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DESCRIPTION OF COLLECTION

Shelf location: M9A (In Process)
Physical extent: 2 linear feet

Biographical Sketch

Jane B. Weidensaul (1935–2003)—harpist, teacher, musicologist. Following the completion of her studies at the Juilliard School, Jane B. Weidensaul was appointed to the faculty as Marcel Grandjany’s assistant. From 1964-1977 she taught in the Juilliard School Preparatory and College Divisions. In 1967, she joined the harp faculty at the Manhattan School of Music and served as the Director of Doctoral studies there from 1982-87. Upon receiving her Ph.D. in musicology from Rutgers University in 1978, she became the editor of the American Harp Journal, a position she held until 1996. From 1974–97, she was Professor of Music History at William Paterson College. Her publications include over fifty articles, arrangements, and scholarly-performance editions of major works for the harp. Among them are a scholarly edition of the Sonata for Harp by C. P. E. Bach, Songs and Carols for Two (Willow Hall Press), First Grade Pieces for Harp (with Marcel Grandjany), and Lessons for the Renaissance Harp Beginner.

Provenance

The Jane B. Weidensaul Collection was the gift of Kathleen Bride, to whom Jane B. Weidensaul bequeathed her library. It was received by the library in multiple deposits in the years following Dr. Weidensaul’s death.

Scope and Content

The Jane B. Weidensaul Collection comprises the music library and personal papers of performer, teacher, and musicologist Jane B. Weidensaul. The music in this collection is generously annotated with Dr. Weidensaul’s performance markings. Additionally, many of the works are marked by her teachers, Dorothy Baseler and Marcel Grandjany.

Restrictions

There are no restrictions on the use of the materials of the Jane B. Weidensaul Collection. Reproduction of its contents will, however, be provided to patrons only in accordance with the provisions of the United States Copyright Law (1976) and its revisions.
As of this writing, the Jane B. Weidensaul Collection is one in a series of six collections of harp music currently held by the department: the Gullo Harp Collection, which comprises a substantial extent of 18th- and 19th-century publications; the Lucile Johnson Rosenbloom Collection, the legacy of the Eastman School’s first Professor of Harp; the Eileen Malone Collection, the legacy of the Eastman School’s second Professor of Harp, who, with her 59 years of service, is to-date the longest-serving Eastman School faculty member in the history of the school; the Henry B. Neejer Collection, the legacy of a businessman who played the harp as an avocation; and the Artiss de Volt Collection, the legacy of a professional harpist who had studied under Alfred Holy.
DESCRIPTION OF SERIES

Series 1: Music Library

This series contains sheet music that comprised Jane Weidensaul’s personal library, including published imprints as well as manuscript and manuscript reproduction (MS repro) scores or parts. These materials have been organized into six sub-series according to genre; within each sub-series, the works have been arranged alphabetically by composer surname.

Sub-series A: Harp Solos

This sub-series contains works written for solo harp arranged alphabetically by composer. Two imprints for solo piano have also been included in the series as the scores were clearly included in Dr. Weidensaul’s library of works for solo harp. Markings are those of Jane B. Weidensaul unless otherwise noted in the inventory.

Sub-series B: Harp Solo with Ensemble

This series contains works written for solo harp with the accompaniment of an ensemble. Piano reductions are included in this series.

Sub-series C: Harp Parts in Orchestral Works

Sub-series D: Harp in Choral Works

Sub-series E: Harp in Chamber Music

Sub-series F: Harp Methods, Studies and Etudes

Series 2: Books and Essays

The books and essays contained in this series are arranged alphabetically by author. This series includes Jane Weidensaul’s master’s thesis, PhD dissertation, and several essays from a graduate course.

Series 3: Personal Papers

The materials in this series are divided into three subseries as listed below. Included is a recommendation letter written for Jane B. Weidensaul by Marcel Grandjany. A repertoire list for church harpists is included in sub-series D.

Sub-series A: Education
Sub-series B: Correspondence

Sub-series C: Sonata for Harp by C. P. E. Bach

This sub-series contains correspondence, papers, manuscripts, and other documents produced over the course of Dr. Weidensaul’s work on a scholarly edition of C. P. E. Bach’s Sonata for Harp

Sub-series D: Miscellaneous Papers

Series 4: Photographs

Notable in this series are photographs of Victor Salvi, Carlos Salzedo, Cecilia de Majo, the chromatic harp class of 1930, the class of 1931 at the new school in Camden, and photos of chromatic harps.
INVENTORY

Series 1: Music Library

Sub-series A: Harp Solos

Box 1

folder 1  Bach, J. S. *Largo (de la 5ème Sonate de Violon)*. Adapted for harp from the piano transcription of Camille Saint-Saëns by Marcel Grandjany. Paris: Durand & Company, 1931. (markings of Marcel Grandjany)

folder 2  Bach, J. S. *Sonatina* from Church Cantata No. 106 “God’s Time is Best.” Arranged by Marcel Grandjany. MS repro score. (markings of Marcel Grandjany)


folder 24  Schuetze, Charles. *In the Garden*. New York: G. Schirmer, Inc., 1911. (markings and inscription by Dorothy Baseler)


*Sub-series B: Harp Solo with Ensemble*

**Box 1 [cont.]**


Also in folder: Grandjany’s handwritten trill exercise (MS repro) and an article by Neal Zaslaw (“A New Edition of Mozart’s Flute and Harp Concerto,” *American Harp Journal* [Winter 1986], pp. 10–11).


**Box 2**


*Sub-series C: Harp Parts in Orchestral Works*

**Box 2 [cont.]**

folder 16  Wagner, Richard. Prelude and Love Death: *Tristan and Isolde.* Hampton Orchestra Library. [s.d.: s.n., s.d.].

Sub-series D: Harp in Choral Works

Box 3


Sub-series E: Harp in Chamber Music

Box 3 [cont.]


folder 5  Berio, Luciano. *Différences*. Ink MS harp part.


folder 8  Puccini, Giacomo. “Addio” from *La Boheme* (voice and harp). Ink MS score.


folder 14  Vaughan Williams, R. *Five Variants of “Dives and Lazarus” for Organ and Harp*. Arranged by Jane B. Weidensaul. Ink MS organ part; pencil MS organ part; ink MS harp part (incomplete; variant II missing from harp part).


*Sub-series F: Harp Methods, Studies, and Etudes*

**Box 3 [cont.]**


*Series 2: Books and Essays*

**Box 3 [cont.]**


**Box 4**


**Series 3: Personal Papers**

*Sub-series A: Education*

**Box 4 [cont.]**

folder 3 Letter from Marcel Grandjany to Dr. Kaufmann regarding Jane Weidensaul’s progress on the harp. Facsimile of typescript letter; dated January 19. 1 p.

folder 4 Recommendation letter written for Jane Weidensaul by Marcel Grandjany (Rutgers Graduate School). Facsimile of completed recommendation form; dated June 20, 1968. 2 copies. 1 p., each.

**Oversized folder** Spiral sketch pad containing timeline and notes on Western music history.

*Sub-series B: Correspondence*

**Box 4 [cont.]**

folder 5 Correspondence with Mr. J. Rigbie Turner (Pierpont Morgan Library) regarding the reproduction of a letter written by Maurice Ravel concerning his Introduction and Allegro. 2 letters; dated September–October 1997. Accompanied by reproduction of Ravel’s letter. 4 pp.
Sub-series C: Sonata for Harp by C. P. E. Bach

Box 4 [cont.]

folder 6  
Bach, C. P. E. *Sonata for Harp*. Facsimile of holograph manuscript. 2 copies. 11 pp., each.

folder 7  
“Bach Edited Version.”

folder 8  
“Helm.”
E. Eugene Helm to Jane Weidensaul. 4 letters, pertaining to edition of C. P. E. Bach’s *Sonata for Harp*. 10 pp., total.
Annotated draft of Weidensaul’s edition including accompanying notes. 15 pp.

folder 9  
“McDonald Edition.”
Bach, C. P. E. *Solo (Sonata) for Harp*. Edited by Susann McDonald and Olga Termin. MS repro score, with annotations in pencil and colored pencil. 24 pp.
Transcription of C. P. E. Bach’s *Sonata for Harp*. Pencil MS. 14 pp.

folder 10  
“Neeman, Grandjany, Zingel, French, Herfurd.”
Bach, C. P. E. *Solo für die Harfe*. Transcription of solo by unidentified editor; labeled “French musicologist.” MS repro score. 18 pp.

folder 11  
“Extra Copies.”
Sub-series D: Miscellaneous Papers

Box 4 [cont.]

folder 12  “1905 Conservatoire National de Musique et de Déclamation: Distribution des Prix.”
           Facsimile of front cover of booklet and p. 50 (list of prize winners in chromatic harp course). 2 pp.

folder 13  Repertoire List for Church Harpists by Jane B. Weidensaul. Revised by Kathleen Bride.
           Typescript list. 6 pp.
           Also in folder (2 items):

Series 4: Photographs

Box 4 [cont.]

envelope 14  Alberto Salvi at the harp (1975).
              1 color photograph, 11” x 14”. Photograph by Stouffer’s Photo Service.
              Also in folder: 3 publicity flyers for performances by Alberto Salvi and one article (“The Lay of the Latest Minstrel: Alberto Salvi Restores the Harp to High Estate”), mounted on 3 oversized pieces of mat board.

Box 5

envelope 1  Class of 1931 at the new School in Camden.
            1 B/W photograph, 8” x 10”. Typescript caption affixed to back of photo.

            1 B/W photograph, 5” x 7”. 3 prints. Accompanied by B/W negative of photo and photocopy of card identifying individuals in photo.

envelope 3  Cecilia de Majo, standing next to four-octave harp built to be played in Wagner’s Die Meistersinger (ca. 1933).
envelope 4  Carlos Salzedo performing on harp [during broadcast of first radio harp recital at BBC’s London Studio, 24 June 1925].
  1 B/W photograph, 4” x 5”. Accompanied by B/W negative of photo (4” x 5”) and photocopy of photo as printed with caption in American Harp Journal.

envelope 5  Carlos Salzedo and Ada Sassoli – at the conclusion of their studies at the Paris Conservatory in 1901.
  1 B/W photograph, 5” x 7”. [Reprint from original at the Manhattan School of Music.] Typescript caption affixed to back of photo.

envelope 6  Photograph of Carlos Salzedo’s solfège examination from the Paris Conservatory (July 1897).
  1 B/W photograph, 8” x 10”. Typescript caption affixed to back of photo:
  “Salzedo won first prize in solfège at the Paris Conservatory on the basis of this examination.”

envelope 7  Renée Lénars-Tournier [seated at right] with Chromatic Harp Class of 1930.
  1 B/W photograph, 7” x 9.5”. Reprint from original held by Jacqueline Borot. Typescript caption affixed to back of photo.

envelope 8  Chromatic Harp. Image from unidentified publication.
  1 B/W negative, 4” x 5”.

envelope 9  Chromatic harp by Henry Greenway. Image from unidentified publication.
  1 B/W photograph, 8” x 10”. Accompanied by 1 B/W negative, 4” x 5”.