Nikolai Lopatnikoff Collection
Guides to Special Collections in the Music Division of the Library of Congress

Music Division, Library of Congress
Washington, D.C.
2006

Contact information: http://hdl.loc.gov/loc.music/perform.contact

Catalog Record: https://lcn.loc.gov/2005560887

Additional search options available at: https://hdl.loc.gov/loc.music/eadmus.mu005001

Processed by the Music Division of the Library of Congress
Finding Aid encoded by Library of Congress Music Division, 2006
Revised 2021 October
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.
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.
Songs.
Suites.
Symphonies.
Variations (Music)
Writings (Documents)

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 Sergei 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>
</tr>
<tr>
<td>1939</td>
<td>Moves to the United States and settles in New York.</td>
</tr>
<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>
1944

1945, July 22
Eleanore Lashchinsky Lopatnikoff dies.

1945 Sept.

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, Mar. 26
Première of last completed work, *Melting-Pot*, commissioned by the Indianapolis Ballet, in Indianapolis.

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.
BOX 21  **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 22  **Writings by Nikolai Lopatnikoff**

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

BOX 22  **Writings about Nikolai Lopatnikoff**

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

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.

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 24  **Official Documents**

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

BOX 5, 25-26, Map Case 3  **Miscellaneous**

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

BOX 27  **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

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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</thead>
</table>
| 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-FOLDER 1/2 | **OPUS 1**  
*Vier Kleine Klavierstücke, for piano solo.*  
Holograph score in ink, 12 p. |
| BOX-FOLDER 1/3 |  
*Vier Kleine Klavierstücke, for piano solo.*  
Holograph score in ink, 8 p. |
| BOX-FOLDER 1/4 |  
*Praeludium und Fuge, for piano solo.*  
Holograph score in ink on transparencies, 12 p. |
| BOX-FOLDER 1/5 |  
*Praeludium und Fuge, for piano solo.*  
Holograph score in ink with corrections in pencil and red pencil, 9 p. |
| BOX-FOLDER 1/6 |  
*Praeludium und Fuge, for piano solo.*  
Blueline score, 12 p. Titled *Preludio & Fuga.* |
| BOX-FOLDER 1/7 | **OPUS 5a**  
*Klavierkonzert C-dur, for strings.*  
Holograph score, 38 p., and parts, 4, 4, 4, 4 p., in ink  
Located in the Elizabeth Sprague Coolidge Foundation Collection, Music Division, Library of Congress  
Call no.: ML29c.L86 <case>. |
| BOX-FOLDER 1/8 |  
*Konzert, for piano and orchestra.*  
Holograph score in ink with extensive corrections in pencil and red pencil, 114 p., bound in purple cover. |
| BOX-FOLDER 1/9 | **OPUS 6a**  
*Deuxième quatuor [Quartet no. 2], for strings.*  
Holograph score, 38 p., and parts, 4, 4, 4, 4 p., in ink  
Located in the Elizabeth Sprague Coolidge Foundation Collection, Music Division, Library of Congress  
Call no.: ML29c.L86 <case>. |
| BOX-FOLDER 1/9 |  
*Deuxième quatuor [Quartet no. 2], for strings.* Leipzig: M.P.Belaïeff, 1933.  
Miniature printed score, 52 p. |
Works with Opus Numbers

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<tr>
<th>Container</th>
<th>Contents</th>
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<tbody>
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<td><strong>Deuxième quatuor [Quartet no. 2], for strings.</strong> Holograph score in ink, arranged for piano four hands, bound; 88 p.; reduction for piano four hands by the composer. Call no.: ML.96.L69 no. 2 &lt;case&gt;.</td>
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<tr>
<td><strong>OPUS 7</strong></td>
<td><strong>BOX-FOLDER 2/1</strong></td>
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<td><strong>BOX-FOLDER 2/2</strong></td>
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<td><strong>OPUS 16</strong></td>
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<td><strong>OPUS 18</strong></td>
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<td><strong>OPUS 22</strong></td>
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<td><strong>OPUS 8</strong></td>
<td><strong>BOX-FOLDER 2/3</strong></td>
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<td><strong>BOX-FOLDER 2/5</strong></td>
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<td><strong>OPUS 10</strong></td>
<td><strong>BOX-FOLDER 2/6</strong></td>
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<tr>
<td><strong>OPUS 11</strong></td>
<td><strong>BOX-FOLDER 2/7</strong></td>
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<td><strong>OPUS 12</strong></td>
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<tr>
<td>Container</td>
<td>Contents</td>
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</tbody>
</table>
| 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** | "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** | *Blueline orchestral score of "Concert excerpts from the opera," 76 p.*  
**BOX-FOLDER 5/1** | *Danton, opera in three acts.*  
|
| | **Nikolai Lopatnikoff Collection** |
### Works with Opus Numbers

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<thead>
<tr>
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</tr>
</thead>
</table>
| **BOX FOLDER 5/2** | *Danton-Suite, for orchestra.*  
Holograph score, 109 p., with emendations and performance markings throughout. |
| **BOX FOLDER 5/3** | *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. |
| **BOX FOLDER 6/1** | *Symphonie Nr. 2, for orchestra.*  
Holograph score in ink on transparencies, 132 p. |
| **BOX FOLDER 6/2** | *Symphonie Nr. 2, for orchestra.*  
Holograph sketch in pencil, movements I, 18 p., and IV, 10 p. |
| **BOX FOLDER 6/3** | *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. |
| **BOX FOLDER 7/2** | *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 7/3** | *Concerto, for violin and orchestra.*  
Holograph sketches in pencil, 52 p. |
| **BOX FOLDER 7/4** | *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 8/1** | *Concerto, for violin and orchestra.*  
Blueline orchestral score, 152 p., with holograph emendations throughout. |

*See also:* Box 21 for non-music material and correspondence relating to Danton.
Reverse-image positive prints holograph piano-vocal score, 232 p.

**OPUS 21**

- Danton-Suite, for orchestra.
- Holograph score, 109 p., with emendations and performance markings throughout.

**OPUS 23**

- Trio, for piano, violin and violoncello.
  - Two copies each of violin and cello parts.

**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>.

**OPUS 26**

  - 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.
<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
</thead>
</table>
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>. |
Miniature printed score; 58 p. |
| 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>. |
<table>
<thead>
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</tr>
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<tbody>
<tr>
<td>BOX-FOLDER 9/9</td>
<td><em>Variations and Epilogue, for violoncello and orchestra.</em> Holograph sketches in pencil, 4 p.</td>
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<td>BOX-FOLDER 9/10</td>
<td><em>Variations and Epilogue, for violoncello and orchestra.</em> Blueline score, 82 p., bound. <strong>OPUS 32</strong></td>
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<tr>
<td>BOX-FOLDER 9/11</td>
<td><em>Sonata No. 2, for violin and piano.</em> Holograph score in pencil in three sections: 19, 8, 14 p.</td>
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<tr>
<td>BOX-FOLDER 9/12</td>
<td><em>Sonata No. 2, for violin and piano.</em> Blueline score, 34 p.</td>
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<tr>
<td>BOX-FOLDER 10/1</td>
<td><em>Concerto, for two pianos and orchestra.</em> Holograph score in pencil in three sections: 19, 8, 17 p. Call no.: ML96.5.L69 no.1 &lt;case&gt;.</td>
</tr>
<tr>
<td>BOX-FOLDER 10/2</td>
<td><em>Concerto, for two pianos and orchestra.</em> New York: Leeds Music Corporation, 1953. Printed scores containing parts for pianos I, II, and piano reduction of orchestral score, 43, 43 p. <strong>OPUS 34</strong></td>
</tr>
<tr>
<td>BOX-FOLDER 10/3</td>
<td><em>Divertimento, for orchestra.</em> Holograph score in pencil in four sections: 10, 8, 4, 10 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 10/4</td>
<td><em>Divertimento, for orchestra.</em> Blueline score, 106 p., with holograph listing of performance information on front flyleaf; bound.</td>
</tr>
<tr>
<td>BOX-FOLDER 11/1</td>
<td><em>Symphony No. 3, for orchestra.</em> Holograph score in pencil in five sections: 12, 14, 5, 15, 8 p.</td>
</tr>
<tr>
<td>BOX-FOLDER 11/2-3</td>
<td><em>Symphony No. 3, for orchestra.</em> Blueline score, bound, 153 p. Call no.: ML96.5.L86 no.14 &lt;case&gt;.</td>
</tr>
<tr>
<td>BOX-FOLDER 11/4</td>
<td><em>Symphony No. 3, for orchestra.</em> New York: Leeds Music Corporation, 1951. 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: &quot;To Aaron Copland, with sincere friendship, Nikolai Lopatnikoff, July 1956.&quot; <strong>OPUS 36</strong></td>
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Nikolai Lopatnikoff Collection
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<td><strong>Quartet No. 3, for strings.</strong>&lt;br&gt;Holograph score in pencil, 32 p.&lt;br&gt;Call no.: ML96.L69 no.13 &lt;case&gt;.</td>
<td><strong>Quartet No. 3, for strings.</strong>&lt;br&gt;Blueline score of violin I part, 10 p., and cello part, 10 p.</td>
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<td><strong>BOX-FOLDER 12/1</strong></td>
<td><strong>OPUS 37</strong></td>
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<tr>
<td><strong>Intervals: 7 Studies for Piano, for piano solo.</strong>&lt;br&gt;Holograph score in ink on transparencies, 14 p.</td>
<td><strong>Intervals: 7 Studies for Piano, for piano solo.</strong>&lt;br&gt;Holograph score in pencil, 18 p.</td>
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<td><strong>BOX-FOLDER 12/3</strong></td>
<td><strong>BOX-FOLDER 12/4</strong></td>
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<tr>
<td><strong>Intervals: 7 Studies for Piano, for piano solo.</strong></td>
<td><strong>Intervals: 7 Studies for Piano, for piano solo.</strong>&lt;br&gt;Blueline score with holograph emendations in blue and red pencil, 14 p.</td>
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<td><strong>BOX-FOLDER 12/5</strong></td>
<td><strong>BOX-FOLDER 12/6</strong></td>
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<tr>
<td><strong>Additional holograph pencil sketches for this piece are included with the holograph pencil score for</strong>&lt;br&gt;<strong>Music for orchestra, op. 39.</strong></td>
<td><strong>Copy 2 of the above</strong>&lt;br&gt;Call no.: ML96.5.L86 no.16 &lt;case&gt;.</td>
</tr>
<tr>
<td><strong>OPUS 38</strong></td>
<td><strong>BOX-FOLDER 12/7</strong></td>
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<tr>
<td><strong>Variazioni concertanti, for orchestra.</strong>&lt;br&gt;Holograph score in pencil, 34 p&lt;br&gt;Call no.: ML96.L69 no.15 &lt;case&gt;.</td>
<td><strong>Variazioni concertanti, for orchestra.</strong>&lt;br&gt;Blueline score, bound, 112 p.</td>
</tr>
<tr>
<td><strong>BOX-FOLDER 12/6</strong></td>
<td><strong>Copy 2 of the above</strong>&lt;br&gt;Call no.: ML96.5.L86 no.16 &lt;case&gt;.</td>
</tr>
<tr>
<td><strong>Variazioni concertanti, for orchestra. New York: Leeds Music Corporation, 1963.</strong>&lt;br&gt;Miniature printed score; 112 p.</td>
<td><strong>Includes holograph notes in pencil and in ink.</strong></td>
</tr>
<tr>
<td><strong>OPUS 39</strong></td>
<td><strong>BOX-FOLDER 12/7</strong></td>
</tr>
<tr>
<td><strong>Music for Orchestra</strong>&lt;br&gt;Holograph score in pencil, 106 p.&lt;br&gt;Also includes holograph pencil sketches for Intervals: 7 Studies for piano, op. 37, as well as unidentified material.</td>
<td><strong>Music for Orchestra</strong>&lt;br&gt;Holograph sketch in pencil, 17 p.&lt;br&gt;Call no.: ML96.L69 no.11 &lt;case&gt;.</td>
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<tr>
<td><strong>BOX-FOLDER 13/1</strong></td>
<td><strong>BOX-FOLDER 13/2</strong></td>
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<tr>
<td><strong>Music for Orchestra</strong>&lt;br&gt;Blueline score, 64 p., with holograph emendations.</td>
<td><strong>Music for Orchestra</strong>&lt;br&gt;Blueline score, 86 p.&lt;br&gt;Arranged by William A. Schaefer from the composer's op. 39.</td>
</tr>
<tr>
<td><strong>OPUS 39a</strong></td>
<td><strong>BOX-FOLDER 13/3</strong></td>
</tr>
<tr>
<td><strong>Music for Band</strong>&lt;br&gt;Blueline score, 86 p.</td>
<td><strong>Music for Orchestra New York: Leeds Music Corporation, 1960.</strong>&lt;br&gt;Miniature printed score; 64 p..</td>
</tr>
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<td><strong>BOX-FOLDER 13/4</strong></td>
<td><strong>OPUS 40</strong></td>
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<tr>
<td><strong>Music for Band</strong>&lt;br&gt;Blueline score, 86 p.</td>
<td><strong>Festival Overture, for orchestra.</strong>&lt;br&gt;Holograph score in pencil, 23 p. Filed as ML96.L69 no.9 &lt;case&gt;.</td>
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<td><strong>BOX-FOLDER 13/5</strong></td>
<td><strong>BOX-FOLDER 13/5</strong></td>
</tr>
<tr>
<td><strong>Festival Overture, for orchestra.</strong>&lt;br&gt;Blueline score, 83 p.</td>
<td><strong>Festival Overture, for orchestra.</strong>&lt;br&gt;Blueline score, 83 p.</td>
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</table>
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.
Fantasia concertante, for violin and piano.
Holograph score in pencil, 18 p.
Call no.: ML96.L69 no.8 <case>.

BOX-FOLDER 14/5
Fantasia concertante, for violin and piano.
Blueline score for violin part, 6 p.

BOX-FOLDER 14/6
Printed scores for violin, 7 p., and piano, 16 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.
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<td><strong>OPUS 46</strong></td>
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| 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 | *Arabesque, for violoncello or bassoon and piano.* New York: Leeds Music Corporation, 1950.  
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>. |
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 mvmt. 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 [Impromptu] 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

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

Vîî. [projected stage work; reduced scores for piano solo.]
Holograph score in ink, 6 p.
Holograph notes in Russian on score: "Vîî by 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

BOX-FOLDER 18/1


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

BOX-FOLDER 18/2

*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. Pesn Barberiny. (A. de Musset)
- 3. Ni otsyva, ni slova, ni priveta... (A. Aputkhin)
- 4. Dozhď’... (A.K. Tolstoy)
- 5. IA zdes’, Inezylia... (A. Pushkin)
- 6. Ostroë sekiroĭ... (A.K. Tolstoy)
- 7. IA vas liubil... (A. Pushkin)

Franco, Johan

BOX-FOLDER 18/4


5 p.

Inscribed by the composer to NL.

BOX-FOLDER 18/5


3 p.

English text (Malcolm Cowley).

Inscribed by the composer to Nora Lopatnikoff.

BOX-FOLDER 18/6

*Intermezzo 4, for piano.* [S.l.]: [s.n.], n.d.

2 p.

Inscribed by the composer to NL.

BOX-FOLDER 18/7

*The Night of the Full Moon, for voice and piano.*

Blueline score, dated 1939, 2 p.

English text (Lloyd Frankenberg).

Inscribed by the composer to NL.

Grechaninov, A.

BOX-FOLDER 18/8

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

4 p.
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| 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’iu idu ia unyloiu, op. 5, no. 1, for voice and piano.* [S.I]: M.P. Belaïeff, 1912 .  
5 p.  
Russian, French and German texts (A. Pleshcheev).  
Inscribed by the composer to Nora Lopatnikoff. |
| Lazăr, Filip | *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 | *Sonate für Violine und Klavier* [S.I]: [s.n.], [1931] .  
26 p.  
Inscribed by the composer to NL. |
| Musorgskiĭ, Modest | *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 | *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 | *Yellowstone Park Suite, for piano.* Providence, [RI]: Axelrod Publications, 1951 .  
17 p.  
Inscribed by the composer to NL. |

Nikolai Lopatnikoff Collection
Music of Other Composers

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**BOX-FOLDER 18/19**
23 p.
Inscribed by the composer to NL.
Stutschewsky, Joachim

**BOX-FOLDER 18/20**
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.

**BOX-FOLDER 18/22**
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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Note: code "G" |
Note: code "G" |
| BOX-FOLDER 20/1 | Baum, Morton, 1957 [5]  
Note code "D" |
| BOX-FOLDER 19/4 | Beinum, Eduard van, 1956 [1]  
Note: code "G"  
Bennett, George  
[see: Psychological Corp.] |
Note code "D" |
| BOX-FOLDER 20/3 | Bonsanti, Marcella, 1965 [5]  
Note code "D" |
| BOX-FOLDER 19/5 | Boulanger, Nadia, 1961 [3]  
Note: code "G" |
Note: code "G" |
| BOX-FOLDER 20/4 | Broughton, Philip, 1962 [9]  
Note code "D"  
California, University of  
[see: Foss, Lukas] |
| BOX-FOLDER 19/7 | Canadian Broadcasting Corporation, 1956-1957 [7]  
Note: code "G" |
Note: code "G" |
| BOX-FOLDER 19/9 | Cleveland Orchestra, 1943, 1951 [3] |
| BOX-FOLDER 20/5 | Cohen, Frederic, 1958 [2]  
Note code "D"  
Colfer, Jennifer  
[see: New York City Opera] |
| BOX-FOLDER 19/10 | Columbia University, 1959 [2]  
Note: code "G" |
| BOX-FOLDER 19/11 | Copland, Aaron, 1931-1956 [12]  
Note: code "G" |
| BOX-FOLDER 19/12 | Croan, Robert, 1976 [1 letter ; 6 p.]  
Note: code "G"  
Daniel, Oliver  
[see: Broadcast Music, Inc.] |
| BOX-FOLDER 20/6 | D'Arms, Edward, 1963 [2]  
Note code "D" |
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| BOX-FOLDER 19/14 | Doran, Matt H., 1972 [7]  
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| BOX-FOLDER 19/16 | Evréinoff, Nikolai, 1928-1954 [6] and Anna Evréinoff  
Note: code "G" |
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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]  
Note: code "G"  
Gutman, John  
*see: Metropolitan Opera Association*  
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]  
Note: code "G" |
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  
*see: Pacifica Radio* |
| BOX-FOLDER 19/26 | Krenek, Ernst, 1966 [2]  
Note: code "G"  
League of Composers - International Society for Contemporary Music  
*see: Copland, Aaron* |
| BOX-FOLDER 20/8 | Leeds Music Corporation, 1954 [1]  
Note code "D" |
| BOX-FOLDER 20/9 | Liebermann, Rolf, 1959 [3]  
Note code "D" |
| BOX-FOLDER 19/27 | Luening, Otto, 1959 [1]  
Note: code "G"  
Mahaffey, Elizabeth Low  
*see: Columbia University*  
Malloch, William  
*see: Pacifica Radio* |
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Note: code "G" |
| BOX-FOLDER 20/10 | Metropolitan Opera Association, 1959-1960 [7]  
See also: Bing, Rudolf  
See also: Sauls, Glen  
Note code "D" |
| BOX-FOLDER 19/29 | Metropolitan Pittsburgh Public Broadcasting (WQED, WQEX), 1976 [2]  
Note: code "G" |
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"  
Patterson, 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" |
<table>
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<tr>
<th>BOX-FOLDER</th>
<th>Contents</th>
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| 19/37      | Schier-Tiessen, Anneliese, 1959-1969 [14] and Heinz Schier-Tiessen  
Note: code "G" |
| 20/18      | Schuh, Oscar Fritz, 1959 [3]  
Note code "D" |
| 19/38      | Schumann, Hans Ulrich, 1968 [1]  
Note: code "G"  
Schwartz, Boris  
see: Queens College |
Note: code "G" |
| 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" |
| 20/21      | Stadttheater Zürich, Direktor, 1933 [4]  
Note code "D" |
Note: code "G" |
| 20/22      | Steinberg, William, 1964 [1]  
Note code "D"  
Stillman, Michael  
see: Leeds Music Corporation |
Note: code "G" |
| 19/42      | Stravinsky, Soulima, 1958 [1]  
Note: code "G" |
| 19/43      | Taubman, Howard, 1958 [1]  
Note: code "G" |
Note: code "G" |
Note code "D"  
Tиessen, Heinz  
see: Schier-Tiessen, Anneliese & Heinz  
Turner, Robert  
see: Canadian Broadcasting Corp. |
| 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 |
BOX-FOLDER 20/24 Miscellaneous (1955; 1967) [2]
  Note code "D"

BOX-FOLDER 19/46 Unidentified correspondence (1938-1971; n.d.) [14]

BOX 21 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.

BOX 21 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
   See also: correspondence between Evréninoff 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.

BOX 22 Writings by Nikolai Lopatnikoff
   The Writings by Nikolai Lopatnikoff series consists of monographs and articles.
   Arrangement is alphabetical by title.

BOX-FOLDER 22/1 "A Composer's Problems," undated, 8 p., typed.

BOX-FOLDER 22/1 "A Composer's Problems," undated, 9 p., typed, with annotations in NL's hand.

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.
<p>| BOX-FOLDER 22/3 | &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; |
| BOX-FOLDER 22/4 | &quot;Das Chorgesangwesen in Finnland&quot; [German], undated, 9 p., typed, with holograph annotations. |
| BOX-FOLDER 22/5 | &quot;The Composer and his Audience,&quot; undated, 3 p., typed. |
| BOX-FOLDER 22/7 | &quot;Ernst Toch (1887-1964),&quot; undated, 3 p., typed. |
| BOX-FOLDER 22/8 | &quot;Darius Milhauds Christophe Colomb&quot; [German], undated, 4 p., typed, with holograph annotations. |
| BOX-FOLDER 22/10 | &quot;Junge finnische Komponisten&quot; [German], published in Melos, July-August 1934, p. 229-232. See also: &quot;Nuoret Suomalaiset Säveltäjät,&quot; below. |
| BOX-FOLDER 22/11 | &quot;Neue amerikanische Musik in Berlin&quot; [German], undated, 4 p., typed. |
| BOX-FOLDER 22/12 | &quot;Neu-Russische Musik&quot; [German], published in Kölnische Zeitung, 1928 Mar 12, 1 p. |
| BOX-FOLDER 22/14 | [Author unnamed.] Newspaper review of the above article, from an unidentified publication in German, undated, 1 p. |
| BOX-FOLDER 22/15 | &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. |
| BOX-FOLDER 22/16 | &quot;On Teaching Composition,&quot; undated, 2 p. holograph draft. |
| BOX-FOLDER 22/15 | &quot;On Teaching Composition,&quot; undated, 1 p., typed. |
| BOX-FOLDER 22/16 | Reminiscence of Ernst Toch,&quot; broadcast over radio station KPFK-FM, Los Angeles, December 1967; 5 p. holograph draft. |
| BOX-FOLDER 22/16 | &quot;Reminiscence of Ernst Toch,&quot; final draft of above, 3 p., typed, with copy. |
| BOX-FOLDER 22/17 | &quot;Sergei Prokofiev - Symphony No. 5,&quot; a lecture prepared for the Canadian Broadcasting Corporation's &quot;Twentyth Century Masterpieces&quot; series, broadcast on 1957 Sep 8; 11 p., typed. See also: Canadian Broadcasting Corporation correspondence, Box 19, Folder 7. |
| BOX-FOLDER 22/19 | &quot;Some Basic Views on Teaching Harmony,&quot; undated, 6 p., typed. |
| BOX-FOLDER 22/21 | Untitled. (&quot;Graduate study in composition...&quot;); dated 1962 Sep 28, 1 p. holograph draft. |
| BOX-FOLDER 22/22 | Untitled. (&quot;I should like to begin this discussion...&quot;); dated 1964 Jun 8, 3 p. holograph draft. |
| BOX-FOLDER 22/23 | Untitled. (&quot;In my view...&quot;); undated, 1 p. holograph draft. Subject: The status of music in modern society and speculations on its future. |
| BOX-FOLDER 22/23 | Untitled. (&quot;In my view...&quot;); undated, 1 p., typed, with copy. |
| BOX-FOLDER 22/24 | 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. |
| BOX-FOLDER 22/24 | Untitled. (&quot;It seems to me that the second half of this question...&quot;); undated, 1 p., typed. |</p>
<table>
<thead>
<tr>
<th>Container</th>
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</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>
</tbody>
</table>

**BOX 22**

**Writings about Nikolai Lopatnikoff**

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

**BOX-FOLDER 22/30**


**BOX-FOLDER 22/31**


**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 22/33**


**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.

**BOX-FOLDER 23/1**

Press clippings: 1920-1939 (17 items).

**BOX-FOLDER 23/2**

Press clippings: 1940-1949 (30 items).

**BOX-FOLDER 23/3**

Press clippings: 1950-1959 (22 items).

**BOX-FOLDER 23/4**

## Scrapbook

| BOX 23 | Scrapbook, brass-covered, containing press reviews and articles regarding NL; inclusive dates: 1921 Apr 2 through 1950 Feb 15. |

## Biographical Data

The Biographical Data series consists of family genealogy 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


### 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.

## 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 24/15


### 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.
**Official Documents**

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<tr>
<td>BOX-FOLDER 24/19</td>
<td>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.</td>
</tr>
<tr>
<td>BOX 5, 25-26, Map Case 3</td>
<td>Miscellaneous</td>
</tr>
<tr>
<td></td>
<td>The Miscellaneous series consists of various items not otherwise related to the collection materials. Arrangement is by format.</td>
</tr>
<tr>
<td>BOX-FOLDER 25/1</td>
<td>Promotional brochures (13 items) from the following publishers: Broadcast Music, Inc. (one); Hug &amp; Co. (three); Leeds Music Corp. (three); MCA Music (two); Russischer Musikverlag (one); B. Schott's Söhne (two, dated 1934).</td>
</tr>
<tr>
<td>BOX-FOLDER 25/2</td>
<td>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 &quot;1944&quot; in script.</td>
</tr>
<tr>
<td>BOX-FOLDER 25/3</td>
<td>Program from a performance of Dmitri Shostakovich's <em>Lady Macbeth of Mtsensk</em> by the Cleveland Orchestra, dated 1935 Feb 5.</td>
</tr>
<tr>
<td>BOX-FOLDER 25/4</td>
<td>Prescription label, dated 1934 Oct 23, from a Reval (Tallinn), Estonia, pharmacy; in Estonian (front), Russian (verso), and German (script).</td>
</tr>
<tr>
<td>BOX-FOLDER 25/5</td>
<td>[Akhmatova, Anna. <em>Chëtki</em>. [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.</td>
</tr>
<tr>
<td>BOX-FOLDER 25/7</td>
<td>Concert programs in which NL's works were included; includes related publicity: 1921-1929, 32 items.</td>
</tr>
<tr>
<td>BOX-FOLDER 25/8</td>
<td>Concert programs in which NL's works were included; includes related publicity: 1930-1939, 20 items.</td>
</tr>
<tr>
<td>BOX-FOLDER 25/9</td>
<td>Concert programs in which NL's works were included; includes related publicity: 1940-1949, 20 items.</td>
</tr>
<tr>
<td>BOX-FOLDER 25/10</td>
<td>Concert programs in which NL's works were included; includes related publicity: 1950-, 20 items.</td>
</tr>
<tr>
<td>BOX-FOLDER 5/11</td>
<td>Concert programs in which NL's works were included; includes related publicity: undated, 7 items.</td>
</tr>
<tr>
<td>BOX-FOLDER 25/12</td>
<td>Miscellaneous, 4 items.</td>
</tr>
<tr>
<td>BOX-FOLDER 26/1</td>
<td>Autograph book.</td>
</tr>
<tr>
<td>BOX-FOLDER 26/2</td>
<td>Large scrapbook containing newspaper clippings relating to NL's <em>Festival Overture</em>, op. 40, commissioned by the Detroit Symphony Orchestra and premiered on 1960 Oct 12 in Detroit.</td>
</tr>
<tr>
<td>MAPCASE-DRAWER 3/1</td>
<td>Large rolled prints (two) of Felix Mendelssohn.</td>
</tr>
<tr>
<td>BOX 26</td>
<td>Metal and wood printing plate bearing the likeness of Felix Mendelssohn.</td>
</tr>
<tr>
<td>BOX-FOLDER 26/3</td>
<td>Several large envelopes and folders used by NL to house sketches and copyists' scores of his works; some include publication information.</td>
</tr>
<tr>
<td>BOX 27</td>
<td>Iconography</td>
</tr>
<tr>
<td></td>
<td>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.</td>
</tr>
<tr>
<td></td>
<td>A. Photographs of NL, his family, and photographs including NL.</td>
</tr>
</tbody>
</table>
## B. Photographs of others

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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>
<tr>
<td>Container</td>
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</tr>
<tr>
<td>BOX-FOLDER 27/32</td>
<td>Koussevitzky, Serge; three photographs, undated.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/33</td>
<td>Lazăr, Filip; photograph, inscribed to NL, dated 1928. Photographer: Julietta, Bucarest, Romania.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/35</td>
<td>Piatigorsky, Gregor; two photographs (one with a conductor [William Steinberg?], and one with an unidentified woman), undated.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/36</td>
<td>Steinberg, William; photograph, undated.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/37</td>
<td>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.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/38</td>
<td>Unidentified individual (male); photograph, inscribed (in German), dated 18 March 1927.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/39</td>
<td>Unidentified individual (male); photograph, undated.</td>
</tr>
</tbody>
</table>

C. Scrapbooks of photographs

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<tr>
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<tbody>
<tr>
<td>BOX-FOLDER 27/40</td>
<td>Scrapbook, dating from 1955, commemorating NL’s fiftieth birthday, prepared for NL by his cousin Anna (&quot;Baby&quot;) 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.</td>
</tr>
<tr>
<td>BOX-FOLDER 27/41</td>
<td>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).</td>
</tr>
<tr>
<td>BOX-FOLDER 27/42</td>
<td>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.</td>
</tr>
</tbody>
</table>
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

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<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 op. 30</td>
<td>9; [General collection]</td>
<td></td>
</tr>
<tr>
<td>Concerto for 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>
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<td>Concerto, no. 2, piano and orchestra</td>
<td>op. 15</td>
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<td>Concerto, no. 3, piano and orchestra</td>
<td>-</td>
<td>16</td>
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<tr>
<td>Concerto, two pianos and orchestra</td>
<td>op. 33</td>
<td>10</td>
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<tr>
<td>Concerto, no. 1, violin and orchestra</td>
<td>op. 26</td>
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<td>Concerto, no. 2, violin and orchestra</td>
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<tr>
<td>Concerto for Wind Orchestra</td>
<td>op. 41</td>
<td>14</td>
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<tr>
<td>Dance Piece, piano solo</td>
<td>-</td>
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<tr>
<td>Deux Danses ironiques, piano solo</td>
<td>op. 13</td>
<td>2; 2 [with op. 7]</td>
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<tr>
<td>Danton, opera in three acts</td>
<td>op. 20</td>
<td>3-4</td>
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<td>Danton-Suite, orchestra</td>
<td>op. 21</td>
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<tr>
<td>Dialoge, piano solo</td>
<td>op. 18</td>
<td>2 [with op. 7]</td>
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<tr>
<td>Divertimento, orchestra</td>
<td>op. 34</td>
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<tr>
<td>Divertimento da camera, chamber ensemble</td>
<td>op. 44</td>
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<tr>
<td>Duo, violin and cello</td>
<td>op. 8</td>
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<td>Title</td>
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<tr>
<td>Eksprompt [Impromptu] and Prelude, piano solo</td>
<td>-</td>
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<tr>
<td>Elegietta, violoncello and piano</td>
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<tr>
<td>Fantasia concertante, violin and piano</td>
<td>op. 42</td>
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<td>Festival Overture, orchestra</td>
<td>op. 40</td>
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<tr>
<td>Gavotte, piano solo</td>
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<tr>
<td>Vier Kleine Klavierstücke, piano solo</td>
<td>op. 1</td>
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<tr>
<td>5 Kontraste, piano solo</td>
<td>op. 16</td>
<td>2 [with op. 7]</td>
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<tr>
<td>Impromptu [Eksprompt and Prelude], piano solo</td>
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<tr>
<td>Intervals: 7 Studies for Piano</td>
<td>op. 37</td>
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<tr>
<td>Introduction and Scherzo, orchestra</td>
<td>op. 10</td>
<td>2</td>
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<tr>
<td>Melting-Pot, ballet in six scenes</td>
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<tr>
<td>Music for Band</td>
<td>op. 39</td>
<td>13</td>
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<tr>
<td>Music for Orchestra</td>
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<tr>
<td>Opus Sinfonicum, orchestra</td>
<td>op. 28</td>
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<td>Partita concertante, chamber orchestra</td>
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<td>Praeludium und Fugue, piano solo</td>
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<td>Prelude [Eksprompt and Prelude], piano solo</td>
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<tr>
<td>Quartet, no. 2, strings</td>
<td>op. 6</td>
<td>[General collection]</td>
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<td>Quartet, no. 2, strings</td>
<td>op. 6a</td>
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<tr>
<td>Quartet, no. 3, strings</td>
<td>op. 36</td>
<td>12</td>
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<tr>
<td>Romans [Romance] (Akhmatova), voice and piano</td>
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<tr>
<td>Romans [Romance] (Tiucher), voice and piano</td>
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<tr>
<td>Senokos [Hayfield], piano solo</td>
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<tr>
<td>Sonata, piano solo</td>
<td>op. 29</td>
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<tr>
<td>Sonata, no. 2, violin and piano</td>
<td>op. 32</td>
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<tr>
<td>Sonata, violin, piano and military drum</td>
<td>op. 9</td>
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<tr>
<td>Sonata, violoncello and piano</td>
<td>op. 11</td>
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<td>Sonatine, piano solo</td>
<td>op. 7</td>
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<tr>
<td>Drei Stücke, violin and piano</td>
<td>op. 17</td>
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<tr>
<td>Symphonietta, orchestra</td>
<td>op. 27</td>
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<tr>
<td>Symphony, no. 1, orchestra</td>
<td>op. 12</td>
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<td>Symphony, no. 2, orchestra</td>
<td>op. 24</td>
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<td>Symphony, no. 3, orchestra</td>
<td>op. 35</td>
<td>11</td>
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<td>Symphony, no. 4, orchestra</td>
<td>op. 46</td>
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<tr>
<td>Time is Infinite Movement, three voices</td>
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<td>17</td>
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<tr>
<td>Trio, violin, violoncello and piano</td>
<td>op. 23</td>
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<tr>
<td>[Unidentified sketches]</td>
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<tr>
<td>Variationen, piano solo</td>
<td>op. 22</td>
<td>2 [with op. 7]</td>
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<td>Variations and Epilogue, violoncello and piano</td>
<td>op. 31</td>
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<tr>
<td>Variations and Epilogue, violoncello and orchestra</td>
<td>op. 31a</td>
<td>9</td>
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<tr>
<td>Variazioni concertanti, orchestra</td>
<td>op. 38</td>
<td>12</td>
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<tr>
<td>Viī [stage work; sketches only]</td>
<td>-</td>
<td>17</td>
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<tr>
<td>Vocalise (In modo russo), unaccompanied chorus</td>
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