LOUIS KARCHIN COLLECTION

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

Processed by James Henry Benson, 2018
Revised by Gail E. Lowther, December 2020
Louis Karchin conducting the Orchestra of the League of Composers at Miller Theatre, New York. Photograph by Shree Clement, provided by Louis Karchin.

Louis Karchin with composer Elliott Carter and soprano Kate Lindsey, after conducting Mr. Carter’s In the Distances of Sleep at the debut of the Orchestra of the League of Composers at Miller Theatre, NY (June 2009). Photograph by Ron Gordon, provided by Louis Karchin.
# TABLE OF CONTENTS

Description of Collection ................................................. 4
Description of Series ...................................................... 6

## INVENTORY

- **Series 1: Opera** ............................................. 9
- **Series 2: Vocal** ............................................. 10
- **Series 3: Instrumental ensemble** .............................. 13
- **Series 4: Solo instrumental** ................................ 15
- **Series 5: Oversized** .......................................... 16
  - *Sub-series A: Oversized opera* .............................. 16
  - *Sub-series B: Oversized vocal* ............................. 17
  - *Sub-series C: Oversized instrumental ensemble* ........ 18
  - *Sub-series D: Oversized instrumental solo* ................ 18
DESCRIPTION OF COLLECTION

Shelf location: C4B 7.1–2
Physical extent: 3.8 linear feet

Biographical Sketch

Louis Samuel Karchin (b. Philadelphia, PA, 8 September 1951) earned the Bachelor of Music degree from the Eastman School of Music in 1973, where he studied composition with Samuel Adler and Joseph Schwantner. He subsequently completed graduate work at Harvard University (MA 1975, PhD 1978) studying with Fred Lerdahl and Earl Kim. He pursued additional study as a Leonard Bernstein Fellow in Composition at the Tanglewood Music Center in 1971 and 1972, and later studied conducting with Leon Barzin in Paris (1978–79) and opera conducting with Boris Goldovsky.

In 1979, Dr. Karchin joined the composition department at New York University. He has maintained an active compositional and conducting career, with an oeuvre that includes more than 95 compositions, including two operas (Romulus, 2007; Jane Eyre, 2016), orchestral music, chamber works, and works for solo instruments. His works have amassed numerous awards and accolades, including a John Simon Guggenheim Foundation Fellowship, three awards from the American Academy of Arts and Letters, four awards from the National Endowment for the Arts, and commissions from the Serge Koussevitzky Foundation, the Fromm Music Foundation, and the Barlow Endowment at Brigham Young University. His works have been sponsored and performed

Photograph by J. Henry Fair, provided by Louis Karchin.
by organizations and ensembles across the world, including the Chamber Music Society of Lincoln Center, Tanglewood, Carnegie Hall, the Louisville Orchestra, The Fort Worth Opera (TX), the Da Capo Chamber Players (NYC), the Plurimo Ensemble (Venice, Italy), Spectrum Sonori (Seoul, South Korea), the Delta Ensemble (Amsterdam, Holland), Earplay (San Francisco, CA), Voices of Change (Dallas, TX), the New York New Music Ensemble, and the Portland (ME) Symphony.

As a teacher, beyond his professorship at NYU, Dr. Karchin has also held appointments as composer-in-residence at the Composers’ Conference at Wellesley College, Indiana University, the University of Buffalo, the University of Iowa, and the University of Utah. Additionally, in 2010, he was a guest composer at the Etchings Festival in Auvillar, France. He has co-founded several new music groups, including the Chamber Players of the League-ISCM, the Orchestra of the League of Composers, and the Washington Square Ensemble, and has appeared as a conductor with each ensemble.

Dr. Karchin lives in Short Hills, NJ, with his wife, Julie Sirota Karchin, and their daughters, Marisa and Lindsay.

Provenance

The Louis Karchin Collection is an open collection within the Eastman School of Music Archives. This collection comprises the composer’s first gift of manuscripts, which were received 2018. As of December 2020, the collection is an open collection, and Dr. Karchin is expected to deposit additional materials in future, periodic installments.

Scope and Content

The collection is comprised of compositional sketches, drafts, fair copies, proof copies, and published scores by Louis Karchin.

Restrictions and Use

There are no restrictions on the use of this collection; however, reproduction of collection materials will be provided to patrons only in accordance with the provisions of the United States Copyright Law (1976) and its revisions.

Associations

This collection is one of numerous special collections at RTWSC that document the careers and legacies of graduate composers and composition faculty of the Eastman School of Music, including those of Gardner Read (BM 1936, MM 1937), John La Montaine (BM 1942), Sydney Hodkinson (BM 1957, MM 1958), Louis Angelini (MM 1960, PhD 1968), Michael Isaacson (PhD 1979), Samuel Adler (faculty, 1966–95), and others.
DESCRIPTION OF SERIES

The works of Louis Karchin have been arranged into five series according to instrumentation and format. The arrangement for the first four series (i.e., opera, vocal, instrumental ensemble, and solo instrumental) has been taken from the works list that accompanies the Grove Music Online entry on the composer (Robert Carl, “Karchin, Louis,” Grove Music Online, 2001, https://doi.org/10.1093/gmo/9781561592630.article.48320).

Within each series, the materials are arranged alphabetically by title. The composition dates have been taken from the manuscript scores or, where a date is not present on the score, from the detailed works list available on Louis Karchin’s professional website (https://louiskarchin.com/; accessed December 2020).

Series 1: Opera

This series contains sketches, libretti, drafts, fair copies, and scores of operas by Louis Karchin.

Series 2: Vocal

This series contains works for voice, including choral music, works for voice and instrumental ensemble, and solos for voice and piano. The materials include sketches, drafts, and fair copies as well as copies of annotated poetry or text.

Series 3: Instrumental Ensemble

This series is comprised of works for large (e.g., chamber orchestra) and small instrumental ensembles (e.g., duet or solo instrument with piano).

Series 4: Solo Instrumental

This series consists of works for solo instrument (e.g., solo piano), represented in sketches, drafts, revised scores, and fair copies.

Series 5: Oversized

While not technically a separate series in and of itself, an Oversized series has been created as repository for sketches, drafts, and scores from other series that are otherwise too large to be accommodated in the designated records storage containers. The items in this series have been arranged in four sub-series according to instrumentation:
Sub-series A: Oversized opera

Sub-series B: Oversized vocal

Sub-series C: Oversized instrumental ensemble

Sub-series D: Oversized instrumental solo
INVENTORY

Series 1: Opera

Box 1

   Act I and II. Draft of score (piano reduction); undated. Pencil sketch. 111 pages of music.


Folder 3  *Romulus: A Comedy in One Act*. By Alexandre Dumas, père; English adaptation by Barnett Shaw.
   Facsimile of published script with annotations (New York: Samuel French, [s.d.]). 19 leaves (41 pages of text).

   Early draft of score (piano reduction); dated May 17, 1989. Pencil sketch. 120 pages of music (numbered 1b–120b).

   Piano vocal score. Fair copy, with note “does not have latest correction”; “completed Jan. 2, 1990 NYC.” Pencil. 139 pages of music.

   Part I (pp. 1–144). Full score. Fair copy; undated. Pencil. 148 pages of music.

   Part II (pp. 145–264). Full score. Fair copy; undated. Pencil. 120 pages of music.

Box 2

Series 2: Vocal

Box 2 [cont.]


Draft of score; dated December 13–25, 2013. Pencil sketch. 61 pages of music.

Folder 5  *Carmen de Boheme* (2002). For soprano and piano. Text by Hart Crane.
Pencil sketch; undated. 6 pages of music.

Folder 6  *Carmen de Boheme* (2002). For soprano and piano. Text by Hart Crane.
Original manuscript score. Pencil sketch; dated April 26, 2002. 16 pages of music.

Folder 7  *Deux Poèmes de Mallarmé* (2001). For soprano and piano.
Sketches; undated. Pencil. 28 pages of music.

Folder 8  *Echoes* (2002). For baritone and piano. Text by Hart Crane.
Sketches; undated. Pencil. 12 pages of music.

Draft of score; dated March 6, 2002. Pencil sketch. 7 pages of music.


Facsimile of four poems by Seamus Heaney with annotations, additional annotations in pencil and ink. From unidentified published source. 7 pages of poetry, including duplicate pages.
Folder 12  Four Songs on Poems of Seamus Heaney (2013). For soprano and chamber ensemble.
   Draft of full score; undated. Pencil sketch. 54 pages of music.

   Draft of full score; dated August 21, 2016. Pencil sketch. 60 pages of music.

Box 3

   Draft of full score; dated December 18, 2006 [title page gives date as 2007].
   Pencil sketch. 71 pages of music.

   Draft of full score; dated 2006 on title page. Pencil sketch. 64 pages of music.

   Pencil sketch (piano reduction); dated November 3, 2006. 28 pages of music.


   Title on sketch: Through Darkness into Light.
   Draft of score; dated March 5, 2017. Pencil sketches. 13 pages of music.

Folder 6  Interlude (2002). For voice (soprano or tenor) and piano. Text by Theodore Roethke.


   Facsimile of published poem from unidentified volume; received as fax transmission. 1 page of poetry.
   Pencil sketches; undated. 9 pages of music.


Original manuscript score; dated December 31, 2001. Pencil. 12 pages of music.

Sketch; undated. Pencil. 3 pages of music.

Folder 12 *Memory*. For baritone and piano. Poetry by Theodore Roethke.

Poetry by Stanley Kunitz.


Original manuscript score; dated 2004. Pencil sketch. 12 pages of music.

Pencil sketches; undated. 8 pages of music.


Folder 18 *Roethke Songs*. For soprano and piano.
Pencil sketch. 26 pages of music.


Box 4

Piano reduction (for rehearsal only). Fair copy; undated. Pencil. 4 pages of music.
Folder 2  

Folder 3  
Original manuscript score. Fair copy; dated March 20, 2003. Pencil. 6 pages of music.

Folder 4  
Full score (incomplete, pp. 1–18 only). Fair copy; undated. Pencil; p. 17 is MS repro. 18 pages of music.

**Series 3: Instrumental ensemble**

**Box 4 [cont.]**

Folder 5  
“*As the Circle Opens to Infinity...*” (2018). For chamber ensemble.  
Draft of full score; dated November 12, 2017. Pencil sketch. 67 pages of music.

Folder 6  
Original manuscript score; dated September 23, 2015. Pencil sketch. 23 pages of music.

Folder 7  
“To Earl Kim on his sixtieth Birthday.”  
Score; dated January 25, 1980. MS repro. 2 pages of music.

Folder 8  
*Chamber Symphony* (2009). For chamber orchestra.  
Original manuscript full score; dated 2009. Pencil sketch. 115 pages of music.

Folder 9  
*Chamber Symphony* (2009). For chamber orchestra.  
Earlier draft of full score (incomplete; pp. 1–93 only); undated. Pencil sketch. 93 pages of music.

Folder 10  
*Dreamscape* (2016). For oboe and violin.  

Folder 11  
Draft of score; dated April 20, 2010. Pencil sketch. 33 pages of music.

Folder 12  
*Excursions* (2014). For viola and electronics.
Earlier version. Rough draft of score; dated April 17, 2014. Pencil sketch. 5 pages of music.

Folder 13  *Excursions* (2014). For viola and electronics.
Draft of score; dated October 30, 2015. Pencil sketch. 8 pages of music.

*To Charles Woorinen in honor of his 50th birthday.*
Score. MS repro. 1 page of music.

Draft of full score; undated. Pencil sketch. 27 pages of music.

Folder 16  *Quest* (2014). For flute and harp.
Original manuscript score; dated August 17, 2014. Pencil. 10 pages of music.

**Box 5**

Original manuscript score; dated March 26, 2017. Pencil. 5 pages of music.

Folder 2  *Rhapsody for Violin and Piano* (c2010). For violin and piano.
Original manuscript score [revised version]; c2010. Pencil. 26 pages of music.


Pencil sketches; undated. 19 pages of music.


Pencil. 48 pages of music.

Folder 7  *String Quartet No. 3* (2015).

**Series 4: Solo instrumental**

**Box 5 [cont.]**

**Folder 9**  
Score. Fair copy. MS repro. 4 pages of music.

**Folder 10**  
Draft of score; dated November 2015. Pencil sketch. 10 pages of music.

**Folder 11**  
Score. Fair copy. MS repro. 2 pages of music.

**Folder 12**  
Draft of score (incomplete; pp. 1–2 only); undated. Fair copy. Pencil. 2 pages of music.  
Score. MS repro. 8 pages of music.

**Folder 13**  
*On the Occasion of Martin Boykan’s 70th birthday.*  
Draft of score; undated. Pencil sketch. 2 pages of music.

**Folder 14**  
*On the Occasion of Martin Boykan’s 70th birthday.*  

**Folder 15**  

**Folder 16**  
Pencil sketches; undated. 9 pages of music.

**Folder 17**  
Draft of score; dated April 4, 2014. Pencil sketch. 10 pages of music.

**Folder 18**  
*For Charles Wuorinen on his 80th birthday.*  
Draft of score; dated January 18, 2018. Pencil sketch. 3 page of music.

**Folder 19**  
Pencil sketches; undated. 11 pages of music.

**Folder 20**  
*Prayer* (c2005). For solo violin.  
Folder 21  *Prayer* (c2005). For solo violin.  
Pencil sketches; undated. 5 pages of music.

Score. Fair copy. MS repro. 10 pages of music.

*To Barry Snyder.*  


Score; undated. Fair copy. Ink. 8 pages of music.

Folder 26  *Two Lyrics for Solo Cello* (2012).  
Pencil sketches; undated. 7 pages of music.

Folder 27  *Two Lyrics for Solo Cello* (2012).  
Original manuscript score; April 11, 2012. Fair copy. Pencil. 8 pages of music.

**Series 5: Oversized**

*Sub-series A: Oversized opera*

**Box 6**

Act I. Piano vocal score. Pencil sketch; dated July–November 2011. 120 pages of music.


Box 7

   Act II, part 1 (pp. 1–100). Draft of full orchestral score; dated June 10, 2013. Pencil sketch. 100 pages of music.


Box 8


Sub-series B: Oversized vocal

Box 8 [cont.]


   “In the Dark House” [by Stanley Kunitz]. Facsimile of annotated poem from unidentified published source. 2 pages of text.
Sub-series C: Oversized instrumental ensemble

Box 8 [cont.]

Folder 5  Capriccio for Violin and Seven Instruments (1977).
          Original manuscript sketches. Pencil. 22 pages of music.

Folder 6  Percussion Quartet (2000).

Sub-series D: Oversized instrumental solo

Folder 7  Ghost Waltz (2002). For piano.