Register to The Thomas de Hartmann Papers

MSS 46

Compiled by John Mangan
May 1995

1996-2007

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New Haven, CT 06520

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https://guides.library.yale.edu/MusicSpecialCollections

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Collection Overview

**REPOSITORY:** Yale University Music Library
120 High Street
PO Box 208240
New Haven, CT 06520
musicspecialcollections@yale.edu
https://guides.library.yale.edu/MusicSpecialCollections

**CALL NUMBER:** MSS 46

**CREATOR:** Hartmann, Thomas de, 1885-1956

**TITLE:** Thomas de Hartmann Papers

**DATES:** 1902–1982

**PHYSICAL DESCRIPTION:** 15 linear feet (31 boxes)

**LANGUAGE:** Materials chiefly in Russian, English, German, and French.

**SUMMARY:** Music, correspondence and other papers, photographs, and additional materials by and about the Russian composer Thomas de Hartmann (1886-1956)

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: http://hdl.handle.net/10079/fa/music.mss.0046

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 http://hdl.handle.net/10079/fa/music.mss.0046.

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

- b. box
- f. folder

Administrative Information

**Immediate Source of Acquisition**

The Thomas de Hartmann Papers were established in the Music Library of Yale University by Olga de Hartmann in 1979.

**Conditions Governing Access**

The Papers are open to qualified researchers by appointment. There are no restricted materials in the collection. Please contact the Special Collections staff to schedule an appointment.
Biographical / Historical

The Thomas de Hartmann Papers reflect a life of early successes followed by constant struggle in the wake of two world wars and the Russian Revolution. De Hartmann (1886-1956) was born in the Ukraine to a family of Russian aristocrats and showed an inspired ability for music by improvising melodies at the piano before the age of five. At age nine, following the death of his father, de Hartmann was sent to the military academy in St. Petersburg. There he found a sympathetic supporter in the director of the academy, who recognized the unusual talent of the young de Hartmann and allowed him to pursue his musical studies alongside his military training. In 1897 at the age of eleven, de Hartmann began his formal training in music as a composition student of Anton Arensky, renowned former professor of composition at the Moscow Conservatory and current director of the Imperial Chapel in St. Petersburg. With the death of Arensky four years later, de Hartmann undertook the study of counterpoint with Sergei Taneev, whose previous students had included Scriabin, Rachmaninoff, and Glîère. De Hartmann later entered the St. Petersburg Imperial Conservatory, then under the directorship of Rimsky-Korsakov, where he studied piano with Anna Esipova-Lechetizky. He received his artist’s diploma in 1904 at the age of eighteen.

In 1906 his four-act ballet The Pink Flower was performed in the Imperial opera houses of Moscow and St. Petersburg with Nijinsky, Pavlova, and Fokine dancing the principal roles. The work was favorably received and the young de Hartmann experienced a considerable amount of notoriety in the culturally elite circles of Russia. De Hartmann’s first songs, pieces for piano, and works for chamber ensemble were published by Jurgenson. Tsar Nicolas II also attended The Pink Flower in St. Petersburg and he too found great favor with the work and the composer. Shortly thereafter, the Tsar allowed de Hartmann to defer his military service so that he might pursue a full-time career in music. Seizing the opportunity, de Hartmann immediately departed for Munich to study with the famous conductor and former pupil of Wagner, Felix Mottl.

In 1908 Munich was fertile soil for artists of any ilk, a center of creative activity which was rivaled only by Paris and Vienna. Not long after his arrival, de Hartmann attended an art exhibition that contained works by then-unknown painters such as Van Gogh, Gauguin, and Kandinsky. De Hartmann later recounted: “Music in Germany had reached an impasse...it seemed clear to me that new forms and techniques had to be found, and more than anything else I wished to find my own way. Soon I found it through the art of painting.” De Hartmann was introduced to Kandinsky by mutual friends and, though Kandinsky was 20 years his senior, the two formed a strong bond of friendship that lasted until Kandinsky’s death forty years later. De Hartmann was intrigued by Kandinsky’s creative vision and assertion that any means of expression was permitted if it helped the artist convey his “inner sound.” Kandinsky introduced de Hartmann to Alexander Sacharoff, a young Russian dancer. The three held all-night sessions of collaborative improvisation with de Hartmann at the piano, Kandinsky shouting out dramatic scenarios based loosely on Russian folklore, and Sacharoff interpreting the music and storyline in dance. This exploration of the interrelatedness of their creative mediums led first to a setting of the Greek legend Daphnis and Chloe and later, in 1909, to the creation of the seminal one-act opera Der Gelbe Klang. Neither work was staged at that time.

In 1912 de Hartmann published an article entitled “Über Anarchie in der Musik.” It appeared in the avant-garde periodical Der Blaue Reiter which was published by Kandinsky and Franz Marc, where de Hartmann wrote, “External laws do not exist. In music, every means that arises from inner necessity is correct. Anarchy in art should be greeted. Only this principle can lead us to a shining future, a new rebirth.” During
a return visit to St. Petersburg, de Hartmann met and later married Olga Arkadaevna Schumacher, the daughter of a prominent government dignitary. Olga returned with de Hartmann to Munich. With the outbreak of World War I in 1914, de Hartmann was ordered back to his regiment in St. Petersburg (now Petrograd). Still a Russian officer, he was intermittently sent to the front. Though active in the war effort, he managed to compose *The Forces of Love and Sorcery*, a marionette opera which was performed in St. Petersburg in 1915.

Throughout his life, de Hartmann was preoccupied with the search for a higher level of spiritual understanding. This may have been inspired by his great uncle Edouard von Hartmann. Von Hartmann authored *Philosophy of the Unknown* in 1877, but also found an avocation in music, composing songs and writing on the topic of musical aesthetics. In 1916 de Hartmann’s spiritual life was profoundly affected when he was introduced to Georgi Ivanovitch Gurdjieff. De Hartmann later wrote in his and Olga’s extraordinary memoir *Our Life with Mr. Gurdjieff*, “After this meeting, my life became kind of a fairy tale.” Olga de Hartmann added: “Mr Gurdjieff was an unknown person, a mystery. Nobody knew about his teaching, nobody knew his origin...but whoever came into contact with him wished to follow him, and so did Thomas de Hartmann and I.” And follow him they did. They remained in his immediate orbit and under his spiritual tutelage for the next twelve years with Olga serving as his personal secretary.

Little is known about Gurdjieff before his appearance in St. Petersburg in 1913. He was a nomadic Georgian mystic whose core of wisdom revolved around the idea that man was not born with an immortal soul. With the right kind of “work,” however, an immortal soul could be formed. Without undertaking this “work” under Gurdjieff’s carefully-measured guidance, a man was no better than a machine, leaving his art, life, and culture without meaning. These ideas, coupled with an intensely compelling personality, won Gurdjieff a great number of devoted followers.

In 1917, the Russian Revolution swept over Russia, leaving chaos and destruction in its wake. Members of the nobility and military officers all feared angry reprisal from the Bolsheviks. De Hartmann miraculously secured travel papers and he and Olga immediately departed St. Petersburg. They headed for the Caucasus hoping to rendezvous with Gurdjieff. The day after their departure, military police arrived at the de Hartmanns’ apartment in St. Petersburg to arrest them, only to find it empty. The de Hartmanns met up with Gurdjieff in Essentuki and began a period of intense spiritual work. With Gurdjieff as their guide and with a group of other adherents, they continued an extraordinary escape through the Caucasus to Tiflis.

Upon arriving in Tiflis, de Hartmann was reunited with his friend Nicolas Tcherepnin, who was head of the conservatory there. Tcherepnin, who also fled the melee in St. Petersburg, immediately invited de Hartmann to take over the composition class at the conservatory where one of the pupils in that class was Tcherepnin’s own son, Alexander. De Hartmann also became artistic director of the Imperial opera house in Tiflis. He now had students, an orchestra and an opera company for which to write and conduct, and a commission to compose incidental music for the Moscow Arts Theatre. In 1920 the de Hartmanns journeyed to Constantinople where Thomas continued an active musical life. Gurdjieff, with characteristic prescience, evacuated the de Hartmanns and his other followers just prior to the outbreak of civil war in Turkey. Seeking refuge, the group went to Paris and later to Fontainebleau. Once there and in need of shelter, Olga shrewdly negotiated the rental of an estate - the Prieuré of Avon. It was here that the most enduring legacy of Gurdjieff’s teachings was established. His Institute for the Harmonious Development of Man now had a permanent roof under which it could prosper.

Manual and spiritual labor on the estate was rigorous, and de Hartmann was left with little time to compose. He worked only on pieces in collaboration with Gurdjieff that served as accompaniment for the exercises both physical and otherwise that were part of the training regime. Perhaps the best-known material from their work together is the *Sacred Music*, solo piano pieces which were composed purely for the sake of listening and meditation. The de Hartmanns remained with Gurdjieff until 1929 when, for unexplained reasons, he severed ties with all of his oldest students. Consequently, the de Hartmanns moved to Garches, a small town just outside Paris. They never saw Gurdjieff again.

The de Hartmanns, having lost all of their wealth in the revolution, were now faced with the unfamiliar task of supporting themselves. No longer was Gurdjieff there to arrange for their well being. With the unstinting support of Olga, de Hartmann decided to resume his composing career. Through teaching, composing for films (pseudonymously as Thomas Kross), and with Belaieff Editions sending him a small
stipend, he was able to earn a modest living. He continued his friendship with Kandinsky and found a new and supportive friend in Pablo Casals.

With the Nazi occupation of France, the de Hartmanns were hastily evicted from their house by the advancing German army. They were forced to seek refuge in an abandoned building where, coincidentally, they found a piano. De Hartmann continued composing though conditions were unfavorable. His opera Esther, several concertos, a symphony, and a cello sonata were all completed during this period. Many of these works were performed in Paris after the war, including his piano concerto which de Hartmann himself performed under the auspices of the Concerts Lamoureux with Eugène Bigot conducting.

In 1950 the de Hartmanns moved to New York City where they settled on the upper west side of Manhattan. Thomas received occasional offers to lecture and teach. He went to London where he gave a series of lectures that outlined his belief in the interrelatedness of the arts. Frank Lloyd Wright received word of these lectures and invited de Hartmann to come work with the students at Taliesin West, Wright’s architectural commune in Arizona. Wright believed that composing music and drawing architectural designs were closely-related skills. De Hartmann happily accepted the position which included comfortable accommodation and access to a Steinway grand piano.

De Hartmann later returned to New York where he continued to compose, performed occasionally, and began work on his memoir of Gurdjieff. On April 16, 1956, an American debut concert of de Hartmann’s music was scheduled to be performed in New York’s Town Hall. On March 28, de Hartmann died of a heart attack. De Hartmann’s students went ahead and performed the concert as a memorial tribute. Olga de Hartmann devoted the rest of her life to promoting interest in her husband’s music both in America and abroad. She lived her final years at the center of a group of Gurdjieff followers in Santa Fe, New Mexico, where she died in 1979 at the age of 94.

De Hartmann’s output as a composer includes four symphonies, several operas, concertos, sonatas, and songs with texts by Proust, Verlaine, Joyce, and Shelley as well as 53 film scores. His music has been interpreted by performers and conductors such as Stokowski, Leduc, Bigot, Casals, Tortelier, and Rampal.

**Scope and Contents**

The Thomas de Hartmann Papers document de Hartmann’s life and work through musical sketches, manuscript scores, and printed music; librettos and scenarios for stage works; correspondence with composers, conductors, and musical performers; photographs; programs; reviews; newspaper clippings; and miscellaneous materials. The Papers also contain materials relating to Georgi Ivanovitch Gurdjieff and Wassily Kandinsky. The Gurdjieff items consist of transcribed conversations, epigrams, lectures, notes on hypnosis, and a ballet scenario entitled *Struggle of the Magicians*. Kandinsky materials include books, brochures, newspaper clippings, and miscellaneous items.

**Arrangement**

In 12 series as follows: I. Music. II. Auxiliary Material for Stage Works. III. Correspondence. IV. Literary Writings by de Hartmann. V. Biographical Materials. VI. Programs, Reviews and Clippings. VII. Photographs and Portraits. VIII. List of Works. IX. Literary Writings by Others. X. Miscellaneous Items. XI. Items Relating to G.I. Gurdjieff. XII. Items Relating to Wassily Kandinsky.
**Collection Contents**
**Series I. Music**

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<tr>
<td>Opera and Ballet Music</td>
<td>Call Number: I.A</td>
</tr>
</tbody>
</table>

| b. 1, f. 1 | Babette, comédie-ballet en deux actes par Henri Cain. 1 score (185 p.); 36 cm. Holograph, photocopy. Annotations in red and gray pencil. |
| b. 1, f. 2 | Babette, comédie-ballet en deux actes par Henri Cain. 1 score (18 p.); 36 cm. Holograph, photocopy. Incomplete. |
| b. 1, f. 2 | Babette, comédie dansée d’Henri Cain. 1 score (52 p.); 35 cm. Manuscript. At beginning: musique de Thomas Kross [Thomas de Hartmann pseudonym] |
| b. 1, f. 4 | Babette. 5 p. of music; 25 cm. Arr. for piano. Holograph transparencies. With annotations in pencil on separate attached sheets (2 p.) Ballet. |
## I.A Opera and Ballet Music (continued)

| b. 1, f. 6 | [Babette, op. 49. Robe de five o’clock] | Robe de five o’ clock. 3 p. of music; 27 cm.  
Holograph, photocopy.  
Piano solo from act 2 of ballet. |
| b. 1, f. 6 | [Babette, op. 49. Selections] | Babette, N 12, N 13, piano seul.  
5 p. of music; 33 cm.  
Holograph.  
Annotations in red and gray pencil.  
From act 2 of ballet. |
7 p. of music; 35 cm.  
Holograph, photocopy.  
For piano.  
From act 2 of ballet.  
2 copies. |
| b. 1, f. 7-9 | [Babette, op. 49 (sketches)] | Babette.  
394 p. of music in 29 quires.  
Holograph sketches.  
Ballet. |
| b. 1, f. 10 | [Esther, op. 76] | Esther, tragédie musicale d’après Racine.  
1 score (284 p.); 39 cm.  
Holograph, photocopy.  
French words.  
At end: vendredi garches 8/x4 |
| b. 2, f. 11 | [Esther, op. 76] | Esther, tragédie musicale d’après Racine.  
1 score (284 p.); 39 cm.  
Holograph, photocopy.  
French words.  
At end: vendredi garches 8/x4 |
88 orchestral parts; 32 cm.  
Holograph, photocopy.  
Opera. |
### I.A Opera and Ballet Music (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
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</table>
| b. 2, f. 16 | **[Esther, op. 76. Act 2. Prelude]** Esther, II acte; prelude.  
1 score (9 p.); 36 cm.  
Holograph, photocopy.  
With 2 p. of notes on separate sheets.  
Incomplete.  
Opera. |
| b. 2, f. 16 | **[Esther, op. 76. Act 2. Selections]** [From act II]  
1 score (17 p.); 36 cm.  
Holograph, photocopy.  
Annotations in pencil.  
Incomplete.  
Opera. |
| b. 2, f. 16 | **[Esther, op. 76]** Esther.  
1 score (11 p.); 33 cm.  
Holograph.  
Annotations in red pen.  
Incomplete.  
Opera. |
| b. 2, f. 17 | **[Esther, op. 76]** Esther.  
1 score (51 p.); 35 cm.  
Holograph, transparencies.  
Incomplete.  
Opera. |
| b. 3, f. 18-20 | **[Esther, op. 76. Vocal score]** Esther, tragédie musicale d’après Racine.  
1 vocal score (134 p.); 35 cm.  
Holograph, photocopy.  
French and English words.  
English translation by Patricia Neway.  
3 copies, 1 copy incomplete. |
| b. 3, f. 21 | **[Esther, op. 76. Selections]** Danses d’Esther: Scythe (arabesques de mouvements masculins)  
1 score (7 p.); 34 cm.  
Holograph, photocopy.  
Opera. |
### I.A Opera and Ballet Music (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
</tr>
</thead>
</table>
| b. 3, f. 21 | **[Esther, op. 76. Selections]** Dances from Esther.  
*3 p. of music ; 36 cm.*  
Holograph, photocopy.  
For chorus.  
Opera. |
| b. 3, f. 22 | **[Esther, op. 76 (sketches)]** Esther.  
*126 p. of music in 12 quires.*  
Holograph sketches.  
Opera. |
| b. 3, f. 23 | **[Fête de la patronne, op. 77]** Musique pour la Fête de la patronne d’après Degas [for orchestra]  
*1 score (58 p.) ; 36 cm.*  
Holograph, photocopy.  
With 2 p. of manuscript notes.  
Ballet.  
2 copies. |
| b. 3, f. 24 | **[Fête de la patronne, op. 77, arr.]** Musique pour la Fête de la patronne d’après Degas.  
*16 p. of music ; 35 cm.*  
Holograph, photocopy.  
Arr. for piano.  
Annotations in pencil, 1 copy only.  
Ballet.  
2 copies. |
| b. 3, f. 24 | **[Fête de la patronne, op. 77, arr.]** Musique pour la Fête de la patronne d’après Degas.  
*19 p. of music ; 35 cm.*  
Holograph.  
Arr. for piano.  
Annotations in pencil.  
Ballet. |
| b. 3, f. 25 | **[Fête en Ukraine, op. 62, arr.]** Fête en Ukraine, ballet en un acte.  
*56 p. of music ; 27 cm.*  
Holograph, photocopy.  
Arr. for piano.  
Annotations in pencil, 1 copy only.  
2 copies. |
I.A Opera and Ballet Music (continued)

b. 3, f. 26  
[Fête en Ukraine, op. 62.] Une fête en Ukraine.  
31 parts; 35 cm.  
Manuscript.  
Ballet.

b. 4, f. 27  
[Fête en Ukraine, op. 62.] Une fête en Ukraine.  
28 parts; 35 cm.  
Manuscript.  
Ballet.

b. 4, f. 28  
[Fleurette Rouge, arr.] Suite tirée du ballet “la fleurette rouge.”  
42 p. of music; 27 cm.  
Holograph.  
Arr. for piano.

b. 4, f. 28  
[Fleurette Rouge (sketches)]  
38 p. of music in 2 quires.  
Holograph sketches.

b. 4, f. 29  
[Forces de l'amour et de la sorcellerie] Les forces de l'amour et de la sorcellerie.  
1 score (44 p.); 39 cm.  
Holograph, photocopy.  
Libretto in French.  
Opera.

b. 4, f. 30  
[Forces de l'amour et de la sorcellerie] L'amour et les sorcelleries.  
1 score (42 p.); 35 cm.  
Holograph.  
French libretto by S. Moreux.  
Opera.

b. 4, f. 31  
[Forces de l'amour et de la sorcellerie] Les forces de la sorcellerie et de l'amour.  
1 score (82 p.); 36 cm.  
Manuscript.  
On cover: ancienne version.  
Opera.

b. 4, f. 32  
[Forces de l'amour et de la sorcellerie] Les forces de l'amour et de la sorcellerie.  
3 voice parts (27 p.); 34 cm.  
Holograph, photocopy.  
English libretto.  
Opera.
### I.A Opera and Ballet Music (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 4, f. 33</td>
<td><strong>[Forces de l'amour et de la sorcellerie. selections]</strong> Les forces de l'amour et de la sorcellerie. 3 voice parts (3 p.); 35 cm. Holograph. Contents: L'air de la bergère -- Chants des bergers -- Sérénade de Merline. Manuscript notes. Opera.</td>
</tr>
<tr>
<td>b. 4, f. 34</td>
<td><strong>[Forces de l'amour et de la sorcellerie]</strong> Les forces de l'amour et de la sorcellerie. 4 string parts; 32 cm. Holograph, photocopy. Opera.</td>
</tr>
<tr>
<td>b. 4, f. 35</td>
<td><strong>[Forces de l'amour et de la sorcellerie. Vocal score]</strong> 1 vocal score (33 p.); 36 cm. Manuscript.</td>
</tr>
<tr>
<td>b. 4, f. 36</td>
<td><strong>[Forces de l'amour et de la sorcellerie (sketches)]</strong> 4 p. of music; 35 cm. Holograph sketches. Opera.</td>
</tr>
<tr>
<td>b. 4, f. 37</td>
<td><strong>[Gelbe Klang (sketches)]</strong> Gelbe Klang. 11 p. of music; 36 cm. Manuscript sketches. Opera.</td>
</tr>
<tr>
<td>b. 4, f. 37</td>
<td><strong>[Gelbe Klang (sketches)]</strong> Gelbe Klang. 10 p. of music; 36 cm. Manuscript sketches, photocopies. With manuscript notes (1 p.) Opera.</td>
</tr>
<tr>
<td>b. 4, f. 37</td>
<td><strong>[Gelbe Klang, arr.]</strong> 1 score (22 p.); 31 cm. Manuscript. Reconstruction of Thomas de Hartmann work by unidentified composer. 2 copies. Photocopy, 1 copy only.</td>
</tr>
</tbody>
</table>
### b. 4, f. 38

1 vocal score (33 p.); 33 cm.
Holograph.
Opera.
Incomplete.

### b. 4, f. 38

1 vocal score (25 p.); 33 cm.
Holograph.
Opera.
Incomplete.

### b. 4, f. 38

[Général Boulanger. Vocal score]
1 vocal score (15 p.); 31 cm.
Holograph.
Opera.
Incomplete.

### b. 4, f. 38

[Général Boulanger (sketches)]
3 p. of music; 31 cm.
Holograph sketches.
Opera.

### Orchestral Music

**Call Number:** I.B

#### b. 5, f. 39

[Concierto Andaluz, op. 81]
1 score (30 p.); 35 cm.
Holograph, photocopy.
3 copies.
For flute and orchestra.

#### b. 5, f. 40

[Concierto Andaluz, op. 81] Concierto Andaluz pour flûte solo, cordes et percussion, op. 81.
1 score (31 p.); 35 cm.
Holograph, photocopy.
On cover: À Jean Pierre Rampal

#### b. 5, f. 41

[Concierto Andaluz, op. 81] Concierto Andaluz pour flute solo, cordes et percussion, op. 81.
1 score (31 p.); 35 p.
Holograph, transparency.
On cover: À [Jean] Pierre Rampal
Sections of score are cut out.
### I.B Orchestral Music (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
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| b. 5, f. 42 | **[Concierto Andaluz, op. 81]**  
28 parts; 35 cm.  
Holograph, photocopy.  
For flute and orchestra. |
| b. 5, f. 43 | **[Concierto Andaluz, op. 81]**  
25 parts; 32 cm.  
Manuscript, photocopy.  
For flute and orchestra. |
| b. 5, f. 44 | **[Concierto Andaluz, op. 81]**  
23 p. of music; 32 cm.  
Holograph, transparencies.  
Orchestral parts.  
For flute and orchestra. |
| b. 5, f. 45 | **[Concierto Andaluz, op. 81, arr.]** Concierto Andaluz pour flute solo, cordes et percussion, op. 81.  
1 score (13 p.); 35 cm.  
Holograph, photocopy  
On cover: Jean Pierre Rampal  
Annotations in pencil.  
Arr. for flute and piano. |
| b. 5, f. 45 | **[Concierto Andaluz, op. 81, arr.]**  
1 score (11 p.); 29 cm.  
Manuscript, photocopy.  
Reduction for flute and piano. |
| b. 5, f. 46 | **[Concierto Andaluz, op. 81]**  
1 part (4 p.); 32 cm.  
Holograph, photocopy.  
Part for solo flute.  
2 copies. |
| b. 5, f. 46 | **[Concierto Andaluz, op. 81 (sketches)]**  
26 p. of music in 1 quire.  
Holograph sketches. |
| b. 5, f. 47 | **[Concerto d’après une cantate de J.S. Bach, op. 73]**  
1 score (35 p.); 36 cm.  
Holograph, photocopy.  
At beginning: À Pablo Casals  
At end: Garches 26/x1149  
For cello and orchestra. |
I.B Orchestral Music (continued)

b. 5, f. 48  
[Concerto d’après une cantate de J.S. Bach, op. 73]  
28 parts; 35 cm.  
Manuscript, photocopy.  
For cello and orchestra.

b. 5, f. 49  
[Concerto d’après une cantate de J.S. Bach, op. 73, arr.]  
Concerto d’après une cantate de J.S. Bach pour violoncelle et orchestre à cordes, op. 73 / Thomas de Hartmann. -- Frankfurt : Belaieff, 1950.  
1 score (23 p.) + 1 part (8 p.); 35 cm.  
Plate no: 3454  
Arr. for cello and piano.

b. 5, f. 50  
[Concerto d’après une cantate de J.S. Bach, op. 73, arr.]  
Concerto d’après une cantate de J.S. Bach pour violoncelle et orchestre à cordes, op. 73 / Thomas de Hartmann. -- Frankfurt : Belaieff, c1950.  
1 score (23 p.) + 1 part (8 p.); 41 cm.  
Plate no. 3454  
Arr. for cello and piano.  
Negative proof copy.

b. 5, f. 51  
[Concerto d’après une cantate de J.S. Bach, op. 73, arr.]  
Concerto d’après une cantate de J.S. Bach pour violoncelle et orchestre à cordes, op. 73.  
1 score (23 p.); 35 cm.  
Holograph.  
Arr. for cello and piano.  
Annotations in red pencil.  
At end: Garches 12 Mars 1945

b. 5, f. 52  
[Concertos, violoncello, orchestra, op. 57]  
1 score (136 p.); 35 cm.  
Plate no: R-153-L  
Manuscript, photocopy.  
Annotations in pen and pencil, 1 copy only.  
At beginning: à mon ami Paul Tortelier  
2 copies.

b. 6, f. 53  
[Concertos, violoncello, orchestra, op. 57]  
Concerto pour violoncelle et orchestre / Thomas de Hartmann. -- Frankfurt : Belaieff, 1938.  
1 score (136 p.); 36 cm.  
Manuscript, transparencies.  
At beginning: à mon ami Paul Tortelier
### I.B Orchestral Music (continued)

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<tr>
<td>b. 6, f. 54</td>
<td>[Concertos, violoncello, orchestra, op. 57] Concerto pour violoncelle et orchestre / Thomas de Hartmann. -- Leipzig: Belaieff, 1938. 16 parts; 36 cm. Plate no: 3425. Manuscript, photocopies.</td>
</tr>
<tr>
<td>b. 6, f. 55</td>
<td>[Concertos, violoncello, orchestra, op. 57] 26 parts; 36 cm. Manuscrit copy by Olga de Hartmann. Annotations in pen and pencil. Part for solo cello. At beginning: À mon ami [Paul] Tortelier</td>
</tr>
<tr>
<td>b. 6, f. 56</td>
<td>[Concertos, violoncello, orchestra, op. 57, arr.] Concerto pour violoncelle et orchestre / Thomas de Hartmann. -- Leipzig: Belaieff, 1938. 1 score (36 p.) + 1 part (12 p.); 35 cm. Plate no: 3425. Arr. cello and piano.</td>
</tr>
<tr>
<td>b. 6, f. 57</td>
<td>[Concertos, violoncello, orchestra, op. 57, arr.] 1 score (51 p.); 24 x 32 cm. Manuscript. Arr. for cello and piano. Annotations in pencil.</td>
</tr>
<tr>
<td>b. 6, f. 57</td>
<td>[Concertos, violoncello, orchestra, op. 57, arr.] Concerto for violoncelle II reduction. 1 score (2 p.); 25 x 32 cm. Holograph. Arr. cello and piano. From 2nd movement. Incomplete.</td>
</tr>
<tr>
<td>b. 6, f. 57</td>
<td>[Concertos, violoncello, orchestra, op. 57, arr.] 1 score (2 p.); 35 cm. Manuscript, transparency. From 2nd movement. Incomplete.</td>
</tr>
<tr>
<td>b. 6, f. 58</td>
<td>[Concertos, violoncello, orchestra, op. 57] 16 parts; 35 cm. Manuscript.</td>
</tr>
<tr>
<td>b. 6, f. 59</td>
<td>[Concertos, violoncello, orchestra, op. 57] 51 p. of music; 36 cm. Manuscript, transparencies of parts. Some sections cut out.</td>
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### I.B Orchestral Music (continued)

- **b. 6, f. 60**
  - [Concertos, violoncello, orchestra, op. 57]
  - 1 score (3 p.); 36 cm.
  - Holograph, photocopy.
  - Excerpt from orchestral score.
  - 2 copies.
  - 5 p. of manuscript notes enclosed, 1 copy only.

- **b. 6, f. 61**
  - 1 score (138 p.); 37 cm.
  - Manuscript, photocopy.
  - 2 copies.

- **b. 7, f. 62**
  - 1 score (138 p.); 36 cm.
  - Manuscript, transparency.

- **b. 7, f. 63**
  - 1 score (70 p.); 32 cm.
  - Plate no: 3471
  - Arr. for two pianos.

- **b. 7, f. 64**
  - [Concertos, piano, orchestra, no. 2, op. 61, arr.] Concerto pour piano et orchestre / Thomas de Hartmann. -- Leipzig : Belaieff, 1951.
  - 1 score (80 p.); 35 cm.
  - Manuscript.
  - Annotations in pencil.
  - Arr. for two pianos.
  - 2 copies, 2nd copy incomplete.

- **b. 7, f. 65**
  - [Concertos, piano, orchestra, no. 2, op. 61, sketches] 64 p. of music in 5 quires.
  - Holograph sketches.

- **b. 7, f. 66**
  - [Concertos, piano, orchestra, no. 2, op. 61] 32 parts; 34 cm.
  - Manuscript, photocopy.
  - String parts.

- **b. 8, f. 67**
  - [Concertos, piano, orchestra, no. 2, op. 61] 28 parts; 36 cm.
  - Manuscript, photocopy.
  - Brass, wind, percussion, and harp parts.
### I.B Orchestral Music (continued)

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<td>b. 8, f. 68</td>
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</table>
  [Concertos, piano, orchestra, no. 2, op. 61]  
  51 p. of music ; 36 cm.  
  Manuscript, transparencies.  
  String parts. |
| b. 8, f. 69 | 
  [Concertos, violin, orchestra, op. 66]  
  1 score (94 p.) ; 35 cm.  
  Manuscript, photocopy.  
  Annotations in pen.  
  (Boosey and Hawkes rental library) |
| b. 8, f. 69 | 
  [Concertos, violin, orchestra, op. 66] Violin concerto “Symphonie concertante for violin and orchestre.”  
  1 score (94 p.) ; 35 cm.  
  Manuscript, photocopy. |
| b. 8, f. 70 | 
  [Concertos, violin, orchestra, op. 66, arr.]  
  1 score (46 p.) ; 36 cm.  
  Manuscript, photocopy.  
  Arr. for violin and piano.  
  (Boosey and Hawkes rental library) |
| b. 8, f. 71 | 
  [Concertos, violin, orchestra, op. 66] Concerto for violin.  
  1 part (13 p.) ; 35 cm.  
  Manuscript, photocopy.  
  Part for solo violin.  
  (Boosey and Hawkes rental library)  
  2 copies. |
| b. 8, f. 72 | 
  [Concertos, violin, orchestra, op. 66]  
  56 parts ; 35 cm.  
  Manuscript, photocopy.  
  (Boosey and Hawkes rental library) |
| b. 9, f. 73 | 
  [Fantasie-concerto, contrabass, orchestra, op. 64]  
  1 score (72 p.) ; 35 cm.  
  Manuscript.  
  Annotations in blue pencil.  
  At end: Dernier Samedi de Novembre 1944 Garches |
### I.B Orchestral Music (continued)

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<th>b. 9, f. 74</th>
<th>[Fantasie-concerto, contrabass, orchestra, op. 64, arr.]</th>
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<td>Arr. for bass and piano.</td>
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<td></td>
<td>Thomas de Hartmann notes in French with English translation.</td>
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<tr>
<td></td>
<td>At end: 4 Fevrier 1942 Garches</td>
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<td>2 versions.</td>
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<th>b. 9, f. 75</th>
<th>[Fantasie-concerto, contrabasse, orchestra, op. 64]</th>
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<td></td>
<td>28 parts; 34 cm.</td>
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<td>Manuscript, photocopy.</td>
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<th>b. 9, f. 76</th>
<th>[Gurla, op. 72] La gurla: concerto pour harpe et orchestre.</th>
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<tr>
<td></td>
<td>1 part (21 p.); 35 cm.</td>
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<td>Part for solo harp.</td>
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<th>b. 9, f. 76</th>
<th>[Gurla, op. 72] Rapsodie slave (d’après P. Mérimé)</th>
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<tr>
<td></td>
<td>1 score (59 p.); 36 cm.</td>
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<td>For harp and orchestra.</td>
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<th>b. 9, f. 76</th>
<th>[Gurla, op. 72] La gurla: concerto pour harpe et orchestre.</th>
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<tbody>
<tr>
<td></td>
<td>11 parts; 34 cm.</td>
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<td>Manuscript.</td>
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<th>b. 9, f. 77</th>
<th>[Gurla, op. 72, arr.] La gurla pour harpe et orchestre.</th>
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<tbody>
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<td></td>
<td>1 score (47 p.); 35 cm.</td>
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<tr>
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<td>Holograph.</td>
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<td></td>
<td>Arr. for harp and piano.</td>
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<tr>
<th>b. 9, f. 77</th>
<th>[Gurla, op. 72 (sketches)]</th>
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<tr>
<td></td>
<td>3 p. of music in 1 quire.</td>
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<td>Holograph sketches.</td>
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<th>b. 9, f. 78</th>
<th>[Koladky, op. 59] Koladky: Noëls ucrainiens, chant spirituel.</th>
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<tr>
<td></td>
<td>1 score (45 p.); 36 cm.</td>
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<td>Manuscript, photocopy.</td>
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<td></td>
<td>2 copies.</td>
</tr>
<tr>
<td></td>
<td>Manuscript and typescript notes, 1 copy only.</td>
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<td>(Presser rental library)</td>
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<tr>
<th>b. 9, f. 79</th>
<th>[Koladky, op. 59]</th>
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<tr>
<td></td>
<td>1 score (8 p.); 35 cm.</td>
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### I.B Orchestral Music (continued)

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<tr>
<td>b. 9, f. 80</td>
<td><strong>[Koladky, op. 59]</strong>&lt;br&gt;36 parts; 36 cm.&lt;br&gt;Manuscript, photocopies.&lt;br&gt;String parts.&lt;br&gt;(Presser rental library)</td>
</tr>
<tr>
<td>b. 10, f. 81</td>
<td><strong>[Koladky, op. 59]</strong>&lt;br&gt;23 parts; 33 cm.&lt;br&gt;Manuscript, photocopies.&lt;br&gt;Woodwind, brass, and percussion parts.&lt;br&gt;(Presser rental library)</td>
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<td>b. 10, f. 82</td>
<td><strong>[Koladky, op. 59]</strong>&lt;br&gt;54 parts; 35 cm.&lt;br&gt;Manuscript, photocopy.</td>
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<td>b. 10, f. 83</td>
<td><strong>[Scherzo fantastique]</strong>&lt;br&gt;1 score (34 p.); 35 cm&lt;br&gt;Manuscript, photocopy.&lt;br&gt;Belaieff sticker on front.</td>
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<td>b. 10, f. 84</td>
<td><strong>[Scherzo fantastique]</strong>&lt;br&gt;1 score (34 p.); 35 cm.&lt;br&gt;Manuscript, photocopy.</td>
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<td>b. 10, f. 85</td>
<td><strong>[Suite, orchestra, op. 62]</strong> Suite pour grand orchestre, op. 62.&lt;br&gt;1 score (115 p.); 38 cm.&lt;br&gt;Manuscript, photocopy.&lt;br&gt;2 copies.&lt;br&gt;Annotations in pencil, 1 copy only.</td>
</tr>
<tr>
<td>b. 10, f. 86</td>
<td><strong>[Suite, orchestra, op. 62 (sketches)]</strong>&lt;br&gt;106 p. of music in 6 quires.&lt;br&gt;Holograph sketches.</td>
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<td>b. 11, f. 87</td>
<td><strong>[Symphonies, no. 1, op. 50]</strong> Symphonie - poème, op. 50.&lt;br&gt;1 score (311 p.); 40 cm.&lt;br&gt;Manuscript, photocopy.</td>
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<tr>
<td>b. 11, f. 88</td>
<td><strong>[Symphonies, no. 1, op. 50]</strong> Symphonie - poème, op. 50.&lt;br&gt;15 parts; 38 cm.&lt;br&gt;Manuscript, photocopies.&lt;br&gt;String parts.</td>
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<td>b. 12, f. 89</td>
<td><strong>[Symphonies, no. 1, op. 50]</strong> Symphonie - poème, op. 50.&lt;br&gt;15 parts; 38 cm.&lt;br&gt;Manuscript, photocopies.&lt;br&gt;String parts.</td>
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### I.B Orchestral Music (continued)

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| b. 12, f. 90-91 | **[Symphonies, no. 1, op. 50]** Symphonie - poème, op. 50.  
  20 parts ; 34 cm.  
  Manuscript.  |
| b. 13, f. 92 | **[Symphonies, no. 1, op. 50]** Symphonie - poème, op. 50.  
  14 parts ; 34 cm.  
  Manuscript.  |
| b. 13, f. 93 | **[Symphonies, no. 2, op. 68]** Le dit du soleil: 2nd symphonie-poème.  
  1 score (117 p.) ; 35 cm.  
  Manuscript, photocopy.  
  2 copies.  
  Typescript note inside cover, both copies.  
  (Boosey and Hawkes rental library)  
  At beginning: à la memoire de Mitrofan Petrovitch Belaieff. [1 copy only]  |
| b. 13, f. 94 | **[Symphonies, no. 2, op. 68]** Le dit du soleil: 2nd symphonie-poème.  
  1 score (117 p.) ; 35 cm.  
  Manuscript, transparency.  |
| b. 13, f. 95 | **[Symphonies, no. 2, op. 68]** Le dit du soleil: 2nd symphonie-poème.  
  34 parts ; 32 cm.  
  Manuscript, transparencies.  |
| b. 13, f. 96 | **[Symphonies, no. 3, op. 85]** 3rd symphonie-poème, op. 85.  
  1 score (109 p.) ; 36 cm.  
  Manuscript, photocopy.  
  2 copies.  
  Annotations in pencil, 1 copy only.  
  Typescript notes, 1 copy only.  |
| b. 14, f. 97 | **[Symphonies, no. 3, op. 85 (sketches)]**  
  28 p. of music in 3 quires.  
  Holograph sketches.  |
| b. 14, f. 98 | **[Symphonies, no. 3, op. 85]**  
  38 parts ; 33 cm.  
  Manuscript, photocopies.  
  String, percussion, and keyboard parts.  |
| b. 14, f. 99 | **[Symphonies, no. 3, op. 85]**  
  23 parts ; 33 cm.  
  Manuscript, photocopies.  
  Brass and woodwind parts.  |
| b. 14, f. 100 | **[Symphonies, no. 4, op. 90]** Quatrième symphonie - poème.  
  1 score (39 p.) ; 39 cm.  
  Manuscript, photocopy.  |
### I.B Orchestral Music (continued)

#### b. 14, f. 101


- 1 miniature score (39 p.); 19 cm.
- Plate no. 4031
- 2 copies.
- Negative prints, 1 copy only.

#### b. 14, f. 102

[Symphonies, no. 4, op. 90 (sketches)]

- 75 p. of music in 3 quires.
- Holograph sketches.

#### b. 15, f. 103

[Symphonies, no. 4, op. 90]

- 55 parts; 32 cm.
- Manuscript, photocopy.

#### b. 15, f. 104

[Russian fairy tales, op. 58] Fairy Tales.

- 1 score (59 p.); 39 cm.
- Manuscript, photocopy.
- 2 p. typescript introduction with press comments.

#### b. 15, f. 104

[Russian fairy tales, op. 58]

- 1 score (61 p.); 39 cm.
- Manuscript, photocopy.
- (Boosey and Hawkes rental library)

#### b. 15, f. 104

[Russian fairy tales, op. 58]

- 1 score (61 p.); 38 cm.
- Manuscript, photocopy.

#### b. 15, f. 105

[Russian fairy tales, op. 58]

- 1 score (59 p.); 39 cm.
- Manuscript, transparency.

#### b. 15, f. 106

[Russian fairy tales, op. 58 (sketches)]

- 37 p. of music in 1 quire.
- Holograph sketches.

#### b. 15, f. 107

[Russian fairy tales, op. 58]

- 36 parts; 34 cm.
- Manuscript, photocopies.
- String parts.

#### b. 16, f. 108

[Russian fairy tales, op. 58]

- 26 parts; 34 cm.
- Manuscript, photocopies.
- Woodwinds, brass, percussion, and keyboard.
## I.B Orchestral Music (continued)

### b. 16, f. 109

[**Russian fairy tales, op. 58**]
63 parts; 37 cm.
Manuscript, photocopy.
(Boosey and Hawkes rental library)

### b. 16, f. 110

[**Russian fairy tales, op. 58**]
27 parts; 32 cm.
Manuscript, transparencies.

## Chamber Music

### Call Number: I.C

### b. 17, f. 111

[**Chanson sentimentale**]
1 score (3 p.); 34 cm.
Manuscript.
For treble instrument and piano.
On cover: Th. Kross [Thomas de Hartmann pseudonym]

### b. 17, f. 111

[**Melodies, treble instrument, piano**]
1 score (3 p.); 33 cm.
Manuscript, photocopy.

### b. 17, f. 112

[**Esther, op. 76. Selections, arr.**] Danse assyrienne (Esther)
1 score (9 p.) + 1 part (5 p.); 35 cm.
Holograph, photocopy.
For violin and piano.

### b. 17, f. 113

[**Esther, op. 76. Selections, arr.**] Danse d'Esther.
3 p. of music; 34 cm.
Holograph.
Contents: Hellénique -- Scyte.
For violin and piano [only 10 m. of piano]

### b. 17, f. 113

[**Esther, op. 76. Selections, arr.**] Danses d'Esther: Scyte.
1 score (3 p.); 36 cm.
Holograph.
For violin and piano.

### b. 17, f. 113

[**Esther, op. 76. Selections, arr.**] Danses de l'opéra “Esther.”
1 score (11 p.); 36 cm.
Holograph.
Contents: Assirienne -- Parthe.
For violin and piano.

### b. 17, f. 113

[**Esther, op. 76. Selections, arr.**] Hellénique (Esther)
1 score (2 p.) + 1 part (1 p.); 34 cm.
Holograph.
For violin and piano.
I.C Chamber Music (continued)

b. 17, f. 113

[Kobsa] La kobsa: deux musiques de veilleurs ukrainiens pour violoncelle solo.
1 score (2 p.) ; 33 cm.
Manuscript, photocopy.
Bound with: Deux melodies for treble instrument and piano and Mendelssohn’s Chant au rouet transcribed for cello and piano.

b. 17, f. 114

[Quasi variations, op. 75] Trio: Quasi variations.
1 score (47 p.) ; 36 cm.
Holograph.
For flute, violin, and piano.
At end: Garches 1946 l’été

b. 17, f. 115

1 score (51 p.) + 1 part (18 p.) ; 33 cm.
Plate no: 3448
At end: Garches 1941

b. 17, f. 116

[Sonatas, violoncello, piano, op. 63] Sonate pour violoncelle et piano.
1 score (57 p.) ; 35 cm.
Manuscript.
At beginning: à mon ami Gerard Hekking

b. 17, f. 117

[Sonatas, violoncello, piano, op. 63]
1 score (51 p.) + 1 part (18 p.) ; 33 cm.
Plate no: 3448
Transparencies.

b. 17, f. 117

[Sonatas, violoncello, piano, op. 63]
1 score (58 p.) + 1 part (19 p.) ; 35 cm.
Manuscript, transparencies.

b. 17, f. 118

1 score (44 p.) + 1 part (15 p.) ; 31 cm.
Plate no: R.132-59.L
2 copies.

b. 17, f. 119

[Sonatas, violin, piano, op. 51]
1 score (78 p.) ; 33 cm.
Manuscript.
Annotations in pencil.

b. 17, f. 120

[Sonatas, violin, piano, op. 51]
1 score (44 p.) + 1 part (15 p.) ; 31 cm.
Plate no: R.132-59.L
Transparencies.
### Band Music

**Call Number:** I.D

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| b. 17, f. 121 | [Esther, op. 76. Lament of the daughters of Zion, arr.] Lament of the daughters of Zion (from the musical tragedy "Esther")
1 score (13 p.); 35 cm.
Arr. for band.
Holograph, photocopy. |
| b. 17, f. 122 | [Esther, op. 76. Selections, arr.] Pagan dances from the musical tragedy "Esther."
1 score (35 p.); 63 cm.
Holograph, photocopy.
Contents: Scythe -- Hellenic -- Assyrian -- Parthian.
Arr. for Band. |
| b. 17, f. 123 | [Esther, op. 76. Prayer for the people of Israel, arr.] Prayer for the people of Israel (musical tragedy "Esther")
1 score (7 p.); 36 cm.
Holograph, photocopy.
Arr. for band. |
| b. 17, f. 123 | [Scherzo-fantasy] Scherzo-fantasy (the ghost plane)
1 score (30 p.); 36 cm.
Holograph, photocopy.
For band. |

### Piano Music

**Call Number:** I.E

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24 p. of music; 32 cm.
Plate no: 3410
2 copies.
Annotations in pencil by Thomas de Hartmann, 1 copy only.
Typescript introduction (2 p.), 1 copy only.
1 copy is incomplete. |
| b. 17, f. 125 | [Forces de l’amour et de la sorcellerie. Selections, arr.] [Title in Russian]
13 p. of music; 27 x 36 cm.
Manuscript. |
b. 17, f. 125  
[Forces de l’amour et de la sorcellerie. Selections, arr.] Les forces de l’amour et de la sorcellerie, opéra pour le théâtre de marionettes.  
8 p. of music; 28 cm.  
Holograph.  
Contents: Menuet -- Gavotte.

b. 18, f. 126  
[Forces de l’amour et de la sorcellerie. Selections, arr.] Divertissement pour clavecin ou piano.  
10 p. of music; 34 cm.  
Manuscript, photocopy.  
Contents: Prelude (le triton) -- Gavotte -- Menuet -- La grenouille -- Marche turque.  
Annotations in pencil (1 p.)  
2 copies.

b. 18, f. 127  
[Humoresque viennoise]  
7 p. of music; 32 cm.  
Manuscript, photocopy.  
For piano.

b. 18, f. 128  
8 p. of music; 35 cm.  
Plate no: 3480  
2 copies.

b. 18, f. 129  
[Lumière noire, op. 74]  
11 p. of music; 35 cm.  
Holograph.  
Manuscript notes on cover.  
For piano.

b. 18, f. 130  
22 p. of music; 31 cm.  
Plate no: 3476  
2 copies.

b. 18, f. 131  
[Nocturnes, piano, op. 84] Two nocturnes for piano.  
13 p. of music; 33 cm.  
Holograph, photocopy.

b. 18, f. 132  
[Piano music (Gurdjieff). Hymns from a great temple]  
19 p. of music; 33 cm.  
Copyright 1950.  
For piano.
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>b. 18, f. 132</td>
<td>[Piano music (Gurdjieff). Journey to inaccessible places] 23 p. of music; 33 cm. Copyright 1970. For piano.</td>
</tr>
<tr>
<td>b. 18, f. 132</td>
<td>[Piano music (Gurdjieff). Rituals of a sufi order] 19 p. of music; 33 cm. Copyright 1970. For piano.</td>
</tr>
<tr>
<td>b. 18, f. 133</td>
<td>[Piano music (Gurdjieff). Selections] 21 p. of music; 31 cm. Manuscript, photocopy. 27 short pieces for piano.</td>
</tr>
<tr>
<td>b. 18, f. 134</td>
<td>[Piano music (Gurdjieff). Selections] 1 p. of music; 32 cm. Manuscript. For piano.</td>
</tr>
<tr>
<td>b. 18, f. 135</td>
<td>[Sonatas, piano, no. 1, op. 67] Sonate. 27 p. of music; 35 cm. Manuscript, photocopy. At end: 15 Décembre 1942 Garches</td>
</tr>
<tr>
<td>b. 18, f. 136</td>
<td>[Sonatas, piano, no. 1, op. 67] Sonate. 27 p. of music; 35 cm. Holograph. At end: 15 Décembre 1942 Garches</td>
</tr>
<tr>
<td>b. 18, f. 137</td>
<td>[Sonatas, piano, no. 2, op. 82] Deuxième sonate pour piano / Thomas de Hartmann. -- London : Boosey and Hawkes, 1956. 28 p. of music; 32 cm. Plate no: 18332</td>
</tr>
<tr>
<td>b. 18, f. 137</td>
<td>[Sonatas, piano, no. 2, op. 82] II piano sonata. 20 p. of music; 33 cm. Holograph, photocopy.</td>
</tr>
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</table>
### Series I. Music

**I.E Piano Music (continued)**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
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</thead>
</table>
| b. 18, f. 138 | [Sonatas, piano, no. 2, op. 82] 20 p. of music ; 35 cm. 20 p. of music ; 35 cm.  
Holograph.  
At end: Rawdon. 10 [Sept.] 1951. |
| b. 18, f. 138 | [Sonatas, piano, no. 2, op. 82 (sketches)] 9 p. of music in 1 quire.  
Holograph sketches. |
| b. 18, f. 138 | [Unidentified (sketches)] 24 p. of music ; 33 cm.  
Includes: holograph sketches, a reconstructed score, and 1 quire of fragments.  
For piano. |

**Vocal Music**

**Call Number:** I.F

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
</tr>
</thead>
</table>
| b. 18, f. 139 | À la lune pour chant et piano / Thomas de Hartmann. -- Paris : Editions Musicales, 1937.  
1 score (2 p.) ; 35 cm.  
Plate no: R.195.L  
English text by Shelley.  
French translation by S. Bienaimé.  
Russian translation by K. Balmont. |
| b. 18, f. 140 | Ballade pour chant et piano / Thomas de Hartmann. -- Leipzig : Belaieff, 1938.  
1 score (8 p.) ; 35 cm.  
Plate no: 3416  
Russian text by G. Adamovitch.  
French translation by S. Bienaimé.  
English translation by M. Volkonsky.  
See also: Song is born, op. 47b. |
| b. 18, f. 141 | The barrel organ girl (Marina Lvetaeva)  
1 score (3 p.) ; 33 cm.  
Manuscript, photocopy.  
Russian text by Marina Lvetaeva.  
2 copies.  
English translation, 1 copy only.  
For voice and piano. |
### I. Vocal Music (continued)

#### b. 18, f. 142

[**Chansons Espagnoles, op. 19**] Deux chansons espagnoles.

*1 score (8 p.) ; 32 cm.*

Holograph.

Annotations in pencil.

For voice and piano.

#### b. 18, f. 143

[**Chansonette**]

*37 p. of music ; various sizes.*

Holograph, photocopy.

Collection of short piano solos and songs for voice and piano.

Contents: Arizona -- Andantino -- Tempo di valse -- Allegro -- La chanson de vénetien mort -- Quand l’amour -- Crépuscule -- Romance.

#### b. 18, f. 144

[**Chant de la mère d’un conscrit, op. 47c**] Chant de la mère d’un conscrit pour chant et piano / Thomas de Hartmann. -- Leipzig : Belaieff, 1938.

*1 score (8 p.) ; 35 cm.*

Plate no: 3422

Russian text by M. Zvetaieff.

French and English translations by M. D. Calvocoressi.

2 copies.

#### b. 18, f. 145

[**Chants bulgares, op. 46**] Chants bulgares pour chant et piano / Thomas de Hartmann. -- Leipzig : Belaieff, 1938.

*1 score (7 p.) ; 35 cm.*

Plate no: 3417

Russian text by C. Balmont.

French translation by S. Bienaimé.

English translation by M. Volkonsky.

2 copies.

#### b. 18, f. 145

[**Choréographie**]

*1 part (1 p.) ; 32 cm.*

Manuscript.

French text by S. Moreux.

Vocal line only.

#### b. 18, f. 146

[**Commentaires, Pour Ulysse, op. 71**] Six commentaires pour Ulysse de James Joyce pour chant et piano / Thomas de Hartmann. -- Leipzig : Belaieff, 1948.

*1 score (30 p.) ; 35 cm.*

Plate no: 3461

French text.

2 copies.
I.F Vocal Music (continued)

b. 19, f. 147  
[Commentaires, Pour Ulysse, op. 71] Six commentaires pour Ulysse de James Joyce pour chant et piano.  
1 score (33 p.); 35 cm.  
Manuscript, photocopy.  
Annotations in pen.  
French text.

b. 19, f. 148  
[Commentaires, Pour Ulysse, op. 71] Six commentaires pour Ulysse de James Joyce pour chant et piano.  
1 score (33 p.); 35 cm.  
Manuscript, transparency.  
French text.

b. 19, f. 148  
1 score (30 p.); 35 cm.  
Plate no: 3461  
Photocopy.  
French text.

b. 19, f. 149  
1 score (2 p.); 31 cm.  
Plate no: XII  
Text by V. Zota.

b. 19, f. 150  
[En l'herbier d'Hélène]  
1 score (3 p.); 36 cm.  
Manuscript, photocopy.  
Russian and French words.  
French translation by S. Bienaimé.  
For voice and piano.

b. 19, f. 151  
[Fragment de Proust] Fragment de Proust (À l'homme des jeunes filles en fleures - Les trois arbres)  
1 score (19 p.); 36 cm.  
Manuscript, photocopy.  
French text.  
For voice and piano.

b. 19, f. 152  
[Fragment de Proust] Fragment de Proust (À l'homme des jeunes filles en fleures - Les trois arbres)  
1 score (24 p.); 36 cm.  
Manuscript.  
French text.  
For voice and piano.
<table>
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<th>Container</th>
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</table>
| b. 19, f. 153 | **[Fragment de Proust]** 2nd fragment de Proust.  
1 score (9 p.); 36 cm.  
Holograph.  
At end: 18 Mars 1948 Garches.  
For voice and piano. |
| b. 19, f. 154 | **[Maori songs, op. 12]** Chants maoris.  
1 score (12 p.); 33 cm.  
Manuscript.  
Annotations in pencil.  
On cover: Old version  
For voice and piano. |
| b. 19, f. 155 | **[Maori songs, op. 15]** Chants maoris.  
1 score (13 p.); 36 cm.  
Manuscript.  
Russian text by C. Balmont.  
French translation.  
Contents: Rani -- Chant d’amour -- Anéantissement.  
For voice and piano. |
| b. 19, f. 156 | **[Melodies, op. 17]** Three melodies.  
1 score (7 p.); 35 cm.  
Manuscript, photocopy.  
Russian text by A. Achmatova.  
2 copies. |
| b. 19, f. 157 | **[Paysages tristes, op. 69]** Sept paysages tristes.  
7 scores (30 p.); 34 cm.  
Manuscript, photocopy.  
For voice and piano. |
| b. 19, f. 158 | **[Paysages tristes, op. 69]** Sept paysages tristes.  
1 score (31 p.); 36 cm.  
Manuscript, photocopy.  
For voice and piano.  
2 copies. |
### I.F Vocal Music (continued)

<table>
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<th>Description</th>
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<tbody>
<tr>
<td>b. 19, f. 162</td>
<td>[Poet’s love, op. 59] A poet’s love, nine poems by Pushkin for voice and piano / Thomas de Hartmann. -- Leipzig : Belaieff, 1936. 1 score (45 p.); 31 cm. Plate no: 3497 French translation by M. Chatellier. English translation by J. George. 2 copies. (Boosey and Hawkes rental library) 1 copy only.</td>
</tr>
<tr>
<td>b. 19, f. 163</td>
<td>[Poet’s love, op. 59] Love of the poet. 1 score (25 p.); 35 cm. Manuscript, photocopy. Russian text by Pushkin. 2 copies. French and English translations, 1 copy only. For voice and piano.</td>
</tr>
</tbody>
</table>
| b. 19, f. 164 | **[Pour chanter à la route d’Assise]** Pour chanter à la route d’Assise / Thomas de Hartmann. -- New York : Boosey and Hawkes, 1955.  
1 score (2 p.) ; 31 cm.  
Plate no: IX  
French text by S. Moreux.  
English translation.  
For voice and piano.  
2 copies. |
| b. 19, f. 165 | **[Pour danser]**  
1 score (2 p.) ; 36 cm.  
Manuscript, photocopy.  
French text by T. Kross [Thomas de Hartmann pseudonym]  
For voice and piano. |
| b. 19, f. 166 | **[Song is born, op. 47b]** A song is born / Thomas de Hartmann. -- Leipzig : Belaieff, 1938.  
1 score (3 p.) ; 35 cm.  
Plate no: 3421  
Russian text by M. Zvetaieff.  
French and English translations by M. D. Calvocoressi.  
For voice and piano.  
2 copies.  
See also: Ballade, op. 47a. |
| b. 19, f. 167 | **[Songs. Selections]**  
1 score (11 p.) ; 33 cm.  
Manuscript.  
Contents: Dumka -- Zapretnost -- Bysokaia slova.  
For voice and piano. |
| b. 19, f. 168 | **[Songs]** Two songs.  
1 score (5 p.) ; 36 cm.  
Manuscript, photocopy.  
Russian text.  
For voice and piano.  
2 copies. |
I.F Vocal Music (continued)

| b. 19, f. 171 | [Ympo] 1 score (3 p.) ; 23 x 31 cm. Manuscript. Russian text. For voice and piano. |
| b. 19, f. 172 | [Unidentified] 1 score (2 p.) ; 25 x 32 cm. Manuscript. Russian text. For voice and piano. |
I.G Choral Music (continued)

b. 19, f.173  [Tramuntana] La tramuntana / J. Gual.  
1 score (4 p.) ; 32 cm.  
Manuscript, photocopy.  
For SATB.  
On cover: à Pau Casals.  
2 copies.

b. 19, f.173  [Violets on Broadway (sketches)]  
1 score (2 p.) ; 32 cm.  
Manuscript sketches.  
English text.  
At beginning: chorus. refrain.

Film Music  
Call Number: I.H

b. 20, f.174  [Kriss]  
1 score (271 p.) ; 29 cm.  
Holograph.  
For chamber ensemble.

b. 20, f.175  [New York]  
1 score (32 p.) ; 35 cm.  
Holograph.  
For orchestra.

b. 20, f.175  [New York, arr.]  
1 score (66 p.) ; 32 cm.  
Holograph.  
Arr. for chamber ensemble.  
Incomplete.

b. 20, f.176  [New York]  
22 parts ; 35 cm.  
Manuscript.  
For orchestra.

b. 20, f.177  [Romniana]  
52 p. of music ; 31 cm.  
Manuscript.  
Contents: Rapsodie onkraienne -- Idich -- Nerisaca -- Coanza fox -- My dear Dorothy -- The charming Anny -- Far Texas.  
For piano.

Transcriptions of Music by Other Composers  
Call Number: I.I
### I.I Transcriptions of Music by Other Composers (continued)

#### b. 17, f. 111

**[Wohltemperierte Klavier, 1. T. Selections, arr.] Deux preludes de J.S. Bach.**

- **1 score (6 p.) ; 33 cm.**
- **Bach, Johann Sebastian, 1685-1750**
- Manuscript, photocopy.

Transcribed for cello and piano by Thomas de Hartmann.

Bound with: Deux melodies for treble instrument and piano and Mendelssohn’s Chant au rouet transcribed for cello and piano.

#### b. 20, f. 178

**[Organ music. Selections, arr.] Preludes et fugues de J.S. Bach.**

- **1 score (64 p.) ; 33 cm.**
- **Bach, Johann Sebastian, 1685-1750**
- Holograph.

Arr. for orchestra by Thomas de Hartmann.

At beginning: 2 p. of typescript notes in French.

#### b. 20, f. 178

**[Wohltemperierte Klavier, 1. T. Selections, arr.] Deux preludes.**

- **1 score (6 p.) ; 35 cm.**
- **Bach, Johann Sebastian, 1685-1750**
- Manuscript.

Transcribed for cello and piano by Thomas de Hartmann.

2 copies.

Photocopy, 1 copy only.

#### b. 20, f. 179

**[Berceuse no. 5, op. 1] Berceuse (mélodie) op. 1, no. 5 / A. Gretchaninoff. -- Leipzig : Belaieff, 1934.**

- **1 score (2 p.) + 1 part (1 p.) ; 35 cm.**
- **Grechaninov, Aleksandr Tikhonovich, 1864-1956**
- Plate no: 3394

Transcribed for violin and piano by Thomas de Hartmann.

#### b. 17, f. 111

**[Chant au rouet, arr.] Chant au rouet de F. Mendelssohn-Bartholdy.**

- **1 score (6 p.) ; 33 cm.**
- **Mendelssohn-Bartholdy, Felix, 1809-1847**
- Manuscript, photocopy.

Transcribed for cello and piano by Thomas de Hartmann.

Bound with: Deux melodies for treble instrument and piano and Mendelssohn’s Chant au rouet transcribed for cello and piano.

#### b. 20, f. 180

**[Chant au rouet, arr.] Le chant au rouet.**

- **1 score (6 p.) ; 35 cm.**
- **Mendelssohn-Bartholdy, Felix, 1809-1847**
- Manuscript.

Transcribed for cello and piano by Thomas de Hartmann.
| b. 20, f. 180 | [Chant au rouet, arr.] Le chant au rouet.  
1 score (6 p.) + 1 part (2 p.); 35 cm.  
Mendelssohn-Bartholdy, Felix, 1809-1847  
Manuscript, photocopy.  
Transcribed for cello and piano by Thomas de Hartmann. |
| b. 17, f. 111 | [Chant populaire, arr.] Chant populaire de F. Mendelssohn-Bartholdy.  
1 score (2 p.); 33 cm.  
Mendelssohn-Bartholdy, Felix, 1809-1847  
Manuscript, photocopy  
Transcribed by Thomas de Hartmann for cello.  
Bound with: Deux melodies for treble instrument and piano and Mendelssohn’s Chant au rouet transcribed for cello and piano. |
| b. 20, f. 180 | [Chant populaire, arr.]  
2 p. of music; 35 cm.  
Mendelssohn-Bartholdy, Felix, 1809-1847  
Manuscript.  
Transcribed for cello by Thomas de Hartmann. |
| b. 20, f. 180 | [Chant populaire, arr.]  
2 p. of music; 35 cm.  
Mendelssohn-Bartholdy, Felix, 1809-1847  
Manuscript, photocopy.  
Transcribed for cello by Thomas de Hartmann. |
1 score (11 p.) + 1 part (4 p.); 35 cm.  
Mussorgsky, Modest Petrovich, 1839-1881  
Plate no: W. 8401 B  
Transcribed for cello and piano by Thomas de Hartmann. |
| b. 20, f. 181 | [Khovantschina. Persian dance, arr.] Danses des persanes  
1 score (10 p.) + 1 part (4 p.); 35 cm.  
Mussorgsky, Modest Petrovich, 1839-1881  
Manuscript.  
Transcription for cello and piano by Thomas de Hartmann. |
1 score (3 p.) + 1 part (1 p.); 35 cm.  
Mussorgsky, Modest Petrovich, 1839-1881  
Plate no: W. 8402 B  
Transcribed for cello and piano by Thomas de Hartmann. |
I.I Transcriptions of Music by Other Composers (continued)

b. 20, f. 181  
[Khovantschina. Martha’s song, arr.] Cantabile d’après un air de Moussorgsky.  
1 score (3 p.) ; 36 cm.  
Mussorgsky, Modest Petrovich, 1839-1881  
Manuscript.  
Transcribed for cello and piano by Thomas de Hartmann.

b. 21, f. 182  
[Sketches]  
11 p. of music in 2 quires.  
Unidentified.

b. 21, f. 183  
[Sketches]  
19 p. of music in 2 quires.  
Unidentified.

b. 21, f. 184  
[Sketches]  
29 p. of music in 2 quires.  
Quire 2: possibly for Concierto Andaluz for flute and orchestra.  
See: box 6, folder 39.

b. 21, f. 185  
[Sketches]  
2 p. of music in 1 quire.  
Unidentified.

b. 21, f. 186  
[Sketches]  
10 p. of music in 1 quire.  
Unidentified.

Sketchbooks  
Call Number: I.K

b. 21, f. 187  
[Sketchbook 1]  
47 p. of holograph sketches ; 11 x 13 cm.  
Sketch titles: Concertino pour saxo, Symphonie.

b. 21, f. 187  
[Sketchbook 2]  
64 p. of holograph sketches ; 11 x 16 cm.  
Manuscript notes.

b. 21, f. 187  
[Sketchbook 3]  
49 p. of holograph sketches ; 10 x 13 cm.  
Sketch titles: Ausonius[?], Concerto Saint-Saens, Concerto Schumann.  
Manuscript notes.

b. 21, f. 188  
[Sketchbook 4]  
3 p. of holograph sketches ; 10 x 13 cm.  
Unidentified.

b. 21, f. 188  
[Sketchbook 5]  
14 p. of holograph sketches ; 10 x 13 cm.  
Sketch title: Tramuntana.
I.K Sketchbooks (continued)

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<th>Sketchbook</th>
<th>Description</th>
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<tr>
<td>21, f. 188</td>
<td>[Sketchbook 6]</td>
<td>3 p. of holograph sketches; 10 x 13 cm. Unidentified.</td>
</tr>
<tr>
<td>21, f. 189</td>
<td>[Sketchbook 7]</td>
<td>5 p. of holograph sketches; 9 x 13 cm. Unidentified. 34 p. of manuscript notes.</td>
</tr>
<tr>
<td>21, f. 189</td>
<td>[Sketchbook 8]</td>
<td>36 p. of holograph sketches; 8 x 13 cm. Unidentified.</td>
</tr>
<tr>
<td>21, f. 190</td>
<td>[Sketchbook 9]</td>
<td>5 p. of holograph sketches; 8 x 13 cm. Unidentified.</td>
</tr>
<tr>
<td>21, f. 190</td>
<td>[Sketchbook 10]</td>
<td>22 p. of holograph sketches; 7 x 13 cm. Unidentified.</td>
</tr>
<tr>
<td>21, f. 191</td>
<td>[Sketchbook 12]</td>
<td>30 p. of manuscript; 17 x 27 cm. Contents: themes from Beethoven symphonies.</td>
</tr>
</tbody>
</table>
## Series II. Auxiliary Material for Stage Works

Material relating to Der Gelbe Klang  
Call Number: II.A  
For music see: Gelbe Klang (sketches) Box 4, Folder 37

### Scenarios  
Call Number: II.A.1

<table>
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<tr>
<th>Page</th>
<th>Description</th>
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</table>
19 p.; 29 cm.  
In Dem Blauen Reiter.  
Typescript, annotations in pencil.  
Original with 1 photocopy. |
24 p.; 35 cm.  
Typescript in English.  
Translator unidentified.  
Original with 2 photocopies. |
17 p.; 27 cm.  
Typescript in English.  
Translator unidentified.  
4 copies.  
Copy #4 incomplete, lacks final page. |
| b. 22, f. 195 | [Gelbe Klang]  
11 p.; 22 x 36 cm.  
Manuscript in English.  
Possibly by Thomas de Hartmann. |
| b. 22, f. 195 | [Gelbe Klang]  
14 p.; 28 cm.  
Manuscript in German, English, and Russian. |
22 p.; 28 cm.  
Manuscript in English. |
| b. 22, f. 196 | [Gelbe Klang]  
7 p.; 27 cm.  
Manuscript in Russian. |
24 p.; 28 cm.  
Typescript in English.  
Miscellaneous incomplete copies. |
II.A Material relating to Der Gelbe Klang > II.A.1 Scenarios (continued)

b. 22, f. 196  
[Gelbe Klang]  
1 p.; 23 cm.  
Manuscript in Russian.  
Time markings probably for music.

b. 22, f. 196  
[Gelbe Klang]  
2 p.; 16 cm.  
Manuscript in Russian.  
Photograph of note.

b. 22, f. 196  
[Gelbe Klang]  
1 p.; 22 cm.  
Manuscript in Russian.

Programs from 1982 performance  
Call Number: II.A.2

b. 22, f. 197  
[Gelbe Klang] The yellow sound / Wassily Kandinsky, text; Thomas de Hartmann, music; Gunther Schuller, arranger and orchestrator; Ian Strasfogel, theatrical realization.  
12 p. + 1 p. insert; 23 cm.  
Presented by the Solomon R. Guggenheim Museum.  
Marymount Manhattan Theatre, New York, NY.  
Feb. 9-14, 1982.  
5 copies.

Clippings, articles, and reviews  
Call Number: II.A.3

b. 22, f. 198  
1972 May 20  
1 item  
1972 May 20

b. 22, f. 198  
1982 [English]  
13 items  
1982 [English]

b. 22, f. 198  
1982 [German]  
7 items  
1982 [German]

Miscellaneous items  
Call Number: II.A.4

b. 22, f. 199  
Ticket order form for Guggenheim production of Der Gelbe Klang.  
2 items

b. 22, f. 199  
Taken from G. Münter’s book, p. 91.  
3 p.; 27 cm. - 1 item  
Manuscript in German.  
Gelbe Klang mentioned on p. 2.

Works other than Der Gelbe Klang - Librettos and Scenarios  
Call Number: II.B

Page 42 of 65
II.B Works other than Der Gelbe Klang - Librettos and Scenarios (continued)

| b. 23, f. 200 | [Babette, op. 49]  
|               | 1 libretto (7 p.) ; 28 cm.  
|               | Typescript.  
|               | Annotations in pencil. |

| b. 23, f. 200 | [Babette, op. 49]  
|               | 1 libretto (9 p.) ; 27 cm.  
|               | Manuscript in ink.  
|               | Annotations in pencil. |

| b. 23, f. 200 | [Babette, op. 49]  
|               | 1 libretto (9 p.) ; 26 cm.  
|               | Manuscript. |

| b. 23, f. 200 | Fête de la patronne  
|               | La fête de la patronne.  
|               | 1 scenario (6 p.) ; 27 cm.  
|               | Manuscript.  
|               | Adaptation for television.  
|               | On cover: Watercolor painting |

| b. 23, f. 201 | Forces de l’amour et de la sorcellerie] The forces of love and majic [sic] (a bergerette of the 17th cen.)  
|               | 1 libretto (5 p.) ; 28 cm.  
|               | Typescript. |

| b. 23, f. 201 | Forces de l’amour et de la sorcellerie] The forces of love and majic [sic]  
|               | 1 libretto (5 p.) ; 28 cm.  
|               | Typescript. |

| b. 23, f. 201 | Forces de l’amour et de la sorcellerie] The forces of love and of majic [sic]  
|               | 1 libretto (6 p.) ; 28 cm.  
|               | Typescript.  
|               | Annotations in pencil. |

| b. 23, f. 201 | Forces de l’amour et de la sorcellerie] The forces of love and sorcery.  
|               | 1 libretto (7 p.) ; 28 cm.  
|               | Typescript.  
|               | 2 copies. |

| b. 23, f. 201 | Forces de l’amour et de la sorcellerie]  
|               | 1 libretto (5 p.) ; 28 cm.  
|               | Typescript.  
|               | 3 copies. |

| b. 23, f. 201 | Forces de l’amour et de la sorcellerie]  
|               | 1 libretto (8 p.) ; 27 cm.  
|               | Typescript.  
|               | With separate part for narrator [2 copies] |
### II.B Works other than Der Gelbe Klang - Librettos and Scenarios (continued)

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| **b. 23, f. 201** | *Forces de l'amour et de la sorcellerie*  
3 incomplete librettos (6 p.) ; 28 cm.  
Typescript. | | |
| **b. 23, f. 202** | *Forces de l'amour et de la sorcellerie*  
The forces of love and sorcery.  
1 scenario (2 p.) ; 28 cm.  
Typescript.  
2 copies.  
Annotations in red pen, 1 copy only. | | |
| **b. 23, f. 202** | *Forces de l'amour et de la sorcellerie*  
The forces of love and sorcery.  
1 scenario (3 p.) ; 32 cm.  
Manuscript. | | |
| **b. 23, f. 203** | *Général Boulanger*  
Le Général Boulanger. / Maurice Rostand. -- Paris, 1931.  
1 play (50 p.) ; 30 cm.  
Play from which the libretto of unfinished opera was taken.  
(In La Petite Illustration)  
Annotations in pen.  
Inside cover: adaption musicale par Henri Cain. | | |
| **b. 23, f. 203** | *Général Boulanger*  
1 libretto (4 p.) ; 20 to 32 cm.  
Manuscript.  
Incomplete fragments. | | |
### III. Correspondence

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## Series IV. Literary writings by de Hartmann

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| b. 24, f. 215 | About Kandinsky / Thomas de Hartmann. -- n.d.  
9 copies, 4 to 6 p. each; 28 cm.  
Typescript in English with manuscript corrections. |
| b. 24, f. 216 | About Kandinsky / Thomas de Hartmann. -- n.d.  
16 p.; 28 cm.  
2 copies.  
Typescript in English with manuscript corrections, 1 copy only. |
| b. 24, f. 217 | Anarchy in the music / Thomas de Hartmann. -- n.d.  
9 p.; 28 cm.  
Manuscript. |
1 p.; 22 x 28 cm.  
Typescript in Russian.  
In La Pensée Russe.  
2 photocopies. |
229 p.; 21 cm. |
| b. 25, f. 220 | Our life with Mr. Gurdjieff / Thomas de Hartmann. -- New York: Cooper Square, 1964.  
xiii, 130 p.; 24 cm.  
2 copies. |
ix, 134 p.; 18 cm. |
| b. 25, f. 222 | Sergiej Ivanovitch Tanieff / Thomas de Hartmann. -- Liverpool, 1956.  
p. 8-15; 27 cm.  
In Tempo, vol. 39.  
3 copies. |
| b. 25, f. 223 | Über anarchie in der musik / Thomas de Hartmann. - n.d.  
5 p.; 28 cm.  
Typescript in German.  
In Separatabzug aus dem Blauen Reiter. |
6 p.; 27 cm.  
Typescript in German with manuscript corrections.  
1 original with 2 revisions (7 p. and 8 p.) |
### Biographical Materials

**Call Number:** V.A

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5 p. [p. 1, p. 8-12]; 28 cm.  
In Oak Music Report.

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<tr>
<td>b. 26, f. 240</td>
<td>Notebooks 2 items.</td>
<td></td>
</tr>
</tbody>
</table>
## Series VI. Programs, Reviews and Clippings

<table>
<thead>
<tr>
<th>Programs</th>
<th>Call Number: VI.A</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 26, f. 241</td>
<td>1956–1959</td>
</tr>
<tr>
<td>7 items.</td>
<td>1956–1959</td>
</tr>
<tr>
<td>b. 26, f. 242</td>
<td>1975–1983</td>
</tr>
<tr>
<td>5 items.</td>
<td>1975–1983</td>
</tr>
<tr>
<td>b. 26, f. 243</td>
<td>1987</td>
</tr>
<tr>
<td>1 item.</td>
<td>1987</td>
</tr>
<tr>
<td>b. 26, f. 243</td>
<td>n.d.</td>
</tr>
<tr>
<td>2 items.</td>
<td>n.d.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Reviews</th>
<th>Call Number: VI.B</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 26, f. 244</td>
<td>Collected excerpts from reviews.</td>
</tr>
<tr>
<td>3 p.; 28 cm.</td>
<td>1935.</td>
</tr>
<tr>
<td>Typescript in French.</td>
<td></td>
</tr>
<tr>
<td>Annotations in pen.</td>
<td></td>
</tr>
<tr>
<td>b. 26, f. 244</td>
<td>Collected excerpts from reviews.</td>
</tr>
<tr>
<td>4 p.; 28 cm.</td>
<td>1935.</td>
</tr>
<tr>
<td>Typescript in French and English.</td>
<td></td>
</tr>
<tr>
<td>b. 26, f. 244</td>
<td>Collected excerpts from reviews.</td>
</tr>
<tr>
<td>2 p.; 31 cm.</td>
<td>n.d.</td>
</tr>
<tr>
<td>Typescript in English.</td>
<td></td>
</tr>
<tr>
<td>2 copies.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Clippings</th>
<th>Call Number: VI.C</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 26, f. 244</td>
<td>1935–1981</td>
</tr>
<tr>
<td>8 items.</td>
<td>1935–1981</td>
</tr>
</tbody>
</table>
## Series VII. Photographs and Portraits

### Thomas de Hartmann alone

<table>
<thead>
<tr>
<th>Call Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>VII.A</td>
<td>Thomas de Hartmann alone.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Thomas de Hartmann alone.</td>
</tr>
</tbody>
</table>

### Thomas de Hartmann and Olga de Hartmann

<table>
<thead>
<tr>
<th>Call Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>VII.B</td>
<td>Thomas de Hartmann and Olga de Hartmann.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Thomas de Hartmann and Olga de Hartmann.</td>
</tr>
</tbody>
</table>

### Groups

<table>
<thead>
<tr>
<th>Call Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>VII.C</td>
<td>Mr. and Mrs. Franz Marc, Bernard Kohler, Heinrich Campendonck, Thomas de Hartmann (far right), Kandinsky (seated).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mr. and Mrs. Franz Marc, Bernard Kohler, Heinrich Campendonck, Thomas de Hartmann (far right), Kandinsky (seated).</td>
</tr>
</tbody>
</table>

### Others (Individuals)

<table>
<thead>
<tr>
<th>Call Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>VII.D</td>
<td>Arensky, Anton</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Arensky, Anton</td>
</tr>
</tbody>
</table>

### Others (Groups)

<table>
<thead>
<tr>
<th>Call Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>VII.E</td>
<td>Parents of Olga de Hartmann.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Parents of Olga de Hartmann.</td>
</tr>
</tbody>
</table>

### Places and Things

<table>
<thead>
<tr>
<th>Call Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>VII.F</td>
<td>Negatives that correspond with unidentified photos above.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Negatives that correspond with unidentified photos above.</td>
</tr>
</tbody>
</table>
### VII.F Places and Things (continued)

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
<th>Call Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 26, f. 252</td>
<td>Thomas de Hartmann’s grave, Princeton, N.J.</td>
<td>#49</td>
</tr>
<tr>
<td>b. 26, f. 252</td>
<td>Drawing by Kandinsky (unidentified)</td>
<td>#50</td>
</tr>
<tr>
<td>b. 26, f. 252</td>
<td>Arc de Triomphe, Paris.</td>
<td>#51</td>
</tr>
<tr>
<td>b. 26, f. 252</td>
<td>Boat on water (unidentified)</td>
<td>#52</td>
</tr>
<tr>
<td>b. 26, f. 252</td>
<td>House and surrounding garden (unidentified)</td>
<td>#53-56</td>
</tr>
<tr>
<td>b. 26, f. 252</td>
<td>House (unidentified)</td>
<td>#57</td>
</tr>
<tr>
<td>b. 26, f. 253</td>
<td>Film fragments (unidentified)</td>
<td>#58-70</td>
</tr>
<tr>
<td>b. 26, f. 254</td>
<td>Small framed portraits, possibly by Elizabeth Shoumatoff.</td>
<td>#3</td>
</tr>
</tbody>
</table>
## Series VIII. List of Works

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 26, f. 255</td>
<td>List of works by M. P. Belaieff. 6 p.; 28 cm.</td>
</tr>
<tr>
<td>b. 26, f. 255</td>
<td>List of works by M. P. Belaieff. 9 p.; 28 cm.</td>
</tr>
<tr>
<td>b. 26, f. 255</td>
<td>List of works by M. P. Belaieff. 2 p.; 28 cm.</td>
</tr>
</tbody>
</table>
| b. 26, f. 255 | List of works by C. F. Peters. 2 p.; 28 cm.  
2 copies.  
With 7 additional photocopies of p. 1. |
| b. 26, f. 255 | List of works. 1 p.; 28 cm.  
Typescript in French.  
Annotations in pen. |
| b. 26, f. 255 | List of works. 30 p.; 22 cm.  
Manuscript in pencil and ink. |
### Series IX. Literary Writings by Others

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
</tr>
</thead>
</table>
| b. 27, f. 256 | Arabism and Peace.  
20 p.; 24 cm.  
Allawerdi, Michael  
Typescript in English.  
Translation in Arabic. |
| b. 27, f. 257 | In memory of Mitrofan Petrovich Bieliaev, a collection of sketches, articles, and remembrances. --  
1929.  
178 p.; 22 cm.  
Bieliaev, Mitrofan Petrovich  
Typescript in Russian. |
| b. 27, f. 258 | Das Neue Testament / German translation by Martin Luther. -- Berlin, 1876.  
547 p.; 13 cm.  
Luther, Martin, 1483-1546 (Portraits) |
| b. 27, f. 259 | Tower and town.  
24 p.; 28 cm.  
Pichel, Irving, 1891-1954  
Screenplay.  
Typescript, ditto copy.  
Screen adaption by S. Richard Tanin. |
iv, 440 p.; 21 cm.  
Racine, Jean  
French text.  
Annotations in pencil. |
| b. 27, f. 261 | Biography, list of works, and press reviews.  
4 p.; 24 cm.  
Tcherepnin, Alexander, 1899-1977  
Pamphlet, typescript in English. |
| b. 27, f. 262 | The story of the tower / Frank Lloyd Wright. -- New York : Horizon, 1956.  
134 p.; 29 cm.  
Wright, Frank Lloyd  
Autographed on inside cover by Frank Lloyd Wright. |
| b. 27, f. 263 | In search of an unreachable (from a Canadian press dispatch, datelined Feb. 21, 1971)  
2 p.; 31 cm.  
Unidentified  
Typescript. photocopy.  
At beginning: About Pete. |
### Series X. Miscellaneous Items

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 28, f. 264</td>
<td><strong>Miscellaneous Items</strong></td>
</tr>
<tr>
<td>Business cards of Thomas de Hartmann.</td>
<td>9 items.</td>
</tr>
<tr>
<td>Calendar of musical events from the Grand Casino de Vichy, 1937.</td>
<td>1 item.</td>
</tr>
<tr>
<td>b. 28, f. 265</td>
<td>Folder with colored dividers containing names and addresses of people and publishers.</td>
</tr>
<tr>
<td>1 item.</td>
<td></td>
</tr>
<tr>
<td>b. 28, f. 266</td>
<td><strong>Miscellaneous Items</strong></td>
</tr>
<tr>
<td>Invitations.</td>
<td>3 items.</td>
</tr>
<tr>
<td>Piece of stationery with Thomas de Hartmann’s signature with separate manuscript note.</td>
<td>2 items.</td>
</tr>
<tr>
<td>Lists of names, 1 with additional manuscript notes and floor plan of a house.</td>
<td>2 items.</td>
</tr>
<tr>
<td>b. 28, f. 267</td>
<td><strong>Miscellaneous Items</strong></td>
</tr>
<tr>
<td>List of Russian words in manuscript (7 p.)</td>
<td>1 item.</td>
</tr>
<tr>
<td>Conjugation of French verbs in manuscript (2 p.)</td>
<td>1 item.</td>
</tr>
<tr>
<td>List of orchestral instruments.</td>
<td>1 item.</td>
</tr>
<tr>
<td>Miscellaneous manuscript notes.</td>
<td>17 items.</td>
</tr>
<tr>
<td>Miscellaneous fragments of paper all with manuscript notes.</td>
<td>5 items.</td>
</tr>
<tr>
<td>b. 29</td>
<td><strong>Miscellaneous Items</strong></td>
</tr>
<tr>
<td>[contents of box 29 not in folders]</td>
<td></td>
</tr>
<tr>
<td>Leather briefcase.</td>
<td>1 item.</td>
</tr>
<tr>
<td>Plaque from Thomas de Hartmann’s regiment, 1917.</td>
<td>1 item.</td>
</tr>
<tr>
<td>Société des Auteurs, Compositeurs, et Éditeurs membership plaque.</td>
<td>1 item.</td>
</tr>
<tr>
<td>Russian character stamp.</td>
<td>1 item.</td>
</tr>
<tr>
<td>Cigarette holder.</td>
<td>1 item.</td>
</tr>
<tr>
<td>Description</td>
<td>Quantity</td>
</tr>
<tr>
<td>-----------------------------------------------------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>Gold lyre [a present after premiere of The Pink Flower]</td>
<td>1 item</td>
</tr>
<tr>
<td>Gold watch [originally owned by Thomas de Hartmann’s father]</td>
<td>1 item</td>
</tr>
<tr>
<td>Coptic cross.</td>
<td>1 item</td>
</tr>
<tr>
<td>Instruments for making transparent scores.</td>
<td>1 item</td>
</tr>
<tr>
<td>Wallets.</td>
<td>3 items</td>
</tr>
<tr>
<td>Barometer with broken glass.</td>
<td>1 item</td>
</tr>
<tr>
<td>Pairs of eyeglasses.</td>
<td>2 items</td>
</tr>
<tr>
<td>Eyeglass cases.</td>
<td>4 items</td>
</tr>
<tr>
<td>Photograph storage book [empty]</td>
<td>1 item</td>
</tr>
</tbody>
</table>
### Series XI. Items Relating to G.I. Gurdjieff

| b. 30, f. 268 | Conversations with Gurdjieff (possibly an interview)  
|              | 27 p.; 33 cm.  
|              | Manuscript in Russian, photocopy.  
|              | 3 copies, 2 incomplete. |
| b. 30, f. 269 | Epigrams (possibly by Gurdjieff).  
|              | 3 p.; 28 cm.  
|              | Typescript in English.  
|              | With small manuscript note. |
| b. 30, f. 269 | Epigrams (possibly by Gurdjieff).  
|              | 2 p.; 26 cm.  
|              | Manuscript in Russian. |
| b. 30, f. 269 | Inscriptions on the ceiling of the study house in Prieuré.  
|              | 3 p.; 28 cm.  
|              | Typescript in English.  
|              | 2 copies.  
|              | Annotations in pen, 1 copy only. |
| b. 30, f. 270 | Lecture by Gurdjieff.  
|              | 7 p.; 27 cm.  
|              | Manuscript in Russian.  
|              | 1923 Aug. 21.  
|              | Given at Fontainebleau. |
| b. 30, f. 270 | Lecture (possibly by Gurdjieff)  
|              | 1 p.; 27 cm.  
|              | Manuscript in Russian. |
| b. 30, f. 270 | Meetings with remarkable men, my impressions of the film / Katherine Hulme. -- New York : Remar,  
|              | 1979.  
|              | 8 p.; 22 cm.  
|              | 3 copies.  
| b. 30, f. 270 | Notes on hypnosis (possibly by Gurdjieff)  
|              | 20 p.; 19 to 27 cm.  
|              | Manuscript in Russian. |
|              | 36 p.; 28 cm.  
|              | Typescript in English.  
|              | Annotations in pencil.  
<p>|              | Ballet scenario. |</p>
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
</tr>
</thead>
</table>
### Series XII. Items Relating to Wassily Kandinsky

(Not Der Gelbe Klang)

#### Books and Brochures

<table>
<thead>
<tr>
<th>Call Number: XII.A</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 31, f. 273</td>
</tr>
<tr>
<td><strong>Catalog of the 1982 exhibition at Guggenheim.</strong></td>
</tr>
<tr>
<td><strong>Includes selected bibliography and index of artists.</strong></td>
</tr>
<tr>
<td>b. 31, f. 273</td>
</tr>
<tr>
<td><strong>Includes selected bibliography and index.</strong></td>
</tr>
<tr>
<td><strong>Catalog of the 1982 exhibition at Städtische Galerie im Lenbachhaus, München.</strong></td>
</tr>
<tr>
<td>b. 31, f. 274</td>
</tr>
<tr>
<td><strong>Includes index of names.</strong></td>
</tr>
<tr>
<td>b. 31, f. 275</td>
</tr>
<tr>
<td>Kandinsky in Munich, 1896-1914. 8 p.; 28 cm.</td>
</tr>
<tr>
<td><strong>Brochure from 1982 exhibition at Guggenheim Museum.</strong></td>
</tr>
<tr>
<td>2 copies.</td>
</tr>
<tr>
<td>b. 31, f. 275</td>
</tr>
<tr>
<td>Kandinsky und München. 3 p.; 21 cm.</td>
</tr>
<tr>
<td><strong>Brochure from 1982 München exhibition.</strong></td>
</tr>
</tbody>
</table>

#### Clippings

<table>
<thead>
<tr>
<th>Call Number: XII.B</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 31, f. 276</td>
</tr>
<tr>
<td>Clippings</td>
</tr>
<tr>
<td><strong>[French and Russian]</strong></td>
</tr>
<tr>
<td>4 items.</td>
</tr>
<tr>
<td><strong>1972</strong></td>
</tr>
<tr>
<td><strong>[Spanish and German]</strong></td>
</tr>
<tr>
<td>29 items.</td>
</tr>
<tr>
<td><strong>1982</strong></td>
</tr>
<tr>
<td><strong>[English]</strong></td>
</tr>
<tr>
<td>28 items.</td>
</tr>
<tr>
<td><strong>1982</strong></td>
</tr>
</tbody>
</table>

#### Miscellaneous

<table>
<thead>
<tr>
<th>Call Number: XII.C</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 31, f. 277</td>
</tr>
<tr>
<td>Miscellaneous</td>
</tr>
</tbody>
</table>
XII.C Miscellaneous > Miscellaneous (continued)

<table>
<thead>
<tr>
<th>Poems by Kandinsky, manuscript.</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 items.</td>
</tr>
<tr>
<td>2 p. from notebook, photocopy.</td>
</tr>
<tr>
<td>1 item.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Kandinsky exhibition announcement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 item.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Manuscript note regarding Kandinsky.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 item.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Guggenheim Museum calendar of events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 item.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1934.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1982.</td>
</tr>
</tbody>
</table>
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
Composers -- Russia -- Correspondence
Operas
Piano music

Names
Ansermet, Ernest, 1883-1969
Belaieff, M. P. (Mitrofan Petrovich)
Bigot, Eugène
Boult, Adrian, 1889-1983
Crosby, John, 1926-2002
Fokine, Michel, 1880-1942
Glazunov, Aleksandr Konstantinovich, 1865-1936
Gurdjieff, Georges Ivanovitch, 1872-1949
Hartmann, Olga de, 1885-1979
Hartmann, Thomas de, 1885-1956
Kandinsky, Nina
Kandinsky, Wassily, 1866-1944
Koussevitzky, Serge, 1874-1951
Leschetizky, Theodor, 1830-1915
Medtner, Nikolay Karlovich, 1880-1951
Rodzinski, Artur, 1892-1958
Weingartner, Felix, 1863-1942
Wood, Henry J. (Henry Joseph), 1869-1944