Collection Summary

Title: Nikolai Lopatnikoff Collection
Span Dates: 1916-1979
Bulk Dates: (bulk 1920-1976)
Call No.: ML31.L6
Creator: Lopatnikoff, Nikolai, 1903-1976
Extent: around 1085 items
Extent: 27 boxes
Extent: 37 linear feet
Language: Collection material in English
Location: Music Division, Library of Congress, Washington, D.C.
LC Catalog record: https://lccn.loc.gov/2005560887

Summary: The collection includes music, manuscript and printed, of Lopatnikoff, as well as of other composers; correspondence and personal papers; photographs, clippings, and programs; writings by and about Lopatnikoff; and official documents. A significant amount of material is related to Lopatnikoff's opera Danton. Among the correspondents are Rudolf Bing, Aaron Copland, Serge Koussevitzky, Joseph Rosenstock, Julius Rudel, Nicolas Slonimsky, and William Steinberg.

Selected Search Terms

The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

People
Bing, Rudolf, 1902-1997--Correspondence.
Copland, Aaron, 1900-1990--Correspondence.
Koussevitzky, Serge, 1874-1951--Correspondence.
Lopatnikoff, Nikolai, 1903-1976--Correspondence.
Lopatnikoff, Nikolai, 1903-1976--Manuscripts.
Lopatnikoff, Nikolai, 1903-1976.
Rosenstock, Joseph, 1895-1985--Correspondence.
Rudel, Julius--Correspondence.
Slonimsky, Nicolas, 1894-1995--Correspondence.
Steinberg, William, 1899-1978--Correspondence.

Form/Genre
Arrangements (Music)
Art music.
Autographs (Manuscripts)
Biographies.
Business correspondence.
Chamber music.
Concertos.
Excerpts.
Librettos.
Music criticism and reviews.
Operas.
Overtures.
Personal correspondence.
Photographs.
Scores.
Sonatas.
Provenance
Gift; Sara Henderson Hay Lopatnikoff; 1977 and 1981.
Music manuscripts; Gift; Nikolai Lopatnikoff; 1967-1968.

Custodial History
Nikolai Lopatnikoff signed a deposit agreement with the Library of Congress in 1967, and subsequently converted his music manuscripts to gifts in 1967 and 1968. The bulk of the Lopatnikoff Collection came to the Library in 1977, the year following the composer's death, and in 1981 through a gift from his widow, Sara Henderson Hay Lopatnikoff. Brief inventories of the music materials were prepared at the time of acquisition.

Accruals
No further accruals are expected.

Processing History
The Nikolai Lopatnikoff Collection was processed in 1994 (revised December 2002) by Kevin LaVine. The original finding aid was prepared with Corel WordPerfect 8. In 2005 the Nikolai Lopatnikoff Collection finding aid was coded for EAD format by Michael A. Ferrando.

Transfers
A piano roll has been transferred to the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress where it is identified as part of the Nikolai Lopatnikoff Collection (MAVIS collection no. 17486). An inventory of this material is available in the Music Division's collection file.

Related Material
The present inventory of Lopatnikoff's compositions is arranged chronologically by opus number, following the order presented in William Critser's unpublished catalog, The Compositions of Nikolai Lopatnikoff, compiled in 1979. A copy of this catalog, along with other material related to the acquisition of the collection, is filed in the Music Division's Lopatnikoff Special Collection Case File.

The material originally donated to the Library in 1967 and 1968, and cataloged at that time in the ML96 and ML96.5 classes of the Music Division's general collections, has been included in this finding aid for the sake of completeness, while not formally a part of the special collection addressed by this inventory.

Copyright Status
The status of copyright on the materials of the Nikolai Lopatnikoff Collection is governed by the Copyright Law of the United States (Title 17, U.S.C.).
Access and Restrictions

The Nikolai Lopatnikoff Collection is open to research. Researchers are advised to contact the Performing Arts Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use.

Certain restrictions to use or copying of materials may apply.

Preferred Citation

Researchers wishing to cite this collection should include the following information: container number, Nikolai Lopatnikoff Collection, Music Division, Library of Congress, Washington, D.C.

Biographical Note

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1903, Mar. 16</td>
<td>Nikolai [Nikolaĭ] Lvovich Lopatnikoff is born in Reval, Russia (now Tallinn, Estonia), the youngest of four children of Leo Lopatnikoff and Ida Feitelberg.</td>
</tr>
<tr>
<td>1907 (circa)</td>
<td>The Lopatnikoff family moves to St. Petersburg, Russia, where Nikolai begins his musical studies in piano and theory at the Conservatory.</td>
</tr>
<tr>
<td>1917 Nov.</td>
<td>The family moves to Helsinki, Finland, following the Russian Revolution. Nikolai attends high school there, and continues his theory studies with Erik Furuhjelm.</td>
</tr>
<tr>
<td>1920</td>
<td>The family moves to Heidelberg, Germany, where Nikolai continues his musical studies with Hermann Grabner.</td>
</tr>
<tr>
<td>1921</td>
<td>Begins private studies in composition with Ernst Toch and Willy Rehberg in Mannheim, Germany.</td>
</tr>
<tr>
<td>1923, May 16</td>
<td>Enrolls at the Badische Technische Hochschule in Karlsruhe, Germany, to begin civil engineering studies.</td>
</tr>
<tr>
<td>1925, Nov. 3</td>
<td>Première of Concerto no. 1 for piano and orchestra in Cologne, Germany, with Hans Bruch as soloist.</td>
</tr>
<tr>
<td>1926</td>
<td>Marries Eleanore Lashchinsky in Strasbourg, France. The couple settles in Karlsruhe.</td>
</tr>
<tr>
<td>1927, June 28</td>
<td>Graduates from the Badische Technische Hochschule; however, after his first compositions meet with critical acclaim, he decides to concentrate on a career in music. He begins concertizing throughout Europe as a pianist.</td>
</tr>
<tr>
<td>1927</td>
<td>Meets Serge Koussevitzky through Aaron Copland at a music festival in Baden-Baden, Germany, at which the Scherzo and Toccata for mechanical piano is performed. Koussevitzky commissions an arrangement of the Scherzo to be performed by the Boston Symphony Orchestra the following year.</td>
</tr>
<tr>
<td>1928</td>
<td>Moves to Berlin.</td>
</tr>
<tr>
<td>1929, Jan. 9</td>
<td>Première of Symphony no. 1 in Karlsruhe. Later this year Lopatnikoff is awarded the Belaïeff Prize in Paris for his String Quartet no. 2. Begins contributing articles to Modern Music magazine, which continues until 1937.</td>
</tr>
<tr>
<td>1930</td>
<td>Awarded Reichs-Rundfunk Gesellschaft prize for Symphony no. 1. The work is included in the Philadelphia Orchestra's concert tour repertoire.</td>
</tr>
<tr>
<td>1931-1932</td>
<td>Composition of the opera Danton, to be premiered simultaneously in Cologne and Zürich in 1933, but cancelled due to the ascent to power of the Nazi regime.</td>
</tr>
<tr>
<td>1936</td>
<td>Moves to London. Begins teaching privately and arranging music for the BBC.</td>
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<tr>
<td>1939</td>
<td>Moves to the United States and settles in New York.</td>
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<tr>
<td>1943</td>
<td>Revised version of Opus Sinfonicum (1942; first version, 1933) wins first prize at this year's Cleveland Orchestra competition.</td>
</tr>
</tbody>
</table>

1945, July 22  Eleanore Lashehinsky Lopatnikoff dies.


1948  Spends the summer at the MacDowell Colony in Peterborough, New Hampshire, the first of a ten-year summer residence.

1950  Meets the American poet Sara Henderson Hay at the MacDowell Colony. They are married the following year on January 27 in New York.

1963  Elected to membership in the National Institute of Arts and Letters.

1969  Retires from his professorship at the Carnegie Institute of Technology.


1976, Oct. 7  Dies from congestive heart failure at his home in Pittsburgh.

**Scope and Content Note**

The works and writings of Nikolai Lopatnikoff (1903-1976), composer, pianist and teacher, reflect a profound understanding of musical aesthetics and of twentieth century trends in music. Although less widely performed today, Lopatnikoff's musical works were well received by critics and public alike during his lifetime. Incorporating elements of various contemporary styles, Lopatnikoff forged a musical language characterized by a constantly shifting tonality, motivic development and a concise, tightly-woven structure, at once infused with a profoundly Russian emotional quality.

The variety of material contained in this collection accurately reflects both the composer's many interests as well as his historical position within twentieth century music. The farthest-reaching events of this century provided a background against which Lopatnikoff's entire life unfolded. Born in pre-revolutionary Russia, the Lopatnikoff family left their native Russia in 1917 upon the overthrow of the tsarist regime. The composer received his primary musical education in the climate of artistic and intellectual freedom which thrived in post-World War I Germany. Lopatnikoff's career, like European culture of that era as a whole, was cut short at its apex by the rise to power of the Nazi party.

Lopatnikoff was once again forced to flee due to political upheaval, this time eventually settling in the United States. He became an American citizen at the height of the second World War, and found himself among the ranks of the many émigré artists who arrived in this country under circumstances similar to his own. These artists brought a wealth of cultural and aesthetic viewpoints, thereby contributing significantly to the creation of a multi-faceted and uniquely "American" music.

Lopatnikoff eventually directed his creative energies into education; the collection contains a fascinating array of writings on varied topics designed for teaching and publication. Study of Lopatnikoff's musical works, writings on music history and theory, and correspondence with some of the most respected musicians of this century offers us a unique perspective on the development of twentieth century music as seen through the eyes of a keenly insightful composer and musician.

Kevin LaVine, April 1994 (revised December 2002).

**Organization of the Nikolai Lopatnikoff Collection**

The Nikolai Lopatnikoff Collection is organized in 14 series:

- Music Material of Nikolai Lopatnikoff
- Works with Opus Numbers
- Works without Opus Numbers
- Music of Other Composers
- Correspondence
- Material Regarding *Danton*
- Material Regarding *Backstage of the Soul, a Projected Opera*
- Writings by Nikolai Lopatnikoff
• Writings about Nikolai Lopatnikoff
• Press Reviews and Articles Relating to Nikolai Lopatnikoff
• Biographical Data
• Official Documents
• Miscellaneous
• Iconography
Description of Series

**Container**  **Series**

**BOX 1**

**Music Material of Nikolai Lopatnikoff**

The Music Material of Nikolai Lopatnikoff series consists of a finding aid of the collection (1996) and a photocopy of William Critser's monograph on Nikolai Lopatnikoff. Arrangement is by format.

**BOX 1-17**

**Works with Opus Numbers**

The Works with Opus Number series consists of manuscripts, scores, etc. by Nikolai Lopatnikoff. Arrangement is alphabetical by opus number and title.

**BOX 1-17**

**Works without Opus Numbers**

The Works without Opus Number series consists of manuscripts, scores, etc. by Nikolai Lopatnikoff. Arrangement is alphabetical by title.

**BOX 18**

**Music of Other Composers**

The Music of Other Composers series consists of manuscripts, scores, etc. Arrangement is alphabetical by composer and title.

**BOX 8, 19-21**

**Correspondence**

The Correspondence series consists of letters received by Nikolai Lopatnikoff. 

**Key to codes used in this inventory:**

Correspondence of NL has been separated by subject (according to the practice set forth by NL in the filing of his own materials: general correspondence was filed separately from correspondence relating to his opera Danton); the following codes indicate both subject and location:

- **G** = NL's general correspondence (Box 19);
- **D** = Correspondence relating to NL's *Danton*, op. 20, opera in 3 acts, 10 scenes. This material was originally filed together by NL (Box 20);
- **B** = Correspondence and materials relating to *Backstage of the Soul*, a projected opera (Box 21);
- **C** = Correspondence and materials relating to NL's *Concerto*, op. 26, for violin and orchestra (Box 8).

Correspondence of NL also appears in the following Special Collections in the Music Division of the Library of Congress: *Copland Collection*, 23 letters; one of which appears in a bound album of letters of tribute by several composers to Copland on the occasion of his seventieth birthday; *Coolidge Collection*, 1 letter; *Koussevitzky Archive*, approximately 50 letters; *MacDowell Collection* (from Mrs. S.H.H. Lopatnikoff to Marion MacDowell), 3 letters; *Pisk Collection*, 2 letters; *Potts Collection*, 1 letter; *Schwerké Collection*, 16 letters; *Slonimsky Collection*, 5 letters.

Arrangement is alphabetical by correspondent.

**BOX 21**

**Material Regarding Danton**

The Material Regarding *Danton* (an opera) consists of libretti, programs, etc. Arrangement is by format.
**Material Regarding Backstage of the Soul, a Projected Opera**
The Material Regarding Backstage Of The Soul (a projected opera) consists of libretti, programs, etc.
Arrangement is by format.

**Writings by Nikolai Lopatnikoff**
The Writings by Nikolai Lopatnikoff series consists of monographs and articles.
Arrangement is alphabetical by title.

**Writings about Nikolai Lopatnikoff**
The Writings about Nikolai Lopatnikoff series consists of monographs and articles.
Arrangement is alphabetical by author and title.

**Press Reviews and Articles Relating to Nikolai Lopatnikoff, 1920-1979**
The Press Reviews and Articles Relating to Nikolai Lopatnikoff series consists of a scrapbook and clippings.
Arranged is by format and chronological by date.

**Biographical Data**
The Biographical Data series consists of family geneology and brief histories of the Nikolai Lopatnikoff and family.
Arrangement is by format.

**Official Documents**
The Official Documents series consists of personal and legal papers of Nikolai Lopatnikoff.
Arrangement is by format.

**Miscellaneous**
The Miscellaneous series consists of various items not otherwise related to the collection materials.
Arrangement is by format.

**Iconography**
The Iconography series consists of photographs of Nikolai Lopatnikoff, family, and others as well as a scrapbook album.
Arrangement is in two subseries and then by subject.
## Container List

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<td><strong>BOX 1</strong></td>
<td><strong>Music Material of Nikolai Lopatnikoff</strong>&lt;br&gt;The Music Material of Nikolai Lopatnikoff series consists of a finding aid of the collection (1996) and a photocopy of William Critser's monograph on Nikolai Lopatnikoff. Arrangement is by format.</td>
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<tr>
<td><strong>BOX 1-17</strong></td>
<td><strong>Works with Opus Numbers</strong>&lt;br&gt;The Works with Opus Number series consists of manuscripts, scores, etc. by Nikolai Lopatnikoff. Arrangement is alphabetical by opus number and title.</td>
</tr>
<tr>
<td><strong>OPUS 1</strong></td>
<td></td>
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<tr>
<td><strong>BOX-FOLDER 1/2</strong></td>
<td><em>Vier Kleine Klavierstücke, for piano solo.</em>&lt;br&gt;Holograph score in ink, 12 p.</td>
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<tr>
<td><strong>BOX-FOLDER 1/3</strong></td>
<td><em>Vier Kleine Klavierstücke, for piano solo.</em>&lt;br&gt;Holograph score in ink, 8 p.</td>
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<td><strong>OPUS 2</strong></td>
<td></td>
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<tr>
<td><strong>BOX-FOLDER 1/4</strong></td>
<td><em>Praeludium und Fuge, for piano solo.</em>&lt;br&gt;Holograph score in ink on transparencies, 12 p.</td>
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<tr>
<td><strong>BOX-FOLDER 1/5</strong></td>
<td><em>Praeludium und Fuge, for piano solo.</em>&lt;br&gt;Holograph score in ink with corrections in pencil and red pencil, 9 p.</td>
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<tr>
<td><strong>BOX-FOLDER 1/6</strong></td>
<td><em>Praeludium und Fuge, for piano solo.</em>&lt;br&gt;Blueline score, 12 p. Titled <em>Preludio &amp; Fuga.</em></td>
</tr>
<tr>
<td><strong>OPUS 5a</strong></td>
<td></td>
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<tr>
<td><strong>BOX-FOLDER 1/7</strong></td>
<td><em>Klavierkonzert C-dur, for piano and orchestra.</em>&lt;br&gt;Holograph score in ink with extensive corrections and emendations, 99 p., bound in red cover;&lt;br&gt;Holograph sketches in pencil, 1 p.</td>
</tr>
<tr>
<td><strong>OPUS 5b</strong></td>
<td></td>
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<tr>
<td><strong>BOX-FOLDER 1/8</strong></td>
<td><em>Konzert, for piano and orchestra.</em>&lt;br&gt;Holograph score in ink with extensive corrections in pencil and red pencil, 114 p., bound in purple cover.</td>
</tr>
<tr>
<td><strong>OPUS 6a</strong></td>
<td></td>
</tr>
<tr>
<td><strong>BOX-FOLDER 1/9</strong></td>
<td><em>Deuxième quatuor [Quartet no. 2], for strings.</em>&lt;br&gt;Holograph score, 38 p., and parts, 4, 4, 4, 4 p., in ink&lt;br&gt;Located in the Elizabeth Sprague Coolidge Foundation Collection, Music Division, Library of Congress&lt;br&gt;Call no.: ML29c.L86 &lt;case&gt;.&lt;br&gt;Miniature printed score, 52 p.</td>
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## Works with Opus Numbers

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<tr>
<td><strong>Deuxième quatuor [Quartet no. 2], for strings.</strong></td>
<td>Holograph score in ink, arranged for piano four hands, bound; 88 p.; reduction for piano four hands by the composer. Call no.: ML96.L69 no.2 &lt;case&gt;.</td>
</tr>
<tr>
<td><strong>OPUS 7</strong></td>
<td><strong>BOX-FOLDER 2/1</strong> Sonatine, for piano solo. [Paris]: Edition Russe de Musique, 1928. Printed score; 19 p. Contains holograph emendations in ink, some affixed with pressure sensitive tape.</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 2/2</strong></td>
<td>Sonatine, for piano solo. Additional copy of the printed score bound in with opp. 13, 16, 18, 22. Contains holograph listing of performance information:</td>
</tr>
<tr>
<td><strong>OPUS 16</strong></td>
<td>5 Kontraste, for piano solo. [Germany]: B. Schott's Söhne, n.d. Printed score; 11 p. Contains holograph emendations in pencil.</td>
</tr>
<tr>
<td><strong>OPUS 18</strong></td>
<td>Dialoge, for piano solo. [Germany]: B. Schott's Söhne, n.d. Printed score; 11 p. Contains holograph emendations in pencil.</td>
</tr>
<tr>
<td><strong>OPUS 22</strong></td>
<td>Variationen, for piano solo. [Germany]: B. Schott's Söhne, n.d. Printed score; 15 p. Contains holograph emendations throughout in pencil, as well as performance information on verso of front cover.</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 2/5</strong></td>
<td>Sonate, for violin, piano and military drum. Copy 2 of the above Contains holograph emendations in pencil, red pencil, and ink, including emendations of the military drum part for percussion.</td>
</tr>
<tr>
<td><strong>OPUS 12</strong></td>
<td><strong>NO CONTENTS</strong></td>
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<tr>
<td>Container</td>
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</tbody>
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| BOX-FOLDER 2/8 | *I. Symphonie [Symphony No. 1], for orchestra.* [Germany]: Schott & Co., n.d.  
Printed score; 96 p.  
Holograph listing of performance information on title page.  
**OPUS 13**  
Printed score; 11 p.  
Contains emendations in ink, of which several are affixed with pressure-sensitive tape.  
Additional copy of the printed score is bound with the **OPUS 7** set.  
**OPUS 15**  
 BOX-FOLDER 2/10 | *Klavierkonzert Nr. 2, for piano and orchestra.* [Germany]: B. Schott's Söhne, n.d.  
Printed score; 55 p.  
Contains emendations in pencil and red pencil.  
**OPUS 16**  
5 *Kontraste, for piano solo*  
*see: OPUS 7*  
**OPUS 17**  
 BOX-FOLDER 2/11 | *Drei Stücke, for violin and piano.* [Germany]: B. Schott's Söhne, n.d.  
Printed score and parts for violin, 4 p., and piano, 15 p.  
**OPUS 18**  
*Dialoge, for piano solo*  
*see: OPUS 7*  
**OPUS 20**  
 BOX-FOLDER 3/1 | *Danton, opera in three acts.*  
Holograph score for Act I, 240 p.  
 BOX-FOLDER 3/2 | *Danton, opera in three acts.*  
Holograph score for Act II, 148 p.  
 BOX-FOLDER 3/3 | *Danton, opera in three acts.*  
Holograph score for Act III, 154 p.  
 BOX-FOLDER 4/1 | *Danton, opera in three acts.*  
Holograph piano-vocal score, 232 p.  
 BOX-FOLDER 4/2 | *Danton, opera in three acts.*  
"Julie's Death Scene," arranged by the composer for contralto and piano.  
Holograph score in ink on transparencies, 7 p., and blueline score, 7 p.  
 BOX-FOLDER 4/3 | *Danton, opera in three acts.*  
Holograph score in ink on transparencies, 6 p., and blueline score, 6 p.  
"Robespierre's Monologue," arranged by the composer for baritone voice and piano.  
 BOX-FOLDER 4/4 | *Danton, opera in three acts.*  
Holograph music material, miscellaneous identified, in pencil, 28 p.  
 BOX-FOLDER 4/5 | *Danton, opera in three acts.*  
Holograph music material, miscellaneous identified, in ink, 91 p.  
 BOX-FOLDER 4/6 | *Danton, opera in three acts.*  
Holograph music material, miscellaneous identified, labelled "corrections," in pencil and ink, 11 p.  
 BOX-FOLDER 4/7 | *Danton, opera in three acts.*  
Holograph music material, miscellaneous unidentified, in pencil and ink, 48 p.  
 BOX-FOLDER 4/8 | *Danton, opera in three acts.*  
Blueline orchestral score of "Concert excerpts from the opera," 76 p.  
 BOX-FOLDER 5/1 | *Danton, opera in three acts.*  

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<td><strong>OPUS 21</strong></td>
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</table>
| **BOX-FOLDER 5/2** | Danton-Suite, for orchestra.  
Holograph score, 109 p., with emendations and performance markings throughout.  
Variationen  
see: OPUS 7 |
| **OPUS 23** | Trio, for piano, violin and violoncello.  
Holograph score in ink for piano, 69 p., violin, 14 p., and cello, 14 p.  
Two copies each of violin and cello parts.  
Trio, for piano, violin and violoncello.  
Holograph score (without string parts) in ink, 69 p.  
Holograph listing of performance locations and dates on title page.  
Call no.: ML96.L69 no.6 <case>. |
| **OPUS 24** | Symphonie Nr. 2, for orchestra.  
Holograph score in ink on transparencies, 132 p.  
Symphonie Nr. 2, for orchestra.  
Holograph score in ink, in four sections, 66, 42, 10, 59 p.  
Contains emendations in pencil.  
Call no.: ML96.L69 no.4 <case>. |
| **BOX-FOLDER 6/1** | Symphonie Nr. 2, for orchestra.  
Holograph sketch in pencil, movements I, 18 p., and IV, 10 p.  
Symphonie Nr. 2, for orchestra.  
Holograph sketch in pencil, revised movement II, 10 p.  
Call no.: ML96.L69 no.5 <case>. |
| **BOX-FOLDER 6/2** | Symphonie Nr. 2, for orchestra.  
Holograph parts for violin I, 12 p., violin II, 11 p., cello, 13 p., contrabass, 10 p., on transparencies, in ink. |
| **BOX-FOLDER 7/1** | Symphonie Nr. 2, for orchestra.  
Blueline score, 132 p.  
Symphonie Nr. 2, for orchestra.  
Blueline score, 132 p.  
Call no.: ML96.5.L86 no.1 <case>. |
| **OPUS 26** | Concerto, for violin and orchestra. New York: Associated Music Publishers, 1944 .  
Holograph score on transparencies in ink of piano reduction, 42 p., and violin part, 10 p., with holograph emendations, some affixed with pressure-sensitive tape.  
Piano reduction of orchestral score by the composer.  
Holograph listing of performance dates, places and artists on verso of cover. |
| **BOX-FOLDER 7/2** | Concerto, for violin and orchestra.  
Holograph sketches in pencil, 52 p.  
Concerto, for violin and orchestra.  
Blueline score containing piano reduction of orchestral score, 40 p., and violin part, 10 p.  
Contains holograph emendations throughout in red, green and black ink. |
| **BOX-FOLDER 7/3** | Concerto, for violin and orchestra. |
| **BOX-FOLDER 7/4** | Concerto, for violin and orchestra. |
| **BOX-FOLDER 8/1** | Concerto, for violin and orchestra.  
Blueline orchestral score, 152 p., with holograph emendations throughout. |
Works with Opus Numbers

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  Printed score (piano reduction), 56 p., and violin part, 20 p.  
  Contains holograph emendations throughout, in pencil, as well as performance information on verso of cover page, in ink.  
  Laid in: Typed correspondence between Laurence Harvin, dated 1971 Sep 9, and NL, dated 1971 Sep 27 |
| BOX-FOLDER 8/3 | *Symphonietta, for orchestra.*  
  Holograph score in pencil, 27 p. |
| BOX-FOLDER 8/4 | *Symphonietta, for orchestra.*  
  Blueline score, 110 p. |
  Miniature printed score ; 146 p.  
  Titled *Sinfonietta* |
| BOX-FOLDER 9/1 | *Opus sinfonicum, for orchestra.*  
  Holograph score in ink and in pencil, 54 p.  
  Contains holograph emendations.  
  Call no.: ML96.L69 no.12 <case>. |
| BOX-FOLDER 9/2 | *Opus sinfonicum, for orchestra.*  
  Holograph score in ink and in pencil, 54 p.  
  Contains holograph emendations. |
| BOX-FOLDER 9/3 | *Sonata, for piano solo.*  
  Holograph score in ink on transparencies, 18 p.  
  *Sonata, for piano solo.*  
  Holograph score in pencil, 22 p.  
  Call no.: ML96.L69 no.3 <case>. |
  Printed score ; 29 p. |
| BOX-FOLDER 9/5 | *Concertino, for orchestra.*  
  Holograph sketch in pencil, 3 p.  
  Note: Serge Koussevitzky Music Foundation Commission  
  Call no.: ML30.3c2.L66 no.1 <case>. |
  Miniature printed score ; 69 p.  
  Verso of cover and of p. 69 contains holograph listing of performance information in pencil. |
| BOX-FOLDER 9/7 | *Variations and Epilogue, for violoncello and piano.*  
  Holograph score in ink for cello, 10 p., and piano, 27 p.  
  *Variations and Epilogue, for violoncello and piano.*  
  Holograph score in pencil, 33 p. Filed as ML96.L69 no.7 <case>. |
Printed score for cello, 10 p., and piano, 32 p.

Variations and Epilogue, for violoncello and orchestra.
Holograph sketches in pencil, 4 p.

Variations and Epilogue, for violoncello and orchestra.
Blueline score, 82 p., bound.

Sonata No. 2, for violin and piano.
Holograph score in pencil in three sections: 19, 8, 14 p.

Sonata No. 2, for violin and piano.
Blueline score, 34 p.

Printed score, piano score only, 32 p.
Contains holograph emendations in pencil, red pencil and blue pencil.

Printed scores for violin, 11 p., and piano, 32 p.

Concerto, for two pianos and orchestra.
Holograph score in pencil in three sections: 19, 8, 17 p.
Call no.: ML96.L69 no.1 <case>.

Concerto, for two pianos and orchestra.
Blueline score, 131 p., with holograph listing of performance information on flyleaf.

Concerto, for two pianos and orchestra. New York: Leeds Music Corporation, 1953.
Printed scores containing parts for pianos I, II, and piano reduction of orchestral score, 43, 43 p.

Divertimento, for orchestra.
Holograph score in pencil in four sections: 10, 8, 4, 10 p.

Divertimento, for orchestra.
Blueline score, 106 p., with holograph listing of performance information on front flyleaf; bound.

Miniature printed score; 108 p.
Includes holograph notes in pencil.

Symphony No. 3, for orchestra.
Holograph score in pencil in five sections: 12, 14, 5, 15, 8 p.

Symphony No. 3, for orchestra.
Blueline score, bound, 153 p.
Call no.: ML96.5.L86 no.14 <case>.

Miniature printed score; 153 p.
Includes holograph notes in pencil.
An additional copy of this score is located in the LC Music Division's Aaron Copland Collection, and bears the inscription in NL's hand: "To Aaron Copland, with sincere friendship, Nikolai Lopatnikoff, July 1956."

Opus 36
Quartet No. 3, for strings.
Holograph score in pencil, 32 p.
Call no.: ML96.L69 no.13 <case>.

BOX-FOLDER 12/1
Quartet No. 3, for strings.
Blueline score of violin I part, 10 p., and cello part, 10 p.

OPUS 37

BOX-FOLDER 12/2
Intervals: 7 Studies for Piano, for piano solo.
Holograph score in ink on transparencies, 14 p.

BOX-FOLDER 12/3
Intervals: 7 Studies for Piano, for piano solo.
Holograph score in pencil, 18 p.

BOX-FOLDER 12/4
Intervals: 7 Studies for Piano, for piano solo.
Blueline score with holograph emendations in blue and red pencil, 14 p.

BOX-FOLDER 12/5
Intervals: 7 Studies for Piano, for piano solo.
Printed score; 15 p.
Additional holograph pencil sketches for this piece are included with the holograph pencil score for Music for orchestra, op. 39.

OPUS 38

Variazioni concertanti, for orchestra.
Holograph score in pencil, 34 p
Call no.: ML96.L69 no.15 <case>.

BOX-FOLDER 12/6
Variazioni concertanti, for orchestra.
Blueline score, bound, 112 p.
Copy 2 of the above
Call no.: ML96.5.L86 no.16 <case>.

BOX-FOLDER 12/7
Variazioni concertanti, for orchestra.
Miniature printed score; 112 p.
Includes holograph notes in pencil and in ink.

OPUS 39

BOX-FOLDER 13/1
Music for Orchestra
Holograph score in pencil, 106 p.
Also includes holograph pencil sketches for Intervals: 7 Studies for piano, op. 37, as well as unidentified material.

Music for Orchestra
Holograph sketch in pencil, 17 p.
Call no.: ML96.L69 no.11 <case>.

BOX-FOLDER 13/2
Music for Orchestra
Blueline score, 64 p., with holograph emendations.

BOX-FOLDER 13/3
Music for Orchestra
Miniature printed score; 64 p..

OPUS 39a

BOX-FOLDER 13/4
Music for Band
Blueline score, 86 p.
Arranged by William A. Schaefer from the composer's op. 39.

OPUS 40

Festival Overture, for orchestra.
Holograph score in pencil, 23 p. Filed as ML96.L69 no.9 <case>.

BOX-FOLDER 13/5
Festival Overture, for orchestra.
Blueline score, 83 p.
Includes holograph emendations in red pencil.
Copy 2 of the above
Call no.: ML96.5.L86 no.10 <case>.

**BOX-FOLDER 13/6**

Miniature printed score; 85 p.
Holograph listing of performance information on back flyleaf.

**OPUS 41**

**BOX-FOLDER 14/1**

*Concerto for Wind Orchestra*
Holograph score in pencil, 45 p.
Title page notes that this score also contains sketches for the *Concerto for Orchestra*, op. 43; however, there is no clear delineation between the two works.

**BOX-FOLDER 14/2**

*Concerto for Wind Orchestra*
Holograph sketches in pencil, 10 p.

**BOX-FOLDER 14/3**

*Concerto for Wind Orchestra*
Blueline score, bound, 101 p.

**OPUS 42**

**BOX-FOLDER 14/4**

*Fantasia concertante, for violin and piano.*
Holograph scores in ink on transparencies for violin, 6 p., and piano, 14 p.

**BOX-FOLDER 14/5**

*Fantasia concertante, for violin and piano.*
Holograph score in pencil, 18 p.
Call no.: ML96.69 no.8 <case>.

**BOX-FOLDER 14/6**

*Fantasia concertante, for violin and piano.*
Blueline score for violin part, 6 p.

**OPUS 43**

**BOX-FOLDER 14/7**

*Concerto for Orchestra*
Blueline score, bound, 106 p., with holograph emendations in blue pencil.

**BOX-FOLDER 14/8**

Miniature printed score; 106 p.
Holograph pencil sketches for this work are included in the holograph pencil score of the *Concerto for Wind Orchestra*, op. 41.

**OPUS 44**

**BOX-FOLDER 14/9**

*Divertimento da camera, for flute, oboe, clarinet, bassoon, horn, trumpet, violin, cello, percussion and piano.*
Holograph score in ink on transparencies, 45 p.

**BOX-FOLDER 14/10**

*Divertimento da camera, for flute, oboe, clarinet, bassoon, horn, trumpet, violin, cello, percussion and piano.*
Holograph score in pencil, 33 p.

**BOX-FOLDER 14/11**

*Divertimento da camera, for flute, oboe, clarinet, bassoon, horn, trumpet, violin, cello, percussion and piano.*
Blueline score, bound, 45 p.

**OPUS 45**

**BOX-FOLDER 15/1**

*Partita concertante, for chamber orchestra.*
Holograph score in ink on transparencies, 94 p.

**BOX-FOLDER 15/2**

*Partita concertante, for chamber orchestra.*
Holograph score in ink, 37 p.

**BOX-FOLDER 15/3**

*Partita concertante, for chamber orchestra.*
Blueline score, bound, 94 p.
**OPUS 46**

**BOX-FOLDER 15/4**

*Symphony No. 4, for orchestra.*

Holograph score in pencil, 263 p.

**BOX-FOLDER 15/5**

*Symphony No. 4, for orchestra.*

Blueline score, 131 p., with holograph emendations on back flyleaf.

**BOX 1-17**

**Works without Opus Numbers**

The Works without Opus Number series consists of manuscripts, scores, etc. by Nikolai Lopatnikoff.

Arrangement is alphabetical by title.

**BOX-FOLDER 16/1**

*Arabesque, for violoncello or bassoon and piano.*

Holograph score in ink, 5 p.

Autograph note on cover: "Pub. as Arabeque [sic], Vocalise-Etude pour voix graves en mode oriental."

**BOX-FOLDER 16/2**

*Arabesque, for violoncello or bassoon and piano.*

Holograph score in ink on transparencies for cello, 1 p., and piano, 3 p.

Titled *Orientale*

**BOX-FOLDER 16/3**


Printed score for cello, 1 p., and piano, 4 p.

**BOX-FOLDER 16/4**

*Arabesque, for two pianos, four hands.*

Holograph score in ink on transparencies, 15 p.

*Arabesque, for two pianos, four hands.*

Blueline score, 15 p., with holograph emendations in pencil and ink.

Call no.: ML96.5.L86 no.2 <case>.

**BOX-FOLDER 16/5**


Printed scores for two pianos, two complete copies, 21 p. each.

**BOX-FOLDER 16/6**

*Arietta, for violin and piano.*

Holograph score in ink for violin, 1 p., and piano, 2 p.

**BOX-FOLDER 16/7**

*Arietta, for violin and piano.*

Holograph score in ink on transparencies, 3 p.

**BOX-FOLDER 16/8**

*Arietta, for violin and piano.*

Blueline scores for violin, 1 p., and piano, 2 p.

**BOX-FOLDER 16/9**

*Arietta, for violin and piano.* New York: G. Schirmer, 1943.

Printed scores for violin, 1 p., and piano, 2 p.

Two copies

**BOX-FOLDER 16/10**

*C-H-A-S-E, for unidentified treble instrument and piano.*

Holograph score in pencil, 2 p.

**BOX-FOLDER 16/11**

*[Two] Children's Songs, for voice and piano [1. Lullaby; 2. Mourka].*

Holograph score in ink on transparencies, 3 p.

Russian text.

**BOX-FOLDER 16/12**

*[Two] Children's Songs, for voice and piano [1. Lullaby; 2. Mourka].*

Holograph score in ink of mvt. 2, 3 p.

Russian text.

**BOX-FOLDER 16/13**

*Concerto No. 3, for piano and orchestra.*

Holograph score in pencil, 79 p.

Autograph note on score: "Never completed... perhaps other material as well but unidentified."
Concerto No. 2, for violin and orchestra.
Holograph score in pencil, 10 p.
Autograph note on score: "Never completed."

Dance Piece, for piano solo.
Holograph score in pencil, 3 p.
Titled Danse Piece

Printed score; 5 p.

Eksprompt [Improvis] and Prelude. [for piano solo.]
Holograph score in ink, 4 p.

Elegietta, for violoncello and piano. [Germany]: B. Schott's Söhne, n.d.
Printed scores for cello, 1 p., and piano, 2 p.

Printed in Treize danses, p. 16-17.

Melting-Pot, ballet in six scenes.
Holograph score in ink on transparencies, 23 p.

Melting-Pot, ballet in six scenes.
Holograph sketches in pencil, 54 p.


Blueline piano score, 23 p.; blueline score of alternate first scene laid in, 3 p.

Romans [Romance], for voice and piano.
Holograph score in ink, 4 p.
Russian text (Akhmatova).
Dated 1923 Dec 31, at Karlsruhe.

Romans [Romance], for voice and piano.
Holograph score in ink, 6 p.
Russian text (Tiucher).
Dated 1924.

Senokos [Hayfield]. [for piano solo.]
Holograph score in pencil, 4 p.

Printed in Modern Canons (no. 25, p. 29).
Two copies

Vii. [projected stage work; reduced scores for piano solo.]
Holograph score in ink, 9 p.
Holograph note in Russian on score: "Scene One, Act One."

Vii. [projected stage work; reduced scores for piano solo.]
Holograph score in ink, 6 p.
Holograph notes in Russian on score: "Vii Gogol"; "Scene One, Russian Dance."

Vocalise (In modo russo), for unaccompanied mixed chorus (SATB).
Holograph score in pencil, 4 p.

Vocalise (In modo russo), for unaccompanied mixed chorus (SATB).
Two copies

[Unidentified sketch]
Unidentified holograph material in pencil: loose sheets, 91 p.; one spiral bound music notebook, 23 p.
**Music of Other Composers**

The Music of Other Composers series consists of manuscripts, scores, etc. Arrangement is alphabetical by composer and title.

**Abraham, Paul**

**Bal på Savoy, operetta in 3 acts: 11 selections arranged for voice and piano.** Stockholm: Nordiska Musikförlaget, 1933.

23 p.
Swedish text (Alf Henrikson).
Includes 3 p. typed German translations of parts of the text, two of which are notated in the score.

**Eikhler, Dmitriĭ**

**Sem’ romansov. [Seven romances.]** [S.l.]: [s.n.], [1929].

17 p.
Russian text.
Inscribed and annotated by the composer.
Contents:
- 1. Noch’. (A. Pushkin)
- 2. P’esn Barberiny. (A. de Musset)
- 3. Ni otsyva, ni slova, ni priveta... (A. Aputkhin)
- 4. Dozhđ’... (A.K. Tolstoy)
- 5. IA zdes’, Inezylia... (A. Pushkin)
- 6. Ostroë sekiroĭ... (A.K. Tolstoy)
- 7. IA vas liubil... (A. Pushkin)

**Franco, Johan**

**Alla Marcia, intermezzo for piano.** New York: Composers Press, 1939.

5 p.
Inscribed by the composer to NL.

**Grechaninov, A.**

**Angel, op. 152, for mezzo soprano and piano.** Leipzig: M.P. Belaïeff, 1939.

4 p.
Russian, French and German texts (A. Pushkin).
Inscribed by the composer to Nora Lopatnikoff.

**BOX-FOLDER 18/9**
*Dlia beregov otchizny dal'noi, op. 106, no. 8, for voice and piano.* Mainz: B. Schott's Söhne, n.d.
7 p.
Russian, French and German texts (A. Pushkin).
Inscribed by the composer to Nora Lopatnikoff.

**BOX-FOLDER 18/10**
*Gulial Andrei (Byelorussian song), op. 111, no. 1, for voice and piano.*
Holograph score, 4 p.
Russian text
Inscribed by the composer to Nora Lopatnikoff, dated 1945 Feb 18.

**BOX-FOLDER 18/11**
*Kolybel'naia, op. 1, no. 5, for voice and piano.* Leipzig: M.P. Belaïeff, 1912.
3 p.
Russian, French and German texts (Lermontov).
Inscribed by the composer to Nora Lopatnikoff.

**BOX-FOLDER 18/12**
*Step'i idu ia unyloiu, op. 5, no. 1, for voice and piano.* [S.l.]: M.P. Belaïeff, 1912.
5 p.
Russian, French and German texts (A. Pleshcheev).
Inscribed by the composer to Nora Lopatnikoff.

Lazăr, Filip

**BOX-FOLDER 18/13**
*Deux chansons d'amour et une autre gaie, for voice and piano.* Paris: Durand, 1926.
6 p.
French and Romanian texts.
Inscribed by the composer to Nora Lopatnikoff.

**BOX-FOLDER 18/14**
*Trois pastorales, for voice and piano.* Paris: Durand, 1927.
French and Romanian texts (St. O. Iosif).
Inscribed by the composer to Nora Lopatnikoff.

MacKenna de Cuevas, Carmella

**BOX-FOLDER 18/15**
*Sonate für Violine und Klavier [S.l.]: [s.n.], [1931].*
26 p.
Inscribed by the composer to NL.

Musorgskiĭ, Modest

**BOX-FOLDER 18/16**
*12 Lieder, for voice and piano* Leipzig: C.F. Peters, 1912.
59 p.
Edited by Hans Schmidt
German text
Russian translations of selected song texts annotated in the score.

Sibelius, Jean

**BOX-FOLDER 18/17**
*Flickan kom [The Tryst], op. 37, no. 5, for voice and piano.* Berlin: Breitkopf und Härtel, 1904.
7 p.
English and French texts (J.L. Runeberg)
Contains autograph of the composer.

Slonimsky, Nicolas

**BOX-FOLDER 18/18**
*Yellowstone Park Suite, for piano.* Providence, [RI]: Axelrod Publications, 1951.
17 p.
Inscribed by the composer to NL.
Music of Other Composers

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23 p.
Inscribed by the composer to NL.
Stutschewsky, Joachim

16 p.
Inscribed by the composer to NL; dated 1936.
Tcherepnine, Alexander

BOX-FOLDER 18/21 | *Entretiens, op. 46, for piano* Paris: Durand, 1931.
16 p.
Inscribed by the composer to NL.

23 p.
French text (Guillot de Saix, after Gorodzki).
Inscribed by the composer to Nora [Lopatnikoff]; dated 1930 Oct 11.
German translations of two of the ten songs contained in this volume are annotated in the score.

[Unidentified]

BOX-FOLDER 18/23 | [Untitled]
Ms.; 5 p., in pencil and in ink.

BOX 8, 19-21 | Correspondence
The Correspondence series consists of letters received by Nikolai Lopatnikoff.

Key to codes used in this inventory:
Correspondence of NL has been separated by subject (according to the practice set forth by NL in the filing of his own materials: general correspondence was filed separately from correspondence relating to his opera Danton); the following codes indicate both subject and location:
- **G** = NL's general correspondence (Box 19);
- **D** = Correspondence relating to NL's *Danton*, op. 20, opera in 3 acts, 10 scenes. This material was originally filed together by NL (Box 20);
- **B** = Correspondence and materials relating to *Backstage of the Soul*, a projected opera (Box 21);
- **C** = Correspondence and materials relating to NL's *Concerto*, op. 26, for violin and orchestra (Box 8).

Correspondence of NL also appears in the following Special Collections in the Music Division of the Library of Congress: *Copland Collection*, 23 letters; one of which appears in a bound album of letters of tribute by several composers to Copland on the occasion of his seventieth birthday; *Coolidge Collection*, 1 letter; *Koussevitzky Archive*, approximately 50 letters; *MacDowell Collection* (from Mrs. S.H.H. Lopatnikoff to Marion MacDowell), 3 letters; *Pisk Collection*, 2 letters; *Potts Collection*, 1 letter; *Schwerké Collection*, 16 letters; *Slonimsky Collection*, 5 letters.
Arrangement is alphabetical by correspondent.

BOX-FOLDER 19/1 | [General Information] [4]
Note: code "G"
Adler, Kurt Herbert
see: *San Francisco Opera Association*

BOX-FOLDER 21/10 | Adler, Peter Herman, 1970-1971 [3]
Note: code "B"
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<td>BOX-FOLDER 19/4</td>
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<td>Bennett, George</td>
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<td>see: Psychological Corp.</td>
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<td>BOX-FOLDER 20/3</td>
<td>Bonsanti, Marcella, 1965 [5]</td>
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<td>BOX-FOLDER 19/5</td>
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<td>see: Foss, Lukas</td>
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<td>BOX-FOLDER 19/9</td>
<td>Cleveland Orchestra, 1943, 1951 [3]</td>
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<td>BOX-FOLDER 20/5</td>
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<td>BOX-FOLDER 19/12</td>
<td>Croan, Robert, 1976 [1 letter ; 6 p.]</td>
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<td>BOX-FOLDER 19/14</td>
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Correspondence

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| BOX-FOLDER 20/7 | Forest, Frank, 1959 [1]  
Note code "D" |
| BOX-FOLDER 19/18 | Foss, Lukas, 1956 [2]  
Note: code "G" |
| BOX-FOLDER 19/19 | Fuchs, Joseph, 1962 [1]  
Note: code "G"  
Geffen, Felicia  
see: National Institute of Arts & Letters |
| BOX-FOLDER 19/20 | Graudan, Nikolai, n.d. [1]  
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Gutman, John  
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Halasz, Laszlo  
see: New York City Opera |
| BOX-FOLDER 8/5 | Harvin, Laurence, 1971 [2]  
Note code "C" |
| BOX-FOLDER 19/21 | Hawaii, University of, 1965 [8]  
Note: code "G" |
| BOX-FOLDER 19/22 | Hovhaness, Alan, 1966 [1]  
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Note: code "G" |
| BOX-FOLDER 19/24 | Jalas, Jussi, 1966 [2]  
Note: code "G"  
Kennan, George  
see: National Institute of Arts & Letters |
Note: code "G"  
KPFK-FM, Los Angeles  
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| BOX-FOLDER 19/26 | Krenek, Ernst, 1966 [2]  
Note: code "G"  
League of Composers - International Society for Contemporary Music  
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| BOX-FOLDER 20/8 | Leeds Music Corporation, 1954 [1]  
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| BOX-FOLDER 19/27 | Luening, Otto, 1959 [1]  
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Mahaffey, Elizabeth Low  
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| BOX-FOLDER 20/10 | Metropolitan Opera Association, 1959-1960 [7]  
  See also: Bing, Rudolf  
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| BOX-FOLDER 19/29 | Metropolitan Pittsburgh Public Broadcasting (WQED, WQEX), 1976 [2]  
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  Note: code "G" |
  Note: code "G" |
| BOX-FOLDER 20/11 | New York City Opera, 1950 [2]  
  See also: Rosenstock, Joseph  
  See also: Rudel, Julius  
  Note code "D" |
  Note: code "G"  
  Patton, H.R.  
  see: Carnegie Institute of Technology |
  Note: code "G"  
  Pittsburgh Post-Gazette  
  see: Croan, Robert |
| BOX-FOLDER 19/34 | Psychological Corporation, 1964 [1]  
  Note: code "G" |
| BOX-FOLDER 19/35 | Queens College, 1954 [5]  
  Note: code "G" |
| BOX-FOLDER 20/12 | Reis, Mrs. [Claire (?)], 1955 [1]  
  Note code "D" |
  Note code "D"  
  Rosenthal, Nancy  
  see: ASCAP |
| BOX-FOLDER 20/14 | Rudel, Julius, 1957-1968 [22]  
  Note code "D"  
  Russell, Armand  
  See: University of Hawaii |
  Note: code "G"  
  Saint Sava Serbian Orthodox Cathedral  
  see: Markovina, Rev. Milan |
| BOX-FOLDER 20/15 | Salzburger Festspiele, 1955 [1]  
  Note code "D" |
| BOX-FOLDER 20/16 | San Francisco Opera Association, 1955-1960 [18]  
  Note code "D" |
| BOX-FOLDER 20/17 | Sauls, Glen, 1960 [3]  
  See also: Metropolitan Opera Association  
  Note code "D" |
| BOX-FOLDER 19/37 | Schier-Tiessen, Anneliese, 1959-1969 [14] and Heinz Schier-Tiessen  
Note: code "G" |
| BOX-FOLDER 20/18 | Schuh, Oscar Fritz, 1959 [3]  
Note code "D" |
| BOX-FOLDER 19/38 | Schumann, Hans Ulrich, 1968 [1]  
Note: code "G"  
Schwartz, Boris
   see: Queens College |
Note: code "G" |
| BOX-FOLDER 20/19 | Slonimsky, Nicolas, 1971 [1]  
Note code "D" |
| Smith, Elliott Dunlap
   see: Carnegie Institute of Technology  
Sommers, Jack
   see: Metropolitan Pittsburgh Public Broadcasting [WQED, WQEX] |
Note code "D" |
| BOX-FOLDER 20/21 | Stadttheater Zürich, Direktor, 1933 [4]  
Note code "D" |
Note: code "G" |
| BOX-FOLDER 20/22 | Steinberg, William, 1964 [1]  
Note code "D"  
Stillman, Michael
   see: Leeds Music Corporation |
Note: code "G" |
| BOX-FOLDER 19/42 | Stravinsky, Soulima, 1958 [1]  
Note: code "G" |
| BOX-FOLDER 19/43 | Taubman, Howard, 1958 [1]  
Note: code "G" |
Note: code "G" |
Note code "D"  
Tiessen, Heinz
   see: Schier-Tiessen, Anneliese & Heinz  
Turner, Robert
   see: Canadian Broadcasting Corp. |
| BOX-FOLDER 19/45 | Tychon, Russian Orthodox Bishop of Berlin, 1927 [1]  
Note: code "G"  
Urban, Gretl
   see: Associated Music Publishers, Inc.  
Vosburgh, C. J.
   see: Cleveland Orchestra  
Warner, J. C.
   see: Carnegie Institute of Technology |
Material Regarding Danton

The Material Regarding Danton (an opera) consists of libretti, programs, etc. Arrangement is by format.

- BOX-FOLDER 21/1
  Copies of Georg Büchner's drama Dantons Tod:
  

- BOX-FOLDER 21/2
  Libretti prepared by NL:
  3 original copies, in German, with 4 carbon copies;
  1 original copies, in Italian, with 1 carbon copy;
  1 original copies, in English, with 1 carbon copy.

- BOX-FOLDER 21/3
  Program notes, apparently by NL, titled "Danton by Nikolai Lopatnikoff," 1 p., typed, concerning the history of the opera and attempts at its production.

- BOX-FOLDER 21/4
  Brief (auto?) biography of NL, in German, 2 p., typed (carbon copies).

- BOX-FOLDER 21/5
  Press articles and reviews: 1 p. compilation of four articles; 2 p. photoreproductions of this page; 2 p. typed (carbon copies) transcriptions of these articles.

- BOX-FOLDER 21/6
  Pamphlet concerning the regulations for the "Concorso internazionale Giacomo Puccini" opera competition issued by the Teatro alla Scala, Milan, Italy, dated January 1964.
  
  See also: related correspondence, Box 20, Folder 23

- BOX-FOLDER 21/7
  Document titled "Concert excerpts from the Opera Danton," evidently prepared by NL for the premiere concert performance of the opera (albeit excerpted); includes list of excerpts performed and lyrics to "Julie's Death" and "Robespierre's Monologue" scenes; 3 p., typed (carbon copies), undated.

- BOX-FOLDER 21/8
  Brief holograph document indicating timings of each of the opera's acts and scenes.

Material Regarding Backstage of the Soul, a Projected Opera

The Material Regarding Backstage Of The Soul (a projected opera) consists of libretti, programs, etc. Arrangement is by format.

- BOX-FOLDER 21/9
  Correspondence between NL and Peter Herman Adler: 3 items, dated 1970-1971.

- BOX-FOLDER 21/10
  Copy of the play from which NL derived the libretto for this projected opera: [Evréinoff, Nikolai Nikolajewitsch. Die Kulissen der Seele, monodrama. Translated into German by Franz Theodor Csokor. Vienna: Verlag der Wiener Graphischen Werkstätte, 1920, 23 p.]
  
  See also: correspondence between Evrénioff and NL, Box 19, Folder 16.

  Annotated by NL

- BOX-FOLDER 21/11
  Drafts of the libretto: 24 p., typed, in English, annotated by NL.

Writings by Nikolai Lopatnikoff

The Writings by Nikolai Lopatnikoff series consists of monographs and articles. Arrangement is alphabetical by title.

- BOX-FOLDER 22/1

- BOX-FOLDER 22/1

- BOX-FOLDER 22/2
  "Biographical excerpt from a letter to Lester Trimble, Aug. 18, 1974," 2 p., typed. Subject: NL relates his first meetings with Aaron Copland and Serge Koussevitzky.
Writings by Nikolai Lopatnikoff

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 22/3</td>
<td>&quot;Chorgesang in Estland&quot; [&quot;Choral Music in Estonia,&quot; German], undated, 4 p., typed, with annotations in NL's hand. Inscribed in Russian and German by NL: &quot;For the publication Die Musikpflege - Berlin.&quot;</td>
</tr>
<tr>
<td>BOX-FOLDER 22/4</td>
<td>&quot;Das Chorgesangwesen in Finnland&quot; [German], undated, 9 p., typed, with holograph annotations.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/5</td>
<td>&quot;The Composer and his Audience,&quot; undated, 3 p., typed.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/7</td>
<td>&quot;Ernst Toch (1887-1964),&quot; undated, 3 p., typed.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/8</td>
<td>&quot;Darius Milhauds Christophe Colomb&quot; [German], undated, 4 p., typed, with holograph annotations.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/10</td>
<td>&quot;Junge finnische Komponisten&quot; [German], published in Melos, July-August 1934, p. 229-232. See also: &quot;Nuoret Suomalaiset Säveltäjät,&quot; below.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/11</td>
<td>&quot;Neue amerikanische Musik in Berlin&quot; [German], undated, 4 p., typed.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/12</td>
<td>&quot;Neu-Russische Musik&quot; [German], published in Kölnische Zeitung, 1928 Mar 12, 1 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/14</td>
<td>[Author unnamed.] Newspaper review of the above article, from an unidentified publication in German, undated, 1 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/15</td>
<td>&quot;O sovremennoĭ muzyke&quot; [&quot;On Modern Music,&quot; Russian], a lecture presented to the Estonian Academic Society of Musicians in Tallinn; undated, but probably from 1933 according to an accompanying document in Sara Henderson Hay Lopatnikoff's hand [?]; 18 p. holograph draft.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/16</td>
<td>&quot;On Teaching Composition,&quot; undated, 2 p. holograph draft.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/18</td>
<td>&quot;Reminiscence of Ernst Toch,&quot; final draft of above, 3 p., typed, with copy.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/22</td>
<td>Untitled. (&quot;Graduate study in composition...&quot;); dated 1962 Sep 28, 1 p. holograph draft.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/23</td>
<td>Untitled. (&quot;I should like to begin this discussion...&quot;); dated 1964 Jun 8, 3 p. holograph draft.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/24</td>
<td>Untitled. (&quot;In my view...&quot;); undated, 1 p. holograph draft. Subject: The status of music in modern society and speculations on its future.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/25</td>
<td>Untitled. (&quot;In my view...&quot;); undated, 1 p., typed, with copy.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/26</td>
<td>Untitled. (&quot;It seems to me that the second half of this question...&quot;); undated, 1 p. holograph draft. Subject: The role of harmony in aesthetic evaluation.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/27</td>
<td>Untitled. (&quot;It seems to me that the second half of this question...&quot;); undated, 1 p., typed.</td>
</tr>
</tbody>
</table>
Writings by Nikolai Lopatnikoff

Properties:

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX-FOLDER 22/25</td>
<td>Untitled. (&quot;Mr. Feldman mentioned discipline...&quot;); undated, 6 p. holograph draft, and 1 p. typed, with annotations in NL's hand. Subject: Definitions of various musical terminology.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/25</td>
<td>Untitled. (&quot;Mr. Feldman mentioned discipline...&quot;); undated, 1 p., typed, with copy.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/26</td>
<td>Untitled. (&quot;Music is a difficult art to explain...&quot;); undated, 2 p., typed. Subject: Musical interpretation; the composer and his audience; music as a means of communication.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/27</td>
<td>Untitled. (&quot;My name is Nikolai Lopatnikoff...&quot;); dated &quot;circa 1965,&quot; 1 p. holograph draft. Subject: Biographical information.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/28</td>
<td>Untitled. (&quot;Triad up to 1700...&quot;); undated, 1 p. holograph draft. Subject: An introduction to a lecture on creativity in contemporary music.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/28</td>
<td>Untitled. (&quot;Triad up to 1700...&quot;); undated, 1 p., typed, with copy.</td>
</tr>
<tr>
<td>BOX-FOLDER 22/29</td>
<td>Untitled. (&quot;We live in a predominantly...&quot;); labelled &quot;Carnegie Conference&quot; in NL's hand, undated, 6 p., typed. Subject: A discussion of the status of the creative artist in contemporary culture.</td>
</tr>
<tr>
<td>BOX 22</td>
<td>Writings about Nikolai Lopatnikoff</td>
</tr>
</tbody>
</table>

The Writings about Nikolai Lopatnikoff series consists of monographs and articles. Arrangement is alphabetical by author and title.

| BOX-FOLDER 22/32 | Hillyer, Raphael. Program notes (English text) for a concert program, dated 1952 Mar 29, on which NL's Concertino, op. 30, was included; one two-fold program, 6 p. |
| BOX-FOLDER 22/34 | Author unknown. Program notes (English text) regarding NL's Introduction and Scherzo, op. 10; undated, 2 p., typed. |
| BOX-FOLDER 22/35 | Author unknown. Program notes (German text) regarding NL and his Concerto no. 2, op. 15, for piano and orchestra; undated, 3 p., typed. |
| BOX-FOLDER 22/36 | Author unknown. Program notes (English text) regarding NL's Concerto, op. 26, for violin and orchestra; undated, 1 p., typed. |
| BOX-FOLDER 22/37 | Author unknown. Program notes for a Cleveland Orchestra concert program book regarding NL's life and work; undated, 1 p. |
| BOX-FOLDER 22/38 | Author unknown (possibly NL). "Early Articles about Nikolai Lopatnikoff," undated, 1 p., typed, with copy. Subject: Bibliography. |

BOX 23 | Press Reviews and Articles Relating to Nikolai Lopatnikoff, 1920-1979 |

The Press Reviews and Articles Relating to Nikolai Lopatnikoff series consists of a scrapbook and clippings. Arranged is by format and chronological by date.

<p>| BOX-FOLDER 23/1 | Press clippings: 1920-1939 (17 items). |</p>
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX 23</td>
<td>Scrapbook, brass-covered, containing press reviews and articles regarding NL; inclusive dates: 1921 Apr 2 through 1950 Feb 15.</td>
</tr>
</tbody>
</table>
| BOX 24    | **Biographical Data**  
The Biographical Data series consists of family geneology and brief histories of the Nikolai Lopatnikoff and family. 
Arrangement is by format. |
| BOX-FOLDER 24/1 | Document (in Sara Henderson Hay Lopatnikoff's hand?) in ink, 1 p. (2 sides), detailing names of Lopatnikoff family members. |
| BOX-FOLDER 24/2 | Document, 5 p., typed, apparently written by Sara Henderson Hay Lopatnikoff after NL's death. |
| BOX-FOLDER 24/3 | Document, 3 p., typed. |
| BOX-FOLDER 24/4 | Document containing biographical information about Sara Henderson Hay Lopatnikoff (most likely written by SHHL herself), 2 p., typed. |
| BOX 24    | **Official Documents**  
The Official Documents series consists of personal and legal papers of Nikolai Lopatnikoff. 
Arrangement is by format. |
| BOX-FOLDER 24/5 | Student identification card; issued 1916 Sep 1 at Petrograd; in Russian. |
| BOX-FOLDER 24/6 | NL's student enrollment form for the first semester at the Petrograd Conservatory; dated "1917-1918"; in Russian. |
| BOX-FOLDER 24/7 | Graduation certificate and grade report from the Helsingfors-Aleksandrov High School, Helsingfors (Helsinki), Finland; 1 document, dated 1919; in Russian. |
| BOX-FOLDER 24/8 | Student grade reports from the Karlsruhe (Germany) Badische Technische Hochschule: two documents, dated 1923 and 1927; in German. |
| BOX-FOLDER 24/9 | Marriage certificate of NL and Eleanor Lashchinsky; issued 1926 Aug 17 at Strasbourg, France; in French. |
| BOX-FOLDER 24/10 | Contract for a projected operetta, "Miss Universe"; dated 1932 Jun 7; in German. Also included: NL's English translation of this document, 1 p., typed. |
| BOX-FOLDER 24/11 | Birth certificate (replacement) for Eleanor Lashchinsky Lopatnikoff; issued 1935 Jun 13 at Lausanne, Switzerland; in French. |
| BOX-FOLDER 24/12 | Legal document regarding Eleanor Lashchinsky Lopatnikoff; issued 1936 Apr 29 at Viipuri, Finland; in Finnish. |
| BOX-FOLDER 24/13 | Student grade reports from the Tallinn (Estonia) Jewish School; four documents, dated between 1934 and 1936; in Estonian. |
| BOX-FOLDER 24/14 | Student activities card ("Liikmekaart"); dated 1936; in Estonian. |
| BOX-FOLDER 24/16 | NL's Estonian passport ("Eesti Vabariik"); issued 1938 Jun 30 at London. |
| BOX-FOLDER 24/17 | NL’s United States Certificate of Naturalization; issued 1944 Jun 6 at New York. |
| BOX-FOLDER 24/18 | NL's American passport, issued 1971 Apr 27 at New York; slip of paper with handwritten number (holograph?), possibly NL's social security number. |
Expense reports: documents detailing financial agreements between NL and his uncle, Max von Jung; for 1917: two documents, in German and in Russian; for 1930-36: seventeen documents, mostly slips of paper, in German.

The Miscellaneous series consists of various items not otherwise related to the collection materials. Arrangement is by format.

Promotional brochures (13 items) from the following publishers: Broadcast Music, Inc. (one); Hug & Co. (three); Leeds Music Corp. (three); MCA Music (two); Russischer Musikverlag (one); B. Schott's Söhne (two, dated 1934).

Catalogs (two) of works commissioned by the Serge Koussevitzky Music Foundation: one is 12 p., with a 1 p. supplement; the other is 7 p., dated "1944" in script.

Program from a performance of Dmitri Shostakovich's Lady Macbeth of Mtsensk by the Cleveland Orchestra, dated 1935 Feb 5.

Prescription label, dated 1934 Oct 23, from a Reval (Tallinn), Estonia, pharmacy; in Estonian (front), Russian (verso), and German (script).

[Akhmatova, Anna. Chëtki. [Rosary.] (Poems, Book 2). [St.] Petersburg: [unnamed publisher], 1923, 114 p.] A holograph musical sketch is included on verso of the frontispiece; the frontispiece itself bears a small reproduction of a painting (?) of Akhmatova.


Concert programs in which NL's works were included; includes related publicity: 1921-1929, 32 items.

Concert programs in which NL's works were included; includes related publicity: 1930-1939, 20 items.

Concert programs in which NL's works were included; includes related publicity: 1940-1949, 20 items.

Concert programs in which NL's works were included; includes related publicity: 1950-, 20 items.

Concert programs in which NL's works were included; includes related publicity: undated, 7 items.

Miscellaneous, 4 items.

Autograph book.

Large scrapbook containing newspaper clippings relating to NL's Festival Overture, op. 40, commissioned by the Detroit Symphony Orchestra and premiered on 1960 Oct 12 in Detroit.

Two large prints of Felix Mendelssohn.

Metal and wood printing plate bearing the likeness of Felix Mendelssohn.

Several large envelopes and folders used by NL to house sketches and copyists' scores of his works; some include publication information.

The Iconography series consists of photographs of Nikolai Lopatnikoff, family, and others as well as a scrapbook album. Arrangement is in two subseries and then by subject.

A. Photographs of NL, his family, and photographs including NL.
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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<tbody>
<tr>
<td>BOX-FOLDER 27/1</td>
<td>NL; photograph, ca. 1930.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/2</td>
<td>NL; photograph, ca. 1930.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/3</td>
<td>NL; postcard photograph of newspaper clippings and publicity material, ca. 1932.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/4</td>
<td>NL; photograph of drawing by Swan, dated 1940s.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/5</td>
<td>NL; photograph, dated 1950s. Photographer: Bernice B. Perry, Wilton, NH.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/7</td>
<td>NL; photograph, dated 8 December 1954.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/9</td>
<td>NL; photograph, ca. 1970.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/11</td>
<td>NL; photograph, dated ca. 1970.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/13</td>
<td>Lopatnikoff, Nora Lashchinsky; photograph, undated.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/14</td>
<td>Lopatnikoff, Nora Lashchinsky; two photographs, undated.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/16</td>
<td>Lopatnikoff, Sara Henderson Hay; photograph, dated 1980.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/17</td>
<td>NL and Sara Henderson Hay Lopatnikoff; photograph, dated 1956 (“MacDowell Colony”). Photographer: Bernice B. Perry, Wilton, NH.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/18</td>
<td>NL and Sara Henderson Hay Lopatnikoff; photograph, dated 1965 (“NL’s study / 5448 Bartlett St / Pittsburgh PA 15217”).</td>
</tr>
<tr>
<td>BOX-FOLDER 27/19</td>
<td>NL and Serge Koussevitzky; photograph, dated 1940s or 1950. Photographer: Associated Photographers, Pittsburgh, PA.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/20</td>
<td>Lopatnikoff family (Ida Fectelberg Lopatnikoff; Lilli, Boris and Nikolai Lopatnikoff; “Elsa”; “Governess”; and “unidentified girl”); photograph, dated 1906.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/21</td>
<td>Lopatnikoff family (Leo and Ida Fectelberg Lopatnikoff; Lilli and Boris Lopatnikoff); photograph, dated 1902 [ca. 1905?].</td>
</tr>
<tr>
<td>BOX-FOLDER 27/22</td>
<td>Lopatnikoff family (Leo and Ida Fectelberg Lopatnikoff; Lilli, Boris and Nikolai Lopatnikoff; unidentified child); photograph, ca. 1905 [1902?].</td>
</tr>
<tr>
<td>BOX-FOLDER 27/26</td>
<td>Lopatnikoff, Leo; photograph, undated. Photographer: F. Indursky, Vyborg, Finland.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/27</td>
<td>Lopatnikoff, Leo; photograph, undated. Photographer: Rausch &amp; Pester, Karlsruhe, Germany.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/28</td>
<td>Lopatnikoff, Leo and Lilli; photograph, undated.</td>
</tr>
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</table>

B. Photographs of others

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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<tr>
<td>BOX-FOLDER 27/30</td>
<td>Flesch, Carl, photograph, inscribed, dated 16 June 1939.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/31</td>
<td>Grechaninov, Aleksandr; photograph of drawing of AG (artist unidentified [S. Sor..?]); dated 25 October 1944; inscribed by AG, date of inscription is also 25 October 1944.</td>
</tr>
</tbody>
</table>

Nikolai Lopatnikoff Collection

Koussevitzky, Serge; three photographs, undated.

Lazăr, Filip; photograph, inscribed to NL, dated 1928. Photographer: Julietta, Bucarest, Romania.


Piatigorsky, Gregor; two photographs (one with a conductor [William Steinberg?], and one with an unidentified woman), undated.

Steinberg, William; photograph, undated.

NL’s home at 5448 Bartlett Street, Pittsburgh, PA; four photographs (one each of the front and of the rear of the home, and two of its garden), undated.

Unidentified individual (male); photograph, inscribed (in German), dated 18 March 1927.

Unidentified individual (male); photograph, undated.

C. Scrapbooks of photographs

Scrapbook, dating from 1955, commemorating NL’s fiftieth birthday, prepared for NL by his cousin Anna (“Baby”) Feinstein; contains photographs, newspaper clippings, publicity and biographical information, and graphic and watercolor artwork. This folder contains seven (7) separate folders, each of which holds one two-sided page from the original scrapbook.

Scrapbook, dating from ca. 1917, depicting alpine scenes (in the Austrian Alps?), possibly dating from NL’s military service. This scrapbook contains thirty-six (36) photographs. Additional loose photographs found in this scrapbook are housed in the following folder (Box 27/Folder 42).

Scrapbook, dating from ca. 1917: loose photographs found in the above scrapbook (Box 27/Folder 41). This folder contains forty-six (46) photographs, in sixteen separate folders.
Appendix I: Sound Recordings of Lopatnikoff's Works Transferred to MBRS

Danton, op. 20: Concert excerpts. Included on a compilation of performances on reel-to-reel tape (number LWO 5394 R9); no performance information available.

Concertino, op. 30, for orchestra. Columbia ML 4996 (1955) [12" disc, 33 1/3 rpm]; Columbia Symphony Orchestra, Leonard Bernstein, cond.

Variations and Epilogue, op. 31, for violoncello and piano. Columbia ML 4990 (1955) [12" disc, 33 1/3 rpm]; Nikolai Graudan, violoncello; Joanna Graudan, piano.

Divertimento, op. 34, for orchestra. Concert Hall CHG-4 (n.d.) [12" disc, 33 1/3 rpm]; La Jolla (CA) Musical Arts Festival Orchestra, Nikolai Sokoloff, cond.

Variazioni concertanti, op. 38, for orchestra. Louisville Orchestra First Edition Records LS 654 (1965) [12" disc, 33 1/3 rpm]; Louisville Orchestra, Robert Whitney, cond.

Music for Orchestra, op. 39. Louisville Philharmonic Society LOU 596 (1959) [12" disc, 33 1/3 rpm]; Louisville Orchestra, Robert Whitney, cond.

Scherzo Welte-Mignon No. 4152 [piano roll]

Appendix II: Works of Lopatnikoff in the Collection

<table>
<thead>
<tr>
<th>Title</th>
<th>Opus</th>
<th>Box</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arabesque, violoncello or bassoon and piano</td>
<td>-</td>
<td>16</td>
</tr>
<tr>
<td>Arabesque, two pianos, four hands</td>
<td>-</td>
<td>16</td>
</tr>
<tr>
<td>Arietta, violin and piano</td>
<td>-</td>
<td>16</td>
</tr>
<tr>
<td>Backstage of the Soul [projected opera; sketches only]</td>
<td>-</td>
<td>21</td>
</tr>
<tr>
<td>C-H-A-S-E, treble instrument and piano</td>
<td>-</td>
<td>16</td>
</tr>
<tr>
<td>[Two] Children's Songs, voice and piano</td>
<td>-</td>
<td>16</td>
</tr>
<tr>
<td>Concertino, orchestra</td>
<td>op. 30</td>
<td>9; [General collection]</td>
</tr>
<tr>
<td>Concertino, orchestra</td>
<td>op. 43</td>
<td>14</td>
</tr>
<tr>
<td>Concerto, no. 1, piano and orchestra</td>
<td>op. 5a</td>
<td>1</td>
</tr>
<tr>
<td>Concerto, no. 1, piano and orchestra</td>
<td>op. 5b</td>
<td>1</td>
</tr>
<tr>
<td>Concerto, no. 2, piano and orchestra</td>
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<tr>
<td>Concerto, no. 3, piano and orchestra</td>
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<tr>
<td>Concerto, two pianos and orchestra</td>
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<tr>
<td>Concerto, no. 1, violin and orchestra</td>
<td>op. 26</td>
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<tr>
<td>Concerto, no. 2, violin and orchestra</td>
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<tr>
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<tr>
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<tr>
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<tr>
<td>Danton-Suite, orchestra</td>
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<tr>
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<tr>
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<tr>
<td>Divertimento da camera, chamber ensemble</td>
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<tr>
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<td>Title</td>
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<tr>
<td>&quot;Eksprompt&quot; [Impromptu] and &quot;Prelude&quot;, piano solo</td>
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<tr>
<td>&quot;Elegietta&quot;, violoncello and piano</td>
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<tr>
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<tr>
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<tr>
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<td>&quot;Prelude [Eksprompt and Prelude]&quot;, piano solo</td>
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<tr>
<td>&quot;Quartet, no. 2&quot;, strings</td>
<td>op. 6</td>
<td>[General collection]</td>
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<td>&quot;Quartet, no. 2&quot;, strings</td>
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<tr>
<td>&quot;Quartet, no. 3&quot;, strings</td>
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<tr>
<td>&quot;Romans&quot; [Romance] (Akhmatova), voice and piano</td>
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<tr>
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<td>&quot;Sonata&quot;, violoncello and piano</td>
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<tr>
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<tr>
<td>&quot;Symphonietta&quot;, orchestra</td>
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<td>&quot;Symphony, no. 1&quot;, orchestra</td>
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<td>&quot;Symphony, no. 2&quot;, orchestra</td>
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<tr>
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<tr>
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<tr>
<td>&quot;Variations and Epilogue&quot;, violoncello and orchestra</td>
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