

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

**ARTUR SCHNABEL /
MARY VIRGINIA FOREMAN LEGARREC
COLLECTION**

Finding aid URL: <http://hdl.loc.gov/loc.music/eadmus.mu2006.wp.0008>

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Introduction

The material contained within the Music Division's Artur Schnabel - Mary Virginia Foreman LeGarrec Collection was acquired by the Library of Congress in 1997 through a bequest from Mary Virginia Foreman LeGarrec.

Shelf space occupied: 5 linear feet / 1.5 linear meters

Number of items contained within the collection: 926

Number of boxes: 11

Inclusive dates of items: 1905-1993 (primarily 1920s-1950s)

Biographical Sketch

- 1882 (17 April) Artur Schnabel (AS) is born in Lipnik, Carpathia, Austria.
- 1888 At age six, AS begins his piano studies with Hans Schmitt.
- 1889 or 1890 AS gives his first public concert in Vienna.
- 1891 AS begins piano studies with Leschetitzky in Vienna.
- 1896 In a composition competition organized by Leschetitzky, AS, age fourteen, wins prizes for three of his works for solo piano.
- 1897 AS graduates from Leschetitzky's class, where he receives first prize.
- 1898 AS, age sixteen, moves to Berlin to begin his professional career. The same year, he meets the contralto Therese Behr (1876-1959), who at age twenty-two is already "a lieder singer of repute." They eventually married (in 1905) and gave intermittent concerts together for the next twenty-five years, performing together primarily throughout Germany and Scandinavia.
- 1908 (5 April) Mary Virginia Foreman (MVFLG) is born in Minneapolis, Minnesota, USA.
- 1921 AS's first visit to the United States on the occasion of a recital tour; this tour was followed by a second American tour the following year.
- 1925 AS assumes a professorship in piano at the Berlin Hochschule für Musik, a post which he was to hold until 1933. During this time he performed regularly, including a recital series with violinist Carl Flesch.
- 1927 In celebration of the centenary of the birth of Ludwig van Beethoven, AS performs the composer's thirty-two piano sonatas in one season in Berlin.
- 1932 AS begins to record the thirty-two piano sonatas and the five piano concerti over a period of three years for the British firm HMV.
- 1933 With Hitler's rise to power in Germany, AS leaves Germany and settles in Lake Como, Italy, where he was to make his home for the remainder of his life.
- 1933 (2 November) AS and MVFLG meet in Minneapolis. AS was visiting the studio of MVFLG's piano teacher, and was visiting Minneapolis as a guest soloist with the Minneapolis Symphony Orchestra, Eugene Ormandy conducting; the following evening, 3 November 1933, AS performed Beethoven's *Concerto no. 3, op. 37*, with the orchestra at the University of Minnesota's Cyrus Northrup Memorial Hall. MVFLG attends the concert with her mother, and hears AS's performance on the first half of the concert, but at AS's insistence, she remains backstage with Schnabel for the concert's second half, after having delivered sandwiches to him.

- 1934 (September) Accepting an offer from her parents to pursue piano studies in New York for one year with Edwin Hughes, MVFLG moves to that city, where she resides at the Three Arts Club at 340 West 85th Street.
- 1934 Publication of AS's *Reflections on Music* by Simon and Schuster.
- 1935 (January) AS performs at Carnegie Hall in New York; after the concert, MVFLG again meets AS, who recognizes her from his visit to Minneapolis.
- 1935 (16 January) MVFLG begins a correspondence with AS that would last until his death in 1951.
- 1935 AS's edition of the complete piano sonatas of Ludwig van Beethoven is published by Simon and Schuster in two volumes, comprising over 800 pages in total.
- 1936 AS performed the thirty-two sonatas of Beethoven on "7 Wednesday nights in Carnegie Hall."
- 1940 AS begins teaching at the University of Michigan, a post that he was to hold for the next five years.
- 1942 Publication of AS's *Music and the Line of Most Resistance*, containing his thoughts on music and musical esthetics, by Princeton University Press.
- 1944 AS becomes a naturalized American citizen.
- 1945 AS returns to his home in Lake Como, Italy.
- 1946 (13 December) AS's *Symphony no. 1* is given its première performance by the Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. The difficult and atonal work would be the only one of AS's four symphonies to be performed during his lifetime. Schnabel also appeared as the soloist in Beethoven's *Concerto no. 4* in the same concert.
- 1948 (11 December) AS suffers a near-fatal heart attack that leaves him bedridden for nearly four months.
- 1951 (20 January) AS's last performance, held at Hunter College in New York. Of the occasion AS wrote, "For the first time I succeeded today in playing the last line of Beethoven's opus 90 [Sonata] so that I found it convincing."
- 1951 (15 August) AS dies at the Grand Hotel in Axelstein, Switzerland. He was 69 years old; MVFLG was 43 years old.
- 1956 (August) MVFLG meets Yves LeGarrec (born 1890 in La Rochelle, France) in Paris.
- 1965 MVFLG marries Yves LeGarrec. After a period of traveling throughout Europe, they settle in Biarritz, France.
- 1979 (March) Yves LeGarrec dies in Biarritz.
- 2006 At the time of this writing, MVFLG is presumably still living in France.

Biographical Note

Even today, over a half century after his death, Artur Schnabel's reputation as one of the greatest pianists and pedagogues in the history of musical performance remains undiminished. As a performer, Schnabel eschewed virtuosity in favor of musicianship – indeed, he considered himself a musician foremost, and the piano simply his creative medium – and his sound recordings consistently demonstrate interpretations of sensitivity, commitment and distinction. He was one of the first pianists to champion new and unfamiliar repertoire (such as the piano sonatas of Franz Schubert), and the first pianist to record the complete sonatas and *concerti* of Ludwig van Beethoven. As a pedagogue, Schnabel is probably best known for his meticulously annotated performing edition of Beethoven's piano sonatas, through which countless pianists were introduced to these foundations of the piano repertoire; this edition is in common use even today. Lesser known are Schnabel's original musical compositions – his uncompromising atonal musical language continues to pose formidable challenges to performers, conductors and listeners – and his contribution to musical scholarship through his autobiography (*My Life and Music*, 1961), his two books on the role of music in the twentieth century (*Reflections on Music*, 1933; *Music and the Line of Most Resistance*, 1942), and through the several articles he contributed to musical journals throughout his life.

Schnabel's student and confidante Mary Virginia Foreman LeGarrec (born 1908) donated her collection of correspondence, musical scores, writings, concert programs, press clippings, publications, photographs and other memorabilia related to Schnabel to the Library in 1997.

Scope and Content Note

The Artur Schnabel - Mary Virginia Foreman LeGarrec Collection consists of material donated to the Library in 1997 by Ms. LeGarrec, a student and confidante of Schnabel. This collection includes published musical scores of Schnabel's works as well as scores of works by other composers, some of which contain annotations and performance indications in the hands of Schnabel, Ms. LeGarrec and others; correspondence of Schnabel with significant musical figures such as Clifford Curzon, Rudolf Firkušný and Ms. LeGarrec herself; Ms. LeGarrec's correspondence with, among others, Pierre Fournier, René Liebowitz, Leopold Mannes and Dmitri Mitropoulos; writings of both Schnabel and Ms. LeGarrec; concert programs featuring Schnabel as both pianist and composer; biographical material; press clippings, published articles and monographs regarding Schnabel and his circle; books; and photographs and other iconography. Additionally, one sound recording (on acetate disc) of Schnabel speaking, recorded at HMV Studios in London on June 6, 1950, was transferred to the custody of the Recorded Sound Reference Center of the Library's Motion Picture, Broadcasting and Recorded Sound Division in March 2001.

The Library of Congress's Music Division also holds the Artur Schnabel Collection, which consists primarily of holograph music manuscript scores of Schnabel's compositions, and representing his compositional essays in a variety of genres, from solo song to symphonic works. This collection also includes an early published edition (Leipzig: Breitkopf und Härtel; undated) of Ludwig van Beethoven's Sonatas for solo piano, containing copious annotations in Schnabel's hand, and on which apparently based his renowned 1935 edition of these works. Over one hundred additional pages of notes relating to these works are also held in this collection.

Kevin LaVine, May 2006

Container List

1. MUSICAL SCORES

<i>Box/Folder</i>	<i>Contents</i>
1.1. Holograph manuscript scores of works by Artur Schnabel	
1/1	[One copy of the inventory/finding aid of the contents of this collection.]
1/2	Dance and Secret, for chorus and orchestra. Holograph MS full score, in pencil; undated; 1, 42 numbered pages (22 leaves). Contains three (3) leaves (5 pages) of text in the hand of MVFLG (her personal commentary about, and performance history of, this work, as well as of AS's <i>Joy and Peace</i> and <i>Symphony No. 1</i> ; also transcriptions from AS's correspondence regarding this work), as well as photocopies of these.
1/3	Dance and Secret, for chorus and orchestra. Holograph MS condensed score, in pencil and ink; 14 leaves; dated at end: "August 28, 1944 Gaston Ranch." Contains five (5) pages of photocopies of information about this work and transcriptions (in the hand of MVFLG) from AS's correspondence about this work; the original copies of these five pages, in MVFLG's hand, are held in Box 1/Folder 2, above.
1/4	Joy and Peace, for chorus and orchestra. Holograph MS full score, in pencil; undated; 1, 34 numbered pages (18 leaves). Contains one photocopied page of information about this work, in the hand of MVFLG, the original of which is held in Box 1/Folder 2, above.
1/5	Joy and Peace, for chorus and orchestra. Holograph MS condensed score, in pencil; 9 leaves; dated at end: "September 14th 1944." Contains one photocopied page of information about this work, in the hand of MVFLG, the original of which is held in Box 1/Folder 2, above.
1/6	Rhapsody, for orchestra. Holograph MS full score, in pencil with emendations in red, blue and green pencil; 53 numbered pages/leaves; dated at end: "November 14th 1946."
1/7	Rhapsody, for orchestra. Holograph MS condensed score, in pencil; 2, 14 numbered pages (16 leaves); dated at end: "July 31st Sils Maria / 1946." Introductory page 2 contains transcriptions (in the hand of MVFLG, in ink, recto and verso of the page) from the correspondence of AS regarding this work.
1/8	Trio, for violin, violoncello and piano. Holograph MS score, in pencil; 2, 20 pages (21 leaves); dated at end: "September 7th 1945 Moosehead Lake."
1/9	Waltz, for piano solo. Holograph MS score, in pencil; 1 page; dated at end: "April 28, 1948." Contains extensive text annotations throughout (suggested English lyrics to the melody of this work?), in pencil and ink, by MVFLG.
1/10	[Sketch, unidentified.] Varies between one and four staves; in pencil and red pencil; undated; 2 pages (one leaf). Labeled at top of page, in ink, in the hand of MVFLG, "Work sheet of Artur Schnabel / Paul Zukofsky found interesting - M.V.F."
1.2. Published, photoreproduced scores of works by Artur Schnabel	
1/10	[Sketch, unidentified.] Varies between one and four staves; in pencil and red pencil; undated; 2 pages (one leaf). Labeled at top of page, in ink, in the hand of MVFLG, "Work sheet of

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<i>Box/Folder</i>	<i>Contents</i>
	Artur Schnabel / Paul Zukofsky found interesting - M.V.F.”
1/11	Abendlandschaft, op. 14, no. 4, for voice and piano; German lyrics (Joseph von Eichendorff). Photoreproduction of score published by Verlag Dreililien, Berlin, 1904; 2 pages. Contains annotations (photocopied from original) in the hand of MVFLG for English and French translations of the song’s original lyrics.
8/1	Dance and Secret; Joy and Peace, for chorus and orchestra. Full score, reproduced from copyist’s MS; plastic spiral bound; undated; 45 pages. Contains performance indications throughout, in blue pencil.
1/12	Dann, op. 11, no. 2 [from <i>Zehn Lieder</i>], for voice and piano; German lyrics (Richard Dehmel). Photoreproduction of unidentified published score; undated; 2 pages. Contains original annotations, in ink, in the hand of MVFLG for an English translation of the song’s original lyrics.
1/13	Dieses ist ein rechter Morgen, op. 11, no. 5 [from <i>Zehn Lieder</i>], for voice and piano. Score; German lyrics (Stefan George). Berlin: Verlag Dreililien, undated; 1, 4 pages. The score carries annotations throughout, including an English language version of the song’s lyrics, in black and blue ink, in the hand of MVFLG.
1/14	Duodecimet, for chamber orchestra; arranged by René Liebowitz. Full score. New York: Boosey & Hawkes, Inc., 1963; 1, 46, 2 pages. Verso of cover page and verso of end page carry annotations regarding this work, in black and blue inks, in the hand of MVFLG.
1/15	Ein ferner Frauensang, op. 11, no. 3 [from <i>Zehn Lieder</i>], for voice and piano; German lyrics (Werner Wolffheim). Photoreproduction of unidentified published score; undated; 2 pages. Contains original annotations, in ink, in the hand of MVFLG for an English translation of the song’s original lyrics.
1/16	Heisst es viel dich bitten?, op. 14, no. 6, for voice and piano; German lyrics (Stefan George). Photoreproduction of unidentified published score; undated; 2 pages. Contains annotations (photocopied from original) in the hand of MVFLG for an English translation of the song’s original lyrics, as well as two instances (in blue and black ink) of annotations in MVFLG’s hand.
1/17	Klavierstück in fünf Teilen [“Sonata for piano”], for piano solo. Photoreproduction of copyist’s MS score; undated; 33 pages/leaves.
1/18	Marienlied, op. 11, no. 4 [from <i>Zehn Lieder</i>], for voice and piano. Score; German lyrics (Novalis). Berlin: Verlag Dreililien, undated; 1, 4 pages. Annotations appear throughout, in blue and black ink, in the hand of MVFLG.
1/19	Notturmo, for voice and piano. Score, reproduced from copyist’s MS; plastic spiral bound; German lyrics (lyricist not identified). Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986; 2, 26 pages.
2/1	Piano pieces [Seven piano pieces], for piano solo. Score, reproduced from copyist’s MS. New York: Independent Music Publishers, undated; 17, 1 pages. Cover page contains signature of AS, in blue ink, and an indication, in black ink, that this score was presented to MVFLG by AS. Final page (labelled page “18” by MVFLG) carries annotations regarding this work, in blue ink, in the hand of MVFLG.

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2/2	Piece in seven movements, for piano solo. Score. New York: Edward B. Marks Music Corporation, 1947; 44 pages. Verso of cover page, verso of end page, and page 1 carry annotations regarding this work, in black ink, in the hand of MVFLG. Performance indications, in pencil and in black ink, appear throughout.
2/3	Quartet no. 1, for strings. Miniature score. Vienna: Universal-Edition, 1927; 84 pages.
2/4	Quartet no. 3, for strings. Miniature score. New York: Boosey & Hawkes, Inc., 1951; 1, 50 pages. Sparse annotations and performance indications appear throughout, in black and blue inks, in the hand of MVFLG.
2/5	Quartet no. 4, for strings. Score, reproduced from copyist's MS; plastic spiral bound. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986; 1, 37 pages.
2/6	Quartet no. 5, for strings. Score, reproduced from holograph MS. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986; 2, 53, 1 pages. The final page (labelled page "54" by MVFLG) carries annotations regarding this work, in blue ink, in the hand of MVFLG.
2/7	Quartet no. 5, for strings. Score, reproduced from holograph MS; wire spiral bound; no publication information; undated; 2, 53, 1 pages. Page 1 preceding the score and the final page (labelled page "54" by MVFLG) carry annotations regarding this work, in black and blue inks, in the hand of MVFLG.
8/2	Rhapsody, for orchestra. Full score, unbound photoreproduction of copyist's MS, itself published by APNM (Association for the Promotion of New Music; Ship Bottom, New Jersey, 1986); 39 leaves (74 numbered pages).
2/8	Sieh mein Kind ich gehe, op. 11, no. 7 [from <i>Zehn Lieder</i>], for voice and piano; German lyrics (Stefan George). Photoreproduction of unidentified published score; undated; 2 pages. Contains original annotations, in ink and pencil, in the hand of MVFLG for English and French translations of the song's original lyrics.
2/9	Sonata for solo violin. Score, reproduced from holograph MS; plastic spiral bound. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986; 2, 48 pages. Sparse performance indications (page 1 of score only), in black and blue inks, in the hand of MVFLG.
2/10	Sonata for violin and piano. Score (1, 57 pages) and part (1, 17 pages). New York: Boosey & Hawkes, Inc., 1961. A single performance indication, in blue ink, in the hand of MVFLG, appears on page 1 of the piano score.
2/11	Sonata for piano and violin. Score, photoreproduced from copyist's MS; wire spiral bound; no publication information included; undated; 1, 42, 1 pages. Pages preceding and following the score carry performance indications, in black ink, in the hand of MVFLG.
3/1	Sonata for solo cello. Score (reprint of score originally published by Boosey & Hawkes, Inc., New York, 1961). Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), undated; 2, 16 pages. Contains extensive performance indications in pencil and in black ink. Annotation on title page, in black ink and in the hand of MVFLG, reads: "Written for Gregor Piatigorsky / at his request — in 1931 -".

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3/2	Symphony no. 1, for orchestra. Full score. New York: Edition Adler, 1945; 6, 172, 3 pages. The two pages preceding and the three pages following the score carry annotations regarding this work, in blue and black ink, in the hand of MVFLG. Unnumbered page 4 preceding the score carries the signature of AS and his dedication of this [printed] score ("copy no. 6") to MVFLG.
8/3	Symphony no. 2, for orchestra. Full score, reproduced from copyist's MS; plastic spiral bound. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986; 2, 295 pages. The two pages preceding the score and the verso of the end page carry annotations regarding this work, in black and blue inks, in the hand of MVFLG.
8/4	Symphony no. 3, for orchestra. Full score, reproduced from copyist's MS; plastic spiral bound. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986; 126, 1 pages. The one page following the score and the verso of the end page carry annotations regarding this work, in black and blue inks, in the hand of MVFLG.
3/3	Tanzlied, op. 11, no. 10 [from <i>Zehn Lieder</i>], for voice and piano; German lyrics (Otto Julius Bierbaum). Photoreproduction of score published by C.G. Röder, Leipzig, undated; 2 pages.
3/4	Trio, for violin, violoncello and piano. Score, reproduced from copyist's MS; plastic spiral bound. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), 1986; 2, 56 pages. Page 2 preceding the score carries annotations regarding this work, in black and blue inks, in the hand of MVFLG.
3/5	Trio, for violin, violoncello and piano. Photoreproduction, unbound, of copyist's MS score; undated; 56 pages/leaves.
3/6	Trio, for violin, viola and violoncello. Score (reprint of score originally published by Boosey & Hawkes, Inc., New York, 1960); plastic spiral bound. Ship Bottom, New Jersey: APNM (Association for the Promotion of New Music), undated; 2, 30 pages.
3/7	Das Veilchen an den spanisches Flieder, op. 11, no. 9 [from <i>Zehn Lieder</i>], for voice and piano. Score; German lyrics (Hanns Sachs). Berlin: Verlag Dreililien, undated; 1, 4 pages. The score carries annotations throughout, including an English language version of the song's lyrics, in pencil and in black ink, in the hand of MVFLG.
3/8	Wunder, op. 11, no. 1 [from <i>Zehn Lieder</i>], for voice and piano. German lyrics (Werner Wolffheim). Photoreproduction of unidentified published score; undated; 2 pages. Contains original annotations, in ink and pencil, in the hand of MVFLG for an English translation of the song's original lyrics.
1.3. Published, photoreproduced scores of works by other composers	
3/9	Bach, Johann Sebastian. [Klavierwerke:] Toccata, BWV 912; Fantasie, BWV 906; Chromatische Fantasie und Fuge, BWV 903, for piano solo. Score (incomplete: pages 82-93 [includes pages 81 and 94 as well], 107-109, and 110-120 [incomplete], respectively). [Leipzig:] Steingräber Verlag, undated. These pages carry an identical plate number: "149." Contains extensive performance indications throughout, in pencil and in black ink, in the hands of AS and of MVFLG. In extremely fragile condition.
3/10	Bach, Johann Sebastian. Partitas, v. 1, for piano solo. Edited by Czerny, Griepenkel and Roitzsch (Schirmer's Library of Musical Classics, v. 20). Score. New York: G. Schirmer,

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	Inc., 1908; 6, 51 (lacking p. 1-2) pages. Contains performance indications, in pencil, in AS's hand.
3/11	Bach, Johann Sebastian. Das Wohltemperierte Klavier, v. 1 [Klavierwerke, Band V; BWV 846-869], for piano solo. Edited by Hans Bischoff. Score. Leipzig: Steingraber Verlag, undated; 115 pages (incomplete at end). Contains performance indications, in pencil, in the hands of AS and of MVFLG. In fragile condition.
3/12	van Beethoven, Ludwig. Sonatas, opp. 5 (nos. 1, 2), 69, 102 (nos. 1, 2) [Sonatas for pianoforte and violoncello], for violoncello and piano. Edited by Leo Schulz. Score. New York: G. Schirmer, Inc., 1905/1932; 144 pages. Contains performance indications throughout, in pencil, in AS's hand (according to annotations on the score's cover page and page 2, in black ink, in the hand of MVFLG). In extremely fragile condition.
3/13	van Beethoven, Ludwig. Sonata, op. 10, no. 3 [Klaviersonate, nr. 7, D-dur], for piano solo. Edited by Artur Schnabel. Score. Berlin: Verlag Ullstein, 1924; 27 pages. Contains performance indications throughout, in pencil, in the hand of MVFLG. In fragile condition.
3/14	van Beethoven, Ludwig. Sonata, op. 28 [Klaviersonate, nr. 15, D-dur], for piano solo. Edited by Artur Schnabel. Score. Berlin: Verlag Ullstein, 1926; 28 pages. Contains performance indications throughout, in pencil (in the hand of MVFLG?). In extremely fragile condition.
4/1	Brahms, Johannes. Intermezzi [Drei Intermezzi], op. 117, for piano solo. Edited by Emil von Sauer. Score. Leipzig: C.F. Peters, undated; 13 pages. Contains performance indications, in pencil, in the hands of AS and of MVFLG.
4/2	Brahms, Johannes. Klavierstücke, op. 118, for piano solo. Edited by M. Mayer-Mahr. Score. Berlin/Leipzig: N. Simrock, 1925/1928; 28 pages. Contains performance indications, in pencil.
4/3	Brahms, Johannes. Klavierstücke [Vier Klavierstücke], op. 119, for piano solo. Edited by M. Mayer-Mahr. Score. Leipzig: N. Simrock, 1925; 23 pages. Contains performance indications, in pencil. In fragile condition.
4/4	Brahms, Johannes. Phantasien, op. 116, for piano solo. Edited by Emil von Sauer. Score. Leipzig: C.F. Peters, undated; 25 pages. Contains performance indications, in pencil, in AS's hand.
4/5	Brahms, Johannes. Rhapsodies [Two Rhapsodies], op. 79, for piano solo. Score. Boston: B.F. Wood Music Co., undated; 23 pages. Contains performance indications throughout, in pencil, in AS's hand. Cover page carries an inscription, in black ink, in the hand of MVFLG: "Markings in all Brahms by Schnabel / During his recordings of Brahms, he used this music. M.V.F. 1993."
4/6	Mozart, Wolfgang Amadeus. Concerto, K. 466 [Concert, D moll], for piano and orchestra. Arranged and edited by Franz Kullak for two pianos. Score. Leipzig: Steingraber Verlag, 1900; 50 pages. Contains extensive performance indications throughout, in pencil, in AS's hand. Cover page carries annotations, in black and blue inks, in the hand of MVFLG: Schnabel's Berlin address ("Charlottenberg, Wielandstrasse 14"); and "His [Schnabel's] personal copy from 1890's - The first he played - M.V.F." In extremely fragile condition.
4/7	Mozart, Wolfgang Amadeus. Rondo, K. 511, for piano solo. Score (incomplete: pages 35-46 only: extracted from larger edition). [Leipzig:] C.F. Peters, undated. Contains performance

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	indications, in pencil, in AS's hand (according to annotation on page 35 – the <i>de facto</i> cover page – in blue and black ink, in the hand of MVFLG: "All marks by A. Schnabel."). In fragile condition.
4/8	Mozart, Wolfgang Amadeus. Sonatas, K. 279, 280, 281, 282, 283, 284, 309, 310, 311, 330 [Sonaten und Phantasien für Klavier, Erster Band], for piano solo. Preface by Ernst Rudorff. Score (Urtext edition). Leipzig: Breitkopf & Härtel, undated; 2, 119 pages. Contains extensive performance indications throughout, in pencil and blue inks, in the hands of AS and MVFLG. In fragile condition.
4/9	Mozart, Wolfgang Amadeus. Sonatas, K. 331, 332, 333, 457, 545, 570, 576; Phantasies, K. 394 (no. 1 "mit Fuge"), 396 (no. 2), 397 (no. 3), 475 (no. 4) [Sonaten und Phantasien für Klavier, Zweiter Band], for piano solo. Preface by Ernst Rudorff. Score (Urtext edition). Leipzig: Breitkopf & Härtel, undated; 2, 113 pages. Contains extensive performance indications throughout, in pencil and blue inks, in the hands of AS and MVFLG. In extremely fragile condition.
4/10	Mozart, Wolfgang Amadeus. Sonatas, K. 381, 358, 497, 521; Fantasias, K. 594, 608; Variationen, K. 501; Fuge, K. 401. [Original-Kompositionen. Klavier zu 4 Händen], for piano four hands. Edited by Adolf Ruthardt. Score. Leipzig: C.F. Peters, undated, 112 pages. Contains performance indications throughout, in pencil, in the hand of AS (according to an annotation on the score's cover, in black ink, in the hand of MVFLG: "Markings by Artur Schnabel."). In fragile condition.
4/11	Schubert, Franz. Fantaisie, op. 103; Grand Rondeau, op. 107; Deux Marches caractéristiques, op. 121; Rondeau, op. 138; Grand duo, op. 140; Allegro, op. 144; Fugue, op. 152 [Original-Kompositionen. Klavier zu 4 Händen. Band III], for piano four hands. Leipzig: C.F. Peters, undated; 136 pages. Contains performance indications throughout in the hands of AS (in pencil) and of MVFLG (in pencil and in black ink). In fragile condition.
4/12	Schubert, Franz. Fantaisie, op. 159, for violin and piano. Score (31 pages) and part (11 pages). Braunschweig: Henry Litolf, undated. Contains performance indications, in pencil, in the hands of AS and of MVFLG.
5/1	Schubert, Franz. Impromptus, opp. 90 [D. 899], 142 [D. 935]; Moments musicaux, op. 94 [D. 780], for piano solo. Score. Boston: B.F. Wood Music Corp., undated; 99 pages (incomplete at end). Indication on cover, in black ink, in the hand of MVFLG: "All markings by hand by Artur Schnabel..." although markings that appear throughout the score, in pencil, appear to be in the hands of both AS and MVFLG. In extremely fragile condition.
5/2	Schubert, Franz. Sonatas, opp. 78 [D. 894], 164 [D. 537], and three posthumous opuses [D. 958, 959, 960] [Sonatas for Piano, Part II], for piano solo. Score. New York: Edwin F. Kalmus, undated; 3, 131 (numbered pages 140-271) pages. Contains performance indications, in pencil and in blue ink, in the hands of both AS and MVFLG.
5/3	Schumann, Robert. Arabeske, op. 18, for piano solo. Edited by Max Vogrich. Score. New York: G. Schirmer, Inc., 1893/1924; 9 pages. Contains performance indications throughout, in pencil, in AS's hand. End cover page carries an inscription, in pencil, in the hand of MVFLG: "Eusebius Mandyczewski - A.S.'s composition teacher."
5/4	Schumann, Robert. Davidsbündler, op. 6, for piano solo. Score. Leipzig: Breitkopf & Härtel, undated ("First edition"); 27 pages. Contains performance indications throughout, in pencil

1. MUSICAL SCORES

<i>Box/Folder</i>	<i>Contents</i>
	and in black ink.
5/5	Schumann, Robert. Kinderscenen, op. 15, for piano solo. Score. Boston: B.F. Wood Music Co., undated; incomplete: pages 60-72 only. According to notes on the cover and title pages, in black ink, in the hand of MVFLG, performance indications in this score were made by AS and by Clyde Stephens, MVFLG's teacher while attending the University of Minnesota. The score also contains performance indications, in pencil, in the hand of MVFLG.
5/6	Schumann, Robert. Phantasie, op. 17, for piano solo. Score. Leipzig: Breitkopf & Härtel, undated; 31 pages. Contains performance indications, in pencil, that were made (according to an annotation on the score's cover page, in black ink, in the hand of MVFLG) by "Leonard Shure [,] assistant of A. Schnabel."
5/7	Schumann, Robert. Variations on the name "Abegg," op. 1; Papillons, op. 2, for piano solo. Edited by Max Vogrich (Schirmer's Library of Musical Classics, v. 23). Score. New York: G. Schirmer, Inc., 1914; 32 pages. Contains performance indications throughout, in pencil, in AS's hand.
	1.4. Facsimile editions
5/8	van Beethoven, Ludwig. Sonata, op. 57, "Appassionata," for piano solo. Facsimile edition of holograph MS. Paris: Editions d'Art H. Piazza, undated (numbered copy 475 of 500 printed editions); 45 pages. Notation on verso of cover indicates that this score was given by AS to MVFLG. Also includes a concert program affixed to the verso of the cover from the Philharmonic-Symphony Society of New York, program of 20 and 21 February 1936, carries annotations, in pencil and in ink, in the hand of MVFLG, indicating that this particular concert marked "[Rudolf] Serkin's début in U.S.A." Photoreproduced letter of "Baillot fils," in French, affixed to verso of cover.
5/9	van Beethoven, Ludwig. Sonata, op. 78 [Klaviersonate, Fis-dur], for piano solo. Facsimile edition of holograph MS. München: Drei Masken Verlag, 1923; 17 pages. Notation on verso of cover indicates that this score was given by AS to MVFLG.
5/10	van Beethoven, Ludwig. Sonata, op. 111 [Klaviersonate, C-moll], for piano solo. Facsimile edition of holograph MS. München: Drei Masken Verlag, 1922; 41 pages. Notation on verso of cover indicates that this score was given by AS to MVFLG.
5/11	Mozart, Wolfgang Amadeus. Trio, K. 542 [Klavier-Trios, E-dur], for violin, violoncello, and piano. Facsimile edition of holograph MS. München: Drei Masken Verlag, 1921; 27 pages. Notation on verso of cover indicates that this score was given by AS to MVFLG.

2. CORRESPONDENCE

2.1. Correspondence of Artur Schnabel

9/1	Curzon, Clifford [2 items]
9/2	Firkušný, Rudolf [1]
9/3	Foreman LeGarrec, Mary Virginia [11]
9/4	Schoenberg, Arnold (copy only) [1]
9/5	Miscellaneous; unidentified [23]

2. CORRESPONDENCE

Box/Folder Contents

2.2. Correspondence of Mary Virginia Foreman LeGarrec

9/6	Eisner, Bruno [1 item]
9/7	Fournier, Pierre [3]
9/8	Liebowitz, René [1]
9/9	Mannes, Leopold [4]
9/10	Miller, Arthur [6]
9/11	Mitropoulos, Dimitri [2 items]
9/12	Rostra-Héroid, Elizabeth [Ellie] [31]
9/13	Stiedry, Fritz [1]
9/14	Turner, W.J. [14]
9/15	Wolff, Konrad [3]
9/16	Miscellaneous; unidentified [22]

3. WRITINGS

3.1. Writings of Artur Schnabel

9/17	“The Cadenza - the improvisation.” Holograph correspondence to Elinor Nef, dated 7 August 1942; in blue ink; in 5 leaves.
9/18	“Harvard Lectures,” dated 1949 by MVFLG. Includes: introductory material, 1 page, in the hand of MVFLG, in blue and black inks; original typescript, with holograph annotations (“Part One”) in black ink, 11 pages; typescript (original and carbon copies), with holograph annotations (“Part Two”) in black ink, 12 pages; holograph drafts, in pencil, 36 leaves.
9/19	“Impressions of the Edinburgh Festival.” Published article from unidentified publication (Edinburgh Festival program?); undated; in 2 leaves.
9/20	“Recollections of our time.” Typescript (carbon copies), 11, 7, 8 pages; original typescript, 12, 8, 8 pages. Emendations appear throughout in the hand of MVFLG; a small note in her hand is also included.
9/21	“Schubert Sonatas : a musician discusses reasons for relative neglect of piano works.” Published article (newspaper clipping) from <i>The New York Times</i> , dated 1942.
9/22	“What’s wrong with music critics.” Published article from <i>The Saturday Review of Literature</i> , 10 January 1942; 3 leaves.
9/23	Miscellaneous text and music material in AS’s hand; 11 leaves.
9/24	Autographs of AS (collected by MVFLG from correspondence fragments); calling cards; 15 items.

3.2. Writings of Mary Virginia Foreman LeGarrec

9/25	“Artur Schnabel remembered,” original typescript (first section); i, 47 pages; dated 1961/1996. Contains emendations in blue and black inks in the hand of MVFLG.
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3. WRITINGS

<i>Box/Folder</i>	<i>Contents</i>
9/26	“Artur Schnabel remembered,” original typescript (second section), pages 47bis-239.
9/27	“Artur Schnabel remembered,” original typescript (second section); pages 240-430.
9/28	“Artur Schnabel remembered,” French translation (“Artur Schnabel: souvenirs et lettres”) of first section by Yves LeGarrec; original typescript, 69 pages.
10/1	“History of a Love Affair”; bound notebook in 68 numbered pages, entirely in MVFLG’s hand; in black ink; dated “May 1993, Biarritz, France.”
10/2	Miscellaneous notes regarding AS’s compositions; 7 (holograph), 1 (photoreproduction) leaves.

4. CONCERT PROGRAMS AND TOURS

10/3	Concert programs featuring AS as performer, 1933-39; 65 items.
10/4	Concert programs featuring AS as performer, 1940-51; 53 items.
10/5	Concert programs featuring AS’s compositions; 25 items.
10/6	Concert tours of AS: itineraries, material in AS’s hand; 27 leaves.

5. MISCELLANEOUS BIOGRAPHICAL MATERIAL

5.1. Miscellaneous biographical material related to Artur Schnabel

10/7	Pupils of AS: lists, concert programs, publicity information, clippings; 19 items.
10/8	Memorials; 13 items.

5.2. Miscellaneous biographical material related to Mary Virginia Foreman LeGarrec

10/9	Miscellaneous material in the hand of Mary Virginia Foreman LeGarrec; 16 items.
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6. PRESS CLIPPINGS, PUBLISHED ARTICLES AND MONOGRAPHS

10/10	Press clippings: AS as performer, 1920s-1930s; 73 pages/items.
10/11	Press clippings: AS as performer, 1940s-1990s; 85 pages/items.
10/12	Press clippings: AS as performer, undated; 51 pages/items.
10/13	Press clippings: AS as composer, author, and teacher; both dated and undated; 67 pages/items.
11/1	Press clippings: AS’s recordings, both dated and undated; 45 pages/items.
11/2	Press clippings: obituaries of AS; 12 pages/items.
11/3	Press clippings regarding friends, acquaintances of AS; 39 pages/items.
11/4	Monographs, article reprints by friends of AS: Edward Crankshaw, John Ulric Nef and Hanns Sachs; 4 items.

7. BOOKS, LIBRETTI

<i>Box/Folder</i>	<i>Contents</i>
6/-	Da Ponte, Lorenzo. Don Giovanni (Don Juan). A Grand opera in two acts. Music by Wolfgang Amadeus Mozart. Libretto; Italian and English. New York: Fred Rullman, Inc., undated; 47 pages.
6/-	Dent, Edward J., Blom, Eric, and Dane, Clemence Dane. Mozart's "Cosi fan tutte." London: The Governors of Sadler's Wells Foundation/John Lane the Bodley Head, 1946; 48 pages.
6/-	Saerchinger, César. Artur Schnabel: a biography. Introduction by Clifford Curzon. London: Cassell & Company Ltd., 1957; xviii, 354 pages. [Contains annotations throughout, in pencil and in blue, black and green inks, in the hand of MVFLG.]
6/-	Schnabel, Artur. Music and the line of most resistance. Princeton, NJ: Princeton University Press, 1942; 91 pages. [Verso of title page carries a dedication in AS's hand: "To M.V., / recommending the two lines: good / music and strong resistance - / for productive cooperation. / A.S. / N.Y.C. January 29, 1942". Contains annotations throughout, in pencil, in the hand of MVFLG.]
6/-	Schnabel, Artur. My life and music. Edited and with an introduction by Edward Crankshaw. New York: St. Martin's Press, 1961; xv, 223 pages. [Contains annotations throughout, in pencil and in black ink, and one inlaid note, in black ink, in the hand of MVFLG.]
6/-	Schnabel, Artur. Reflections on music. New York: Simon and Schuster, 1934; 63 pages. [Title page carries a dedication in AS's hand: "To Mary Virginia / A.S. / February 1935".]
6/-	Shakespeare, William. The complete works of Shakespeare. Edited by W.J. Craig. New York: Oxford University Press, undated; viii, 1352 pages. [Carries a dedication in AS's hand: "A.S. / 17.IV.1936 / Many happy returns!!" Enclosed note, in blue ink, in the hand of MVFLG, reads: "This book was / given me by A.S. / on <u>his</u> birthday. / He was leaving / for Europe! / M.V.F."]
6/-	Turner, W.J. Blow for balloons : being the first hemisphere of the history of Henry Airbubble. London: J.M. Dent & Sons Ltd., 1935; 298 pages.
6/-	Turner, W.J. Henry Airbubble: in search of a circumference to his breath; being the second hemisphere of the history of Henry Airbubble. London: J.M. Dent & Sons Ltd., 1936; 303, 8 pages. [Contains annotations on inside cover page, in black ink, in the hand of MVFLG.]
6/-	Wolff, Konrad. The teaching of Artur Schnabel: a guide to interpretation. London: Faber and Faber, 1972; 189 pages.

8. ICONOGRAPHY

8.1. Original and published photographs, caricatures, cartoons

11/5	AS only [17]
11/6	AS only: photoreproduced photographs [6] [See also Box 7]
11/7	AS with others: with MVFLG (New York, 1939) [1]
11/8	AS with others: with his mother (Vienna, ca. 1936-37) [1]
11/9	AS with others: with Carl Flesch [1]
11/10	AS with others: with Hugo Bekker and Carl Flesch [1]

8. ICONOGRAPHY

<i>Box/Folder</i>	<i>Contents</i>
11/11	AS with others: with Pablo Casals, Paul Hindemith and Bronislaw Huberman (Vienna, ca. 1935) [1]
11/12	AS with others: with Willard MacGregor and an unidentified woman (Tremezzo, ca. 1934-35) [1]
11/13	AS with others: with pupils Peter Diamand, Helen Fogel, Betty Givin, Hertha Kroeling, and wife Therese Schnabel (Tremezzo, ca. 1936) [1]
11/14	AS with others: with members of the American Quartet, in rehearsal (Los Angeles, 1945) [1]
11/15	AS with others: with members of the London Symphony Orchestra, in rehearsal (London, 1946) [2]
11/16	AS with others: photoreproduced photographs [7]
11/17	AS's home ("Villa Ginetta," Tremezzo, Lake Como, Italy) and vicinity [10]
11/18	Miscellaneous photographs: AS's great grandson Christopher Herald [sic] [1]
11/19	Photographs of painted portraits: of AS, MVFLG, Therese Schnabel [5]
11/20	Caricatures of AS, cartoons regarding AS [6]
11/21	MVFLG only [10]

8.2. Large studio portrait photographs and oversize iconography

7/1	AS alone, in front of painting of him by Eugen Spiro, dated 1947 by MVFLG; photographer: O.E. Nelson.
7/2	AS and son Karl Ulrich Schnabel, dated 1947 by MVFLG; photographer: O.E. Nelson.
7/3	AS alone, dated 1950 by MVFLG; photographer: O.E. Nelson.
7/4	Artur Schnabel alone; reproduced as the cover of <i>Etude</i> magazine, February 1952; photographer not identified.
7/5	AS alone; reproduced as the cover of <i>Musical Courier</i> magazine, 26 January 1935; photographer not identified.
7/6	AS with Frederick Stock, in rehearsal with the Chicago Symphony Orchestra; reproduced as publicity material for their Victor/Red Seal recording of Beethoven's <i>Concerto no. 4</i> ; undated; photographer not identified: photograph reprinted "courtesy of the Chicago Sun."
7/7	AS with Carl Ebert and Bruno Walter; reproduced in <i>Picture Post</i> magazine (article title: "Edinburgh's Festival"), 20 September 1947; photographer: Gerti Deutsch.
7/8	MVFLG, 1948; photographer not identified.