

# Robert Craft Collection on Igor Stravinsky

Guides to Special Collections in the Music Division of the Library of Congress



Music Division, Library of Congress  
Washington, D.C.  
2018

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

Catalog Record: <https://lccn.loc.gov/2014572466>

Additional search options available at: <https://hdl.loc.gov/loc.music/eadmus.mu018011>

Processed by the Music Division of the Library of Congress

Finding aid encoded by Library of Congress Music Division, 2018  
Revised 2021 January

## Collection Summary

**Title:** Robert Craft Collection on Igor Stravinsky

**Span Dates:** 1912-1966

**Bulk Dates:** 1940-1966

**Call No.:** ML31.S75

**Creator:** Stravinsky, Igor, 1882-1971

**Collector:** Craft, Robert

**Extent:** Approximately 300 items

**Extent:** 24 containers

**Extent:** 12.4 linear feet

**Language:** Collection material in English, French, Russian, and German

**Location:** Music Division, Library of Congress, Washington, D.C.

**LC Catalog record:** <https://lccn.loc.gov/2014572466>

**Summary:** The Robert Craft Collection on Igor Stravinsky consists of music by composer and conductor Igor Stravinsky, primarily scores and parts in the form of publisher proofs, ozalid copies, or other photo reproductions. Most items are annotated by Stravinsky with his corrections, conducting markings, or both. Some parts contain annotations by performers. The bulk of the music dates from the middle of Stravinsky's neoclassical period in the 1940s and his serial period, which began in the 1950s and continued to the end of his life. Robert Craft became Stravinsky's music assistant after meeting the composer in 1948. This collection is part of the music and recordings he amassed through their association.

## 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

Barraud, Henry, 1900-1997--Correspondence.

Craft, Robert.

Craft, Robert. Igor Stravinsky / Robert Craft collection. 1912-1966.

Crénesse, Pierre--Correspondence.

Stravinsky, Igor, 1882-1971--Correspondence.

Stravinsky, Igor, 1882-1971.

Stravinsky, Igor, 1882-1971.

Stravinsky, Igor, 1882-1971. Works. Selections.

Stravinsky, Igor, 1882-1971. Works. Selections; arranged.

### Organizations

Radiodiffusion française.

### Subjects

Composers--Correspondence.

Music--20th century.

Radio journalists--Correspondence.

### Titles

*Igor Stravinsky / Robert Craft collection, 1912-1966*

*Stravinsky/Craft collection, 1912-1966*

### Form/Genre

Arrangements (Music)

Art music.

Autographs (Manuscripts)

Ballets (Music)

Business correspondence.

Cantatas.

Chamber music.  
Clippings (Information artifacts)  
Concertos.  
Folk songs.  
Operas.  
Parts (Music)  
Scores.  
Songs.  
Symphonies.  
Variations (Music)  
Vocal scores.

## Provenance

Gift, Robert Craft, 1989-1990

## Accruals

No further accruals are expected.

## Processing History

Stephanie Akau processed the collection and coded the finding aid in 2018.

## Transfers

Sound recordings have been transferred to the Library of Congress Motion Picture, Broadcasting, and Recorded Sounded Division. Many of the recordings have been cataloged in the Sound Online Inventory Catalog (SONIC). Please contact the Recorded Sound Research Center at [rsrc@loc.gov](mailto:rsrc@loc.gov) for more information about them. Additional information on the sound recordings can be found in the [collection level record](#) in the Library of Congress online catalog.

## Other Repositories

The [Archive and Research Center for the Music of the Twentieth and Twenty-First Centuries of the Paul Sacher Stiftung Foundation](#) in Basel, Switzerland contains materials relating to Igor Stravinsky.

## Related Material

Stravinsky music manuscripts can be found in Library of Congress Music Division General Collections [ML96.S94]; the Koussevitzky Music Foundation materials, including the commission [Ode, in Three Parts, for Orchestra](#) ; and the Elizabeth Sprague Coolidge Foundation in the Library of Congress, including the commission [Apollon-Musagète](#) .

In addition, the [Claudio Spies Papers](#) and the [Moldenhauer Archives at the Library of Congress](#) contain Stravinsky music materials.

Correspondence with Stravinsky can be found in the [Elizabeth Sprague Coolidge Foundation Collection](#) and the [Serge Koussevitzky Archive](#) .

## Copyright Status

Materials from the Robert Craft Collection on Igor Stravinsky are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

## Access and Restrictions

The Robert Craft Collection on Igor Stravinsky is open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

## Preferred Citation

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

## Biographical Note

Igor Stravinsky (1882-1971), was one of the most influential composers of the twentieth century. He was born in Oranienbaum, Russia, and grew up in St. Petersburg. Stravinsky studied music theory and composition with Nikolai Rimsky-Korsakov beginning in 1902 until Rimsky-Korsakov's death in 1908. It was *Feu d'artifice (Fireworks)*, which premiered in 1908, that got the attention of Serge Diaghilev of the Ballets Russes. Some of Stravinsky's commissions for the Ballets Russes, including *Zhar-ptit s̄a (Firebird)*, *Pulcinella*, *Petrushka*, and *Vesna svi ā shchennai ā (Rite of Spring)*, remain his most popular works to this day.

The outbreak of World War I prevented Stravinsky's return to Russia. In spite of output that included *Histoire du Soldat*, *Oedipus Rex*, *Apollon-Musagète*, and *Symphonie de Psalms*, Stravinsky struggled financially during this time. He benefitted from patronage from Leopold Stokowski, Werner Reinhart, Coco Chanel, and the Pleyel Piano Company while securing more conducting engagements. Stravinsky and his family became French citizens in 1934. After the deaths of his daughter, Ludmila, in November 1938, first wife Yakaterian "Katya" in March 1939, and mother, Anna, in June 1939, he moved to the United States in September of 1939.

In 1940 Stravinsky married Vera Sudeykina, with whom he had been in a relationship since 1921. They moved to Hollywood in 1941 and became American citizens in 1945. In 1948 Stravinsky met Robert Craft, who founded the Chamber Arts Society in New York City. Though the two had been corresponding since 1947, after this meeting they became inseparable work partners. Craft moved into Stravinsky's home in 1949. In the 1950s Stravinsky made a significant shift in his compositional style from Neoclassicism to serialism. Works of this period include *In Memoriam Dylan Thomas*, *The Flood*, and *Abraham and Isaac*. He died in New York on April 6, 1971.

Robert Craft was born in New York in 1923. He studied at Juilliard before serving in World War II, returning to graduate in 1946. After moving into Stravinsky's home, Craft always traveled with him serving as a conductor, assistant, and collaborator until the composer's death. He made a name for himself conducting major orchestras throughout the world, premiering Stravinsky's works in addition to others by prominent composers such as Paul Hindemith, Edgard Varèse, and Alban Berg. Craft published several books of transcriptions of their discussions beginning in 1959 with *Conversations with Igor Stravinsky*. He died in 2015.

## Scope and Content Note

In 1989 Robert Craft donated to the Library of Congress a portion of the materials he amassed during his association with Stravinsky. Its contents are described in this finding aid.

The **Music Series** consists of scores and parts, printed and facsimile, dating from approximately 1912 to 1966. Most are ozalid and photocopy reproductions annotated by Stravinsky, Robert Craft, or performers. The collection also contains publisher's proofs corrected by Stravinsky. Of particular note are early publisher proofs of his serial works, including *Threni*, that contain corrections and instructions to the engravers and the publisher, and numerous corrected copies of *Requiem Canticles*, *Variations*, *Movements*, and *Canticum sacrum ad honorem Sancti Marci nominis*.

The **Supplemental Materials Series** consists of correspondence, sound recordings, and a newspaper clipping. The acetate discs and other recordings received with Craft's gift were transferred to the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division. Due to the condition of the discs' paper jackets, copies were made and are included in the collection. A small amount of papers included with the collection consists of letters and telegrams from Stravinsky, Henri Barraud, Director of Music at Radiodiffusion Paris, and Pierre Crénesse of Radiodiffusion New York, requesting that Stravinsky record a brief tribute to Debussy to be broadcast on the 30th anniversary of Debussy's death in concurrence with a festival of Debussy's music in Paris. The correspondence includes a script of Stravinsky's tribute. The letters and telegrams are in French and English and originally accompanied the acetate recordings.

The collection offers insight into Stravinsky's compositional and revision process, particularly of his later serial works that are not as frequently performed as the early ballets, and a longitudinal perspective on his compositional output.

## Organization of the Robert Craft Collection on Igor Stravinsky

The collection is arranged in two series:

- [Music, 1912-1966](#)
- [Supplemental Materials, 1940-1953](#)

## Description of Series

### Container

BOX 1-23

### Series

#### Music, 1912-1966

Manuscript and printed scores, publisher proofs, parts and ozalid copies of manuscripts for original compositions and arrangements by Igor Stravinsky.

Arranged alphabetically according to title and container size.

BOX 24

#### Supplemental Materials, circa 1940-1953

# Container List

Container	Contents
BOX 1-23	<b>Music, 1912-1966</b> Manuscript and printed scores, publisher proofs, parts and ozalid copies of manuscripts for original compositions and arrangements by Igor Stravinsky. Arranged alphabetically according to title and container size.
BOX-FOLDER 1/1	Abraham and Isaac Full score, publisher's proof, 28 p. Signed and corrected by Stravinsky after the premiere in Israel and a later performance in Berlin, 1964 Plate number: B. & H. 19197
BOX-FOLDER 1/2	Agon Short score for 2 pianos, ozalid, 88 p. Holograph annotations
BOX-FOLDER 1/3	Apollon musagète Parts, manuscript ink on transparencies with holograph corrections
BOX-FOLDER 1/4	Apollon musagète Piano arrangement by Stravinsky, photocopy, 32 p. Plate number: R.M.V. 441 Signed by Stravinsky
BOX-FOLDER 1/5	Babel Short score, ozalid, 19 leaves At end: Igor Stravinsky Hollywood March 29, 1944 Holograph corrections Laid in: Envelope
BOX-FOLDER 1/6	Baiser de la fée, Ballad Arrangement for violin and piano of Baiser de la fée by Peter Ilich Tchaikovsky, photocopy, 8 leaves Plate number: R.M.V. 594 Holograph annotations
BOX-FOLDER 1/7	Berceuses du Chat Ensemble parts Plate number: A. 97 H. Signed by Stravinsky
BOX-FOLDER 1/8	Berceuses du Chat Ensemble parts Plate number: A. 97 H. Annotator unknown
BOX-FOLDER 1/9	Berceuses du Chat and Pribaoutki Full scores bound together, publisher's proof, 22 leaves Plate number: A. 69 H., A. 71 H. Annotations and corrections by Stravinsky
BOX-FOLDER 2/1	Cantata Full score, first publisher's proof, 38 leaves Plate number: B. & H. 17245

## Music, 1912-1966

### Container

### Contents

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- BOX-FOLDER 2/2** Numerous holograph corrections  
Canticum sacrum ad honorem Sancti Marci nominis  
Full score, publisher's proof, 37 p.  
Plate number: B. & H. 18168  
Holograph corrections  
Laid in: Note from music binder
- BOX-FOLDER 2/3** Canticum sacrum ad honorem Sancti Marci nominis  
Piano-vocal score, first publisher's proof, 30 leaves  
Plate number: B. & H. 18169  
Numerous corrections by Stravinsky, including manuscript on pages 6 and 30  
Note to publisher requesting second proof
- BOX-FOLDER 2/4** Canticum sacrum ad honorem Sancti Marci nominis  
Full score, ozalid, 55 p.  
Corrections by Stravinsky and unknown others  
Note: Manuscript insert 24bis taped onto page 24
- BOX-FOLDER 2/5** Chant des bataliers du Volga  
Score and parts  
Plate number: J.W.C. 18  
Tam-tam part is in holograph manuscript  
Laid in: Photos of the score, 1946 correspondence with Charles Cushing, band director at UCLA
- BOX-FOLDER 2/6** Circus Polka  
Full score, negative photocopy, 28 leaves  
Holograph corrections  
At end: Istr Hollywood Oct. 5/42
- BOX-FOLDER 2/7** Circus Polka  
Parts, strings only  
Numerous holograph corrections
- BOX-FOLDER 2/8** Circus Polka  
Piano arrangement, negative photocopy, 14 leaves  
Unannotated  
At end: Igor Stravinsky Hollywood February 15th, 42
- BOX-FOLDER 3/1** Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)  
Full score, publisher's proof, 19 leaves  
Green ink negative  
Plate number: 27104  
Numerous holograph corrections, some in German
- BOX-FOLDER 3/2** Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)  
Full score, ozalid, 54 p.  
At end: Istr Easter 1952  
Holograph corrections and conducting markings
- BOX-FOLDER 3/3** Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)  
Full score, ozalid, 54 p.  
At end: Istr Easter 1952  
Few holograph corrections
- BOX-FOLDER 3/4** Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments)  
Full score, ozalid, 54 p.  
At end: Istr Easter 1952  
Few holograph corrections



## Music, 1912-1966

Container	Contents
BOX-FOLDER 3/5	Concertino, violins (2), viola, cello; arranged, (Concertino for 12 instruments) Incomplete set of parts Cello obbligato missing Plate number: 27104a Annotated by unknown, performance markings Laid in: Envelope
BOX-FOLDER 3/6	Concertos, string orchestra, D Full score, ozalid, 57 p. At end: Signed, Hollywood August 8th 1946 Holograph annotations
BOX-FOLDER 3/7	Concertos, string orchestra, D Parts Plate number: B. & H. 16180 Holograph corrections in each part
BOX-FOLDER 4/1	Concertos, violin, orchestra, D Short score, third publisher's proof, 35 leaves Violin and piano arrangement by Stravinsky Plate number: B.S.S. 32956 Numerous holograph corrections Laid in: Notes on duration of each movement, publisher's pamphlet on press about the piece
BOX-FOLDER 4/2	Credo Vocal scores, ozalids, 6 p. 9 copies One score contains holograph conducting markings
BOX-FOLDER 4/3	Double canon, violins (2), viola, cello Full score, ozalid, 2 leaves 4 copies Parts written over in ink for legibility
BOX-FOLDER 4/4	Elegy, viola Second publisher's proof, 3 leaves Negative green on white Plate number: A.C. 19454 Holograph corrections with request for a third proof, annotations by unknown
BOX-FOLDER 4/5	Elegy, viola, arr. Second publisher's proof, 3 leaves Arranged for violin Plate number: A.C. 19454 Negative green on white Holograph corrections with request for a third proof, annotations by unknown
BOX-FOLDER 4/6	Elegy for J.F.K. Full score, ozalid, 5 p. Baritone version Annotations and corrections Robert Craft's copy, note on back gifting it to recipient with thanks
BOX-FOLDER 4/7	Histoire du soldat Piano arrangement by Stravinsky, publisher's proof, 50 leaves Percussion in Trois Dances only Plate number: J. & W.C. 2080 Holograph corrections

## Music, 1912-1966

Container	Contents
BOX-FOLDER 4/8	In memoriam Dylan Thomas Full score, ozalid, 13 p. Holograph title page, corrections, and duration notes
BOX-FOLDER 4/9	Introit Full score, publisher's proof, 8 p. Plate number: B. & H. 19324 At end: Feb 17/65 Hollywood Few annotations by unknown, pasteover correction on page 4
BOX-FOLDER 4/10	Introit Full score, publisher's proof, 8 p. Plate number: B. & H. 19324 At end: Feb 17/65 Hollywood Holograph corrections, note to publisher about corrections and request for a next set of proofs
BOX-FOLDER 4/11	Introit Full score, publisher's proof, 8 p. Plate number: B. & H. 19324 At end: Feb 17/65 Hollywood One correction to harp and piano part on page 4
BOX-FOLDER 5/1	Jeu de cartes Full score, photocopy of manuscript, 223 leaves Plate number: 34888 IStr [illegible] 36 in Paris Holograph corrections in red pencil Note: Chemical damage
BOX-FOLDER 6/1	Movements, piano, orchestra Full score, publisher's proof, 20 p. First engraving Plate number: B. & H. 18676 Stravinsky wrote information about a performance and recording with Columbia on the inside cover Numerous holograph corrections and conducting markings Laid in: Photo of New York City Ballet's staging of Movements at the Covent Garden, card to Stravinsky from book binder and paper maker Piazzesi in Venice
BOX-FOLDER 6/2	Movements, piano, orchestra Full score, publisher's proof, 20 p. Plate number: B. & H. 18676 Holograph corrections on several pages Robert Craft's copy
BOX-FOLDER 6/3	Movements, piano, orchestra Stravinsky's arrangement for two pianos, ozalid, 27 p. Stravinsky handwrote the title and dedication to Margrit Weber Holograph corrections
BOX-FOLDER 6/4	Movements, piano, orchestra Stravinsky's arrangement for two pianos, ozalid, 27 p. Unannotated
BOX-FOLDER 6/5	Norwegian Moods Full score, photocopy of manuscript, 47 leaves Plate number: A.S. 19449

## Music, 1912-1966

### Container

### Contents

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	Annotated by Stravinsky, including a note about a correction on page 38, and unknown others.
<b>BOX-FOLDER 6/6</b>	Ode, orchestra Full score, photocopy of manuscript, 25 leaves Cover page reads: In memory of Natalie Koussevitzky ODE in three parts for orchestra
<b>BOX-FOLDER 6/7</b>	Ode, orchestra Full score, photocopy of manuscript, 25 leaves Cover page reads: In memory of Natalie Koussevitzky ODE in three parts for orchestra Unannotated except for the duration of each movement Laid in: Envelope
<b>BOX-FOLDER 6/8</b>	Ode, orchestra Full score, negative photocopy of manuscript, 24 leaves Few holograph annotations, including duration of each movement
<b>BOX-FOLDER 6/9</b>	Orpheus Short score, ozalid, 69 leaves Laid in: Paper, Stravinsky wrote "ORPHEUS photostate [sic] of the manuscripts of my summary sketches, Igor Stravinsky 1947."
<b>BOX-FOLDER 7/1</b>	Owl and the pussy-cat Piano-vocal score, first publisher's proof, 7 leaves Plate number: B. & H. 19521 Stamped 5 Dec 1966 Holograph corrections First page reads: Correct and print it. IStr Hollywood Dec 18, 1966
<b>BOX-FOLDER 7/2</b>	Owl and the pussy-cat Piano-vocal score, ozalid of manuscript, 9 p. At end: IStr Oct/66 Holograph corrections
<b>BOX-FOLDER 7/3</b>	Pastorale, soprano, piano; arranged Full score, negative photocopy, 13 leaves Oboe, English horn, clarinet, bassoon, violin Laid in: Envelope
<b>BOX-FOLDER 7/4</b>	Pastorale, soprano, piano; arranged Full score, publisher's proof, 13 leaves Oboe, English horn, clarinet, bassoon, violin Plate number: B.S.S. 33967
<b>BOX-FOLDER 7/5</b>	Pastorale, soprano, piano; arranged Parts Oboe, English horn, clarinet, bassoon, violin Violin part published by Associated Music Publishers, others by B. Schött's Sohne Plate number: B.S.S. 33976a Annotated by performers Laid in: Envelope, Stravinsky wrote "Pastoral for violin and wind ensemble new augmented version 1934 full score"
<b>BOX-FOLDER 7/6</b>	Pastorale, soprano, piano; arranged Manuscript parts Annotated by performers. Some performers from Barcelona 1925 performance signed their parts
<b>BOX-FOLDER 7/7</b>	Pastorale, soprano, piano; arranged Parts

## Music, 1912-1966

### Container

### Contents

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- Oboe, English horn, clarinet, bassoon  
Plate number: 32376  
Annotated by others  
Laid in: Envelope
- BOX-FOLDER 7/8** Petrushka  
Full score, partial, photocopy, 22 leaves  
Part III The Blackmoor only  
Unannotated  
Laid in: Envelope
- BOX-FOLDER 7/9** Podbli<sup>u</sup>~dnyi<sup>a</sup>~ (Four Russian Peasant Songs)  
Unaccompanied chorus parts, ozalid of manuscript, 7 copies, 9 p.  
English text  
One part contains holograph corrections
- BOX-FOLDER 7/10** Podbli<sup>u</sup>~dnyi<sup>a</sup>~ (Four Russian Peasant Songs)  
Parts, ozalid, horns
- BOX-FOLDER 7/11** Podbli<sup>u</sup>~dnyi<sup>a</sup>~ (Four Russian Peasant Songs)  
Manuscript vocal parts, 13 total  
French text  
Laid in: Envelope in Stravinsky's hand, blue pencil, "Unterschale a 4 Choerurs a cappella p. voix femme Texte francais de C.F. Ramuz. Parties de choeur"
- BOX-FOLDER 7/12** Poèmes de Paul Verlaine, Op. 9  
Full score, ozalid, 15 p.  
At end: Orchestrated in 1951  
Holograph corrections and annotations  
Page 4 crossed out and replaced with an unbound page  
Laid in: Envelope
- BOX-FOLDER 7/13** Poèmes de Paul Verlaine, Op. 9  
Full score, ozalid, 15 p.  
At end: Orchestrated in 1951  
Page 4 crossed out and replaced with an unbound page, otherwise unannotated
- BOX-FOLDER 8/1** Prelude, jazz ensemble  
Piano arrangement, ozalid, 5 p.  
Holograph annotations
- BOX-FOLDER 8/2** Prelude, jazz ensemble  
Excerpt of full score, ozalid, 2 p.  
Only pages 8-9 present; replacement for original guitar and timpani parts on page 8
- BOX-FOLDER 8/3** Prelude, jazz ensemble  
Incomplete set of manuscript parts, ink on transparencies  
Percussion, timpani parts are missing
- BOX-FOLDER 8/4** Pulcinella  
Piano-vocal score, first publisher's proof, 82 leaves  
Plate number: J. & W.C. 9707  
Holograph annotations  
Inside front cover written in an unknown hand, "Tableau comparatif des Fragments de Pergolesi d'apres lesquels Strawinsky a compose Pulcinella" with 19 Pergolesi sources listed  
Pasted in: Small silver print of Pulcinella's mask and a reproduction of Picasso's drawing for Stravinsky of Pulcinella

## Music, 1912-1966

### Container

### Contents

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- BOX-FOLDER 8/5** Ragtime  
Piano part transcribed from cimbalom, ozalid copy of manuscript, 11 p.  
"Mr. Stravinsky's personal copy!" written on first page  
Note printed on score: "This is the Original Cimbalom part transcribed for Pianoforte by the author in 1953"
- BOX-FOLDER 8/6** Renard  
Miniature score, second publisher's proof, 146 leaves  
Plate number: W. Ph. V 176 J.W.C. 60a  
Text in Russian, French, German  
Holograph corrections  
Dated 1882 with an \*, corresponding note is not visible or has been cut off  
Stamped: 2nd Korrektur 31 Juli 1929  
Note by Stravinsky on first page in German dated 31-8-29. According to Craft, in this note Stravinsky requests a third set of proofs  
Laid in: Telegram to Stravinsky dated 7/19/29
- BOX-FOLDER 8/7** Renard  
Part, ozalid, 24 p.  
Manuscript note: Piano arrangement of cimbalom part  
Holograph corrections, other annotations by unknown
- BOX-FOLDER 9/1** Requiem canticles  
Partial full score, ozalid, 8 p.  
Interlude only  
Holograph annotations  
Note on first page: "This is the corrected copy IStr"
- BOX-FOLDER 9/2** Requiem canticles  
Partial full score, ozalid, 8 p.  
Interlude only  
Unannotated except for Stravinsky's note on first page: "3 uncorrected copies without pages, bar numbers, and some mistakes IStr"
- BOX-FOLDER 9/3** Requiem canticles  
Partial full score, ozalid, 6 p.  
Prelude only  
Unannotated
- BOX-FOLDER 9/4** Requiem canticles  
Partial full score, ozalid, 6 p.  
Prelude only  
Unannotated
- BOX-FOLDER 9/5** Requiem canticles  
Full score, first publisher's proof, 40 leaves  
Plate number: B. & H. 19518  
At end: 13-Aug-66  
Holograph corrections  
Stamped 30 Nov 1966.  
Note: "Correct and print it. Hollywood IStr Dec 17/66"
- BOX-FOLDER 9/6** Requiem canticles  
Full score, corrected ozalid, 40 p.  
At end: IStr 13 VIII 66  
Holograph corrections  
Note: 2nd time corrected copy Sept 5-6/66

## Music, 1912-1966

### Container

### Contents

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- BOX-FOLDER 9/7** Requiem canticles  
Full score, ozalid third publisher's proof, 40 p.  
At end: IStr 13 VIII 66  
Holograph corrections  
Note, first page: "3' correction Sept 7/66"
- BOX-FOLDER 9/8** Requiem canticles  
Full score, ozalid, 40 p.  
Holograph corrections  
Note: Beginning with page 20 the pages are different sizes, bound together but separate from the other movements
- BOX-FOLDER 9/9** Requiem canticles  
Partial full score, ozalid, 30 p.  
Title on piece is "Sinfonia de Requiem to the memory of Helen Buchanan Seeger"  
Lacrimosa, Postlude missing  
Laid in: Envelope
- BOX-FOLDER 9/10** Sacrae cantiones, voices (6-7). Selections. By Carlo Gesualdo. Assumpta est Maria  
Full vocal score, ozalid, 5 leaves  
Bass part in Stravinsky's hand, note in red "I added the missing bass part IStr"
- BOX-FOLDER 9/11** Sacrae cantiones, voices (6-7). Illumina nos misericordiarum  
Piano-vocal score, 15 p.  
Stravinsky composed missing Sixtus and Bassus parts.  
Laid in: Letter from Robert Craft to Dr. E. Roth of Boosey & Hawkes dated 31 May 1957
- BOX-FOLDER 9/12** Scherzo à la russe  
Two piano arrangement, publisher's proof, manuscript and ozalid, 14 p.  
Holograph corrections  
First two pages are manuscript by unknown, all others are ozalids
- BOX-FOLDER 9/13** Scherzo à la russe  
Two piano arrangement, ozalid, 14 leaves  
Holograph manuscript corrections and fingerings  
Stravinsky wrote "Igor Stravinsky Scherzo a la Russe arrangement for two pianos by the author" in black ink on first page.  
Laid in: Envelope
- BOX-FOLDER 9/14** Scherzo à la russe  
Arrangement for two pianos, ozalid, 7 leaves  
Pages 1-7 only, no Trio 2  
One of three copies  
Unannotated
- BOX-FOLDER 9/15** Scherzo à la russe  
Arrangement for two pianos, ozalid, 7 leaves  
Pages 1-7 only, no Trio 2  
One of three copies  
Unannotated
- BOX-FOLDER 9/16** Scherzo à la russe  
Arrangement for two pianos, ozalid, 7 leaves  
Pages 1-7 only, no Trio 2  
One of three copies  
Unannotated
- BOX-FOLDER 9/17** Scherzo à la russe  
Arrangement for two pianos, ozalid, 14 leaves

	At end: IStr June 44 Hollywood One of two copies Unannotated
<b>BOX-FOLDER 9/18</b>	Scherzo à la russe Arrangement for two pianos, ozalid, 14 leaves At end: IStr June 44 Hollywood One of two copies Unannotated
<b>BOX-FOLDER 10/1</b>	Septet, piano, clarinet, horn, bassoon, violin, viola, cello Full score, ozalid, 74 p. Holograph dedication on first page
<b>BOX-FOLDER 10/2</b>	Septet, piano, clarinet, horn, bassoon, violin, viola, cello Full score, Gigue only, ozalid, 20 p. At end: IStr 1953 Holograph corrections including changes to rhythm and articulations in piano and string parts
<b>BOX-FOLDER 10/3</b>	Septet, piano, clarinet, horn, bassoon, violin, viola, cello Parts Plate number: B. & H. 17474 Annotated by performers Laid in: Envelope
<b>BOX-FOLDER 10/4</b>	Septet, piano, clarinet, horn, bassoon, violin, viola, cello 2 piano transcription by Stravinsky, ozalid, 35 p. Holograph corrections
<b>BOX-FOLDER 10/5</b>	Sermon, a narrative, and a prayer Full score, third publisher's proof, 37 leaves Plate number: B. & H. 18784 Holograph annotations Stamped "3 May 1961" Laid in: Black/white reproduction of a drawing of a stained glass window
<b>BOX-FOLDER 10/6</b>	Sonatas, piano Full score, photocopy, 19 p. Plate number: R.M.V. 417 At end: S.I.M.A.G. - Ashètres-Paris 2 et4, Avenue de la Marne-XXX.III Holograph annotations, including fingerings Note on flyleaf: "This Sonata is revised and fingered 1947 I Stravinsky."
<b>BOX-FOLDER 10/7</b>	Sonatas, piano Full score, photocopy, 19 p. Plate number: R.M.V. 417 At end: S.I.M.A.G. - Ashètres-Paris 2 et4, Avenue de la Marne-XXX.III Annotations by unknown Some corrections were photocopied from Box-Folder 10/6
<b>BOX-FOLDER 10/8</b>	Sonatas, pianos (2) Full score, ozalid, 41 p. Holograph annotations, including performance markings Laid in: Envelope
<b>BOX-FOLDER 10/9</b>	Star Spangled Banner, arrangement Orchestra parts Reharmonized by Stravinsky

## Music, 1912-1966

Container	Contents
BOX-FOLDER 10/10	Star Spangled Banner, arrangement Piano-vocal score, ozalid, 4 p.
BOX-FOLDER 11/1	Stikhotvorenii i iz iaponskoj liriki (Trois Poesies de la lyrique japonaise) Parts Edition for voice and chamber ensemble Soprano part from 1947 edition Plate number: R.M.V. 201; R.M.V. 199.356; B. & H. 16308 At end: I-Oustiloug 1912 II-Clarens 1913 III-Clarens 1913 Annotations by Stravinsky and performers Laid in: Cover, Stravinsky describes contents
BOX-FOLDER 11/2	Svadebka (Les Noces) Piano-vocal score, publisher's proof, 180 p. Plate number: J. & W.C. 9718 At end: Morges, 1917 Annotations and conducting markings Stamped "Proof copy-private" Holograph cover inscription: 11 Mai 1922, Monte Carlo
BOX-FOLDER 11/3	Fragments des Symphonies pour instruments a vent a la memoire de C.A. Debussy, final chorale Piano, negative photocopy, 2 leaves Unannotated Laid in: Envelope
BOX-FOLDER 11/4	Symphony in three movements Full score, photocopy, 107 p. At end: Igor Stravinsky August 10 1945 Hollywood Duration of each movement written at the end
BOX-FOLDER 12/1	Songs from William Shakespeare Full score, ozalid, 17 p. At end: IStr Oct 6/53 Holograph annotations
BOX-FOLDER 12/2	Songs from William Shakespeare Full score, ozalid, 21 p. At end: IStr Oct 6/53 Holograph annotations Contains an insert of pages 11-14 with two additional measures that were inadvertently left off page 11 of "When Daises Pied"
BOX-FOLDER 12/3	Songs from William Shakespeare Vocal score, ozalid, 14 p. At end: IStr Oct 6/53 One holograph correction on p. 5
BOX-FOLDER 12/4	Songs from William Shakespeare Vocal score, ozalid, 18 p. At end: At end: IStr Oct 6/53 Annotated by others Contains an insert of pages 11-14 with two additional measures that were inadvertently left off page 11 of "When Daises Pied"
BOX-FOLDER 12/5	Threni Full score, publisher's proof, 70 p. Plate number: B. & H. 18438



## Music, 1912-1966

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- At end: 21-III-58  
Holograph corrections and conducting markings  
Additional annotations by Robert Craft  
First page, holograph inscription: IStr June 20/59
- BOX-FOLDER 12/6** Threni  
Full score, publisher's proof, 70 p.  
Plate number: B. & H. 18438  
At end: 21-III-58  
Holograph annotations, including conducting markings  
On the flypage Stravinsky wrote the names of the Santa Fe production cast July 12/59. All were leads in the 1959 Santa Fe Opera season  
Laid in: Excerpt of magazine article on Christian unity
- BOX-FOLDER 12/7** Threni  
Piano-vocal score, publisher's proof, 52 p.  
Plate number: B. & H. 18445  
One correction by unknown, p. 14
- BOX-FOLDER 12/8** Variations, orchestra  
Full score, second publisher's proof, 25 p.  
Plate number: B. & H. 19290  
At end: Oct 28/64 Hollywood  
Holograph corrections and annotations in red, others possibly by publisher in green  
Stravinsky wrote: Please correct and send me with this copy three corrected copies (3) IStr Hollywood Feb 23/65. X together with the added pages (4, 5, 6, 7) of the first proofs
- BOX-FOLDER 12/9** Variations, orchestra  
Full score, Second publisher's proof, 25 p.  
Plate number: B. & H. 19290  
At end: Oct 28/64 Hollywood  
Corrections by Stravinsky and others  
Stravinsky wrote top of first pages "Second proofs - 15.2.65"  
Robert Craft's copy
- BOX-FOLDER 12/10** Vesna svi`a`shchennai`a` , (La Sacre du Printemps, Danse Sacral)  
Full score, negative photocopy, 35 leaves  
At end: IStr XII-1-1943  
Holograph annotations in white  
Laid in: Note from Stravinsky to Leonard Stein, pupil of Schoenberg at UCLA  
Laid in: Envelope
- BOX-FOLDER 13/1** Agon  
Full score, ozalid, 98 p.  
At end: IStr April 27/57  
Holographs corrections, annotations, and conducting markings
- BOX-FOLDER 13/2** Agon  
Full score, ozalid, 98 p.  
At end: IStr April 27/57  
Holograph corrections in red ink, green pencil annotations by Robert Craft and unknown
- BOX-FOLDER 13/3** Canticum sacrum ad honorem Sancti Marci nominis  
Full score, publisher's proof, 37 p.  
Plate number: B. & H. 18168  
Holograph corrections, most in movements 2 and 3, conducting markings  
Stravinsky's note on back of flyleaf "21 May 1956 "

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<b>BOX-FOLDER 13/4</b>	Canticum sacrum ad honorem Sancti Marci nominis Full score, first publisher's proof, 37 p. Plate number: B. & H. 18168 Corrections and annotations by Stravinsky and others Note from Stravinsky to publisher
<b>BOX-FOLDER 13/5</b>	Canticum sacrum ad honorem Sancti Marci nominis Full score, ozalid, 55 p. Holograph corrections Stravinsky signed "Nov. 24, 1955"
<b>BOX-FOLDER 13/6</b>	Choral und Variationen uber das Weihnachtslied vom Himmel hoch da kommich her von J.S. Bach, arrangement Full score arrangement with added vocal parts, ozalid, 54 p. Holograph note, first page, "This is Igor Stravinsky's property"
<b>BOX-FOLDER 14/1</b>	Concertos, orchestra, E-flat "Dumbarton Oaks" Parts Plate number: B.S.S. 35384 Annotated by performers, holograph correction to cello part Laid in: Envelope
<b>BOX-FOLDER 14/2</b>	Concertos, piano, instrumental ensemble 2 piano arrangement, photocopy, 62 p. At end: BIARRITZ Avril 1924
<b>BOX-FOLDER 14/3</b>	Duo concertant Score, violin and piano, publisher's proof, 7 leaves Plate number: B.S.S. 33683 Blue ink negative Holograph corrections Stamped 28 Jan 1953 Russe de Musique
<b>BOX-FOLDER 14/4</b>	Ebony concerto Full score, ozalid copy of manuscript, 45 p. At end: IStr Dec. 1, 1945 Holograph corrections On first page: My own copy with some corrections. Igor Stravinsky, Feb 1946
<b>BOX-FOLDER 14/5</b>	Ebony concerto Full score, ozalid copy of manuscript, 45 p. At end: IStr Dec. 1, 1945 Holograph corrections
<b>BOX-FOLDER 14/6</b>	Flood Full score, ozalid copy of manuscript, 80 p. At end: IStr March 14/62 Hollywood On cover: Spare copy full score. IStr Few holograph annotations
<b>BOX-FOLDER 15/1</b>	Histoire du soldat Full score, second publisher's proof, 60 leaves Plate number: J.W.C. 44 Holograph corrections Signed and dated Paris 1924 Laid in: Typewritten page of instrumentation, performance instructions, seating schemata
<b>BOX-FOLDER 15/2</b>	In memoriam Dylan Thomas Piano-vocal score, ozalid copy of manuscript, 8 p.

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	Holograph corrections and rehearsal numbers
<b>BOX-FOLDER 15/3</b>	In memoriam Dylan Thomas Piano-vocal score, publisher's proof, 8 p. Stravinsky notated instrumentation for orchestra version throughout
<b>BOX-FOLDER 15/4</b>	Instrumental miniatures Full score, ozalid copy of manuscript, 18 p. At end: IStr April 10/62 Holograph annotations Laid in: Envelope
<b>BOX-FOLDER 15/5</b>	Monumentum pro Gesualdo di Venosa ad CD annum Full score, ozalid copy of manuscript, 35 p. At end: Hollywood, March 1960 Stravinsky wrote on first page, "Corrected copy. Recorded with Columbia June 9, 1960" and length of each movement Laid in: Typewritten note from Glenn E. Watkins about Kinkeldey, excerpt of Kinkeldey's 1910 article "Orgel und Klavier in der Musik des 16," page signed by Stravinsky
<b>BOX-FOLDER 15/6</b>	Movements, piano, orchestra Full score, ozalid copy of manuscript, 27 p. At end: IStr July 30/59 Conducting markings and corrections
<b>BOX-FOLDER 15/7</b>	Octet, flute, clarinet, bassoons (2), trumpets (2), trombones (2) Parts, incomplete Holograph corrections, annotations by performers Clarinet part missing last page, Bassoon I missing 10 pages, Bassoon II part missing Laid in: Envelope
<b>BOX-FOLDER 15/8</b>	Oedipus Rex Full score, photocopy, 190 p. At end: Achevé l'orchestration-a Paris le 11 mai 1927 Holograph annotations and conducting markings According to Craft this was the only score published before the revised edition
<b>BOX-FOLDER 16/1</b>	Oedipus Rex Full score, photocopy, 190 p. Holograph corrections and conducting markings Stravinsky signed front cover Speaker's text, two pieces of tissue paper with notes on duration glued to back of front cover Laid in: Two loose leaf papers in Russian and French by Stravinsky
<b>BOX-FOLDER 16/2</b>	Orpheus Full score, ozalid copy of manuscript, 96 p. At end: Igor Stravinsky Hollywood Sept 23/1947 Holograph corrections
<b>BOX-FOLDER 16/3</b>	Petrushka. Russkiĭ tanets; arranged Score, violin and piano, publisher's proof, 27 leaves Plate number: B.M.V. 564 Blue ink negative Stamped "28 Jan 1933 Russe de Musique" Holograph corrections on every page Laid in: Envelope
<b>BOX-FOLDER 16/4</b>	Pieces, violins (2), viola, cello Manuscript parts

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	At end: Cop. Templeton Strong Genève Jan: 1915 Holograph corrections, annotations by performers According to Craft the parts were used for a private performance Laid in: Envelope
<b>BOX-FOLDER 16/5</b>	Pieces, violins (2), viola, cello Parts, 1922 revised edition Plate number: R.M.V. 402 Unannotated
<b>BOX-FOLDER 17/1</b>	Podbliu̇dnyi̇ȧ Unaccompanied vocal scores, 8 copies 1 ozalid original, 7 photocopies Russian text
<b>BOX-FOLDER 17/2</b>	Prelude, jazz ensemble Full score, photocopy, 9 p. Includes new pages replacing original string-guitar and timpani on p. 8 Holograph corrections Stravinsky wrote on cover, "Columbia Records 4/27/65; My personal copy"
<b>BOX-FOLDER 17/3</b>	Prelude, jazz ensemble Full score, negative photocopy, 9 p. 2 additional pages, replace original string guitar and timpani parts, p. 8 Holograph annotations show orchestration change, banjo became guitar, 1st piano became celesta Laid in: Envelope
<b>BOX-FOLDER 17/4</b>	Pribaoutki Ensemble parts Plate number: A. 98() H. Holograph corrections and performers' annotations Laid in: Stravinsky's note on cover, "Parts corrected by me on Oct 20/19[6?]4 with the full and vocal scores"
<b>BOX-FOLDER 17/5</b>	Pulcinella. Suite Violin and piano parts, publisher's proof Plate number: R.M.V. 428 At end: NICE 624 Août 1925 Unannotated Laid in: Card from Victor Poinceau of the French Music Printing Company Laid in: Grey slipcover
<b>BOX-FOLDER 17/6</b>	Ragtime Piano transcription, publisher proof, 14 p. Plate number: E.D. 4 L.S. At end: Morges 1918 Unannotated purple ink negative Cover art by Picasso
<b>BOX-FOLDER 17/7</b>	Scènes de ballet Full score, ozalid copy of manuscript, 54 p. Holograph corrections, conducting markings, and rehearsal numbers Pasted in: Note from Stravinsky detailing recording times on Hotel Drake stationary
<b>BOX-FOLDER 17/8</b>	Songs, flute, harp, guitar accompaniment Score and parts, ozalid, 24 p. Holograph corrections on score, annotations by Robert Craft and unknown

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- Pasted in: English translation of text taped on back cover, pronunciation guide on flyleaf  
English translation written below Russian text by Robert Craft
- BOX-FOLDER 17/9** Spiashchaia krasavitsa, reorchestration of Tchaikovsky's Bluebird, Pas de deux  
Full score, photocopy, 26 p.  
At end: IStr N-4 1941  
Unannotated
- BOX-FOLDER 17/10** Star-Spangled Banner, arrangement  
Full score, negative photocopy of manuscript, 3 leaves  
Reharmonized by Stravinsky  
At end: Finished July 4 1941 Igor Stravinsky  
One holograph correction on page 2
- BOX-FOLDER 17/11** Stikhotvoreniia K. Bal'monta (Two poems of Kay Balmont)  
Full score, ozalids, 3 copies  
Unaccompanied vocal score, ozalid, 8 p.  
Corrections by Stravinsky and others  
Russian text, Stravinsky wrote Latin letters underneath
- BOX-FOLDER 18/1** Suites, orchestra, no. 2  
Full score, second publisher's proof, 31 leaves  
Plate number: J.W.C. 51  
Blue ink negative  
Holograph corrections
- BOX-FOLDER 18/2** Symphonies d'instruments à vent  
Full score, third publisher's proof, photocopy, 39 p.  
Plate number: R.M.V. 459  
Holograph conducting markings  
Stravinsky's private copy  
According to Craft, this is the first edition of the full score
- BOX-FOLDER 18/3** Symphonies d'instruments à vent, final chorale  
Full score, ozalid, 7 p.  
Orchestration differs from 1920 and 1947 versions  
Holograph corrections and conducting markings
- BOX-FOLDER 18/4** Symphonies d'instruments à vent  
Full score, ozalid copy of manuscript, 35 p.  
Title on cover: Woodwinds Symphony  
Laid in: Errata sheet and recording durations taped to inside cover  
According to Craft, Stravinsky conducted from this score in New York on April 11, 1948
- BOX-FOLDER 18/5** Symphonies d'instruments à vent  
Full score, ozalid, 35 p.  
Stravinsky wrote on first page: Corrected copy  
One holograph correction page 31
- BOX-FOLDER 18/6** Threni  
Full score, first publisher's proof, 70 leaves  
Plate number: B. & H. 18438  
At end: 21-III-58  
Numerous holograph corrections, pasteovers
- BOX-FOLDER 19/1** Threni  
Full score, ozalid, 90 p.  
Corrections by Stravinsky and unknown, annotations include recording times  
Holograph manuscript pasteover on page 11

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<b>BOX-FOLDER 19/2</b>	Stravinsky's notes on errata written on inside cover Threni Full score, second publisher's proof, 70 leaves Plate number: B. & H. 18438 At end: 21-III-58 Numerous holograph corrections, pasteovers, many fixed from first proof Questions from publisher with Stravinsky's answers Stamped 17 Jun 1958
<b>BOX-FOLDER 19/3</b>	Zhar-ptit's`a. Igra t`s`areven' zolotyimi i`a`blochkami; arranged (Scherzo from The Firebird) Violin and piano score, publisher's proof, 8 leaves Plate number: B.M.V 565 Green ink negative, printed on back of other music Unannotated
<b>BOX-FOLDER 20/1</b>	Rake's Progress, Act I Piano-vocal score, ozalid copy of manuscript, 165 p. At end: IStr Jan 16/49 Laid in: Boosey & Hawkes pamphlet dated July 1951 advertising first performance September 9, 1951
<b>BOX-FOLDER 20/2</b>	Rake's Progress, Act II Piano-vocal score, ozalid copy of manuscript, 180 p. Holograph correction on page 10 At end: IStr Feb 1 1950
<b>BOX-FOLDER 20/3</b>	Rake's Progress, Act III Piano-vocal score, ozalid copy of manuscript, 275 p. Holograph corrections Holograph manuscript, pages 170-171 At end: IStr April 17/57
<b>BOX-FOLDER 21/1</b>	Symphonies, C Full score, ozalid, 209 p. Annotated by Stravinsky and others Recording durations, typewritten and corrected in red pencil on first flyleaf Stravinsky inscribed dedication to the Chicago Symphony Orchestra on second flyleaf
<b>BOX-FOLDER 22/1</b>	Symphonie de Psaumes Full score, photocopy, 34 p. At end: Igor Stravinsky Nice 1930 Holograph corrections and durations at end of each movement Large blue pencil scribbles inside cover, page 3, part III
<b>BOX-FOLDER 23/1</b>	Rake's Progress Full score, ozalid, 417 p. Holograph corrections to music and text
<b>BOX 24</b>	<b>Supplemental Materials, circa 1940-1953</b>
<b>BOX-FOLDER 24/1</b>	<b>Correspondence, 1948</b>  Letters, telegrams, transcriptions March 4 letter Henri Barraud to Stravinsky March 16 letter Pierre Cr�enesse to Stravinsky March 16 telegram Cr�enesse to Stravinsky

## Supplemental Materials, circa 1940-1953

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March 16 telegram Crénesse to Stravinsky  
March 19 telegram Stravinsky to Crénesse  
March 20 Stravinsky's transcription of telegram from Crénesse  
March 22 telegram Stravinsky to Crénesse  
March 22 holograph manuscript transcription telegram from Stravinsky to Crénesse  
March 25 script for Stravinsky's tribute to Debussy  
March 29 telegram Crénesse thanking Stravinsky  
April 26 letter Crénesse to Stravinsky

### BOX-FOLDER 24/2

### Sound Recordings, circa 1940-1952

26 photocopied pages of acetate disc jackets  
Stravinsky conducting the New York Philharmonic, 1940 April 7  
6-disc set  
*Fragments of Firebird, Petrushka, and Sacre du printemps*  
Stravinsky conducting the Boston Symphony, 1944 January  
6-disc set  
*Symphony in C, excerpts of Norwegian moods*  
Stravinsky conducting the Boston Symphony, 1945  
3-disc album  
*Tchaikovsky's Symphony No. 2*  
Note: Record labels identify performance by Philharmonic Society of New York  
CBS "Invitation to Music Broadcasts," 1946 January  
12-disc album and album spine  
*Apollo, Symphony of Psalms, and Symphony in 3 Movements*  
Stravinsky conducting the Philadelphia Orchestra, 1947 January 11  
*Pulcinella, Scherzo à la russe, Circus Polka, and Divertimento*  
Igor Markevitch conducting in The Hague, 1952 June 10  
*Pulcinella, Symphony of Psalms, Divertimento, and excerpts from Rake's Progress*  
First performance of *Cantata*, Los Angeles, 1952 November 11  
Private performance  
*Jeu de Cartes*, original "Telefunken" production and reproduction, date unknown  
6-disc set  
Stravinsky conducting his own compositions, date unknown  
2 discs  
Test pressings  
Works unknown

#### Additional recording information

In addition to those listed above, recordings without jackets were transferred to the Library of Congress Motion Picture, Broadcasting, and Recorded Sound Division in Culpeper, Virginia. These titles, which consist of Stravinsky's music and voice recordings, are listed below. Identifying information for the recordings was extracted from Craft's original inventory and the Sound Online Inventory Catalog (SONIC) of the Library of Congress. While every effort has been made to identify these recordings, it is possible inaccuracies may exist. There are a small number of recordings of music by other composers that belonged to Stravinsky that are not listed.

#### Works:

- Agon
- Apollon Musagète
- Ave Maria

## Supplemental Materials, circa 1940-1953

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- Circus Polka
- Concertos, piano, instrumental ensemble
- Concertos, orchestra, Eb
- Histoire du soldat
- Mass
- Octet, flute, clarinet, bassoons (2), trumpets (2), trombones (2)
- Ode
- Orpheus
- Pater Noster
- Persephone
- Pièces faciles (Cinq doigts)
- Pulcinella. Suite
- Rake's Progress
- Scènes de ballet
- Serenade, A.
- Symphony in three movements
- Symphonie de psaumes
- Symphonies d'instruments à vent
- Zvezdoliki
- Stravinsky's tribute to Debussy recorded 1948 March 23
- A Stravinsky Tribute broadcast 1948 April 10
- Corbett lecture with Craft, October 13, 1965, Music Hall, Cincinnati, Ohio

### BOX-FOLDER 24/3

### Newspaper Clipping, 1953

*The New York Times*, 22 March

Photocopy

Photo of Stravinsky conducting the Metropolitan Opera Orchestra during a recording session of *Rake's Progress*. Mezzo-soprano Blanche Thebom, who played the role of Baba the Turk, is singing.