

Laszlo Krausz Portraits of Musicians

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



Music Division, Library of Congress
Washington, D.C.
2019

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

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Additional search options available at: <https://hdl.loc.gov/loc.music/eadmus.mu019001>

Processed by the Music Division of the Library of Congress

Finding aid encoded by Library of Congress Music Division, 2018

Collection Summary

Title: Laszlo Krausz Portraits of Musicians

Span Dates: 1947-1971

Call no.: ML31.K694

Creator: Krausz, Laszlo

Extent: 23 items

Extent: 2 containers

Extent: 2.5 linear feet

Language: Collection material in English

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

LC Catalog record: <https://lccn.loc.gov/2018563092>

Summary: Laszlo Krausz was a Hungarian-American violinist, conductor, and artist. A former member of the Cleveland Orchestra, Krausz transitioned into a distinguished career in painting, often focusing on Jewish and Israeli subjects while studying and teaching art at leading institutions in the Cleveland area. The collection consists largely of Krausz's ink and charcoal portraits of notable musicians, each signed by the subject, including Yehudi Menuhin, Arthur Rubinstein, Gunther Schuller, Igor Stravinsky, and many others.

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

Krausz, Laszlo.

Subjects

Composers--Portraits.

Conductors (Music)--Portraits.

Musicians--Portraits

Form/Genre

Charcoal drawings.

Ink drawings.

Provenance

Gift, Susan Krausz, 1996.

Accruals

No further accruals are expected.

Processing History

The Laszlo Krausz Portraits of Musicians were processed by Christopher Hartten in 2018. Christopher Hartten coded the finding aid for EAD format in 2018.

Related Material

The Music Division holds several collections pertaining to composers and performers featured among Krausz's portraits, including the [Arthur Rubinstein Correspondence](#) (ML31.R82) and Gunther Schuller Papers.

Copyright Status

Materials from the Laszlo Krausz Portraits of Musicians 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 Laszlo Krausz Portraits of Musicians are 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], Laszlo Krausz Portraits of Musicians, Music Division, Library of Congress, Washington, D.C.

Biographical Note

Born in Pécs, Hungary, in 1903, Laszlo Krausz began his musical career playing violin, giving his first public performance at the age of 13. He continued his studies on the instrument at the New Vienna Conservatory in Austria in 1923 and was later accepted into the Vienna State Academy for Music. Krausz became concertmaster of the William Wazek Orchestra and periodically played with the Vienna Symphony Orchestra before leaving for Paris in 1926 to pursue additional musical training. In 1929, he journeyed to Switzerland and began a five year stint with the Basel Symphony while also taking classes at Basel University. Krausz transitioned to the viola in 1935 and soon after became solo violist with the Lausanne Radio Orchestra. He also founded and directed the Lausanne String Orchestra.

In 1938, Krausz became the first solo violist of the Orchestre de la Suisse Romande in Geneva, under the direction of Ernest Ansermet. During this time, he taught at the Geneva Conservatory of Music, guest conducted the Basel Symphony, and performed a series of fifteen viola sonatas with his wife, Susan, a concert pianist and composer, over Geneva radio. Krausz remained in neutral Switzerland during the Second World War, losing both his parents (Simon and Francesca Krausz) in 1944 at the Auschwitz concentration camp. Having seen enough of the horrors of war, he came to the United States in 1947, where he spent some time teaching at the New York College of Music before eventually joining the Cleveland Orchestra under George Szell. All the while, Krausz continued to develop his skills as an artist, using his spare time to sketch musicians and backstage scenes. His interests and styles changed constantly, ranging from architectural and landscape scenes to abstract expressionism. He always maintained an interest in Jewish and Israeli subjects, including historical prophets and the Kabbalah alphabet.

Once in Cleveland, Krausz served as music director of the Mansfield Symphony Orchestra, Akron Symphony Orchestra, and Cleveland Chamber Orchestra. He also headed the String Ensemble Department at the Cleveland Music School Settlement. In 1959, Krausz earned his masters degree in painting from Western Reserve University. He studied at several local fine arts institutions, including the Cooper School of Art, Pratt Graphic Center, Cleveland Institute of Art, and Skowhegan School of Sculpture and Painting. Upon retiring from the Cleveland Orchestra, Krausz focused his attention almost entirely on painting, teaching at the Cooper School of Art and leading an experimental art study at the Case Institute of Technology. He died in 1979.

Scope and Content Note

The Laszlo Krausz Portraits of Musicians consists of 23 ink and charcoal drawings taken from an exhibit of nearly 180 items displayed at the Jewish Community Center in Cleveland Heights, Ohio, from May 5-30, 1980. With the exception of the Festspielhaus, all are portraits of renowned composers, conductors, and performers, each signed by the subject, that

Krausz sketched between 1947 and 1971. Each item listed below includes its corresponding exhibition catalog number. A copy of the original catalog is laid into the first box of the collection.

Organization of the Laszlo Krausz Portraits of Musicians

The Collection is organized in one series:

- [Portraits, 1947-1971](#)

Description of Series

Container
BOX 1-2

Series
Portraits, 1947-1971

Ink and charcoal drawings of notable musicians. Headings include exhibition catalog numbers.
Arranged alphabetically by last name of individual.

Container List

Container	Contents
BOX 1-2	Portraits, 1947-1971 Ink and charcoal drawings of notable musicians. Headings include exhibition catalog numbers. Arranged alphabetically by last name of individual.
BOX-FOLDER 1/1	Boulez, Pierre (no. 79), 1965
BOX-FOLDER 1/2	Casadesus, Robert (no. 82), 1952
BOX-FOLDER 2/1	Festspielhaus (no. 56), 1967
BOX-FOLDER 1/3	Fleisher, Leon (no. 87), 1964
BOX-FOLDER 1/4	Kletski, Paul (no. 97), 1971
BOX-FOLDER 1/5	Lane, Louis (no. 78), 1964
BOX-FOLDER 1/6	Martin, Frank (no. 98), 1965
BOX-FOLDER 2/2	Menuhin, Yehudi (no. 96), 1953
BOX-FOLDER 1/7	Oistrakh, David (no. 74), 1965
BOX-FOLDER 1/8	Paray, Paul (no. 75), 1957
BOX-FOLDER 2/3	Rubinstein, Arthur (no. 77), undated
BOX-FOLDER 1/9	Schuller, Gunther (no. 86), 1966
BOX-FOLDER 1/10	Serkin, Rudolf (no. 80), 1948
BOX-FOLDER 1/11	Serkin, Rudolf (no. 83), 1964
BOX-FOLDER 1/12	Shaw, Robert (no. 99), 1964
BOX-FOLDER 2/4	Shure, Leonard (no. 93), 1953
BOX-FOLDER 1/13	Steinberg, William (no. 92), undated
BOX-FOLDER 1/14	Steinhardt, Arnold (no. 84), 1964
BOX-FOLDER 2/5	Stravinsky, Igor (no. 89), undated
BOX-FOLDER 1/15	Szell, George (no. 81), 1964
BOX-FOLDER 2/6	Szell, George (no. 91), undated
BOX-FOLDER 1/16	Szigeti, Joseph (no. 88), 1947
BOX-FOLDER 1/17	Szigeti, Joseph (no. 94), undated