

**Rose and Otilie Sutro and Nathan Twining music
manuscripts of Max Bruch's Concerto for two pianos
and orchestra, op. 88a**

Ms. Coll. 1059

Finding aid prepared by John F. Anderies.

Last updated on February 01, 2018.

University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

2015 August 3

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Summary Information

Repository	University of Pennsylvania: Kislak Center for Special Collections, Rare Books and Manuscripts
Creator	Bruch, Max, 1838-1920
Creator	Sutro, Otilie
Creator	Sutro, Rose
Creator	Twining, Nathan
Title	Rose and Otilie Sutro and Nathan Twining music manuscripts of Max Bruch's Concerto for two pianos and orchestra, op. 88a
Call number	Ms. Coll. 1059
Date [inclusive]	1915-1988
Extent	0.75 linear feet (3 boxes)
Language	English
Abstract	Much of the unusual and complicated history of Max Bruch's Concerto for two pianos and orchestra, op. 88a, may be traced through this collection of music manuscripts. The collection consists primarily of full orchestral scores, duo piano parts, orchestral parts, and supplementary material for the Concerto for two pianos and orchestra, op. 88a, by Max Bruch. Also some unrelated transcriptions and arrangements. All materials are in manuscript. These materials were heavily altered and used for performance between 1915 and 1917 by duo pianists Rose and Otilie Sutro. Subsequently, they were collected by pianist Nathan Twining from

the auction of the effects of pianist Otilie Sutro in Baltimore, MD, in 1971, and used in his reconstruction of the piece. Also included are orchestral parts prepared by Twining for his recording of the Concerto with pianist Martin Berkofsky and the London Symphony Orchestra released in 1974.

Cite as:

Rose and Otilie Sutro and Nathan Twining music manuscripts of Max Bruch's Concerto for two pianos and orchestra, op. 88a, 1915-1988, Ms. Coll. 1059, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania.

Biography/History

German composer and conductor Max Bruch was born in Cologne, Germany in 1838. He held the post of music director at the courts of Koblenz and Sondershausen as well as conducting positions in Berlin, Liverpool, and Breslau. Toward the end of his life, he taught composition at the Hochschule für Musik in Berlin. He was much influenced by the music of Schumann and Mendelssohn and was a critic of the New German School of Wagner and Liszt. He is best known for his first violin concerto in G minor, op. 26, which has become a staple in the repertory. He died in Berlin in 1920.

Rose and Otilie Sutro were born in Baltimore, MD (1870 and 1872, respectively), the daughters of Otto Sutro, an organist, composer and conductor, and Arianna Handy, a pianist and singer, who gave the girls their first piano lessons. Together they studied piano under Karl Heinrich Barth at the Hochschule für Musik in Berlin. They made their debut as duo pianists in London in 1894 followed by their American debut in Brooklyn the same year. They toured the United States and Europe and played for the likes of Queen Victoria. In 1904, Otilie injured her hand, and did not play for six years. They premiered Amy Beach's Suite for two pianos, op. 104 in 1924, a piece which is dedicated to them. They were one of the first to be considered a duo piano team. Rose died in 1959 and Otilie in 1970.

Born in 1933, pianist Nathan Alexander Twining, is the son of Nathan Farragut Twining, US Air Force General and Chairman of the Joint Chiefs of Staff (1957-1960), and Maude McKeever Twining. Because of his father's military career, Nathan, Jr.'s childhood was spent in many parts of the United States and he did not learn to play piano until he was 17 years old. He graduated from the Oberlin Conservatory of Music in 1959 where he studied under Joseph Hungate and made his debut with the Tulsa Philharmonic Orchestra under the direction of Vladimir Golschmann in 1959. However, his career as a concert pianist was short lived and he turned to land development south of Albuquerque, New Mexico, which brought him a considerable fortune. He was president of the Twining Corporation, the Twining Drilling Corporation, and the Twining Energy Corporation.

The history of Max Bruch's Concerto for two pianos and orchestra, op. 88a, is unusual and somewhat complicated. It was written by Bruch in 1915 and based on his Suite no. 3 for orchestra with organ. That

work was inspired by the sounds of a Corpus Christi procession heard by Bruch while he was visiting the Isle of Capri in 1904. The arrangement into a two-piano concerto seems to have been inspired by his acquaintance with Rose and Otilie Sutro, a duo piano team of sisters from Baltimore who had performed his Fantasy in D minor for two pianos, op. 11, in 1911. According to program notes from the concerto's premiere, Bruch had the idea for the piece on February 6, 1915, began composing the work on February 10, 1915, and completed it on March 27, 1915, dedicating it to the Sutro sisters, "whom I love and value." The sisters, with Bruch playing at a third piano, read through the piece for the first time on April 2, 1915. On April 20, 1915, Bruch told American music critic Arthur Abell that the piece was meant "only for America," and that "I will neither permit the work to be performed nor printed here in its form as a piano concerto," presumably because he intended to promote its progenitor, the orchestral suite, in Europe. On April 24, 1915, the Sutro sisters participated in a private performance of the piece by the Berlin Philharmonic, under the direction of the composer. On December 29 and 30, 1916, the concerto received its world premiere performance by the Philadelphia Orchestra under the direction of Leopold Stokowski, with the Sutro sisters as soloists. In reviewing the performance, the Philadelphia *Evening Public Ledger* wrote "It is not the sort of thing most pianists would choose for a display of their mettle. Their part in it was submerged often, and so it was not easy to tell just what the artistic calibre of the Misses Sutro is. They would appear to be finished and accurate, without a great deal of passionate intensity or vigour of phrasing." On the afternoon of November 30, 1917 the sisters gave another performance with the New York Philharmonic under the direction of Josef Stransky. The New York *Sun* stated that "The Misses Sutro, to whom the concerto is dedicated, played it with apparent devotion, but through an insufficient sympathy between them and the orchestra there was some lack, especially in the last movement, of unanimity and precision." In each of these performances it is believed that what the sisters performed was not the concerto precisely as written by Bruch, but a version heavily arranged by the sisters, as evidenced in the scores and parts that survive and are part of this collection. Apparently, Bruch gave them the sole performing rights to the concerto and they rewrote the work themselves to suit their pianistic abilities. On this issue, Bruch biographer Christopher Fifield states, "Otilie and Rose Sutro were either not particularly good pianists or perhaps not very powerful ones... for it appears that they proceeded to tear the Concerto to pieces, reorchestrate it, simplify the piano parts and generally restructure the work." In 1916, the sisters copyrighted their version of the score and submitted it to the Library of Congress; subsequently and mysteriously, the submission was withdrawn. The concerto was not heard again and its music not seen again for over 50 years.

In 1970, Otilie Sutro died in Baltimore, outliving her sister Rose by 13 years. Her effects were auctioned in January 1971, and pianist Nathan Twining purchased a box of unknown music manuscripts for the sum of \$11, which included the autograph score of the Concerto (its whereabouts presently unknown, it is not a part of this collection). Twining subsequently contacted other auction goers and was able to piece together additional scores, parts and miscellaneous related sketches found in the collection today. Twining is said to have reconstructed the piece in such a way as to have reclaimed Bruch's original version. He was assisted in this effort by fellow pianist Martin Berkofsky and West Chester State College professor Jacques Voois, with support from the National Endowment for the Arts and the Gramma Fisher Foundation in Marshalltown, Iowa. In preparation for performance and recording and to assist in notating the parts, the Concerto was read by the orchestra of West Chester State College under the direction of Jacques Voois in 1971. It was later played by the orchestra at the Peabody Institute of Music, also under Voois, in 1972. In 1973, Twining and Berkofsky recorded the work with the London Symphony Orchestra, Antal Doráti conducting. In 1975, after Berkofsky prepared to perform the work again with the National Symphony Orchestra and the Baltimore Symphony Orchestra, Twining brought suit against Berkofsky in the Circuit Court for Baltimore for violation of copyright (*Twining v. Berkofsky*, Civil. No. HM75-869). Contacting Bruch's heirs in Germany, Berkofsky obtained power of attorney for them, and registered the work in Bruch's name in the United States. The court dismissed Twining's case and the work has gone on to receive several other performances and recordings. It has been published in

three-piano form by Simrock, Bruch's original publisher, and is available for full orchestra as a rental from Boosey & Hawkes.

Formally, the piece is in four movements, though the program from the New York performance arranges it into just three: The first movement in E-flat minor is marked *Andante sostenuto* and is followed without pause by the second movement, *Andante con moto--Allegro*, in E major. The third movement, *Adagio ma non troppo* begins in B major and is followed by the final movement, *Andante--Allegro*, in A-flat major.

Sources: "Bruch, Max (Christian Friedrich)" in Oxford Music Online; liner notes for *Bruch: Concerto for Two Pianos and Orchestra* on E.M.I. Records, 1974; correspondence with John Lubrano of Lubrano Music Antiquarians; correspondence and interview with Jacques Voois; Christopher Fifield, *Max Bruch: His Life and Works* (New York: George Braziller, 1988); Martin Berkofsky papers at Georgetown University Library Special Collections Research Center; Jacques Voois, "The Case of the Disappearing Double Piano Concerto: A Tale of Intrigue in which a College Orchestra becomes Involved in Rescuing Max Bruch's Opus 88 from Undeserved Oblivion," *Symphony News* (June 1974): 10-13.

Scope and Contents

The collection consists primarily of full orchestral scores, duo piano parts, orchestral parts, and supplementary material for the Concerto for two pianos and orchestra, op. 88a, by Max Bruch. Also some unrelated transcriptions and arrangements. All materials are in manuscript. These are materials heavily altered by the duo pianists Rose and Otilie Sutro and used in their performances of 1915-1917. Subsequently, they were collected by Nathan Twining from the auction of the effects of pianist Otilie Sutro in Baltimore, MD, in 1971. Also included are orchestral parts of Bruch's original version as reconstructed by Twining for his recording of the Concerto with pianist Martin Berkofsky and the London Symphony Orchestra released in 1974. Further notes about the contents may be found within the collection inventory.

Administrative Information

University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

2015 August 3
Finding aid prepared by John F. Anderies.

Access Restrictions

This collection is open for research use.

Use Restrictions

Copyright restrictions may exist. For most library holdings, the Trustees of the University of Pennsylvania do not hold copyright. It is the responsibility of the requester to seek permission from the holder of the copyright to reproduce material from the Kislak Center for Special Collections, Rare Books and Manuscripts.

Source of Acquisition

Purchase, J. & J. Lubrano Music Antiquarians, LLC, 2014. Supplementary research material, gift of Jacques Voois, 2015.

Related Materials

Related Archival Materials note

At Georgetown University: Martin Berkofsky papers.

At Maryland Historical Society: Papers of Rose and Otilie Sutro, 1890-1930.

At Universität zu Köln Musikwissenschaftliches Institut: Das Max Bruch-Archiv.

At University of California, Santa Barbara, Davidson Library: Ottil[i]e Sutro Berlin diaries, 1914-1915.

Controlled Access Headings

CORPORATE NAME(S)

- New York Philharmonic.
- Philadelphia Orchestra.

FORM/GENRE(S)

- Arrangements (Music)
- Concertos
- Piano music

SUBJECT(S)

- Concertos (Pianos (2))
- Music
- Women
- Women musicians
- Women musicians--United States
- Women pianists

Collection Inventory

	Box	Volume
<p>Manuscript full orchestral score of the Concerto for two pianos and orchestra, op. 88[a], by Max Bruch, ca. 1915.</p> <p>Scope and Contents note</p> <p>Folio, bound in green cloth, 189 pp. In copyist's hand. Title page in composer's autograph: "Rose und Otilie Sutro zugeeignet Concert für zwei Klaviere mit Orchester von Max Bruch op. 88[a] Partitur. Abschrift (Eigenthum der Schwestern Sutro)." Also at foot of title, in another hand: "All rights reserved. Completed March 7, 1915. Copyright 1916." Revisions and overpastes in the composer's autograph. Additional revisions in pen and ink in two other hands. Annotations for performance in red and blue crayon. "Rose and Otilie Sutro" stamped on each page (except title leaf).</p>	1	1
<p>Manuscript full orchestral score of the Concerto for two pianos and orchestra, op. 88a, by Max Bruch, ca. 1916.</p> <p>Scope and Contents note</p> <p>Folio, bound in green cloth, 189 pp. In copyist's hand. Title page: "Rose und Otilie Sutro zugeeignet Concert für zwei Klaviere mit Orchester von Max Bruch op. 88[a] Revidirte Partitur Eigenthum der Schwestern Sutro Alle Rechte vorbehalten (All rights reserved)." Revisions, alterations, and corrections in pencil and ink.</p>	1	2
<p>Manuscript first piano part of the Concerto for two pianos and orchestra, op. 88[a], by Max Bruch, ca. 1915.</p>	2	1

Scope and Contents note

Folio, sewn, 48 pp. In copyist's hand. Additions, revisions, corrections in composer's autograph. Notes indicating Bruch's approval, initialed with date of "March 23, 1915" on final page. Additions and revisions in pencil and ink. "Rose and Otilie Sutro" stamp on each leaf.

Incomplete manuscript second piano part of the Concerto for two pianos and orchestra, op. 88[a], by Max Bruch, ca. 1915.

2

2

Scope and Contents note

Folio, sewn, 5 pp. In copyist's hand. Additions and revisions in composer's autograph and in another hand in pencil and ink. "Rose and Otilie Sutro" stamp on each leaf.

Incomplete set of 22 manuscript orchestral parts of the Concerto for two pianos and orchestra, op. 88[a], by Max Bruch, ca. 1916.
Scope and Contents note

In copyist's hand. Includes revisions, overpastes, cancels, rewritings, etc. in pencil and ink. Performance markings in blue crayon. "Rose and Otilie Sutro" stamp on each leaf. Annotation "H. Glantz Phila. Orchestra Dec. 27, 1916, Academy of Music, Phila. Pa." on final page of first trumpet part (Harry Glantz was principal trumpet of the Philadelphia Orchestra, 1915-1917). Missing violin II, viola, cello, and bass parts.

	Box	Folder
Flöte I.	2	3
Flöte II.	2	4
Oboe I.	2	5

Oboe II.	2	6
Engl. Horn.	2	7
Clarinete I in B [B-flat].	2	8
Clarinete II in B [B-flat].	2	9
Fagott I.	2	10
Fagott II.	2	11
Horn I in F.	2	12
Horn II in F.	2	13
Horn III in F.	2	14
Horn IV in F.	2	15
Trompete I in Es [E-flat].	2	16
Trompete II in Es [E-flat].	2	17
Posaune I.	2	18
Posaune II.	2	19
Posaune III.	2	20
Pauken in As, Es [corrected to Es, B] [A-flat, E-flat corrected to E-flat, B-flat].	2	21
Violine I: 3 copies.	2	22

Incomplete set of 21 dyeline copies of manuscript orchestral parts of the Concerto for two pianos and orchestra, op. 88[a], 1971.

Scope and Contents note

In copyist's hand. Stamped and copyright "Nathan Twining 1971." Performance markings in pencil.

Missing violin II part.

	Box	Folder
Copy of title page accompanying orchestral parts.	3	1
Flute [I and II]: 2 copies.	3	2
Oboe [I and II]: 2 copies.	3	3
English horn.	3	4
Clarinet [I and II] B-flat: 2 copies.	3	5
Bassoon [I and II]: 2 copies.	3	6
Horn in F I [and] II: 2 copies.	3	7
Horn in F III [and] IV: 2 copies.	3	8
Trumpet in B-flat I [and] II: 2 copies.	3	9
Tenor Trombone I [and] II: 2 copies.	3	10
Bass Trombone.	3	11
Tympani.	3	12
Violin I.	3	13
Viola.	3	14

Violoncello.	3	15
Contrabass.	3	16

	Box	Volume
Supplementary music and revisions in manuscript to the Concerto for two pianos and orchestra, op. 88a, by Max Bruch, undated.	3	17

Scope and Contents note

Folio, in full and two piano score, ca. 35 loose pp. Numerous small scraps of manuscript music. In multiple hands in pencil and ink. One leaf with title in composer's autograph. Notes throughout indicating submission for Bruch's approval. Includes typed letter from the American Goethe Society, Baltimore Chapter, to "Member." March 23, 1960, which contains a note in pencil on verso, apparently related to the Concerto: "Pages 14 [crossed out: -15], needs piano strips complete." Two additional ephemeral pieces related to the sisters' emendations mentioned in Christopher Fifield's biography of Bruch are not present in the collection: "envelopes and accounts from the International Nickel Company of Canada" and "the 1948 balance sheet of the United Aircraft Corporation."

Unrelated music manuscript material, undated.	3	18
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Scope and Contents note

Folio and oblong manuscripts, ca. 60 loose pp. Likely in the hand of one or both of the Sutro sisters. Transcriptions and arrangements of works, including: Octave Study for Two Pianofortes transposed and arranged from [Chopin's] Etude op. 25, no. 8 by Otilie Sutro; Mendelssohn, A Midsummer-Night's Dream for orchestra with two piano soloists. Also popular songs including "Chuchotez (Whisper)," "My Nancy (Allegro marziale)," "The Herr Gerichtsvolkstrecker," "Incisiveness (Cock o' the

Walk)," "Der Joggeli." Manuscript of modulation chord progressions.

Research materials on Max Bruch's concerto for two pianos and orchestra, op. 88a collected by Jacques Voois, 1962-1975, undated.

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Scope and Contents note

Includes "The Chronicle of a Lost Concerto" (undated), authentication of the Concerto by Professor Otto E. Albrecht (1972), National Endowment for the Arts award letter (1972), congratulations letters from Senator Charles McC. Mathias and Representative Paul S. Sarbanes (1972), facsimile and translation of Max Bruch letter describing the piece's genesis (1904), affidavit of Nathan Twining on the discovery of the Concerto (1971), clipping from the *Musical Courier* (1915), photographs of Max Bruch, Margarete Bruch, and the Sutro sisters (undated), photographs of Nathan Twining and Martin Berkofsky (undated), photographs of London Symphony Orchestra rehearsal and recording (1973), newspaper clipping of review of Philadelphia performance (1916), West Chester State College tour program (1975), brochures of Twining and Berkofsky (undated), copy of Martin Berkofsky, "Bruch Duo-Piano Concerto Rediscovered," *Music Journal* (October 1974): 8-9, material concerning the Twining Foundation on the Arts (1973-1974).

Additional background material on Max Bruch's concerto for two pianos and orchestra, op. 88a, 1916-1988.

3

20

Scope and Contents note

Includes photocopies of Philadelphia Orchestra program (December 29-30, 1916), copy of *Christian Science Monitor* review of Philadelphia performance (1916), copy of *Evening Public Ledger* review of Philadelphia performance (1916), copy of Philharmonic Society of New York program (1917), copy of *The Sun* review of New York performance (1917), liner

notes from the London Symphony Orchestra recording (1974), excerpts from Christopher Fifield, *Max Bruch: His Life and Works* (1988), Jacques Voois, "The Case of the Disappearing Double Piano Concerto: A Tale of Intrigue in which a College Orchestra becomes Involved in Rescuing Max Bruch's Opus 88 from Undeserved Oblivion," *Symphony News* (June 1974): 10-13.