

Register to The Leo Ornstein Papers

MSS 10



Compiled by Cindy Clark and Thomas Crumb

1996-2007

120 High Street
PO Box 208240
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<https://guides.library.yale.edu/MusicSpecialCollections>

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Collection Overview

REPOSITORY: Gilmore Music Library
120 High Street
PO Box 208240
New Haven, CT 06520
(203) 432-0497
musicpecialcollections@yale.edu
<https://guides.library.yale.edu/MusicSpecialCollections>

CALL NUMBER: MSS 10

CREATOR: Ornstein, Leo, 1892-2002

TITLE: The Leo Ornstein Papers

DATES: 1892-1989 (inclusive)

PHYSICAL DESCRIPTION: 32 linear feet (25 boxes)

LANGUAGE: Materials chiefly in English.

SUMMARY: Music, photographs, and additional materials by and about the Russian-American composer Leo Ornstein (ca. 1893-2002)

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/music.mss.0010>

Requesting Instructions

To request items from this collection for use on site, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/music.mss.0010>.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

The Leo Ornstein Papers were established in the Music Library of Yale University by Leo Ornstein in 1973.

Conditions Governing Access

This collection is open for research.

Conditions Governing Use

The Leo Ornstein Papers are the physical property of the Irving S. Gilmore Music Library of Yale University. Copyrights belong to the composers and authors, or their legal heirs and assigns.

Preferred Citation

MSS 10, The Leo Ornstein Papers in the Irving S. Gilmore Music Library of Yale University.

Biographical / Historical

Initially regarded as a child prodigy and *enfant terrible*, Leo Ornstein outlasted his admirers and critics alike; born in the nineteenth century, he lived into the twenty-first. His compositional career may well be the longest in music history; stretching over eight decades, it surpasses those of even such famously long-lived composers as Verdi, Stravinsky, and Havergal Brian.

Leo Ornstein was born in the Ukrainian city of Kremenchug in 1892 or 1893. (The exact date has not been firmly established.) The son of a rabbi, he began his musical studies at home. At the age of ten he entered the conservatory of St. Petersburg, where he studied with Anna Esipova and Alexander Glazunov. After the failed Russian revolution of 1905, the Ornstein family fled to the United States, settling on the Lower East Side of Manhattan. Ornstein continued his musical education at the Institute of Musical Art (later known as the Juilliard School), studying piano with Bertha Tapper and harmony with Percy Goetschius. He made his New York debut in 1911 and was immediately hailed as a supremely gifted pianist.

Ornstein soon made his mark as a composer as well. Works such as *Wild Men's Dance* and *Suicide in an Airplane* aroused critical controversy as a result of Ornstein's new compositional vocabulary, which included startling dissonances, percussive sonorities, and driving rhythms. Critics sometimes grouped him with Schoenberg and Stravinsky as leaders of the modernist movement. Ornstein's reputation was not limited to the United States; in 1913-14, he undertook a European concert tour. He created a sensation in Berlin, Paris, and London, and he became friends with leading musicians and critics, such as Ferruccio Busoni and M.D. Calvocoressi. After returning home Ornstein continued to perform regularly, and he was widely regarded as one of the most important young musicians in America. Frederick H. Martins published a short biography in 1918, *Leo Ornstein: The Man, His Ideas, His Work*.

In 1918 Ornstein married Pauline Mallet-Prévost, who had also been a piano student of Bertha Tapper. They had two children. Ornstein usually composed by dictating the music to his wife, so most of the manuscripts in the Ornstein Papers are in her hand.

Despite his extraordinary pianistic talents, Ornstein did not enjoy the stress, travel, and social obligations of life as a touring virtuoso. He began to curtail his concert schedule in the early 1920s, and by the early '30s, he had withdrawn from the concert stage altogether. Instead, he turned to pedagogy; for several years he was a member of the faculty at the Philadelphia Musical Academy. He later established the Ornstein School of Music in Philadelphia, where he taught until his retirement in the mid-1950s. He and his wife later settled in Brownsville, Texas and then in Green Bay, Wisconsin. He died in Green Bay on February 24, 2002.

After Ornstein stopped performing in public, his music also faded from view. Although he continued to compose prolifically, he came to favor a less radical style than the one that had brought him into the limelight. Meanwhile, a new generation of modernist composers came to the fore, and by the 1950s, Ornstein was largely forgotten. Towards the end of the twentieth century, there were signs of an Ornstein revival, however. His son Severo Ornstein published many of his works under imprint of the Poon Hill Press, and several have been recorded. Historians now recognize Ornstein as a pivotal figure in the early history of musical modernism.

Scope and Contents

The Leo Ornstein Papers contain sketches, manuscript scores, and published editions of Ornstein's musical compositions, including songs, piano pieces, chamber music, and orchestral works. The majority of the manuscripts are in the hand of Ornstein's wife, Pauline. The Papers also hold photographs, programs and reviews, biographical clippings, and prose writings by Pauline Ornstein.

The Leo Ornstein Papers also include materials that have not yet been processed. Please consult the [Special Collections staff](#) for further information.

Arrangement

In 3 series as follows: I. Music. II. Photographs. III. Miscellaneous.

Collection Contents

Series I: Music

Ornstein's musical works have been divided into four categories according to genre:

A. Vocal Works, arranged alphabetically

B. Piano Works: Solo piano works, arranged alphabetically; Solo piano sonatas, untitled works, unfinished works; Music for more than one performer

C. Chamber Music: With winds and one other instrument; With strings and one other instrument; Ensembles

D. Orchestral Music

Subseries I.A: Vocal Works

Arranged alphabetically

b. 1, f. 1	America 3 p. each C. Fischer publications SA (2 copies); SSA (1 copy); SAB (1 copy); SATB (1 copy); TTBB (1 copy)
b. 1, f. 1	The corpse, voice & piano Holograph score in ink [written before 1918] -- 13 p. New Music publication, April, 1928 -- 15 p.
b. 1, f. 1	Cradle song for voice, piano & violin ad lib., op. 33, no. 1 9 p. C. Fischer publication, c1915 [op. 33, nos. 2 & 3 were also published, but are not in the collection: no. 2 - A vision of glory; no. 3 - Alone in the forest (with violin part)]
b. 1, f. 1	Lullaby 6 p. purple copy
b. 1, f. 2	<i>Mother o' mine</i> (words by Kipling) 5 p. C. Fischer publication, c1916
b. 1, f. 2	<i>Tartar lament</i> (words by Frederick Martens) 7 p. C. Fischer publication, c1918 [this is no. 2 of Two Oriental songs. No. 1 is not in the collection]
b. 1, f. 2	There was a jolly miller once 5 p. C. Fischer publication, c1916

Subseries I.A: Vocal Works (continued)

b. 1, f. 2	<i>Three Russian Choruses, op. 61. SATB a cappella</i> (piano part for rehearsal)	
	No. 1 - Russian Lament 9 p. Associated Music publication, c1928 Photocopy of same	
	No. 2 - Russian Winter 11 p. Associated Music publication, c1918 Photocopy of same	
	No. 3 - Russian Festival 13 p. Breitkopf & Härtel publication, c1918 Photocopy of same	
b. 1, f. 3	5 songs op. 17 (later arranged for voice and orchestra) no titles: mimeographs of first 4, photocopy of 5th from the holographs	1927-1928
	Dawn beyond windows... 8 p.	1927
	Streets of stone unending... 8 p.	1928 July
	Life burns bright and I am alone... 10 p.	1927
	Sing! The sun, the earth is song... 13 p.	no date
	Shades of tremulous color garment the single hued sunlight... 7 p.	1927 Aug. 17
b. 1, f. 4	4 songs without words	
	no. 1 6 p. mimeograph or purple ink of holograph score 2 copies	
	no. 2 7 p. mimeograph or purple ink of holograph score 2 copies	1928 July 28
	no. 3 9 p. holograph score in ink	1928 June 16-18

Subseries I.A: Vocal Works > 4 songs without words (continued)

no. 4
9 p.
holograph score in pencil

Subseries I.B: Piano Works

b. 2, f. 1	A la chinoise, op. 39 29 p. Breitkopf & Härtel publications, c1918	
b. 2, f. 1	Arabesques, op. 42, no. 1-9 13 p. Publisher's proof, c1920	
b. 2, f. 1	Arabesques for the pianoforte, op. 42 19 p. Breitkopf & Härtel, Inc., c1921 (Photocopy) Contains 3 unnumbered pages at end with first pages of A la Chinoise, op. 39; A la Mexicana, op. 35, no. 2; and Scherzino, op. 5, no. 2	
b. 2, f. 1	Arabesques, op. 42 19 p. Breitkopf & Härtel, Inc., c1921 (Photocopy) With Ornstein's pencil markings, 1976	
b. 2, f. 1	At twilight, op. 10 22 p. A. P. Schmidt, c1911 [2 copies] [Photocopy of Copyist's manuscript] Romance triste Coquedry [i.e., Coquetry] Nocturne In modo Scarlatti Souvenir mélancolique (In remembrance) Capricietto	
b. 2, f. 1	An autumn improvisation 16 p. Copyist's manuscript signed	15 November 1978
b. 2, f. 1	An autumnal fantasy 10 p. Copyist's manuscript signed	13 October 1978

Subseries I.B: Piano Works (continued)

b. 2, f. 1	<p>Bagatelle, no. 1 Holograph in pencil -- 3 p. Holograph in ink -- 3 p.</p>	
b. 2, f. 1	<p>Ballade <i>19 p.</i> Copyist's manuscript signed [2 copies]</p>	21 December 1976
b. 2, f. 1	<p>Barbaro: a pantomime <i>17 p.</i> Copyist's manuscript signed Originally "Vignette J"</p>	30 November 1978
b. 2, f. 1	<p>Barcarolle, op. 6, no. 4 <i>4 p.</i> Holograph in ink, markings in red</p>	
b. 2, f. 1	<p><i>Burlesca</i> (a satire) <i>20 p.</i> (Dedicated to William Westney) Joshua Corp. Ed. Copyist's manuscript signed</p>	23 September 1976

Subseries I.B: Piano Works (continued)

b. 2, f. 1a	<p>Cossack Impressions, op. 14 15, 17 p. W. Hansen publication (2 vols.), c1914</p> <p>Book 1:</p> <p>Evening Song - Abendlied Maidens at the Fountain - Mädchen an der Quelle Mazurka Moonlight in the Mountains - Mondschein in dem Bergen Grief - Sorge The Waltz - Der Walzer The Nocturne - Nocturne</p> <p>Book 2:</p> <p>At Dawn - Morgendämmerung The dance - Der Tanz The love song - Liebesgesang The march - Marsch Méditation At the festival - Zum Fest</p>	
b. 2, f. 1a	<p>A dream almost forgotten 22 p. Copyist's manuscript signed</p>	24 February 1977
b. 2, f. 1a	<p><i>Dwarf Suite</i> (Suite de gnomes), op. 11 43 p. Schott publication, c1915</p> <p>Dwarfs at dawn Dance of the dwarfs Funeral march of the gnomes Serenade of the dwarfs Dwarfs at work Marche grotesque</p>	
b. 2, f. 1a	<p>Fantasy pieces, Four 6, 7, 6 p. Nos. 1, 3, & 4 in pencil holograph</p>	
b. 2, f. 1a	<p>Five piano pieces 29 p. Copyist's manuscript signed</p>	July 1978

Subseries I.B: Piano Works (continued)

b. 2, f. 2	Impressions de la Tamise, op. 13, no. 1 14 p. Schott publication, c1920	
b. 2, f. 2	Impressions de Notre-Dame, Two, op. 16, no. 1-2 16 p. Schott publication, c1914 [photocopy]	
b. 2, f. 2	Impromptu 28 p. Joshua Corp. Ed. At the grave of an infant (has title: Epitaph) (3 October 1976) An interlude (27 October 1976) A bit of Nostalgia (11 November 1976) Copyist's manuscript signed	
b. 2, f. 2	In the country, cycle for piano 11 p. G. Schirmer publication, c1924 The gypsy lament The old dungeon A fairy dance The cathedral bells and the choir The merry-go-round	
b. 2, f. 2	Intermezzo IA 8 p. Holograph in ink	
b. 2, f. 2	Intermezzo IIA 7 p. Holograph in ink	
b. 2, f. 2	Intermezzo IIE 7 p. Copy of copyist's manuscript signed	August 1968
b. 2, f. 2	Intermezzo IIE 8 p. Copy of copyist's manuscript signed	25 August 1968
b. 2, f. 2	Intermezzo III 7 p. Copy of holograph	20 March 1968
b. 2, f. 2	Intermezzo IV 5 p. Copy of holograph	

Subseries I.B: Piano Works (continued)

b. 2, f. 2	Intermezzo V 9 p. Copy of holograph	30 October 1968
b. 2, f. 2	Just a fun piece 15 p. Copyist's manuscript signed	29 June 1978
b. 2, f. 3	<i>Memories from childhood</i> , a cycle for piano 17 p. Joshua Corp. Ed. G. Schirmer publication, c1925 A tale from the moon The organgrinder and the monkey In grandpapa's big rocker The funny story An Arabian fable In the swing The sleeping doll March of the tin soldiers	
b. 2, f. 3	Mindy's piece 41, 4 p. Holograph in ink, signed Holograph in pencil Written for granddaughter when child	1967 Jan 14
b. 2, f. 3	A morning in the woods 11 p. Holograph in ink [one reel microfilm]	29 September 1971
b. 2, f. 3	A morning in the woods 11 p. Copy of copyist's manuscript signed with addition of pencil corrections	29 September 1971
b. 2, f. 3	Musings of a piano 9 p. G. Schirmer publication, c1924 The professor walks by The piano thinks out loud The music lesson and the complaining child I wish I knew	

Subseries I.B: Piano Works (continued)

b. 2, f. 3	Nocturne No. 1 <i>20 p.</i> Holograph in ink	written ca. 1922
b. 2, f. 3	Nocturne No. II <i>36 p.</i> Holograph in ink, markings in red (his hand)	
b. 2a, f. 4	Poems of 1917, op. 41 <i>54 p.</i> Carl Fischer publication, c1918 No man's land The sower of despair The orient in Flanders The wrath of the despoiled Night brooding over the battlefield A dirge of the trenches Song behind the lines The battle The army at prayer Dance of the dead 2 copies	
b. 2a, f. 4	Piano pieces, op. 17, no. 1-5 Holograph in pencil, with red markings (his hand) Volga (Song of the Bayemen) Natasha (Smiles and coquetry) Potok (Dirge of the Merijicks) Mirig i Jinka (The old couple dance) Doumka (Grief in the heart)	
b. 2a, f. 4	Piano sketch book <i>40, 39 p.</i> Elkan-Vogel publication, c1939 - 2 vols.	
b. 2a, f. 4	3 preludes, op. 20 <i>11 p.</i> B. Schott's Söhne, c1914 [photocopy]	
b. 2a, f. 4	The recruit and the bugler <i>11 p.</i> Copyist's manuscript signed	24 August 1978

Subseries I.B: Piano Works (continued)

b. 2a, f. 5	<p><i>Seeing Russia with teacher</i> (ten descriptive duets) G. Schirmer publication, c1925 - 2 vols.</p> <p>Book 1 -- 11 p.</p> <p>The old village church Putting the wooden doll to sleep The sleigh ride The prisoners leave for Siberia The Carrousel</p> <p>Book 2 -- 11 p.</p> <p>The Moujik in the dark woods Baba tells an old tale The Cossacks ride by The barge on the Dnieper Holiday in the village</p>	
b. 2a, f. 5	<p>Serenade for the pianoforte, op. 5, no. 1 6 p. Breitkopf Pulications, Inc., c1918 1 original and [photocopy] [Last page contains page 1 of op. 5, no. 2 - Scherzino]</p>	
b. 2a, f. 5	<p>Six water colors for piano, op. 80 21 p. Carl Fischer, c1921 (2 copies)</p>	
b. 2a, f. 5	<p>A small Carnival 10 p. Copyist's manuscript signed</p>	21 July 1978
b. 2a, f. 5	<p>Solitude 9 p. Copyist's manuscript signed [Formerly titled "Departure": see letter 10/78]</p>	5 August 1978
b. 2a, f. 5	<p>Some New York Scenes 20 p. Holograph in black ink, markings in blue ink</p>	11 March 1971
b. 2a, f. 5	<p>Suicide in an airplane 16 p. Holograph in black ink (his hand)</p>	

Subseries I.B: Piano Works (continued)

b. 2a, f. 5	Suite russe, op. 12 <i>16 p.</i> W. Hansen publication, c1914 Douvka Extase Barcarole Mélancolie Danse Burlesque Berceuse Chanson pathétique	
b. 2a, f. 6	Tarantelle <i>11 p.</i> Holograph in ink Photocopy of Holograph 1 reel of microfilm	
b. 2a, f. 6	Tarantelle diabolique <i>16 p.</i> Holograph in pencil	29 July 1960
b. 2a, f. 6	Three landscapes <i>13 p.</i> Evening's sorrow Copy of Copyist's manuscript signed [is possibly intended to be part of Morning in the Woods or Some New York Scenes]	date is cut off of photocopy
b. 2a, f. 6	Three landscapes <i>13 p.</i> Evening's sorrow (revised version) Copy of copyist's manuscript signed	October 1968
b. 2a, f. 6	Three moods: Anger-Grief-Joy <i>34 p.</i> Holograph in ink 2 copies of holograph 1 reel of negative film	

Subseries I.B: Piano Works (continued)

b. 2a, f. 6	<p>Three Tales 57 p. A rendez-vous at the lake (30 June 1977) A fantasy (29 July 1977) A Midnight Waltz (9 June 1977) Copyist's manuscript signed</p>	
b. 2a, f. 6	<p>To a Grecian Urn 4 p. Holograph in ink</p>	
b. 2a, f. 6	<p>Two lyric pieces - II. Waltz 9 p. Carl Fischer, Inc., c1924 [photocopy]</p>	
b. 2a, f. 6	<p>Valse diabolique 26 p. Joshua Corp. Ed. Copyist's manuscript signed</p>	22 January 1977
b. 2a, f. 6	<p>Vignettes for piano 85 p. A (12 September 1977) B (21 September 1977) C (9 October 1977) D (29 September 1977) E (23 October 1977) F (17 November 1977). Also includes pencil copy. 11 p. [n.d.] G (11 November 1977) H (2 December 1977) I (no date no signature) Copyist's manuscript signed</p>	
b. 2a, f. 6	<p>Wild men's dance (Danse sauvage), op. 13, no. 2 21 p. Schott publication, c1915 3 copies</p>	
Other Piano Works		
b. 3, f. 1	<p>Fourth piano sonata 45 p. Photocopy of printed copy</p>	

Subseries I.B: Piano Works > Other Piano Works (continued)

b. 3, f. 2-3	<p>Biography in sonata form 116 p.</p> <p>Holograph in ink</p> <p>Photocopy of Holograph</p> <p>I. Vigor-Passion</p> <p>II. Youth's Melancholy</p> <p>III. Some flashbacks - Spring on the banks of the Dnieper - Forebodings of childhood's end: Last moments in the swing - Early sorrows - Far away and long ago - The agony and ecstasy of approaching manhood</p> <p>IV. Epilogue</p>	
b. 3, f. 4-5	<p>15 <i>Waltzes</i> (written mostly between 1950-1972)</p> <p>Holograph scores, mostly in pencil</p>	
b. 3, f. 6-9	<p><i>Compositions numbered 1-42</i> (no titles; written 1950-1972)</p> <p>Holograph scores</p>	
b. 3, f. 9a	<p>Four untitled pieces</p> <p>[F?] (July 1967) -- 12 p.</p> <p>"G" (May 1963) -- 4 p.</p> <p>"H" (28 November 1966) -- 5 p.</p> <p>"I" (1965) -- 5 p.</p> <p>copy of copyist's manuscripts signed</p>	
b. 3, f. 10	<p>Unfinished piano piece</p> <p>9 p.</p> <p>Holograph in pencil</p>	
b. 3, f. 10	<p><i>Nocturne</i> [childhood effort of Leo's] op. 113, no. 2</p> <p>6 p.</p> <p>Holograph in ink (his hand)</p> <p>Child's scribble and sketches of music at end</p>	
b. 3a, f. 1	<p><i>Two improvisations, op. 95</i> (4 hands)</p> <p>26 p.</p> <p>No. 1 - [wanting]</p> <p>No. 2 - Valse Buffon</p> <p>Holograph in ink (his hand, 1921)</p> <p>1 reel of microfilm</p>	
b. 3a, f. 2	<p><i>Piece four piano</i> (4 hands), op. 19, no. 1</p> <p>10 p.</p> <p>Holograph in ink (his hand)</p> <p>Part in ink holograph</p>	1913

Subseries I.B: Piano Works > Other Piano Works (continued)

b. 3a, f. 3	Sonata for 2 pianos, op. 89 168 p. Holograph in ink (his hand) [includes pencil sketches at end of 2nd. movement]	
b. 3a, f. 4	<i>Prelude tragique</i> (for piano four hands) 15 p. Carl Fischer, Inc., c1924 [photocopy]	
b. 3a, f. 5	Scherzino, op. 5, no. 2 5 p. Breitkopf & Härtel, 1918	
b. 3a, f. 6	Moment Musical, Schubert-Ornstein, op. 51, no. 1 4 p. Breitkopf & Härtel, 1918 [last page contains page 1 of Scherzino, op. 5, no.23]	
b. 3a, f. 7	A set of seven Waltzes Number [?] July 6th, 1979 -- 9 p. Number III June 3, 1979 -- 7 p. Number IV June 19th, 1979 -- 11 p. Number IV? June 29, 1974 -- 14 p.	
b. 3a, f. 8	Miscellaneous Waltzes [given the following numberings at Mrs. Ornstein's request] Waltz No. 7 January 11th 1980 -- 7 p. Waltz No. 8 April 16th 1980 -- 7 p. Waltz No. 9 February 8th 1980 -- 14 p. Waltz No. 14 May 17th 1980 -- 17 p.	
b. 3a, f. 9	<i>A la Mexicana</i> (three pieces in folk-style for the pianoforte) op. 35 12 p. Breitkopf & Härtel, Inc. New York c1920 (photocopy)	
b. 3a, f. 9	A Chromatic Dance 15 p.	December 29th 1978
b. 3a, f. 9	A Chromatic Dance 13 p. General Music Publishing, c1980	
b. 3a, f. 9	A Reverie 7 p.	April 21, 1979

Subseries I.C: Chamber Music

With wind instruments
I.C.1

Subseries I.C: Chamber Music > I.C.1 With wind instruments (continued)

- | | | |
|-------------|---|------|
| b. 4, f. 1 | Minuet in ancient style for flute & clarinet
4 p.
Holograph score in ink
Offset copies of 2 parts - slurs in blue ink (2 p. each) | |
| b. 4, f. 1 | Prelude in ancient [antique] style for flute & clarinet
Offset master of score -- 7 p.
Offset copy of score
Holograph set of 2 parts -- 4 p. each
Photocopy of flute part | |
| b. 4, f. 2 | <i>Allegro for flute & piano</i> [called <u>Intermezzo</u>]
Joshua Corp. Ed.
Holograph score in pencil -- 19 p.
Holograph flute part in ink -- 5 p.
Photocopy of holograph flute part
Photocopy of alternate B-flat clarinet part -- 5 p.
Photocopy of alternate B-flat clarinet part -- 4 p.
<i>Allegro for flute and piano</i> (Feb. 20th, 1979) -- 17 p.
Prelude for flute & piano -- 13 p.
Holograph score in ink | 1959 |
| b. 4, f. 3 | Nocturne for clarinet & piano
17 p.
Offset copy of score
Holograph part in ink for clarinet | |
| b. 4, f. 3a | Ballade for Clarinet in B-flat
2 p.
Photocopy of Copyist's manuscript | |
| b. 4, f. 4 | Ballade for sax & piano
Joshua Corp. Ed.
Holograph score in ink -- 11 p.
Photocopy of holograph alternate B-flat clarinet part -- 2 p.
Holograph sax part in ink
Holograph alternate viola part in ink
New set with corrections (see enclosed correspondence) | |

With stringed instruments
I.C.2

Subseries I.C: Chamber Music > I.C.2 With stringed instruments (continued)

b. 4, f. 5	Hebraic Fantasy, violin & piano <i>13 p.</i> Joshua Corp. Ed. Offset copy of holograph score Photocopy of holograph violin part 1 reel of microfilm
b. 4, f. 5	Waltz, violin & piano <i>8 p.</i> Holograph score in pencil
b. 4, f. 6	<i>Violin sonata</i> (manuscript; not op. 31) <i>42 p.</i> Holograph score in ink of slow movement only
b. 4, f. 6	Sonata for violin and piano, op. 31 <i>43 p.</i> Carl Fischer, 1915 Includes violin part (11 p.) Photocopy
b. 4, f. 7	Violin sonata, op. 26 <i>23 p.</i> Publisher's proof of score and part (22 May 1918) Pencil corrections added throughout
b. 4, f. 8	Fantasy pieces for viola & piano I Score: 1 manuscript, 2 photocopies (17 p.); copyist's score (13 p.) -- Nov. 1980. II Never written III Holograph score (23 October 1972) -- 19 p. Photocopy of holograph score Holograph part Photocopy of holograph part Photocopy of copyist's manuscript signed
b. 4, f. 9	Six Preludes for violoncello & piano <i>55 p.</i> Joshua Corp. Ed. Holograph score Mimiographed part from the holograph, with corrections -- 19 p. One reel of negative microfilm

Subseries I.C: Chamber Music > I.C.2 With stringed instruments (continued)

b. 4, f. 10	Violoncello sonata, op. 52 72 p. C. Fischer publication One reel of negative microfilm	
b. 4, f. 10	Violoncello sonata, no. 2 Holograph score in black-ink - stems etc... in blue ink -- 49 p. Photocopy of holograph part -- 8 p. One reel of negative microfilm	ca. 1920
b. 4, f. 11	Composition no. 36 for cello and piano 8 p. Holograph score in ink	
b. 4, f. 11	[Untitled], op. 33, no. 1 & 2, for violoncello & piano 4 p. Holograph score in ink - slurs in red ink	
Music for Chamber ensemble I.C.3		
b. 5, f. 1	String quartet, op. 28 61 p. Holograph score in ink One reel of negative microfilm	
b. 5, f. 2	<i>String quartet, op. 99</i> [full score] 53 p. Copy of copyist's manuscript signed with US copyright indication	
b. 5, f. 2	<i>String quartet, op. 99</i> [last movement only] 19 p. Photocopy of holograph score Holograph set of parts in ink	
b. 5, f. 3-5	String quartet No. III 114 p. Copyist's manuscript signed Copy of copyist's manuscript signed Copyist's manuscript of parts [individually foliated for each movement] 1st. violin (21 p.); 2nd. violin (17 p.); viola (21 p.); violoncello (15 p.)	1976
b. 5a, f. 1-2	Quintet for piano & strings 269 p. Offset copy of score (white on black); with ink on white paper taped in corrections	

Subseries I.C: Chamber Music > I.C.3 Music for Chamber ensemble (continued)

b. 5a, f. 3	<p>Quintet for piano & strings 28 p. each Photocopy set of holograph parts One reel each of positive & negative microfilm</p>	
b. 5a, f. 4	<p>Quintette, for piano & strings, op. 92 271 p. [full score] [Photocopies of the LC manuscript with two corrections added by Mrs. Ornstein]</p>	1929
b. 5a, f. 4	<p>Quintette, for piano & strings, op. 92 107 p. String parts [Photocopies of the LC manuscript with two corrections added by Mrs. Ornstein]</p>	1929

Subseries I.D: Orchestral Music

b. 6	<p>Nocturne 76 p. Photocopy of holograph score Holograph set of parts in ink: 34 wind, 10 violin I, 10 violin II, 8 viola, 8 violoncello, 6 bass</p>	
b. 7	<p>Dance of the Fates 52 p. Holograph score in pencil Photocopy of holograph score Holograph set of parts in ink: 35 wind, 10 violin I, 10 violin II, 8 viola, 7 violoncello, 7 bass</p>	
b. 8	<p><i>Five Songs for voice & orchestra</i> (Texts by Waldo Frank) Song I: Holograph score in ink, with text underlay in pencil (18 p.) Holograph set of parts: 8 wind, 8 violin I, 7 violin II, 9 viola, 8 cello, 6 bass Song II: Holograph score in ink, with pencil text [Parts same as for song I] -- 21 p. Song III: Holograph score in ink, with pencil text [Parts same as for song I] -- 25 p. Song IV: Holograph score in ink, with pencil text [Parts same as for song I] -- 30 p. Song V: Holograph score in ink, with pencil text [Parts same as for song I] -- 18 p.</p>	

Subseries I.D: Orchestral Music (continued)

- | | |
|-------------------|--|
| b. 9 | <p>Piano concerto
99 p.
Holograph score in ink and pencil
one reel of microfilm</p> |
| b. 9 | <p>Piano concerto
110 p.
Holograph score in ink of 2-piano version
Photocopy of 2-piano version
One reel of negative microfilm

[N.B. the photocopy of the 2-piano version contains changes made by Ornstein for the revival performance in Dec. 1976. These changes are in the hand of William Westney]</p> |
| b. 10-11, 11A-11B | <p>Piano concerto
Holograph set of parts
Photocopy set of parts for performance</p> |
| b. 12 | <p><i>Piano concerto</i> Incidental music for the play of Lysistrata
Negative photostat copy of the score
Holograph score of section called "Lament of Young Men"</p> |
| b. 13 | <p><i>Piano concerto</i> Incidental music for the play of Lysistrata
Photocopy of holograph of section "Bacchanale" (1930?)
One reel microfilm
Holograph and negative photostat of instrumental parts (49 p.)
Copies of piano, violin, viola, cello, bass, flute, clarinet, trumpet, trombone and percussion parts [2 sets]</p> |
| b. 14 | <p>Lysistrata Suite, for orchestra
Holograph score of Prelude to Act I, Burlesque & Funeral march, Prelude to Act II, and opening Fanfare (for trumpet and trombone)
Photocopy of holograph score in its entirety: Prelude to Act I, Burlesque & Funeral March, Prelude to Act II, Bacchanale -- 119 p.
Holograph set of string parts for entire piece, made separately from the set of parts.</p> |

Subseries I.D: Orchestral Music (continued)

b. 15 Lysistrata Suite, for orchestra
Complete set of parts
Violin I - 1 holograph and 10 copies
Violin II - 1 holograph and 10 copies
Viola - 1 holograph and 8 copies
Cello - 1 holograph and 8 copies
Bass - 1 holograph and 8 copies
Flutes I, II, III - holographs
Oboes I, II, III - holographs
English Horn - holograph for Burlesque, Prelude II and Bacchanale only
Clarinet I, II, III - holograph
Bass Clarinet - holograph
Bassoon I, II, III - holograph
Contrabassoon - holograph
Horn I, II, III - holograph
Trumpet I, II, III, IV - holograph
Trombone I, II, III - holograph
Tuba - holograph
Timpani - holograph
Percussion - 1 holograph and 4 copies
Large drum - holograph

b. 16-17 Lysistrata Suite, for orchestra
Copyflow set of parts to Lysistrata Suite, arranged by separate movements
Prelude to Act I
Burlesque and Funeral March
Prelude to Act II
Bacchanale

Series II: Photographs

The photographs in this collection were donated by several persons, including Ornstein's niece and Mrs. Vivian Perlis. They are arranged in approximate chronological order, and include pictures of Leo Ornstein as a child, as a concert pianist and as a composer in later life.

b. 18, f. 1	Ornstein in Russia <i>1 item</i>	ca. 1904
b. 18, f. 1	ca. 1908 <i>1 item</i>	ca. 1908
b. 18, f. 1	ca. 1910 <i>1 item</i>	ca. 1910
b. 18, f. 1	ca. 1910 <i>1 item</i>	ca. 1910
b. 18, f. 1	Program <i>1 item</i>	1914
b. 18, f. 1	Postcard, portrait <i>1 item</i>	ca. 1915
b. 18, f. 1	With brother, Aaron <i>1 item</i>	ca. 1916
b. 18, f. 1	ca. 1918 <i>1 item</i>	ca. 1918
b. 18, f. 1	ca. 1918 <i>1 item</i>	ca. 1918
b. 18, f. 1	Program <i>1 item</i> (photo ca. 1918)	1937
b. 18, f. 1	ca. 1940 <i>1 item</i>	ca. 1940
b. 18, f. 1	ca. 1945 <i>1 item</i>	ca. 1945
b. 18, f. 1	Miscellaneous <i>31 items</i> Pictures, publicity photos, etc... and a photo button contained in a separate individual envelope	

Series III: Miscellaneous

b. 18, f. 2	Biographical clippings <i>15 items</i>
b. 18, f. 3	Incomplete works in Yale's collection with annotations by Mrs. Ornstein <i>8 items</i>
b. 18, f. 3	First draft of list of complete Ornstein manuscripts with annotations by Mrs. Ornstein <i>13 items</i>
b. 18, f. 3	Tape of Tartar Dance, performed by Andrew Imbrie, and tape donated to collection by him
b. 18, f. 4	<i>Frederick Martens</i> <u>Leo Ornstein - The man, his ideas, his work</u> Photocopy of book
b. 19, f. 1	Press accounts and reviews of concert performances given by and of Ornstein's works <i>20 items</i>
b. 19, f. 2	Concert programs both of Ornstein performances and performances of his music <i>16 items</i>
b. 19, f. 3	Correspondence both to and from the Ornsteins <i>12 items</i>
b. 19, f. 4	Material related to Ornstein as a pedagogue <i>8 items</i>
b. 19, f. 5	Miscellaneous prose writings of Pauline Ornstein <i>7 items</i> Short essay of Leo's aesthetic (4 p.) Reminiscences from here, there & everywhere (49 p.) Shortcuts in taking dictation (2 p.) Reminiscences continued (17 unnumbered pages) [see letter of 12 March 1975] What is music? (120 p.) Notes and copy of analysis of Ornstein Quintet on Hotel Sylvania (Philadelphia) stationary and addressed to a Miss Lederman
b. 19, f. 5	<i>Brooklyn Museum booklet</i> on William Zorach exhibit containing HIS <u>Leo Ornstein Piano Concert, 1918</u> on p. 46.

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.

Subjects

Music -- United States -- 20th Century
Piano music
Songs
String quartets -- Scores

Names

Ornstein, Leo, 1892-2002
Ornstein, Pauline