Guide to the Kurt Stone Papers

MSS 71

compiled by Emily Ferrigno and Mary Caldera

2014

120 High Street
PO Box 208240
New Haven, CT 06520
musicspecialcollections@yale.edu
https://guides.library.yale.edu/MusicSpecialCollections

Last modified at 1:35 a.m. on Thursday, November 8th, 2018
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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 71

**CREATOR:** Stone, Kurt

**TITLE:** Kurt Stone papers

**DATES:** 1930–1986

**PHYSICAL DESCRIPTION:** 4.75 linear feet (6 boxes)

**LANGUAGE:** The materials are in English, German, and Danish.

**SUMMARY:** The Kurt Stone Papers highlight Stone’s interest in contemporary music. His work on twentieth-century musical notation is well documented, including notes, lectures and published articles. The collection contains substantial professional and personal correspondence with Elliott Carter and Paul Hindemith. A significant portion of the Carter correspondence details the publication of Carter’s Double Concerto. Also notable is a full score of the fourth movement of Charles Ives’ Fourth Symphony, with annotations by Stone.

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: http://hdl.handle.net/10079/fa/music.mss.0071

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.0071.

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

b. box  
f. folder

Administrative Information

**Immediate Source of Acquisition**


**Conditions Governing Access**

The materials are open for research.

Page 3 of 9
Conditions Governing Use
Copyright status for collection materials is unknown.

Preferred Citation

Associated Materials
Associated material: The Kurt Stone Collection, at the University of North Carolina Wilmington Special Collections and Archives.

Separated Materials
Manuscript score by Heitor Villa-Lobos, String Quartet no. 7 (1942), removed from collection and added to Music Library holdings as Misc. Ms. 616.

Biographical / Historical
Kurt Stone (previously known as Kurt Salomon) was born in Hamburg, Germany in 1911. He studied piano privately with Walter Kraft from 1931 to 1933, and began a music degree at Hamburg University. In 1933, Stone fled Germany. He relocated to Copenhagen, and began his studies at The Royal Danish Music Conservatory. In Copenhagen, Stone met his wife Else, who had also fled Nazi Germany. Stone graduated in 1937, specializing in piano, harpsichord and music theory, but was unable to obtain a work visa in Denmark. Stone decided to relocate to the U.S., while Else remained in Denmark. She was later evacuated to Sweden, when Germany invaded Denmark.

In 1938, Stone came to New York on the affidavit of a cousin. He taught piano and musicianship privately, and was hired by the Dalcroze School of Music. During his six years at Dalcroze, Stone entered the field of music publishing as a freelance editor (under Arthur Mendel, among others). After a one-year position at the music reference division of The New York Public Library, Stone was hired as the editorial head of the orchestra and band department at G. Schirmer, Inc., in 1950.

In 1956, Stone was appointed editor-in-chief of Associated Music Publishers, Inc. After the firm’s sale to G. Schirmer, he left for Alexander Broude, Inc., where he became director of publication from 1965 to 1969. From 1969 to 1976, Stone was director of publication at Joseph Boonin, Inc.

As an editor, Stone worked mostly with contemporary twentieth-century composers, such as Milton Babbitt, Earle Brown, Elliott Carter, Henry Cowell, Paul Hindemith, Charles Ives, Arnold Schoenberg and Virgil Thomson. Stone also produced his own editions of 14th-19th century music, including the works of J.C. Bach, Buxtehude, Gesualdo, and Schütz. Stone produced copious liner notes for recordings, as well as articles and reviews.

Stone became increasingly aware of musical miscommunication between contemporary composers and the performers of their music. This interest led to Stone’s establishment of the Index of New Musical Notation at the New York Public Library at Lincoln Center in 1971. This project, funded by the Ford and Rockefeller Foundations, culminated in an international conference on new music notation in Belgium, in 1974. A Guggenheim Fellowship supported Stone’s publication of his textbook, Music Notation in the Twentieth Century: A Practical Guidebook (W.W. Norton, 1980). Another notable publication, The Writings of Elliott Carter (Indiana University Press, 1977), was compiled, edited and annotated by Stone and his wife, Else, who were good friends of Elliott Carter and his wife, Helen.

Scope and Contents

The Kurt Stone Papers highlight Stone’s interest in contemporary music. His work on twentieth-century musical notation is well documented, including notes, lectures and published articles. The collection contains substantial professional and personal correspondence with Elliott Carter and Paul Hindemith. A significant portion of the Carter correspondence details the publication of Carter’s Double Concerto. Also notable is a full score of Charles Ives’ Fourth Symphony with annotations by Stone.

While there is a wealth of correspondence with Carter and Hindemith, the collection does not contain correspondence with other contemporary composers with whom Stone worked. While the collection contains notable examples of edited scores, chiefly Ives’ Fourth Symphony, there is not enough musical material to fully document Stone’s editorial process.

Arrangement

# Collection Contents

**Series I. Personal and professional papers**

Series I is comprised of material spanning from 1937 to 1988. It includes correspondence and documents related to Stone’s graduation from the Royal Danish Music Conservatory in 1937, his subsequent move to New York in 1938, and his career in music publishing from the 1950s through the 1980s. Stone’s writings and lectures on twentieth-century notation are included, as well as manuscript music.

Correspondence with and regarding Elliott Carter and Paul Hindemith is contained in Series II and Series III, respectively.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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</table>
| b. 1, f. 1-2 | Biographical material  
The material includes biographical sketches, resumes, and memorabilia. | 1938–1984 |
| b. 1, f. 3-8 | Correspondence  
Some letters are in German and Danish. | 1931–1988, undated |
| b. 2, f. 1 | General writings and notes  
Includes editorial notes, and text written by “Kurtrude Stone” in the style of Gertrude Stein. | Circa 1940–1980 |
| b. 2, f. 2 | Published writings and lectures | 1936–1984 |
| b. 2, f. 3 | Program and liner notes  
Includes drafts and edits by Stone and others. | Undated |
| b. 6, f. 1 | Liner notes (oversize) | 1950–1954 |
| b. 2, f. 5 | Reviews of Stone’s publications | 1950–1981 |
| b. 2, f. 6 | Publications by others | Circa 1950–1975 |
| b. 2, f. 7 | James Thurber drawing  
The drawing may be original. | Circa 1940 |
| b. 2, f. 8 | Materials related to Ives 4th Symphony premiere | 1965–1966 |
| b. 2, f. 9 | Manuscript music  
Manuscript music by others | Circa 1950–1980 |
| b. 6, f. 2 | Charles Ives 4th Symphony score, fourth movement  
Manuscript score transcribed by Theodore A. Seder and annotated by Stone, indicating differences between score and parts. | Circa 1965 |
| b. 6, f. 3 | “For Kurt: Some very mild enigma variations in celebration of the crushing 50th birthday” | 1961 |
| b. 2, f. 10 | Published music by Halsey Stevens | 1956 |
**Series II. Elliott Carter**

Series II is chiefly comprised of correspondence between Stone and Carter, from 1954 to 1981. In their letters, Carter and Stone discuss the viability of publishing Carter’s various compositions, the performance and reception of Carter’s pieces, and contractual issues with Associated Music Publishers. Also included is correspondence related to Carter, and correspondence between Carter and others. The series also contains reviews (1953-1986) and programs (1939-1986).

<table>
<thead>
<tr>
<th>Correspondence</th>
<th>Date</th>
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<tr>
<td>Stone regarding Carter</td>
<td>1953–1962</td>
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<td>b. 3, f. 8-12</td>
<td>1953–1962</td>
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<tr>
<td>b. 4, f. 1-3</td>
<td>1963–1965</td>
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<td>b. 4, f. 4 Carter and others</td>
<td>1954–1963</td>
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<tr>
<th>Reviews and programs</th>
<th>Date</th>
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<tr>
<td>b. 4, f. 5 Reviews</td>
<td>1953–1986</td>
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<tr>
<td>b. 4, f. 6 Programs</td>
<td>1939–1986</td>
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<tr>
<td>b. 6, f. 4 Oversize programs</td>
<td>1963–1971</td>
</tr>
<tr>
<td>b. 4, f. 7 Program notes</td>
<td>1956–1965</td>
</tr>
<tr>
<td>b. 6, f. 5 Manuscript music</td>
<td>1947–1961</td>
</tr>
</tbody>
</table>

This folder contains pages 68-69 of a ballet, possibly Minotaur, and a Plan of Introduction for the Double Concerto.
**Series III. Paul Hindemith**

Series III contains correspondence, programs, and publicity related to Paul Hindemith. The majority of correspondence consists of Stone’s letters to Hindemith; only one, undated letter from Hindemith is included. Much of the correspondence concerns *Paul Hindemith: Catalogue of Published Works and Recordings*, which was prepared by Stone and published in 1954. Several drafts and proofs of the catalogue can be found in this series. Stone corresponded with Hindemith until his death in 1963. Several obituaries and memorial concert programs are included in this series.

<table>
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<th>Container Description</th>
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<tr>
<td>Correspondence</td>
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<tr>
<td>b. 5, f. 1 Stone to Hindemith</td>
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<tr>
<td></td>
<td>Some letters are in German.</td>
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<tr>
<td>b. 5, f. 2-3 Stone regarding Hindemith</td>
<td>1953–1973</td>
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<tr>
<td>b. 5, f. 4 Writings</td>
<td>1959, undated</td>
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<tr>
<td></td>
<td>Consists of notes for “Six Madrigals” and annotated lyrics for “Ten Madrigals”.</td>
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<tr>
<td>Programs and publicity</td>
<td>1958–1971</td>
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<tr>
<td>b. 5, f. 5 Programs</td>
<td>1958–1971</td>
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<tr>
<td>b. 5, f. 6 Publicity</td>
<td>1961–1965</td>
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<td>b. 6, f. 6 Liner notes</td>
<td>1952</td>
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<td></td>
<td>Liner notes for ”Hindemith: Der Schwanendreher &amp; Herodiade” Vox Productions (1952).</td>
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<tr>
<td>Catalogues and obituaries</td>
<td>Circa 1950–1963</td>
</tr>
<tr>
<td>b. 5, f. 7-8 <em>Paul Hindemith: Catalogue of Published Works and Recordings</em> (drafts and proofs)</td>
<td>Circa 1950–1954</td>
</tr>
<tr>
<td>b. 5, f. 9 Obituaries and photographs</td>
<td>1963</td>
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**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**

Musical notation -- 20th Century

**Names**

Carter, Elliott, 1908-2012
Hindemith, Paul, 1895-1963
Stone, Kurt