

THE GUSTAV MAHLER-ALFRED ROSÉ COLLECTION AT THE  
UNIVERSITY OF WESTERN ONTARIO

AN INVENTORY

BY  
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## Instructions for Use

The following is an inventory of the Gustav Mahler-Alfred Rosé Collection at the University of Western Ontario. It includes complete holdings of the collection **except for the Mahler Family Letters** from the original donation and supplement 1.

The Collection comprises twenty-one envelopes (E1-E21), an oversize category, and five supplements (S1-5). Each item in the Collection has an individual accession number. The shelfmark for each item is made up of three components: the location, a descriptor, and the accession number, e.g. E7-MD-344. The most common descriptors are the following:

- M Gustav Mahler
- J Justine Mahler
- F Mahler Family
- A Alma Mahler
- Ar Arnold Rosé
- Al Alfred Rosé
- Ma Maria Rosé
- R Rosé family
- C "Celebrity" (neither a Mahler nor a Rosé)
- D Document (also used for scores, recordings, and memorabilia)
- p postcard
- ph photograph
- t telegram

Within each category, items are arranged by accession number.

For background information about the Collection, see Stephen McClatchie, "The Gustav Mahler-Alfred Rosé Collection at the University of Western Ontario" *Notes* 52 (December 1995): 385-406; and the letter in *Notes* 52 (June 1996): 1337.

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## 1. MAHLER LETTERS AND MAHLER DOCUMENTS IN THE ORIGINAL DONATION

### 1.1 Letters from Mahler

- E6-MC-325. Gustav Mahler to Béla **Dióssy**. 26 June 1896. *GMB* 178.
- E6-MC-326. Gustav Mahler to Heinrich **Krzyzanowski**. [November 1891]. *GMB* 106.
- E12-MC-509. Gustav Mahler to Bertha **Löhr**. [early 1890s]. Mahler agrees to vacate the Vienna apartment earlier than planned.
- E12-MC-510. Gustav Mahler to Bertha **Löhr**. [?February ?1893]. Family troubles.
- S3-MC-776. Gustav Mahler to Ernestine **Löhr**. [between 9-13 April 1892]. Asks Ernestine to intercede with Justine for him about a recent misunderstanding.
- E2-MC-80. Gustav Mahler to Ernestine **Löhr**. 16 April 1892. Letter is in English; at the time, Mahler was taking English lessons in preparation for his conducting engagement in London, June-July 1892.
- E8-MC-397. Gustav Mahler to Ernestine **Löhr**. 26 April 1893. Discussion of his brothers and sisters.
- E6-MC-322. Gustav Mahler to Bernhard **Pollini**. 26 September 1890. Draft of a letter, page 2 only, about Mahler's contract for Hamburg. He will not accept less than 14,000 marks.
- E7-MC-336. Gustav Mahler to Bernhard **Pollini**. 14 October 1890. *GMB* 99.
- E7-MC-337. Gustav Mahler to Bernhard **Pollini**. 7 November 1890. *GMB* 100.
- E7-MC-338. Gustav Mahler to Bernhard **Pollini**. [December 1896]. *GMB* 202.
- E5-MC-253. Gustav Mahler to Hans **Richter**. Copy in unknown hand. 12 April 1897. Mahler pays his respects to Richter before assuming his position in Vienna.
- E5-MC-254. Gustav Mahler to Hans **Richter**. Copy in unknown hand (same as 253). 27 August 1897. Mahler offers Richter *Il barbiere di Siviglia* to conduct, and discusses other repertoire problems. Tells Richter of his efforts to assure critics of the friendship between the two of them.
- E6-MC-321. Gustav Mahler to Max **Staegemann**. [May 1888]. Draft of a letter to Staegemann in which Mahler disavows any intention of returning to Prague.

- E7-MC-335. Gustav Mahler to Josef **Steiner**. 17-19 June 1879. *GMB* 5.
- E6-MC-323. Gustav Mahler to Géza Graf **Zichy**. [late February or early March 1891]. Letter draft, full of pencil additions and deletions. *GMB* 103.
- E6-MC-324. Gustav Mahler to Géza Graf **Zichy**. [late February or early March 1891]. Draft letter of resignation.

## 1.2 Letters to Mahler (see also 4.2)

- E6-CM-327a. Count Albert **Apponyi** to Gustav Mahler. 25 December 1896. Apponyi agrees to help bring Mahler to Vienna, but is unsure if he has any real influence. [Nevertheless, he wrote to Bezceny on 10 January 1897, warmly recommending Mahler.]
- E6-CM-330. Countess Clare **Bassewitz** to Gustav Mahler. 24 April 1897. A farewell letter marking Mahler's final performance in Hamburg.
- E7-CM-339. Franz von **Beniczky** to Gustav Mahler. 15 January 1897. Beniczky is pleased to recommend Mahler for the Kapellmeister position in Vienna, and has written the intendant [Bezency] accordingly.
- E2-CM-81. Max **Bruch** to Gustav Mahler. [September 1887]. Missing first page. Performance instructions, corrections and alterations for the revival of *Die Loreley* in Leipzig.
- E5-CM-260. Anton **Bruckner** to Gustav Mahler. 1880. Unsigned card, with two lines of music: a fragment of the trio in the march in Suppé's *Faninitza*, and the Valhalla theme from Wagner's *Ring*.
- E5-CM-261. Anton **Bruckner** to Gustav Mahler. 7 April 1893. Thanks Mahler for his Good Friday (31 March) performance of his Te Deum and Mass in D minor, and for his support against his critics.
- E5-CM-261a. Anton **Bruckner** to Gustav Mahler. 13 November ?1893. Photostat. Hans Richter has called him a fool for refusing to make further cuts.
- E4-CM-194. Alfred **Bruneau** to Gustav Mahler. 29 March 1892. Bruneau thanks Mahler for the excellent premiere of *Le rêve* the night before.
- E4-CM-195. Alfred **Bruneau** to Gustav Mahler. 24 June [1900]. Sends Mahler a copy of his review [in *Le Figaro*] of the Vienna Philharmonic's concert in Paris on 21 June 1900, under Mahler's direction. Will come to Vienna in August to review his score for a possible production at the Hofoper.

- E5-CM-257. Hans von **Bülow** to Gustav Mahler. 28 January 1884. He would need proof of Mahler's abilities as pianist, chorus master, and conductor before he could recommend him.
- E5-CM-258. Hans von **Bülow** to Gustav Mahler. 25 October 1892. Bülow asks Mahler to coach and conduct his own songs for the concert on 7 November, since he is unable to come to grips with them.
- E5-CM-259. Hans von **Bülow** to Gustav Mahler. 15 September 1893. He will be glad to attend to Mahler's request when he returns from a two-week trip to Scheveningen.
- E5-CM-271. Antonin **Dvořák** to Gustav Mahler. 26 October 1898. Sends Mahler the score to his symphonic poem, *Die Taube* [*Písen bohatýrská*, op. 111]. *Heldenlied* [*Holoubek*, op. 110] is still at the copyist. He would be pleased to come to the rehearsals.
- E4-CM-200. Umberto **Giordano** to Justine Mahler. May 1900. Giordano praises Mahler's compositions, which reveal "un musicista profondo, ed un orchestratore straordinario," and opines that Mahler is an even better composer than he is a conductor.
- E4-CM-201. Umberto **Giordano** to Gustav Mahler. July 1900. Thanks Mahler for sending him a copy of his symphony [most likely either the First or Third, since both were published the year before], and expresses hope that he may soon be able to hear it performed under Mahler's "magica" baton.
- [Carl **Goldmark** to Gustav Mahler. 11 January 1897. See S1-CM-764.]
- E5-CM-277. Carl **Goldmark** to Gustav Mahler. 21 May 1900. Goldmark thanks Mahler for the congratulatory telegrams marking his 70th birthday on 18 May.
- E5-CM-263. Engelbert **Humperdinck** to Gustav Mahler. 3 December 1895. Humperdinck thanks Mahler for his invitation to the first complete performance of his Second symphony, but he is unsure if he can attend. "Jedenfalls bin ich sehr gespannt, Ihr neues Werk kennen zu lernen!"
- E5-CM-264. Engelbert **Humperdinck** to Gustav Mahler. 6 July 1902. Offers congratulations for Mahler's birthday the next day, and reminds Mahler of his promise to send him a score to his Third symphony. Humperdinck had attended the premiere on 9 June in Krefeld.
- E5-CM-256. Franz **Liszt** to Gustav Mahler. 13 September 1883. Thanks Mahler for sending him a copy of his composition *Waldmärchen* [part 1 of *Das klagende*

*Lied*]. Although Liszt thinks that the music contains some valuable features, he is critical of the poem.

- E4-CM-199. Josef **Marx** to Gustav Mahler. 1 February 1899. Sends Mahler some of his compositions and asks for his judgement.
- E4-CM-192. Pietro **Mascagni** to Gustav Mahler. 31 December 1890. Photostat. Thanks Mahler for the successful premiere of *Cavalleria Rusticana* in Budapest, 26 December 1890.
- E4-CM-193. Pietro **Mascagni** to Gustav Mahler. 11 May 1901. Thanks Mahler for his hospitality during his visit to Vienna, and praises that evening's performance of *Tannhäuser* under Mahler's direction.
- E4-CM-196. Jules **Massenet** to Gustav Mahler. 14 November 1897. Greetings and thanks for Mahler's sympathy with his work.
- E4-CM-197. Jules **Massenet** to Gustav Mahler. 30 November 1898. Thanks Mahler (as director) for performances of *Werther* and *Manon* [probably those of 10 November, and 18 November, respectively].
- E1-CM-13. Nellie **Melba**. [January 1900]. Regrets being out when Mahler called; is leaving the next day for Budapest.
- E6-CM-327. Ödön [Edmund] von **Mihalovich** to Gustav Mahler. 26 December 1896. He has asked Count Julius Széchenyi to intervene with his friend Countess Trautmannsdorf, Prince Liechtenstein's sister, on Mahler's behalf. Apponyi will do everything possible. Mahler should write Siegmund Singer.
- E6-CM-328. Ödön [Edmund] von **Mihalovich** to Gustav Mahler. 27 December 1896. Suggests that Mahler write to Max Falk, who is friendly with Bezcny.
- E6-CM-329. Ödön [Edmund] von **Mihalovich** to Gustav Mahler. 11 January 1897. He has written Bezcny in such a manner that Mahler ought to be engaged on the basis of this letter. Again, recommends that Mahler write to Falk.
- E5-CM-262. Jean Louis **Nicodé** to Gustav Mahler. 8 November 1893. He does not hold *Generalprobe*.
- E5-CM-265. Arthur **Nikisch** to Gustav Mahler. 3 November 1896. Nikisch is grateful that Mahler will hold a preliminary rehearsal tomorrow in Berlin. Asks Mahler to bring the remaining scores to the performance, as he is anxious to get to know the other pieces. [On 9 November, Nikisch conducted the Berlin Philharmonic in the premiere of the second movement of Mahler's Third symphony, the



*Blumenstück.*]

- E5-CM-266. Arthur **Nikisch** to Gustav Mahler. 2 December 1896. Suggests that Mahler conduct the first two movements from the Second symphony at the Liszt-Verein concert [14 December], but that he (Nikisch) should conduct the *Blumenstück* rather than the movements from the Second at the Gewandhaus concert [21 January] since that public is more resistant to new works.
- E5-CM-267. Arthur **Nikisch** to Gustav Mahler. 24 December 1896. Will definitely perform the *Blumenstück* on 21 January at the Gewandhaus concert.
- E5-CM-268. Arthur **Nikisch** to Gustav Mahler. 22 January 1897. Informs Mahler of the success of his "entzückendes" *Blumenstück*, and notes that this success is all the more decisive given the hostility of the press towards Mahler after the Liszt-Verein performance of the first two movements of his Second symphony.
- E1-CM-12. Adelina **Patti** to Gustav Mahler. September 18, 1893. English letter, thanking Mahler for sending her the orchestration of [Wagner's] *Träume*.
- E4-CM-198. Emil Nikolaus von **Rezniček** to Gustav Mahler. 4 September 1898. Admiration for Mahler and his Symphony no. 2.
- E5-CM-255. Hans **Richter** to Gustav Mahler. 27 August 1898. Thanks Mahler for granting him leave: "Denn meine Armschmerzen sind arg, wenn ich die "Meistersinger" aufgebe."
- S3-CM-777. Ernst von **Schuch** to Gustav Mahler. Telegram. 28 December 1896. Concert on 15 January will comprise the second and third movements of the Second symphony, and the *Blumenstück*.
- E5-CM-269. Ernst von **Schuch** to Gustav Mahler. 10 January 1897. Regrets that he must drop the *Blumenstück*, but after Mahler's telegram, he will play the middle movements of the Second symphony. Discussion of how to present this torso in concert.
- [Richard **Strauss** to Gustav Mahler. 22 April 1900. See S1-CM-763.]
- E5-CM-273. Richard **Strauss** to Gustav Mahler. [June 1901]. Published in *Mahler-Strauss Briefwechsel* (see above entry), 69-70.
- E5-CM-272. Richard **Strauss** to Gustav Mahler. 17 August 1901. Published in *Mahler-Strauss Briefwechsel* (see above entry), 61-2.
- E5-CM-275. Johann **Strauss** Jr. to Gustav Mahler. 11 March 1894. Asks Mahler to return

the score of the first act [of *Die Fledermaus*] to be purged of mistakes.

- E3-CM-146. Cosima **Wagner** to Gustav Mahler. 23 May 1901. This letter is Cosima's response to Mahler's undated letter of about 20 May 1901, published in *Gustav Mahler Unbekannte Briefe*, ed. Herta Blaukopf (Vienna: Paul Zsolnay, 1983), 239-40. Mahler expresses his support for Cosima's attempt to extend the copyright for *Parsifal* and reserve sole performing rights for Bayreuth, and asks what he can do to help.
- S2-CM-771. Bruno **Walter** to Gustav and Justine Mahler. 18 December 1898. New Year's greetings.
- E5-CM-270. Felix **Weingartner** to Gustav Mahler. 23 April 1897. Greetings to Mahler on his departure from Hamburg. It is quite alright that Mahler gave the piano-vocal score of *Genesisius* to Mildenburg.

### 1.3 Mahler Documents

- E6-MD-331. Poem. "Kam ein Sonnenstrahl." [1880].
- E6-MD-333. Poem. "Meiner lieben Unbekannten." 11 July 1898. Copy by Justine Mahler.
- E6-FD-334. 4-leaf clover from either Mahler's parents' grave or from Richard Wagner's
- E7-MD-340. Mahler's will, dated Perchtoldsdorf, 29 June 1891 and witnessed by Dr. Emil Freund. Mahler leaves two-thirds of his estate to Justine, and one-third to Emma. Alois would receive 2,000 fl., and Otto all of Mahler's books and manuscripts, plus a monthly allowance if he is under 24.
- E7-MD-341. Mahler's will, dated Wien, 25 August 1894 and witnessed by Dr. Emil Freund. Similar provisions made, although Alois is not mentioned at all. "Mein ganze musikalischer Nachlaß, insbesondere die Manuscripte meinen Compositionen hat in den Besitz meines Bruders Otto überzugehen, welchen ich bitte die Veröffentlichung und Drucklegung zu bewerkstelligen und zu überwachen."
- E7-MD-342. Programme, 14 January 1900. Fifth subscription concert of the Vienna Philharmonic, conducted by Mahler. Selma Kurz singing songs from *Des Knaben Wunderhorn* and *Lieder eines fahrenden Gesellen*
- E7-MD-343. Copy, by Justine, of Mahler's program for the Second symphony. 13 December 1901. "Abschrift nach einem Aufsatz von Gustav Mahler, als Geschenk an Dr. Rudolf Mengelberg nach Amsterdam gegeben."
- E7-MD-344. 13 June 1903 -- Circular, signed by Mahler to members of the Hofoper

Orchestra. The signatures of all the members of the orchestra are in pencil inside as an endorsement of the directive. Explains members' responsibilities for rehearsals.

- E7-MD-345. Envelope with stamp: Hamburg, 9 November 1903 (Frau Concertmeister, Taubstummengasse 4 from Mahler at Hotel Esplanade)  
Formerly contained two other envelopes with stamps, now rejoined with their letters (27 October 1904; 18 March 1910)
- E7-MD-346. October 1909 -- Ocean crossing record of liner Kaiser Wilhelm II ship.
- E7-MD-347. Empty Envelope -- Gustav Mahler Stiftung / Dorotheergasse 11. ("Letter to Steiner" in pencil on front in Alfred Rosé's hand.)
- E7-MD-348. June 1911 -- Vienna -- card announcing the formation of an international committee studying the founding of a Gustav Mahler Foundation
- E7-MD-349. Two-page draft of Mahler's note justifying his *Retouchen* to Beethoven's Ninth Symphony. Written after the reviews of the first performance (18 February 1900) for distribution at the second (22 February 1900).
- E7-MD-350. Pun by Mahler: Mein lieber Sohn Cephises / Ich sage Dir nur dieses
- E7-MD-351. Pencil copy by Justine of a review of the 1892 three-volume publication of Mahler's early songs (*Lieder und Gesänge für eine Singstimme und Klavier von Gustav Mahler*).

The former director of the Royal Opera, G.M. gives again a sign of life and sends us from afar his musical greetings in the form of an imposing Liederkranz. The 14 songs which he offers in three volumes are as many pictures of mood warmly felt and uniquely invented. A fine-feeling, artistically-modelling musician speaks to us with these gifts of songs. His melodies are healthy and of a long beautiful breath, at the same time quite elegant and original in all their simplicity and folk origins which comes from the texts themselves, most of which are taken from the folk song collection Des Knaben Wunderhorn. He exhibits a rich scale of feeling. He finds characteristic sound for simple humour, charming impishness, elegy, resignation, for idyllic enthusiasm and the pains of love. (handwriting changes suddenly) For this the singing voice is always appropriately treated and the piano joins it as eloquent interpreter always following with especially fine feeling, the scenic and psychological changes.

As the most important numbers in the collection we want to point out "Hans und Grethe," with its lovely and comfortable Laendler sound, the small ballad "Um schlimme Kinder artig zu machen", dreamily delicate "Ich gieng mit Lust durch einen

gruenen Wald." "Aus, Aus" in bold marching tempo has a Hungarian colouration, probably a grateful reminiscence from Budapest. "Zu Strassburg auf der Schanz" brings a tragic event in the narrowest musical frame; the piece in its folk origins basic sound is a reminder of Schumann's "Die beiden Grenadiere." Characteristically, the piano here is imitating the shawm. Very nice is "Ablösung im Sommer" with its light humour and perhaps the best piece "Scheiden und Meiden" with its character of moving between carelessness and farewell mood moist with tears. The three brochures have appeared in three brochures for both high and low voices.

E7-MD-352. Doodle by Mahler on Hofoper stationery.

E13-MD-543 Two pages of notes for Mahler's address to the staff of the Royal Hungarian Opera in Budapest. [10 October 1888]. These notes were published in 1924 (*GMB 75*) without making clear their provisional nature. The document is full of added and deleted words and phrases, and contains an additional paragraph (written upside down and in pencil) that was omitted in the published version. The provisional nature of these notes, now that the original manuscript has resurfaced, may help to account for the discrepancies between the published text (*GMB 75*) and newspaper reports of Mahler's speech noted by Zoltan Roman in *Gustav Mahler and Hungary* (Budapest: Akadémiai Kiadó, 1991), 29. It seems likely that Mahler made a second draft of his speech from the present document, and that this has not survived.

## 2. ROSÉ CORRESPONDENCE (from original donation and all supplements)

(Arranged in alphabetical order by sender, then chronologically)

E3-CAR-151. Guido **Adler** to Arnold Rosé. 15 May 1906. Silver anniversary congratulations.

E1-CAR-37. Eugen **d'Albert** to Arnold Rosé. n.d. Asks Rosé to return [Erich Wolfgang] Korngold's sonata to Dr. [Julius] Korngold, who does not want it performed yet. Rosé should suggest another work for the concert. [This likely refers to Korngold's Sonata in G for violin and piano, op. 6, published by Schott in 1913.]

E1-CAR-38. Eugen **d'Albert** to Arnold Rosé. [early November 1913]. D'Albert will arrive in Vienna on Saturday evening, 15 November, and suggests rehearsing the next morning. D'Albert played the Brahms op. 8 trio, and the op. 25 piano quartet with the Rosé Quartet on 18 November 1913.

E1-CAR-36. Karl **Alwin** to Arnold Rosé. 1 October 1918. Discussion of Pfitzner's *Palestrina*, Strauss's revised *Ariadne auf Naxos*, Mahler's Ninth symphony and

*Das Lied von der Erde*; and praise for Specht's Mahler biography.

- OS-CAR-716. Karl **Alwin** to Arnold Rosé. 23 October 1923. 60th birthday congratulations.
- E3-CAR-160. Anna **Bahr-Mildenburg** to Arnold Rosé. 23 January 1916. Last page, with signature, is missing. A tribute to Rosé and the community of the Hofoper on the occasion of her farewell.
- E4-CAR-223. Julius **Bittner** to Arnold Rosé. 8 May 1916. Asks Rosé to consider performing his string quartet in E-flat at a Rosé Quartet subscription concert.
- E4-CAR-224. Julius **Bittner** to Arnold Rosé. 11 June 1916. Deepest and most sincere thanks to Rosé for his agreement. [The quartet was performed by the Rosé Quartet on 2 May 1917.]
- S5-CAR-983 Julius **Bittner** to Arnold Rosé. 15 May 1931. Congratulations on Rosé's 50th anniversary as Concertmeister. 2½ mm. musical incipit [treble clef, 4/4, D major]
- E3-CAR-153. Ludwig **Bösendorfer** to Arnold Rosé. 16 May 1906. Silver anniversary congratulations.
- E4-CAR-210. Ignaz **Brüll** to Arnold Rosé. 17 May 1906. Silver anniversary congratulations.
- S5-CAR-981 Adolph **Busch** to Arnold Rosé. 25 October 1923. 60th birthday congratulations.
- E4-CAR-222. Alfred **Casello** to Arnold Rosé. 11 July 1914. The Paris *Société Musicale Indépendante*, of which Casello is secretary, would like to give a Schönberg concert next winter, and wonders if the Rosé Quartet would play the Second quartet when they are passing through Paris.
- E5-CAR-283. Edouard **Colonne** to Arnold Rosé. 9 June 1902. Card with photo, inscribed to Arnold Rosé and signed.
- E3-CAR-154. Leopold **Demuth** to Arnold Rosé. 16 May 1906. Silver anniversary congratulations.
- E1-CAR-34. Severin **Eisenberger** to Arnold Rosé. 11 October 1915. A proposed chamber music evening in Berlin seems impossible for financial reasons.
- E1-CAR-39. Bruno **Eisner** to Alfred Rosé. 21 August 1917. Going to the front in Tirol for two weeks of concerts.

- E1-CAr-17. Julius **Epstein** to Arnold Rosé. 17 May 1906. Silver anniversary congratulations.
- E1-CAr-18. Julius **Epstein** to Arnold Rosé. 28 April 1908. Unable to engage a certain musician from Boston.
- E3-CAr-221. Josef B. **Foerster** to Arnold Rosé. 12 May 1914. He is honoured to hear that the Rosé Quartet wishes to give the premiere of his third string quartet. [This took place on 2 May 1918.]
- E5-CAr-276. Wilhelm **Furtwängler** to Arnold Rosé. 11 May 1919. The Munich Tonkünstler Orchestra is looking for personnel from Vienna. Furtwängler will be in Vienna in June, and asks Rosé for recommendations.
- S5-CAr-984 Wilhelm **Furtwängler** to Justine Rosé-Mahler. 20 November 1933. Typewritten copy. Reassures Justine about musical and political developments in Berlin.
- E4-CAr-231. Reinhold **Glière** to Arnold Rosé. 15 September 1918. Recommends one of his pupils, Alexander Golemka, for study with Rosé.
- E5-CAr-278. Carl **Goldmark** to Arnold Rosé. 26 October 1910. Returns the manuscript of his Romance for violin and piano to Rosé, and asks that he not copy or lend the manuscript.
- E5-CAr-279. Carl **Goldmark** to Arnold Rosé. 30 September 1914. He has just finished a piano quartet [*sic*] and promises the premiere to the Rosé Quartet. [This work seems to be Goldmark's piano quintet in E major, op. 54, which was performed by the Rosé Quartet on 1 March 1916; Goldmark's only piano quartet was written before 1858.]
- E3-CAr-161. Caroline **Gomperz-Bettelheim** to Arnold Rosé. 17 May [1906]. Silver anniversary congratulations.
- E1-CAr-16. Alfred **Grünfeld** to Arnold Rosé. 15 May 1906. Silver anniversary congratulations.
- E3-CAr-162. Karl **Heissler** to Frau Rosé, Arnold's mother. 30 July 1878. Concert arrangements.
- E3-CAr-163. Karl **Heissler** to Frau Rosé. 22 August 1878. Approves of Arnold's program and accompanist, Prof. Anton Door, for upcoming recital.
- E3-CAr-164. Prince Konstantin zu **Hohenlohe-Schillingsfürst** to Arnold Rosé. Signed and

inscribed copy of programme Rosé and Franz Neidl (baritone) gave at Hohenlohe's residence, 2 March 1894.

- E3-CAr-159. Prince Konstantin zu **Hohenlohe-Schillingsfürst** to Arnold Rosé. 7 November 1895. Invites Rosé to come and make music the next evening after dinner.
- S4-CArp-832 Latzi **Janner** (?) to Arnold Rosé and family. 27 May 1922. Postcard from Beethovenhaus, Bonn
- E4-CAr-202. Emile **Jaques-Dalcroze** to Arnold Rosé. 20 December 1901. Asks Rosé to recommend his *Sérénade en six parties*, op. 61, to the Phiharmonia in Paris. He is coming to Vienna in April for concerts.
- E4-CAr-203. Emile **Jaques-Dalcroze** to Arnold Rosé. 17 April 1905. Pleased that the Rosé Quartet is performing his *Sérénade en six parties*, op. 61, in Graz. Gives Rosé some advice about its performance, and appends the proper metronome markings for each movement.
- E4-CAr-204. Emile **Jaques-Dalcroze** to Arnold Rosé. 14 May 1905. Further performance directions--particularly advice to keep the value of the eighth note constant. Jaques-Dalcroze writes out a 3/8 passage in 4/8 to illustrate his point.
- E4-CAr-205. Emile **Jaques-Dalcroze** to Arnold Rosé. 21 May 1905. Apologies that the parts were full of errors.
- E4-CAr-206. Emile **Jaques-Dalcroze** to Arnold Rosé. An envelope postmarked 28 November 1905 (undoubtedly that to 207.) which contains a booklet of press comments for his *Sérénade*, op. 61.
- E4-CAr-207. Emile **Jaques-Dalcroze** to Arnold Rosé. 27 November 1905. Wonders if Rosé would perform his Serenade while the quartet is in Paris in the spring. Encloses press clippings (206.)
- E4-CAr-232. Wilhelm **Kienzl** to Arnold Rosé. 30 September 1920. Kienzl offers the Rosé Quartet the first performance of his string quartet in C minor, op. 99.
- E4-CAr-225. Erich Wolfgang **Korngold** to Arnold Rosé. 11 March 1917. Gives Rosé the movement names and tempo indications for his Sextett, op. 10, and confirms its performance on 29 April. In fact, the work was given its premiere by the Rosé Quartet on 2 May.
- E4-CAr-226. Erich Wolfgang **Korngold** to Arnold Rosé. 27 May 1917. Korngold expresses his thanks, through Rosé, to the Hofopernorchester for making his conducting debut the day before so successful.

- E4-CAr-227. Erich Wolfgang **Korngold** to Arnold Rosé. 3 January 1918. Korngold responds to Rosé's dismissal of his critical attitude towards Mahler.
- E4-CAr-229. Erich Wolfgang **Korngold** to Arnold Rosé. 31 December 1918. New Year's wishes.
- E4-CAr-230. Erich Wolfgang **Korngold** to Arnold Rosé. 29 May 1919. Thanks Rosé, and the Hofopernorchester through him, for their support in the revival his two operas [*Der Ring des Polykrates*, op. 7 and *Violanta*, op. 8] this coming Saturday [31 May]. The date is unclear, but seems correct. According to Franz Hadamowsky, ed., *Die Wiener Hoftheater (Staatstheater): ein Verzeichnis der Aufgeführten und Eingerichteten Stücke mit Bestandsnachweisen und Aufführungsdaten*, vol. 2., *Die Wiener Hofoper (Staatsoper) 1811-1974* (Vienna: Brüder Hollinek/Österreichischen Nationalbibliothek, 1975) these operas were never performed on a Saturday in 1919. The 1919-20 performances were the only ones conducted by Korngold. Perhaps a performance scheduled for 31 May had to be cancelled.
- E4-CAr-228. Julius **Korngold** to Arnold Rosé. 13 February 1918. Discusses upcoming Berlin performance of his son's Sextett, op. 10, in light of the hostility of a number of Berlin critics.
- E1-CAr-35. Wanda **Landowska** to Arnold Rosé. 18 February 1916 (postmark). Thanks Rosé for his hospitality.
- E4-CAr-208. Richard **Mandl** to Arnold Rosé. 16 May 1906. Silver anniversary congratulations.
- E4-CAr-209. Richard **Mandl** to Arnold Rosé. 14 February 1918. Asks Rosé for a second performance of his Quintet in G major. The Rosé Quartet had given the premiere of his work on 18 December 1906.
- E5-CAr-280. Willem **Mengelberg** to Arnold Rosé. 24 June 1915. The Concertgebouw Orchestra needs a first horn player with a good sound for Mahler. Can Rosé help? Mengelberg mentions the past season's Mahler performances: Symphonies 1, 2, 3, 4, 7; *Das Lied von der Erde*; *Das klagende Lied*; *Kindertotenlieder*; and various orchestral lieder.
- E5-CAr-281. Willem **Mengelberg** to Arnold Rosé. 5 August 1915. More discussion about the needed horn player.
- E5-CAr-282. Willem **Mengelberg** to Arnold Rosé. 30 December 1917. Mengelberg discusses their mutual artistic commitment, and thanks Rosé for his willingness to assist.



- OS-CAR-715. Hans **Mueller** to Arnold Rosé. 22 October 1923. 60th birthday congratulations.
- E3-CAR-150. Franz Xavier **Nagl** to Arnold Rosé. 28 February 1897. Nagl would be pleased to permit entry to the Anima chapel during Rosé's Italian concert tour; naturally the music should harmonize with the liturgical setting.
- E2-CAR-82. Hans **Pfitzner** to Arnold Rosé. 4 January 1903. Bruno Walter has told him that his latest string quartet [in D major, op. 14; dedicated to Alma Mahler] will be "baptised" by the Rosé Quartet on 13 January. Unfortunately Pfitzner's recent illness makes his presence unlikely.
- E2-CAR-83. Hans **Pfitzner** to Arnold Rosé. 11 February 1903. Would Rosé please send him the score of his quartet so that he may have more parts copied; if the Quartet is not playing the work in the near future, perhaps he would return the parts as well. "Doch nur dann, und nicht wenn Sie (wie mir Bruno Walter schrieb) das Werk demnächst in Prag zur Aufführung bringen wollen."
- E2-CAR-84. Hans **Pfitzner** to Arnold Rosé. 2 March 1903. Looking forward to seeing Rosé in Munich on 15 April; he is conducting a concert of his own works there on 3 April, and will also be in Prague.
- E2-CAR-85. Hans **Pfitzner** to Arnold Rosé. 18 August 1908. Would Rosé consider accepting a smaller honorarium for his solo engagement on 20 January? Pfitzner is currently working on a piano quintet [op.23], to be published by Peters, and is thinking of a premiere by the Rosé Quartet, with himself on piano--both in Vienna and Berlin. Is Rosé interested? [Premiere took place 17 November 1908 in Berlin, and 12 January 1909 in Vienna.]
- E2-CAR-86. Hans **Pfitzner** to Arnold Rosé. 2 September 1908. Regrets that Rosé is unable to perform on 20 January. Suggests 12 January (Vienna) and 17 November (Berlin) for performances of the piano quintet--perhaps Prague as well--and describes the piece to Rosé.
- E2-CAR-87. Hans **Pfitzner** to Arnold Rosé. 15 September 1908. Gutmann's behaviour about the honorarium is very embarrassing to him.
- E2-CAR-88. Hans **Pfitzner** to Arnold Rosé. 17 September 1908. Possibility of a Leipzig performance of the quintet on 14 November. He is doubtful, but what does Rosé think?
- E2-CAR-89. Hans **Pfitzner** to Arnold Rosé. 24 September 1908. Further discussion of dates and rehearsals for the piano quintet.

- E2-CAr-91. Hans **Pfitzner** to Arnold Rosé. [before 17 November 1908]. Discussion of arrangements for 17 November in Berlin. On p. 59 of the score the *fortissimo* in the viola is wrong; it should remain *mezzoforte*.
- E2-CAr-90. Hans **Pfitzner** to Arnold Rosé. 14 November 1909. Would the Rosé Quartet participate in Pfitzner's "Schumannfest" (11-13 June 1910) on 11 June? He would like Schumann's piano quartet, op. 47, the violin sonata in D minor, op. 121, and a quartet of Rosé's choice.
- E3-CAr-156. General Georges **Picquart** to Arnold Rosé. 8 November 1908. Recommends to Rosé his friends, the Chaigneaux, who will be playing Reger's Trio in Vienna on the 18th.
- E3-CAr-157. General Georges **Picquart** to Arnold Rosé. 24 January 1909. Invites Rosé to have breakfast with him at the Ministry when he is in Paris at the end of the month.
- E3-CAr-158. General Georges **Picquart** to Arnold Rosé. 16 December 1909. Regrets that he was unable to stop in Vienna on the way back from Constantinople and Greece, as he would like to play Haydn's quartet op. 74, no. 3 with Rosé.
- E1-CAr-15. David **Popper** to Arnold Rosé. 24 December 1904. Holiday wishes, and thanks to Rosé for agreeing to perform his quartet.
- E2-CAr-92. Max **Reger** to Arnold Rosé. 16 August 1904. Understands that Rosé has received his Violin Sonata in C major, op. 72, and his String Quartet in D minor, op. 74, and wonders if he has played them yet. Discussion of proper tempi/metronome markings for each movement of op. 74. [With only minor differences, these correspond to the tempi in the published score]. Rosé's will likely be the first performance in most cities.
- E2-CAr-93. Max **Reger** to Arnold Rosé. 23 January 1905. Is Rosé playing his String Quartet, op. 74 on 21 February at the Vereinigung der schaffenden Tonkünstler concert in Vienna? If so, it might be possible for Reger to be present.
- E2-CAr-94. Max **Reger** to Arnold Rosé. 5 February 1905 (postmark). Reger is able to come to the rehearsal [of his quartet, op. 74] in the morning of 20 February, or between 3-5 on the 19th.
- E2-CAr-95. Max **Reger** to Arnold Rosé. 11 February 1905. Asks for a response to 94.
- E2-CAr-96. Max **Reger** to Arnold Rosé. 16 February 1905 (postmark). Will arrive in Vienna on 18 February, and asks again when the rehearsal for the quartet is scheduled.

- E2-CAR-97. Max **Reger** to Arnold Rosé. 13 November 1905. Thanks the Rosé Quartet for the marvellous performance of his String Quartet, op. 74 [on 7 November 1905], and hopes that the quartet will perform his next quartet as well.
- E2-CAR-98. Max **Reger** to Arnold Rosé. 3 March 1906. Sends Rosé a copy of his *Sieben Sonaten* for solo violin, op. 91, with the hope that Rosé will perform them. Discussion of concert dates for April. Reger has just finished a *Suite im alten Stil* for violin and piano [op. 93], which he would like to dedicate to Rosé. Will he accept?
- E2-CAR-99. Max **Reger** to Arnold Rosé. 16 June 1906. Regarding the *Regerabend* that they discussed in Prague for the coming winter in Vienna, he proposes the following program: Sonata in F-sharp minor for violin and piano, op. 84; String Quartet in D minor, op. 74; Suite (*im alten Stil*) for violin and piano, op. 93. Proposes possible dates. He has just finished a Serenade for orchestra, op. 95, and asks Rosé to try to get it performed in a Philharmonic concert; "Diese Serenade ist das Liebenswertigste was ich je in meinem Leben geschrieben habe!" The Suite dedicated to Rosé would make a good conclusion for an evening of chamber music.
- E2-CAR-100. Max **Reger** to Arnold Rosé. 25 July 1906 (postmark). Further discussion of dates for the Reger concert.
- E2-CAR-101. Max **Reger** to Arnold Rosé. 6 October 1906 (postmark). Sends Rosé a copy of the Suite (*im alten Stil*), op. 93, dedicated to him. Next year, he will have a new quartet to play. Disappointed that the proposed *Regerabend* could not take place this year.
- E2-CAR-102. Max **Reger** to Arnold Rosé. 13 July 1908 (postmark). Discussion of possible concert dates for next season.
- S1-CAR-765. Max **Reger** to Arnold Rosé. 28 July 1908. Proposes the following program for a Reger concert in Vienna next winter: Sonata in F-sharp minor for violin and piano, op. 84; Suite (*im alten Stil*) for violin and piano, op. 93; Piano Trio in E minor, op. 102. Reger is free every day after 19 March.
- E2-CAR-103. Max **Reger** to Arnold Rosé. 5 August 1908 (postmark). Will play his new Trio [op. 102] at Rosé's last subscription concert, in March.
- E2-CAR-104. Max **Reger** to Arnold Rosé. 18 August 1908 (postmark) [incorrectly dated 18 August 1909 by Reger]. Reger has just finished a second Suite (*im alten Stil*) for violin and piano, op. 103 [*Sechs Stücke* for violin and piano, op. 103a] and suggests this, and his trio, op. 102, for the 23 March 1909 concert.

- E2-CAR-105. Max **Reger** to Arnold Rosé. 23 August 1908. His op. 102 and op. 103 will be published on 15 September--in plenty of time for the concert. Please program the suite (25 minutes) before the trio (45 minutes). Suggests Brahms violin sonata, op. 78, or a Beethoven quartet for the first number, followed by the two Reger pieces. [Beethoven op. 18 no. 5 was chosen.]
- E2-CAR-106. Max **Reger** to Arnold Rosé. 9 September 1908. Neither work will be a premiere, but both will be given for the first time in Vienna. Agrees to Berlin, but when?
- E2-CAR-107. Max **Reger** to Arnold Rosé. 15 March 1909. He will arrive in Vienna on Monday morning, 22 March, and suggests a rehearsal for that afternoon, and one for the next morning as well.
- E2-CAR-108. Max **Reger** to Arnold Rosé. 4 August 1909. Informs Rosé that his new string quartet in E-flat major, op. 109, has just been published by Bote & Bock.
- E2-CAR-109. Max **Reger** to Arnold Rosé. 6 September 1909. Discussion of the premiere of his op. 109, and its attendant troubles.
- S5-CAR-979 Alfred **Roller** to Arnold Rosé. 23 October 1923. Congratulations on Rosé's 60th birthday tomorrow.
- E1-CAR-20. Moritz **Rosenthal** to Arnold Rosé. 18 August 1912. Could Rosé confirm by telegram that a change in concert date and location will suit?
- E1-CAR-21. Moritz **Rosenthal** to Arnold Rosé. 1 September 1913. Accepts engagement to play the Brahms piano quintet, op. 34 with the Rosé Quartet the following March. The concert took place 16 March 1914.
- E1-CAR-22. Moritz **Rosenthal** to Arnold Rosé. 4 September 1913. Discussion of dates, fee, and venue for aforementioned concert.
- E1-CAR-19. Princess **Metternich-Sándor** to Arnold Rosé. 28 April 1911. Expresses her appreciation for a Rosé Quartet performance.
- E1-CAR-32. Emil **Sauer** to Arnold Rosé. 16 May 1915. Asks Rosé to return some manuscripts lent to him by Otto Singer.
- E3-CAR-155. Toni **Schnittenhelm** to Arnold Rosé. 16 May 1906. Silver anniversary congratulations.
- E1-CAR-14. Franz **Schmidt** to Justine Rosé. 7 December 1918 (postmark). Matters concerning Alfred's lessons.

- E1-CAr-40. Franz **Schmidt** to Alfred Rosé. 18 October 1917; 7 November 1917; 26 November 1918; 29 November 1918; 11 January 1919; 7 May 1919 (all postmarks). Postcards regarding Alfred Rosé's lessons with Schmidt.
- E2-CAr-112. Arnold **Schönberg** to Arnold Rosé. [Fall 1908]. Schönberg asks the Rosé Quartet to give the premiere of his new string quartet [Second Quartet, op. 10]. He describes each movement, and warns Rosé of the work's difficulty, both in terms of individual technique and ensemble. Hopes to have Marie Gutheil-Schoder for the soprano. Arnold Rosé drafted his response on the bottom of the letter: he is looking forward to Schönberg's latest work, but is certain that Gutheil would expect an honorarium and he is himself unable to find the money.
- E2-CAr-111. Arnold **Schönberg** to Arnold Rosé. [28 February 1909; dated by Rosé]. Schönberg expresses his thanks to Rosé with a few measures of music, since words are inadequate to convey his gratitude for Rosé's playing of his works.
- E2-CAr-110. Arnold **Schönberg** to Justine Rosé. [1911]. Schönberg's card, originally inside a copy of his *Harmonielehre* [not in collection], with the following inscription on the reverse: "vor Allem, weil dieses Buch Mahler gewidmet ist, müßen Sie es haben. Dann aber auch, um eine Gelegenheit zu finden, Sie herzlichst zu grüßen und Ihnen zu sage, daß ich alles liebe, was Mahler nahegestanden ist."
- E4-CAr-217. Franz **Schreker** to Arnold Rosé. 23 March 1917. Will give Rosé the explanation verbally; the performance should still be good. [Schreker may be referring to the Dresden premiere of his Chamber symphony, which took place 27 March 1917.]
- E4-CAr-219. Franz **Schreker** to Arnold Rosé. 21 December 1917. Discussion of planned rehearsals for the first Vienna performance of Schreker's Chamber symphony (see 220.). The envelope for this letter is item 218.
- E4-CAr-220. Franz **Schreker** to Arnold Rosé. 7 January 1918. Personal thanks to Rosé for his artistry and support in the rehearsals and performances of Schreker's Chamber Symphony.
- S5-CAr-982. Ethel **Smyth** to Arnold Rosé. 3 December 1925. Offers the Quartet £25 to play through her string quartet again for her benefit. The quartets in England are too superficial.
- E1-CAr-33. Eugen **Spiro** to Arnold Rosé. 20 May 1915 (postmark). Has sent Rosé the lithographs.

- E1-CAr-23. Bernhard **Stavenhagen** to Arnold Rosé. 26 January 1913. Thanks Rosé for sending his son a violin, and discusses possible concert engagements in Geneva with Rosé.
- E1-CAr-24. Bernhard **Stavenhagen** to Arnold Rosé. 8 March 1913. Concert arrangements.
- E1-CAr-25. Bernhard **Stavenhagen** to Arnold Rosé. 14 April 1913. Discussion of possible dates for concert with Rosé Quartet.
- E1-CAr-26. Bernhard **Stavenhagen** to Arnold Rosé. 1 July 1913. Unable to play in the Rosé Quartet's Brahms cycle owing to concert duties at the theatre.
- E1-CAr-27. Bernhard **Stavenhagen** to Arnold Rosé. 6 July 1913. Stavenhagen is now able to play in Vienna on 29 November and 11 December, and stay in between for some sonata concerts (Brahms, Beethoven) in Budapest, Prague, Brünn, etc. [Stavenhagen did perform with the Rosé Quartet in Vienna on those dates.]
- E1-CAr-28. Bernhard **Stavenhagen** to Arnold Rosé. 18 July 1913. Confirms the previous letter.
- E1-CAr-29. Bernhard **Stavenhagen** to Arnold Rosé. 8 August 1913 (postmark). Would be free from 25 December to 15 January, if Rosé can get a better fee.
- E1-CAr-30. Bernhard **Stavenhagen** to Arnold Rosé. 7 September 1913. Program discussions for their sonata tour and approval of Vienna quartet program.
- E1-CAr-31. Bernhard **Stavenhagen** to Arnold Rosé. 13 September 1913. More program concerns, and discussion of Rosé's engagement by Stavenhagen next season.
- E4-CAr-211. Ewald **Sträßer** to Arnold Rosé. 12 October 1907 (postmark). Envelope (marked "Correctur") containing two slips of manuscript paper with changes for last movement of Sträßer's String quartet in B-flat major, op. 15. [The quartet was given its premiere by the Rosé Quartet on 6 February 1906, and is dedicated to Arnold Rosé.]
- E4-CAr-212. Ewald **Sträßer** to Arnold Rosé. 1 October 1909 (postmark). Does Rosé still have his quintet? [probably his piano quintet, op. 18, in F-sharp minor]. If so, will he perform it?
- E4-CAr-213. Ewald **Sträßer** to Arnold Rosé. 15 October 1909. Thank you for returning the quintet. Discusses the Amsterdam performance of his symphony, under Mengelberg, which took place in September.
- E4-CAr-214. Ewald **Sträßer** to Arnold Rosé. 24 February 1912. Would Rosé consider

performing his Piano quintet [in F-sharp minor, op. 18] next season with Möckel in Vienna or Berlin? Discussion of the work. Sträßer now completely converted by Mahler.

- E5-CAR-274. Richard **Strauss** to Arnold Rosé. [1905]. Asks Rosé to play at the Allgemeiner Deutscher Musikverein conference in Graz, and requests Dalcroze's String Sonata Serenata [op. 61] for the 24 May concert, and a Pfitzner quartet and Draeske's violotta quintet ["Selzner-Quintet"] for 26 May.
- OS-CAR-713. Richard **Strauss** to Arnold Rosé. 7 October 1923. 60th birthday congratulations.
- S5-CAR-985 Donald Francis **Tovey** to Arnold Rosé. Undated [likely after 1938]. A concert engagement prevents him from hearing Rosé's concert. Written on the back of a printed copy of Tovey's cadenza for the Brahms violin concerto.
- E4-CAR-215. Anton von **Webern** to Arnold Rosé. 24 May 1912. Sends Rosé his *Vier Stücke für Geige und Klavier*, op. 7, with the hope that he will play them.
- E4-CAR-216. Anton von **Webern** to Arnold Rosé. 14 June 1914. Would like to pick up the parts for his *Vier Stücke für Geige und Klavier*, op. 7, which Rosé played.
- S5-CAR-980 Felix **Weingartner** to Arnold Rosé. 24 October 1923. 60th birthday congratulations.
- E3-CAR-152. **Wiener Männergesangsverein** to Arnold Rosé. 15 May 1906. Congratulations on Rosé's Silver anniversary with the Hofoper.

### 3. OVERSIZE MATERIAL IN THE ORIGINAL DONATION

#### 3.1 Mahler Documents

- OS-MD-676. Programme, 27 October 1893, Hamburg "Erstes populäres Concert im philharmonischen Styl." Mahler's Titan symphony (First; from manuscript), three songs from Des Knaben Wunderhorn ("Der Schildwache Nachtlied", "Trost im Unglück", "Rheinlegendchen"), and the three Humoresken ("Das himmlische Leben," "Verlorene Muh," "Wer hat dieses Liedlein gedacht") conducted by Mahler. Program also included Beethoven's Egmont overture, Mendelssohn's Fingal's Cave overture, an aria from Marschner's *Hans Heiling*, and an aria from Adam's *Die Nürnberger Puppe*. Solists Clementine Schuch-Prosska and Paul Bulss. Contains Mahler's programme for the symphony (which included "Blumine.")

- OS-MD-677. Programme, 9 April 1899, Vienna Philharmonic. First Vienna performance of Mahler's Second Symphony, conducted by Mahler.
- OS-MD-678. Programme, 18 February 1900, Vienna Philharmonic Nicolai concert. Beethoven's Ninth, conducted by Mahler.
- OS-MD-679. Mahler's pay sheet at the Vienna Opera for 1905-7. 3,000 Kreuzer gross per month.
- OS-MD-680. Programme, 24 November 1907, Vienna Gesellschaft concert. Mahler's final concert in Vienna (at the Gesellschaft für Musikfreunde). Mahler's Second symphony, conducted by Mahler, with Hermine Kittel, Elise Elizza, Gertrude Förstel, Bella Paalen and Rudolf Dittrich (organ), soloists, with the Singverein des Gesellschaft der Musikfreunde. Note in pencil by Arnold Rosé: "letztes Konzert v. Mahler"
- OS-MD-681. Card circulated by Anton von Webern, Karl Horwitz, Paul Stefan and Heinrich Jalowetz in 1907 inviting Mahler admirers to come to the Westbahnhof to see Mahler off, but not to advise the press of the planned farewell.
- OS-MD-682. Programme, poster, and ticket for the Munich première of Mahler's Eighth Symphony. 12-13 September 1910. The ticket is for the second-night performance 7:30 p.m., 13 September 1910.
- OS-MD-683. Envelope with photocopies of four-page letter to Justine from Mahler, willed to Henry-Louis de La Grange by Alfred Rosé. Dated 10/12/1901.
- OS-MD-690. Three sheets of Mahler's personal stationery from the Wiener Hofoper with the texts of "Das irdische Leben," "Wo die schönen Trompeten blasen," and "Wer hat dies Liedlein erdacht" written out in Mahler's hand. In the second song, Mahler has underlined the line "bei meinen Herzallerlieble!" and placed an asterisk in the margin.
- OS-MD-698. Offprint/copy of an article, "Unbekannte Jugendlieder Mahlers," by Dr. Rudolf Stephan Hoffmann. Inscribed "Frau Prof. Rosé / dankbar uns herzlich!" Article mentions Paul Stefan biography (4th ed.) and Justine Mahler as sources. Printed between 1921 and 1938. 11 numbers + total in back in pencil

### 3.2 Mahler Manuscripts and Scores

All manuscripts are autograph, unless indicated otherwise.

- OS-MD-684. [Lieder. 3 Lieder für Tenorstimme.]  
"Josephinen zueignet [*sic*] / 5 Lieder (für Tenorstimme) / von / Gustav Mahler."



4 folios. 11 pp.

Incomplete song cycle to Mahler's own texts, dedicated to Josephine Poißl. The three completed songs are dated at the end by the composer: Im Lenz (19 Februar 1880); Winterlied (27 Februar 1880); Maitanz im Grünen (5 März 1880).

OS-MD-685. Copy of 684. by Alfred Rosé. 12 pp.

OS-MD-686. [Piano quartets. Piano quartet movement.]

Inscribed "Clavierquartett / von / Gustav Mahler" in orangy-red pencil, with "1.ter Satz" written in pencil above Mahler's name, and "1876" written in pencil below. Pencil doodles surround Mahler's name. Bottom centre, handwritten in ink: "TH. RÄTTIG / \* WIEN \* / I. Maximilianstrasse 3" circled with an oval in blue pencil. The hand is likely that of Alfred Rosé. De la Grange describes the title page in vol. 1, p. 721, and notes that the autograph belonged to Alma Mahler and was contained in a folder which vanished after her death. On the original, the "Th. Rättig" inscription is a stamp from the firm. Rosé likely borrowed the original from Alma Mahler at some point and made a copy of it for himself, attempting to reproduce the original as much as possible. The mss paper is of a type used by Alfred Rosé (for example, in the "Waldmärchen" full score).

OS-MD-687. [Lieder eines fahrenden Gesellen. Lieder und Gesänge.]

"Geschichte von einem / "fahrenden Gesellen" / in 4 Gesängen / für eine tiefe Stimme mit des Begleitung des Orchesters / von / Gustav Mahler / Clavierauszug zu 2 Händen."

"Aus »des Knaben Wunderhorn« / 9 Lieder von / Gustav Mahler."

"5 Gedichte / componirt / von / Gustav Mahler."

[80] pp.

Bound volume with fair copies of all of Mahler's early lieder prepared by the composer for his sister, Justine. Contains all of the songs included in the 1892 *Lieder und Gesänge* volumes, as well as the *Lieder eines fahrendes Gesellen*. Four of the Wunderhorn songs (Starke Einbildungskraft; Aus! Aus!; Zu Strassburg auf der Schanz; Serenade) are found in unpublished keys, as are the middle two songs of the *Gesellen* cycle.

OS-MD-688. [Symphonies, no.1. "Blumine"]

"Nro. 2 / Andante alegretto [sic]"

Handwritten copy of the full score of the original second movement of Mahler's first symphony. Note at end "Renovatum / 16. August 1893". Inscription in pencil across top: "Der ursprüngliche II. Satz von Gustav Mahlers I. Symphonie (Abschrift)." Copied from the 1893 manuscript, now in the Osborn Collection at Yale.

OS-MD-689. [Symphonies, no. 4. Scherzo.]

"3. [sic] Satz (Scherzo)."

4 pp.

Full score draft of the first 33 measures. Many changes in instrumentation and secondary counterpoint from final version. Solo violin part written in D major, with note "Solo Geige / um einen halben Ton höher gestimmt." [In the final version, the violin is tuned a whole tone higher.] Given to Arnold Rosé by Mahler the day before the Vienna premiere of the symphony; signed and inscribed in upper right corner: "Erinnere dich bei diesem Blatte / an unsere gemeinschaftliche Appretur dieses Solos! / zur Zeit meiner Reconvalescenz. / Gustav." Dated in upper left corner "11/1 [1]902."

## O

S-MD-689a. [Symphonies, no. 4. Scherzo.]

1 p.

Sheet with the first 15 measures of the solo violin part in Mahler's hand and dated "Wien 19 29/XII 00 [i.e., 29 December 1900] / G.M."

OS-MD-691. [Das klagende Lied. Waldmärchen.]

71 pp.

Ink copy by Alfred Rosé of full score. Note on title page: "Aus der handschriftlichen Partiturcopie revidiert und corrigiert von Alfred Rosé." [See S5-MD-975 for microfilm of the score that Alfred Rosé sold.]

OS-MD-692. [Das klagende Lied. Waldmärchen.]

Pencil draft of piano-vocal score by Alfred Rosé. A fair copy of Rosé's piano-vocal score, as well as his choral and vocal parts may be found at: S3-MD-801/-802/-803]

OS-MD-693. [*Das klagende Lied.*]

Photocopied text of *Das klagende Lied* in Mahler's hand. Includes several omissions and alterations. Dated 18 March 1878. Folder includes several incomplete copies of same. Frontispiece of *Klagende Lied* manuscript once owned by Alfred Rosé; see S5-MD-975.

OS-MD-694. [Symphonies, no. 1.]

2 bound vols. (76, 78 pp. / 148 pp.) Three folios (9 pp. of music) have been inserted into the second volume.

Copyist's score in black ink. First, second, and fourth movements only. Many additions, corrections, and annotations by Mahler (and others?) in blue, red, green, and black pencil and brown and red ink. Added folios appear to be in Mahler's hand. Contents: Langsam. Schleppend. -- Fröhlich bewegt -- [missing] -- Heftig bewegt.

On this manuscript, see Stephen McClatchie, "The 1889 Version of Mahler's First Symphony: A New Source," *19th-Century Music* (forthcoming).

OS-MD-695. [Lieder. Ich bin der Welt abhanden gekommen]

Photocopy of the piano-voice MS willed by Alfred Rosé to Henry-Louis de la Grange. Note on top in Mahler's hand: "nach Es-dur transponieren" [the key of the orchestral version]. Folder also includes several additional photocopies of various sizes.

OS-MD-696. [Lieder. Kindertotenlieder.]

Photographic copy of manuscript of Kindertotenlieder for voice and piano. Songs 2-5 only. Also contains a supplementary page with several sketches for "drängen eure ganze Macht zusammen" from the fourth song, two of which are marked "meilleur" and "le meilleur". Original is part of Lehmann Collection, now in the Pierpont Morgan Library in New York.

OS-MD-697. [Symphonies, no.3. Autographs.]

35 mm. microfilm copy of the autograph orchestral score. Original, once owned by Alfred Rosé, became part of the Lehmann Collection, now in the Pierpont Morgan Library in New York.

### 3.3 Arnold Rosé Honours and Awards

OS-ArD-699 -- 22 August 1889. Awarded the Königliches Ludwigs Medaille by King Leopold of Bavaria for art and science -- certificate with embossed royal seal. Inside is printed copy of Verordnung of the foundation of the medal, 25 August 1872, by Ludwig II of Bavaria.

OS-ArD-700 -- 12 November 1894 -- Handwritten honour (#7371) from Franz Joseph, Emperor of Austria, granting Rosé the title "K. und K. Kammer-Virtuosen."

Seine kaiserliche und königliche Apostolische Majestät haben mit Allerhöchster EntschlieÙung vom 12.November l.J. Ihnen den Titel eines k. und k. Kammer-Virtuosen allergnädigst zu verleihen geruht.

OS-ArD-701 -- 1 April 1897 (no. 1319) -- Named a Cavaliere nell'Ordine della Corona d'Italia by Umberto I after a command performance by the Rosé Quartet before her majesty the queen.

OS-ArD-702 -- Diploma, dated 17-18 April 1897, naming Rosé "Cavaliere nell' Ordine della Corona d'Italia". His name included in the foreign roll of knights, numbered 3435.

OS-ArD-703 -- Report on the watch 42147 and the observations of its operation from 5 January to 19 January 1902.

OS-ArD-704 -- 5 May 1905 -- Typed letter, with embossing, from Zweiter Obersthofmeister of his K and K Apostolic Majesty (signed), enclosing an engraved watch (presumably that reported on above).

Auf Grund Allerhöchster Ermächtigung beehre ich mich Euerer Hochwohlgeboren, anlässlich Ihrer Mitwirkung dem am 4.d.M. stattgefundenen Hofkonzert, anbei einen mit der Allerhöchsten Namensschiffre gezierten Chronograph zu übermitteln.

- OS-ArD-705 -- 4 July 1916 -- Printed form, awarding Rosé Ehrenzeichen II. Klasse mit der Kriegsdekoration (#16371). Certificate from Erherzog Franz Salvator, Protektor-Stellvertreter der Vereine vom Roten-Kreuz in der österreichisch-ungarischen Monarchie. (Fee schedule attached; Rosé's medal would cost 30 Kreuzer.)
- OS-ArD-706 -- 15 November 1917 -- Typed honour (#11286) from Emperor Franz Joseph awarding Rosé the Ritterkreuz des Franz Joseph-Ordens. 2 embossed seals. Inside is inserted the printed statutes of the Order. Signed by Erster Obersthofmeister Hohenlohe.
- OS-ArD-707 -- 24 October 1923 -- Letter from the Mayor of Vienna (signed), on official letterhead, congratulating Rosé on his 60th birthday, and elevating him to the status of a "Bürger der Stadt Wien"
- OS-ArD-708 -- 23 November 1929 -- Certificate from Austrian President Wilhelm Miklas awarding Rosé the "goldene Ehrenzeichen". Embossed with seal of the Republic of Austria. Signed Loewenthal.
- OS-ArD-709 -- 29 March 1935 -- Certificate from Austrian President Wilhelm Miklas awarding Rosé the "Österreichische Verdienstkreuz für Kunst und Wissenschaft I.Klasse."
- OS-ArD-710 -- 24 September 1937 ("Anno XV") -- Letter from the Italian ministry of foreign affairs naming Rosé a "Commendatore" of the Ordine della Corona d'Italia.
- OS-ArD-711 -- 19 October 1938 ("Anno XVI") -- Letter from the Consulate General of Italy, to accompany the diploma of the order (below).
- OS-ArD-712 -- Diploma, dated 24 May 1937.XV, naming Rosé "Commendatore dell' Ordine della Corona d'Italia". His name included in the foreign roll of commanders, numbered 1512 (sent with letter, above).
- OS-ArD-716 -- 24 October 1933 -- Large inscribed poem in tribute to Arnold Rosé by Franz Werfel, signed by the author-poet on the occasion of Rosé's 70th birthday, which was celebrated by the Vienna Philharmonic on 24 October, 1933. Poem is written in green ink, with title and Werfel's signature in red. "Solange wir denken können, schwebt Dein Ton"
- OS-ArD-717 -- photocopy of a draft of Werfel's poem, written on a 5" x 6" (approx) piece of graph paper. Some word changes. Original still in Mrs. Rosé's possession. Poem was sent to Alfred by Alma Mahler-Werfel in a letter of 25 August 1948 (S4-AA11-838)

### 3.4 60th Birthday Greetings for Arnold Rosé (also listed in 2.)

OS-CAR-716. Karl **Alwin** to Arnold Rosé. 23 October 1923. 60th birthday congratulations.

OS-CAR-715. Hans **Mueller** to Arnold Rosé. 22 October 1923. 60th birthday congratulations.

OS-CAR-713. Richard **Strauss** to Arnold Rosé. 7 October 1923. 60th birthday congratulations.

### 3.5 Music by Alfred Rosé (see also 7.6)

OS-AID-718 -- Piano Sonata in A major (1935) -- Fair copy (ink).

OS-AID--719 -- Streichquartett (1919) -- Bound full score and parts.

OS-AID--720 -- String Quartet (1927) -- Bound fair-copy (ink) full score and parts (with many performance indications in parts).

OS-AID--721 -- [Rondino] for piano (1935); Later copy. Marked "Allegretto"

OS-AID-722 -- Bound volume, embossed with "Alfred Rosé / Lieder / 1919-1926", containing the following combination of published and manuscript Lieder:

Auf See (Dehmel) (1919): later copy; vocal part rewritten in treble clef. Some later changes. Earlier copy in S4-AID-906.

Drei Lieder für eine hohe Stimme und Klavier (1919): one copy of printed edition (M.Kramers Nachfolger, 1928)

4 Gedichte von Alfred Rosé (Frühjahr 1920): later copy; vocal part rewritten in treble clef. Earlier copy in S4-AID-907.

Sieben Lieder aus dem »Japanischen Frühling« (Hans Bethge) für eine mittlere Singstimme mit Klavier (1920): one copy of printed edition (Doblinger, 1927, pl. 6519). Some performance indications. English translation written underneath German for first song

3 Gedichte von Bruno Ertler (1922): later copy; vocal part rewritten in treble clef. Some later changes. Title page signed, with note: "Cyclus -- ist ohne Unterbrechung aufzuführen Dauer 7 Minuten" Earlier copy is S4-AID-909.

De Profundis (Trake) (1922): later copy; vocal part rewritten in treble clef. Earlier copy: S4-AID-908.

Das ist die Sehnsucht -- Rainer Maria Rilke (Aus den »Frühen Gedichten«) / Für eine Gesangstimme und Klavier (1924). Title page indicates a "Mittlere Stimme." Later copy, transposed down P4 from original; 3 chords in R.H. piano part, mm. 5-7 pasted over (copied w/o transposition from original) Earlier, untransposed copy: S4-AID-910.

Aelita's Lied der Ulla (Tolstoi) (Januar 1925). Autograph copy. Earlier version: S4-

AID-911; see also OS-AID-722d

Versunkene Stadt für eine Mittlere Stimme und Klavier (Weinheber) (29 December 1926). Some alterations, paste-overs, and performance indications. Another version: S4-AID-912.

Vor dem Einschlafen (Weinheber) (31 December 1926). Fair copy. Other versions: S4-AID-913; S4-AID-914; S4-AID-915 (last two transposed up a whole tone).

\* manuscript Lieder appear to have been copied at the same time re consistency of title page layout, writing style and paper type. (perhaps in late 1926/early 1927? re specificity of dates for last two songs and their relative lack of revision when compared to the earlier songs; also re embossed title of volume)

OS-AID--722a -- Drei Lieder für eine hohe Stimme und Klavier (1919)  
Thirteen copies of printed edition (M.Kramers Nachfolger, 1928)  
One additional copy inscribed and signed by Alfred Rosé

OS-AID--722b -- Sieben Lieder aus dem »Japanischen Frühling« (Hans Bethge) für eine mittlere Singstimme mit Klavier (1920). 2 copies of printed edition (Doblinger, 1927, pl. 6519)  
One additional copy inscribed and signed by Alfred Rosé: "Meinem Vater in tiefster Verehrung und Liebe für seine Künstlerschaft und sein Menschentum / Im März 1927"

OS-AID-722c -- 4 Gedichte von Alfred Rosé (Frühjahr 1920): autograph copy (pencil).  
Appears to post-date ink copy in supplement 4 (S4-AID-907).

OS-AID-722d -- Das ist die Sehnsucht (1924); Autograph copy of original key. Pencil performance indications; additional copy in another hand. (2 copies total) Earlier, untransposed copy: S4-AID-910.

OS-AID-722e -- Ach vernimm diesen Ton (Schröder) (?1934).  
Performance indications in pencil by Rosé. Copy.

OS-AID-722f -- Ein Volkslied von Christian Morgenstern für eine Singstimme u. Klavier (?1933); 2 copies.

### 3.6 Alma Rosé Memorabilia

OS-AmD-723 -- printed copy (Schotts Söhne, pl. 30745a) of Erich Wolfgang Korngold's Lieder des Abschieds, op. 14. Inscribed and signed by composer: "Alma Rosé / der Sängerin, der Geigerin, / und dem l[i]ebs]chen Mädchen / mit herzlichen (?) / Weihnachts wünsche / -- nur der Autor / Erich Wolfgang Korngold. / 24 Dez. 21." With two measures of Marietta's music from *Die Tote Stadt* (at reh. 286 + 4): "... errang mir an mich selbst [den Glauben]."

### 3.7. Bruno Walter Memorabilia

OS-WD-724 -- Tribute to Bruno Walter by Arthur Schnitzler marking the presentation of a bust of Mahler (likely the Rodin) in thanks for his efforts on behalf of Mahler's memory and works. Signed by 32 people (all typewritten, but for 3), including Maria and Clara Wittgenstein, Anna and Carl Moll, Selma Kurz, Alma Mahler, Arthur and Olga Schnitzler, Arnold and Justine Rosé, Albine Adler. Pencil note on top "verfasst von Arthur Schnitzler."

OS-WD-725 -- Copyist's copy of Bruno Walter's Sonata for Violin and Piano in A Major, composed for Arnold Rosé, and dedicated to him ["Dem Lieben Freunde und grossen Künstler / Arnold Rosé / gewidmet".

### 3.8 Films and Tape Recordings

OS-ArD-726 -- Two reel-to-reel tapes of performances by Arnold Rosé, Alma Rosé, the Rosé Quartet, Enrico Caruso, Titta Ruffo, Giuseppe de Lucca, and Riccardo Stracciari. Includes the Bach Double Concerto with Arnold and Alma Rosé performing the solo parts.

OS-AID-727 -- Recordings of Alfred Rosé and his works

- a. Streichquartett 1927 -- 28 March 1968, College of Music Annex performance. (reel-to-reel)
- b. Lecture-recital, Alfred Rosé and Vernon Howard (tenor) -- 10 October 1967 (2 reel-to-reel tapes)
- c. UWO Choir, under the direction of Alfred Rosé -- 18 December 1966 (reel-to-reel)
- d. Piano Sonata in A -- Damjana Bratuz, 1967 (2 cassettes)

## 4. SUPPLEMENT 1 (purchased from Alfred Rosé)

### [4.1 Letters from Mahler to his parents and Justine: not included]

### 4.2 Letters to Mahler

S1-CM-764. Carl **Goldmark** to Gustav Mahler. 11 January 1897. Possible response to *GMB* 204. He will not go over Jahn's head and directly recommend Mahler for Kapellmeister in Vienna, but if the occasion arises, he will make his favourable views known.

S1-CM-763. Richard **Strauss** to Gustav Mahler. 22 April 1900. Published in *Gustav Mahler-Richard Strauss Briefwechsel*, expanded edition, ed. Herta Blaukopf (Munich & Zurich: Piper, 1988), 52-4.

### 4.3 Rosé Correspondence (also listed in 2.)

S1-CAR-765. Max **Reger** to Arnold Rosé. 28 July 1908. Proposes the following program for a Reger concert in Vienna next winter: Sonata in F-sharp minor for violin and piano, op. 84; Suite (*im alten Stil*) for violin and piano, op. 93; Piano Trio in E minor, op. 102. Reger is free every day after 19 March.

## 5. SUPPLEMENT 2 (purchased from Sotheby's)

Purchased at Sotheby's, New York, at Sale No. 5256 on 12 December 1984. Formerly in the collection of Ernest Rosé, Washington, the son of Emma (Mahler) and Eduard Rosé.

Items numbered 766 to 775.

### 5.1 Letters from Mahler to Justine and Arnold

S2-MJp-766 -- 3 June 1896 -- Picture postcard from Mahler, in Dresden, to Justine, in Munich

Good fortune! Nikisch will produce nos. 1 & 2 from the II. [Symphony] and 4. & 5. [movements] of the III [Symphony] in Berlin. Schuch will produce the entire II! [Intendant helpful] . . . Scheidemantel will sing the *Fahrenden Gesellen!* Tonight I journey to Vienna.

S2-MJp-767 -- 5 May 1897 -- From Venice to "Signorina Giustina Mahleurina," in care of Adele Marcus, Heimhuderstrasse 60, Hamburg

Best greetings from here! My duties at the Vienna Hofoperntheater please me much better than those at the Hamburg Stadttheater! Remain calm in Hamburg. . .

### 5.2 Letter from Mahler and Justine to Emma and Eduard Rosé

S2-MEp-768 -- 10 June 1902 -- to Frau Concertmaster Emma Rosé, Kurthstrasse 14, Weimar from Crefeld. Signed greetings also from Alma and Justine (there with baby Alfred)

My dears! I report to you the triumph of my third offspring, and congratulate you belatedly on the arrival of your second.

### 5.3 Six letters from Justine to Emma

S2-JE-769a -- Wien am 25 Okt. 99 -- Justine to Emma in Boston -- discusses planned visit to Hamburg and need to be back in Vienna on 14 November. Plans to visit Berkan on first day



. . . Yesterday I gave Arnold your cushion. I left the choice to him, and he chose the one which you had intended for Gustav; he thanks you very much. The day before yesterday was the première of [Anton Rubenstein's *Der Dämon*]. Mildenburg was in excellent voice--just as in old times. I now see her much less since Behn is in the picture. What do you think of the fact that I am again on good terms with Behn? Herr Schlesinger [Bruno Walter] has sent a letter again. I think that he would now like to be engaged here. But Rottenberg's (who is now here for six weeks) engagement is as much as certain. He is a very good musician, and a nice fellow as well, but by no means as good a conductor as Schlesinger, although the orchestra likes him. I am very happy about his engagement: at least he is someone who will not scheme. The Philharmonic concerts are already sold out--in fact, not a single ticket was available and many reservations were in vain. Probably a second series of concerts will take place, such is the demand. I believe I have already told you that nothing has happened with either Russia or Paris. They will not pay as much as Gustav has asked; I am not unhappy about it--it would have been a tremendous exertion for Gustav. We now regularly walk for an hour each afternoon in the Prater, and this does Gustav such good that he is really much healthier this year than usual--even his digestion. . . .

S2-JE-769b -- Wien am 5 Nov [1899] -- Justine to Emma -- Travelling to Hamburg tomorrow, but will be back next Tuesday for Arnold's quartet concert. Asks Emma to write more informative letters.

. . . This time the crowd at the Philharmonic concert was so unbelievably large that a repetition of the first concert will take place on Wednesday--actually in the evening: such a demand is unprecedented. Gustav had no luck with *Der Dämon*. I think that the last performance will take place next week. Mildenburg was fantastic, almost like her best times in Hamburg. Last night we were with her and Behn together at Theuer's; she is always so nice, and I always enjoy being with her. In fact, we don't see each other often--at most, twice a week. Behn has now taken a small apartment here . . . Today is also the first concert; tonight we are at Nina's . . .

S2-JE-769c -- Wien am 16 Nov [1899] -- Justine to Emma -- reports on visit to Hamburg and Frau Marcus, Toni, Anna, Max Mumssen. Glad to be back in Vienna. Mentions Birrenkosten, Zinne, and Frau Behn

I have been back from Hamburg for two days and have received your letter, which was delayed a whole week. There was such a tumult in Hamburg that I did not write Gustav once. . . . Enough of boring old Hamburg. It will interest you to hear that Arnold's quartet is very well attended this year, and that Hanslick himself was at the first quartet [concert]. I already told you that I sent Siegfried [Lipiner?] to Hanslick in this regard. Arnold must of course never discover this, as he would be furious, but I am still pleased that it succeeded; he seems to be very delighted. Next week he moves into his new apartment. . . . Gustav's letter to ?Kneisel also seems to have helped a

lot. Gustav said that he has never written such an admirable letter. . . . Since I got back from Hamburg, I have not seen anybody except for Albi, who ate with us yesterday. I never see Karpath either, because we never go to the restaurant now, but always eat at home. Should an opportunity arise, I will naturally take it. I have already written about the concerts. Behn has now taken a small apartment, and showers Mildenburg with presents. . . .

S2-JE-769d -- Maiernigg am Wörthersee / Villa Antonia [between 15-23 June 1900] -- Justine to Emma -- Justine glad that Emma and Eduard are returning from Boston on 1 July. Worries about them travelling with the baby and details of the move

. . . Gustav is in Paris, and I have been in Maiernigg for five days. I feel very well here. Gustav's hut [*Häuschen*] in the woods is as if from a fairy-tale, just like someone had put it there by magic, and the structure of the country house promises to be exceptionally beautiful. My thoughts are now always in Weimar [where Emma and Eduard will live]--I will come visit in September or October. As I am settled in Vienna, we will stay here until the end of August. Unfortunately we are awfully cramped here in the Villa Antonia. My room is also the dining room, and there is unfortunately no shade outdoors. . . .

S2-JE-769e -- Maiernigg 23.6 [1900] -- Justine to Emma -- details of move from Boston to Weimar. Finances. Plans to visit in September or October. Mentions Freund and Berkan. Eduard's contract almost certainly permanent

. . . I have taken up the entire correspondence that Frankfurter--as the subject already had been mentioned to Gustav--sent to Alexander, than he might intervene with the Indendent. One naturally couldn't give him an answer, but, under the circumstances, he could make inquiries. Bearing this in mind, I enclosed Rudolf Krzyzanowski's letters. One is certainly much indebted to him in this affair! . . . Gustav has the best intentions to speak personally with Eduard this Winter. . . Moreover, I also need my relaxation this year: I have felt unwell all winter, and even took to my bed for a few days before I went to the country. But the climate here suits me splendidly, Gustav's hut [*Häuschen*] in the woods is charming--and marvellously quiet, as if in the wilderness--and the structure of the country house promises to be exceptionally beautiful. . . . Gustav is probably coming tonight. He appears to have had a terrible migraine at the second concert. I will be glad when he is here. . . .

S2-JE-769f -- Maiernigg am 18.7 [1900] -- Justine to Emma -- Emma and Eduard now underway. Domestic matters. Mentions Berkan, Alice Mumssen, Albine Adler.

. . . Gustav is in Toblach for a couple of days; we couldn't both check in this year. . . . We live badly here: my room is so terribly hot at night that I can't sleep, and the woodman's children are so disruptive during that day that I am at wit's end. . . . This is the first letter I've written in 14 days as I was so ill that I couldn't hold a pen . . .

#### 5.4 Letter from Mahler to Emma

S2-ME-770 -- n.d. [Summer 1900] -- Mahler congratulates his sister, Emma, that she is now returning to Europe. Postscript from Arnold.

Also from me, dear Emma, in great hurry (just as I am leaving), warmest greetings to you and your husband. I am always glad to be able to conclude from your letters that you are well, and getting on well with each other. We are thinking of you, and your return to Europe, which--finally--won't be long now!

#### 5.5 Bruno Walter letters to Mahler, Justine, and Emma

S2-WMp-771 -- 18 December 1898 [1895 suggested at auction] -- Walter writes greetings on a picture postcard from Riga.

Lieber Herr Mahler! Ihnen und ihrer lieben Schwester herzliche Neujahrwünsche und viele Grüße. Ihr Bruno Walter.

S2-WJ-772 -- 6 June 1911 -- letter from Walter in Bad Gastein to Justine -- Walter tries to console both himself and Justine over the death of Mahler the previous 18 May 1911.

I would just like to tell you that my thoughts will be with you tomorrow as your sorrowful hearts will heave with new vehemence. It presses on me here also .... And I can always refresh myself with the hope to reduce at least some of my grief and sorrow in action: in the two premières of his works which I will give this coming winter. This will also be something for you, I hope. Tomorrow you are going with Elsa and Arnold to visit his grave--how gladly would I stand there too! Farewell! In faithful remembrance, I greet you and Arnold. Cordially yours, Bruno.

S2-WE-772.1a -- 25 February 1903 -- Postcard from Wiesbaden to Emma, c/o the Court Theatre, Weimar.

Viele herzliche Grüße. Sonnabend früh bin ich schon wieder in Wien. Ihr Bruno Walter

S2-WE-772.1b -- 24 January 1908 -- Letter card from Cologne to Emma, Bismarkstr. 34, Weimar.

Dear friend! A long business trip also takes me to Gotha; there I of course don't want to miss the chance of visiting you. I will be with you on Sunday, elevenish, and I am greatly looking forward to finally making the acquaintance of your husband. Would both of you give me the pleasure of being my nice guests for a nice dinner in a nice restaurant in Weimar? Saturday evening I am already in Gotha, Hotel Wünscher, and

in Weimar at 11 o'clock Sunday, from where I must leave again at 5:30. So, until I see you again, sincere greetings also to your husband and children.

S2-WE-772.1c -- 5-6 June 1912 -- Letter to Emma's husband, Eduard Rosé, on the stationary of the General-Intendanz of the Hoftheater und Hofmusik, Munich

You can imagine that I thought of you first when the necessity to appoint a solo cellist was first mentioned. After all the good things I have heard about you, and after the memories of my personal impression of our meeting in Weimar, and finally also in consideration of my sincere friendship with Emma, I would have liked nothing more than to engage you for the filling of the position. There is, unfortunately--and this "unfortunately" comes from my heart--no hope for it. The age limit is 34 years, over which no court musician is allowed to be engaged--so says the statute (out of consideration of the pension fund). I have discovered that exceptions--with the greatest difficulties--have taken place, in that two or three times gentlemen have been accepted up to 37 years of age. After this, it is entirely impossible--there is thus nothing that can be done here. Please don't worry about the subject too much. The playing in the summer--even if you can't become a Munich court musician and solo cellist--will hopefully please you, and--if I definitely come to Munich--you may have this pleasure every year.

S2-WE-772.1d -- Letter card from Berlin -- 16 November 1930 --

Dear Frau Rosé! Many thanks for your friendly congratulations and your welcome letter . . .

S2-WE-772.1e -- photo of Walter

S2-WE-773a -- [undated] -- from the Parkhotel Erbprinz, Weimar

I stayed here, quite unexpectedly, longer in order to see the Goethe places with Lotte. Can I still see you? Please call me at 6:30 here in the Hotel.

S2-WE-773b -- 10 August 1898 -- from Berlin

Many thanks for your welcome note. Enclosed, with many thanks, you will find your books returned--in good condition, I believe. Please be so kind as to return to Dr. Lipiner the Mommsen and the ? and convey to him at the same time my warmest thanks. Please do the same thing to Justi with Lipiner's »Prometheus«, which provided me with an hour of greatest enjoyment and significant stimulation. You can also greet them often and warmly from me. Please let me know--here, still--if you are celebrating your wedding and where; in fact: everything important. I am leaving here on the 12th of August--a week from today--make then a short detour to Colberg to visit my blind friend; on the 20th my ship leaves for Stettin, and we arrive, after a 38-hour journey, in Riga on the 22nd. My address is: Riga (Livland), State Theatre. As

a matter of fact, you might better write Riga (Russia).

My ship now goes full sail, and the world smiles at me cheerfully. One best accomplishes heroic deeds if one goes forth with a song on one's lips. And I now have something similar before me, and you ought to see that it is not impossible that something will become of me yet. I now wish you the best and most beautiful things that you can think of, and know that you can count on my friendship in sorrow and happiness in every regard. I greet you with all my heart, and wish you a pleasant journey, in the smaller and larger senses.

Your Bruno

If you can, send me a few lines from your journey--even if it is only a postcard.

S2-WE-773c -- 21 July 1928 -- From Hotel Waldhaus, Sils-Maria, Engadine

Allow us, Elsa and I, to ask you to convey our warmest wishes to your Ernst and his young bride on their marriage. Hopefully you are happy about this tie of your son's. Please let us hear a word about it, and also how you are keeping in general. What is Wolfgang up to? We have not heard anything for a long time.

S2-WE-773d -- 20 February 1931 -- From Hotel Hauffe, Leipzig

I have just written Martin and Robert in the most pressing way. My good will is large, my influence, little, since probably too many such requests reach these directors. Hurriedly, with many greetings, Bruno.

## 5.6 Photographs of Bruno Walter

S2-WD-774 -- Four cabinet photographs of Bruno Walter.

- a. Walter alone [J. van Ronzelen -- Berlin]. Inscribed and signed on back ["Fraulein Emma Mahler zur freundlichen Erinnerung an ihren treu ergeben Bruno Schlesinger"]
- b. Walter alone, in profile [Hamburg -- Benque & Kinderman]. Inscribed on back ["Fraulein Emma Mahler zur Erinnerung an gemeinsam schöne Stunden zugeeignet von"] and signed on front ["Bruno Schlesinger"]
- c. Walter with other man in white cap [mounted photograph]. Dated on back ["Sylt 1895"]
- d. Walter alone [Albert Meyer, Berlin]. With 2-line inscription, signature ["Bruno"], and date ["Wien den 22.IX.97"] on back

## 5.7 Draft of letter from Arnold Rosé in Mahler's hand

S2-MArD-775 -- [December 1901-January 1902?] -- Enclosure from a letter from Justine to Eduard or Emma: a copy of a letter to Rudolf Krasselt (the cellist) drafted by Mahler

for Arnold to send under his own name. Letter concerns Krasselt's brother, Alfred, the concertmaster in Weimar, and his behaviour towards Eduard.

Just now I have discovered how uncollegially and unfairly your brother, Weimar Concertmaster Kasselt, has behaved towards my brother, and, in the event that you would be hired here by director Mahler, would still fabricate stories about him. I hardly need to say how distressed I am about all this--as is Director Mahler. In any case, I regard it as my duty to inform you that, as of today, I am--under these circumstances--not in a position to receive you in my quartet, as was first proposed. I have rushed to give you this news as quickly as possible, as I know what emphasis you have placed on this decision regarding this portion of your future occupation. If you wished on your part to address the consequences of this state of affairs, I would be prepared to recommend this to Mahler.

[Justine:] In haste, the gist of G[ustav]'s letter to Krasselt (for A[rnold]).

## 6. SUPPLEMENT 3: ADDITIONAL MATERIAL RELATING TO MAHLER (later donation from Mrs. Maria Rosé)

### 6.1 Letters and Documents

S3-MC-776 -- between 9-13 April 1892 -- Hamburg -- letter to Ernestine Löhr -- complaints about Justine. Conducting Mozart Requiem and Bruckner *Te Deum* (on Friday 15 April 1892). Has to learn English. Ernestine's appointment. Hoping to see Ernestine in Berchtesgaden on vacation. Asks for news.

You have probably read my last letter to Justi, and as I know you, I know you have read it correctly. Justi's answer seems to me to have been written in der erste Rage, and I am less annoyed about its somewhat brusque form (which I naturally attribute only to the momentary mood) than I am about the content, i.e. the fundamental way of thinking (not the way of feeling), which I find so immature. Furthermore, you know that nothing irritates me more than this type of childish sensibility, from which I had really hoped she had long ago emancipated herself.

Today I sent her letter back to her with my marginal notes, and I beg you to go to her and look at my answer, and wash her childish head, and read my letter with her one more time.

I am here in the midst of work -- Friday I perform the Mozart Requiem and afterwards the Bruckner *Te Deum*, and I really need all my peace and quietness to that end; besides that, I must use every free minute to learn English.

... My health is again as of old; as a consequence, also my vital energy and pleasure

of life.

S3-CM-777 -- 28 December 1896 -- Dresden -- telegram to Mahler from Ernst von Schuch, director of Dresden theatre, planning January concert of movements 2 & 3 of the Second symphony and the "Blümenstück" from the Third; see letter of 10 January 1897 (E5-CM12-269)

Tiefes Concert 15. Januar gemacht wird 2 und 3 Satz Ihres C moll Sinfonia und Blumenstück. Das material kömte am 16 nach Leipzig abgehen hier[.] ist es wegen Arbeitsbelastung unserer Schreibers nicht zu copieren möglich.

S3-MAD--778 -- printed announcement of Mahler's wedding (Wien/Im März 1902); same as one for Arnold and Justine, S4-ArJD-856

S3-AJp-779 -- 8 May 1911 (postmark) from Neuilly, France. Card on which Alma reports on Mahler's progress by filling in information in an outline written by another hand (Anna Moll?). Mahler's situation worsened notably on 5 May. On 11 May the decision was made to travel to Vienna.

S3-JD-780 -- 122-page handwritten study of Goethe's Faust by Justine. Perhaps mentioned in E4-MJ-182. With handwritten (pencil) additions by Alfred Rosé.

S3-AD-781 -- Score of Hector Berlioz, Symphonie Fantastique, op. 14 (Eulenberg, pl.3622). Title page inscribed and signed by Alma Mahler: "Weihnachten 1918 / Alma."

## 6.2 Mahler Photographs and Memorabilia

S3-MD-782 -- Envelope containing a lock of Mahler's hair folded in blue tissue paper. Envelope inscribed by Justine Mahler-Rosé: "Ein Haarlocken von Gustav Mahler".

S3-MD-783 -- Envelope containing a lock of blond hair. Envelope inscribed by Justine Mahler-Rosé: "Diese Haarlocken seiner Mutter hatte Otto Mahler bei sich am 5./2 1895 bei seinem Tode."

S3-MD-784 -- Envelope containing dried Edelweiß and starfish, inscribed "Edelweiß / Gustav Mahler"

S3-MD-785 -- Collection of photographs/cards belonging to Mahler -- 9 items  
Photos of Wagner [note on back "Stand am Schreibtisch von Gustav Mahler"],  
Beethoven (5), E.T.A. Hoffmann, Nietzsche, Nestroy

S3-MDph-786 -- Signed and inscribed photograph, June 1898. "Meinem lieben freunde und  
»Wahlverwandten« Arnold Rosé / Wien Juni 98 Gust. Mahler"

- S3-MDph-787 -- 44 photographs [48 total, with duplicates] of Mahler alone and with others, including: Alma Mahler (2), Alma with Maria and Anna (1), Mahler and Alma (2), Mahler and Anna (2), Mahler with Strauss, Mahler w. Mengelberg and Diepenbrock (1 -- 3 copies), Mahler w. Bruno Walter (1 -- 2 copies), Mahler, Justine, and others (2), Mahler's grave, Mahler's daughters, with inscription: "Putzi / Gucki [Mahler (different hand)] / Maiernigg" [blue album]
- S3-JDph-788 -- 6 photographs of Justine Mahler-Rosé, taken throughout her life
- S3-FDph-789 -- 3 photographs. Photos of Mahler's father and grandmother, and of Justine and Leopoldine
- S3-MDph-790 -- 10 photographs of Mahler's Kompierrhäusln. Steinbach am Attersee (9); Toblach (1)
- S3-MDph-791 -- photograph of the Rodin bust of Mahler. (3 copies of one photograph). Page from Cincinnati Art Museum News, December 1947, with photograph of Alfred Rosé's Rodin bust of Mahler, lent to the Art Museum.
- S3-MDph-792 -- photograph of the ornate bowl given to Mahler upon leaving the Budapest opera.
- S3-MD-793 -- Admission Pass for participants in the première of Mahler 8 in Munich, 1910. Likely belonged to Arnold Rosé.
- S3-MD-794 -- 2 postcards relating to Mahler: one of Mahler's birthplace, with an inset head of Mahler in the upper right-hand corner; one commemorating the 1920 Amsterdam Mahler Festival, with pictures of Mahler and of Mengelberg
- S3-MD-795 -- poem "Als Mahler Starb", dated "Wien, im Mai 1911" by the Viennese critic L. Andro [pseud. of Therese Rie]. Typed translation of same, by Alfred or Maria Rosé
- S3-MD-796 -- typed "Erinnerung an Gustav Mahler" by Austrian composer Karl Weigl (1881-1949). Perhaps a typescript of article published in *Austria* ii/2 (1947), listed in *NG*
- S3-MD-797 -- Envelope containing 4 envelopes with Mahler stamps on them (8 stamps total); all bear a cancellation stamp with the date 1960. One example mounted on gold paper in a black frame.
- S3-MD-798 -- Boxed etching of Mahler by R.A Loederer



### 6.3 Mahler Scores

- S3-MD-799 -- Symphony No. 10 (Facsimile of Mahler's draft score, published by Paul Zsolnay (Berlin, Vienna, Leipzig), 1924)  
Alma Mahler's postscript signed and inscribed by Alma Mahler: "Meiner geliebten Alma [Rosé] / Alma / Weihnachten 1924."  
A facsimile of the five main folders of Mahler's draft, the short score of the Adagio movement (less 2pp) and a few preliminary sketch pages. Approx. 44 pp. of Mahler's draft are not reproduced in the 1924 facsimile. The draft (and the omissions from the present facsimile) is described by Deryck Cooke in the forward to his performing edition.
- S3-MD-800 -- Das klagende Lied (Full score, Josef Weinberger, pl. 26)  
Performance markings by Alfred Rosé. [published score; does not include Waldmärchen]
- S3-MD-801 -- Das klagende Lied -- Waldmärchen (manuscript piano-vocal score by Alfred Rosé)  
Fair copy (ink), 44pp, of OS-MD17-692. Includes metronome markings. Czech text pencilled in. Presumably used for Rosé's 1934 performances.
- S3-MD-802 -- Das klagende Lied -- Waldmärchen (manuscript vocal parts by Alfred Rosé).  
Soprano, Tenor, and Bass parts only. Alto part missing.
- S3-MD-803 -- Das klagende Lied -- Waldmärchen (manuscript choral parts by Alfred Rosé).  
All numbered and labelled in red pencil.  
Soprano (10); Alto (10); Tenor 1 (5); Tenor 2 (5); Bass 1 (5); Bass 2 (5)
- S3-MD-804 -- Lieder und Gesänge (bound collection belonging to Alfred Rosé of individual publications for voice and piano)  
Lieder eines fahrendes Gesellen (Joseph Weinberger, pl. 888, 1897)  
Revelge (C.F. Kahnt Nachfolger, pl. 4461, 1905)  
Der Tambours'g'sell (C.F. Kahnt Nachfolger, pl. 4464, 1905)  
Blicke mir nicht in die Lieder (C.F. Kahnt Nachfolger, pl. 4467)  
Ich atmet' einen linden Duft (C.F. Kahnt Nachfolger, pl. 4470)  
Ich bin der Welt abhanden gekommen (C.F. Kahnt Nachfolger, pl. 4470)  
Um Mitternacht (C.F. Kahnt Nachfolger, pl. 4479)  
Lieder u. Gesänge, vol. 1 -- low voice (Schott, pl. 25183, 1t, 1892)  
Lieder u. Gesänge, vol. 2 -- low voice (Schott, pl. 25184, 1t, 1892)  
Lieder u. Gesänge, vol. 3 -- low voice (Schott, pl. 25185, 1t, 1892)
- S3-MD-805 -- Lieder eines fahrenden Gesellen (Full score, Joseph Weinberger, pl. 894).  
Edition is dated 1897 and (erroneously) omits the vocal line in mm. 16-17 of "Ich hab' ein glühend Messer"; corrected in pencil by Alfred Rosé.
- S3-MD-806 -- Lieder eines fahrenden Gesellen (Piano-vocal score, Joseph Weinberger, pl.

- 888, 1897). Stamped "Alfred E. Rosé" on cover.
- S3-MD-807 -- Des Knaben Wunderhorn (Piano-vocal score, Joseph Weinberger, pl. 12, 1900/01). Stamped "Arnold Rosé" on title page, and signed "Alfred Rosé" on inside leaf. Timings and performance indications given for several songs. Printed errors corrected in "Rheinlegendchen"
- S3-MD-808 -- Kindertotenlieder. (Piano-vocal score, C.F. Kahnt Nachfolger, pl. 4459a, 1905)
- S3-MD-809 -- Symphony No. 1 (Full score, Universal edition, no. 946, 1906)  
Signed (or stamped?) by Arnold Rosé on cover and title page
- S3-MD-810 -- Symphony No. 2 (Full score, Universal edition, no. 948, pl. 948 2933, 1906)
- S3-MD-811 -- Symphony No. 2 (Josef Weinberger, pl. 5). Arrangement by Bruno Walter for piano, 4-hands. Signed and inscribed by Mahler: "Meinem lieben Freunde Arnold / Dezember 1899? / Gustav Mahler" [appears to say 1890, but this is clearly impossible as the symphony was not completed until 1894]
- S3-MD-812 -- Symphony No. 2 (Universal ed., pl. no. 3, 1896). Arrangement by Hermann Behn for 2 pianos, 4-hands.
- S3-MD-813 -- Symphony No. 3 (Universal ed., no. 3703). Menuetto (movement 2, arranged for piano, 2-hands, by Ignaz Friedman). Given by Alfred to Maria Schmutzer during their courtship, according to Mrs. Rosé's biography, p. 18 [see S4-MaD6-886]
- S3-MD-814 -- Symphony No. 4 (Full score, Universal ed., no. 952, 1906). Signed by Maria Rosé. Has timings for each movement.
- S3-MD-815 -- Symphony No. 5 (Full score, Peters, pl. 9015, 1904). First edition, later corrected; see Kaplan facsimile for details.
- S3-MD-816 -- Symphony No. 6 (Full score, C.F. Kahnt Nachfolger, pl. 4526, 1906). Title page signed: Arnold Rosé XII 1906. Some pencil markings throughout. Middle movements in the following order: II. Scherzo; III. Andante. This is therefore the original edition of the score. Mahler later reversed the order of the movements; this ordering was followed until the publication of the edition in the Mahler Gesamtausgabe, where it was shown that Mahler intended to reverse his change.
- S3-MD-817 -- Symphony No. 7 (Full score, Bote & Bock (Universal ed., pl. 16867, 1909)
- S3-MD-818 -- Symphony No. 8 (Full score, Universal ed., no. 3000, pl. 2772.3000, 1910/11).  
Page 2 signed by Bruno Walter

S3-MD-819 -- Symphony No. 8 (Violin 1 part, Universal ed., no. 2771a)

S3-MD-820 -- Das Lied von der Erde (Full score, Universal ed., no. 3637, pl. 3392.3637, 1911). Signed (or stamped?) by Arnold Rosé on cover and title page. Timings given for each movement. Some pencil markings

#### **6.4 Printed Material Concerning Mahler**

S3-MD-821 -- *Moderne Welt* 3/vii (1921) -- Gustav Mahler-Heft, 36pp.

S3-MD-822 -- Deryck Cooke, *Mahler 1860-1911*. [London]: British Broadcasting Company, [1960]. Booklet issued by BBC in connection with Mahler centenary celebrations; later published by Faber and Faber

S3-MD-823 -- Cardus, Neville, *Gustav Mahler, a centenary appreciation*. Booklet published by Royal Festival Hall in 1960.

S3-MD-824 -- Mooney, William E. Offprint from *Psychoanalytic Quarterly* 37 (1968): "Gustav Mahler: a note on life and death in music"

S3-MD-825 -- *Saturday Review*, 29 March 1969, containing article by Henry-Louis de La Grange, "Mahler: a new image"

S3-MD-826 -- *Österreichische Musik Zeitschrift* 34/vi (1979). Mahler issue.

S3-MD-827 -- Ephemera relating to Mahler, chiefly newspaper clippings and pages torn from periodicals. One scrapbook. Newsletters and correspondence from Mahler Gesellschaft. Topics include: Gilbert Kaplan and Mahler 2; Alfred Rosé's sale of Waldmärchen ms; Alma Mahler, etc. Many photocopies.

S3-MD-828 -- Typewritten texts of Josephinen-Lieder and Waldmärchen, presumably done by Alfred Rosé; latter is on UWO stationary

### **7. SUPPLEMENT 4: ADDITIONAL MATERIAL RELATING TO ARNOLD AND ALFRED ROSÉ (later donation from Mrs. Maria Rosé)**

#### **7.1 Letters and Cards**

S4-CAr-828a -- to Herr Doktor [Arnold Rosé?] from Dr. Samuel Radisehm -- 15 August 1881. In envelope inscribed "Herrn Kapellmeister Alfred Rosé / Berlin W50 / Rankestr. 7 II" by Justine Mahler-Rosé. [It is not clear whether Arnold Rosé is the "Herr Doktor" to whom the letter is addressed. It is largely concerned with a philosophical argument about Lippener's book on Kant. The letter could have been

part of Justine Rosé's autograph collection.]

S4-JCp-829 -- To Albine Adler from Justine Mahler-Rosé. Postmark illegible. Postcard with childhood photo of Alfred Rosé. Mention of illness of Putzi Mahler would date card early July 1907.

S4-ArR-830 -- Photocopies of letters (5) and cards (4) from Arnold Rosé to his brother Eduard.  
 Wien, 20 September 01?  
 Wien, 19 June 1912  
 12 February 1913 (on stationary of Madrid Place Hotel)  
 3 June 1936  
 28 March 1937 (with 3 lines from Justine)  
 4 cards: 30 March 1906 [with line from J]; 9 August 1908; 19 October 1912; 2 Dec 1912]

S4-ArAlp-831 -- To Alfred Rosé from Arnold Rosé, Dienstag, 12 December 1929. Postcard with photograph of Arnold, Mossel, and Anton Walter (Quartet member)

S4-CArp-832 -- To Arnold Rosé and family from Latzi Janner (?) -- 27 May 1922 -- Postcard from Beethovenhaus, Bonn

S4-RAI-833 -- To Alfred Rosé from Aunt Ernestine [Löhr]. 11 December 1932. Makes Alfred a present of a picture.

S4-JMa-834 -- To Maria Schmutzer [Mrs. Rosé] from Justine Mahler-Rosé. Handwritten card conveying birthday greetings.

S4-RAIp-835 -- To Alfred Rosé from Arnold, Justine, and Alma. Postcard with photograph of Arnold, Alfred, and Jens Solt?, postmarked 16 July 1933, with several lines in pencil from each.

S4-AIC-836 -- October or early November 1938 -- draft of a letter, addressed to "Dear Maestro" asking for help finding work. "Veendam 15 Okt. 1938" in pencil on back. Return address of letter is New York City.

\*S4-CAI-837 -- photocopy of letter of 18 February 1941 from Thomas Mann to Alfred Rosé. Mann regrets not being able to help Alfred arrange for Arnold Rosé to come to America, but there is nothing for Arnold at Princeton. Mann is not a musician, and his recommendation would not carry the weight of Bruno Walter's.

S4-AAI-838 -- To Alfred Rosé from Alma Mahler Werfel, 25 August 1948, enclosing draft of poem in tribute to Arnold Rosé by Franz Werfel [not now with letter]. Alma is in error: it is a draft of the original copy presented to Arnold Rosé in 1933 (OS-ArD18-

716). A photocopy of this draft already in collection: OS-ArD19-717.

I hear and see nothing of you but I have not forgotten you! Today I found this poem under Franz Werfel's manuscripts; he had written it in tribute to Arnold Rosé. It is the original manuscript . . . [unclear] All the best for your dear wife and you!

S4-CAI-839 -- To Alfred Rosé from Alice Strauss -- Typewritten letter, dated 6 January 1949, concerning Rosé's recent letter to Strauss

S4-CAI-840 -- To Alfred Rosé from Alice Strauss, September 1949 -- printed announcement of Richard Strauss's death on 8 September (signed)

S4-CAI-841 -- To Alfred Rosé from Elisabeth Schumann -- Handwritten note, in German, on the back of an English recommendation for Rosé, Oct 1940

S4-CAI-842 -- To Alfred Rosé from Elisabeth Schumann -- Postcard w. picture of Schumann and her dog, dated 5 March 1942, thanking Rosé for letter

S4-CAI-843 -- To Alfred Rosé from Elisabeth Schumann -- Postcard w. picture of Schumann, postmarked 21 December 1949 conveying Christmas greetings to the Rosés. In English.

S4-CAI-844 -- To Alfred Rosé from Elisabeth Schumann -- Postcard from South Africa, dated 30 March 1951. In English.

S4-CAI-845 -- To Alfred Rosé from Lotte Lehmann, 25 April 1949, thanking Rosé for his letter and photograph [perhaps the one w. Arnold Rosé and Lehmann in Salzburg in ArCDph1-857]

S4-MaAI-846 -- two letters from Mrs. Rosé to Alfred in London ON. Dated May 12 and May 13, 1948

S4-CAI-847 -- Magistrat der Stadt Wien -- 27 June 1949 -- Inquiring whether Alfred found any engravings of his father other than those of Schmutzer, Mopp, and Pollock, or any portraits amongst his father's Nachlaß. Looking for portrait by Prof. Hugo Bouvard.

S4-CAI-848 -- To Alfred Rosé from Dr. Julius Kopsch, 23 February 1952 -- inviting Rosé to become a member of the Internationale Richard Strauss-Gesellschaft

S4-AIC-849 -- Carbon copy of Rosé's answer to the above letter, dated 29 February, 1952. Rosé pleased to become a member. Outlines his connection with Strauss and his works, and to the Strauss family

S4-CAI-850 -- To Alfred Rosé from Dr. Julius Kopsch, 9 March 1952 -- encloses membership

card for the Internationale Richard Strauss-Gesellschaft. Rosé is the first Canadian member. Greetings from Franz and Alice Strauss

- S4-CAI-851 -- Invitation from Austrian Bundeskanzler to take part in the "Feierlichen Eröffnungsakt" of the Vienna Staatsoper, 5 November 1955. With letter from the Austrian Legation in Ottawa, 11 October 1955, enclosing the invitation
- S4-CAI-852 -- 13 September 1955. Note from Austrian Bundestheaterverwaltung and invitation to the reopening of Vienna Staatsoper on 6 November 1955: Gala premiere of *Don Giovanni*
- S4-CAI-853 -- To Alfred Rosé from Vally Weigl, 20 December 1959, thanking Rosé for performing her works
- S4-CAI-854 --- December 1963 letter from Ballkomitee of Vienna Philharmonic [postmarked 10 December] discussing plans for 40th anniversary Ball on 23 January 1964. Are planning to invite Alfred, since he took part in the first ball in 1924.

## 7.2 Arnold Rosé Photographs and Memorabilia

- S4-RDph-855 -- Arnold Rosé and Family -- 28 items (including duplicates) + 3 negatives. Photographs of Arnold Rosé's parents, Hermann and Marie (2); Arnold as a boy (5 items/of 2 or 3 photographs); Arnold Rosé (5 + 1 negative); Alma Rosé and Vasa Prihoda (1 + negative); Alfred and Arnold (2); Arnold Rosé, w. violin (2); Rosé family w. Felix Weingartner and Ludwig Karpath (1 -- 2 copies + negative); Arnold and Justine in Venice (1 -- 2 copies); Arnold and woman w. 2 children in background (1); grave of Arnold and Justine (2)
- S4-ArJD-856 -- Printed announcement of Arnold and Justine's wedding, with announcement card inside [outer card same as one for Gustav and Alma, S3-MAD-778]
- S4-ArCDph-857 -- Photographs of Arnold Rosé with Richard Strauss (1 -- 3 copies [2 later] + negative); Arturo Toscanini (Toscanini alone); Arturo Toscanini + Philharmonic; Knappertsbusch + Philharmonic; Lotte Lehmann at the Mozarteum in Salzburg; Lehmann, Muzarelli, and Graf Esterhazy in Salzburg [same day] (2 copies of 1 photo)
- S4-ArDph-858 -- Signed and inscribed photograph of Joseph Joachim
- S4-ArDph-859 -- Photo of Carl Heissler [Arnold's teacher]
- S4-ArD-860 -- Silhouette of Arnold Rosé by Käte Wolff, signed by Arnold Rosé
- S4-RD-861 -- Small (2" x 2") red photo case with photos of Arnold, [Alma?], and Alfred, and a four-leaf clover [might this be a four-leaf clover from Mahler's parents' grave, as in

E6-FD1-334?]

S4-ArD-862 -- Photo of Brahms's Geburtshaus, signed and inscribed by the actor Carl Wagner, August 1897 [Wagner is referred to in E3-MJ-131 and E14-MJ-574]

S4-AID-863 -- coloured lithograph (pen and ink) signed in pencil

S4-RD-864 -- Printed photograph from *Bühne* 19 August 1926 of Rosé family with Geiringer and Frau Salter

S4-RD-865 -- biographical notes on the Rosé-Silberstein relationship and on Alma Rosé. Typewritten by Maria Rosé

S4-ArD-866 -- "Gedenktafel für Arnold Rosé" -- article in *Döblinger Museumsblätter* (May 1976). Photocopy of same. Invitation to the ceremony.

S4-RD-867 -- "Ernest Rosé antwortet" -- article by Ernest Rosé in *Die Stimme Amerikas*. (Ernest Rosé was the son of Arnold's brother Eduard and Mahler's sister Emma)

### 7.2.1 Material Relating to the Rosé Quartet

S4-ArDph-868 -- Rosé Quartet -- 7 items. Photographs of Rosé Quartet (various personnel), dated on back: some erroneously? (5); Photo of sketch of the quartet (1); signed photo of José Galver commemorating visit of Rosé Quartet to Cádiz, 21 March 1922 [Galver appears clerical]

S4-ArD-868a -- 3 April 1932 -- Rosé Quartet Programme -- I. Kammermusik Concert "Im Rahmen der Haydn Feier" Quartet, Maria Reining (soprano), and Prof. Dr. Paul Weingarten (piano). All Haydn Programme.

S4-ArD-869 -- list of Arnold Rosé's annotated quartet and sonata scores (fingerings, bowings, and phrasings) formerly in the Rosé collection; all but the next item sold by Mrs. Maria Rosé.

S4-ArD-870 -- Hugo Wolf, Italienische Serenade für Streichquartett: first violin part with bowings and other markings by Arnold Rosé (stamped "Quartett Rosé" on verso of cover and "Arnold Rosé" on first page of score [kept in blue box with Rosé scores])

S4-ArD-871 -- Joseph Haydn, III Quatuors pour Deux Violons, Alto, et Violoncelle [Hob. III: 25-7 = op. 17, nos. 1-3]. Parts. Inside of back cover bears the following inscription: 'I. 18.Juin 878 / II. 5 Nov. "/ III. 16. " "' Hand is likely that of Arnold Rosé. NB that 1878 pre-dates the foundation of the Rosé Quartet. 18th-century edition, published by Hoffmeister. Listed in Hoboken I, p. 386.

[kept in blue box with Rosé scores]

### 7.3 Alfred Rosé Photographs and Memorabilia

S4-ALMaDph-872 -- Alfred Rosé and Mrs. Rosé -- Photographs of Alfred (7 + 1 dup); negative of photograph of Alfred and Mrs. Rosé during Vienna years [no print]; Alfred on campus; Alfred and Mrs. Rosé on campus; Alfred and Mrs. Rosé, 1950-2; wedding pictures (2); six graduation proofs, Mrs. Rosé at home (2); Orange envelope with multiple copies of several different publicity photos; manila envelope, ditto. Large graduation photo.

S4-AID-873 -- Leather wallet with 2 photos of Alfred

S4-AID-874 -- Alfred's card (3)

S4-AID-875 -- Programme for lecture 5 November 1925 by Anna Bahr-Mildenburg: "Musik und Gebärde von Gluck bis Richard Strauss." Date and place (Grosser Festsaal des Schwarzenbergcasino) and "Am Klavier: Kapellmeister Alfred Rosé" in purple ink in Rosé's hand

S4-AICDph-876 -- Photographs of Alfred Rosé with Ludwig Karpath, and 3 others  
Joseph Schwarz, Feodor Chaliapin -- Signed on the back in pencil by Chaliapin  
Franz Schmidt, Herr and Frau Franz Ippisch, and others. Original signed and inscribed  
"Zur Erinnerung an meiner Kompositionsabend am 28.2.27. (2 copies of 1 photo + negative)  
Gilda e Agostino Capuzzo (?), signed and inscribed  
Agostino Capuzzo (alone), signed and inscribed

S4-AID-877 -- Artist Photographs: Ebe Stignani (signed and inscribed), Joseph Schwarz (3 photos, all signed and inscribed), Robert Lasoie

S4-AID-878 -- Programme for I Virtuosi di Roma concert of 9 April 1964, signed and inscribed by the conductor, Renato Fasano: "Al Maestro Alfredo Rosé"

S4-AID-879 -- CMC catalogue of S.C. Eckhardt-Gramatté's works, signed and inscribed  
"With best wishes / for 1969! to / Alfred and Maria Rosé / S.C. Eckhardt-Gramatté / Hope to see you soon again"

### 7.4 Maria Rosé Memorabilia

S4-MaD-880 -- Invitation to annual garden party at Schmutzer's (Mrs. Rosé's parents), 2 June 1928. 10 copies.



- S4-MaD-881 -- Programme for organ class recital of Carl Lafite's students on 27 May 1932 in the Kleiner Musikvereins-saal. Mrs. Rosé played the fugue from Rheinberger's Pastorale Sonata and accompanied another student (vn) on a ciaconna by T. Vitali
- S4-MaD-882 -- Programme for organ class recital of Carl Lafite's students on 7 June 1934 May 1932 in the Kleiner Musikvereins-saal. Mrs. Rosé played Bach's passacaglia and fugue in c minor and accompanied a violinist on an Andante grazioso by Padre Martini, and a singer on songs by Schubert, Wolf, and Dvorák (on the organ!)
- S4-MaD-883 -- December 1967 issue of *Music Educator's Journal* with an etching by Mrs. Rosé's father, Ferdinand Schmutzer, on the cover, and an article about it inside. Includes letter to Mrs. Rosé from the assistant editor.
- S4-FMap-884 -- 6 August 1955 -- card from Mrs. Rosé sister, Susanne Peschke-Schmutzer, her husband, Paul, and 2 friends (Suzanne Hilling and Margot Hill)
- S4-MaD-885 -- "Madonnen, Mosiaken, und Reiterdenkmäler" -- Magazine article about Mrs. Rosé sister, Susanne Peschke-Schmutzer and her husband, Paul Peschke, both sculptors
- S4-MaD-886 -- "Biographical Sketches of Maria Rosé (Mrs. Alfred E. Rosé)"  
70 pp. typescript (photocopied). With a portion of a genealogical chart.
- S4-MaD-886a -- Folder of clippings by Maria Rosé: articles on household matters written by her in 1937 for the *Neue Freie Presse*.
- S4-CMa-886b -- Correspondence with Maria von Trapp

### **7.5 Biographical Material Relating to Alfred Rosé**

- S4-AID-887 -- Alfred Rosé's curriculum vitae, written in German. Last date = 1935. Some pencil marks. "In der heutigen schweren u. für jeden so unsicheren Zeit hat Plänmachen gar keinen Sinn." Several typewritten biographical notes.
- S4-AID-888 -- Bestätigung for Alfred Rosé from Franz Schmidt -- March 1937
- S4-AID-889 -- programme from 21 February 1936 Kompositionsabend of Alfred's works at Wiener Frauenklub. Timings noted in Alfred's hand for each work. Timings for other works (not on programme) on back. One additional copy of same.
- S4-AID-890 -- Alfred Rosé's Guggenheim Fellowship application form for 1941 (draft copy). Plans to write an orchestral work for the Cincinnati Symphony. Includes an English-language CV with a works list including performances and dates

- S4-AID-891 -- typewritten list of Alfred Rosé's compositions with additions by Maria Rosé. Also Maria Rosé's handwritten draft of same
- S4-AID-892 -- autograph list of Alfred's lectures and performances of his works in 1967-68
- S4-AID-893 -- "Autobiography" -- 11 February 1949; "A Teacher becomes a Student" -- 8 October 1948. Submitted as papers in English 21, 1948-49.
- S4-AID-894 -- Biography of Alfred Rosé (35 pp. + works list). Unknown author [Richard Newman?] Includes page of handwritten corrections and addenda by Mrs. Maria Rosé
- S4-AID-895 -- Essay on Alfred Rosé by a 226 student (Keri Shepherdson) in March 1986. Product of discussions with Mrs. Rosé, Mary Ellen Gustafson, and Clifford von Kuster. Includes letter from Keri Shepherdson to Mrs. Rosé
- S4-AID-896 -- Collection of press clippings pertaining to Alfred Rosé and his activities, 1939-1975
- a. oblong black scrapbook, without cover, containing early years in Cincinnati
  - b. large red scrapbook, softcover, covering the years 1946-1947 (including London Summer Opera Workshops). Some loose clippings inside cover
  - c. large brown scrapbook, hardcover, covering the years 1948-1951. Loose clippings inside cover
  - d. large orange scrapbook, softcover, covering the years 1951-53. Loose clippings inside cover
  - e. seven manila envelopes, arranged approximately by date, containing miscellaneous clippings
- \*\*\* also: photocopies of most clippings on acid-free paper
- S4-AID-897 -- folder of programmes and ephemera relating to Alfred Rosé's studio in Cincinnati
- S4-AID-898 -- Folder of programmes and reviews of Alfred Rosé's own works, dating from 1939 to 1974
- S4-AID-899 -- Folder of recital and concert programmes accompanied or conducted by Alfred Rosé, mostly from London Ontario. Photographs of Opera Workshop
- S4-AID-899a -- Contracts between Alfred Rosé and the UWO Choir, 1951-56; 1958-65.
- S4-AID-900 -- Folder containing press clippings and ephemera relating to the conferring of Alfred Rosé's posthumous doctoral degree
- S4-AID-901 -- Folder of correspondence with friends, former students, etc.

S4-AID-902 -- Rosé anecdotes. Single page, typewritten, on Alfred's stationary from Greenwood Ave, Cincinnati

S4-AID-903 -- In Memoriam card for Alfred Rosé. Laminated death notice from the *London Free Press*

### 7.6 Music by Alfred Rosé (see also 3.5)

S4-AID-904 -- Chinesische Flöte -- song cycle for baritone and orchestra (October-November 1918). Bound and gathered volume  
 Die geheimnisvolle Flöte  
 Im Frühling  
 Das traurige Herz  
 Nächtliches Bild

S4-AID-905 -- Kammermusiklieder / Violinstücke. Bound and gathered manuscript collection, dated 1919, containing:

Aus Banger Brust: ein Gedicht für eine Sopranstimme, eine Violine und Klavier (Dehmel)

Klage: ein Gedicht für eine Sopranstimme, eine Klarinette in B und Klavier (Dehmel)

Ausblick: ein Gedicht für eine Sopranstimme, eine Violine und Klavier (Dehmel)

3 Stücke für Violine und Klavier

Violin parts for all of the above

S4-AID-906 -- Auf See (Dehmel) (1919)

Corrections in blue pencil. Vocal part written in bass clef, but treble clef indicated in margin in blue pencil. Later version in OS-AID-722.

S4-AID-907 -- 4 Gedichte von Alfred Rosé (Frühjahr 1920) Rosé's own poems:

Und wenn du lächelst

Wie gerne möcht'ich

Wenn ich dich an-seh'

In deiner Nähe

Fair copy (ink). Vocal part written in bass clef, but treble clef indicated in margin in red pencil. Some later changes in coloured pencil; 2 later versions already in collection: OS-AID-722 and OS-AID-722c.

S4-AID-908 -- De Profundis (Trakl) (1922)

Some later changes in coloured pencil. Vocal part written in bass clef. Later version in OS-AID-722.

S4-AID-909 -- 3 Gedichte von Bruno Ertler (1922)

Es war

Vorübergehen

## Abschied

Considerable alteration to vocal part in red pencil. Vocal part in bass clef. Later version in OS-AID-722.

- S4-AID-910 -- Das ist die Sehnsucht -- Rainer Maria Rilke (Aus den »Frühen Gedichten«) / Für eine Gesangstimme und Klavier (Frühjahr 1924)  
Manuscript copy. Later version, transposed down P4, in OS-AID-722. Additional copy of original: OS-AID-722d  
[Later version, transposed down P4, already in collection. Also additional copy of original key, in hand of scribe A. Also additional autograph copy of original]
- S4-AID-911 -- Aelita's Lied der Ulla (Tolstoi) (Febr. 1925)  
Vocal part entirely in Sprechstimme! Later version in OS-AID-722.
- S4-AID-912 -- Versunkene Stadt für eine ~~Alt~~stimm[e] [crossed out in pencil and "mittlere" written above] und Klavier (Weinheber) (1926). Pencil alterations and performance indications. Another version in OS-AID-722 (probably roughly contemporary as has same pencil alterations). Copy of text.
- S4-AID-913 -- Vor dem Einschlafen (Weinheber) (31 December 1926)  
Manuscript copy (ink). Another version in OS-AID-722
- S4-AID-914 -- Vor dem Einschlafen (Weinheber) (31 December 1926)  
Later ms. copy (ink), transposed up a whole tone.
- S4-AID-915 -- Vor dem Einschlafen (Weinheber) (31 December 1926)  
Different ms. copy of transposed version (ink).
- S4-AID-916 -- String Quartet (1927) -- Manuscript (pencil) composition draft. Signed and inscribed: "Meinem innigstgeliebten Vater / als kleines Erinnerungs und dankbarskeitszeichen / nicht nur des 6. Dezember 1927 / sondern des ganzen Lebens, dass für ihn / und seine Mutter ganz allein aufgebaut ist. / seines Sohnes / Alfi"
- S4-AID-917 -- String Quartet (1927) -- Manuscript (ink) full score. Many performance indications. Timings given for each movement
- S4-AID-918 -- Triptychon für eine Baritonstimme und Orchester nach Gedichten von Anton Wildgans "Herbstfrühling." Three movements: Harlekinade (1927); Adagio (für Cello) [Alles Tagverlangen] (1928); Gebet des Weisen (1928/1933) -- Manuscript score (ink). Rehearsal numbers and English translation of text and expression markings in red ink. Inserted in score are 3 parts: i) violin 1 (complete); ii) violin 1, movement 1 (to reh. #12); iii) violin 1, movement 1 (beginning at reh. #18), mov't 2 (complete), mov't 3 (to reh. #13+2). Typed English translation for movement's 2 and 3

- S4-AID-919 -- Triptychon für eine Baritonstimme und Orchester nach Gedichten von Anton Wildgans "Herbstfrühling." -- Manuscript piano-vocal score (ink). German text pasted over.
- S4-AID-920 -- Triptychon für eine Baritonstimme und Orchester nach Gedichten von Anton Wildgans "Herbstfrühling." -- Full score, bound (ink). Rehearsal numbers and English translation of text in red ink; translation of expression and other markings in black ink (different from rest of score). 3 separate gatherings, bound; each w. title page and list of forces needed
- S4-AID-921 -- Triptychon für eine Baritonstimme und Orchester nach Gedichten von Anton Wildgans "Herbstfrühling." -- Full set of parts
- S4-AID-922 -- Adagio e Capriccio (1928/1941) [movements 2 and 1 of Triptychon]. Bound full score. Last page dated "Cincinnati July 19th 1941" English translations of Wildgans' poems precede each movement.
- S4-AID-923 -- Adagio e Capriccio (1928/1941) [movements 2 and 1 of Triptychon]  
Complete manuscript set of parts
- S4-AID-924 -- Begegnung (Mörike) (1935)  
Manuscript copy (ink).
- S4-AID-925 -- Piano Sonata in A major (1935) -- Manuscript copy (in pencil) of complete score
- S4-AID-926 -- Piano Sonata in A major (1935) -- Sketches and drafts (pencil)  
Photocopy of initial draft for first movement; Initial drafts for movement 2 and movement 3 (middle section only) (pencil). Title page in blue pencil.
- S4-AID-927 -- Piano Sonata in A Major (1935) -- Ink copy of third movement (marked at end "Winter 1935 begann. / August 1935 beendet")
- S4-AID-928 -- Rondino for Piano (1935) -- Manuscript score (ink) with pencil corrections.  
Score untitled, only tempo indication (Allegretto)
- S4-AID-929 -- Missa pro nocte Nativitatis Domini (1949) for soprano and alto solo, 4-part chorus, and organ [solos in Credo and Agnus] -- Full score. Folder, with Latin title, containing the following gatherings [all on Schirmer paper]:  
Gloria (pencil). First version, for 4 soli, chorus and organ. Includes setting of "Gloria in excelsis Deo." Alterations. Inserts and paste-overs for final version. No organ parts from "Quoniam tu solus" to end.  
Credo / Sanctus / Benedictus (pencil).  
Credo: Some alterations throughout. Parts throughout marked for 4

soli (all but short "Et incarnatus est" sop. and alt. solos later given to chorus)

Sanctus: Parts marked for soli and chorus. Written in Eb, with note "1 tone lower" in red pencil.

Benedictus: Longer, original setting for T, B soli. Most of first page covered by insert. Chorus enters at "Hosanna"; originally ATB only, but arrow indicates moving alto to soprano (final version appears to be all chorus, the soli covered by A and S chorus, then SAT chorus)

Agnus Dei: First version, for 4 soli, chorus and organ. 2 copies, one on Schirmer paper, one on Dominion

\* folder includes London Free Press clipping, 24 December 1949, about the Mass

S4-AID-930 -- Missa pro nocte Nativitatis Domini (1949) for soprano and alto solo, 4-part chorus, and organ [solos in Credo and Agnus] -- Full score. Folder, marked "Organ", containing the following gatherings:

Kyrie (pencil). 3mm. introduction, 4mm. trans/intro to Gloria in ink. [on Schirmer paper] [2'40"]

Gloria (ink). Begins with "Et in terra." Unaccompanied choir parts written in pencil on organ staves. 8mm. paste-over on final page. 3 mm. trans/intro to Credo. Some performance indications. [on Dominion paper] [3'35"]

Credo (ink). Unaccompanied choir parts written in pencil on organ staves. Initial 3mm. pasted over. 2 mm. trans/intro to Sanctus on back. Some performance indications. [on Dominion paper] [6'10"]

Sanctus (ink). 2 mm. intro to Benedictus on back. [1'40"]

Benedictus (ink). Some corrections and performance indications. 3 mm. trans. (pencil) to either a) Offertory; b) Agnus Dei [Dominion paper] [1'45"]

Agnus Dei (ink). Some performance indications. [Dominion paper] [2'20"]

S4-AID-931 -- Missa pro nocte Nativitatis Domini (1949) for soprano and alto solo, 4-part chorus, and organ [solos in Credo and Agnus] -- Chorus parts. Folder with stencils for vocal parts plus box with 23 bound copies and many loose.

S4-AID-932 -- Christmas Offertory "Laetantur coeli" (based on a "Marienlied" from the "Hohenfurter Liederhandschrift" [14th century] and "Puer natus est" from the "Lochamer Liederbuch" [15th century]) (1949). Full score (ink). 6 staves (4 choir, 2 organ). Eb major. Performance indications in pencil. Pencil alteration to sop. and alto parts, 3rd and 4th mm. of final phrase. 7 mm. transition from F major (final cadence) back to Eb added in pencil at end. Enclosed in another leaf, blank except for title (pencil) on front.

S4-AID-933 -- Christmas Offertory "Laetantur coeli" (based on a "Marienlied" from the

"Hohenfurter Liederhandschrift" [14th century] and "Puer natus est" from the "Lochamer Liederbuch" [15th century]) (1949). Full score (ink), marked "Organ" on title page. Eb major. 4 staves (2 choir, 2 organ). Full of performance indications. Enclosed in another leaf, blank except for title (ink) on front. (includes 7 mm. transition back to Eb and incorporates change in vocal part near end)

S4-AID-934 -- Christmas Offertory "Laetantur coeli" (based on a "Marienlied" from the "Hohenfurter Liederhandschrift" [14th century] and "Puer natus est" from the "Lochamer Liederbuch" [15th century]) (1949). Full score (pencil). 6 staves (4 choir, 2 organ). F major. No 7 mm. postlude. May precede Eb version, as sop. and alto unchanged in final phrase.

S4-AID-935 -- Christmas Offertory "Laetantur coeli" (based on a "Marienlied" from the "Hohenfurter Liederhandschrift" [14th century] and "Puer natus est" from the "Lochamer Liederbuch" [15th century]) (1949). Full score (pen). 2 staves. Eb major. Repeated twice. New organ parts: 4 mm. introduction, 3 mm. transition (first ending), 4 mm. conclusion. Incorporates changed sop. and alto near end.

S4-AID-936 -- Christmas Offertory "Laetantur coeli" (based on a "Marienlied" from the "Hohenfurter Liederhandschrift" [14th century] and "Puer natus est" from the "Lochamer Liederbuch" [15th century]) (1949). Parts. 18 women's parts, 8 marked "soprano" and 10 marked "alto," all with paste-over correction for mm. 3-4 of final phrase. Without final transition; 10 men's parts, 6 marked "tenor" and 4 marked "bass." Without final transition

\*Eb version follows Sanctus in *Missa pro nocte nativitatis Domini [Agnus begins in Eb minor]*

S4-AID-937 -- Credo (Edwin Arlington Robinson) for full [unaccompanied] choir (1952); Full score (ink). 4 staves, plus 2 for rehearsal accompaniment

S4-AID-938 -- Credo (Edwin Arlington Robinson) for full [unaccompanied] choir (1952); Full score (ink). 2 staves only. Many performance indications in red pencil

S4-AID-939 -- Credo (Edwin Arlington Robinson) for full [unaccompanied] choir (1952); Ditto of full score. 3 staves (SA, T, B). 24 copies  
Stencils for above.

S4-AID-940 -- typed translations for "Begegnung" and "Vor dem Einschlafen"

### 7.6.1 Sketches and Fragments

S4-AID-941 -- Fridolin. Pencil sketch. Red pencil indicates repetition of motivic cells. Incomplete? Front page has early sketch for "Blues"

S4-AID-942 -- Blues ("Wir bummeln durchs Leben"). Pencil. Red pencil indicates repetition of motivic cells. Incomplete? Perhaps discarded: "X" through p. 1 (early sketch on Fridolin leaf)

S4-AID-943 -- 49mm. 2-hand arrangement of Mahler, "Ging heut Morgen über's Feld" from *Lieder eines fahrenden Gesellen* (or Symphony no. 1)

S4-AID-944 -- Weine nicht Jungfrau Marie. Pencil score.

Through draft, 2 leaves; pages numbered 1-4 (verso of pg. 3 has unidentified 4½ mm. pencil sketch in G major--seems to be first phrase of a waltz)

Leaf with earlier sketch of mm. 1-14.

Single leaf inserted in above, w. earlier (?) sketch of mm. 40-42

Unidentified single leaf, inserted in above, w. 1 chord and inscription "Ges dur-C dur-dom von des dur--dom von d dur-D dur"

S4-AID-945 -- Unidentified fragment (8mm) of Lied, for male voice [written in pencil in bass clef] with text "Weg, weg ihr Seraphim, ihr könnet mich nicht erquicken"

### 7.7 Alfred Rosé Writings and Lectures

S4-AID-946 -- Gedichte. Pseudonym "Wolfgang Hauser" 13 poems, 22 pp. In brown mailing folder, with address label from Paul Zsolnay Verlag, Berlin.

S4-AID-947 -- "Aus der Jugendzeit Gustav Mahlers" -- 3 page, handwritten manuscript detailing the circumstances surrounding the composition of *Das klagende Lied*, as told to him by his mother, Justine Mahler.

S4-AID-948 -- lectures and writings about Gustav Mahler. Typescript

A Few Words on Gustav Mahler's Eighth Symphony

From Gustav Mahler's Storm and Stress Period (draft of translation)

Gustav Mahler und Hans von Bulow (draft)

Notes on Mahler 8 and Mahler as Symphonist

S4-AID-949 -- Newspaper articles by Rosé:

a. "Mahler und Hans von Bülow" (Das Unterhaltungsblatt, 7 December 1929)

b. "Aus Mahlers Sturm- und Drangperiode" (Unterhaltungsblatt, 23 October 1928)  
[same as f]

c. "Um Niagara" (Neues Wiener Journal, 8 September 1928) [about Niagara Falls]

d. "Im größten Kinotheater der Welt" (Neues Wiener Journal, 16 August 1928)

e. "Amerikanische Eindrücke von der Journee" (Neues Wiener Journal, 29 July 1928)  
[2 copies]

f. "Intimes aus Gustav Mahlers Sturm- und Drangperiode" (Neues Wiener Journal, 19 August 1928) [same as b]

g. "Wie Präsident Coolidge das Rosé-Quartett empfing" (Neues Wiener Journal, 3



August 1928)

S4-AID-950 -- German lectures and writings

- a. Brown exercise book, inscribed "Musikgeschichte," containing lecture "Was ist Musikgeschichte?" and notes for another lecture
- b. "Fidelio und Leonore"
- c. Friedrich Smetana, der Schöpfer der Modernen tschechischen Musik"
- d. "Johann Sebastian Bach: Johannespassion -- Matthäuspasion"
- e. "Die Vorgeschichte der »Meistersinger«"
- f. "Minnesinger und Meistersinger"
- g. "Die Niederländer"
- h. "Die Musica nuova in Florenz"
- i. "Palestrina"
- j. "Die Vorgeschichte zu »Carmen« und die spanischen Einflüsse auf die Musik Bizets"  
[+ english translation of same for 17 January 1954 lecture]

S4-AID-951 -- White envelope containing 3 reviews by Rosé in the Cincinnati Times Star, Feb-Mar 1948

S4-AID-952 -- Lectures on opera

S4-AID-953 -- "Verdi and Shakespeare" -- 4 copies, typewritten, + one handwritten. Public lecture given 19 January 1965

S4-AID-954 -- Music history lectures

S4-AID-955 -- Correspondence and scripts pertaining to Alfred Rosé's CFPL Radio programme on opera.

S4-AID-956 -- Essays written by Alfred Rosé while enrolled in B.A. programme

## 7.8 Scores

S4-AID-957 -- Georges Bizet, *Carmen*. Full score, Peters, pl. 9028. Stamped "Alfred Rosé / Wien" on title page and first page of score. Inner fly-leaf contains list of performances at the Vienna Volksoper, presumably conducted by Alfred Rosé (7 performances, Spring 1932). Score contains performance indications, cuts, etc.

S4-AID-958 -- Gaspar Cassadó, Quatre Pièces Espagnoles pour piano; no. 2 Aragonesa. (Mathot, pl. Z 925 M). First page autographed by composer

S4-AID-959 -- Gerald Cole, Motet "In Thee, O Lord, Have I Put My Trust". Autograph (?) in pen; 2 photocopies of same

- S4-AID-960 -- Gerald Cole, "O Unexampld Love". Autograph (?). Photocopy of same. 2 copies of ditto of same
- S4-AID-961 -- John Cook, Two Songs: "O Mistress Mine" "Come Away Death" (Waterloo Music, 1958) Inscribed and signed by composer: "Warmest regards for / Alfred Rosé / John Cook / October 1958"
- S4-AID-962 -- John Cook, Three Songs for the Merchant of Venice (Novello, pl. 18492). Inscribed and signed by composer: "Alfred Rosé / with fond wishes / John Cook / Feb 1958"
- S4-AID-963 -- Waldo Medicus (1896- ), Sechs Carossa-Lieder für eine hohe Stimme (Doblinger pl. 7260) Inscribed and signed by the composer: "An Alfi Rosé / in freundschaftlicher Zueignung / V.35 Waldo Medicus"
- S4-AID-964 -- A. Louis Scarmolin, The Interrupted Serenade (Opera in 1 Act). Inscribed and signed by composer. Includes letter to Alfred Rosé
- S4-AID-965 - Vally Weigl, [widow of Karl Weigl; UWO Choir performed her works]  
 Heart's Content (Markert and Co, 1955)  
 Fear No More (Mercury Music, MC 324; 1958)  
 Let there be music. Photocopy of her score, with note "to be published"  
 Three Choral Songs of the Southwest. Photocopy of her score, with note "to be published"  
 A Shelter for All (Jelsor Music)  
 A Song of Hope. (Composer's facsimile edition, 1957)
- S4-AID-966 -- Black folder, inscribed a) in black ink "Moderne Tanzmusik"; b) in blue pencil: "Leichte Musik und Lieder"; containing  
 Zehn alte französische Lieder  
 My Darling was so fair/In der Fremde -- W. Taubert  
 Gnädige Frau, ich bitte, denk' daran.. (Lied und Tango) -- Robert Rella [2 copies]  
 Stunden der Liebe -- Robert Rella [2 copies]  
 Was hat Melly angehabt zum Tee? (Lied und Foxtrot) -- Robert Rella [2 copies]  
 Du allerliebste Mädel -- Robert Rella  
 Was weiss denn ein Mädel, wie Du?! -- Robert Rella  
 O Bajadere -- Lied-Foxtrot aus der Operette *Die Bajadere* -- Emmerich Kálmán  
 Back to God's Country -- Paul Sarazan  
 O Mädchen, mein Mädchen (from *Friederike*) -- Franz Lehár  
 Negerwiegenlied (Plantation Song) -- G.H. Clutsam  
 Salome: Orientalisches Lied und Foxtrot -- Robert Stolz  
 When You Learn to Love too Late -- Alfred Solman  
 You're a Dangerous Girl (from *Robinson Crusoe, Jr.*) -- Jimmie Monaco  
 Ma Honey Mine (A Pickanniny Serenade) -- Nat D. Mann

Tsin: Oriental Fox-Trot (from *The Greenwich Follies of 1920*) -- A. Baldwin Sloane  
 The Gates of Gladness -- Brennan, Cunningham, Rule  
 Chopsticks (De Zulli)  
 In the Land of Oklahoma -- Clyde Monroe  
 Chin-cho-San (Blues and Song) -- Robert Rella  
 Bo-La-Bo (Egyptian Fox Trot Song) -- George Fairman

## 7.9 Recordings

S4-AID-967 -- reel-to-reel tape of radio interview of Alfred Rosé and Robert Chesterman on CBC's "Music Diary" from Vancouver. 23 November 1967.

S4-AID-968 -- unidentified reel-to-reel tapes

### 7.91 Miscellaneous

S4-CD-969 -- Toscanini memorabilia: Photo of Toscanini with dog; Toscanini caricature

S4-CD-970 -- Boxed etching of Mendelssohn by R.A Loederer

S4-CDph-971 -- 2 photographs of older gentleman fishing, one with a lady in a chair. Looks possibly like Richard Strauss?

S4-CDp-972 -- postcard with picture of an orchestra and solo violinist on front

## 8. SUPPLEMENT 5: ADDITIONAL MAHLER-ROSÉ MATERIALS (1995 Donation from Mrs. Maria Rosé and additional material collected by Stephen McClatchie)

### 8.1 Mahler Letters, Score and Documents

S5-FC-973 -- Letter from Otto Mahler in Iglau to unknown "Lieber Freund." [late May-early June 1889]

Lieber Freund!

Sie dürfen nicht von mir falsch denken. Wenn ich Ihnen nicht geschrieben habe, so hat es seinen Grund in einer sehr misliebigen u[nd] niedergeschlagenen Stimmung, die sich angesichts der sehr traurige Verhältnisse zu Hause meiner bemächtigt hat, so daß ich wirklich eine Zeit lang nicht fähig war, auch nur eine Silbe jemandem zu schreiben, geschweige denn einen ganzen Brief. Hören Sie jetzt einmal, wie es zu Hause bei uns aussieht. Also vor allem die Mutter befindet sich in einem Zustand, der schon sehr bedenklich ist und eine Hoffnung auch eine anhaltende Besserung geradezu ausschließt. Sie leidet wirklich furchtbare Qualen, die selbst das Arzt als vereinzelt dastehend bezeichnet. Die Justi, von dieser fortwährenden Aufregung u[nd] den vielen

nachwachen physisch halb zu Grunde gerichtet, u[nd] noch zu alledem an einem Magenkatarrh leidend, ist auch sicher zu bedauern. Sie kann das schwerlich mehr lang so aushalten. Die Emma ist ein ganz gemeines nichtsnutziges Geschöpf, dessen Niederträchtigkeit zu beschreiben beinahe unmöglich ist, welches die Mutter argert u[nd] dem ganzen Hause nur eine Plaza ist, etc. Der Alois sieht seiner in 6 Wochen bevorstehenden hinrückung mit Niedergeschlagenheit entgegen. Und mir gehts auch nicht am besten. Von meinem Magenkatarrh will ich absehen, aber schon dies alles ansehen zu müssen, bringt einen Zerzweiflung. Jetzt haben Sie beiläufig einen kleinen Begriff u[nd] werden auch wissen wie mir zu Muthe ist u[nd] was für Ferien ich verbringe. Also wie geht es Ihnen? Ist Ihre Frau Mutter schon in Wien? Haben Sie schau eine Wohnung aufgenommen?

Jedenfalls sind Sie besser davon als ich. Der mitfreundschaftl[iche] Grüße verbleibt Ihr

Otto.

Apropos. Gustav war ungefähr 4 Tage hier ist von nach Prag gefahren u[nd] ist jetzt wahrscheinlich in Wien. Wenn er nicht schon in Pest ist. Er befindet sich übrigens ziemlich wohl.

[see DLGE 1: 198; in Prague on 2 June]

S5-MJ-974 -- Photocopies or transcriptions of Mahler letters sold by Alfred Rosé (and not represented elsewhere in the collection)

- a. [end November 1887]
- b. [29 March 1891]
- c. [27 January 1893] 27/I [18]93 = GMUB #1
- d. [24 March 1897] = GMUB #2
- e. [mid-May 1897]
- f. 31 July 1897 (31. Juli 1897)
- g. [beginning August 1897] = GMUB #3
- h. 5 September 1901
- i. [11 December 1901] Mittwoch = GMUB #4

S5-MD-975 -- Microfilm of copyist's MS of *Das Klagende Lied* sold to James Osborne. Now in Beinecke Library, Yale University, Osborne Collection. Fully catalogued as: M1530.M22K5 1878a

S5-MD-976 -- Bill of sale. Vienna, March 1901. Sells Justine (through Emil Freund) a piece of land, Nr 1056/3 Reifnitz

S5-MD-977 -- Justine Mahler. Birth Certificate. Issued 7 January 1902. Was registered in the "Geburts-Buche der israelitischen Cultus-Gemeinde in Iglau fol.10 nr. 55."

S5-MD-978 -- Justine Mahler. Heimatschein from the Geminderathe der königl. Stadt Iglau.

6 March 1902.

## 8.2 Additional Arnold and Justine Rosé Letters And Documents

S5-CAR-979 -- Alfred Roller to Arnold Rosé. 23 October 1923. Congratulations on Rosé's 60th birthday tomorrow.

S5-CAR-980 -- Felix Weingartner to Arnold Rosé. 24 October 1923. 60th birthday congratulations.

S5-CAR-981 -- Adolph Busch to Arnold Rosé. 25 October 1923. 60th birthday congratulations.

S5-CAR-982 -- Ethel Smyth to Arnold Rosé. 3 December 1925. Offers the Quartet £25 to play through her string quartet again for her benefit. The quartets in England are too superficial.

S5-CAR-983 -- Julius Bittner to Arnold Rosé. 15 May 1931. Congratulations on Rosé's 50th anniversary as Konzertmeister. 2½ mm. musical incipit [treble clef, 4/4, D major]

S5-CAR-984 -- Wilhelm Furtwängler to Justine Rosé-Mahler. 20 November 1933. Typewritten copy. Reassures Justine about musical and political developments in Berlin.

S5-CAR-985 -- Donald Francis Tovey to Arnold Rosé. Undated [likely after 1938]. A concert engagement prevents him from hearing Rosé's concert. Written on the back of a printed copy of Tovey's cadenza for the Brahms violin concerto.

S5-ArD-986 -- Arnold Rosé. Programme from The Austrian Musician's Group Concert celebrating the 80th Birthday of Professor Rosé. London: Wigmore Hall, 27 October 1943. 2 newspaper clippings about Rosé's birthday

## 8.3 Additional Alfred Rosé Letters and Documents

S5-AIR-987 -- Alfred Rosé to Emma and Eduard Rosé: photocopies of a letter, a poem, and some drawings to Alfred's aunt and uncle.

S5-CAI-988 -- Richard Strauss to Alfred Rosé. Postcard. 3 January 1925 (but postmarked 30. 1. 25)  
Herzliche dankend erwiedere ich Ihre freundlichen Glückswünsche mit besten Grüßen.[typed] auch an die lieben Eltern als Ihre Dr. Richard Strauss [written]

S5-RAI-989 -- Alma Rosé to Alfred and Maria Rosé on board the "Veendam," Southampton. Postmarked Wien 13 October 1938 (stamp = Deutsches Reich). Bon voyage.

- S5-CAI-990 -- Jaques Samuel to Alfred Rosé. 18 March 1949. Encloses copy of letter to him, dated 8 February 1949, from Staatsoper Intendant, Dr. Hilbert. Discussion of placing a bust of Arnold Rosé by Anna Mahler in the Staatsoper foyer next to the Rodin Mahler. **Alfred Rosé to Jaques Samuel. 28 March 1949. Agrees with the plans and offers to direct the Philharmonic free of charge.**
- S5-CAI-991 -- Rosalind Elias to Alfred Rosé. 27 February 1960 (postmark). Thank for visit.
- S5-CAI-992 -- Nicolas Slonimsky to Alfred Rosé. 6 January 1961. 17 January 1961. Inquiries about Rosé Quartet premiere of *Verklärte Nacht*.
- S5-CAI-993 -- Kurt von Schuschnigg to Alfred Rosé. 31 March 1963.
- S5-CAI-994 -- Lotte Lehmann to Alfred Rosé. 7 May 1963.
- S5-CAI-995 -- Robert Chesterman to Alfred Rosé. 12 January 1966. re CBC interview
- S5-CAI-996 -- Rococo Records. A.G. Ross to Alfred Rosé. 1972-73. Correspondence about making Arnold Rosé record from Alfred Rosé's tapes
- S5-CAI-997: Inquiries about Mahler Letters and MSS
- a. Alfred Rosé. Handwritten notes on Mahler manuscripts. [Includes some later sold]
  - b. Clinton A. Carpenter Jr to Alfred Rosé. 18 March 1959. Inquiries about Mahler MSS
  - c. Anton Swarowsky to Maria Rosé to Alfred Rosé. 23 April 1963.  
**Alfred Rosé to Anton Swarowsky. 27 May 1963. Alludes to Mr. Lehman and their transactions (MSS and letters)**  
 Also: handwritten memo re sale (US\$3000) of the following letters: 1 Mahler to Parents; 28 Schönberg to Rosé; 6 Richard Strauss to Mahler; 3 Webern to Rosé
  - d. Robert O. Lehmann to Alfred Rosé. 1 March 1965. 23 March 1965.
  - e. Donald Mitchell to Alfred Rosé. 19 January 1967. Inquires about Mahler MSS.
  - f. Erwin Ratz, Internationale Gustav Mahler Gesellschaft, to Alfred Rosé. 20 July 1972. 10 August 1972. 5 October 1972. 2 November 1972. Correspondence about obtaining microfilm of Rosé's Mahler MSS
- S5-CAI-998 -- Correspondence about Sale of *Das Klagende Lied* MS

- a. Hans Moldenhauer to Alfred Rosé. 13 January 1965. Inquires about *Das klagende Lied* MS.
- b. James Osborne to Alfred Rosé. 22 August 1968. Discussion of Mahler 1 MS. Sends Rosé a copy of the 5-movement version. Asks him to consider selling the *Klagende Lied* MS to Yale.  
**Alfred Rosé to James Osborne. 2 September 1968. Mentions that he has a written copy of "Blumine"**
- c. James Osborne to Alfred Rosé. 12 September 1968. Asks where Rosé got his copy of "Blumine." Thanks Rosé for promising to think of him first if he ever considers selling any Mahler MSS
- d. **Alfred Rosé to James Osborne. 18 January 1969. Asks him to make him an offer for *Das klagende Lied*.**
- e. James Osborne to Alfred Rosé. 30 January 1969. Asks Harold Kendrick, Manager of New Haven Symphony Orchestra, to go to London and look at the MS and negotiate its purchase. Kendrick will write.
- f. Harold Kendrick, Manager New Haven Symphony Orchestra to Alfred Rosé. 4 February 1969. Travel arrangements and possible dates.  
**Alfred Rosé to Harold Kendrick. 9 February 1969. Wed. 19 February would be most convenient for Kendrick's visit**
- g. Jerry Bruck to Alfred Rosé. 8 February 1969. In response to Rosé's inquiry, Bruck will offer \$2500 for *Klagende Lied* MS.  
**Alfred Rosé to Jerry Bruck. 23 February 1969. Has accepted Osborne's offer**
- h. Bank of Montreal Certificate of Deposit. \$5000. 21 February 1969. [Most likely this is the purchase price of the *Das Klagende Lied* MS]
- i. Notarized assignment of the *Klagende Lied* copyright to James Osborne. 21 February 1969.
- j. Harold Kendrick, Manager New Haven Symphony Orchestra to Alfred Rosé. 25 February 1969. MSS arrived safely.
- k. **Alfred Rosé to James Osborne. 5 March 1969.**
- l. Harold Kendrick, Manager New Haven Symphony Orchestra to Alfred Rosé. 16 April 1969.

m. Harold Kendrick, Manager New Haven Symphony Orchestra to Alfred Rosé. 12 May 1969. 26 May 1969. Preparations for 13 January 1970 premiere of complete *Klagende Lied*. Rosé sent a copy of one of his choral scores for the work, but they were not purchased.

n. Frank Brieff, Music Director, New Haven Symphony Orchestra to Alfred Rosé. 7 November 1969. Inquiries about editorial changes in *Klagende Lied* MS at Rosé's 1934 premiere.

**Alfred Rosé to Frank Brieff.** 16 November 1969.

S5-AID-998a -- Alfred Rosé. Heimatschein. 21 February 1933. Attests his "Heimatrecht" to live in Vienna.

S5-AID-999 -- Alfred Rosé. Black notebook with record of performances played or conducted by him. 13 seasons: 1921-22 to 1933-34. 1935-37 (perhaps incomplete). Includes performances with the Rosé Quartet. Sometimes includes casts of operas directed. Notes when "Vater am 1. Pult"; once notes that Richard Strauss was present.

S5-AID-1000 -- Alfred Rosé. Black notebook with record of performances of his compositions and account of his manuscripts (borrowed and returned).

S5-AID-1001 -- Alfred Rosé. Black notebook containing reviews of his performances. Various newspapers. 1922-32.

S5-AID-1002 -- Alfred Rosé. Black notebook containing reviews of his performances. Various newspapers. 1933-36.

S5-AID-1003 -- Alfred Rosé. Blank paysheet from Staatsoper.

S5-AID-1004 -- Alfred Rosé. Blank Orchester-Einteilung from Staatsoper with Rosé's name on it as Kapellmeister.

S5-AID-1005 -- Alfred Rosé. Brochure for Wiener Volkskonservatorium with Rosé's name amongst the faculty.

S5-AID-1006 -- Alfred Rosé. Music Therapy.

Box containing patient notes and referrals, treatment records, miscellaneous correspondence, payment records and articles. Includes co-authored article by Rosé on Music Therapy (in *Mental Hygiene*)

#### **8.4 Programmes and Posters**

(all in Vienna, unless otherwise indicated)



S5-AID-1007 -- Framed programme on gold silk. Molière/Strauss, *Der Bürger als Edelmann*. Staatsoper in Theater im Redoutensaal der Hofburg. 9 October 1924. Conducted by Alfred Rosé; his debut. [Rosé deputized for Strauss, conducting the third and fourth performances of the premiere]

S5-AID-1008 -- Framed programme. Rossini, *Der Barbier von Sevilla*. Staatsoper in Operntheater. 11 June 1926. Conducted by Alfred Rosé. [Kurz as Rosina; Händel's "Il penseroso" for soprano with obbligato flute inserted in Music Lesson scene (probably Il penseroso's "Sweet bird, that shun'st the noise of folly" from *L'Allegro, il penseroso ed il Moderato*)]

S5-AID-1009 -- 90 programmes and posters for concerts involving Alfred Rosé, 1922- 38. Arranged chronologically.

- a. Rosé Quartet. Alfred Rosé, piano. Tour of Spain. February and March 1922.
  - Bilbao. 22-25 February 1922. 2 Programmes.
  - San Sebastian. 28 February 1922. Insert announces programme change.
  - Pamplona. 1 March 1922.
  - Burgos. 2 March 1922. Programme change pencilled in in Alfred Rosé's hand
  - Gijón. 3 March 1922.
  - Aviles. 4 March 1922.
  - Vigo. 7, 11 March 1922.
  - Pontevedra. 8 March 1922.
  - Pontevedra. 9 March 1922.
  - Pontevedra. 10 March 1922.
  - Madrid. 13 March 1922.
  - Madrid. 15 March 1922.
  - Madrid. 17 March 1922.
  - Seville. 18, 20 March 1922
  - Cádiz. 21 March 1922.
  - Zaragoza. 24, 25 March 1922.
  - Valencia. 26 March 1922.
  - Barcelona. 27 March 1922.
- b. Rosé Quartet. Alfred Rosé, piano. Musikvereins-Saal. 9 April 1922.
- c. Internationale Hochschulkurse Konzert. Alfred Rosé, piano, accompanying Elisabeth Schumann. Rittersaal (Burg). 19 September 1922.
- d. Rosé Quartet. Alfred Rosé, piano. Festsaal der Hofburg. 30 September 1922.
- e. Kunststelle der Bildungszentrale Akademie. Alfred Rosé, piano, accompanying Hermine Kittel and Leonardo Aramesco. Festsaal der Hofburg. 18 December 1922.
- f. Rosé Quartet. Alfred Rosé, piano. Musikvereins-Saal. 4 March 1923.
- g. Rosé Quartet. Alfred Rosé, piano. Konzerthaus. 20 March 1923.
- h. Liederabend. Alfred Rosé, piano. Finanzministerium. 22 March 1923.
- i. Emmy Heim Volkslieder-Abend. Alfred Rosé, piano. Musikvereins-Saal. 11 April 1923.
- j. Marijan Majcen Liederabend. Alfred Rosé, piano. Konzerthaus. 21 April 1923.

- k. Alfred Rosé, conductor. Incidental music to Calderon's *Über allen Zaubern die Liebe* (Eduard Künneke). Burgtheater. 3-5 November 1923.
- l. Kunststelle der deutschösterreichischen Sozialdemokratie Festabend. Alfred Rosé, piano, accompanying trio from Volksoper. Festsaal der Hofburg. 12 November 1923.
- m. Künstler-Akademie. Alfred Rosé, piano. Sportklub, Wiener Staatsoper. 20 December 1923. Caricatures drawn on back.
- n. Verband der Berufsmilitär Gagisten Österreichs. Alfred Rosé, piano. 7 February 1924.
- o. Judith Bokor. Cello-Abend. Alfred Rosé, piano. Linz. 25 February 1924.
- p. Kammer-Musikabend. Alfred Rosé, piano. Hause I.Krugerstraße 17. 11 March 1924.  
[Introduction by Josef Matthias Hauer; includes pieces by Webern, Bach, Mozart and Kuula]
- q. Rosé Quartet. Alfred Rosé, piano. Musikvereins-Saal. 22 April 1924.
- r. Landstrasser Männergesangverein Frühjahrs-Konzert. Hofburg. 3 May 1924. Alfred Rosé accompanied Else Rainer in a set of opera arias.
- s. Alfred Rosé, conductor. Incidental music to Calderon's *Über allen Zaubern die Liebe* (Eduard Künneke). Burgtheater. 15 May 1924.
- t. Rosé Quartet. Alfred Rosé, piano. Musik- und Theaterfest der Stadt Wien 1924. Musikvereinsaal. 19 September 1924.
- u. Alfred Rosé, conductor. *Der Bürger als Edelmann*. Staatsoper (Redoutensaal der Hofburg). 9 October 1924. (2 posters)
- v. Mattia Battistini, baritone. Alfred Rosé, piano. Bratislava. 3 December 1924.
- w. Rosé Quartet. Alfred Rosé, piano. 25 December 1924.
- x. Alfred Rosé, conductor. Rossini, *Der Barbier von Sevilla*. Staatsoper (Redoutensaal der Hofburg). 31 December 1924. [Adam's bravura variations on Mozart's "Ach Mama, ich sag es Dir" inserted in Music Lesson scene]
- y. Wiener Männergesang-Verein. 31 January 1925. 2 February 1925. Took over piano accompaniment from Leo Birkenfeld, who was ill. Accompanied violinist Ludwig Wittels on 3 pieces.
- z. Alfred Rosé, conductor. *Ballett-Soirée* [Couperin/R. Strauss, Ravel, Rameau, J. Strauss]. Staatsoper (Redoutensaal der Hofburg). 12 February 1925.
- aa. Légation du Royaume des Serbes, Croates et Slovènes à Vienne. Concert. Alfred Rosé, piano. 16 March 1925.
- bb. Alfred Rosé, conductor. *Ballett-Komödien* [Mozart, Stravinsky, Rubenstein, J. Strauss]. Staatsoper (Redoutensaal der Hofburg). 5 April 1925.
- cc. Alfred Rosé, conductor. Gluck, *Don Juan*. Staatsoper. 30 April 1925.
- dd. Fest-Akademie, Jüdischer Frauen-Wohltätigkeits-Verein. Alfred Rosé, piano. 19 November 1925.
- ee. Alfred Rosé, conductor. Rossini, *Der Barbier von Sevilla*. Staatsoper (Redoutensaal der Hofburg). 31 December 1925. Note across top in Rosé's hand: "Das 50mal an der Wiener Staatsoper dirigiert." [Julius Benedikt's bravura variations on "Karneval von Venedig" inserted in Music Lesson scene]
- ff. Hedda Kux Liederabend. Alfred Rosé, piano. Konzerthaus. 19 January 1926.
- gg. Alfred Rosé, conductor. *Ballett-Komödien* [Mozart, Ravel, Rubinstein, J. Strauss]. Staatsoper (Redoutensaal der Hofburg). 3 February 1926.

- hh. Alfred Rosé, conductor. Rossini, *Der Barbier von Sevilla*. Staatsoper (Redoutensaal der Hofburg). 6 February 1926. [Julius Benedikt's bravura variations on "Karneval von Venedig" inserted in Music Lesson scene]
- ii. Anna Maria Chorinsky. Alfred Rosé, piano. Konzerthaus. 18 April 1926.
- jj. Maria Olszewska, Kammersängerin. Konzerthaus. 29 April 1926. Première of Alfred Rosé's *Sieben Gesänge aus dem »Japanischer Frühling«* with Rosé at the piano. (3 copies)
- kk. Erica Darbo Arien- und Liederabend. Alfred Rosé, piano. Konzerthaus. 7 May 1926.
- ll. Alfred Rosé, conductor. Rossini, *Der Barbier von Sevilla*. Staatsoper in Operntheater. 11 June 1926. [Kurz as Rosina; Händel's "Il penseroso" for soprano with obbligato flute inserted in Music Lesson scene (probably Il penseroso's "Sweet bird, that shun'st the noise of folly" from *L'Allegro, il penseroso ed il Moderato*)] (another copy is framed)
- mm. Alfred Rosé, conductor. Beethoven, *Bacchusfest* [Geschöpfe des Prometheus], Gluck, *Don Juan*, Stravinsky, *Pulcinella*. Staatsoper. 1 July 1926.
- nn. Janina Gluzinska Liederabend. Alfred Rosé, piano. Konzerthaus. 26 October 1926.
- oo. Gedächtnisfeier für Rainer Maria Rilke. Theater in der Josefstadt. 23 January 1927.  
Alfred Rosé, piano, accompanying Stella Eisner in aria from Mozart's *Entführung* and his own "Das ist die Sehnsucht"
- pp. Franz Ippisch, Kompositions-Abend. Alfred Rosé, piano. Musiksalon Doblinger. 28 February 1927.
- qq. Louise Helletsgruber Moderner Liederabend. Musiksalon Doblinger. 1 March 1927.  
Performance of Rosé's "Einer Unbekannten" and "Nach dem Regen." (3 copies)
- rr. Janina Gluzinska Liederabend. Alfred Rosé, piano. Konzerthaus. 10 May 1927.
- ss. Alfred Rosé, conductor. Weber, *Der Freischütz*. Prague, Neues deutsches Theater. 17 May 1927.
- tt. Sedlak-Winkler Quartet. Musikvereins-Saal. Première of Alfred Rosé's String Quartet. 15 October 1927. (2 copies and cardboard advertisement)
- uu. Rosé Quartet. Alfred Rosé, piano. Königsberg. 21 October 1927.
- vv. Rosé Quartet. Alfred Rosé, piano. Pr. Holland. 22 October 1927.
- ww. Rosé Quartet. Alfred Rosé, piano. Danzig. 23 October 1927.
- xx. Franzi Paschka, violin. Alfred Rosé, piano. Konzerthaus. 4 December 1927.
- yy. Rosé Quartet. Konzerthaus. 6 December 1927. Vienna premiere of Alfred Rosé's String Quartet. (programme sheet and full programme)
- zz. Rosé Quartet. Alfred Rosé, piano. Musikvereins-Saal. 5 January 1928.
- A. Anny Hartig Klavierabend. Alfred Rosé, piano, accompanying song set by Walter Graf. 17 March 1928.
- B. Rosé Quartet. Alfred Rosé, piano. Wohltätigkeits-Konzert on board the "New York."  
Hamburg-Amerkika Linie. 21 April 1928. (2 copies)
- C. Arnold Rosé, violin. Anton Walter, cello. Alfred Rosé, piano. Unterrichtsministerium. 22 October 1928.
- D. Rosé Quartet. Alfred Rosé, piano. Karlsruhe. 1 November 1928.
- E. Rosé Quartet. Alfred Rosé, piano. Frankfurt. 2 November 1928.
- F. Rosé Quartet. Alfred Rosé, piano. Erfurt. 6 November 1928.

- G. Alfred Rosé, conductor. Humperdinck, *Hänsel und Gretl*. Volksbühne Favoritner. 20 December 1928.
- H. Symphonischer Jazz. Alfred Rosé, piano. Deutschland Sender. 11 May 1929. Newspaper advertisement of programme.
- I. Rosé Quartet. Alfred Rosé, piano. Berlin. 6 February 1930.
- J. Rosé Quartet. Alfred Rosé, piano. Konzerthaus. 11 February 1930.
- K. Alfred Rosé, conductor. Marc Roland, *Liebe und Trompetenblasen*. Berlin. Komische Oper. [9 July 1930].
- L. Alfred Rosé, conductor. Walter Kollo, *Die Frau ohne Kuß*. Berlin. Komische Oper. [16 July 1930].
- M. Alfred Rosé, conductor. Jean Gilbert, *Das Mädel am Steuer*. Berlin. Komische Oper. [17 September 1930].
- N. Feierliche Stunden. Alfred Rosé, piano. Bußtag, 19 November 1930.
- O. Beate Roos-Reuter Concert. Alfred Rosé, piano. Bremen. 18 March 1931.
- P. Alfred Rosé, conductor. Bizet, *Carmen*. Volksoper. 22 January 1932.
- Q. Alfred Rosé, conductor. Bizet, *Carmen*. Volksoper. 2 February 1932.
- R. Alfred Rosé, conductor. Verdi, *Der Troubadour*. Volksoper. 29 February 1932.
- S. Alfred Rosé, conductor. Puccini, *Tosca*. Volksoper. 6 March 1932. (2 copies)
- T. Alfred Rosé, conductor. Verdi, *Rigoletto*. Volksoper. 10 March 1932.
- U. Alfred Rosé, conductor. Halévy, *Die Jüdin*. Volksoper. 7 December 1932.
- V. Alfred Rosé, conductor. Auber, *Fra Diavolo*. Volksoper. 11 January 1933.
- W. Alfred Rosé, conductor. Verdi, *Rigoletto*. Linz, Landestheater. 25 January [1933]. Advertisement. (3 copies)
- X. Alfred Rosé, conductor. Verdi, *Rigoletto*. Wels, Stadttheater. 27 January 1933. (programme and poster)
- Y. Kammerkonzertabend. Wiener Theatergilde. 1 April [1933]. Performances of *Sieben Gesänge aus dem »Japanischer Frühling«* and *Drei Gedichte von Bruno Ertler*
- Z. Schülerabend Dr. Theo Lierhammer (Staatsakademie). Konzerthaus. 23 May 1933. Performance of Rosé's *Drei Gedichte von Bruno Ertler*
- AA. Galimir Quartet. Wiener Theatergilde. [17 November 1933]. Performance of Rosé's String Quartet.
- BB. Lieder- und Arienabend Karl Uher. Alfred Rosé, piano. Urania. 25 February 1934. Programme includes 6 of Rosé's Lieder.
- CC. Alfred Rosé, conductor. Mahler, *Das Klagende Lied*. Radio Brno performance. 28 November 1934. Première of "Waldmärchen" [2 copies of advertisement, one in Czech, one in German]
- DD. Bellini-Gedenkabend. Alfred Rosé, piano. Wiener Urania. 22 January 1935.
- EE. Rosé Quartet. Alfred Rosé, piano. Konzerthaus. 23 January 1935.
- FF. Alfred Rosé Kompositionsabend. Wiener Frauenklub. 21 February 1936. (2 copies)
- GG. Benefit for Wanda Landowski. Paris. 27 March 1936. Performance of Alfred Rosé's "Ein Volkslied" by Minnie Polese
- HH. Rosé Quartet. Alfred Rosé, piano. Musikvereinsaal. 10 November 1936.
- II. Milda Lagenfeld. Alfred Rosé, piano. Konzerthaus. 6 March 1937.
- JJ. Leonore Meyer. Lisbon. 12 May 1937. Performance of Alfred Rosé's Three Songs

KK. Alfred Rosé, piano continuo. Vienna Symphony, conducted by Paul Breisach.  
Konzerthaus. 11 October 1937.

LL. Alfred Rosé Lecture: Palestrina und seine Zeit. Bund für Internationale  
Freundschaftsbeziehungen. 20 January 1938.

S5-AID-1010 -- Programme from National Symphony Orchestra performance of Mahler's *Das Lied von der Erde* in Royal Albert Hall for the benefit of the Free Austrian Movement's War Emergency Fund for Austrian Refugees. 10 April 1945.

### **8.5 Sculpture, Etchings, and Memorabilia**

S5-MD-1011 -- Auguste Rodin. Bronze bust of Gustav Mahler.

S5-ArD-1012 -- Susanne Peschke-Schmutzer. Bust of Arnold Rosé. 1935.

S5-MD-1013 -- Etching of Mahler. Signed "Jasmine" Apparently copied from Emil Orlik's famous etching.

S5-ArD-1014 -- Ferdinand Schmutzer. Framed etching. Vienna Philharmonic in Musikvereinsaal, with Weingartner conducting. 1926. Signed (44/50).

S5-ArD-1015 -- Ferdinand Schmutzer. Framed etching. Richard Strauss. Signed. Signed and dedicated by Strauss to Arnold Rosé.

S5-ArD-1016 -- Ferdinand Schmutzer. Framed etching. Arnold Rosé. Signed.

S5-ArD-1017 -- Ferdinand Schmutzer. Framed pencil sketches for Arnold Rosé etching. Unsigned.

S5-ArD-1018 -- Rosé Quartet. Etching by Stössel, a pupil of Ferdinand Schmutzer. Signed.

S5-ArD-1019 -- Willy von Beckerath. Etching of Johannes Brahms. 1899.

S5-MD-1020 -- Silver fruit bowl given to Mahler on his departure from Budapest, 1891.

S5-MD-1021 -- Old French clock belonging to Mahler family

S5-MD-1022 -- 12 place settings of silverware with initial "M"

S5-MD-1023 -- Conducting batons.

Batons used by Gustav Mahler, Richard Strauss, and Alfred Rosé

S5-JD-1024 -- Justine Rosé-Mahler. Silver sealing-wax stamp with letters "JR"

S5-JD-1025 -- Justine Rosé-Mahler. Lock of hair, in envelope: "Herrn Alfi Rosé" and "Eine Haarlocke meiner Mutter" in Alfred Rosé's hand

S5-AID-1026 -- Alfred Rosé. Envelope with hair. Inscribed "Alf Haare 15 Monate"

S5-AID-1027 -- Two silver goblets presented to Alfred Rosé by the UWO Opera Workshop

S5-AID-1028 -- Guest Book belonging to Alfred and Maria Rosé, 1948-68

20 Oct 1957; Henry-Louis de La Grange

15 July 1958: S.C. Eckhardt-Gramatté (with several mm. of Sonata V for piano)

10-14, 26 October 1958: Henry-Louis de La Grange

22 November 1959: Henry-Louis de La Grange

2 January 1960: Oskar Morawetz

25 February 1960: Rosalind Elias

30 October 1962: George London

4 April 1963: Anton Swarowsky

S5-AID-1029 -- Alfred Rosé. B.A. Degree diploma and music hood. 3 June 1950.

S5-AID-1030 -- Alfred Rosé. Silver tray presented by UWO for 20-year service. 1948-1968

S5-RD-1031 -- Maria Rosé. Videotape of television interview with Raffi Armenian.

S5-AID-1032 -- Alfred Rosé. Antiphone (ear plugs)

S5-AID-1033 -- Alfred and Maria Rosé. Silver spoon.

## 8.6 Photographs

S5-Mph-1034 -- Framed photograph. Mahler in the Dolomites.

S5-Mph-1035 -- Framed photograph. Mahler and Justine in hats.

S5-MRph-1036 -- 5 framed family photographs: Gustav and Justine; Justine and Alfred; Justine, Alfred and Alma; Alfred and Alma; Arnold and Gustav

S5-Arph-1037 -- Framed photograph. Arnold Rosé and Richard Strauss in Salzburg

S5-Cph-1038 -- Framed photograph. Giacomo Puccini. Signed and inscribed to Alfredo Rosé. October 1923.

S5-Cph-1039 -- Framed photograph. Johann Strauss, Jr. Signed and inscribed to Arnold Rosé. 28 October 1894.

- S5-Cph-1040 -- Framed photograph. Richard Strauss. Signed and inscribed to Alfred Rosé.  
14 May 1924.
- S5-Cph-1041 -- Arturo Toscanini. Framed photograph. Signed and inscribed to Arnold Rosé.  
24-29 October 1933.
- S5-Arph-1042 -- Framed photograph. Arturo Toscanini and Arnold Rosé.
- S5-Cph-1043 -- Framed photograph. Giuseppe Verdi. Signed and inscribed to Arnold Rosé.  
July 1890.
- S5-Arph-1044 -- Small oblong turquoise album. Photos of Arnold Rosé with Toscanini,  
Monteux, Knappertsbusch, Lotte Lehmann, Salzburg Festival orchestra (with Toscanini  
and Furtwängler), Adrian Boult, Rosé Quartet, Often artists are rehearsing or  
performing with Vienna Philharmonic.
- S5-Rph-1045 -- Oblong burgundy album. Inside cover: "America-Reise April-May 1928."  
Photos from Rosé Quartet (with Alfred Rosé) tour of USA. Includes photos on ship.
- S5-Rph-1046 -- Envelope with Viennese photos: Justine Rosé and Alfred; Justine Rosé and  
Maria Rosé; Rosé family; Justine Rosé and dog; Arnold Rosé and Rosé Quartet  
member
- S5-Mph-1047 -- Glass Negatives (for photos elsewhere in the collection).  
Gustav Mahler, aged 5-6  
Mahler and Arnold Rosé  
Mahler and Justine Rosé  
Gustav Mahler in Amsterdam, 1909  
Arnold Rosé and Richard Strauss  
Mahler and Bruno Walter (with umbrella)
- S5-Alph-1048 -- Commercial album. 1970s. Includes photographs of Ernst Rosé, Alfred's  
retirement, funeral and posthumous honorary doctorate. [Not arranged in chronological  
order]
- S5-Alph-1049 -- Photographs of Alfred and Maria Rosé. Most, if not all, already in the  
collection.
- S5-Rph-1050 -- Photograph of Alma Rosé
- S5-Fph-1051 -- Photograph of Anna Mahler and her granddaughter Sasha. With note from  
Marina Mahler to Maria Rosé

## 8.7 Books

S5-RD-1052 -- *Alte liebe Lieder für Mütter und Kinder. I. In der Kinderstube.* Munich: Verlag der Jugendblätter (Carl Schnell), 1908.

S5-RD-1053 -- *Kling-Klang Gloria: Deutsche Volks und Kinderlieder.* Vienna: F. Tempsky, 1907.

S5-AID-1054 -- *Das Rosé-Quartett: Fünfzig Jahre Kammermusik in Wien.* Sämtliche Programme vom 1. Quartett am 22. Januar 1883 bis April 1932. Forward by Julius Korngold. Vienna, 1932. Signed and inscribed by Arnold Rosé: "Meinem Sohn und Maria. Der Vater"

S5-RD-1055 -- Ambros, August Wilhelm. *Geschichte der Musik.* 2nd ed. 5 vols. Leipzig: F.E.C. Leuckart, 1880-82.

S5-JD-1056 -- Karpath, Ludwig. *Begegnung mit dem Genius.* Vienna: Fiba, 1934. Signed and inscribed: "Seiner lieben Freundin Justine Rosé-Mahler, der klassischen Zeugin vieler im diesem Buch geschilderten Erlebnisse in alter Freundschaft und Verehrung. Wien, 16 June 1934. Ludwig Karpath."

S5-AID-1057 -- Reik, Theodor. *The Haunting Melody: Psychoanalytic Experiences in Life and Music.* New York: Farrar Straus & Young, 1953. Signed and inscribed.

S5-AID-1058 -- Reik, Theodor. *The Search Within: The Inner Experiences of a Psychoanalyst.* New York: Farrar Straus & Cudahy, 1956. Signed and inscribed.

S5-RD-1059 -- Wagner, Richard. *Gesammelte Schriften und Dichtungen.* 2nd ed. 10 vols. in 5. Leipzig: Fritsch, 1887-88.

## 8.8 Scores

S5-AID-1060 -- Beethoven, Ludwig van. *Leonore.* 2nd. ed. Ed. and introduction by Erich Prieger. Piano-vocal score. Leipzig: Breitkopf & Härtel, 1907. Includes a special bound offprint of the introduction "Zu Beethovens Leonore" inside cover.

S5-AID-1061 -- Lortzing, Gustav Albert. *Der Waffenschmied von Worms.* Piano-vocal score. Vienna: Universal Edition, n.d. [Pl. UE 462]. Cuts and performance directions in blue pencil.

S5-AID-1062 -- Mozart, W.A. *Die Zauberflöte.* Piano-vocal score. Vienna: Universal Edition, n.d. [Pl. UE 245] Title page has names connected with a performance at UWO penciled in beside character names. Various pencil markings.



- S5-AID-1063 -- Puccini, Giacomo. *Der Mantel. Schwester Angelica. Gianni Schicchi*. Piano-vocal score, German text. [Pl. 118098/9/0 (118097)] Milan: Ricordi, 1918, 1919, 1920.
- S5-AID-1064 -- Puccini, Giacomo. *Manon Lescaut*. Piano-vocal score, German text. Milan: Ricordi, 1893. [Pl. 96463] New translation (in Rosé's hand) frequently pasted over printed text. Many pencil corrections and indications. Puccini's handwriting found on pp. 224, 226, according to marginal note.
- S5-AID-1065 -- Puccini, Giacomo. *Tosca*. Piano-vocal score, German text. Milan: Ricordi, 1901. [Pl. 104250] Inscribed and signed "Die einzige Tosca ihrem Schätzer von seiner alten Freundin Stella. Weihnacht 1921."
- S5-AID-1066 -- Strauss, Richard. *Ein Heldenleben: Tondichtung für großes Orchester*, op.40. Miniature score. Leipzig: F.E.C Leuckart, 1899. [F.E.C.L. 5200]. Title page signed by Ferdinand Löwe.
- S5-AID-1067 -- Strauss, Richard. *Symphonia Domestica*, op.53. Miniature score. Berlin: Bote & Bock, 1904. [Pl. 15613; Taken into Universal edition, UE No. 2869.] First page of score signed by Richard Strauss.
- S5-AID-1068 -- Verdi, Giuseppe. *Die Macht des Schicksals*. "Dem italienischen des F. M. Piave frei nachgedichtet und für die deutsche Opernbühne bearbeitet von Franz Werfel." Piano-vocal score, German text only. Milan et al: Ricordi, 1926. [Pl. 120130] Title page signed and inscribed: "Alfred Rosé, dem kunftigen baritono brillante und Sänger des Don Carlo zum Geburtstag. Franz Werfel. Wien, 16 Dez. 1927."
- S5-AID-1069 -- Verdi, Giuseppe. *Othello* [sic]. Für die deutsche Bühne übertragen von Max Kalbeck. Piano-vocal score, German text only. Milan et al: Ricordi, n.d. [Pl. 51972] Inscribed "Many Happy returns. Bob. Dec. 27." Pencil markings indicating performance directions and cuts.
- S5-AID-1070 -- Wagner, Richard. *Lohengrin*. "Nouvelle Édition conforme à la représentation de l'Opéra de Paris." Piano-vocal score, French text (Charles Nuitter). Paris: Darand & Schoenewerk, 1891. Inscribed "Souvenir de votre Ami Gennaro Cinque. Monte Carlo, le 19 Décembre 1892." [WWV XVII.j]
- S5-AID-1071 -- Wagner, Richard. *Lohengrin*. The Illustrated Opera Series. Full libretto and musical highlights in English. New York: Edward Schuberth, n.d.

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