

A. C. KROEGER COLLECTION

RUTH T. WATANABE SPECIAL COLLECTIONS
SIBLEY MUSIC LIBRARY
EASTMAN SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

Processed by Jacek Blaszkiewicz, summer 2015;
revised by David Peter Coppen, summer 2021



A. C. Kroeger with the Arbeiter Sangerchor. Photograph provided by members of the Kroeger and Murtha families.

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DESCRIPTION OF THE COLLECTION

Shelf location M1B 3,1-2

Physical extent: 6 linear feet

Biographical Sketch



Photograph provided by members of the Kroeger and Murtha families.

A. C. (Alfred Carl) Kroeger was born on March 14, 1890, in Hamburg, Germany. Together with his family he landed in the U.S.A. at the age of three and settled in Rochester, New York. After musical studies in his youth, he dedicated himself to a musical career in several roles: composer, conductor, violinist, and teacher. He formed his own orchestra, of which he was music director; for a period of time, he directed the Arbeiter Sangerchor, one of the several German-language choral groups that were active in the Rochester area. In later years, he was named manager of the Labor Lyceum.

Mr. Kroeger's music received recognition when Howard Hanson of the Eastman School of Music programmed works by him on three occasions under the auspices of the Eastman School's

American music initiatives. These were the symphonic poem *S.P.D.S.* (1925-26 season), the suite *Frolics* (1928-29 season), and one movement from the *Symphony in E-flat major* (1930-31 season). Further, in 1925 Mr. Kroeger was the recipient of the Lillian Fairchild Memorial Annual Award of one hundred dollars “for meritorious production in creative art” of a symphonic poem for orchestra (the title of the specific work not specified on the citation, but likely *S.P.D.S.*). Mr. Kroeger scored separately the movements of his *Symphony in E-flat major*, apparently intending that the movements might be performed in isolation from one another. Annotations on the scores indicate that he revised the movements at various times in the 1930s.

Mr. Kroeger and his wife Ann had three children. He died on November 12th, 1957.

Provenance

These manuscripts by Alfred Carl Kroeger were the gift of members of the Kroeger and Murtha families, from whom they were received on-site at the Sibley Music Library on March 27th, 2015. The manuscripts were donated along with a working collection of published music that had been in A. C. Kroeger’s possession. The published items were separated from the manuscripts for consideration for the general collection.

Scope and Content Note

The manuscripts that comprise the A. C. Kroeger Collection embody the musical work of an emigré composer whose career flourished on a local level in the early decades of the 20th century. His piano works and songs are, in the main, accessible from both musical and technical standpoints, and provide worthy material for the skilled amateur and/or the professional. The piano works, in particular, bear a resemblance to the short characteristic pieces for piano by such German masters as Brahms and Schubert. Mr. Kroeger’s large-scale works nevertheless demonstrate mastery of form, an attribute that Howard Hanson must surely have noted when recognizing Mr. Kroeger’s music. Mr. Kroeger remained true to his Germanic heritage in several ways, not least of which was his setting German texts to music. The piano looms large in his work, not only as the medium of choice for much of his music, but also as the basis for composing, as the piano sketches to his works for strings and for orchestra would appear to indicate. Altogether, the manuscripts present a coherent body of work of a composer whose language was solidly tonal and yet who experimented with various trends, such as harmonies based on fourths (rather than on thirds), complex or irregular rhythms, and chromaticism.

Restrictions

There are no restrictions on use of the collection, apart from those imposed by the provisions of the United States Copyright Law and its revisions. Until such time as the works enter the public domain, permission for reproductions from the manuscripts, in whatever format, will be granted only when the written permission of the copyright holders has been obtained.

Associations

The collection is somewhat unique at RTWSC in that it represents the work of an emigré composer who was not a part of the academic establishment. Nevertheless, the recognition of Mr. Kroeger's work by Howard Hanson recalls several other composers whom Howard Hanson programmed in his American music initiatives, and whose manuscripts RTWSC holds. They include William Ames, Wayne Barlow, Edmund Haines, Homer Todd Keller, and Gardner Read. Mr. Kroeger's activity with Rochester's Arbeiter Sängerkhor recalls the Teutonia Liedertafel, papers from which comprise the Max Schaible Collection.

DESCRIPTION OF SERIES

The manuscripts have been sub-divided according to instrumentation into the five series enumerated below. The most extensive series is that for solo piano, a work that Mr. Kroeger played with apparent facility.

Series 1: Works for solo piano

Sub-series A: Unbound manuscripts

Sub-series B: Bound manuscripts

Series 2: Works for voice



Series 3: Works for various forces

Series 4: Orchestral works

Series 5: Sketch material, unsorted

INVENTORY

Series 1: Works for solo piano

Sub-series A: Unbound manuscripts

Box 1

- folder 1 [Incomplete work for piano solo]. 5 pages of music, numbered 5-9. In ink.
- folder 2 Columbine in love. — September 1915. 3 pages of music. In ink.
- folder 3 Frisky Fritz. — November 1920. 3 pages of music. In ink.
“For Julie”—beneath caption title.
- folder 4 From the border. — June 1913. 4 pages of music. In ink.
- folder 5 The grasshoppers’ frolic. — September 15, 1916. 3 pages of music. In ink.
- folder 6 Happy go lucky. — [without date]. 3 pages of music. In ink.
- folder 7 Melancholy. — 1913. 3 pages of music. In ink.
- folder 8 Modern mood. — March 1931. 3 pages of music. In ink.
- folder 9 Night scenes: from E-flat Symphony. — [without date]. 14 pages of music. In ink.
- folder 10 Pony race. — September 1916. 4 pages of music. In ink.
Consists of Parts I (2 pages) and II (2 pages).
- folder 11 Scherzo. — 1913. 9 pages of music. In ink.
- folder 12 Scherzo from E-flat Symphony. — [without date]. 8 pages of music. In ink.
- folder 13 Study. — May 1934. 4 pages of music. In ink.
- folder 14 Summer evening: pastoral. — [without date]. 4 pages of music. In ink.
- folder 15 To be played in spring. — April 1916. 3 pages of music. In ink.
- folder 16 Waltzes [i.e., nos. 1 through 9]. — July 1908. 5 pages of music. In ink.
No. 9 written on a folio with Impromptu (Oct. 1914).
and, Impromptu. — October 1914. 2 pages of music. In ink.

Sub-series B: Bound manuscripts

folder 17 Piano works, volume I. Revised 1941-53.

Ode to the moon. — March 1921. 2 pages of music. In ink.
The juggler. — August 1916. 3 pages of music. In ink.
Tid-bit. — March 1925. 2 pages of music. In ink.
Jolly moment. — September 1922. 2 pages of music. In ink.
Humor. — September 1926. 2 pages of music. In ink.
Whim. — April 1927. 2 pages of music. In ink.
Prelude; and, Aubade. — December 1926. 2 pages of music. In ink.
From the desert. — February 1927. 1 page of music. In ink.
Bagatelle. — March 1927. 1 page of music. In ink.
Melody. — May 1926. 1 page of music. In ink.
Melody. — February 1926. 1 page of music. In ink.
Melody. — March 1926. 1 page of music. In ink.
Pastoral melody. — February 1927. 1 page of music. In ink.
Impromptu. — March 1918; rev. 1953. 1 page of music. In ink. (The 1953 revision encompassed the addition of an “Interlude” (1 page of music)).
Tenderness. — March 1926. 1 page of music. In ink.
Sing sparrow, sing. — January 1926. 1 page of music. In ink.
Fancy. — August 1922. 1 page of music. In ink.
Tears. — October 1925. 1 page of music. In ink.
Jumping Jack. — October 1925. 1 page of music. In ink.
Pastoral. — March 1926. 1 page of music. In ink.
Choo-choo. — March 1926. 1 page of music. In ink.
Melancholy. — March 1926. 1 page of music. In ink.
Tid-bit. — September 1923. 1 page of music. In ink.
Prelude. — December 1953. 1 page of music. In ink.

folder 18 Piano works, volume II. Revised 1941, 1953.

1. Scherzo. — November 1921. 6 pages of music. In ink.
2. Gambols. — January 1923. 6 pages of music. In ink.
3. Scherzetto. — September 1922. 2 pages of music. In ink.
4. Melody. — May 1921. 3 pages of music. In ink.
5. Snake in the gooseberries. — April 1927. 2 pages of music. In ink.

6. The bull frog and the fly. — October 1922. 2 pages of music. In ink.
7. On the way. — July 1921. 4 pages of music. In ink.
8. Solitary pagoda. — November 1921. 3 pages of music. In ink.
9. Chinese ditty. — October 1921. 2 pages of music. In ink.
10. Strife. — April 1922. 3 pages of music. In ink.
11. Portrait. — December 1918. 4 pages of music. In ink.
12. Scherzo; Trio; Scherzo. — December 1921. 5 pages of music. In ink.

[14] Wat'da [sic]. — [without date]. 1 page of music. In ink. (In the caption appear the words: From the waste basket.)

folder 19 Piano works, volume III.

1. Muskoka memories. — February 1921, Consisting of four movements:
 - I. Footsteps on the moss. 2 pages of music. In ink.
 - II. Mournful birdlings. 3 pages of music. In ink.
 - III. Exuberance. 7 pages of music. In ink.
 - IV. Embers. 2 pages of music. In ink.
2. Morbidness. — November 1927. 4 pages of music. In ink.
3. Adventure on a frosty morning. — March 1922. 4 pages of music, with a new ending penned on a fifth page, opposite. In ink.
4. Willows. — March 1921. 2 pages of music. In ink.
5. Pastels
 - I and II. — August 1922. 2 pages of music. In ink.
 - III. — August 1922. 1 page of music. In ink.
(two blank pages between Pastel III and Pastel IV)
 - V. — August 1922. 2 pages of music. In ink.
6. Three o'clock in the morning. — August 1922. 4 pages of music. In ink.
7. Serenade obstinato. — August 1922. 2 pages of music. In ink.
8. Dance. — March 1920. 2 pages of music. In ink.
9. Prelude-Theme. — September 1926. 1 page of music. In ink.
10. Bagatelle. — March 1920. 1 page of music. In ink.
11. From foreign lands; and, Dance. — April 1920. 2 pages of music. In ink.
12. Bagatelle. — [without date]. 1 page of music. In ink.
- [13] Expendable. — [without date]. 1 page of music. In ink.

folder 20 Piano works, volume IV. Revised 1941-53.

1. Nocturno. — January 1922. 6 pages of music. In ink.
2. Pastoral. — February 1922. 4 pages of music. In ink.
3. Lolly-pop. — June 1928. 2 pages of music. In ink.
4. Bagatelle. — April 1922. 1 page of music. In ink.
5. Tid-bit. — [without date]. 2 pages of music. In ink.
6. Album-leaf. — May 1921. 2 pages of music. In ink.
7. Waltz. — October 1921. 2 pages of music. In ink.
8. Album leaf. — December 1917. 3 pages of music. In ink.
9. Quasi minuetto. — August 1922. 2 pages of music. In ink.
10. Hymn. — October 1921. 3 pages of music. In ink.
11. The breath of spring: suite for string orchestra. — February 1924. 4 pages of music. In ink.
12. At the cradle: suite for string orchestra. — January 1924. 2 pages of music. In ink.
13. Pomposo: suite for string orchestra. — January 1921. 2 pages of music. In ink.

14. Melody: suite for string orchestra. — September 1922. 2 pages of music. In ink.
15. Little feller. — October 1928. 1 page of music. In ink.

folder 21 Piano works, volume V. Revised 1941, 1953.

- Prelude. — [without date]. 1 page of music. In ink.
- Harmonic study no. I. — March 1920. 5 pages of music. In ink.
- Harmonic study no. 2. — March 1920. 6 pages of music. In ink.
- Harmonic study no. 3. — February 1920. 8 pages of music. In ink.
- Harmonic study no. 4. — March 1920. 7 pages of music. In ink.
- Harmonic study no. 5. — April 1921. 5 pages of music. In ink.
- Harmonic study no. 6. — January 1920. 3 pages of music. In ink.
- Harmonic study no. 7. — [without date]. 7 pages of music. In ink.

folder 22 Piano works, volume VI. Revised 1941, 1953.

1. Melody. — January 1929. 3 pages of music. In ink.
2. Pastoral. — September 16, 1929. 4 pages of music. In ink.
3. Introspection. — December 1928. 3 pages of music. In ink.
4. Prelude. — February 6, 1930. 3 pages of music. In ink.
5. Melody. — January 7, 1930. 3 pages of music. In ink.
6. Prelude. — December 29, 1929. 2 pages of music. In ink.
7. Naughty-naughty. — December 30, 1929. 4 pages of music. In ink.
“On hearing my young son make a most improper sound with his mouth and tongue. K.”—at foot of first page of music.
8. Prelude. — February 1929. 2 pages of music. In ink.
9. Mazurka. — December 27, 1929. 4 pages of music. In ink.
10. Melody. — November 1928. 5 pages of music. In ink.
11. The fountain. — June 1915. 5 pages of music. In ink.
12. Mazurka. — March 1913. 2 pages of music. In ink.
13. Ländler. — March 1913. 2 pages of music. In ink.
14. Ballet. — March 1913. 3 pages of music. In ink.

Box 2

folder 1 An erotic poem. — [without date]. 22 pages of music, not continuously paginated.
In ink.

Series 2: Works for solo voice

- folder 2 Marschlied. — November 1934. 2 pages of music. In ink. Unbound.
 Text by Ernst Toller.
- folder 3 Schwangeres Mädchen. — November 1934. 3 pages of music. In ink. Unbound.
 Text by Ernst Toller.
- folder 4 Songs, volume I.
 Schwangeres Mädchen (I). — November 1934. 3 pages of music. In ink.
 Text by Ernst Toller.
- Schwangeres Mädchen (II). — November 1934. 3 pages of music. In ink.
 Text by Ernst Toller.
- Marschlied. — November 1934. 2 pages of music. In ink.
 Text by Ernst Toller.
- Morgen. — December 1934. 1 page of music. In ink.
 Text by Ernst Toller.
- Geschutzwache. — December 1934. 4 pages of music. In ink.
 Text by Ernst Toller.
- Gang zum Schützengraben. — December 1934. 3 pages of music. In ink.
 Text by Ernst Toller.
- Leichen im Priesterwald. — November 1934. 4 pages of music. In ink.
 Text by Ernst Toller.
- Alp. — November 1934. 2 pages of music. In ink.
 Text by Ernst Toller.
- Deutschland. — December 1934. 2 pages of music. In ink.
 Text by Ernst Toller.
- Das Schwert. — January 1909. 4 pages of music. In ink.
 Text by Johann Ludwig Uhland.
- folder 5 Songs, volume II.
- Last night. — October 2, 1918. 6 pages of music. In ink.
 Text by Theo. Marzials; translation into English by (illegible).
- The snowdrop. — October 5, 1918. 3 pages of music. In ink.
 Text by Allegro; translation into English by A. M. von Blomberg.

Sapphic ode. — October 20, 1918. 3 pages of music. In ink.
Text by Hans Schmidt; translation into English by Nathan Dole.

Were my song with wings provided. — October 21, 1918. 3 pages of music. in ink.
Text by Victor Hugo; translation into English by Dr. Th. Baker.

Night of June. — October 28, 1918. 7 pages of music. In ink.
Text by Theo. Marzials.

Born of a pain undying. — October 29, 1918. 2 pages of music. In ink.
Text by H. Heine; translation into English by Dr. Th. Baker.

Blow, blow, thou winter wind. — [without date]. 4 pages of music. In ink.
Text from Shakespeare's *As You Like It*.

My baby: a mother's prayer / adapted from a melody by Fred Will. —
March 1931. 2 pages of music. In ink. Text by Fred Will.

Stay, my charmer. — September 1909. 4 pages of music. In ink.
Text by Robert Burns.

Romanze. — September 30, 1915. 4 pages of music. In ink.
Text by Helmina von Chezy.

Series 3: Other compositions, for various performing forces

Box 2, continued

folder 6 Lorelei / Silcher. — Without date. Score (1 page) + 4 parts; in ink.
Presumably arranged by A. C. Kroeger.

folder 7 One manuscript book: contains ten compositions for men's chorus with piano
accompaniment. Contents in order:

Mädel, wie blüht's! — November, 1934. Score (1 page of music); in pencil.
Text by Rudolf Baumbach.

Schwangeres Mädchen I. — November, 1934. Score (4 pages of music); in pencil.
Text by Ernst Toller.

Schwangeres Mädchen II. — November, 1934. Score (3 pages of music); in pencil.
Text by Ernst Toller.

Marschlied. — November, 1934. Score (2 pages of music); in pencil.

Text by Ernst Toller.

Leichen im Priesterwald. — November, 1934. Score (3 pages of music); in pencil.
Text by Ernst Toller.

Alp. — November, 1934. Score (2 pages of music); in pencil.
Text by Ernst Toller.

Morgen. — December, 1934. Score (4 pages of music); in pencil.
Text by Ernst Toller.

Deutschland. — December, 1934. Score (2 pages of music); in pencil.
Text by Ernst Toller.

folder 8 String quartet in F major. — June, 1927. Four parts.

folder 9 String quartet (F major). — June, 1927. Score (68 pages of music); in pencil.

Series 4: Orchestral works

Box 2, continued

folder 10 Brautlied — [without date]. 12 parts; in ink.
By Wagner; presumably arranged by A. C. Kroeger.

folder 11 The breath of spring. — Revised 1951, 1953.
Three manifestations present:
String orchestra score (7 pages of music, unnumbered)
Piano score (5 pages of music, unnumbered); in ink.
Additional string orchestra score (4 pages of music, unnumbered); in ink;
accompanied by pencil sketch.

folder 12 The breath of spring: for string orchestra.
17 parts; in ink.

folder 13 Confessions: symphonic poem. — Without date.
Score (38 pages of music, unnumbered); in ink.

folder 14 Downstream. — Without date.
Score (23 pages of music, unnumbered); in ink.

folder 15 An erotic poem. — April, 1928.
Score (92 pages of music, unnumbered); in ink.

Selected lines from “The Dance of the Daughters of Herodius” by Arthur Symonds penned in A. C. Kroeger’s hand before the commencement of the music notation.

Accompanied by a copy of the text of “The Dance of the Daughters of Herodius” (typescript; 3 pages) by Arthur Symonds (Buffalo, December, 1915).

Box 3

- folder 1 Frolics. — Without date.
Parts for violin I; in ink.
- The movements are:*
Prelude — Three o’clock in the morning — Serenade o(b)stinato — Interlude
— Adventure on a frosty morning — Exuberance — Postlude.
- folder 2 Frolics. — Without date.
Parts for violin II; in ink.
- folder 3 Frolics. — Without date.
Parts for viola, violoncello, and string bass; in ink.
- folder 4 Frolics. — Without date.
Parts for winds; in ink.
- folder 5 Frolics. — Without date.
Parts for brass; in ink.
- folder 6 Frolics. — Without date.
Parts for percussion, harp, and piano; in ink.
- folder 7 From the north country: impressions. Third movement: That inland lake. —
[without date].
Score (36 pages of music, unnumbered); in ink.
Bears blue-pencilled conductor’s markings.
- folder 8 In memoriam. — Without date. 35 parts; in ink.
Accompanied by piano sketch, dated 1936 (2 pages of music).
- folder 9 March. — July 29, 1911. Score (28 pages of music, unnumbered); in ink.
- folder 10 Summer evening: pastoral. — Without date.
Score (17 pages of music, unnumbered) + 31 parts; in ink.
Accompanied by piano score (4 pages, unnumbered); in ink.
For string orchestra.

Box 4

- folder 1 Reflections under the pines — Without date.
 For orchestra.
 Score (20 pages of music, unnumbered); in ink.
- folder 2 Rhapsody: for piano and orchestra. — Without date.
 Score (61 pages of music, unnumbered); in ink.
 Dedicated to Selim Palmgren.
- folder 3 S.P.D.S. — Without date.
 For orchestra.
 Parts for winds, brass, percussion, harp, and piano; in ink.
 Tempo indication at outset: Allegro vivace.
- folder 4 S.P.D.S. — Without date.
 For orchestra.
 Parts for strings.
- folder 5 Suite for string orchestra. — Revised 1941.
 The breath of spring (7 pages of music, unnumbered); in ink.
 At the cradle (8 pages of music, unnumbered); in ink.
 Pomoso (3 pages of music, unnumbered); in ink.
 Melody (5 pages of music, unnumbered); in ink.
- folder 6 Tanz der Lehrbussen und Mädchen: aus der Oper “Die Meistersinger von
Nürnberg”. — Without date.
 Score (9 pages of music, unnumbered) + 13 parts.
 Score in pencil; parts in ink.
 Presumably arranged by A. C. Kroeger.
- folder 7 Wach’ auf / Wagner. — Without date.
 Score (10 pages of music, unnumbered) + 12 parts.
 Score in pencil; parts in ink.
 Presumably arranged by A. C. Kroeger.

Box 5

- folder 1 Night scenes: III from E-flat Symphony. — Rescored March, 1932; revised
February, 1939.
 For orchestra.
 Score (45 pages of music, unnumbered); in ink.
 The score bears two inscriptions—one by Howard Hanson, the other by a name
 not wholly discernible—on a page following the end of the notation.
 The score is also accompanied by a copy of the printed program of the 20th
 American Composers’ Concert, presented on February 20th, 1931 at the

Eastman School of Music, in which Howard Hanson conducted this movement from Mr. Kroeger's Symphony in E-flat, together with a concert review published in *Musical America*, March 10th, 1931.

Tipped in at the end of the score is the printed program from a concert by The New Utica Orchestra (March 2, 1935) that included this movement.

- folder 2 Night scenes: III from E-flat Symphony.
55 parts; in ink.
- folder 3 Rondo: IV from E-flat Symphony. — Without date.
Score (48 pages of music, unnumbered); in ink.
- folder 4 Rondo: IV from E-flat Symphony. — Without date.
53 parts; in ink.

Box 6

- folder 1 II. Scherzo: II from E-flat Symphony. — Rescored September, 1933.
Score (41 pages of music, unnumbered); n ink.
- folder 2 II. Scherzo: II from E-flat Symphony.
44 parts; in ink.
- folder 3 Symphonic overture: I from E-flat Symphony. — Without date.
Score (51 pages of music, unnumbered) + 50 parts; in ink.
- folder 4 Symphonic overture: I from E-flat Symphony. — Without date.
50 parts; in ink.

Series 5: Sketch material

Box 7

- folder 1 An erotic poem. — January/April, 1928.
Pencil sketch (38 pages of music, unnumbered).
Constitutes a working draft: the greater part of this manuscript is in short score.

Box 8

A wealth of sketch material in ink and in pencil; reflects both original work and also arrangements of other composer's material.

Box 9

Nine manuscript books containing pencil sketches.