Collection Summary
Title: Ernest Bloch Collection
Span Dates: 1888-1981
Bulk Dates: (bulk 1912-1959)
Call No.: ML31.B56
Creator: Bloch, Ernest, 1880-1959
Extent: around 18,840 items ; 63 boxes ; 30 linear feet
Language: Collection material in English as well as French, German, and Hebrew
Location: Music Division, Library of Congress, Washington, D.C.
Summary: Ernest Bloch was a Swiss-born composer, violinist, conductor, and photographer. The collection, which
documents his life and work, includes manuscripts (music and lecture material), correspondence, business and financial
papers, photographs, programs, promotional material, clippings, writings about Ernest Bloch, personal papers, and printed
matter.

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

People
Bacon, Ernst, 1898-1990--Correspondence.
Bauer, Harold, 1873-1951--Correspondence.
Bloch, Ernest, 1880-1959--Correspondence.
Carré, Albert, 1852-1938--Correspondence.
Coolidge, Elizabeth Sprague, 1864-1953--Correspondence.
Downes, Olin, 1886-1955--Correspondence.
Engel, Carl, 1883-1944--Correspondence.
Fortas, Abe--Correspondence.
Griller, Sidney--Correspondence.
Mengelberg, Willem, 1871-1951--Correspondence.
Menuhin, Yehudi, 1916-1999--Correspondence.
Messager, André, 1853-1929--Correspondence.
Monteux, Pierre, 1875-1964--Correspondence.
Mörike, Eduard Friedrich, 1804-1875--Correspondence.
Pierné, Gabriel, 1863-1937--Correspondence.
Schillings, Max von, 1868-1933--Correspondence.
Stokowski, Leopold, 1882-1977--Correspondence.
Zweig, Stefan, 1881-1942--Correspondence.

Organizations
Flonzaley Quartet

Titles
Bloch collection, 1888-1981

Administrative Information

Provenance
Deposit; Ernest Bloch; 1925
Accruals

No further accruals are expected. However, the processed materials described in this finding aid represent only about one-third of the total amount of materials in this collection, with the remaining materials still to be processed.

Processing History

The materials that comprise the Ernest Bloch Collection are only partly processed. Processing of the earliest acquisitions began in 1998 by Lloyd A. Pinchback, Timothy Bullard, and Michael Ferrando, with Michael A. Ferrando coding the finding aid for EAD format. Additional manuscripts and family papers have not been processed as of 2017 when this finding aid was last corrected and amended.

Copyright Status

The Ernest Bloch Collection is governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

Access and Restrictions

The Ernest Bloch Collection is open to research. Researchers should contact the Music Division before visiting to determine whether the desired materials will be available at that time. Most of the materials are stored offsite.

Certain restrictions to use or copying of materials may apply.

Online Content

Digitized images along with identifying information and a narrative introduction are also available through the Library of Congress Web site under the title: The Ernest Bloch Collection at http://hdl.loc.gov/loc.music/collmus.mu000012.

Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], Ernest Bloch Collection, Music Division, Library of Congress, Washington, D.C.

Biographical Sketch

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1880, July 24</td>
<td>Born, Geneva, Switzerland</td>
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<tr>
<td>1889</td>
<td>Began playing violin with Albert Gos, his first instructor</td>
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<tr>
<td>1894</td>
<td>Began music theory and composition studies with Émile Jaques-Dalcroze, Geneva Conservatory of Music</td>
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<tr>
<td></td>
<td>Jaques-Dalcroze advised Bloch to continue violin instruction under Louis Étienne Ernest Reyer at the same institution</td>
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<tr>
<td>1896</td>
<td>Composed first orchestral piece Symphonie Orientale of 1896</td>
</tr>
<tr>
<td></td>
<td>Began further violin study under Franz Schörg, Royal Conservatory of Music</td>
</tr>
</tbody>
</table>
1899  Left Belgium to study in Germany  
      Studied composition in Frankfurt under Ivan Knorr

1900  Met future wife, Marguerite Auguste Schneider, at Hoch Conservatory

1901  Began composition studies in Munich under Ludwig Thuille  
      Premiere of Vivre-Aimer at the second Festival of Contemporary Swiss Music, a work inspired by the meeting of Marguerite Schneider and dedicated to teacher Jaques-Dalcroze  
      Met Edmond Fleg in Geneva

1903  Left Munich for Paris, France  
      Met Claude Debussy

1904  Married Marguerite Schneider

1907  Daughter Suzanne Bloch born

1907  Began teaching and lecturing in Geneva and Lausanne

1910  Premiere of the opera Macbeth, on which Bloch and Fleg collaborated since 1904

1912-1916  Composed Israel Symphony

1913  Father died  
      Composed first mature symphonic work, Three Jewish Poems, dedicated to the memory of his father

1916  Arrived in United States upon securing position of touring conductor for dancer Maud Allan  
      (persuaded to pursue this post by friend Alfred Pochon)  
      Moved by his pessimistic view of the future brought on by World War I, Bloch composed Schelomo

1917  Society of the Friends of Music in New York presented all-Bloch concert at Carnegie Hall  
      June  
      Returned to Europe
      Aug.  
      Returned to New York with his family  
      Head of theory department, David Mannes School of Music, New York

1919  Viola Suite awarded Coolidge Prize  
      Became affiliated with the Julius Hartt School of Music, Hartford, Connecticut  
      Became affiliated with the Joanne Bird School, Peterborough, New Hampshire

1920  First musical director and instructor, Cleveland Institute of Music

1925  Became Director, San Francisco Conservatory of Music

1927  Composed America: An Epic Rhapsody  
      Awarded Carolyn Beebe Prize for 1926 work Four Episodes
1928  Musical America awarded Bloch $3,000 prize for America

1929  Received honorary membership, Accademia di Santa Cecilia, Rome

1930  Resigned from San Francisco Conservatory
      Returned to Europe to compose Sacred Service, commissioned by San Francisco's Temple Emanuel

1933  Completed Sacred Service

1938, Mar. 5  Macbeth revived at Teatro San Carlo in Naples

1939, Mar. 17-18  Conducted Boston Symphony in an all-Bloch program that included the premiere of Two Symphonic Interludes, extracted from Acts I and II of Macbeth

1939  Left Europe and moved to Lake Grove, Oregon

1940  Professor, University of California, Berkeley

1941  Purchased home at Agate Beach, Oregon

1947  Honored by the Juilliard School of Music, in conjunction with the League of Composers, for thirty years of service to American music
      Received Gold Medal in Music from the American Academy of Arts and Letters, the first award of its kind

1950  Honored at a six-day festival of his music given by Samuel Laderman (founder of the Ernest Bloch Society) and the Chicago Federation of American Hebrew Congregations in celebration of seventieth birthday

1952  Retired from University of California, Berkeley

1953  Received double award from the Music Critics Circle of New York City for String Quartet No. 3 and Concerto Grosso No. 2
      Invited by Italian government to attend series of concert and radio performances of his works, climax by the production of his opera Macbeth

1955  Received doctoral degrees from Brandeis University and Reed College
      Completed the one-movement Proclamation for Trumpet and Orchestra

1957  Composed his last work Two Last Poems

1959, July 15  Died, Portland, Oregon

Scope and Content Note

The Ernest Bloch Collection covers the life and careers of the Jewish Swiss-born violinist, composer, conductor, and photographer, beginning with his grade school report cards, dated 1888 through 1894, and continuing beyond his death in 1959 with the publication of some musical works and exhibitions of his photography. Music having been the primary focus of his life, Bloch's photographic skills are lesser known. Oregonians are more familiar with this aspect of his life owing to several exhibitions of his output by the Center for Creative Photography in Portland. The Collection includes manuscripts

Ernest Bloch Collection
(music and lecture material), correspondence, business papers, photographs, programs, promotional material, writings about Ernest Bloch, personal papers, printed matter, and the material donated by Carolyn Epes.

Totaling nearly 200 items, the collection of Bloch Music Manuscripts is comprehensive in scope of his output. One of his more popular works, *Schelomo*, is not represented in this collection, but a score of the piece is available in the Moldenhauer Archive at the Library of Congress. The intense pride Bloch held in his Jewish heritage is demonstrated in his *Israel Symphony* (1912-1916), the *Three Jewish Poems* (1913, mentioned earlier), and the *Avodath Hakodesh* (*Sacred Service*) (1933); these and several other works on Jewish themes are represented in the collection. There are only two scores represented in the Manuscript Transcriptions of Works by Others sub-series.

The **Correspondence** series is divided into two sub-series: Personal Correspondence and General Correspondence. Personal Correspondence includes letters, postcards, invitations, and telegrams from family members and close friends. Other letters and related material are filed in the General Correspondence sub-series. At the end of the correspondence file are two smaller subseries of material: Special Category (Bloch letter drafts, Bloch letter to anonymous singer, and unidentifiable items, and Miscellany, which contains folders of envelopes and also two letterpress books of professional correspondence. Correspondents include Ernst Bacon, Harold Bauer, Albert Carré, Elizabeth S. Coolidge, Olin Downes, Carl Engel, the Flonzaley Quartet, Abe Fortas, Sidney Griller, Willem Mengelberg, Yehudi Menuhin, André Messager, Eduard Mörike, Pierre Monteux, Gabriel Pierné, Carlos Salzedo, Max Schillings, Leopold Stokowski, and Stefan Zweig.

The **Business Papers** series encompasses the business affiliations of Ernest Bloch and his son, Ivan, and is divided according to organization. The series includes contracts, business correspondence, royalty statements, and miscellaneous items; however, where organization files contain a great variety of materials, additional subject headings further divide them. The arrangement is alphabetical by name of organization, then alphabetical by subject heading, and then chronological when date is known. This arrangement scheme is used to organize the business papers of both Ernest Bloch and Ivan Bloch.

Divided by subject and arranged chronologically, the **Photographs** series is fairly small, considering that Bloch was also a skillful photographer. Photos depict Bloch alone (usually portraits) or Bloch family members. Of special note, there is a photograph of Ernest Bloch with composer Roger Sessions.

Beginning in 1908 and continuing through 1980, the **Programs** series is arranged chronologically.

The **Writings** series is divided into four subseries: Biographical Writings, Clippings, Articles in Serials, and Articles and Clippings in Scrapbooks.

The Ernest Bloch **Legal, Financial, and Miscellaneous Documents** series houses some personal documents of Ernest Bloch and two other members of the Bloch family: wife Marguerite Elizabeth Auguste Bloch (née Schneider) and daughter Suzanne Bloch. Subdivided into two groups, Ernest Bloch Papers and Papers of Other Family Members, this series includes Bloch's grade school report cards, passports, marriage certificate, and the birth certificate of Marguerite Bloch.

The **Printed Matter** file, which is the final series in the collection proper, consists of one volume of printed music containing Bloch selections, promotional material (a small group of brochures, announcements, and flyers that promote Ernest Bloch and his work), one literary volume titled *Darwin, Marx, Wagner* by Jacques Barzun, and a folder of miscellaneous loose items.

The material in the **Carolyn Epes / Ernest Bloch Collection** follows the same arrangement scheme as the larger collection. The Music Manuscripts series includes only one item: a copy of the piano-vocal score to Bloch's anthem *America*. There are no business papers or personal documents included with this material; however, all other series are represented.

Contributors to the processing of this collection include Lloyd A. Pinchback, music specialist, and Tim Bullard and Mike Ferrando, library technicians, and Music Division staff members.

Lloyd A. Pinchback, June 1995

**Organization of the Ernest Bloch Collection**

The Ernest Bloch Collection is organized in ten series:

- **Music Manuscripts, 1895-1958**
• Manuscript Lectures and Lecture Notes, 1912-1940
• Correspondence, 1894-1968
• Business Papers, 1909-1981
• Photographs, 1916-1925
• Programs, 1908-1980
• Writings about Ernest Bloch, 1910-1976
• Personal Papers, 1888-1975
• Printed Matter, 1941-1980
• Carolyn Epes / Ernest Bloch Material, 1916-1980
Description of Series

**Container**  
**Series**  
**Box 1-21, 60**  
**Music Manuscripts, 1895-1958**  
The Music Manuscripts series is divided into two subseries: Original Music Manuscripts by Bloch and Manuscript Transcriptions of Works by Others. Totaling nearly 200 items, the collection of Bloch's manuscripts is comprehensive in scope of his output. There are only two scores represented in the Manuscript Transcriptions of Works by Others subseries. Bloch's manuscripts arranged alphabetically by title.

**Box 22-24**  
**Manuscript Lectures and Lecture Notes, 1912-1940**  
Manuscripts of lectures along with notes by Ernest Bloch. Arranged alphabetically by title and chronologically therein.

**Box 26-41**  
**Correspondence, 1894-1980**  
The Correspondence series is divided into two subseries: Personal Correspondence and General Correspondence. Personal Correspondence includes letters, postcards, invitations, and telegrams from family members and close friends. Non-family correspondence and related materials are found in the General Correspondence subseries. There are two categories filed at the end of the General Correspondence: Unidentified, which includes Bloch letter drafts, a letter from Bloch to an anonymous singer, and other unidentified items, and Miscellany, which contain two letterpress volumes of letters from EB to directors and professional recipients and folders of envelopes corresponding to other correspondence. Many of the letters are written in French or German. Arranged alphabetically by name of correspondent and chronologically therein.

**Box 43-55**  
**Business Papers, 1904-1981**  
The Business Papers series, which encompasses the business affiliations of Ernest Bloch and his son Ivan, includes contracts, business correspondence, royalty statements, and other items. It is divided into two subseries: Ernest Bloch Business Papers and Ivan Bloch Business Papers. Correspondence relating to the settling of Ernest Bloch's estate are included among the subseries for the respective music publishers. Arranged alphabetically by name of organization, then alphabetically by type of material, and chronologically therein.

**Box 56**  
**Photographs, 1916-1925, undated**  
The Photographs series is small, especially considering Bloch's skill as a photographer. Photographs depict Bloch alone (most are portraits) or Bloch family members. Of special note is a photograph of Ernest Bloch with Roger Sessions. Arranged by subject and chronologically therein.

**Box 56**  
**Programs, 1908-1980**  
Programs from Ernest Bloch concerts and performances. Each citation includes date, concert venue, performing artist(s) when given, and Bloch work(s) performed unless the entire concert was a tribute to Bloch. Arranged chronologically.

**Box 42, 57-60**  
**Writings about Ernest Bloch, 1910-1976**  
Writings by authors about Ernest Bloch. This series is divided into four subseries: Biographical Writings, Clippings, Articles in Serials, and Articles and Clippings in Scrapbooks. Arranged chronologically.
The Personal Papers series is divided into two subseries: Ernest Bloch Legal, Financial, and Miscellaneous Documents, and Personal Papers of Other Family Members. The first subseries contains documents relating to Ernest Bloch, including his grade school report cards, passports and marriage certificate. The second subseries contains documents relating to Bloch’s wife Marguerite Elizabeth Auguste Bloch and his daughter Suzanne Bloch, including Marguerite’s birth certificate. Arranged alphabetically by type of material and chronologically therein.

The Printed Matter series contains one volume of printed music containing Bloch selections, promotional material (a small amount of brochures, announcements, and flyers that promote Ernest Bloch and his work), one literary volume (Darwin, Marx, Wagner by Jacques Barzun), and a folder of miscellaneous loose items. Arranged by genre.

The material in the Carolyn Epes / Ernest Bloch Collection follows the same arrangement scheme as the larger collection. The Music Manuscripts series includes only one item: a copy of the piano-vocal score to Bloch’s anthem America. There are no business papers or personal documents included with this material; however, all other series are represented. The material in this collection generally follows the same series order and arrangement scheme as the larger.
## Container List

<table>
<thead>
<tr>
<th>Container</th>
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<tbody>
<tr>
<td><strong>BOX 1-21, 60</strong></td>
<td><strong>Music Manuscripts, 1895-1958</strong>&lt;br&gt;The Music Manuscripts series is divided into two subseries: Original Music Manuscripts by Bloch and Manuscript Transcriptions of Works by Others. Totaling nearly 200 items, the collection of Bloch's manuscripts is comprehensive in scope of his output. There are only two scores represented in the Manuscript Transcriptions of Works by Others subseries. Bloch's manuscripts arranged alphabetically by title.</td>
</tr>
<tr>
<td><strong>BOX 1-21, 60</strong></td>
<td><strong>Part 1: Original Music Manuscripts by Bloch</strong></td>
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<tr>
<td><strong>BOX-FOLDER 1/3</strong></td>
<td>Three Jewish poems, 1913&lt;br&gt;Score; 95 p. (bound)&lt;br&gt;Holograph in ink and pencil&lt;br&gt;Annotated full score</td>
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<tr>
<td><strong>BOX-FOLDER 1/4</strong></td>
<td>Three Jewish poems&lt;br&gt;Drafts and sketches; 95 p.&lt;br&gt;Holograph in pencil and ink&lt;br&gt;Danses; Rite; Cortège funebre</td>
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<td><strong>BOX-FOLDER 1/5</strong></td>
<td>Three Jewish poems&lt;br&gt;Sketches for <em>Rite</em>; 17 p.&lt;br&gt;Holograph in pencil</td>
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<td><strong>BOX-FOLDER 1/6</strong></td>
<td>Three Jewish poems&lt;br&gt;Sketches for <em>Cortège funebre</em>; 19 p.&lt;br&gt;Holograph in pencil</td>
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<tr>
<td><strong>BOX-FOLDER 1/7</strong></td>
<td>Three Noctures [for] piano, violin, cello (1924).&lt;br&gt;Drafts; 18 p.&lt;br&gt;Holograph in pencil and ink.&lt;br&gt;On page 3 of Group I: Jan. 22, 1924</td>
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<tr>
<td><strong>BOX-FOLDER 1/8</strong></td>
<td>[Four circus pieces], 1922&lt;br&gt;Piano solo; 15 p. (4 pieces paged individually)&lt;br&gt;Holographs in ink and pencil&lt;br&gt;The Two &quot;Burlingham&quot; Brothers; The Clown; The Homeliest Woman; Dialogue and Dance of the Heavy-weight and the Dwarf</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 1/9</strong></td>
<td>Four wedding marches for organ&lt;br&gt;Sketches; 48 p.&lt;br&gt;Holograph in pencil and ink.</td>
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<tr>
<td><strong>BOX-FOLDER 2/1</strong></td>
<td>Six preludes for organ&lt;br&gt;Sketches; 31 p.&lt;br&gt;Holograph in pencil.</td>
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</tbody>
</table>
| BOX-FOLDER 2/2 | America: anthem from the symphony "America," undated  
See also: Epes/Bloch Collection, Box 63  
Piano-vocal score; [2] p. and cover sheet; 36 cm.  
Photocopy of holograph score |
| BOX-FOLDER 2/3-4 | Avodat hakodesh [Sacred service], 1933  
Piano draft; 128 p. (in 2 folders)  
Holograph in pencil.  
Laid in: program of performance by Cheltenham High School Concert Choir, February 25, 1977 |
| BOX-FOLDER 2/5 | Avodat hakodesh [Sacred service], 1933  
Piano-vocal score; 91 p.  
Holograph in ink  
For baritone (cantor) mixed chorus and orchestra  
On title page: To Gerald Warburg  
At end: Roveredo-Tiano Lel Juier |
| BOX-FOLDER 2/6 | Avodat hakodesh [Sacred service],  
28 p.  
Holograph notes and text in Hebrew, transliterations, and English |
| BOX-FOLDER 2/7 | Avodat hakodesh [Sacred service],  
29 p. and 15 p.  
Holograph in ink; typescript  
Literal English translation of the Hebrew text of Avodat hakodesh |
| BOX-FOLDER 2/8 | Baal shem (three pictures of chassidic life): for violin and piano accompaniment, 1923  
Score; 21 p.  
Holograph in ink and pencil  
On title page: To the memory of my mother |
| BOX-FOLDER 2/9 | Baal shem (three pictures of chassidic life): for violin solo and orchestra, 1939  
Orchestral score; 52 p.  
Holograph in ink.  
Paste-in: Published by Carl Fischer, 1939  
At end: Aug. 1939 (Instrumental) |
| BOX-FOLDER 2/10 | Berceuse in re flat pour piano, 1897  
Piano solo; 2 p.  
Holograph in ink with notes in pencil on verso.  
On title page: A ma soeur; 1er janvier 1897 Genève. |
| BOX-FOLDER 2/11 | Berceuse pour piano  
Piano solo; 2 p.  
Holograph in ink with notes in pencil on page 1. |
| BOX-FOLDER 2/12 | Concertino for flute solo - viola solo - and string orchestra, 1950  
Score; 26 p. |
### Music Manuscripts, 1895-1958

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<th>Contents</th>
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</thead>
<tbody>
<tr>
<td><strong>Holograph in ink</strong>&lt;br&gt;On title page: Commissioned by the Juilliard Musical Foundation - (the last 14 measures, if possible, for full orchestra)&lt;br&gt;On page 24: Agate Beach, Oregon - Sept. 1st 1950</td>
<td></td>
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<tr>
<td><strong>BOX-FOLDER 3/1</strong>&lt;br&gt;Concertino for flute solo - viola solo - and string orchestra&lt;br&gt;Final sketches, Flute and viola solo with piano reduction, 36 p.; piano reduction, 13 p.&lt;br&gt;Holograph draft in pencil and ink</td>
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<tr>
<td><strong>BOX-FOLDER 3/2</strong>&lt;br&gt;Concerto grosso no. 1 : for string orchestra and piano obbligato&lt;br&gt;Orchestral draft; 55 p.&lt;br&gt;Holograph draft in pencil&lt;br&gt;Note laid-in in ink&lt;br&gt;On final page: Santa Fe, Dec. 26, 1924&lt;br&gt;Contents: Movements no. II; III; IV (Fugue)</td>
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<td><strong>BOX-FOLDER 3/3</strong>&lt;br&gt;Concerto grosso no. 1 : for string orchestra and piano obbligato&lt;br&gt;Sketches; 11 p.&lt;br&gt;Holograph in pencil</td>
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<td><strong>BOX-FOLDER 3/4</strong>&lt;br&gt;Concerto grosso no. 2 : string quartet and string orchestra&lt;br&gt;Sketches; 44 p.&lt;br&gt;Holograph in pencil.</td>
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<td><strong>BOX-FOLDER 3/5</strong>&lt;br&gt;Concerto grosso no. 2 : string quartet and string orchestra&lt;br&gt;Sketches; 37 p.&lt;br&gt;Holograph in pencil</td>
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<tr>
<td><strong>BOX-FOLDER 3/6</strong>&lt;br&gt;Concerto for violin and orchestra, 1899&lt;br&gt;Two scores; 38 p.&lt;br&gt;Holographs in ink with pencil annotations&lt;br&gt;Violin-piano score and violin part</td>
<td></td>
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<tr>
<td><strong>BOX-FOLDER 3/7</strong>&lt;br&gt;Concerto for violin and orchestra&lt;br&gt;Two scores; 93 p.&lt;br&gt;Holographs in ink&lt;br&gt;Violin-piano score and violin part</td>
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<tr>
<td><strong>BOX-FOLDER 3/8</strong>&lt;br&gt;Concerto symphonique, piano and orchestra&lt;br&gt;Schematic diagram and partial score; 47 p.&lt;br&gt;Holograph in pencil and in ink&lt;br&gt;Schematic diagram of entire work; score for 1st movements</td>
<td></td>
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<tr>
<td><strong>BOX-FOLDER 3/9</strong>&lt;br&gt;Concerto symphonique, piano and orchestra&lt;br&gt;Draft partial score; 116 p.</td>
<td></td>
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</tbody>
</table>
Holograph in pencil and in ink, dated 1948 on final page
2nd and 3rd movements

**BOX-FOLDER 4/1**
Concerto symphonique, piano and orchestra.
Miscellaneous sketches; 37 p.
Holographs in pencil

**BOX-FOLDER 4/2**
Danses orientales pour Jezebel
Piano score; 3 p.
Holograph in ink
Alternate title: Sacred dance or Danse sacré
On end page: New York, July 23, 1923

**BOX-FOLDER 4/3**
Danses populaires pour orchestra, 1899
Full score; 26 p.
Holograph in pencil
On cover and final page: Genève juillet 1899

**BOX-FOLDER 4/4**
Danses populaires pour orchestra, 1899
Drafts and sketches; 19 p.
Holograph in pencil
On cover: Genève juillet 1899.

**BOX-FOLDER 1/1**
Deux pièces pourquatour
Drafts; 24 p.
Holograph in pencil and ink
On page 4: Chatel, Nov. 7, 1938
On page 23: Oct. 4, 1950

**BOX-FOLDER 1/2**
Deux pièces pourquatour
Sketches; 20 p.
Holograph in pencil

**BOX-FOLDER 4/5**
[Enfantines]
Sketches; 26 p.
Holograph in pencil

**BOX-FOLDER 22/1**
[Evocations].
Draft; 89 p.
Holograph in pencil

**BOX-FOLDER 4/6**
Fantaisie pour violon et piano, 1897
Two scores; 12 p.
Holograph in ink
Piano-violin score and violin part
On covers: À Eugène Ysaÿe; achèvé le 13 mars 1897

**BOX-FOLDER 4/7**
Fantaisie-lied : pour violon et piano, 1898 (1898).
Two scores; 18 p.
Holograph in ink with pencil annotations
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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</table>
|          | Piano-violin score and violin part  
| BOX-FOLDER 4/8 | Four episodes for chamber orchestra, 1926  
|          | Full score; 85 p.  
|          | Holograph in ink with pencil annotations  
|          | On final page: May 1926 |
| BOX-FOLDER 4/9 | [From] Jewish Life, 1924  
|          | Sketches; 10 p.  
|          | Holograph in pencil  
|          | On final page: Santa Fe, Dec. 1924 |
| BOX-FOLDER 5/1 | Hiver-printemps, poème pour orchestre, opus 5, 1904-1905  
|          | Two scores (reduction); 17 p.  
|          | Holograph in ink  
|          | On cover of Hiver: Composition de l'orchestre & Abréviation de la Reduction  
|          | On last page of Hiver: Paris Février 1904 Genève " 1905  
|          | On cover of Printemps: Même orchestre que pour "Hiver," mais en plus: ...  
|          | On last page of Printemps: Paris, Mars 1904 Genève " 1905 |
| BOX-FOLDER 5/2 | In memoriam, 1952  
|          | Orchestral score; 8 p.  
|          | Holograph in ink  
|          | On first page: (on a Cantus firmus and a melody that Ada loved)  
|          | On last page: Agate Beach, Oregon, Dec. 24, 1952 |
| BOX-FOLDER 5/3 | In memoriam, 1952  
|          | Sketches; 10 p.  
|          | Holograph in pencil |
| BOX-FOLDER 5/4 | In the mountains, 1925  
|          | Draft; 12 p.  
|          | Holograph in pencil  
|          | On last page: Sante Fe, Nov. 26, 1925. |
| BOX-FOLDER 5/5 | In the night : a love-poem for piano, 1922  
|          | Piano solo score; 5 p.  
|          | Holograph in ink  
|          | On last page: July 20-22 1922. Cleveland, Ohio. |
| BOX-FOLDER 5/6 | In the night, 1922  
|          | Piano solo score; 4 p.  
|          | Holograph in ink  
|          | On last page: July 20-22, 1922 |
| BOX-FOLDER 5/7 | In the night : arrangement  
|          | Orchestral sketch; 13 p.  
<p>|          | Holograph in pencil |</p>
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| 5/8       | In the night: a love-poem for piano  
            Piano solo sketch; 3 p.  
            Holograph in pencil  
            On last page: July 20-21, 1922 |
| 5/9       | In the night: a love-poem for orchestra (1922)  
            Orchestra score; 15 p.  
            Holograph in ink  
            On last page: Instrumental in December 1922 (Cleveland-New York) |
| 5/10      | Inventions à 2.3.4 voix, 1896-1897  
            Score for piano or organ; 8 p.  
            Holograph in ink and pencil  
            On cover in pencil: III. Genève 1896-97; Pour Piano ou Orgue. |
| 5/11      | Invention à 4 voix : pour Orgue ou piano (1897).  
            Score for solo piano or organ; 2 p.  
            Holograph in ink.  
            On cover in pencil: Genève avril 97 |
| 5/12      | Israel symphony, 1911-1912  
            Sketches; 14 p.  
            Holograph in pencil |
| 5/13      | Israel symphony  
            Sketches; 10 p.  
            Holograph in pencil |
| 5/14      | Jeremiah  
            Sketches; 30 p.  
            Holograph in pencil  
            Jeremiah is the title of a work projected to make use of material originally sketched for Jezabel. Though probably originally intended for piano, it reached the stage of a few pages of ink orchestral score. It still figured in the listing of Bloch's works (for piano) for the 1950 Bloch festival in Chicago. |
| 5/15      | Jeremiah  
            Drafts and sketches; 13 p.  
            Holograph in ink and pencil |
| 5/16      | Jeremiah  
            Sketches; 2 p.  
            Holograph in ink and pencil  
            On title page: Thematic material |
| 6/1       | Jezabel, 1911  
            Sketches; 67 p.  
            Holograph in pencil. |
| BOX-FOLDER 6/2 | Jezabel, 1911  
|               | Sketches; 54 p.  
|               | Holograph in pencil  
|               | Act I |
| BOX-FOLDER 6/3 | Jezabel, 1911  
|               | Sketches; 60 p.  
|               | Holograph in pencil and ink  
|               | Act II |
| BOX-FOLDER 6/4 | Jezabel, 1911  
|               | Sketches; 15 p.  
|               | Holograph in pencil.  
|               | Note on second page from Suzanne Bloch  
|               | Partial sketch of *Macbeth* Act II on recto of ninth leaf |
| BOX-FOLDER 6/5 | Jezabel, 1911  
|               | Sketches; 8 p.  
|               | Holograph in pencil.  
|               | Act IV |
| BOX-FOLDER 6/6 | Jezabel, 1911  
|               | Sketches; 21 p.  
|               | Holograph in ink and pencil.  
|               | Thematic material of major characters of opera |
| BOX-FOLDER 6/7 | Jezabel, 1911  
|               | Sketches in bound notebook; 25 p.  
|               | Holograph in pencil and ink  
|               | Laid-in note from donor, circa 1973 |
| BOX-FOLDER 6/8 | Jezabel, 1911  
|               | Libretto; [44] p. (in 4 small booklets divided by acts)  
|               | Holograph in ink |
| BOX-FOLDER 6/9 | Là-bas : melodie pour piano and chant (mezzo soprano), 1898  
|               | Piano-vocal score; 6 p.  
|               | Holograph in ink  
| BOX-FOLDER 6/10 | Larmes d'automne : pour piano et chant (1897).  
|                | Piano-vocal score; 4 p.  
|                | Holograph in ink  
| BOX-FOLDER 6/11 | Lied pour piano, 1898  
|                | Piano solo score; 8 p.  
|                | Holograph in ink |
On cover and at end: Genève juillet 1898

**BOX-FOLDER 6/12**

Lied [B-flat minor], 1900  
Piano-vocal score; 6 p.  
Holograph in pencil  
On cover: Poésie de Louis Duchoral. Genève, juin 1900

**BOX-FOLDER 6/13**

Lied [F major], 1900  
Piano-vocal score; 4 p.  
Holograph in pencil  
On cover: poésie de Louis Duchoral. Genève juin 1900

**BOX-FOLDER 7/1**

Macbeth, 1910  
Piano-vocal score (publisher's proof); 372 p. (bound).  
Holograph corrections and notes in colored pencil  
On cover: First proof?

**BOX-FOLDER 7/2**

Macbeth, 1910  
Piano-vocal score (publisher's proof); 303 p.  
Holograph corrections and notes in ink  
Laid in: note from G. Astruc & Co. and other notes

**BOX-FOLDER 7/3**

Macbeth, 1910  
Piano-male vocal score; 27 p.  
Annotations and corrections

**BOX-FOLDER 8/1**

Macbeth  
Piano-vocal score; 365 p.  
Holograph in ink and pencil

**BOX-FOLDER 8/2**

Macbeth  
Draft; 39 p.  
Holograph in pencil and ink  
Act II

**BOX-FOLDER 8/3**

Macbeth  
Orchestral sketches; 100 p.  
Holograph in pencil  
Act I

**BOX-FOLDER 9/1**

Macbeth  
Sketches; 24 p.  
Holograph in pencil  
Prologue

**BOX-FOLDER 9/2**

Macbeth  
Sketches; 30 p.  
Holograph in pencil  
Act I: scenes 2 and 3
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Sketches; 54 p.  
Holograph in pencil  
Act I: scene 3 |
| BOX-FOLDER 9/4  | Macbeth  
Sketches; 43 p.  
Holograph in pencil  
Act II: scene 4 |
| BOX-FOLDER 10/1  | Macbeth  
Sketches; 58 p.  
Holograph in pencil and ink  
Act II: scene 5 |
| BOX-FOLDER 10/2  | Macbeth  
Sketches; 29 p.  
Holograph in pencil  
Act III |
| BOX-FOLDER 10/3  | Macbeth  
Sketches; 71 p.  
Holograph in pencil and ink  
Act III: scene 2 |
| BOX-FOLDER 10/4  | Macbeth  
Sketches and notes; 56 p.  
Holograph in ink and pencil |
| BOX-FOLDER 10/5  | Macbeth  
Sketches and notes; 15 p.  
Holograph in ink  
Laid in: Note from Suzanne Bloch explaining need for adaptations from original French  
libretto to English for performance  
Modifications for English version |
| BOX-FOLDER 10/6  | Macbeth  
Notes; 9 p.  
Holograph in ink and pencil  
Includes photocopies  
Partition d'orchestre |
| BOX-FOLDER 10/7  | Macbeth  
Sketches; 18 p.  
Holograph in pencil and ink |
| BOX-FOLDER 10/8  | Macbeth  
Notes; 12 p.  
Holograph in ink  
Notes for interpretation |
**Box-Folder 10/9**  Macbeth

*See also:* [Macbeth in Business Papers: Ivan Bloch Papers](#)

Holographs in ink and pencil, typescripts, photocopies  
Vocal range chart (in music notation); list of characters; hand-written notes; rehearsal passes (various dates); typescript of *Two Symphonic Interludes from the Lyric Drama Macbeth*; typescript of chronology of the construction and performances of *Macbeth*

**Box-Folder 11/1**  Meditation, 1897  
Score; 9 p.  
Holograph in ink  
For violin and organ  
On title page: X.; Genève le 2 mai 1897

**Box-Folder 11/2**  Meditation hebraïque, 1924  
Draft and sketch; 11 p.  
Holograph in pencil.  
On last page: Sante Fe Dec 2 1924

**Box-Folder 11/3**  Mélodie  
Draft; 6 p.  
Holograph in pencil

**Box-Folder 11/4**  Menuet : pour piano, 1899  
Score; 12 p.  
Holograph in pencil  
On cover: Genève le 27. V. 99.

**Box-Folder 11/5**  Moods : [five sketches in sepia]  
Sketches; 3 p.  
Holograph in pencil

**Box-Folder 11/6**  The mountains and their people : a symphonic fresco for orchestra  
Score for two pianos and sketches; 57 p.  
Holograph in pencil  
On cover: To all the Lovers of Mountains and Freedom  
Arrangement for two pianos

**Box-Folder 11/7**  Musette : pour piano et chant.  
Piano-vocal score; 4 p.  
Holograph in ink  

**Box-Folder 11/8**  Nirvana : poem for piano.  
Score; 7 p.  
Holograph in ink  
On cover: To Povla Frijsh. On last page: Cleveland, Avril 14, 1923
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<td>BOX-FOLDER</td>
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<td>Note on page 13: Santa Fe; sketch-Nov. 30, 1924. Resketch Dec. 3.</td>
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<td>BOX-FOLDER</td>
<td>11/11 Orientale : pour grande orchestre, 1898</td>
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<td>12/6  Poems of the sea for orchestra, 1922-1923</td>
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<td>On cover: poem &quot;In cabin/d ships at sea...&quot; by Walt Whitman.</td>
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<td>On page 19: Instrumental, November 1922 (Cleveland)</td>
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On page 26: Instrumental, Sept. 24, 1922
On page 61: January 19, 1923, Cleveland
Includes: Waves, Charity, At Sea

**BOX-FOLDER 12/7** Poems of the sea for orchestra
Sketches; 11 p.
Holograph in pencil
On page 11: July 4-6, 1922

**BOX-FOLDER 12/8** Prelude for string quartet, 1925
Sketches; 5 p.
Holograph in pencil
At end: Cleveland, May 13, 1925
Laid in: Note from Suzanne Bloch

**BOX-FOLDER 12/9** Près de la mer : mélodie pour mezzo-soprano, 1898
Piano-vocal score; 4 p.
Holograph in ink
On cover: Poésie de Jean Lahos
On cover and at end: Genève, juin 1898.

**BOX-FOLDER 12/10** Proclamation for trumpet solo and orchestra, 1955
Sketches; 12 p.
Holograph in pencil and thematic material in ink
Includes laid-in note with title and date

**BOX-FOLDER 12/11** Proclamation for trumpet solo and orchestra
Sketches; 13 p.
Holograph in pencil.
Includes 2 notes with title and dates

**BOX-FOLDER 13/1** Psaume 114 : for soprano and orchestra
Sketch; 8 leaves
Holograph in pencil

**BOX-FOLDER 13/2** Quartet no. 1 = quatuor à cordes I, 1895
Score; 11 p.
Holograph in ink and pencil
On cover: Achève en mai 1895 a Genève; names of string quartet members
Andante

**BOX-FOLDER 13/3** Quartet no. 1 = quatuor à cordes I, 1895
Score; 39 p.
Holograph in ink and pencil
On cover: terminé le 1 février 1896
Contents:
- Allegro con brio
- Scherzo
- Romance
- Allegro Vivace
| BOX-FOLDER 13/4 | Quartet 2                      |
|                | Draft; 102 p.                 |
|                | Holograph in pencil and ink   |
|                | At end: Après mille veines! et changements! (ces 3 dern. pages!!!) Achèvé le dimanche Oct. 28, 1945, Agate Beach, Oregon. |

| BOX-FOLDER 13/5 | Quartet for strings 2         |
|                | Sketches; 55 p.               |
|                | Holograph in pencil and ink   |

| BOX-FOLDER 13/6 | Quartet no. 4 = Quatuor no. 4, (1953). |
|                | Drafts; 77 p.                  |
|                | Holograph in pencil and ink.   |
|                | Laid in: Note before each movement with title, dates, etc. |

| BOX-FOLDER 13/7 | Quartet no. 4 = Quatuor no. 4 (1953). |
|                | Drafts and sketches; 65 p.          |
|                | Holograph in pencil                |
|                | Laid in: Note before each movement with title, date, etc. |

| BOX-FOLDER 13/8 | Quartet no. 4 = Quatuor no. 4 (1953). |
|                | Sketches; 6 p.                     |
|                | Holograph in ink and pencil of thematic material |

| BOX-FOLDER 14/1 | Quartet no. 5, 1955-1956         |
|                | Score; 49 p.                     |
|                | Holograph in ink and pencil.     |
|                | On cover: listing of duration of each movement. |
|                | At end: Agate Beach, Oregon, June 1955-Febr. 24, 1956. |
|                | Contents:                        |
|                | • I. Grave-Allegro               |
|                | • II. Calmo                      |
|                | • III. Presto                    |
|                | • IV. Allegro deciso-Calmo       |

| BOX-FOLDER 14/2 | Quartet no. 5                     |
|                | Draft; 80 p.                      |
|                | Holograph in pencil and ink       |
|                | Laid in: Note before each movement with title, date, etc. |

| BOX-FOLDER 14/3 | Quartet no. 5                     |
|                | Sketches; 87 p.                   |
|                | Holograph in pencil and ink       |
|                | Laid in: Note before each movement with title, date, duration, etc. |

| BOX-FOLDER 14/4 | Quartet no. 5                     |
|                | Sketches of thematic material; 6 p. |
|                | Holograph in ink                  |
Music Manuscripts, 1895-1958

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BOX-FOLDER 14/5 | Quartet no. 5  
Publisher's proofs; 39 p.  
Holograph markings in pencil and ink  
On cover: To my Daughter Suzanne Bloch-Smith

BOX-FOLDER 15/1 | Quintet no. 1: for piano and strings, 1924  
Score for piano and strings; 107 p.  
Holograph in ink and pencil  
On cover: To Harold Baner and the Lenox quartet. At end: Cleveland, Ohio March 27, 1923

BOX-FOLDER 15/4 | Quintet no. 1: for piano and strings  
Draft of string parts; 47 p.  
Holograph in ink

BOX-FOLDER 15/3 | Quintet no. 1: for piano and strings  
Sketches; 75 p.  
Holograph in pencil

BOX-FOLDER 15/2 | Quintet no. 1: for piano and strings  
Draft; 82 p.  
Holograph in ink and pencil.  
Third movement

BOX-FOLDER 15/5 | Quintet no. 2, 1957  
Drafts and sketches; 63 p.  
Holograph in pencil and ink  
Laid in: Note before each movement with title, date, etc.

BOX-FOLDER 15/6 | Quintet no. 2,  
Sketches and thematic material; 50 p.  
Holograph in pencil and ink  
Laid in: Note in second and third folder with title, date, etc.

BOX-FOLDER 16/1 | Regrets ... pour piano seul, 1897.  
Piano solo score; 3 p.  
Holograph in ink  
On cover: XIII. Bruxelles. Octobre 1897

BOX-FOLDER 16/2 | Ronde des princesses  
Score; 7 p.  
Holograph in ink

BOX-FOLDER 16/3 | Le saule : pour piano and chant  
Piano-vocal score; 3 p.  
Holograph in ink

BOX-FOLDER 16/4 | Scherzo fantastique, 1948  
Sketches; 68 p.  
Holograph in pencil
On last page: Achève! after innumerable changes! December 21, 1948, Agate Beach, Oregon.

**BOX-FOLDER 16/5**  
Scherzo fantasque  
Sketches; 45 p.  
Holograph sketches in pencil

**BOX-FOLDER 16/6**  
Serenade : morceau pour piano & violon, 1898  
Score; 7 p.  
Holograph in ink  
On cover: Genève, 8-9 janvier 1898.

**BOX-FOLDER 16/7**  
Sinfonia breve  
Final sketches and drafts; 54 p.  
Note placed before 1st and 3rd movements with title, etc.  
Laid in note in first folder: no page 4

**BOX-FOLDER 16/8**  
Sinfonia breve  
Early sketches; 71 p.  
Holograph in pencil.  
Laid in note before each movement with title, etc.

**BOX-FOLDER 17/1**  
Sonate pour violon et piano, 1920  
Score and violin part; 85 p.  
Holograph in ink and pencil.  
On cover: À mon ami Paul Rosenfeld.  
At end: New York (janvier-février 1920), Cleveland (Novembre 1920)

**BOX-FOLDER 17/2**  
Sonate pour piano et violoncello, 1895  
Score and violincello part; 22 p.  
Holograph in ink and pencil  

**BOX-FOLDER 17/2**  
Sonate pour piano et violoncello (1897).  
Score and part; 22 p.  
Holograph in ink and pencil  
On cover of each score: 24 Nov.-29, 1897, Bruxelles.

**BOX-FOLDER 17/3**  
[Studies and exercises] : *Counterpoint, II part*, 1918  
Studies and exercises workbook (bound); 73 p.  
Holograph in ink and pencil

**BOX-FOLDER 17/4**  
[Studies and exercises] : *Théorie musicale et harmonie élémentaire, no. 1*, circa 1917-1918  
Studies and exercises workbook; 26 p.  
Holograph in ink and pencil  
Laid in note from Suzanne Bloch: One of my very first theory books written out for me by my father - about 1917 or 1918.

**BOX-FOLDER 17/5**  
[Studies and exercises] : Workbooks - from E. Bloch, 1900  
Studies and exercises workbook; 56 p.
Holograph in pencil and ink.
Laid in note: 2 Work books - from E. Bloch exercises when studying with Prof. Ivan Knorr in Frankfort, 1900

**BOX-FOLDER 18/1**
Suite I for viola solo, undated .
Score; 5 p.
Holograph in ink

**BOX-FOLDER 18/2**
Suite I for violin solo, 1958
Draft; 8 p.
Holograph in pencil and ink
Laid in note with title, date, etc.
At end: April 17, 1958, Agate Beach.

**BOX-FOLDER 18/3**
Suite I for violin solo
Sketches; 10 p.
Holograph in pencil and ink
Laid in note with title and date

**BOX-FOLDER 18/4**
Suite I for violoncello, 1956
Sketches; 22 p.
Holograph in pencil
Laid in notes with title, dates, duration of movements

**BOX-FOLDER 18/5**
Suite II for violin solo, 1958
Draft and thematic notes; 14 p.
Holograph in pencil and ink
Laid in note with title, date

**BOX-FOLDER 18/6**
Suite II for violin solo
Sketches; 9 p.
Holograph in pencil
Laid in note with title

**BOX-FOLDER 18/7**
Suite II for violoncello solo, 1956
Sketches; 25 p.
Holograph in pencil and ink
Laid in note with title and dates

**BOX-FOLDER 18/8**
Suite III for violoncello solo, 1956-1957
Sketches; 15 p.
Holograph in pencil
Laid in notes with title and dates and durations of movements.

**BOX-FOLDER 18/9**
Suite for viola and piano or orchestra.
Orchestral draft; 116 p.
Holograph in pencil and ink

**BOX-FOLDER 18/10**
Suite for viola and piano or orchestra.
Sketches; 4 p.
Holograph in ink and pencil
Thematic material

BOX-FOLDER 18/11  
Suite for viola and piano (or orchestra)  
Viola part; 15 p.  
Holograph in ink and pencil  
On cover: Keep for L. Bailly; "Sapientra, meditatio non mortis, sed vitae"

BOX-FOLDER 18/12  
Suite pour alto solo et orchestre  
Orchestral score; 132 p.  
Holograph in pencil and ink  
Laid in note in front of first 3 folders with title, etc.

BOX-FOLDER 18/13  
Suite for piano and viola  
Partial score; 37 p.  
Holograph in ink and pencil  
Movements 2, 3, 4

BOX-FOLDER 18/14  
Suite Hebraïque for viola (or violin) and orchestra.  
Sketches; 68 p.  
Holograph in ink  
Contents:
- Rhapsodie Hebraïque pour Alto solo, Piano (2 folders)  
- Meditation (2 folders)  
- Three Processionals, Viola, Piano  
- Processional I  
- Processional II  
- Processional III

BOX-FOLDER 18/15  
Suite Hebraïque for viola (or violin) and orchestra, undated  
Title on inside page: I. Rhapsodie  
Violin score; 6 p.  
Holograph in ink

BOX-FOLDER 19/1  
Suite modale for flute and piano, 1956  
Score; 18 p.  
Holograph in ink and pencil  
On cover: To Elaine Shaffer (Mm. Efrem Kurtz); July 15-Aug. 31, 1956  
At end: Agate Beach, Oregon, August 31, 1956  
List of duration of movements laid in

BOX-FOLDER 19/2  
Suite modale pour flûte et piano  
Drafts; 23 p.  
Holograph in pencil and ink

BOX-FOLDER 19/3  
Suite symphonique  
Drafts; 72 p.  
Holograph in pencil

BOX-FOLDER 19/4  
Suite symphonique  
Sketches; 60 p.
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Sketches; 29 p.  
Holograph in pencil |
| BOX-FOLDER 19/6 | Suite symphonique  
Sketches; 20 p.  
Holograph in pencil and ink |
| BOX-FOLDER 20/1 | Symphonie, C-sharp minor, 1901  
Sketches; 46 p.  
Holograph sketches in pencil and ink bound in small sketchbook |
| BOX-FOLDER 20/2 | [Symphonie, E-flat major], 1955  
Drafts; 49 p.  
Holograph in pencil and ink  
Laid in note in each folder with title, dates, etc.  
On page 16: finally! completed Febr. 24, 1955 [etc.].  
On page 49: Finally fixed! March 7, same March 8! 1955 |
| BOX-FOLDER 20/3 | Symphonie, E-flat major, 1955  
Sketches; 58 p.  
Holograph in pencil and ink  
Laid in note in each folder with title, date, etc. |
| BOX-FOLDER 20/4 | Symphonie funèbre, 1895  
Score; 14 p.  
Holograph in ink  
On page 1: Commence cet mais le 11 septembre 1895, Genève.  
Many signatures on last page verso. |
| BOX-FOLDER 60/1-2 | Symphonie orientale, 1896  
Full score, 85 p., in 2 vols.  
Holograph in ink and pencil |
| BOX-FOLDER 20/5 | [Symphony for trombone and orchestra]  
Draft piano reduction; 15 p.  
Holograph in pencil |
| BOX-FOLDER 20/6 | Symphony with trombone solo, 1954  
Sketches; 39 p.  
Holograph in pencil and ink  
Laid in note in second and third folders with title, date, etc.  
On page 27: April 13, 1954 [etc.] |
| BOX-FOLDER 20/7 | Two last poems...(maybe), for flute solo and orchestra, 1957-1958  
Full score: 52 p.  
Holograph in ink  
Inside front cover: To Elaine Shaffer Kurz |
Music Manuscripts, 1895-1958

At end: Agate Beach, Oregon-Jan. 22, 1958

BOX-FOLDER 20/8
Two last poems...(maybe)
Piano-flute reduction score; 19 p.
Holograph in ink
On cover: To Elaine Shaffer Kurtz; Duration: Circa 13 minutes
At end: Jan. 20, 1958

BOX-FOLDER 20/9
Two last poems...(maybe)
Score draft for flute solo and orchestra; 31 p.
Holograph in pencil
Laid in note in each folder with title, date.

BOX-FOLDER 20/10
Two last poems...(maybe)
Primary sketches, piano reduction; 19 p.
Holograph in pencil.
Laid in note with title and date.

BOX-FOLDER 20/11
[Unidentified notes]
Notes; 4 p.
Holographs in pencil

BOX-FOLDER 20/12
[Unidentified sketches]
Sketches; 4 p.
Holographs in pencil

BOX-FOLDER 20/13
Utopia: a poem for violin and piano, 1924
Draft and sketches; 39 p.
Holograph in pencil and ink
On cover: (as a compliment to the Sonata-and to be played after it)
On page 37: Santa Fe (N.M.) Esquisses from 14 Nov. 1924, Realization Nov. 20, 1924
On page 39: Santa Fe [new ???? Esquisses finis le 14 Nov. 1924]

BOX-FOLDER 21/1
Violin sonata 1, 1920
Drafts and thematic material; 66 p.
Holograph in pencil and ink
On page 62: End Nov. 26, 1920, Cleveland

BOX-FOLDER 21/2
Violin sonata no. 15
Sketches; 14 p.
Holograph in ink and pencil of abandoned final movement

BOX-FOLDER 21/3
Vivre - Aimer, poème symphonique pour grande orchestre, 1901
Score; 93 p. (bound)
Holograph in ink and pencil
Dedication on title page: Dédié à mon cher maître E. Jaques-Dalcroze; Composé à Francfort, 6 novembre-3 décembre 1900; Exécuté pour la 1er fois à Genève, le 23 juin 1901
At end: Francfort 6-30 Novembre 1900
### Music Manuscripts, 1895-1958

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<tr>
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</table>
| **BOX-FOLDER 21/4** | Voix dans le desert : poème symphonique pour violoncello solo et orchestre (ou piano), 1935  
Piano reduction score; 46 p.  
Holograph in ink and pencil  
Note at end of piano reduction and cello solo: Termine a Chatel-Haute Savoie, le 14 aout 1935  
Annotations |
| **BOX-FOLDER 21/5** | Work for trombone solo, 1953-1954 (1953-54).  
Sketches; 48 p.  
Holograph in pencil  
Laid in note in each folder with title, date |
| **BOX 60** | **Part 2: Manuscript Transcriptions of Works by Others** |
| **BOX-FOLDER 60/3** | Tschaikovsky, Piotr  
Romeo and Juliet  
Score; 36 p.  
Manuscript in ink by Ernest Bloch |
| **BOX-FOLDER 60/4** | Wagner, Richard  
Siegfried-Idyll  
Score; 11 p.  
Manuscript in ink by Ernest Bloch |
| **BOX 22-24** | **Manuscript Lectures and Lecture Notes, 1912-1940** |
| **BOX-FOLDER 22/1** | Lectures, Geneva 1912-1913  
Lecture notes: *Plan de la 1re [1st] causerie -- Gustav Mahler; Claude Debussy; Edmond Fleg*; various paginations.  
Holograph in ink; French text |
| **BOX-FOLDER 22/2** | Lectures in Geneva, 1911-1912  
96 p.  
*Les Grandes Principes de l'Esthetique* (Cours sur la Musique; 2nd-5th, 8th, 9th Causeries; Forme (fin) Rhythme); holograph in ink and pencil |
| **BOX-FOLDER 22/3** | Lectures in Geneva] (1913-14).  
Lecture notes: *Kyrie* (includes 1 leaf sheet music); Gloria; Credo; Sanctus; various paginations.  
Holograph in ink and pencil; French text |
| **BOX-FOLDER 22/4** | [Lectures in Geneva].  
Lecture notes: *L'Evolution du gout Musical; Art et Culture; L'Art y les Peuples Primitifs*;  
119 p.  
Holograph in ink and pencil |
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<tr>
<td>BOX-FOLDER 23/1</td>
<td>[Lectures in Geneva] (1914).</td>
</tr>
<tr>
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<td>Lecture notes: <em>La Genie-La Personalite; La Repercussion de l'oeune d'Art-Artist &amp; Public</em>; 47 p.</td>
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<tr>
<td></td>
<td>Holograph in ink and pencil</td>
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<td></td>
<td>Also includes &quot;Conférences Ernest Bloch&quot; ; 7 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 23/2</td>
<td>[Lectures in Geneva].</td>
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<td>Lecture notes: <em>La Matiere Musicale</em>; 18 p.</td>
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<td>BOX-FOLDER 23/3</td>
<td>[Lectures in Geneva].</td>
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<td></td>
<td>Lecture notes: Miscellaneous: 51 p.</td>
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<td></td>
<td>Holograph in ink and pencil</td>
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<td>Lecture notes: <em>The Tower of Babel, April 26, 1940</em>; 20 p.</td>
</tr>
<tr>
<td></td>
<td>Holograph in ink and pencil</td>
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<tr>
<td>BOX-FOLDER 23/5</td>
<td>Notes pour l'etude de choeurs : Servizio Sacro = Sacred Service</td>
</tr>
<tr>
<td></td>
<td>Lecture notes; 7 p.</td>
</tr>
<tr>
<td></td>
<td>Holograph in French in ink</td>
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<td></td>
<td>Laid in note from Suzanne Bloch on cover folder stating these are &quot;detailed directions for choral director's interpretation&quot;</td>
</tr>
<tr>
<td>BOX-FOLDER 24/1</td>
<td>The Peterborough School, 1919</td>
</tr>
<tr>
<td></td>
<td>6 p</td>
</tr>
<tr>
<td></td>
<td>Holograph in ink; French text</td>
</tr>
<tr>
<td></td>
<td>In French. At head: Peterborough -- aout 1919.</td>
</tr>
<tr>
<td>BOX-FOLDER 24/2</td>
<td>The Peterborough School, 1919</td>
</tr>
<tr>
<td></td>
<td>Typed carbon copy, 3 p.</td>
</tr>
<tr>
<td></td>
<td>English translation of &quot;Preface&quot;</td>
</tr>
<tr>
<td>BOX-FOLDER 24/3</td>
<td>[The Peterborough School] (1919).</td>
</tr>
<tr>
<td></td>
<td>Lecture notes; [84] p.</td>
</tr>
<tr>
<td></td>
<td>Holograph in ink and pencil; French text</td>
</tr>
<tr>
<td></td>
<td>Holograph in ink and typescript. English text.</td>
</tr>
<tr>
<td>BOX-FOLDER 24/5</td>
<td>The Peterborough School, 1919</td>
</tr>
<tr>
<td></td>
<td>Lecture notes; [53] p (bound).</td>
</tr>
<tr>
<td></td>
<td>Holograph in ink and typescript. French text.</td>
</tr>
<tr>
<td>BOX 26-41</td>
<td>Correspondence, 1894-1980</td>
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<td></td>
<td>The Correspondence series is divided into two subseries: Personal Correspondence and General Correspondence. Personal Correspondence includes letters, postcards, invitations, and telegrams from family members and close friends. Non-family correspondence and related materials are found in the General Correspondence subseries. There are two</td>
</tr>
</tbody>
</table>
categories filed at the end of the General Correspondence: Unidentified, which includes Bloch letter drafts, a letter from Bloch to an anonymous singer, and other unidentified items, and Miscellany, which contain two letterpress volumes of letters from EB to directors and professional recipients and folders of envelopes corresponding to other correspondence. Many of the letters are written in French or German. Arranged alphabetically by name of correspondent and chronologically therein.

**BOX 27-35**

**Personal Correspondence, 1895-1980**

**BOX 27-31**

**Family, 1894-1980**

**BOX-FOLDER 27/1-18**  
EB to Marguerite Schneider Bloch, 1901 April-1902 April

**BOX-FOLDER 28/1-19**  
EB to Marguerite Schneider Bloch, 1902 May-1903 June

**BOX-FOLDER 29/1-23**  
EB to Marguerite Schneider Bloch, 1903 July-1910 December, undated

**BOX-FOLDER 30/1-25**  
EB to Marguerite Schneider Bloch and children, 1911-1925  
Envelope with original letters RESTRICTED

**BOX-FOLDER 31/1**  
Ivan Bloch to family members, 1960-1980

**BOX-FOLDER 31/2**  
Lucienne (Luce) Bloch Dimitroff to family members, 1963-1974

**BOX-FOLDER 31/3**  
Marguerite Schneider Bloch from her father, 1895-1902

**BOX-FOLDER 31/4**  
Marguerite Schneider Bloch from her mother, 1903-1904

**BOX-FOLDER 31/5**  
Marguerite Schneider Bloch from mother-in-law, Sophie Bloch, 1904

**BOX-FOLDER 31/6**  
Marguerite Schneider Bloch from various people, 1894-1910

**BOX-FOLDER 31/7-27**  
Marguerite Schneider Bloch to EB, 1901-1910, undated

**BOX-FOLDER 31/28**  
Maurice Bloch [Bloch's father] to EB, 1903-1913

**BOX-FOLDER 31/29**  
Sophie Bloch [Bloch's mother] to EB, 1902-1909

**BOX-FOLDER 31/30**  
Sophie Bloch to EB, 1910

**BOX-FOLDER 31/31**  
Sophie Bloch to EB, 1911-1918

**BOX-FOLDER 31/32-33**  
Sophie Bloch to EB, 1919

**BOX-FOLDER 31/34**  
Sophie Bloch to EB, 1920

**BOX-FOLDER 31/35-36**  
Suzanne (Suzy) Bloch Smith to family members, 1963-1978, undated

**BOX-FOLDER 31/37-38**  
Goetschel, Leon [cousin] to EB, 1910, undated

**BOX-FOLDER 26/3-13**  
Hirsch, Samuel [brother-in-law] and , Louise Hirsch [sister], and children, 1898, 1910-1922, undated

**BOX-FOLDER 31/39**  
Schneider, Adolf [father of Marguerite Schneider Bloch], 1903-1905

**BOX 32-35**

**Friends**

**BOX-FOLDER 32/1-12**  
EB to Edmond and Madeleine Fleg, 1901-1910

**BOX-FOLDER 33/1-15**  
EB to Edmond and Madeleine Fleg, 1911-1920

**BOX-FOLDER 34/1-22**  
EB to Edmond and Madeleine Fleg, 1921-1947, undated

**BOX-FOLDER 35/1-32**  
Edmond and Madeleine Fleg to EB, 1902-1924, 1931-1938, undated  
Includes newspaper clippings enclosed with the letters

**BOX 26, 36-41**

**General Correspondence**

**BOX-FOLDER 36/1**  
Adler, Samuel, 1958  
Enclosure: program of the Fifth Annual Temple Emanu-El Music Festival

**BOX-FOLDER 36/2**  
Akre, L. , undated
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<tr>
<th>Box-Folder</th>
<th>Contents</th>
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| 36/3 | Astruc, Gabriel, 1908-1914, 1931, 1937-1938  
  Includes one letter in 1911 addressed to Edmond Fleg |
| 36/4 | Bachman, Alberto, 1910  
  Postcard |
| 36/5 | Bacon, Ernst, 1932-1933, 1943, 1953, undated |
| 36/6 | Barrett, Herbert, 1946 |
| 36/7 | Bauer, Harold, 1922 |
| 36/8 | Bernheim, Léonce, 1911, 1938 |
| 36/9 | Bixby, Leonore, 1983  
  Donor of Anita Frank correspondence |
| 36/10 | Bizet, Alice, undated |
| 36/11 | Blaucard, Jacqueline, 1952 |
| 36/12 | Bodansky, Artur, 1922 |
| 36/13 | Boissier, A., 1913-1914, undated |
| 36/14 | Breval, Lucienne, 1908-1910, undated |
| 36/15 | Breystein, N., 1924 |
| 36/16 | Brunschwig, G., 1895 |
| 36/17 | Buttolph, David, 1952 |
| 36/18-19 | Carré, Albert, 1908-1910 |
| 36/20 | Cellerier, L., 1914 |
| 36/21 | Cheatham, Kitty, 1928  
  Refers to Carl Engel and meeting at Library of Congress |
| 36/22 | Chevillard, Camille, 1904-1905, 1911 |
| 36/23 | Chiesa, Mary Tibaldi, 1933-1938 |
| 36/24 | Colonne, Edouard, 1930  
  Note on a calling card |
| 36/25 | Colum, M. M., undated |
| 36/26 | Conservatoire de Musique de Genève, 1911-1919 |
| 36/27 | Coolidge, Elizabeth S., 1922-1924 |
| 36/28 | Dower, Helen, 1945, 1957 |
| 36/29 | Downes, Olin, 1925 |
| 36/30 | Elkus, Albert, 1945 |
| 36/31 | Ellwell, Herbert, 1921-1924 |
| 36/32-36 | Engel, Carl, 1918-1925, undated  
  Includes several newspaper clipping enclosures |
| 36/37 | Flonzaley Quartet, 1922 |
| 36/38 | Folz, Magdalene L., 1958 |
| 36/39 | Fortas, Abe, 1966  
  Letters to Ivan Bloch and to/from Roger L. Stevens |
| 37/1-26 | Frank, Anita, 1920-1950, 1958, undated  
  Includes enclosures, including several photographs and flyers |
| 37/27 | Friedland, Rabbi Eric, 1953 |
| 37/28 | Friedler, Egon, 1967 |
| 37/29 | Gabriłówitch, Ossip, 1922 |
| 37/30-40 | Godet, Robert, 1904- |
| 38/1 | Gos, Albert, 1906 |
| 38/2 | Green, Edith, 1968 |
Ernest Bloch Collection
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<th>Container</th>
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<td>Annotations and photocopies provided by Marian Robertson-Wilson, 1992</td>
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<td>BOX-FOLDER 39/6</td>
<td>Sachar, Abram Leon, 1959</td>
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<td>BOX-FOLDER 39/7</td>
<td>Saerchinger, César, 1919</td>
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<td>BOX-FOLDER 39/8</td>
<td>Salzedo, Carlos, 1924</td>
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<td>BOX-FOLDER 39/9</td>
<td>Saulter, [B. ?], 1913</td>
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<td>BOX-FOLDER 39/10</td>
<td>Schabbel, Otto, 1910</td>
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<td>BOX-FOLDER 39/11</td>
<td>Schillings, Max, 1911</td>
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<td>BOX-FOLDER 39/12</td>
<td>Schneider, Louis, 1910</td>
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<td>BOX-FOLDER 39/13</td>
<td>Sedgwick, Frank A., 1920</td>
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<td>BOX-FOLDER 39/14</td>
<td>Sessions, Roger, 1921</td>
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<td>BOX-FOLDER 39/15</td>
<td>Singer, Jacques, 1965</td>
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<td>BOX-FOLDER 39/16</td>
<td>Societa italiana degli autori ed editori, 1938</td>
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<td>Now known as SIAE, Societa italiana autori editori</td>
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<td>BOX-FOLDER 39/17</td>
<td>Sopkin, Louis, 1919</td>
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<td>BOX-FOLDER 39/18</td>
<td>Sternberg, Daniel, 1970</td>
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<td>BOX-FOLDER 39/19</td>
<td>Stokowski, Leopold, 1922</td>
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<td>BOX-FOLDER 39/20</td>
<td>Straram, Enrich, 1937</td>
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<td>BOX-FOLDER 39/21</td>
<td>Théâtre de L'Opera-Comique, 1910, undated</td>
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<td>Preliminary work on EB's <em>Macbeth</em></td>
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<td>BOX-FOLDER 39/22</td>
<td>Wallfisch, Ernst, 1953-1956</td>
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<td>BOX-FOLDER 39/23</td>
<td>Warburg, Felix, 1922</td>
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<td>Regarding the estate of Ernest Bloch</td>
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<td>BOX-FOLDER 39/25</td>
<td>Williamson, John Finley, 1939</td>
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<td>BOX-FOLDER 39/26</td>
<td>Witke, Paul, 1952</td>
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<td>BOX-FOLDER 39/27</td>
<td>Wurman, Hans G., 1953</td>
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<td>BOX-FOLDER 39/28</td>
<td>Wyatt, Wendell, 1968</td>
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<td>Letter to Ivan Bloch</td>
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<td>BOX-FOLDER 39/29</td>
<td>Zweig, Stefan, 1916</td>
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<td>BOX-FOLDER 39/30</td>
<td>Unidentified, 1904-1923, undated</td>
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<td>Letters and drafts to and from EB</td>
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<td>BOX 26, 39-41</td>
<td>Miscellany</td>
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<td>Includes two letterpress notebooks which provide copies of EB's early</td>
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<td>correspondence to directors and other professional associates, as</td>
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<td>well as the envelopes to much of EB's friends and family correspondence</td>
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<td>(Marguerite Schneider Bloch, Anita Frank, Edmond Fleg).</td>
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<tr>
<td>BOX-FOLDER 26/1</td>
<td>EB letterpress book, 1904-1914</td>
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<td>BOX-FOLDER 26/2</td>
<td>EB letterpress book, 1909-1916</td>
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<tr>
<td>BOX-FOLDER 39-41</td>
<td>Envelopes, 1901-1947, 1966</td>
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<td>BOX 43-55</td>
<td><strong>Business Papers, 1904-1981</strong></td>
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<td></td>
<td>The Business Papers series, which encompasses the business affiliations</td>
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<td>of Ernest Bloch and his son Ivan, includes contracts, business</td>
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<tr>
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<td>correspondence, royalty statements, and other items. It is divided</td>
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<tr>
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<td>into two subseries: Ernest Bloch Business Papers and Ivan Bloch</td>
</tr>
<tr>
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<td>Business Papers. Correspondence relating to the settling of Ernest</td>
</tr>
<tr>
<td></td>
<td>Bloch's estate are included among the subseries for the respective</td>
</tr>
<tr>
<td></td>
<td>music publishers.</td>
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Ernest Bloch Collection
Arranged alphabetically by name of organization, then alphabetically by type of material, and chronologically therein.

**BOX 43-52**


**A. & G. Carisch, 1930-1979**

**BOX-FOLDER 43/1-3**

- Business royalty statements, 1930-1978

**BOX-FOLDER 43/4**

- Contracts, 1935

**BOX-FOLDER 43/5-8**


**BOX-FOLDER 43/9**

- Miscellany, 1952, undated

**BOX-FOLDER 43/10**

- America-Israel Cultural Foundation, 1967
  - Letter to Ivan Bloch and family members from Gideon Paz

**American Guild of Authors and Composers (AGAC), 1978-1980**

**BOX-FOLDER 43/11**

- Business royalty statements, 1979-1980

**BOX-FOLDER 43/12**

- Correspondence, 1978-1980

**American Society of Composers, Authors and Publishers (ASCAP), 1929-1981**

**BOX-FOLDER 43/13-17**

- Business royalty statements, 1956-1981

**BOX-FOLDER 43/18**


**BOX-FOLDER 43/19-22**

- Correspondence, 1944-1980
  - Correspondents include Herman Finkelstein, Otto A. Harbach, Bernard Kroman, Sylvia Rosenberg, Deema Taylor, Stanley Adams, Margaret Attisani, Marilyn Dittmar, Nicholas Arcomano, Martin Bookspan, Arnold Gurvitch, and Ancil Payne

**BOX-FOLDER 43/23**

  - Includes miscellaneous correspondence, check stubs, notice of ASCAP class action, ASCAP membership certificate, other items

**BOX-FOLDER 43/24**

- Beethoven Association, 1923
  - Letter from O.G. Sonneck to EB extending membership privileges

**Boosey & Hawkes, Inc., 1927-1979**

**BOX-FOLDER 44/1-7**

- Business royalty statements, 1939-1951, 1957-1979

**BOX-FOLDER 44/8**


**BOX-FOLDER 44/9-15**

- Correspondence, 1927, 1939-1979

**BOX-FOLDER 44/16**


**Broude Brothers, 1934-1981**

**BOX-FOLDER 45/1-3**

- Business royalty statements, 1957-1979

**BOX-FOLDER 45/4**

- Contracts, 1934, 1954-1980
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<td>BOX-FOLDER 46/1</td>
<td>Business royalty statements, 1929-1956</td>
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<tr>
<td>BOX-FOLDER 46/2</td>
<td>Contracts, 1925-1933</td>
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<tr>
<td>BOX-FOLDER 46/3</td>
<td>Copyrights, 1957</td>
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<tr>
<td>BOX-FOLDER 46/4-9</td>
<td>Correspondence, 1925-1933, 1939-1956</td>
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<tr>
<td>BOX-FOLDER 47/1-5</td>
<td>Business royalty statements, 1933-1938, 1957-1978</td>
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<tr>
<td>BOX-FOLDER 47/6</td>
<td>Contracts, 1924-1928, 1939, 1945-1956, 1967</td>
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<td>BOX-FOLDER 47/7</td>
<td>Copyrights, 1967</td>
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<tr>
<td>BOX-FOLDER 47/8-14</td>
<td>Correspondence, 1923-1932, 1938-1981</td>
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<td>BOX-FOLDER 48/1-5</td>
<td>Administrative files, 1921-1925</td>
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<td>BOX-FOLDER 48/1</td>
<td>Evaluations of teachers and students, 1925, undated</td>
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<tr>
<td>BOX-FOLDER 48/2</td>
<td>Financial data, 1921-1923, undated</td>
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<td>BOX-FOLDER 48/3</td>
<td>Membership Committee, 1922-1925, undated</td>
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<td>BOX-FOLDER 48/4</td>
<td>Promotional materials, 1922-1923, undated</td>
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<td>BOX-FOLDER 48/5</td>
<td>Reports to Board of Directors, 1921-1925</td>
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<tr>
<td>BOX-FOLDER 48/6</td>
<td>Clippings, 1925, undated</td>
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<tr>
<td>BOX-FOLDER 48/7</td>
<td>Contracts, 1920-1924</td>
</tr>
<tr>
<td></td>
<td>Also includes notes and correspondence related to contracts</td>
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<tr>
<td>BOX-FOLDER 48/8-13</td>
<td>Correspondence, 1920-1925</td>
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General correspondence as well as letters relating to the establishment of the institute

Edizioni Suvini-Zerboni, 1909-19080

| BOX-FOLDER 49/1 | Business royalty statements, 1909-1976 |
| BOX-FOLDER 49/2 | Contracts, 1909-1938, undated |
| | Includes Ivan Bloch's 1967 translation of 1938 contract |
| BOX-FOLDER 49/3 | Copyrights, 1967-1968, 1979 |
| BOX-FOLDER 49/4-10 | Correspondence, 1936-1939, 1947-1980 |
| | Correspondents include Pierre Colombo, Paolo Giordani, Ettore Panizza, Paolo Ruziska, Susi Sugar |
| | Includes EB's 1937 notes for the interpretation of his Macbeth, translated by his daughter Lucienne Bloch |

Ernest Bloch Society, 1965-1978

| BOX-FOLDER 49/12 | Correspondence, 1964-1970 |
| | Correspondents include Ivan Bloch, Elizabeth Burton, Abe Fortas, David A. Girling, Victor Gordon, Gary Paul Letherer, Claire McIlvain, Iola McIntyre, Eugene Moon, Marilyn Swanson, Sidney Tarpinian |
| BOX-FOLDER 49/14 | Miscellany, 1973-1976 |
| | EB discography and 1976 brochure catalog of EB works |

F.E.C. Leuckart, 1924-1979

| BOX-FOLDER 49/15- | Business royalty statements, 1930-1931 |
| BOX-FOLDER 49/16 | Copyrights, 1946, 1957 |
| | Correspondents include F. E. C. Leuckart, John Pearl (for Associated Music Publishers, Inc.), Milton Peckarshy, Eric Sander, Martin Sander |
| BOX-FOLDER 49/25 | Miscellany, 1924, 1930, 1946, undated |

| BOX-FOLDER 49/26 | G. Ricordi & Co., Inc., 1939 |
| | Letters from G. Interrante and Benato Tasselli |

| G. Schirmer, Inc., 1917-1980 |
| BOX-FOLDER 50/1-10 | Business royalty statements, 1923-1939, 1957-1979 |
| BOX-FOLDER 51/1 | Copyrights, 1950-1979 |
| BOX-FOLDER 51/2-15 | Correspondence, 1917-1980 |
Ernest Bloch Collection 38

Business Papers, 1904-1981

Container Contents

(of The Bailey Company), A. Swinburne Schirmer, Gustave Schirmer, Rudolph Schirmer, Oscar Sonneck, George Sturm, Sidney Tarpinian, M. E. Tompkins, Paul Witke, and others


**BOX-FOLDER 52/1** Galliard Limited, 1965, 1976-1979

**BOX-FOLDER 52/2** Hawkes and Son, 1927

Joseph Williams Limited, 1951-1980

**BOX-FOLDER 52/3** Business royalty statements, 1954-1958

**BOX-FOLDER 52/4** Contracts, 1951

**BOX-FOLDER 52/5** Copyrights, 1980

**BOX-FOLDER 52/6-7** Correspondence, 1950-1959, 1965

Correspondence to and from Florian Williams

Miscellany, 1953, 1980, undated

Library of Congress, 1925-1987

**BOX-FOLDER 52/9-10** Correspondence, 1934-1976

Correspondents include Linn R. Blanchard, Nathan R. Einhorn, Alton H. Keller, Richard s. MacCarteney, Harold Spivacke

**BOX-FOLDER 52/11-12** Lists of Bloch Compositions at Library of Congress, 1925-1961, circa 1971, undated

**BOX-FOLDER 52/13** Miscellany, 1934, 1987, undated

Documentation of Bloch material on deposit or donated

**BOX-FOLDER 52/14** M.E. Demets, 1904

Contract with music publisher

**BOX-FOLDER 52/15** Mills Music, Inc., 1957

**BOX-FOLDER 52/16** Novelle & Co. Ltd., 1938

Summy-Birchard Publishers, 1957-1979

**BOX-FOLDER 52/25** Business royalty statements, 1957-1979

**BOX-FOLDER 52/17** Contracts, 1973

**BOX-FOLDER 52/19-24** Correspondence, 1957-1979

Correspondents include Diana Beeton, Albert Berman, Helen Bobbitt, Edward A. Chasins, Richard Cornwell, Robert Dahnert, Paul Hamil, B. J. Harrod, Van Lier Lanning, Eugene R. Lehr, George London, E. C. McAuliff, Thomas J. McIntyre, Myra Miller, Robert G. Olson, Arnold Perris, Gladys Pitcher, Roberta Savler, David K. Sengstack, Herbert Shapiro, in addition to Bloch family

**BOX-FOLDER 52/25-26** Legal Correspondence, 1959-1967

Largely regarding ownership, copyrights, and royalties

**BOX-FOLDER 52/27** Miscellany, 1960-1964, 1975-1979, undated

Includes list of copyright registration numbers

## Business Papers, 1904-1981

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<td>BOX 53-55</td>
<td><strong>Part 2: Ivan Bloch Business Papers</strong></td>
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Center for Creative Photography, 1912-1979  
Primarily materials documenting establishment of the Erich Bloch photography archives at the Center for Creative Photography, University of Arizona

**BOX-FOLDER 53/1**  
Contracts, 1975-1979

**BOX-FOLDER 53/2-8**  
Correspondence, 1975-1979  
Correspondents include Ansel Adams, Ron Caplan, James L. Enyeart, Eric Johnson, Harold Jones, Marian Kolisch, Terence R. Pitts, Allan Porter, Andrea Rawle, Sally Robertson, John P. Schaefer, Bonnie Scheckenberg, Sandy Schwartz, Julia Scully, Leicester H. Sherrill, the Bloch family, and others

**BOX-FOLDER 53/9-10**  
Several prints and lists of photographs

**BOX-FOLDER 53/11-12**  
Promotional Materials and Articles, 1977-1979

**BOX-FOLDER 53/13**  
Miscellany, 1972-1979

**BOX-FOLDER 53/14**  
Contracts, 1975-1976

**BOX-FOLDER 53/15-17**  
Correspondence, 1970-1978  
Correspondents include Eric Johnson, Robert J. Low, Joseph and Elaine Monsen, and the Bloch family, among others

**BOX-FOLDER 53/18**  
Miscellany, 1972-1979

**BOX-FOLDER 54/1-2**  
Correspondence, 1966, 1978

**BOX-FOLDER 54/3**  
Promotional Material, 1966, 1978

**BOX-FOLDER 54/4**  
KOAP-TV Studio Orchestra, 1978-1979

**BOX-FOLDER 54/5**  
Correspondence, 1978-1979

**BOX-FOLDER 54/18-24**  
EB Documentary Materials

**BOX-FOLDER 54/18-19**  
Correspondence  
Copies of letters to EB starting from early in his career; includes information about writers of letters to Bloch  
Correspondents include Ernest Ansermet, Nadia Boulanger, Ferdinand Celine, Henry Cowell, Claude Debussy, Olin Downes, Havelock Ellis, Jacob Epstein, Jean Giono, Robert Godet, Leon Kirchner, Judah Magnes, Gustav Mahler, Camille Mauclair, Douglas Moore, Marc Peter, Gabriel Pierre, Romain Rolland, Ernest Schelling, H. G. Wells, Stefan Zweig, and Queen Elizabeth of Belgium

**BOX-FOLDER 54/20**  
Articles & Clippings

**BOX-FOLDER 54/21**  
Lists of EB Recordings

**BOX-FOLDER 54/22**  
Miscellany

**BOX-FOLDER 54/23**  
Notes

**BOX-FOLDER 54/24**  
Profiles of EB

**BOX-FOLDER 55/1**  
Proposals

**BOX-FOLDER 55/2-4**  

**BOX-FOLDER 55/5**  
EB Documentary Material: Statements on EB  
Includes material from Aaron Copland, Helen Johnston, Yehudi Menuhin, and Milo Wold
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<td>BOX-FOLDER 55/6</td>
<td>Ivan Bloch Documentary Proposals: various topics</td>
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<td>BOX-FOLDER 55/7</td>
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<td>Laurel Records, 1978-1980</td>
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<td>BOX-FOLDER 55/8</td>
<td>Correspondence, 1978-1980, undated</td>
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<td></td>
<td>Includes resume of Herschel Burke Gilbert and Consortium Recordings catalogs</td>
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<td>BOX-FOLDER 55/9</td>
<td>Miscellany, 1976-1979</td>
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<td></td>
<td>Macbeth: materials relating to EB opera, 1910--1976</td>
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<td>BOX-FOLDER 55/10-11</td>
<td>Correspondence, 1910-1911, 1968-1976, undated</td>
</tr>
<tr>
<td></td>
<td>Correspondents of hand-written letters from 1910-1911 are not fully identified; later correspondents include John Amis, E. W. Caswell, Pierre Colombo, Denny Dayviss, Denys Guevout, Frank and Marilyn Kinkaid, Thomas McEachern, Yehudi Menuhin, Denby Richards, Daniel Sternberg</td>
</tr>
<tr>
<td>BOX-FOLDER 55/14</td>
<td>Miscellany, 1973-1975, undated</td>
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<tr>
<td>BOX-FOLDER 55/15</td>
<td>Milo Wold Project, 1967</td>
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<tr>
<td></td>
<td>Correspondence, proposal, clipping</td>
</tr>
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<td></td>
<td>Portland Junior Symphony Orchestra, 1975-1977</td>
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<tr>
<td>BOX-FOLDER 55/16</td>
<td>Clippings, 1975-1976, undated</td>
</tr>
<tr>
<td>BOX-FOLDER 55/17-18</td>
<td>Correspondence, 1975-1977</td>
</tr>
<tr>
<td></td>
<td>Includes enclosures to letters, such as sketch for plaque at Agate Beach and clippings</td>
</tr>
<tr>
<td></td>
<td>Correspondents include Forest W. Amsden, Penny Avila, Jacob Avshalomov (Jack), Jack Berry, Ronald Broude, E. W. Caswell, Alfred Cocchini, Lois and Vic Critchlow, Tom Dargan, R. E. Driesner, Warren Garkill, Neal Goren, Matt and Alice Gruber, Elise S. Haas, Michael Hanson, John and Mary Huisman, David Hyslop, Donald Jenkins, Eric Johnson, Frank and Marilyn Kindaid, Harvey D. Klevit, Thurston O. Lindvall, Herbert Lundy, Yehudi Menuhin, Robert Michelet, Margaret Moore, Gregor Piatigorsky, Alice Rodgers, Robert W. Straub, William R. Webber, Aleta Woodruff, Kay Young, and others</td>
</tr>
<tr>
<td>BOX-FOLDER 55/19</td>
<td>Miscellany</td>
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<tr>
<td></td>
<td>Includes promotional materials, newsletters, and other items</td>
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<td>BOX-FOLDER 55/20-21</td>
<td>Stainer &amp; Bell Ltd., 1979-1980</td>
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<td>BOX-FOLDER 55/21</td>
<td>WRVR Radio, 1968, undated</td>
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<td>BOX 56</td>
<td><strong>Photographs, 1916-1925, undated</strong></td>
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<tr>
<td></td>
<td>The Photographs series is small, especially considering Bloch's skill as a photographer.</td>
</tr>
<tr>
<td></td>
<td>Photographs depict Bloch alone (most are portraits) or Bloch family members. Of special note is a photograph of Ernest Bloch with Roger Sessions.</td>
</tr>
<tr>
<td></td>
<td>Arranged by subject and chronologically therein.</td>
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<td>BOX-FOLDER 56/1-4</td>
<td>EB Alone, 1916-1919, 1925, undated</td>
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<tr>
<td>BOX-FOLDER 56/5</td>
<td>EB with others, undated</td>
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<tr>
<td></td>
<td>5 photographs</td>
</tr>
<tr>
<td></td>
<td>EB with Ivan Bloch, with Mariana Bloch, with Roger Sessions</td>
</tr>
<tr>
<td>BOX-FOLDER 56/6</td>
<td>EB with unidentified others, circa 1916, undated</td>
</tr>
</tbody>
</table>
Programs, 1908-1980

Programs from Ernest Bloch concerts and performances. Each citation includes date, concert venue, performing artist(s) when given, and Bloch work(s) performed unless the entire concert was a tribute to Bloch. Arranged chronologically.

1908-1909

EB’s Macbeth at Théâtre National de L’Opéra-Comique and EB’s Deux Poèmes symphonique at Grand Concert par L’Orchestre Symphonique de Lausanne

1940s

EB festival at Juilliard School of Music, 1947
Sinfonie-Konzert, 1948

1950s

EB Festival Association / Chicago Symphony Orchestra, in honor of EB’s 70th birthday, 1950
New York Chamber Ensemble, 1957
EB Sacred Service, Congregation Emanu-El of the City of New York, 1959

1960s

Music of EB, College of Marin, California, 1965
Portland Civic Orchestra, 1967
EB’s Macbeth, Grand Theatre de Genève, 1968
EB’s Sacred Service, Symphonic Choral Society of New York / Camerata Singers and Symphony Orchestra, 1969

1970s

EB’s Macbeth, Juilliard School of Music, 1973
EB’s Macbeth, Royal Festival Hall, 1975
EB’s America, San Francisco Symphony, 1976
Three EB works, Carnegie Hall, 1979
EB concert and exhibit: Center for Creative Photography, 1979
Arena Coast Music Association Winter Concert, 1979

1980s

EB Commemoration Week at Linfield College, 1980
Centenary Tribute, Oregon State University of Music, 1980
Solo and chamber music of EB, University of Oregon School of Music, 1980
Choral and orchestral music of EB, University of Oregon School of Music, 1980

Writings about Ernest Bloch, 1910-1976

Writings by authors about Ernest Bloch. This series is divided into four subseries: Biographical Writings, Clippings, Articles in Serials, and Articles and Clippings in Scrapbooks. Arranged chronologically.
### Part 1: Biographical Writings

**BOX-FOLDER 57/1-4**

**Ernest Bloch: biography and comment**, author unknown, 1925
- 2 copies
- One copy shows two sets of updates and annotations

**BOX-FOLDER 57/2**


**BOX-FOLDER 57/3**

**Ernest Bloch: creative spirit**,
- Excerpt
- Biography by Alex Cohen included in the 1956 edition of the Bloch Manual, as updated by EB’s daughter Suzanne Bloch

**BOX-FOLDER 57/4**

Biographical essay, undated
- 3+ p, typed
- No title, no author, no date

### Part 2: Clippings

**BOX-FOLDER 57/5-8**

1910-1919

1920s-1950s

1960s-1970s

undated

### Part 3: Articles in Serials

**BOX-FOLDER 58/1-5**


1922, *Due "Macbeth"*, [by] Guido M. Gatti; *La Cultura Musicale*, pp. 125-137


1931, Sept.: *The Musician*, no articles on EB


### Part 4: Articles & Clippings in Scrapbooks

**BOX-FOLDER 42/1**

**BOX-FOLDER 59/1-2**

**BOX-FOLDER 60/5**

**BOX-FOLDER 59/1**

Scrapbook 1: 1910-1911

**BOX-FOLDER 59/2**

Scrapbook 2: 1916-1917

**BOX-FOLDER 42/1**

Scrapbook 3: 1917-1920

**BOX-FOLDER 60/5**

Scrapbook 4: 1928-1929

### Personal Papers, 1888-1975

The Personal Papers series is divided into two subseries: Ernest Bloch Legal, Financial, and Miscellaneous Documents, and Personal Papers of Other Family Members. The first subseries contains documents relating to Ernest Bloch, including his grade school report cards, passports and marriage certificate. The second subseries contains documents relating to Bloch’s wife Marguerite Elizabeth Auguste Bloch and his daughter Suzanne Bloch, including Marguerite’s birth certificate.

Arranged alphabetically by type of material and chronologically therein.

### Part 1: Ernest Bloch Legal, Financial, and Miscellaneous Documents
Personal Papers, 1888-1975

**Container** | **Contents**
--- | ---

**BOX-FOLDER 61/1** Estate of Ernest Bloch  
Includes: correspondence, 1964-1975; an inventory and appraisal; letters testamentary;  
lists of EB works; and other items

**BOX-FOLDER 61/2-7** Financial Papers, 1942-1959  
Includes: Balance sheets from 1942 to 1959 and other items

**BOX-FOLDER 61/8** Passports

**BOX-FOLDER 61/9** Report Cards, 1888, 1891-1994

**BOX 62** **Part 2: Personal Papers of Other Family Members**

**BOX-FOLDER 62/1** Marguerite Elizabeth Auguste Bloch  
Includes: birth certificate, marriage certificate, naturalization papers and passports, and  
other items

**BOX-FOLDER 62/2-6** Suzanne Bloch  
Includes: Articles and clippings; correspondence, 1961-1967; programs; promotional  
material; and other items

**BOX-FOLDER 62/7** Miscellany

**BOX 62** **Printed Matter, 1941-1980**

The Printed Matter series contains one volume of printed music containing Bloch selections,  
promotional material (a small amount of brochures, announcements, and flyers that  
promote Ernest Bloch and his work), one literary volume (*Darwin, Marx, Wagner* by  
Jacques Barzun), and a folder of miscellaneous loose items

Arranged by genre.

**Music**

**BOX-FOLDER 62/8** *Compositores de América = Composers of the Americas*: biographical data and catalogs of  
Includes data on EB as well as title page of EB's *Arodath Hakodesh (Sacred Service)*

**Promotional Material**

**BOX-FOLDER 62/9** Brochures, announcements, and flyers, 1976-1980

**Literary**

Company, 1941

**Miscellaneous**

**BOX-FOLDER 62/11** Programs and flyers

**BOX 25, 63** **Carolyn Epes / Ernest Bloch Material, 1916-1980**

The material in the Carolyn Epes / Ernest Bloch Collection follows the same arrangement  
scheme as the larger collection. The Music Manuscripts series includes only one item: a  
copy of the piano-vocal score to Bloch's anthem *America*. There are no business papers or  
personal documents included with this material; however, all other series are represented.  
The material in this collection generally follows the same series order and arrangement scheme  
as the larger.

**Music Manuscripts**

**BOX-FOLDER 25/2** *America*: anthem from the symphony titled *America*, by Ernest Bloch, 1916  
Title page autographed in ink; music, blackline print
<table>
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<td>Gift of Carolyn Epes, 1988</td>
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<tr>
<td><strong>Manuscript Lecture Notes on Ernest Bloch</strong></td>
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</table>
| BOX-FOLDER 25/1 | Manuscript Lecture Notes on Ernest Bloch, by Anita Frank  
Holograph in pencil |
| BOX-FOLDER 63/1-5 | **Correspondence: Ernest Bloch to Anita Frank**  
BOX-FOLDER 63/1 | 1923  
BOX-FOLDER 63/2 | 1931-1936  
BOX-FOLDER 63/3 | 1947  
BOX-FOLDER 63/4 | 1950-1957  
BOX-FOLDER 63/5 | Miscellaneous correspondence to Anita Frank, 1931-1980 |
| BOX-FOLDER 63/6-7 | **Photographs**  
BOX-FOLDER 63/6 | EB Portraits, circa 1925, undated  
BOX-FOLDER 63/7 | Various locations  
BOX-FOLDER 63/7 | EB at piano, undated  
BOX-FOLDER 63/7 | EB at seashore, undated  
BOX-FOLDER 63/7 | EB profile, undated  
BOX-FOLDER 63/7 | EB snapshots, undated  
BOX-FOLDER 63/7 | St. Francis Auditorium, undated |
| BOX-FOLDER 63/8 | **Programs**  
BOX-FOLDER 63/8 | Three Concerts of Chamber Music by Ernest Bloch, 1937-1938  
BOX-FOLDER 63/8 | A Festival of Three Concerts presenting Music of Ernest Bloch, 1947  
BOX-FOLDER 63/8 | A Six-day Ernest Bloch Music Festival in honor of EB on occasion of his 70th birthday, 1950  
BOX-FOLDER 63/8 | Sunday Evening Ensemble Concert; EB's *Sonata for violin and piano*  
 Mar. 29 (year unknown) |
| BOX-FOLDER 63/10-12 | **Writings about Ernest Bloch**  
BOX-FOLDER 25/3 |  
BOX-FOLDER 63/10 | **Biographical**  
BOX-FOLDER 63/10 | *Ernest Bloch*, by Mary Tibaldi Chiesa; reprinted from *The Jewish Chronicle Supplement*, Nov. 25, 1932  
| BOX-FOLDER 63/11 | **Articles in serials**  
BOX-FOLDER 25/3 |  
BOX-FOLDER 63/11 | *Mr. Bloch’s lectures*; *The Outpost*, issued by the Cleveland Institute of Music, Jan. 6, 1923; p. 4 |
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<td>BOX-FOLDER 63/12</td>
<td>Clippings, 1926-1975, undated</td>
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<td>BOX-FOLDER 63/13</td>
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<td>BOX-FOLDER 63/13</td>
<td>Promotional material [brochures and flyers]</td>
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<td>BOX-FOLDER 63/14</td>
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