

# JANE B. WEIDENSAUL COLLECTION

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

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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.

## **Associations**

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.

For Clelia Gatti - Aldrovandi

5b

Pedals	sib	mi♭
	do♯	fa♯
	re♭	sol♭
	la	a

# SONATA

## I

Paul Hindemith  
1939

Moderately fast (♩ about 92)

Harp

*Mässig schnell*

*(a little lower)*

*cresc*

*cresc.*

*F*

*f*

*mf*

*p*

Copyright 1940 by Associated Music Publishers, Inc.

B-S-S 36123

Paul Hindemith, Sonata for Harp (New York: Associated Music Publishers, Inc., 1940), with performance markings by Jane B. Weidensaul and Marcel Grandjany. From Jane B. Weidensaul Collection, Box 7, Folder 15.

# INVENTORY

## Series 1: Music Library

### *Sub-series A: Harp Solos*

#### Box 1

- folder 1      Bach, J. S. *Largo (de la 5<sup>ème</sup> 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 3      Benda, F. *Sonata*. Moscow: State Music Publishing, 1952. (markings of Marcel Grandjany)
- folder 4      Busser, Henri. *Pièce de Concerto*, Op. 32. Paris: Alphonse Leduc, 1945. (markings of Marcel Grandjany)
- folder 5      Casella, Alfredo. *Sonata per Arpa*. Milan: Edizioni Suvini Zerboni, 1946. (markings of Marcel Grandjany)
- folder 6      Charpentier, Louise. *La Boite à Musique*. Paris: Alphonse Leduc, 1941.
- folder 7      Debussy, Claude. *1<sup>re</sup> Arabesque*. Transcribed by H. Renié. Paris: A. Durand & Fils, 1906. (markings of Marcel Grandjany)
- folder 8      Debussy, Claude. *Claire de lune*. For piano. Philadelphia: Elkan-Vogel Co., Inc., 1905. (marked for harp; markings of Jane B. Weidensaul and Marcel Grandjany)
- folder 9      Debussy, Claude. *La Fille aux Cheveux de Lin*. Transcribed by Marcel Grandjany. Philadelphia: Elkan-Vogel Co., Inc., 1931. (markings of Marcel Grandjany)
- folder 10      Francisque, Antoine. *Le trésor d’Orphée*. Transcribed for piano by Henri Quittard. New York: Broude Brothers, 1967. (stamp on front cover for Jane B. Weidensaul Collection, Harp Studio, Eastman School of Music)
- folder 11      Handel, G. F. *Passacaille*. Transcribed by Tiny Béon. Paris: Alphonse Leduc, 1951.
- folder 12      Hasselmans, Alphonse. *Aubade*, Op. 30. Paris: A. Durand & Fils, 1925. (markings and dedication by Dorothy Baseler)



- folder 13 Hasselmans, Alphonse. *Menuet*, Op. 34. Paris: A. Durand & Fils, [s.d.]. (markings of Dorothy Baseler)
- folder 14 Hasselmans, Alphonse. *Patrouille: Petite Marche Caractéristique pour Harpe*. Paris: Philippo, [s.d.]. (markings of Dorothy Baseler)
- folder 15 Hindemith, Paul. *Sonata for Harp*. New York: Associated Music Publishers, Inc., 1940. (markings of Jane B. Weidensaul and Marcel Grandjany)
- folder 16 Holliger, Heinz. *Sequenzen über Johannes I, 32*. Mainz: B. Schott's Söhne, 1965.
- folder 17 Houdy, Pierick. *Sonate pour Harpe*. Paris: Alphonse Leduc, 1955.
- folder 18 Legg, James. *Soliloquy for Matins*. Facsimile of published score ([s.l.: s.n., s.d.]).  
Also in folder: Three letters from James Legg to Jane Weidensaul (30 August 1983, 6 October 1983, 19 November 1983) and clipping of advertisement with photo of James Legg.
- folder 19 Natra, Sergiu. *Prayer for Harp*. Tel Aviv: Israel Music Institute, 1972. Inscription from S. Natra.  
Also in folder: letter to Jane B. Weidensaul from Israel Music.
- folder 20 Natra, Sergiu. *Sonatina for Harp*. Tel Aviv: Israel Music Institute, 1964. (markings of Jane Weidensaul)
- folder 21 Pierné, Gabriel. *Impromptu-Caprice*, Op. 9. Paris: Alphonse Leduc, 1948. (markings of Marcel Grandjany)
- folder 22 Respighi, Ottorino. *Siciliana*. Transcribed by Marcel Grandjany. Milan: G. Ricordi, [s.d.]. (markings of Marcel Grandjany)
- folder 23 Salzedo, Carlos. *Zephyrs*. New York: G. Schirmer, Inc., 1933. (inscription from Dorothy Baseler)
- folder 24 Schuetze, Charles. *In the Garden*. New York: G. Schirmer, Inc., 1911. (markings and inscription by Dorothy Baseler)
- folder 25 Starer, Robert. *Prelude*. New York: Peer International Corporation, 1950. (markings of Marcel Grandjany)
- folder 26 Tailleferre, Germaine. *Sonate*. Paris: Les Nouvelles Éditions Méridian, 1957.
- folder 27 Thomas, John. *Welsh Melodies for the Harp*, Vol. 1, No. 5: Rhyfelgyrch Gwyr Harlech (The March of the Men of Harlech). London: Edwin Ashdown, [s.d.]. (inscription from Dorothy Baseler)

- folder 28 Tournier, Marcel. *Deux petites Pièces Brèves et Faciles*. Paris: Maurice Vieu & Jane Vieu, 1913. (markings of Dorothy Baseler)
- folder 29 Tournier, Marcel. *Etude de Concert: Au Matin*. Paris: Alphonse Leduc, 1940. (markings of Jane B. Weidensaul and Marcel Grandjany)
- folder 30 Tournier, Marcel. *Féerie: Prélude et Danse*. Paris: Alphonse Leduc, 1920. (markings of Jane B. Weidensaul and Marcel Grandjany)
- folder 31 Tournier, Marcel. *Jazz Band*, Op. 33. Paris: Henry Lemoine, 1926.
- folder 32 Tournier, Marcel. *Six Noëls*, Op. 32. Paris: Henry Lemoine, 1926.
- folder 33 Tournier, Marcel. *Thème et Variations*. Paris: Alphonse Leduc, 1913.
- folder 34 Tournier, Marcel. *Vers la source dans le bois*. Paris: Louis Rouhier, 1922. (markings of Jane B. Weidensaul and Marcel Grandjany)
- folder 35 Tournier, Marcel. *Vers la source dans le bois*. Paris: Alphonse Leduc, 1922. (markings of Marcel Grandjany)
- folder 36 Watkins, David. *Petite Suite*. London: United Music Publishers, 1962.  
Also in folder: correspondence regarding errata (3 documents), list of corrections to the 1962 edition, and facsimile of corrected *Petite Suite* score.
- folder 37 Zabel, A. *La Source*, Op. 23. Leipzig: Breitkopf & Härtel, [s.d.]. (markings of Marcel Grandjany)

*Sub-series B: Harp Solo with Ensemble*

**Box 1 [cont.]**

- folder 38 Damase, Jean Michel. *Concertino pour Harpe et Instruments à Cordes*. Paris: Henry Lemoine & Co., 1951. Full score. (Marcel Grandjany's copy with his markings)
- folder 39 Debussy, Claude. *Danses Sacrée et Profane*. Paris: Durand & Co., 1904. Solo harp part. (markings of Jane B. Weidensaul and Marcel Grandjany)
- folder 40 Debussy, Claude. *Danses Sacrée et Profane*. New York: Lyra Music Co., [s.d.]. Solo harp part.
- folder 41 Debussy, Claude. *Danses Sacrée et Profane*. Paris: Durand & Co., 1904. Harp and piano score.

- folder 42 Hanson, Howard. *Serenade for Solo Flute, Harp, and String Orchestra, Op. 35*. New York: Carl Fischer, Inc., 1948. Full score and parts.
- folder 43 Mozart, W. A. *Concerto for Flute and Harp, K. 299* (with cadenzas of J. Jongen). Boston: Cundy-Bettoney Co., [s.d.]. Solo harp part. (markings of Marcel Grandjany)  
 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).
- folder 44 Mozart, W. A. *Concerto for Flute and Harp, K. 299*. Wiesbaden: Breitkopf & Härtel, [s.d.]. Piano reduction and solo flute part.
- folder 45 Mozart, W. A. *Concerto for Flute and Harp, K. 299* Cadenzas by Marcel Grandjany. 1962. MS repro score. Unpublished.
- folder 46 Mozart, W. A. *Concerto for Flute and Harp, K. 299*. Cadenzas by Carl Reinecke. New York: Lyra Music Company, [s.d.].

## **Box 2**

- folder 1 Pierné, Gabriel. *Concertstück pour Harpe et Orchestre, Op. 39*. Paris: J. Hamelle, [s.d.]. Solo harp part. (Marcel Grandjany's part with his markings)
- folder 2 Pierné, Gabriel. *Concertstück pour Harpe et Orchestre, Op. 39*. Paris: J. Hamelle, [s.d.]. Piano reduction.
- folder 3 Pierné, Gabriel. *Concertstück pour Harpe et Orchestre, Op. 39*. Paris: J. Hamelle, [s.d.]. Full score and orchestral parts with performance markings. (Marcel Grandjany's score and parts)
- folder 4 Ravel, Maurice. *Introduction and Allegro*. Paris: A. Durand & Fils, 1906. Solo harp part.
- folder 5 Renié, Henriette. *Concerto in C Minor for Harp and Orchestra*. Paris: Alphonse Leduc, 1948. Piano Reduction. (markings of Marcel Grandjany)
- folder 6 Rodrigo, Joaquin. *Concierto Serenata para Arpa y Orquesta*. Madrid: Union Musical Española, 1962. Piano reduction. (markings of Marcel Grandjany)
- folder 7 Rodrigo, Joaquin. *Concierto Serenata para Arpa y Orquesta*. Madrid: Union Musical Española, 1962. Piano reduction. (marked by Jane B. Weidensaul as "Reference" copy)

- folder 8      Wagenseil, Georg Christoph. *Konzert für Harfe zwei Violinen und Violoncello*. Edited by Hans Joachim Zingel. Leipzig: Veb Deutscher Verlag für Musik, 1969. Score and parts (fingerings by Jane B. Weidensaul and Marcel Grandjany).
- folder 9      Wagenseil, Georg Christoph. *Konzert für Harfe zwei Violinen und Violoncello*. Edited by Hans Joachim Zingel. Leipzig: Veb Deutscher Verlag für Musik, 1969. Score (fingerings by Jane B. Weidensaul).
- folder 10     Widor, Charles-Marie. *Choral et Variations pour Harpe et Orchestre*. Paris: Heugel & Co., 1900. Piano reduction.
- folder 11     Widor, Charles-Marie. *Choral et Variations pour Harpe et Orchestre*. Paris: Heugel & Co., 1900. Piano reduction. Facsimile of published score (Paris: Heugel & Cie, 1900). (markings of Marcel Grandjany)
- folder 12     Widor, Charles-Marie. *Choral et Variations pour Harpe et Orchestre*. Facsimile of published solo harp part (Paris: Heugel & Co., 1900). (repro of Marcel Grandjany's part)
- folder 13     Widor, Charles-Marie. *Choral et Variations pour Harpe et Orchestre*. Edited by Jane B. Weidensaul. Paris: Heugel & Co., 1900. Proof for new edition, with corrections in ink.
- folder 14     Widor, Charles-Marie. *Choral et Variations pour Harpe et Orchestre*. Edited by Jane B. Weidensaul. Repro of proof for new edition.
- folder 15     Widor, Charles-Marie. *Choral et Variations pour Harpe et Orchestre*. Edited by Jane B. Weidensaul. New York: Lyra Music Company, 1981. Solo harp part.  
                  Also in folder: letter from [Jane Weidensaul] to publisher regarding edition; includes draft of text for introduction.

*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.].
- folder 17     Wagner, Richard. *Tannhäuser*. Paris: A. Durand & Fils, [s.d.]. Harps I and II. (Marcel Grandjany's copy with his markings)

*Sub-series D: Harp in Choral Works*

**Box 3**

- folder 1      Brahms, Johannes. *Vier Gesänge für Frauenchor mit Begleitung von zwei Hörnern und Harfe*, Op. 17. Leipzig: Breitkopf & Hartel, [s.d.]. Harp part.  
Also in folder: correspondence with Breitkopf & Härtel about purchasing their edition (printouts of 3 emails).
- folder 2      Britten, Benjamin. *A Ceremony of Carols*, Op. 28. London: Boosey & Co., 1943. Harp part.
- folder 3      Wood, Dale, arr. *Sussex Carol*. Choral octavo, with organ accompaniment. Minneapolis: Art Masters Studios Inc., 1967. Accompanied by harp part (edited by Linda Hargis). MS repro score.

*Sub-series E: Harp in Chamber Music*

**Box 3 [cont.]**

- folder 4      Arnold, Jay, ed. *Flute Solos with Piano Accompaniment*. New York: Amsco Music Publishing Company, 1940. Solo part and piano score. [score has markings of Jane Weidensaul?]
- folder 5      Berio, Luciano. *Différences*. Ink MS harp part.
- folder 6      Debussy, Claude. *Sonate pour Flute, Alto et Harpe*. Paris: A. Durand, 1916. Complete parts. [score has markings of Jane Weidensaul?; flute and viola parts also have performance markings]
- folder 7      Persichetti, Vincent. *Serenade No. 10 for Flute and Harp*, Op. 79. Philadelphia: Elkan-Vogel Co., Inc., 1961. Solo part and score. [score has markings of Jane Weidensaul?; flute part also has performance markings]
- folder 8      Puccini, Giacomo. “Addio” from *La Boheme* (voice and harp). Ink MS score.
- folder 9      Puccini, Giacomo. “In those soft silken curtains” from *Manon Lescaut* (soprano and harp). Milano: G. Ricordi, 1893.
- folder 10      Puccini, Giacomo. “O Mio Babbino Caro” from *Gianni Schicchi* (voice and harp). Milano: G. Ricordi, 1918.
- folder 11      Puccini, Giacomo. *Turandot*, Act III: Tu che di gel sei cinta (voice and harp). Milano: G. Ricordi, 1926.

- folder 12 Saint-Saëns, Camille. *Fantaisie pour Violon et Harpe*, Op. 124. New York: Lyra Music Company, [s.d.]. Harp part.
- folder 13 Tosti, F.Paolo. *Aprile per Canto e Pianoforte*. Milano: G. Ricordi, [s.d.]. Marked for harp.
- 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).
- folder 15 Vaughan Williams, R. *Five Variants of "Dives and Lazarus" for String Orchestra and Harp*. London: Oxford University Press, 1940. Full score.
- folder 16 Wood, Dale, arr. *Pastoral on Forest Green* (for organ and handbells or harp). Delaware Water Gap: Harold Flammer, Inc., 1972. Complete parts.

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

**Box 3 [cont.]**

- folder 17 Bochsa, Robert-Nicolas-Charles. *New and Improved Method of Instruction for the Harp*. Boston: Oliver Ditson Company, [s.d.].

**Series 2: Books and Essays**

**Box 3 [cont.]**

- folder 18 *A Century of Music in Chicago: The Story of Lyon-Healy's First One Hundred Years (1864-1964)*. [s.l.: s.n., s.d.]. Booklet. 26 pp.
- folder 19 Dulova, V. [The Art of Playing the Harp]. Moscow: Soviet Composer, 1975. 230 pp. In Cyrillic. (Text includes 30 pages of photos of harpists.)
- folder 20 Lyon, Gustave. "La Harpe Chromatique et Sa Facture." *Encyclopédie de la musique et dictionnaire du conservatoire*, pp. 1942–1967. Facsimile of article.
- folder 21 *The Lyon and Healy Harp: A Facsimile of Our 1899 Harp Book, Reprinted in 1979 in Celebration of Our 90<sup>th</sup> Anniversary*. Chicago: Lyon and Healy Harps, Inc., [s.d.]. 110 pp.
- folder 22 Weidensaul, Jane B. Assignments from Music 605 course (1970).  
     "Canzona to Sonata: Preparation for Fission." Essay. Typescript. 8 pp.  
     "The Growth of National Style in the Trio Sonata." Essay. Typescript, with annotations in ink. 3 pp.

Ockeghem. "Gloria" from *Missa Prolationum*. Transcription from manuscript in Vat. Chigi Cod. C.VIII.234. Pencil score, with typescript notes. 9 pp. Accompanied by facsimile of plates from Vat. Chigi, Cod. C.VIII.234. "Sonata Development in Seventeenth Century Italy." Essay. Typescript. 7 pp. "Trio Sonata Structure in the Late 17th Century: Beginnings of Crystallization." Essay. Typescript. 6 pp.

#### **Box 4**

- folder 1 Weidensaul, Jane B. "The Polyphonic Hymns of Adrian Willaert." PhD diss., Rutgers University, 1978. 398 pp. Accompanied by photocopy of citation for Weidensaul's dissertation in RILM abstracts, XXI/2 (May–Aug) 1978, p. 177. 2 copies.
- folder 2 Weidensaul, Jane B. "Robert-Nicolas-Charles Bochsa: 1789-1856." Master's thesis, Rutgers University, 1970. 33 pp. Facsimile of thesis, submitted to the 1970 Olds Scholarship in Music Competition.

#### **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.”  
Memorandum prepared for *American Harp Journal* pertaining to Darrell Berg’s discussion of accidentals in C. P. E. Bach’s *Harp Sonata*. 1 p.  
Bach, C. P. E. *Solo für die Harfe*. Realization by Jane B. Weidensaul in collaboration with E. Eugene Helm. Facsimile of score, with annotations in pencil. 12 pp.
- 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.  
Diebel, W. H. Cadenza for the second movement of C. P. E. Bach’s *Harp Sonata*. MS repro score. 2 pp.  
Notes [corrections for McDonald edition]. Pencil MS. 2 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. *Harfensonate in G dur*. Edited by Hans Neemann. Leipzig: Breitkopf & Härtel, 1940. Facsimile of published score. 12 pp.  
Bach, C. P. E. *Sonate pour harpe*. Realization by Marcel Grandjany. Paris: Durand & Cie, 1963. Published score with annotations in colored pencil. 18 pp.  
Bach, C. P. E. *Sonate für Harfe G-dur*. Edited by Hans J. Zingel. Wiesbaden: Breitkopf & Härtel, 1968. Published score with annotations in pencil. 15 pp.  
Bach, C. P. E. *Solo für die Harfe*. Transcription of solo by unidentified editor; labeled “French musicologist.” MS repro score. 18 pp.  
Bach, C. P. E. *Sonata for Harp*. Transcription of solo by unidentified editor. MS repro score. 14 pp.
- folder 11 “Extra Copies.”  
Bach, C. P. E. *Solo für die Harfe*. Realization by Jane B. Weidensaul in collaboration with E. Eugene Helm. Facsimile of score and notes. 15 pp.



*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      Répertoire List for Church Harpists by Jane B. Weidensaul. Revised by Kathleen Bride. Typescript list. 6 pp.  
Also in folder (2 items):  
Jane B. Weidensaul, “A Harpist in the Congregation,” *Music Ministry* (August 1970), pp. 2–5, 41–42. Facsimile of article.  
Julia Anderson and Jane Weidensaul, “Artist on Campus,” *Music Journal*, Vol. 34, No. 1 (January 1976), pp. 10–11, 41. Holdings consist of full issue of journal.

**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.
- envelope 2      “Camden 1935.” [Back row] Reinhardt Elster, Peggy Rosenbaum, Alice Chalifoux, Lucile Lawrence, Florence Wightman, Coreda Hanford, “C.S.”; [middle row] Frances Stainton, Helen Wig, Marjorie Call, Eleanor England, Montrose Phillips; [front row] Shirley Retzer, Dorothy Fordyce, Peggy Hutchinson, and Jean Herres.  
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).

- 1 B/W photograph, 3.5" x 5". Typescript caption affixed to back of photo.
- 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 solfege 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".