990, undated</u>
BOX 6	<u>Books and Libretti, 1934-1972, undated</u>
BOX 7, 11	<u>Iconography, circa 1934-1952, undated</u>

Container List

<i>Container</i>	<i>Contents</i>
BOX 1-5, 8	Music Scores, 1893-1986, undated
BOX 1	Holograph Manuscript Scores of Works by Schnabel, 1944-1948, undated
BOX-FOLDER 1/1	One copy of the inventory/finding aid of the contents of this collection
BOX-FOLDER 1/2	Dance and secret, for chorus and orchestra, undated Holograph manuscript full score, in pencil; 1, 42 numbered pages (22 leaves) Includes three (3) leaves (5 pages) of text in the hand of MVFLG that contains her personal commentary about, and performance history of, this work. The text also includes her commentary about Schnabel's <i>Joy and Peace</i> and <i>Symphony no. 1</i> as well as transcriptions from Schnabel's correspondence regarding <i>Dance and Secret</i> . Includes photocopies of texts.
BOX-FOLDER 1/3	Dance and secret, for chorus and orchestra, August 28, 1944 Holograph manuscript condensed score, in pencil and ink; 14 leaves Noted at end: " Gaston Ranch." Contains five (5) pages of photocopies of information about this work and transcriptions (in the hand of MVFLG) from Schnabel's correspondence about this work. The original copies of these five pages, in MVFLG's hand, are held in Box 1/Folder 2.
BOX-FOLDER 1/4	Joy and peace, for chorus and orchestra, undated Holograph manuscript full score, in pencil; 1, 34 numbered pages (18 leaves) Contains one photocopied page of information about this work, in the hand of MVFLG, the original of which is held in Box 1/Folder 2.
BOX-FOLDER 1/5	Joy and peace, for chorus and orchestra, September 14, 1944 Holograph manuscript condensed score, in pencil; 9 leaves Contains one photocopied page of information about this work, in the hand of MVFLG, the original of which is held in Box 1/Folder 2.
BOX-FOLDER 1/6	Rhapsody, for orchestra, November 14, 1946 Holograph manuscript full score, in pencil with emendations in red, blue and green pencil; 53 numbered pages/leaves
BOX-FOLDER 1/7	Rhapsody, for orchestra, July 31, 1946 Holograph manuscript condensed score, in pencil; 2, 14 numbered pages (16 leaves) Introductory page 2 contains transcriptions (in the hand of MVFLG, in ink, recto and verso of the page) from the correspondence of Schnabel regarding this work.
BOX-FOLDER 1/8	Trio, for violin, violoncello, and piano, September 7, 1945 Holograph manuscript score, in pencil; 2, 20 pages (21 leaves) Noted at end: " Moosehead Lake."
BOX-FOLDER 1/9	Waltz, for piano solo, April 28, 1948 Holograph manuscript score, in pencil; 1 page Contains extensive text annotations throughout (suggested English lyrics to the melody of this work?), in pencil and ink, by MVFLG.
BOX-FOLDER 1/10	Unidentified sketch, undated Varies between one and four staves; in pencil and red pencil; 2 pages (one leaf) Labeled at top of page, in ink, in the hand of MVFLG, "Work sheet of Artur Schnabel / Paul Zukofsky found interesting - M.V.F."

BOX 1-3, 8

Published and Photoreproduced Scores of Works by Schnabel, 1904-1986, undated

- BOX-FOLDER 1/10** [Sketch, unidentified.] Varies between one and four staves; in pencil and red pencil; undated; 2 pages (one leaf). Labeled at top of page, in ink, in the hand of MVFLG, "Work sheet of Artur Schnabel / Paul Zukofsky found interesting - M.V.F."
- BOX-FOLDER 1/11** Abendlandschaft, op. 14, no. 4, for voice and piano; German lyrics by Joseph von Eichendorff. Berlin: Verlag Dreililien, 1904
Photoreproduction of score; 2 p.
Contains annotations (photocopied from original) in the hand of MVFLG for English and French translations of the song's original lyrics.
- BOX-FOLDER 8/1** Dance and secret; Joy and peace, for chorus and orchestra, undated
Full score, reproduced from copyist's manuscript, plastic spiral bound; 45 p.
Contains performance indications throughout, in blue pencil.
- BOX-FOLDER 1/12** Dann, op. 11, no. 2 [from Zehn Lieder], for voice and piano; German lyrics by Richard Dehmel, undated
Photoreproduction of unidentified published score; 2 p.
Contains original annotations, in ink, in the hand of MVFLG for an English translation of the song's original lyrics.
- BOX-FOLDER 1/13** Dieses ist ein rechter Morgen, op. 11, no. 5 [from Zehn Lieder], for voice and piano; German lyrics by Stefan George. Berlin: Verlag Dreililien, undated
Score; 1, 4 p.
The score carries annotations throughout, including an English language version of the song's lyrics, in black and blue ink, in the hand of MVFLG.
- BOX-FOLDER 1/14** Duodecimet, for chamber orchestra; arranged by René Liebowitz. New York: Boosey & Hawkes, Inc., 1963
Full score; 1, 46, 2 p.
Verso of cover page and verso of end page carry annotations regarding this work, in black and blue inks, in the hand of MVFLG.
- BOX-FOLDER 1/15** Ein ferner Frauensang, op. 11, no. 3 [from Zehn Lieder], for voice and piano; German lyrics by Werner Wolffheim, undated
Photoreproduction of unidentified published score; 2 p.
Contains original annotations, in ink, in the hand of MVFLG for an English translation of the song's original lyrics.
- BOX-FOLDER 1/16** Heisst es viel dich bitten?, op. 14, no. 6, for voice and piano; German lyrics by Stefan George, undated
Photoreproduction of unidentified published score; 2 p.
Contains annotations (photocopied from original) in the hand of MVFLG for an English translation of the song's original lyrics, as well as two instances (in blue and black ink) of annotations in MVFLG's hand.
- BOX-FOLDER 1/17** Klavierstück in fünf Teilen ["Sonata for piano"], for piano solo, undated
Photoreproduction of copyist's manuscript score; 33 p./leaves
- BOX-FOLDER 1/18** Marienlied, op. 11, no. 4 [from Zehn Lieder], for voice and piano; German lyrics by Novalis. Berlin: Verlag Dreililien, undated
Score; 1, 4 p.
Annotations appear throughout, in blue and black ink, in the hand of MVFLG.
- BOX-FOLDER 1/19** Notturmo, for voice and piano; German lyrics (lyricist not identified). Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986
Score, reproduced from copyist's manuscript; plastic spiral bound; 2, 26 p.

Music Scores, 1893-1986, undated

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 2/1	Piano pieces [Seven piano pieces], for piano solo. New York: Independent Music Publishers, undated Score, reproduced from copyist's manuscript; 17, 1 p. Cover page contains Schnabel's signature, in blue ink, and an indication, in black ink, that this score was presented to MVFLG by Schnabel. Final page (labelled page "18" by MVFLG) carries annotations regarding this work, in blue ink, in the hand of MVFLG.
BOX-FOLDER 2/2	Piece in seven movements, for piano solo. New York: Edward B. Marks Music Corporation, 1947 Score; 44 p. Verso of cover page, verso of end page, and page one carry annotations regarding this work, in black ink, in the hand of MVFLG. Performance indications, in pencil and in black ink, appear throughout.
BOX-FOLDER 2/3	Quartet no. 1, for strings. Vienna: Universal-Edition, 1927 Miniature score; 84 p.
BOX-FOLDER 2/4	Quartet no. 3, for strings. New York: Boosey & Hawkes, Inc., 1951 Miniature score; 1, 50 p. Sparse annotations and performance indications appear throughout, in black and blue inks, in the hand of MVFLG.
BOX-FOLDER 2/5	Quartet no. 4, for strings. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986 Score, reproduced from copyist's manuscript; plastic spiral bound; 1, 37 p.
BOX-FOLDER 2/6	Quartet no. 5, for strings. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986 Score, reproduced from holograph manuscript; 2, 53, 1 p. The final page (labelled page "54" by MVFLG) carries annotations regarding this work, in blue ink, in the hand of MVFLG.
BOX-FOLDER 2/7	Quartet no. 5, for strings, undated Score, reproduced from holograph manuscript; wire spiral bound; 2, 53, 1 p. Lacks publication information. Page one preceding the score and the final page (labelled page "54" by MVFLG) carry annotations regarding this work, in black and blue inks, in the hand of MVFLG.
BOX-FOLDER 8/2	Rhapsody, for orchestra. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986 Full score, unbound photoreproduction of copyist's manuscript, 39 leaves (74 numbered pages)
BOX-FOLDER 2/8	Sieh mein Kind ich gehe, op. 11, no. 7 [from Zehn Lieder], for voice and piano; German lyrics by Stefan George, undated Photoreproduction of unidentified published score; 2 p. Contains original annotations, in ink and pencil, in the hand of MVFLG for English and French translations of the song's original lyrics.
BOX-FOLDER 2/9	Sonata for solo violin. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986 Score, reproduced from holograph manuscript; plastic spiral bound; 2, 48 p. Sparse performance indications (page one of score only), in black and blue inks, in the hand of MVFLG.
BOX-FOLDER 2/10	Sonata for violin and piano. New York: Boosey & Hawkes, Inc., 1961 Score (1, 57 p.) and part (1, 17 p.) A single performance indication, in blue ink, in the hand of MVFLG, appears on page one of the piano score.

Music Scores, 1893-1986, undated

Container

Contents

BOX-FOLDER 2/11	Sonata for piano and violin, undated Score, photoreproduced from copyist's manuscript; wire spiral bound; 1, 42, 1 p. Pages preceding and following the score carry performance indications, in black ink, in the hand of MVFLG.
BOX-FOLDER 3/1	Sonata for solo cello. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), undated Score; 2, 16 p. Reprint of score originally published by Boosey & Hawkes, Inc., New York, 1961. Contains extensive performance indications in pencil and in black ink. Annotation on title page, in black ink and in the hand of MVFLG, reads: "Written for Gregor Piatigorsky / at his request — in 1931 -".
BOX-FOLDER 3/2	Symphony no. 1, for orchestra. New York: Edition Adler, 1945 Full score; 6, 172, 3 p. The two pages preceding and the three pages following the score carry annotations regarding this work, in blue and black ink, in the hand of MVFLG. Unnumbered page four preceding the score carries Schnabel's signature and his dedication of this [printed] score ("copy no. 6") to MVFLG.
BOX-FOLDER 8/3	Symphony no. 2, for orchestra. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986 Full score, reproduced from copyist's manuscript; plastic spiral bound; 2, 295 p. The two pages preceding the score and the verso of the end page carry annotations regarding this work, in black and blue inks, in the hand of MVFLG.
BOX-FOLDER 8/4	Symphony no. 3, for orchestra. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986 Full score, reproduced from copyist's manuscript; plastic spiral bound; 126, 1 p. The one page following the score and the verso of the end page carry annotations regarding this work, in black and blue inks, in the hand of MVFLG.
BOX-FOLDER 3/3	Tanzlied, op. 11, no. 10 [from Zehn Lieder], for voice and piano; German lyrics by Otto Julius Bierbaum. Leipzig: C.G. Röder, undated Photoreproduction of score; 2 p.
BOX-FOLDER 3/4	Trio, for violin, violoncello, and piano. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986 Score, reproduced from copyist's manuscript; plastic spiral bound; 2, 56 p. Page two preceding the score carries annotations regarding this work, in black and blue inks, in the hand of MVFLG.
BOX-FOLDER 3/5	Trio, for violin, violoncello, and piano, undated Photoreproduction, unbound, of copyist's manuscript score; 56 p./leaves
BOX-FOLDER 3/6	Trio, for violin, viola, and violoncello. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), undated Score; plastic spiral bound; 2, 30 p. Reprint of score originally published by Boosey & Hawkes, Inc., New York, 1960.
BOX-FOLDER 3/7	Das Veilchen an den spanisches Flieder, op. 11, no. 9 [from Zehn Lieder], for voice and piano; German lyrics by Hanns Sachs. Berlin: Verlag Dreililien, undated Score; 1, 4 p. The score carries annotations throughout, including an English language version of the song's lyrics, in pencil and in black ink, in the hand of MVFLG.
BOX-FOLDER 3/8	Wunder, op. 11, no. 1 [from Zehn Lieder], for voice and piano; German lyrics by Werner Wolffheim, undated Photoreproduction of unidentified published score; 2 p.

Contains original annotations, in ink and pencil, in the hand of MVFLG for an English translation of the song's original lyrics.

BOX 3-5

Published and Photoreproduced Scores of Works by Other Composers, 1893-1932, undated

BOX-FOLDER 3/9

Bach, Johann Sebastian. Klavierwerke: Toccata, BWV 912; Fantasie, BWV 906; Chromatische Fantasie und Fuge, BWV 903, for piano solo. [Leipzig:] Steingraber Verlag, undated

Score (incomplete: pages 82-93 [includes pages 81 and 94 as well], 107-109, and 110-120 [incomplete], respectively)

These pages carry an identical plate number: "149."

Contains extensive performance indications throughout, in pencil and in black ink, in the hands of Schnabel and of MVFLG.

In extremely fragile condition.

BOX-FOLDER 3/10

Bach, Johann Sebastian. Partitas, v. 1, for piano solo. Edited by Czerny, Griepenkel, and Roitzsch (Schirmer's Library of Musical Classics, v. 20). New York: G. Schirmer, Inc., 1908

Score; 6, 51 p. (lacking p. 1-2)

Contains performance indications, in pencil, in Schnabel's hand.

BOX-FOLDER 3/11

Bach, Johann Sebastian. Das Wohltemperierte Klavier, v. 1 [Klavierwerke, Band V; BWV 846-869], for piano solo. Edited by Hans Bischoff. Leipzig: Steingraber Verlag, undated

Score; 115 p. (incomplete at end)

Contains performance indications, in pencil, in the hands of Schnabel and of MVFLG.

In fragile condition.

BOX-FOLDER 3/12

Beethoven, Ludwig van. Sonatas, op. 5 (nos. 1, 2), 69, 102 (nos. 1, 2). Sonatas for pianoforte and violoncello, for violoncello and piano. Edited by Leo Schulz. New York: G. Schirmer, Inc., 1905; reprint 1932

Score; 144 p.

Contains performance indications throughout, in pencil, in Schnabel's hand (according to annotations on the score's cover page and page two, in black ink, in the hand of MVFLG).

In extremely fragile condition.

BOX-FOLDER 3/13

Beethoven, Ludwig van. Sonata, op. 10, no. 3 [Klaviersonate, nr. 7, D-dur], for piano solo. Edited by Artur Schnabel. Berlin: Verlag Ullstein, 1924

Score; 27 p.

Contains performance indications throughout, in pencil, in the hand of MVFLG.

In fragile condition.

BOX-FOLDER 3/14

Beethoven, Ludwig van. Sonata, op. 28 [Klaviersonate, nr. 15, D-dur], for piano solo. Edited by Artur Schnabel. Berlin: Verlag Ullstein, 1926

Score; 28 p.

Contains performance indications throughout, in pencil (in the hand of MVFLG?).

In extremely fragile condition.

BOX-FOLDER 4/1

Brahms, Johannes. Intermezzi [Drei Intermezzi], op. 117, for piano solo. Edited by Emil von Sauer. Leipzig: C.F. Peters, undated

Score; 13 p.

Contains performance indications, in pencil, in the hands of Schnabel and of MVFLG.

BOX-FOLDER 4/2

Brahms, Johannes. Klavierstücke, op. 118, for piano solo. Edited by M. Mayer-Mahr. Berlin/Leipzig: N. Simrock, 1925 and New York: Associated Music Publishers, Inc., 1928

Score; 28 p.

Contains performance indications, in pencil.

Music Scores, 1893-1986, undated

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 4/3	Brahms, Johannes. Klavierstücke [Vier Klavierstücke], op. 119, for piano solo. Edited by M. Mayer-Mahr. Leipzig: N. Simrock, 1925 Score; 23 p. Contains performance indications, in pencil. In fragile condition.
BOX-FOLDER 4/4	Brahms, Johannes. Phantasien, op. 116, for piano solo. Edited by Emil von Sauer. Leipzig: C.F. Peters, undated Score; 25 p. Contains performance indications, in pencil, in Schnabel's hand.
BOX-FOLDER 4/5	Brahms, Johannes. Rhapsodies [Two Rhapsodies], op. 79, for piano solo. Boston: B.F. Wood Music Co., undated Score; 23 p. Contains performance indications throughout, in pencil, in Schnabel's hand. Cover page carries an inscription, in black ink, in the hand of MVFLG: "Markings in all Brahms by Schnabel / During his recordings of Brahms, he used this music. M.V.F. 1993."
BOX-FOLDER 4/6	Mozart, Wolfgang Amadeus. Concerto, K. 466 [Concert, D moll], for piano and orchestra. Arranged and edited by Franz Kullak for two pianos. Leipzig: Steingräber Verlag, 1900 Score; 50 p. Contains extensive performance indications throughout, in pencil, in Schnabel's hand. Cover page carries annotations, in black and blue inks, in the hand of MVFLG: Schnabel's Berlin address ("Charlottenberg, Wielandstrasse 14"); and "His [Schnabel's] personal copy from 1890's - The first he played - M.V.F." In extremely fragile condition.
BOX-FOLDER 4/7	Mozart, Wolfgang Amadeus. Rondo, K. 511, for piano solo. [Leipzig:] C.F. Peters, undated Score (incomplete: pages 35-46 only: extracted from larger edition) Contains performance indications, in pencil, in Schnabel's hand (according to annotation on page 35 – the de facto cover page – in blue and black ink, in the hand of MVFLG: "All marks by A. Schnabel."). In fragile condition.
BOX-FOLDER 4/8	Mozart, Wolfgang Amadeus. Sonatas, K. 279, 280, 281, 282, 283, 284, 309, 310, 311, 330 [Sonaten und Phantasien für Klavier, Erster Band], for piano solo. Preface by Ernst Rudorff. Leipzig: Breitkopf & Härtel, undated Score (Urtext edition); 2, 119 p. Contains extensive performance indications throughout, in pencil and blue inks, in the hands of Schnabel and MVFLG. In fragile condition.
BOX-FOLDER 4/9	Mozart, Wolfgang Amadeus. Sonatas, K. 331, 332, 333, 457, 545, 570, 576; Phantasies, K. 394 (no. 1 "mit Fuge"), 396 (no. 2), 397 (no. 3), 475 (no. 4) [Sonaten und Phantasien für Klavier, Zweiter Band], for piano solo. Preface by Ernst Rudorff. Leipzig: Breitkopf & Härtel, undated Score (Urtext edition); 2, 113 p. Contains extensive performance indications throughout, in pencil and blue inks, in the hands of Schnabel and MVFLG. In extremely fragile condition.
BOX-FOLDER 4/10	Mozart, Wolfgang Amadeus. Sonatas, K. 381, 358, 497, 521; Fantasias, K. 594, 608; Variationen, K. 501; Fuge, K. 401. [Original-Kompositionen. Klavier zu 4 Händen], for piano four hands. Edited by Adolf Ruthardt. Leipzig: C.F. Peters, undated Score; 112 p.

	Contains performance indications throughout, in pencil, in Schnabel's hand (according to an annotation on the score's cover, in black ink, in the hand of MVFLG: "Markings by Artur Schnabel."). In fragile condition.
BOX-FOLDER 4/11	Schubert, Franz. Fantaisie, op. 103; Grand Rondeau, op. 107; Deux Marches caractéristiques, op. 121; Rondeau, op. 138; Grand duo, op. 140; Allegro, op. 144; Fugue, op. 152 [Original-Kompositionen. Klavier zu 4 Händen. Band III], for piano four hands. Leipzig: C.F. Peters, undated Score; 136 p. Contains performance indications throughout in the hands of Schnabel (in pencil) and of MVFLG (in pencil and in black ink). In fragile condition.
BOX-FOLDER 4/12	Schubert, Franz. Fantaisie, op. 159, for violin and piano. Braunschweig: Henry Litolff, undated Score (31 p.) and part (11 p.) Contains performance indications, in pencil, in the hands of Schnabel and of MVFLG.
BOX-FOLDER 5/1	Schubert, Franz. Impromptus, op. 90 [D. 899], 142 [D. 935]; Moments musicaux, op. 94 [D. 780], for piano solo. Boston: B.F. Wood Music Corp., undated Score; 99 p. (incomplete at end) Indication on cover, in black ink, in the hand of MVFLG: "All markings by hand by Artur Schnabel....," although markings that appear throughout the score, in pencil, appear to be in the hands of both Schnabel and MVFLG. In extremely fragile condition.
BOX-FOLDER 5/2	Schubert, Franz. Sonatas, op. 78 [D. 894], 164 [D. 537], and three posthumous opuses [D. 958, 959, 960] [Sonatas for Piano, Part II], for piano solo. New York: Edwin F. Kalmus, undated Score; 3, 131 p. (numbered pages 140-271) Contains performance indications, in pencil and in blue ink, in the hands of both Schnabel and MVFLG.
BOX-FOLDER 5/3	Schumann, Robert. Arabeske, op. 18, for piano solo. Edited by Max Vogrich. New York: G. Schirmer, Inc., 1893; reprint 1924 Score; 9 p. Contains performance indications throughout, in pencil, in Schnabel's hand. End cover page carries an inscription, in pencil, in the hand of MVFLG: "Eusebius Mandyczewski - A.S.'s composition teacher."
BOX-FOLDER 5/4	Schumann, Robert. Davidsbündler, op. 6, for piano solo. Leipzig: Breitkopf & Härtel, undated ("First edition") Score; 27 p. Contains performance indications throughout, in pencil and in black ink.
BOX-FOLDER 5/5	Schumann, Robert. Kinderszenen, op. 15, for piano solo. Boston: B.F. Wood Music Co., undated Score; incomplete: pages 60-72 only According to notes on the cover and title pages, in black ink, in the hand of MVFLG, performance indications in this score were made by Schnabel and by Clyde Stephens, MVFLG's teacher while attending the University of Minnesota. The score also contains performance indications, in pencil, in the hand of MVFLG.
BOX-FOLDER 5/6	Schumann, Robert. Phantasie, op. 17, for piano solo. Leipzig: Breitkopf & Härtel, undated Score; 31 p. Contains performance indications, in pencil, that were made (according to an annotation on the score's cover page, in black ink, in the hand of MVFLG) by "Leonard Shure [,] assistant of A. Schnabel."

Music Scores, 1893-1986, undated

Container

Contents

BOX-FOLDER 5/7 Schumann, Robert. Variations on the name “Abegg,” op. 1; Papillons, op. 2, for piano solo. Edited by Max Vogrich (Schirmer’s Library of Musical Classics, v. 23). New York: G. Schirmer, Inc., 1914
Score; 32 p.
Contains performance indications throughout, in pencil, in Schnabel’s hand.

BOX 5 **Facsimile Editions, 1921-1923, undated**

BOX-FOLDER 5/8 Beethoven, Ludwig van. Sonata, op. 57, “Appassionata,” for piano solo. Paris: Editions d’Art H. Piazza, undated
Facsimile edition of holograph manuscript; 45 p. (numbered copy 475 of 500 printed editions)
Notation on verso of cover indicates that Schnabel gave this score to MVFLG.
Includes a concert program affixed to the verso of the cover from the Philharmonic-Symphony Society of New York, program of 20 and 21 February 1936, carries annotations, in pencil and in ink, in the hand of MVFLG, indicating that this particular concert marked “[Rudolf] Serkin’s début in U.S.A.”
Photoreproduced letter of “Baillot fils,” in French, affixed to verso of cover.

BOX-FOLDER 5/9 Beethoven, Ludwig van. Sonata, op. 78 [Klaviersonate, Fis-dur], for piano solo. München: Drei Masken Verlag, 1923
Facsimile edition of holograph manuscript; 17 p.
Notation on verso of cover indicates that Schnabel gave this score to MVFLG.

BOX-FOLDER 5/10 Beethoven, Ludwig van. Sonata, op. 111 [Klaviersonate, C-moll], for piano solo. München: Drei Masken Verlag, 1922
Facsimile edition of holograph manuscript; 41 p.
Notation on verso of cover indicates that Schnabel gave this score to MVFLG.

BOX-FOLDER 5/11 Mozart, Wolfgang Amadeus. Trio, K. 542 [Klavier-Trios, E-dur], for violin, violoncello, and piano. München: Drei Masken Verlag, 1921
Facsimile edition of holograph manuscript; 27 p.
Notation on verso of cover indicates that this score was given by Schnabel to MVFLG.

BOX 9 **Correspondence**

Correspondence of Artur Schnabel

BOX-FOLDER 9/1 Curzon, Clifford
(2 items)

BOX-FOLDER 9/2 Firkušný, Rudolf
(1 item)

BOX-FOLDER 9/3 Foreman Le Garrec, Mary Virginia
(11 items)

BOX-FOLDER 9/4 Schoenberg, Arnold (copy only)
(1 item)

BOX-FOLDER 9/5 Miscellaneous; unidentified
(23 items)

Correspondence of Mary Virginia Foreman Le Garrec

BOX-FOLDER 9/6 Eisner, Bruno
(1 item)

Correspondence

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 9/7	Fournier, Pierre (3 items)
BOX-FOLDER 9/8	Liebowitz, René (1 item)
BOX-FOLDER 9/9	Mannes, Leopold (4 items)
BOX-FOLDER 9/10	Miller, Arthur (6 items)
BOX-FOLDER 9/11	Mitropoulos, Dimitri (2 items)
BOX-FOLDER 9/12	Rostra-Héroid, Elizabeth [Ellie] (31 items)
BOX-FOLDER 9/13	Stiedry, Fritz (1 item)
BOX-FOLDER 9/14	Turner, W.J. (14 items)
BOX-FOLDER 9/15	Wolff, Konrad (3 items)
BOX-FOLDER 9/16	Miscellaneous; unidentified (22 items)
BOX 9-10	Writings, 1942-1996, undated
BOX 9	Writings of Artur Schnabel, 1942, 1949, undated
BOX-FOLDER 9/17	The cadenza - the improvisation, 7 August 1942 In blue ink; 5 leaves Holograph correspondence to Elinor Nef.
BOX-FOLDER 9/18	Harvard Lectures, introductory material, in the hand of MVFLG, 1949 In blue and black inks; 1 p.
BOX-FOLDER 9/18	Harvard Lectures, 1949 Original typescript, in black ink; 11 p. Contains holograph annotations ("Part One").
BOX-FOLDER 9/18	Harvard Lectures, 1949 Typescript (original and carbon copies), in black ink; 12 p. Contains holograph annotations ("Part Two").
BOX-FOLDER 9/18	Harvard Lectures, 1949 Holograph drafts, in pencil; 36 leaves
BOX-FOLDER 9/19	"Impressions of the Edinburgh Festival," undated In 2 leaves Published article from unidentified publication (Edinburgh Festival program?).
BOX-FOLDER 9/20	"Recollections of our time" Typescript (carbon copies), 11, 7, 8 p.; original typescript, 12, 8, 8 p. Emendations appear throughout in the hand of MVFLG; a small note in her hand is also included.
BOX-FOLDER 9/21	"Schubert Sonatas: a Musician Discusses Reasons for Relative Neglect of Piano Works," 1942 Published article (newspaper clipping) from the <i>New York Times</i> .

Writings, 1942-1996, undated

Container	Contents
BOX-FOLDER 9/22	“What’s wrong with music critics,” 10 January 1942 3 leaves Published article from the <i>Saturday Review of Literature</i> .
BOX-FOLDER 9/23	Miscellaneous text and music material in Schnabel’s hand 11 leaves
BOX-FOLDER 9/24	Autographs of Schnabel (collected by MVFLG from correspondence fragments); calling cards 15 items
BOX 9-10	Writings of Mary Virginia Foreman Le Garrec, 1961, 1996
BOX-FOLDER 9/25	Artur Schnabel remembered, 1961, 1996 Original typescript (first section); i, 47 p. Contains emendations in blue and black inks in the hand of MVFLG. The original typescript is dated 1961; a handwritten note (in black ink, in the hand of MVFLG) dated 1996, was subsequently added to the typescript.
BOX-FOLDER 9/26	Artur Schnabel remembered, 1961/1996 Original typescript (second section), pages 47bis-239
BOX-FOLDER 9/27	Artur Schnabel remembered, 1961/1996 Original typescript (second section); pages 240-430
BOX-FOLDER 9/28	Artur Schnabel remembered, French translation (Artur Schnabel: souvenirs et lettres) of first section by Yves Le Garrec, 1961/1996 Original typescript, 69 p.
BOX-FOLDER 10/1	History of a Love Affair, May 1993, Biarritz, France Bound notebook in 68 numbered pages; in black ink Entirely in MVFLG’s hand.
BOX-FOLDER 10/2	Miscellaneous notes regarding Schnabel’s compositions 7 (holograph), 1 (photoreproduction) leaves
BOX 10	Concert Programs and Tours, 1933-1951, undated
BOX-FOLDER 10/3	Concert programs, featuring Schnabel as performer, 1933-1939 (65 items)
BOX-FOLDER 10/4	Concert programs, featuring Schnabel as performer, 1940-1951 (53 items)
BOX-FOLDER 10/5	Concert programs, featuring Schnabel’s compositions (25 items)
BOX-FOLDER 10/6	Concert tours of Schnabel: itineraries, material in Schnabel’s hand 27 leaves
BOX 10	Biographical Materials
BOX-FOLDER 10/7	Schnabel’s pupils: lists, concert programs, publicity information, clippings (19 items)
BOX-FOLDER 10/8	Memorials to Schnabel (13 items)

Biographical Materials

Container	Contents
BOX-FOLDER 10/9	Miscellaneous biographical material in the hand of Mary Virginia Foreman LeGarrec (16 items)
BOX 10-11	Press Clippings, Published Articles, and Monographs, circa 1920-circa 1990, undated
BOX-FOLDER 10/10	Press clippings: Schnabel as performer, 1920s-1930s (73 pages/items)
BOX-FOLDER 10/11	Press clippings: Schnabel as performer, 1940s-1990s (85 pages/items)
BOX-FOLDER 10/12	Press clippings: Schnabel as performer, undated (51 pages/items)
BOX-FOLDER 10/13	Press clippings: Schnabel as composer, author, and teacher, dated and undated (67 pages/items)
BOX-FOLDER 11/1	Press clippings: Schnabel's recordings, dated and undated (45 pages/items)
BOX-FOLDER 11/2	Press clippings: obituaries of Schnabel (12 pages/items)
BOX-FOLDER 11/3	Press clippings regarding friends, acquaintances of Schnabel (39 pages/items)
BOX-FOLDER 11/4	Monographs, article reprints by Schnabel's friends: Edward Crankshaw, John Ulric Nef, and Hanns Sachs (4 items)
BOX 6	Books and Libretti, 1934-1972, undated
BOX 6	Da Ponte, Lorenzo. Music by Wolfgang Amadeus Mozart. <i>Don Giovanni (Don Juan). A Grand opera in two acts</i> . New York: Fred Rullman, Inc., n.d. 47 p. Libretto in Italian and English.
BOX 6	Dent, Edward J., Eric Blom, and Clemence Dane. <i>Mozart's "Così fan tutte."</i> London: The Governors of Sadler's Wells Foundation/John Lane the Bodley Head, 1946 48 p.
BOX 6	Saerchinger, César. Introduction by Clifford Curzon. <i>Artur Schnabel: a biography</i> . London: Cassell & Company Ltd., 1957 xviii, 354 p. Contains annotations throughout, in pencil and in blue, black, and green inks, in the hand of MVFLG.
BOX 6	Schnabel, Artur. <i>Music and the line of most resistance</i> . Princeton, NJ: Princeton University Press, 1942 91 p. Verso of title page carries a dedication in Schnabel's hand: "To M.V., / recommending the two lines: good / music and strong resistance – / for productive cooperation. / A.S. / N.Y.C. January 29, 1942". Contains annotations throughout, in pencil, in the hand of MVFLG.
BOX 6	Schnabel, Artur. Edited and with an introduction by Edward Crankshaw. <i>My life and music</i> . New York: St. Martin's Press, 1961 xv, 223 p. Contains annotations throughout, in pencil and in black ink, and one inlaid note, in black ink, in the hand of MVFLG.

Books and Libretti, 1934-1972, undated

Container	Contents
BOX 6	Schnabel, Artur. <i>Reflections on music</i> . New York: Simon and Schuster, 1934 63 p. Title page carries a dedication in Schnabel's hand: "To Mary Virginia / A.S. / February 1935".
BOX 6	Shakespeare, William. Edited by W.J. Craig. <i>The complete works of Shakespeare</i> . New York: Oxford University Press, n.d. viii, 1352 p. Carries a dedication in Schnabel's hand: "A.S. / 17.IV.1936 / Many happy returns!!!" Enclosed note, in blue ink, in the hand of MVFLG, reads: "This book was / given me by A.S. / on his birthday. / He was leaving / for Europe! / M.V.F."
BOX 6	Turner, W.J. <i>Blow for balloons : being the first hemisphere of the history of Henry Airbubble</i> . London: J.M. Dent & Sons Ltd., 1935 298 p.
BOX 6	Turner, W.J. <i>Henry Airbubble: in search of a circumference to his breath; being the second hemisphere of the history of Henry Airbubble</i> . London: J.M. Dent & Sons Ltd., 1936 303, 8 p. Contains annotations on inside cover page, in black ink, in the hand of MVFLG.
BOX 6	Wolff, Konrad. <i>The teaching of Artur Schnabel: a guide to interpretation</i> . London: Faber and Faber, 1972 189 p.
BOX 7, 11	Iconography, circa 1934-1952, undated
BOX 11	Original and Published Photographs, Caricatures, and Cartoons, circa 1934-1946, undated
BOX 11/5	Artur Schnabel alone (17 items)
BOX 11/6	Artur Schnabel alone: photoreproduced photographs see also Box 7 (6 items)
BOX 11/7	Artur Schnabel with others: with MVFLG (New York), 1939 (1 item)
BOX 11/8	Artur Schnabel with others: with his mother (Vienna), circa 1936-1937 (1 item)
BOX 11/9	Artur Schnabel with others: with Carl Flesch (1 item)
BOX 11/10	Artur Schnabel with others: with Hugo Bekker and Carl Flesch (1 item)
BOX 11/11	Artur Schnabel with others: with Pablo Casals, Paul Hindemith and Bronislaw Huberman (Vienna), circa 1935 (1 item)
BOX 11/12	Artur Schnabel with others: with Willard MacGregor and an unidentified woman (Tremezzo), circa 1934-1935 (1 item)
BOX 11/13	Artur Schnabel with others: with pupils Peter Diamand, Helen Fogel, Betty Givin, Hertha Kroeling, and wife Therese Schnabel (Tremezzo), circa 1936 (1 item)

Iconography, circa 1934-1952, undated

Container	Contents
BOX 11/14	Artur Schnabel with others: with members of the American Quartet, in rehearsal (Los Angeles), 1945 (1 item)
BOX 11/15	Artur Schnabel with others: with members of the London Symphony Orchestra, in rehearsal (London), 1946 (2 items)
BOX 11/16	Artur Schnabel with others: photoreproduced photographs (7 items)
BOX 11/17	Artur Schnabel's home ("Villa Ginetta," Tremezzo, Lake Como, Italy) and vicinity (10 items)
BOX 11/18	Miscellaneous photographs: Artur Schnabel's great grandson Christopher Herald [sic] (1 item)
BOX 11/19	Photographs of painted portraits: of Artur Schnabel, MVFLG, Therese Schnabel (5 items)
BOX 11/20	Caricatures of Artur Schnabel and cartoons regarding Schnabel (6 items)
BOX 11/21	MVFLG alone (10 items)
BOX 7	Large Studio Portrait Photographs and Oversize Iconography, 1935-1952
BOX 7/1	Artur Schnabel alone, in front of painting of him by Eugen Spiro, dated 1947 by MVFLG Photographer: O.E. Nelson.
BOX-FOLDER 7/2	Artur Schnabel and son Karl Ulrich Schnabel, dated 1947 by MVFLG Photographer: O.E. Nelson.
BOX-FOLDER 7/3	Artur Schnabel alone, dated 1950 by MVFLG Photographer: O.E. Nelson.
BOX-FOLDER 7/4	Artur Schnabel alone; reproduced as the cover of <i>Etude</i> magazine, February 1952 Photographer not identified.
BOX-FOLDER 7/5	Artur Schnabel alone; reproduced as the cover of <i>Musical Courier</i> magazine, 26 January 1935 Photographer not identified.
BOX-FOLDER 7/6	Artur Schnabel with Frederick Stock, in rehearsal with the Chicago Symphony Orchestra; reproduced as publicity material for their Victor/Red Seal recording of Beethoven's Concerto no. 4, undated Photographer not identified. Photograph reprinted "courtesy of the Chicago Sun."
BOX-FOLDER 7/7	Artur Schnabel with Carl Ebert and Bruno Walter; reproduced in <i>Picture Post</i> magazine (article title: "Edinburgh's Festival"), 20 September 1947 Photographer: Gerti Deutsch.
BOX-FOLDER 7/8	MVFLG, 1948 Photographer not identified.