

# **Leopold Stokowski papers**

**Ms. Coll. 381**

**Finding aid prepared by Margaret Kruesi.**

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Last updated on July 25, 2014.

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

2001

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## Summary Information

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<b>Repository</b>	University of Pennsylvania: Kislak Center for Special Collections, Rare Books and Manuscripts
<b>Creator</b>	Stokowski, Leopold, 1882-1977
<b>Title</b>	Leopold Stokowski papers
<b>Call number</b>	Ms. Coll. 381
<b>Date [inclusive]</b>	1916-1994
<b>Extent</b>	47 boxes (+ 1 map drawer)
<b>Language</b>	English
<b>Abstract</b>	Some personal papers of Leopold Stokowski, including correspondence to and from Stokowski, notebooks, calendars, bank statements, royalty statements, insurance records, and contracts; this includes some correspondence and contracts related to Stokowski's tenure as conductor of the Philadelphia Orchestra (bulk 1937-1946). Also includes writings by and about Stokowski, obituaries, programs, photographs, scrapbooks, clippings, awards, memorabilia, and issues of three newsletters devoted to Stokowski. Also includes administrative correspondence of the former curator of the Leopold Stokowski Collection at the Curtis Institute of Music, Dr. Edwin E. Heilakka, 1980-1994.

**Cite as:**

Leopold Stokowski papers, Kislak Center for Special Collections, Rare Books and Manuscripts,

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## Biography/History

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Leopold Anthony Stokowski was born 18 April 1882 at 13 Upper Marylebone Street, Middlesex County, London. Stokowski was the oldest of three children born to Kopernik Joseph Boleslaw Stokowski, a cabinet maker, and Annie Marion Moore Stokowski. His background on his father's side was Scots and Polish, on his mother's Irish and English. He was raised in the Church of England, and with his younger brother Percy, sang in the choir of St. Marylebone Church. Leopold was named after his grandfather Leopold Stokowski who had emigrated to England from Poland in the 1840s or early 1850s.

Little is known about Stokowski's earliest musical training. In addition to learning choral music, he played the organ and violin. He was admitted to the Royal College of Music in January 1896 at the age of 13. His skill as an organist developed rapidly and on 25 June 1898 at the age of 16 he was elected to membership in the Royal College of Organists. Stokowski was engaged to be organist and choir director at St. James's Church Piccadilly in 1902. The same year he also entered Queen's College, Oxford. His part-time study was arranged by Sir Hubert Parry, the director of the Royal College of Music and a full professor of music at Oxford. Stokowski received his Bachelor of Music degree on 19 November 1903.

In 1905 he was offered the job of organist and choir master at St. Bartholomew's Church, 44th and Madison Avenue in New York City. The church's rector, the Reverend Leighton Parks, had traveled to England in search of an organist for his church. At this church, whose members included J.P. Morgan, Stokowski transcribed a number of orchestral works to be played on the organ. Through Maria Dehon, one of the sopranos in the church choir who often held musical parties in her home, Stokowski was introduced to the pianist Olga Samaroff, who was already making a name for herself in New York's musical world. Samaroff had debuted with Walter Damrosch and the New York Symphony in Carnegie Hall in January 1905 and later that year she performed with the Philadelphia Orchestra conducted by Fritz Sheel. Stokowski, still young and unknown, inaugurated a series of organ recitals at St. Bartholomew's and was popular with the choir and congregation, but sometimes found himself in conflict with the rector. Stokowski was ambitious to conduct and resigned his position at St. Bartholomew's as of 30 August 1908. Stokowski spent his summers in Europe and made his debut as an orchestra conductor in Paris on 12 May 1909. He had spent the previous fall and spring writing to Mrs. Christian Holmes (née Bettie Fleischmann), director of the board of the Cincinnati Orchestra Association, who was looking to hire a new conductor. Some of the groundwork for Stokowski's search for this position may have been laid by Olga Samaroff, who had family connections in Cincinnati and knew Mr. and Mrs. Charles Taft as well as Bettie Holmes. Stokowski arrived in Cincinnati on 29 May 1909. On May 17 his selection as conductor of the Cincinnati Orchestra was announced in the press.

His first season with the Cincinnati Orchestra was a great success with audiences and critics. In 1910 Stokowski met Rachmaninoff who was on his first visit to the United States. Rachmaninoff played his Second Piano Concerto with Stokowski and the Cincinnati Orchestra on January 21 and began an association that would continue to develop in Philadelphia. After announcing their engagement on 8 April 1911, Stokowski and Olga Samaroff were married quietly on 24 April. They continued to pursue their individual careers and spent time in Europe in the summers, particularly in Munich. Stokowski resigned

his position with the Cincinnati Orchestra in 1912, citing differences with the board of Directors. When conductor Carl Pohlig left the Philadelphia Orchestra in 1912, Stokowski was free to accept an offer to conduct the Philadelphia Orchestra beginning in the fall of 1912.

Stokowski's years as conductor of the Philadelphia Orchestra from 1912 to 1936 transformed this ensemble into one of the greatest in the world, noted for its precision, sonority, brilliance, and a particularly distinctive string tone. He achieved international recognition in 1916 with the first American performance of Gustav Mahler's *Symphony no. 8*, performed with nearly a thousand singers and an orchestra of 110 players on the stage of the Academy of Music in Philadelphia. The nine performances in Philadelphia and one in New York at the Metropolitan Opera were sold out to wildly enthusiastic crowds. The first acoustical recording made by the Philadelphia Orchestra was made under Stokowski's direction on 22 October 1917 at the Camden, New Jersey studio of the Victor Talking Machine Company, later the Radio Corporation of America. Stokowski studied acoustics and sound recording technology. With Dr. Harvey Fletcher of Bell Laboratories, he helped develop a binaural recording scheme. He was interested in the architectural design and acoustics of orchestra halls and was eager to contribute to plans to build a new hall for the Philadelphia Orchestra in the 1920s to be called the "Temple of Music." Stokowski experimented with the seating of members of the orchestra, encouraged free breathing for his brasses and winds and free bowing for the strings to achieve new effects and balance in orchestral sound and to accommodate acoustical differences in the halls where the Philadelphia Orchestra played.

In March of 1922 Leopold Stokowski was the first recipient of the \$10,000 "Philadelphia Award" created by Edward W. Bok and awarded to the individual who rendered the most valuable service to the city of Philadelphia in the preceding year. Stokowski formed a close friendship with Edward Bok, managing editor at the Curtis Publishing Company, publishers of the *Saturday Evening Post* and *Ladies Home Journal*. Edward Bok's wife Mary Louise Curtis Bok founded the Curtis Institute of Music in Philadelphia in 1924 as a school for especially talented music students who had developed beyond the training that was given them at the Settlement Music School in Philadelphia. Leopold Stokowski served as an advisor to the Board of Directors and conductor of the Curtis Student Orchestra.

In May of 1923 papers spread the news that Stokowski and Olga Samaroff were separating and had signed an agreement to share equal custody of their daughter Sonya born the previous year. Their divorce was granted in June of 1923. On 18 May 1924 the first concert by The Philadelphia Band was held at the Academy of Music in Philadelphia. This group of 120 men was organized and trained by Stokowski for Philadelphia's Music Week 1924. Known popularly as Stokowski's "Band of Gold" it was conceived of as the largest and most highly trained military band in the United States. At about the same time Stokowski inaugurated children's concerts with the Philadelphia Orchestra, starting a tradition which has continued to the present.

On 11 January 1926 Stokowski married Evangeline Brewster Johnson, daughter of the late Robert Wood Johnson, founder of the Johnson & Johnson pharmaceutical company. They were married at the bride's home on Park Avenue in New York City after a courtship lasting only a few weeks. They had two children, daughters Luba, born 2 January 1927, and Sadja, born 26 October 1930.

In 1932 Stokowski inaugurated a series of Youth Concerts with the Philadelphia Orchestra in Philadelphia. Designed to attract young people from ages thirteen to twenty-five with low ticket prices, the concerts were enormously popular, and hundreds of people were regularly turned away at the doors. A Youth Concert Committee was formed to help run the concerts and publicize them, the young people chose the music on the program, and a representative of this committee attended meetings of the Orchestra Board of Directors. From this beginning a Youth Movement was started, including a Youth Orchestra conducted by Sylvan Levin, a Youth Chorus conducted by Harl Macdonald, and informal groups meeting to play or study music. A drama group was formed as well, and in 1935 a magazine titled *Youth* was published documenting the activities of these various groups, all of whom saw Leopold Stokowski as their inspiration and prime mover.

Some members of these early groups followed Stokowski throughout his career. Among them were

Natalie Myra Bender, who worked as Stokowski's assistant and sometime copyist for many years, and Natalie's friend Faye Chabrow. Natalie and Faye both worked as his personal assistants on and off through the years, particularly after 1955. Natalie Bender accompanied Stokowski to England when he moved there in 1972. She and his assistant Jack Baumgarten took care of his household and assisted with his affairs until the time of his death.

One writer has estimated that Stokowski premiered some 2,000 new or unplayed works in his long career (Smith 1983, 29). Many were the first performance of works of European composers in the United States; many were world premiers. Stokowski premiered Stravinsky's ballet *Le Sacre du Printemps* (Rite of Spring) with Martha Graham (1930); Alban Berg's opera *Wozzeck* (1931); and Schoenberg's *Die Glückliche Hand* (1930); Stravinsky's *Oedipus Rex* (1931); Prokofiev's *Pas d'Acier* (1931); Schoenberg's *Pierrot Lunaire* (1932); and Carlos Chavez's ballet *H.P.* with costumes and set by Diego Rivera (1932). He premiered Schoenberg's *Gurrelieder* (1932); Rachmaninoff's *Piano Concerto no. 4* with the composer at the piano (1934) as well as Rachmaninoff's *Symphony no. 3* (1936); and Sibelius's *Symphonies no. 5* (1921), *no. 6* (1926), and *no. 7* (1926). Stokowski championed the works of American composers, including compositions by Samuel Barber, Aaron Copland, Henry Cowell, Charles Ives, Gian Carlo Menotti, Alan Hovhaness, Wallingford Riegger, William Shuman, Jose Serebrier, Elie Siegmeister and many others.

In November 1934 Stokowski premiered William Levi Dawson's *Negro Folk Symphony* with the Philadelphia Orchestra at the Academy of Music; it was the first performance by a major U. S. symphony orchestra of the work of an African-American composer. Stokowski's interest in African-American music predates this premier by many years. In 1928 he corresponded with Philadelphia contralto Marian Anderson and her manager Billy King about the possibility of a performance by Anderson with the Philadelphia Orchestra. He was also interested in seeing copies of the African-American music in her repertoire. (Marian Anderson Papers, Ms. Coll. 200, Folder 5462)

In 1936 Stokowski announced his resignation from the Philadelphia Orchestra. Eugene Ormandy signed a three-year contract as the orchestra's conductor in January 1936, and Stokowski signed a contract as co-conductor to perform approximately twenty concerts with the Orchestra. Stokowski retained the studio and apartment he had rented since 1932 from the Philadelphia Art Alliance at 1716 Rittenhouse Street, but moved to Hollywood. During the summer of 1937 filming began on the motion picture *100 Men and a Girl*, in which Stokowski starred with Deanna Durbin. In December of 1937 Evangeline Johnson filed suit for divorce from Stokowski, desiring a more stable home life for their daughters. Stokowski's name was linked romantically to Greta Garbo and several cryptic telegrams in the Stokowski Papers allude to her career.

Meetings regarding plans for an animated feature with a classical music score took place in Walt Disney's studio in 1938. On 25 January 1939 Stokowski signed a contract with Walt Disney for *Fantasia*. Much of the music was recorded with the Philadelphia Orchestra at the Academy of Music in Philadelphia in April 1939 and the film opened in 1940.

The Leopold Stokowski Papers at the University of Pennsylvania are particularly revealing of Stokowski's interest in electric instruments and his plans to start an electric orchestra in California in 1938 and 1939. Included in Stokowski's notes on this project are lists of instrumentation, programs, repertoire, and budgets for the orchestra, which he hoped would be able to rehearse and perform at the University of California, Berkeley. He was also intensely interested in the relationship between color and sound and his correspondence with his attorney in Philadelphia, Joseph Sharfsin, includes a drawing for a trademark "COLORHYTHM" with Stokowski's instructions to register the trademark.

In 1939 as the war approached, Stokowski organized a concert to benefit the Hollywood Committee for Polish Relief. In Philadelphia, the Philadelphia Committee for Polish Relief was chaired by Stokowski's friend, Mary Louise Curtis Bok ( *Evening Bulletin*, 6 Dec. 1939). Throughout his career Stokowski showed a strong interest in young musicians, both women and men, auditioned thousands of them, and encouraged them in their careers. In 1940 he founded the All-American Youth Orchestra and toured Latin

America with these young musicians during that summer. In 1941 the Youth Orchestra toured fifty-four U.S. cities, Canada, and Tijuana Mexico. The second World War meant the end of world touring and financial support for the All-American Youth Orchestra. Stokowski accepted an offer to co-conduct the NBC Symphony Orchestra with Arturo Toscanini in 1942 and 1943. In the 1944-1945 season, with support from Mayor Fiorello La Guardia, Stokowski founded and conducted the New York City Symphony. In April of 1945 Stokowski married Gloria Vanderbilt in Mexicali, Mexico following Gloria's divorce from Pat di Cicco. They had two sons, Stanislaus, born 22 August 1950 and Christopher, born 31 January 1952. This marriage too ended in divorce after 10 years. People who knew Stokowski at this time, including his biographer Oliver Daniel and secretary Wendy Hanson, spoke of his strong attachment to his sons, his need to be involved in their lives, and his desire for their well being during a difficult divorce and custody suit.

In 1951, Stokowski took the Royal Philharmonic Orchestra on a nationwide tour of Great Britain at the invitation of Sir Thomas Beecham, establishing a pattern of guest conducting there which would continue for more than twenty years.

The Contemporary Music Society was founded in 1952 by John Coburn Turner, Oliver Daniel, and Leopold Stokowski, among others. Stokowski conducted a concert under its auspices on 22 February 1953 at the Museum of Modern Art in New York performing Charles Ives' *The Unanswered Question*, Halsey Stevens' *Suite No. 1*, Henry Brant's *Signs and Alarms*, Lou Harrison's *Canticle No. 3*, Peggy Glanville-Hicks' *Letters from Morocco*, and Jacob Avshalomov's *Evocations*.

At the urging of his manager, Andrew Schulhof, Stokowski accepted the position of conductor of the Houston Symphony Orchestra in 1956 and continued in that position until 1960. The idea of building another orchestra appealed to Stokowski and he hoped to be able to raise his sons in Texas. As he had with earlier orchestras he refined the sound, premiered contemporary works and recorded extensively with EMI and Everest. Stokowski toured the Soviet Union in 1958 and played ten concerts with three Soviet Orchestras.

Eugene Ormandy invited Stokowski to return to Philadelphia in January 1959 to guest conduct the Philadelphia Orchestra. Stokowski performed Mozart's *Overture to The Marriage of Figaro*; Falla's *El amor brujo*, with Shirley Verrett as soloist; Respighi's *The Pines of Rome*; and Shostakovich's *Symphony no. 5* to an enthusiastic standing ovation as Philadelphians welcomed him back after nearly twenty years absence.

Following the sudden death of Dimitri Mitropoulos in November 1960, Rudolf Bing of the Metropolitan Opera invited Leopold Stokowski to conduct the Opera's upcoming performance of Puccini's *Turandot*, scheduled for 24 February 1961. A few days before the end of December, Stokowski fell and broke his hip while playing with his boys. Although he was in pain during rehearsals and used crutches to enter the orchestra pit, his performance of *Turandot* was highly praised by the critics. The Met brought *Turandot* to Philadelphia on March 22 for a performance at Philadelphia's Metropolitan Opera House. Stokowski opened the 1961 Edinburgh Festival in August with a performance of Schoenberg's *Gurrelieder* with the London Symphony Orchestra and the Edinburgh Royal Choral Union. Leopold Stokowski founded the American Symphony Orchestra in New York City in 1962. Again, as he had done with the All-American Youth Orchestra, Stokowski auditioned and hired young musicians, many of them women and minorities, to play with a few seasoned hands. Stokowski conducted this orchestra without pay and made some of its deficits up out of his own pocket. In 1965 Stokowski succeeded in fulfilling a long-held desire to give the world premier of Charles Ives' *Symphony no. 4* with the American Symphony Orchestra. Stokowski was 83 years old; he rehearsed the symphony for two months with special funding from the Rockefeller Foundation. The performance, with three conductors, was a landmark. Stokowski recorded the symphony shortly thereafter.

On 1 May 1972, a few weeks after Stokowski had celebrated his 90th birthday, Stokowski submitted his resignation to the Board of Directors of the American Symphony Orchestra. Stokowski had made plans to move to England where he had contacts in the recording industry at London-Decca and where he could

continue to guest conduct the London Symphony Orchestra. He bought an old farmhouse in Nether Wallop and made plans for its renovations. Stokowski conducted New Philharmonia in 1974 which was to be his last performance for the public in England. He continued to make recordings. In 1975 he was in the process of building a house near St. Paul de Vence on the Riviera in France, which Stokowski named *Con Brio*. There he met Marc Chagall and admired Matisse's chapel. The house was completed in 1976 and Stokowski spent time in France whenever he was not working on recordings in England.

Stokowski died at his home in Nether Wallop, Stockbridge, Hampshire on 13 September 1977 at the age of 95 years. He had made more than twenty recordings since his 90th birthday and was studying the Rachmaninoff *Symphony No. 2* in preparation for a recording session at the time of his death. Stokowski was buried in a private ceremony in the Marylebone Cemetery in London. His friend and admirer former Prime Minister Edward Heath delivered the eulogy.

This brief sketch of Leopold Stokowski's life cannot possibly cover all the significant events and contributions he made to music in the twentieth century. Stokowski had a strong desire to make great music accessible to people in all walks of life and welcomed developments in recording technology, film, radio, and television which made this possible. In 1943 he published a book titled *Music for All of Us* in which he tried to introduce both his technical and spiritual understanding of music to the public. In an interview with Robert Dumm in New York while Stokowski was conductor of the Houston Symphony Orchestra, Stokowski said, "My idea of conducting is something very simple. It is to try by every means possible to convey from the composer... his inspiration, the beauty of his music, the meaning of his music, the dynamic of his music, or perhaps sometimes the mystery of his music to the listener. And, we, the orchestra in between...we're merely means to an end. We're like an electric wire that runs from one place to another and conveys electricity to a lamp, we might say, to give light."

## Scope and Contents

Although Stokowski's collection of scores and transcriptions (University of Pennsylvania Ms. Coll. 350 and Ms. Coll. 351) was safely preserved following his death in 1977, his personal papers and effects were reportedly lost from the deck of a ship while being sent from England to the United States. The papers in this collection are therefore limited in scope and come from four sources: 1) correspondence and notes laid into Stokowski's scores plus a few other items, including awards and memorabilia; 2) donations from individuals with whom he corresponded, notably Sylvan Levin, Edna Phillips, Boris Koutzen (items donated by Nadia Koutzen), and others; 3) Stokowskiana collected by The Curtis Institute of Music; and 4) materials discovered in a trap door to the side of the firebox in the living room of the home Stokowski built at 9330 Beverlycrest Drive, Beverly Hills, California.

This last group of papers, donated to the University of Pennsylvania in July 1999 by the owner of the house, Stephan Simon, comprises incoming correspondence; carbon copies of Stokowski's outgoing correspondence; a few photographs; his notes on plans to form an electric orchestra; notes on housekeeping, employees, and gardening; bank statements; royalty statements; insurance records; and contracts. These date from ca. 1937-1946, although some of the contracts are earlier in date (as early as 1925), including recording contracts with the Victor Talking Machine Company (1929, 1930) and RCA Victor (1935, 1937-1940). These papers provide a rare glimpse into the conductor's everyday life after his move to California in 1936.

After Stokowski's death in 1977 his executor, Herman Muller, sought to place the collection of Stokowski's music in an institution where it would be accessible to students and scholars. The Curtis



Institute of Music in Philadelphia, where Stokowski had served as an early advisor to the Board and conductor of the Curtis Student Orchestra, received the collection on 8 May 1979. Shortly afterwards, in the fall of 1980, Curtis accepted the donation of Robert L. Gatewood's collection of Stokowski recordings and Gatewood's work on a comprehensive Stokowski discography (cataloged separately as Ms. Coll. 383). Other individuals made smaller donations of letters, memorabilia, photographs, and paintings of Stokowski to the Stokowski Collection at the Curtis Institute. In 1997 the Trustees of the Curtis Institute of Music decided to donate these scores and papers to the University of Pennsylvania, which holds the scores and papers of Philadelphia Orchestra conductor Eugene Ormandy and the scores and papers of contralto Marian Anderson. Since their arrival here, the Stokowski collections at the University of Pennsylvania have been augmented by additional donations including the Stephan Simon donation mentioned above; and the Oliver Daniel Research Collection on Leopold Stokowski comprised of research materials for Daniel's 1982 biography of Stokowski (Ms. Coll. 382).

Although the amount of original correspondence the Leopold Stokowski Papers is small, some of it is of great interest. Included is a typed letter to Curtis Bok dated 29 July 1941 following Stokowski's final break with the Philadelphia Orchestra in which Stokowski is supportive of the Orchestra, and therefore keeping his silence about the politics surrounding it. Stokowski, always forward looking, writes excitedly about his new venture, the All-American Youth Orchestra. The letter is signed "Prince," Stokowski's nickname in the Bok family. Stokowski wrote to Eleanor Roosevelt in February 1940 to gain her support and interest in the South American tour he was planning with the All-American Youth Orchestra. The most extensive correspondence in the collection are Stokowski's letters to his assistant conductor, Sylvan Levin, from 1929-1953, comprising over 100 items discussing details of management and rehearsals for the Philadelphia Orchestra; the preparation for Stravinsky's *Oedipus Rex*; and notes on singers and instrumentalists. Stokowski's letters to Robert Gordon Sproul, president of the University of California, Berkeley, detail his plans to form an Electric Symphony Orchestra and his plans to rehearse and perform on the Berkeley campus in 1938. There is an autograph letter from Eugene Ormandy, dated 1 June 1937 regarding Stokowski's plans to conduct in Budapest that summer. There are also a few personal letters, including five letters from Stokowski to his daughter Sonya, dated 1937 to 1939 expressing his interest in her plans and his concern that her activities not be publicized for fear that she might be kidnaped (in the aftermath of the Lindbergh baby kidnaping).

Among the most interesting items in the Leopold Stokowski Papers is Stokowski's audition book. He auditioned hundreds of young performers, rated them on a scale and made comments about their performance and potential. The book is undated but many people who auditioned for him remember it, and it was in use during Stokowski's years with the American Symphony Orchestra, 1962-1972. The Leopold Stokowski Papers include a limited number of Stokowski's programs (1916-1974). A more complete chronological listing of Stokowski's programs can be found in the Oliver Daniel Research Collection on Leopold Stokowski (Ms. Coll. 382). However, later programs of performances of Stokowski transcriptions are found here, dated 1977-1995, as the Stokowski transcriptions continue to be rented and performed by orchestras around the world.

Several hundred photographs of Leopold Stokowski are preserved and arranged chronologically in two albums. Additional oversize photographs are located in Box 41 and map drawer 61.

Awards and memorabilia in the Leopold Stokowski Papers include the parchment scroll designed and executed by Violet Oakley which forms part of the Philadelphia Award given to Stokowski in 1922 by Edward W. Bok. The Bok family donated an organ roll for a Duo-Art Aeolian Pipe Organ on which Stokowski recorded Bach's *Passacaglia*. The organ roll was given by Stokowski to Edward and Mary Louise Curtis Bok as a Christmas gift in 1925, and may be the only recording of Stokowski playing the organ.

## Administrative Information

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

2001

Finding aid prepared by Margaret Kruesi.

### Sponsor

The processing of the Leopold Stokowski Papers and the preparation of this register were made possible by a grant from the National Endowment for the Humanities.

### Use Restrictions

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### Source of Acquisition

Gift of Curtis Institute of Music, 1997 and Stephan Simon, 1999

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## Controlled Access Headings

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### CORPORATE NAME(S)

- Curtis Institute of Music.

### FORM/GENRE(S)

- Contracts
- Correspondence

- Memorabilia
- Photograph albums
- Photographs
- Scrapbooks
- Writings (document genre)

## SUBJECT(S)

- Conductors (Music)--United States

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## Other Finding Aids

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For a complete listing of correspondents, do the following title search in Franklin, Leopold Stokowski Papers. Correspondence found in and related to individual scores has been cataloged with a subject heading for the title of the score.

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## Collection Inventory

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### I. CORRESPONDENCE.

#### Series Description

Arranged alphabetically by correspondent, then chronologically within each folder or series of folders. Items of incoming and outgoing correspondence are interfiled.

#### A. LEOPOLD STOKOWSKI CORRESPONDENCE.

	Box	Folder
Adler, Larry - Guy Price Company.	1	1-71
Habenicht, Walter - Musser, Claire Omar.	2	72-124
N. V. Sprenger - Young, Barbara.	3	125-198

#### B. CURTIS INSTITUTE OF MUSIC ADMINISTRATIVE CORRESPONDENCE, 1980-1995.

#### Description

Correspondence generated between 1980 and 1995 related to the Leopold Stokowski Collection. The principal correspondent at Curtis was the curator of the collection, Dr. Edwin E. Heilakka. A copy of the contract of assignment of the scores to Curtis and the Curtis inventory of the collection is filed at the end of this series.

	Box	Folder
Correspondence, A-K.	4	199-250
Correspondence, L-W.	5	251-296

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Confirmatory Assignment, 1980.	5	297-298
Catalog of Stokowski collection.	5	299
Events, memorabilia, notes about the Stokowski collection.	5	300

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## II. LEOPOLD STOKOWSKI NOTES, AUDITION MATERIALS, AND CALENDARS.

### A. NOTES LAID IN MUSIC SCORES.

#### Arrangement

Arranged alphabetically by composer and title of the score.

	Box	Folder
Bach-Mussorgsky.	6	301-326
Orff-Wagner.	7	327-350

### B. NOTEBOOKS, NOTES, AND RECEIPTS, 1937-1944.

#### Arrangement

Arranged by subject.

#### 1. NOTES ON MUSIC AND MUSICIANS.

	Box	Folder
<b>Notebook, loose-leaf, 1930s-1941.</b>	8	351-352

**Description**

Comprises typed form letters from Stokowski, annotated in his hand. Includes letters to composers, letters regarding auditions, letters regarding the All-American Youth Orchestra, letters of regret, etc.

Notes regarding electric orchestra, includes a few sketches, undated. 8 353-354

Notes on Hollywood musicians and orchestra, undated. 8 355

Notes on Hollywood Committee for Polish Relief, 1939. 8 356

List of Stokowski's music library, undated. 8 357

Notes and sketch for the Temple of Music (planned for Philadelphia), undated. 8 358

**2. HOUSEHOLD MANAGEMENT.****Description**

Notes, correspondence, and receipts for household management regarding employees, purchases, gardening, utilities, and travel.

Box Folder

Notes, correspondence, 1937-1938. 9 359

Notes, correspondence, 1939-1940. 9 360

Notes, correspondence, 1944. 9 361

Notes, re garden, undated. 9 362

Receipts, household, misc., 1939-1945. 9 363

Receipts, garden, 1937-1944.	9	364
Beverly Hills City Directory, 1951.	9	365
Travel pamphlets and notes.	9	366-367

**C. AUDITION NOTEBOOK.**

**Description**

Musical selections played at auditions.

Box

**Audition notebook, undated.**

10

**Description**

Arranged by orchestra parts, with Stokowski's comments on and rating of each musician, loose leaf sheets have been placed in mylar for preservation.

Original loose-leaf binder for this audition notebook, repaired with tape, "ASO" on spine. 11

Folder of manuscript music to be played for Stokowski for auditions, "Auditions" on cover. 12

**D. LEOPOLD STOKOWSKI CALENDARS, 1956-FEBRUARY 1962.**

Box

**Hand ruled and decorated notebooks.**

13

**Description**

Includes his entries on meetings, rehearsals, visits with his children, birthdays, holidays, etc.

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### III. LEOPOLD STOKOWSKI LEGAL, INSURANCE, AND FINANCIAL RECORDS.

#### A. CORRESPONDENCE WITH ATTORNEY JOSEPH SHARFSIN.

	Box	Folder
<b>Correspondence, 1937-1940.</b>	14	368-369
<b>Description</b>		
Re Stokowski's plans to register a trademark for "COLORHYTHM;" Stokowski's will; Stokowski's divorce settlement with Evangeline Johnson; and his planned trip to South America (1940).		
Paul Stuart Buchanan vs. Leopold Stokowski, Los Angeles County Superior Court, re deposition, 1940.	14	370

#### B. CONTRACTS.

	Box	Folder
Agreement between Theodore Presser Company, Carl Fischer, Inc., Edward W. Bok and Leopold Stokowski, re Stokowski's composition "Our United States" , 1925.	14	371
Victor Talking Machine Company recording contracts, 1929-1930.	14	372
Radio Corporation of America recording contract, 1935.	14	373
Radio Corporation of America extensions of contract and agreements, 1937-1940.	14	374
Contract draft re concert management for Electric Symphony Orchestra concerts at the San Francisco World's Fair, 1939.	14	375

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**C. ROYALTY STATEMENTS AND BANK STATEMENTS.****1. LEOPOLD STOKOWSKI ACCOUNTS.**

	Box	Folder
Mechanical-Copyright Protection Society Limited royalty statements, 1938-1940.	14	376
Bank of America deposit/debit slips, 1938-1944.	14	377
Bank of America statements of account, 1943-1945.	14	378
Bankers Trust Company statements of account, 1943-1944.	14	379
Central Hanover Bank and Trust correspondence, deposit/debit slips, 1942-1945.	14	380
Central Hanover Bank and Trust statements of account, 1943-1944.	14	381
Chase National Bank correspondence, deposit/debit slips.	14	382
Chase National Bank statements of accounts, 1943-1945.	14	383-385
E. F. Hutton & Company, 1937-1944.	14	386
First National Bank (Philadelphia, Pa.) correspondence, deposit/debit slips, 1938-1941.	14	387
Hartford National Bank & Trust Co. statements of account, 1945-1946.	14	388
Philadelphia National Bank blank check.	14	389
Provident Trust Company of Philadelphia correspondence, 1937-1938.	14	390

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Security-First National Bank of Los Angeles statement of account, 1943.	14	391
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**2. LUBA AND SADJA STOKOWSKI ACCOUNTS.**

	Box	Folder
Central Hanover Bank and Trust statements of accounts and Stokowski's notes re maintenance funds, 1942-1944.	14	392-395
Scarborough School catalog with notes regarding Sadjja, 1941-1942.	14	396

**D. FINANCIAL NOTES, PETTY CASH ACCOUNTS, INCOME TAX (EMPLOYER'S FORMS).**

	Box	Folder
Petty cash account book, not bound; petty cash slips, 1938-1939.	14	397-398
Miscellaneous financial notes, 1938-1944.	14	399
Income tax employer's forms, 1942-1944.	14	400-402

**E. CHECKBOOKS AND CHECK STUBS.**

	Box	Folder
First National Bank Philadelphia, 1933-1940.	15	403
Bank of America. Hollywood, Calif., 1938-1940.	15	404
Bank of America. Hollywood, Calif., 1940-1941.	15	405

**F. INSURANCE CORRESPONDENCE AND POLICIES.**

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	Box	Folder
Correspondence re automobile insurance, personal property insurance, workmen's compensation policies, 1936-1941.	16	406-410
Insurance policies, 1938-1941.	16	411

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#### IV. WRITINGS AND INTERVIEW TRANSCRIPTS BY AND ABOUT LEOPOLD STOKOWSKI.

##### A. WRITINGS BY STOKOWSKI.

	Box	Folder
Stokowski, Leopold. "An Interpretation of Modern Music," in <i>Arts and Decoration</i> , 1922 November.	17	412
Stokowski, Leopold. Narration for London Records re Beethoven, <i>Symphony no. 9</i> , typescript.	17	413
Stokowski, Leopold. "The Seating of the Orchestra," in <i>Forum</i> , 1972 Spring .	17	414
Stokowski, Leopold. "Music and Electronics" , undated.	17	415

##### B. WRITINGS ABOUT STOKOWSKI.

###### Description

This is not a comprehensive collection of writings about Stokowski, however the series of writings by William Ander Smith, who contributed his essay on Stokowski to *American National Biography*, is reliable.

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	Box	Folder
Biographical sketches and notes.	17	416
Academy of Music (Philadelphia, Pa.). 115th Anniversary Concert and Ball. Souvenir program, 1972.	17	417
Biswanger, Ray. "The Stokowski-Wanamaker Concerts" typescript, and "The Story of the Wanamaker Organs," in <i>American Organist</i> 22(9) 50-64 with photocopies of succeeding issues, parts 2 and 3, 1988.	17	418-420
Columbia Records. "Leopold Stokowski," biographical sketch, circa 1976.	17	421
<b>Cooke, Hereward Lester. "Acoustical Control of Theatre Design," <i>Journal of the Franklin Institute</i> 208, no. 3, 1929.</b>	17	422
<b>Description</b>  This item was found in Stokowski's papers in Beverly Hills, California.		
Heilakka, Edwin E. "The Leopold Stokowski Collection at The Curtis Institute of Music," in <i>WFLN Philadelphia Guide</i> , List of transcriptions by Leopold Stokowski, typescript, 1982 April .	17	423
Johnson, Edward. "Leopold Stokowski: Off the Record," a compilation of record reviews.	17	424
Johnson, Edward, ed. <i>Stokowski: Essays in Analysis of his Art</i> , 1973. 2 copies.	17	425-426
Knight, John. "Leopold Stokowski Explores Debussy's Orchestral Colors," <i>Instrumentalist</i> 50, no. 9, 1996 April.	17	427
Krell, John C. "The 1941 Stokowski All-American Youth Tour," typescript.	17	428

Marks, Robert W. "Orient Colors Stokowski's Vista," <i>Musical America</i> and Eyer, Ronald F. "The Philadelphia Orchestra," <i>Musical America</i> , 1928 September 15, 1937 January 25.	17	429
<i>Ovation</i> . Leopold Stokowski Centenary Tribute, 1982 April.	17	430
<b>Pogue, Samuel F. "Some Unpublished Letters of Stokowski,"</b> <i>Notes</i> 46, no. 1, 1989 September.	17	431
<b>Description</b>  Quarterly Journal of the Music Library Association, re letters at the University of Cincinnati Libraries.		
RCA Victor. "Stokowski and the Philadelphia Orchestra" Promotional booklet, circa 1932.	17	432
Robinson, Paul. "Stokowski" with discography by Bruce Surtees. Lester and Orpen Limited, photocopy (discography only).	17	433
Smith, William Ander. "Stokowski at One Hundred," <i>South Atlantic Quarterly</i> 81:3, 1982.	17	434
Smith, William Ander. "Leopold Stokowski: A Re-evaluation," <i>American Music</i> , 1983 Fall .	17	435
Smith, William Ander. "Leopold Stokowski," drafts and final copy of biographical essay for <i>American National Biography</i> , 1990, undated.	17	436
<b>"Stokowski: The Philadelphia Years," The Morton C. Grad Collection, undated.</b>	17	437
<b>Description</b>  Tape programs and index.		
Walt Disney Productions. <i>Fantasia</i> . Story meetings, 1938 September .	17	438
Review of Stokowski's "Band of Gold," unidentified, undated.	17	439

Review of Darius Milhaud conducting the Philadelphia Orchestra, typescript, unidentified (mentions Stokowski), undated.	17	440
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**C. RUTH O'NEILL -SAMUEL ROSENBAUM MATERIALS.**

**Description**

Interview transcripts and related items. Ruth O'Neill was a secretary to Arthur Judson when he was manager of the Philadelphia Orchestra and was also secretary to Leopold Stokowski. These interviews were conducted in 1972 in order to document Arthur Judson's contributions to music over his long career. Samuel R. Rosenbaum was a member of the Board of Directors of the Philadelphia Orchestra for many years. Leopold Stokowski and Olga Samaroff Stokowski are mentioned in these interviews.

	Box	Folder
Leinsdorf, Erich to Ruth O'Neill, from Leinsdorf congratulating O'Neill on becoming partner [with Arthur Judson], 1947 December 15.	18	441

<b>Transcript of tape recording of luncheon meeting at the St. Moritz Hotel, New York, N.Y., 1972 January 6.</b>	17	442
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**Description**

With the following: Arthur Judson, Ruth O'Neill, Samuel R. Rosenbaum, and John J. Buckley.

<b>Transcript of tape recording of luncheon meeting in New York, N.Y., 1972 March 8 .</b>	18	443
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**Description**

With the following: Arthur Judson, Ruth O'Neill, Samuel R. Rosenbaum, and John J. Buckley.

Transcript of interview with Ruth O'Neill and Samuel R. Rosenbaum re Arthur Judson, 1972 May 17.	18	444
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Transcript of interview with Ruth O'Neill, Arthur Judson, Samuel R. Rosenbaum, and John J. Buckley, undated.	18	445
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Transcript of interview with Ruth O'Neill, Arthur Judson, and Samuel R. Rosenbaum, circa 1972 April.	18	446
Transcript of interview with Samuel R. Rosenbaum and Ruth O'Neill in Miss O'Neill's apartment, undated.	18	447
Rosenbaum, Samuel R. "Henry S. Drinker, An Amateur of Music," with "Amateurs and Music" an address by Henry S. Drinker, 1958, 1935.	18	448

## V. SERIALS.

### Series Description

Arranged chronologically and includes the following serials:

A. *Youth*, 1935, undated. Magazine of the Philadelphia Youth Movement, also called *Youth Music Magazine*, written by and for members of the Youth Concert series and Youth Choruses, founded by Leopold Stokowski in 1932-1933.

B. *Toccata*. Bulletin of The Leopold Stokowski Society. Founded in 1978 in England, the objects of the Society are to perpetuate and promote interest in the conductor's work; to ensure that his work will continue to be available for study by future music lovers; and to promote the re-issue of the conductor's recorded performances.

C. *Maestrino*. Journal of The Leopold Stokowski Society of America. Founded in September 1983. First published in Spring 1984 (mailed June 1984). Not a complete run of all issues.

	Box	Folder
<i>Youth</i> , v. 1-v. 3, 1935 April-October .	19	449-450
<i>Toccata</i> , Bulletin no. 2, 1979 March-April - 1981 May-June.	19	451
<i>Toccata</i> , Bulletin no. 1, 1979 January - 1982-1983 Winter.	19	452-473
<i>Toccata</i> , not complete, 1983 Spring - 1998 Winter.	20	474-502

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*Maestrino*, not complete, 1984 June - 1993 Summer.

21

503-511

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## **VI. PROGRAMS.**

### **A. LEOPOLD STOKOWSKI PROGRAMS, 1916-1974.**

#### **Arrangement**

Arranged chronologically.

Box

Folder

**Programs, 1916 March 2 - 1939 April 8.**

22

512-576

#### **Description**

Stokowski conducting the Philadelphia Orchestra, the Philadelphia Civic Opera Company, and Philadelphia Grand Opera Company.

**Programs, 1940 March 21 - 1974 May 14.**

23

577-630

#### **Description**

Stokowski conducting the Philadelphia Orchestra, the All-American Youth Orchestra, the New York Philharmonic, the NBC Symphony Orchestra, the New York City Symphony, the Hollywood Bowl Symphony Orchestra, the American Composers' Alliance concert, the London Symphony Orchestra, the American Symphony Orchestra, the Boston Symphony Orchestra, the Royal Philharmonic Orchestra and the New Philharmonia.

### **B. PERFORMANCES OF LEOPOLD STOKOWSKI'S TRANSCRIPTIONS.**

#### **Arrangement**

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Arranged alphabetically by the name of the orchestra performing the transcriptions.

	Box	Folder
Orchestras, A-G.	24	631-652
Orchestras, I-O.	25	653-668
Orchestras, P-T.	26	669-686

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## VII. PHOTOGRAPHS, ALBUMS, AND SCRAPBOOKS.

### A. PHOTOGRAPHS OF STOKOWSKI, 1912-1982.

#### Arrangement

Arranged chronologically. For additional photographs of Leopold Stokowski, see Oversize Box 41 and Oversize Map Drawer 61. Photographs of Stokowski and his associates used as illustrations in Oliver Daniel's biography are located in his research collection, Ms. Coll. 382, Boxes 48 and 49.

	Box
1912-1950.	27
<b>1953-1977.</b>	28
<b>Description</b>	
Plus photographs of 1982 Centenary celebrations.	
<b>Stokowski, Leopold, and Evangeline Johnson, circa 1927-1928.</b>	29
<b>Description</b>	
Scrapbook and photograph album. Some items annotated in Stokowski's hand documenting the Stokowskis' world-wide trip? 2 photographs plus memorabilia.	

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Incomplete album, rehoused for preservation.

**B. OTHER PHOTOGRAPHS.**

Box

**Curtis Institute of Music, 1982.**

30

**Description**

Stokowski Centennial Celebration. Color and b & w photographs, proof sheets, negatives.

**Curtis Institute of Music. Leopold Stokowski Collection.**

31

**Description**

Album compiled by curator Edwin E. Heilakka.. Depicts items in the collection, scores, musical instruments, etc. and events, including the 1982 Stokowski Centennial Celebration.

**Stolwein, Sue. Photograph and autograph album, 1923-1964, undated.**

32

**Description**

Celebrities who visited the Russian Inn, Philadelphia [?]. Donor unknown. Date of last inscription to Stolwein is 1951, other photographs may have been added later. It is not clear what the relationship of this album is to other items in the collection, may have contained Stokowski photographs which were integrated into the collection.

**C. SCRAPBOOKS.**

Box

**All-American Youth Orchestra, 1941.**

33

**Description**

Photocopied clippings and memorabilia.

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**Edinburgh International Festival, 1961.**

34

**Description**

Scrapbook and photo album compiled by Preben and Mimi Opperby in commemoration of Stokowski's performance of Schoenberg's Gurrelieder in 1961. Dedicated to Leopold Stokowski.

**Hollywood Bowl Summer '72, 50th Birthday Superseason, circa 1972-1984.**

34

**Description**

Compiled by Gustav S. Jánossy. Clippings, programs, [most are photocopies]; a few items on Stokowski, most are on the history of all performances at the Hollywood Bowl.

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**VIII. AWARDS AND ARTWORK.**

**A. AWARDS.**

Box

**Philadelphia Award, 1922.**

35

**Description**

Ivory and rosewood box, designed by Violet Oakley; executed by Douglas Gilchrist, plaque on bottom with date, 1922. Designed to hold the medal, (designed by Oakley) and scroll (painted by Violet Oakley) [scroll is stored separately in Drawer 61]. Letter from Edwin Heilakka to the Philadelphia Award Trustees, 7 March 1988, indicates that "The medal is in the possession of a daughter, and is, I understand, to be presented to the [Stokowski] Collection in due course."

**Prix mondial du disque de Montreux, undated.**

36

**Description**

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Pewter drinking vessel.

**Philadelphia Orchestra, 1966.**

36

**Description**

Silver plaque mounted on mineral specimen reads "Leopold Stowkowski [sic] in honor of one of the great moments of the Philadelphia Orchestra with deepest gratitude. The members of the Philadelphia Orchestra, Convention Hall, October 14, 1966."

**Medals and awards.**

37

**Contents**

\* New York, N.Y. George Friderick Handel Award. Presented by Mayor Robert F. Wagner, April 15, 1963. Charlotte Tremper Armus, sculptor, 1959. Bronze medal in black leather case.

\* Antonin Dvorak medal, undated. Mil.Beutler, sculptor. Bronze medal in rose leather case.

\* American Council for Nationalities Service. Golden Door Award, 1966. Gold-plated medal in black leather case.

\* Anton Weber medal, 1967. Siv Holme, sculptor. Bronze medal in blue cardboard box.

\* Claude Debussy medal, 1978. R. Joly, sculptor. Bronze medal in blue cardboard box.

\* Heitor Villa-Lobos medal, undated. No box. This medal was given to Stokowski in 1975 by Arminda Villa-Lobos (see correspondence in Oliver Daniel collection 3 March 1975).

**National Academy of Recording Arts and Sciences, 1967.**

38

**Description**

Nomination for the Album of the Year-Classical. The World of Charles Ives. To Leopold Stokowski and to Leonard Bernstein. Plaque.

**Philadelphia Music Foundation Award, undated.**

38

**Description**

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Base, black marble, with treble clef. [Stored in two pieces].

## **B. ARTWORK.**

### **Note**

See also: Bloch, Julius. Stokowski, lithograph, Oversize drawer 61.

	<b>Box</b>	<b>Folder</b>
Fisher, Albert. Watercolor portrait of Leopold Stokowski conducting, 25 x 25 cm., undated.	39	687
Kairer, Margaret G. Pencil sketch of Leopold Stokowski conducting with his daughter Sonya at his side, 18.5 x13.5 cm., 1925.	39	688
Moskowitz, H. S. Portrait of Leopold Stokowski, dry point etching, 25 x 20.5 cm., undated.	39	689
Werner, Edna. Portrait of Leopold Stokowski, pencil, 30 x 22.5 cm., 1969.	39	690
Wolf, Ben. Portrait of Leopold Stokowski, line drawing, undated. 2 copies.	39	691
<b>Miscellaneous images, caricatures of Stokowski.</b>	39	692
<b>Description</b>		
Includes a photocopy of Alfred Bendiner's caricature of Stokowski; and materials donated by Sol Schoenbach, including a caricature of Schoenbach and an Alfred Bendinder drawing of Hilberg, Kincaid, Caston.		
Beauchamp, Reginald. Large caricature of Leopold Stokowski, marker and spray paint on fabric.	39	

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**C. MEMORABILIA.**

Box

**Organ roll, 1925.**

40

**Description**

Recorded for the Duo-Art Aeolian Pipe Organ. Stokowski playing Bach's Passacaglia arr. Stokowski. Gift to Edward W. Bok and Mary Louise Curtis Bok from Stokowski.

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**IX. OVERSIZE.****A. PHOTOGRAPHS. OVERSIZE AND MISCELLANEOUS PHOTOGRAPHS.****Note**

See also Drawer 61.

Box

Folder

Stokowski and the Philadelphia Orchestra at John Wanamaker with Pietro Yon and Charles M. Courboin. Photo by Matthew Griendlerie [?], 1920. 6 copies.

41

693

Leopold Stokowski, autographed portrait. Photo by E. Goldensky, Philadelphia, Pa., 1920s.

41

694

Leopold Stokowski at the Bok family residence, inscribed for "Miss Thompson;" Stokowski on the Maine coast, 1920s.

41

695

Sonya Stokowski, circa 1924.

41

696

Stokowski with the Curtis Student Orchestra, 1926-1927.

41

697

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Stokowski with the All-American Youth Orchestra. Photos by Fred Hess & Son, 1940-1941. 6 copies.	41	698
Stokowski autographed portrait, inscribed to Boris Koutzen, undated.	41	699
<b>Audience at Pacific Coast Music Festival, 1955.</b>	41	700
<b>Description</b>		
Photo courtesy of Leighton Rollins, see correspondence in Ms. Coll. 382.		
Stokowski conducting at the Edinburgh Music Festival. <i>London Observer</i> , 1961.	41	701
Stokowski at recording sessions in London, Photos by Michael Ward.	41	702
Stokowski at his desk, 1067 5th Ave., New York, N.Y. Photos by Paul J. Hoeffler, 1971.	41	703
Walt Disney Productions. Black and white photographs from <i>Fantasia</i> , 1940.	41	704
<b>Photographs of publicity materials, in Spanish, from the 1940 tour of the All-American Youth Orchestra.</b>	41	705
<b>Description</b>		
Also includes items re Stokowski's 95th birthday and his obituary.		
<b>Curtis Institute of Music Stokowski Collection, circa 1980.</b>	41	706
<b>Description</b>		
Includes 1 photo of Edwin E. Heilakka, in color.		
Photographs of Stokowski's scores, awards, a drawing by Stokowski, etc., undated.	41	707

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**B. CLIPPINGS, 1906-1996.****Description & Arrangement**

Newspaper clippings arranged chronologically. Includes photocopies of clippings and original materials.

	Box	Folder
Clippings, 1906-1916.	42	708-709
<b>Clippings, 1916-1926.</b>	42	710-711
<b>Description</b>		
Re Stokowski, the Philadelphia Orchestra and the Wanamaker Organ, compiled by Ray Biswanger.		
Clippings, 1924-1976.	42	712-719
Stokowski obituaries.	42	720-722
Clippings, 1978-1996.	42	723-732

**C. AWARDS AND CERTIFICATES.**

	Box	Folder
Academy of Musical Recorded Arts and Sciences honorary membership certificate, 1954.	43	733
Philadelphia Orchestra Pension Foundation honorary life membership certificate, 1959-1960.	43	734
International Association of Concert Managers certificate.	43	735
National Federation of Music Clubs citation, 1967 April 15.	43	736
Veterans Administration Voluntary Service certificate, 1969 May 12.	43	737

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National Music Council citation, 1972 April 18.	43	738
American Composers Alliance Laurel Leaf Award, 1972 April 18.	43	739
Silhouettes in Courage certificate, 1972.	43	740
National Academy of Recording Arts and Sciences. Hall of Fame Award, for Bach-Stokowski <i>Toccatina and Fugue in D Minor</i> (1927), 1978.	43	741
National Academy of Recording Arts and Sciences. Hall of Fame Award, for Rachmaninoff, <i>Rhapsody on a Theme of Paganini</i> , RCA Victor 1935 recording, 1979.	43	742
Help Hospitalized Veterans certificate, undated.	43	743
Philadelphia, Pa., Office of the Mayor, Richardson Dilworth. Honorary Citizen Certificate, undated.	43	744

**D. MEMORABILIA.**

**1. OVERSIZE MEMORABILIA.**

	Box	Folder
Sixtieth Anniversary Concert Program, cover photograph by Claude Picasso, undated.	43	745
Philadelphia Orchestra Tour. Menu, 1936 May 19.	43	746
Leopold Stokowski RCA Victor Records Jacket autographed by Marian Anderson.	43	747
Birthday Card to Leopold Stokowski from C. F. Peters Company, 1972 April 18.	43	748

U.S. postage stamps. Classical conductors and composers including Leopold Stokowski, sealed, undated.	43	749
Deck plan for the cruise ship <i>Italia</i> , with Stokowski's staterooms marked in pencil, 1930s.	43	750
Ball, Ronald H. Architect's drawings for shelving units at Nether Wallop for Leopold Stokowski.	43	751
Leopold Stokowski's batons.	43	

**2. FANTASIA.**

	Box	Folder
Walt Disney Productions. Souvenir program book for <i>Fantasia</i> , 1940. 2 copies.	44	752
<b><i>Fantasia</i>, 1990.</b>	44	753
<b>Contents</b>		
* Posters, 2 copies.		
* 50th anniversary glass plate and pin.		
* 50th anniversary reissue, videorecording, sealed		

**E. OVERSIZE SCULPTURE.**

	Box
Schweizer, J. Otto. Bronze relief portrait of Leopold Stokowski, 1923.	45
Jones, Charlotte Mercer. Plaster relief portrait of Leopold Stokowski, undated.	46

**F. OVERSIZE MUSICAL INSTRUMENT.**

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	Box
Balalaika.	47
<b>G. POSTERS.</b>	Drawer
	61

**Contents**

- \* American Symphony Orchestra, 1966-1967 season
  - \* Stokowski conducts the New Philharmonia, Royal Albert Hall, London, 14 May 1974
  - \* WFLN poster with drawing of Stokowski, undated [after 1977]
  - \* Curtis Institute of Music, Stokowski Centennial, conducted by Zubin Mehta, 18 April 1982
  - \* *Fantasia* posters located on poster shelving, Dietrich Storage Area. 2 items
-