

Music Cataloging and Special Collections: Access, Outreach, Scholarship, and Service



Mac Nelson

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Cello Music Cataloger
UNCG University Libraries

For LIS 530 ALE (Music Librarianship)

April 22, 2013

Martha Blakeney Hodges Special Collections and University Archives (SCUA)



The Cello Music Collection



The Cello Music Collection

Luigi Silva (1963)

Elizabeth Cowling (1976)

Rudolf Matz (1986)

Maurice Eisenberg (1989)

Janos Scholtz (1994)

Fritz Magg (2002)

Bernard Greenhouse (2005)

Laszlo Varga (2006)

Lubomir Georgiev (2008)

Lev Aronson (2008)



Music Cataloging

Musical works routinely appear in multiple manifestations, most commonly:

Scores

Performance parts

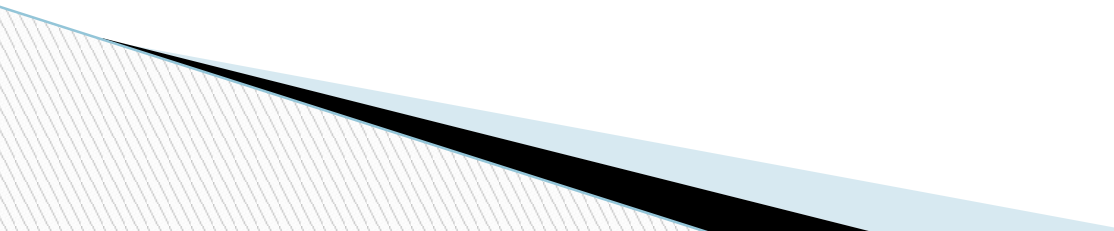
Sound recordings

Video recordings

Comprehensive access depends on linkage among various manifestations and related works

Uniform Titles

Uniform titles are unique identifiers that equip the catalog to perform its finding and collocating functions by:

- ▶ Identifying items that have appeared under varying titles, and by
 - ▶ Bringing all the editions of a work together
- 

Uniform Title: Handel's "Largo"

| | |
|-------------------------|--------------------------------|
| <i>Ombra mai fù</i> | <i>Fronde tenere</i> |
| <i>Frondi tenere</i> | <i>Welch schattig Grün</i> |
| <i>Tender foliage</i> | <i>Never was the shade</i> |
| <i>No sylvan shade</i> | <i>Tender beautiful leaves</i> |
| <i>Celebrated largo</i> | <i>Alles Laubgezweig</i> |
| <i>Famous largo</i> | <i>Schattige Ruh'</i> |
| <i>Célèbre largo</i> | <i>Largo from Xerxes</i> |

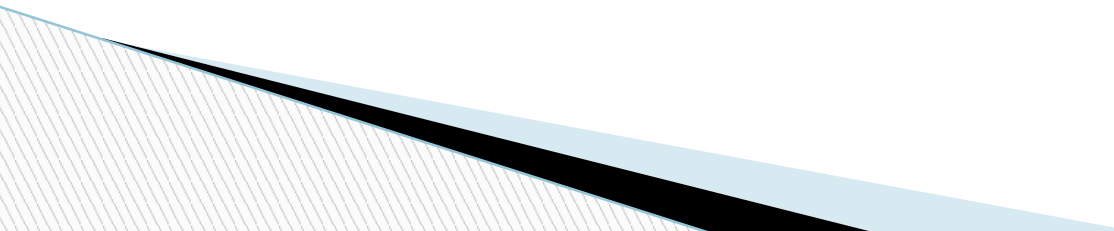
Uniform Title & Transcribed Title

100 1 Handel, George Frideric, †d 1685-1759.

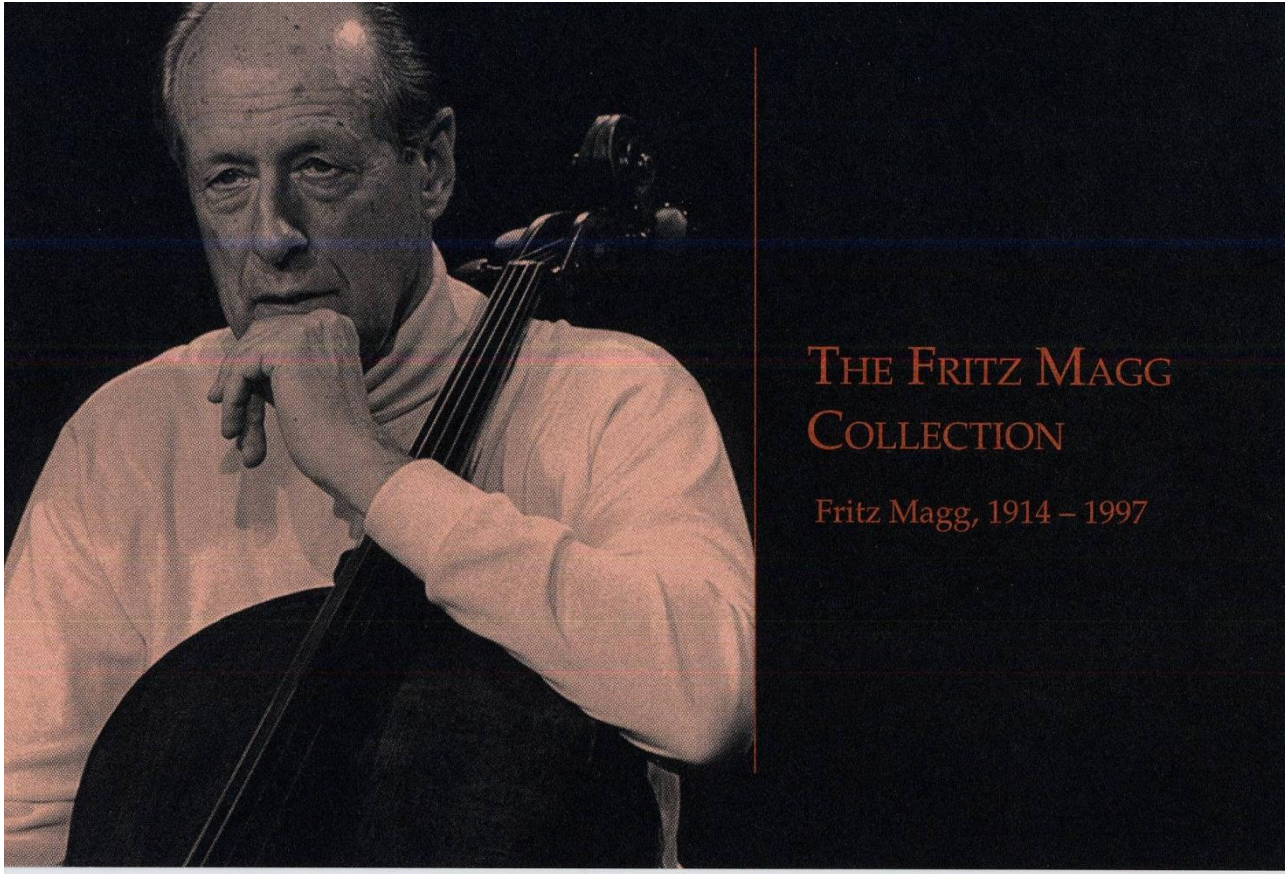
240 10 Serse. †p Ombra mai fù; †o arr.

245 10 Largo : †b Begleitung zur Duo-und Trio-Ausgabe, auch für Quintett-und Quartett-Besetzung / †c von G.F. Händel ; übertragen von Aug. Reinhard.

Cello Music Cataloging

- ▶ Specialized, scholarly audience of the Collection necessitates a “quality first” approach
 - ▶ Many unique items often involve detailed description and extensive research
 - ▶ Collection includes manuscripts, photocopies, unidentified items, fragmentary items, and “cut-and-paste” copies that sometimes defy description
- 

The Fritz Magg Collection



200
200

Symphonic Cello Repertoire
Vol III

Record #4 Mark

Title: **Symphonic cello excerpts. Vol. 1** / [Fritz Magg].

Other Title: Title on paper bag: [Symphonic cello repertoire excerpts, vol. 1](#)

Personal Author: [Magg, Fritz.](#)

| Holdings: | Call Number | Status | Location | Format |
|-----------|------------------|-----------|---|---------------|
| | MAGG BOX 1-7 c.1 | Available | Jackson Library -- Special Collections--Fritz Magg Collection | Musical Score |

Publisher: [198-?]

Subject Headings: [Violoncello--Studies and exercises.](#)
[Violoncello--Orchestral excerpts.](#)

Description: 43 p. of ms. music ; 33 cm.

Notes: For violoncello.
Photocopied excerpts with holograph performance notes.
Cover title.

Includes photoreproduction of ms. bound in spiral covers (33 cm.), with two additional photoreproductions similarly bound (27 cm. each), and paper bag inscribed in the hand of Fritz Magg: "Symphonic Cello Repertoire Excerpts, Vol. I." CONTENTS: Brandenburg ccto. III (p. 1-2) / Bach -- Mass in time of war (p. 3) ; Symph. # 31 (p. 4) ; Symph. # 95 (p. 4) / Haydn -- Figaro Ov. (p. 4) ; Symph. # 35 (p. 5) ; # 39 (p. 5) ; # 40 (p. 6) ; #41 (p. 7-9) / Mozart -- "Prometheus" (p. 10) ; Coriolan Ov. (p. 10-12) ; Symph. #1 (p. 12-13) ; #5 (p. 13-15) ; #7 (p. 16-18) ; #8 (p. 19) ; #9 (p. 20-22) / Beethoven -- Tell Ov. (p. 23) / Rossini -- Symph. #9 (p. 23-24) / Schubert -- Ms. N. Dr. Scherzo (p. 25) ; Ital. Symph. (p. 26-27) / Mendelssohn --Symph. #4 (p. 28) / Schumann -- Haydn Var. (p. 29-30) ; Piano ccto., B b (p. 31-32) ; Symph. #2 (p. 33-34) ; #3 (p. 34-35) / Swan Lake (p. 36) ; Symph. #4 (p. 36-40) ; #6 (p. 41) / Tchaikovsky -- Ov. "Bartered Bride" (p. 42-43).

Personal Name: Bach, Johann Sebastian, 1685-1750. Brandenburgische Konzerte. Nr. 3. Selections.
Haydn, Joseph, 1732-1809. Masses. H. XXII, 9, C major. Selections.
Haydn, Joseph, 1732-1809. Symphonies. H. I, 31, D major. Selections.
Haydn, Joseph, 1732-1809. Symphonies. H. I, 95, C minor. Selections.
Mozart, Wolfgang Amadeus, 1756-1791. Nozze di Figaro. Overture. Selections.
Mozart, Wolfgang Amadeus, 1756-1791. Symphonies. K. 385, D major. Selections.
Mozart, Wolfgang Amadeus, 1756-1791. Symphonies. K. 543, E b major. Selections.
Mozart, Wolfgang Amadeus, 1756-1791. Symphonies. K. 550, G minor. Selections.
Mozart, Wolfgang Amadeus, 1756-1791. Symphonies. K. 551, C major. Selections.
Beethoven, Ludwig van, 1770-1827. Geschöpfe des Prometheus. Overture. Selections.
Beethoven, Ludwig van, 1770-1827. Coriolan. Selections.
Beethoven, Ludwig van, 1770-1827. Symphonies. no. 1, op. 21, C major. Selections.
Beethoven, Ludwig van, 1770-1827. Symphonies. no. 5, op. 67, C minor. Selections.
Beethoven, Ludwig van, 1770-1827. Symphonies. no. 7, op. 92, A major. Selections.
Beethoven, Ludwig van, 1770-1827. Symphonies. no. 8, op. 93, F major. Selections.
Beethoven, Ludwig van, 1770-1827. Symphonies. no. 9, op. 125, D minor. Selections.
Rossini, Gioacchino, 1792-1868. Guillaume Tell. Overture. Selections.
Schubert, Franz, 1797-1828. Symphonies. D. 944, C major. Selections.
Mendelssohn-Bartholdy, Felix, 1809-1847. Sommernachtstraum. Scherzo. Selections.
Mendelssohn-Bartholdy, Felix, 1809-1847. Symphonies. no. 4, op. 90, A major. Selections.
Schumann, Robert, 1810-1856. Symphonies. no. 4, op. 120, D minor. Selections.

Options

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VARIATIONS ON A THEME ROCOCO

FRITZ MAGG
Edited by LEONARD ROSE

CELLO

Moderato assai
quasi Andante

THEMA
Moderato semplice

PETER TCHAIKOVSKY, Op. 33

The musical score is written for Cello and consists of the following sections:

- THEMA:** Moderato semplice. Starts with a dynamic of *p* and includes markings for *espressivo*, *f*, *p*, *pp*, and *rit.*
- Var. I:** Tempo del Thema. Starts with a dynamic of *f* and includes markings for *a tempo*, *0 alla corda*, *cresc.*, *ff*, *p*, *mf*, and *rit.*
- Var. II:** Includes markings for *0 alla corda*, *cresc.*, *ff*, *p*, *mf*, and *rit.*
- Var. III:** Includes markings for *0 alla corda*, *cresc.*, *ff*, *p*, *mf*, and *rit.*
- Var. IV:** Includes markings for *0 alla corda*, *cresc.*, *ff*, *p*, *mf*, and *rit.*
- Var. V:** Includes markings for *0 alla corda*, *cresc.*, *ff*, *p*, *mf*, and *rit.*
- Var. VI:** Includes markings for *0 alla corda*, *cresc.*, *ff*, *p*, *mf*, and *rit.*
- Var. VII:** Includes markings for *0 alla corda*, *cresc.*, *ff*, *p*, *mf*, and *rit.*
- Var. VIII:** Includes markings for *0 alla corda*, *cresc.*, *ff*, *p*, *mf*, and *rit.*

Tchaikovsky, Variations on a Theme Rococo

Bach,
Prelude
from
Suite II
for
Cello
Solo

In a Gothic cathedral Suite II
PRÉLUDE

The image displays a page of handwritten musical notation for a cello solo. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music consists of a continuous stream of eighth and sixteenth notes, creating a rhythmic and melodic texture. The page is heavily annotated with handwritten notes in various colors (black, blue, red, green). These annotations include:

- Fingerings:** Numbers 1-4 are written above or below notes to indicate which fingers to use.
- Dynamics:** Letters like *p* (piano), *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte) are placed throughout the score.
- Articulation:** Slurs, accents, and other markings are used to guide the performer's phrasing and bowing.
- Tempo/Character:** The title "In a Gothic cathedral" suggests a specific mood and tempo.
- Performance Tips:** Some notes include small letters like "dr" (draw bow) or "cv" (crescendo).

The page number "8" is visible in the top left corner, and the title "In a Gothic cathedral Suite II PRÉLUDE" is written at the top of the page.

A BIRTH - DAY GREETING

from the

BERKSHIRE QUARTET

to

Mrs. ELIZABETH SPRAGUE COOLIDGE

played on October 30, 1950 over the Telephone
from Bloomington, Indiana to Washington, D.C.

by

Urico Rossi 1st violinist and tenor

Albert Lazan 2^d violinist and trumpet

David Newton violist and soulful
troubadour of the 2^d variation

Felix Magg cellist and arranger
of this master-piece

Albert Lazan

Urico Rossi

BIRTH-DAY To YOU! HAP-PY BIRTH-DAY, DEAR MRS.

Handwritten musical score for 'BIRTH-DAY To YOU! HAP-PY BIRTH-DAY, DEAR MRS.' in G major (one sharp) and 3/4 time. The score consists of four staves: Treble Clef, Bass Clef, Bass Clef, and Alto Clef. The first staff contains the melody with lyrics. The second staff has a piano accompaniment with triplets and a 'rit.' (ritardando) marking. The third and fourth staves provide harmonic support with triplets. The piece concludes with a final chord in the second staff.

COO-LIDGE! HAP-PY BIRTH-DAY To YOU!

Handwritten musical score for 'COO-LIDGE! HAP-PY BIRTH-DAY To YOU!' in G major (one sharp) and 3/4 time. The score consists of four staves: Treble Clef, Bass Clef, Bass Clef, and Alto Clef. The first staff contains the melody with lyrics. The second staff has a piano accompaniment with triplets and a 'poco adagio' marking. The third and fourth staves provide harmonic support with triplets. The piece concludes with a final chord in the second staff.

“Progressive” Bibliography (James P. Ascher)

“...in many cases not everything is known about a document before it is cataloged, especially since undercataloged materials have not been previously available to scholars...”

Thus, the work of the rare book cataloger is often the beginning of more substantial bibliographical research...

As knowledge progresses, it needs to be included in our progressing descriptions, which in turn help progress scholarly knowledge.”

James P. Ascher, “Progressing Toward Bibliography; or: Organic Growth in the Bibliographic Record,” *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 10, no. 2 (Fall 2009), 95-110.

Handwritten musical score for the first system on the left page. It features a grand staff with piano and bass clefs. The music is in 4/4 time. Handwritten annotations include 'mp' (mezzo-piano), 'arc.' (arco), and 'p' (piano). A red vertical line marks the beginning of a section. A circled letter 'K' is written below the bass staff.

Handwritten musical score for the second system on the left page. It features a grand staff. Handwritten annotations include 'slent' (slentando), 'contabile', 'mp', and 'p'. A red arrow points to a specific measure. A circled letter 'F' is written above the staff.

Handwritten musical score for the third system on the left page. It features a grand staff. Handwritten annotations include 'mp', 'p', 'ten' (tension), and 'slent.'. A red arrow points to a specific measure. A circled letter 'G' is written above the staff.

Handwritten musical score for the fourth system on the left page. It features a grand staff. Handwritten annotations include 'mp', 'p', 'senza sord.' (senza sordina), and 'Allegretto' with a tempo marking of ♩ = 88. A red arrow points to a specific measure.

Handwritten musical score for the fifth system on the left page. It features a grand staff. Handwritten annotations include 'mp', 'p', 'rall. molto' (rallentando molto), and 'tempo'. A red arrow points to a specific measure.

Handwritten musical score for the sixth system on the left page. It features a grand staff. Handwritten annotations include 'pp' (pianissimo), 'p', and 'dim.' (diminuendo). A red arrow points to a specific measure.

Handwritten musical score for the first system on the right page. It features a grand staff. Handwritten annotations include 'mp', 'p', 'rall. e dim.' (rallentando e diminuendo), and 'II'. A red arrow points to a specific measure. A circled letter 'E' is written above the staff. A red arrow points to the right with the text 'Top left'.

Handwritten musical score for the second system on the right page. It features a grand staff. Handwritten annotations include 'tempo', 'poco meno mosso' with a tempo marking of ♩ = 66, 'pp' (pianissimo), 'p', and 'saltando'. A red arrow points to a specific measure.

Handwritten musical score for the third system on the right page. It features a grand staff. Handwritten annotations include 'mp' (mezzo-piano) and 'imp' (impetuoso). A red arrow points to a specific measure.

Handwritten musical score for the fourth system on the right page. It features a grand staff. Handwritten annotations include 'mp' (mezzo-piano) and 'II'. A red arrow points to a specific measure.

Handwritten musical score for the fifth system on the right page. It features a grand staff. Handwritten annotations include 'mp' (mezzo-piano) and 'p'. A red arrow points to a specific measure.

Handwritten musical score for the sixth system on the right page. It features a grand staff. Handwritten annotations include 'pp' (pianissimo), 'p', 'Tempo I', and 'anc.'. A red arrow points to a specific measure. A circled letter 'I' is written below the staff.



Orrego-Salas: Catalog Display

Title: **Serenata for flute and violoncello : opus 70 /** Juan Orrego-Salas.
Serenade, flute, violoncello, op. 70

Personal Author: [Orrego-Salas, Juan, 1919-](#)

| Holdings: | Call Number | Status | Location | Format |
|-----------|--------------------|-----------|---|---------------|
| | MAGG BOX 24-12 c.1 | Available | Jackson Library -- Special Collections--Fritz Magg Collection | Musical Score |

Publisher: [Bloomington, Ind.? s.n., 1970]

Subject Headings: [Flute and violoncello music--Scores.](#)

Description: 1 score (14 p.) ; 34 cm.

Notes: Caption title.
At head of title: "To Natascha Magg."
Photoreproduction of composer's holograph (?)
Later published in photoreproduced format by MMB Music, c1990 (36 cm.); the first and second movements of the published version form a single first movement in the composer's holograph. Cf. OCLC # 76962318.
Written at end: "Juan Orrego Salas, Bloomington Jan. 72".
Written on cover in pencil in the hand of Fritz Magg: "Juan Orrego-Salas, Serenata, op. 70, for Flute and Cello (1970)"; very detailed manuscript additions and two sets of performance notes in the hand of Fritz Magg. Annotations in red pencil indicate structural division at measure 70 of first movement (marked largo) to create a second movement (marked allegretto); final thirteen measures of first movement added in manuscript to p. 1-2; further manuscript additions and revision of violoncello part p. 4-10; 12 measures of violoncello part extracted from p. 13 and attached to p. 11-12.

Personal Name: Magg, Fritz.

Beethoven,
Three
Scottish
Songs

Andante affettuoso assai Again my Lyre

p dolce *pp* *sempre p* *cresc.* *dimin.* *pp* *cresc.* *p* *cresc.* *p* *pp* *pp* *1.* *pp* *sf* *2.*

Andante con moto *pazioso e semplice assai* Jolly in our alley

p *sf* *p* *pizz* *arco* *pizz* *1. 2. 3. (4) volta* *sf* *arco* *ritard.* *a tempo* *arco* *1.* *2.*

Louis Moseson's Op. 26

The musical score consists of ten staves. The first staff is a single bass clef staff with a *P* dynamic marking and a *mf cresc.* instruction. The second and third staves form a grand staff with treble and bass clefs, starting with a *P* dynamic and *poco cresc.* instruction. The fourth staff is a single treble clef staff with a *f* dynamic marking and a circled number 10. The fifth and sixth staves are a grand staff with a *mf* dynamic marking and a circled number 10. The seventh and eighth staves are a grand staff with a *mf* dynamic marking and a circled letter 'A'. The ninth and tenth staves are a grand staff with a *poco rit.* instruction and a circled letter 'A'. The score concludes with a circled number 1.

Magg,
*Christmas
Concertino
for Royal
Typewriter
and
Stradivari
Cello*

Allegro con spirito

Lento (mezzo movimento)

MAGG • No. 4. 12 Staves (Medium)

The Silva Centennial Celebration

*A 100th birthday year celebration of
Luigi Silva and his living legacy.*

THE UNIVERSITY OF NORTH CAROLINA
GREENSBORO

Inspire. Change.





Bernard Greenhouse: “Song of the Birds”

<http://vimeo.com/27402082>

Times of Crisis, Times of Change

Human Stories on the Edge of Transformation

—ORAL HISTORY ASSOCIATION—



Program for the 44th Annual Meeting
Atlanta, Georgia • October 27–31, 2010

Bernard
Greenhouse
Featured at
The Oral
History
Association

Art, Music, and Community

Chair and Commentator: M. Montgomery Wolf, University of Georgia

Indexing the Life Narrative: Abstract Expressionism, Art Networks and the Martha Jackson Oral History Project

John Burdick, University at Buffalo

Bernard Greenhouse: 20th Century Cellist, 21st Century Teacher

Joanna Hay, Joanna Hay Productions

William “Mac” Nelson, University of North Carolina at Greensboro

Dead Buffalo, New York: Demolished Live Music Venues in a Former Metropolis

Marta Marciniak, University at Buffalo

They Are What They Say They Are? Oral Narratives and Collective Memory in the History of Punk Rock

Joseph Turrini, Wayne State University

The Laszlo Varga Project



“Laszlo Varga: An Oral History”



THE COWLING CELEBRATION

A CELLO FESTIVAL AT UNCG

Alexander Ezerman, Director

**March 24-26,
2011**

A gathering of cellists to celebrate Elizabeth Cowling (1910-1997) and the Cello Music Collections she founded at UNCG. As a famous historian of the cello, the Cowling Celebration will center on the great music collections of Silva, Greenhouse, Magg, Varga, etc., collections that are her legacy and the performance and exploration of works written by great cellists and works seminal to the history of the cello. The



Cello Music Collections at Jackson Library Support Performance, Teaching and Research

Elizabeth Cowling Celebration to be Held March 24-26, 2011

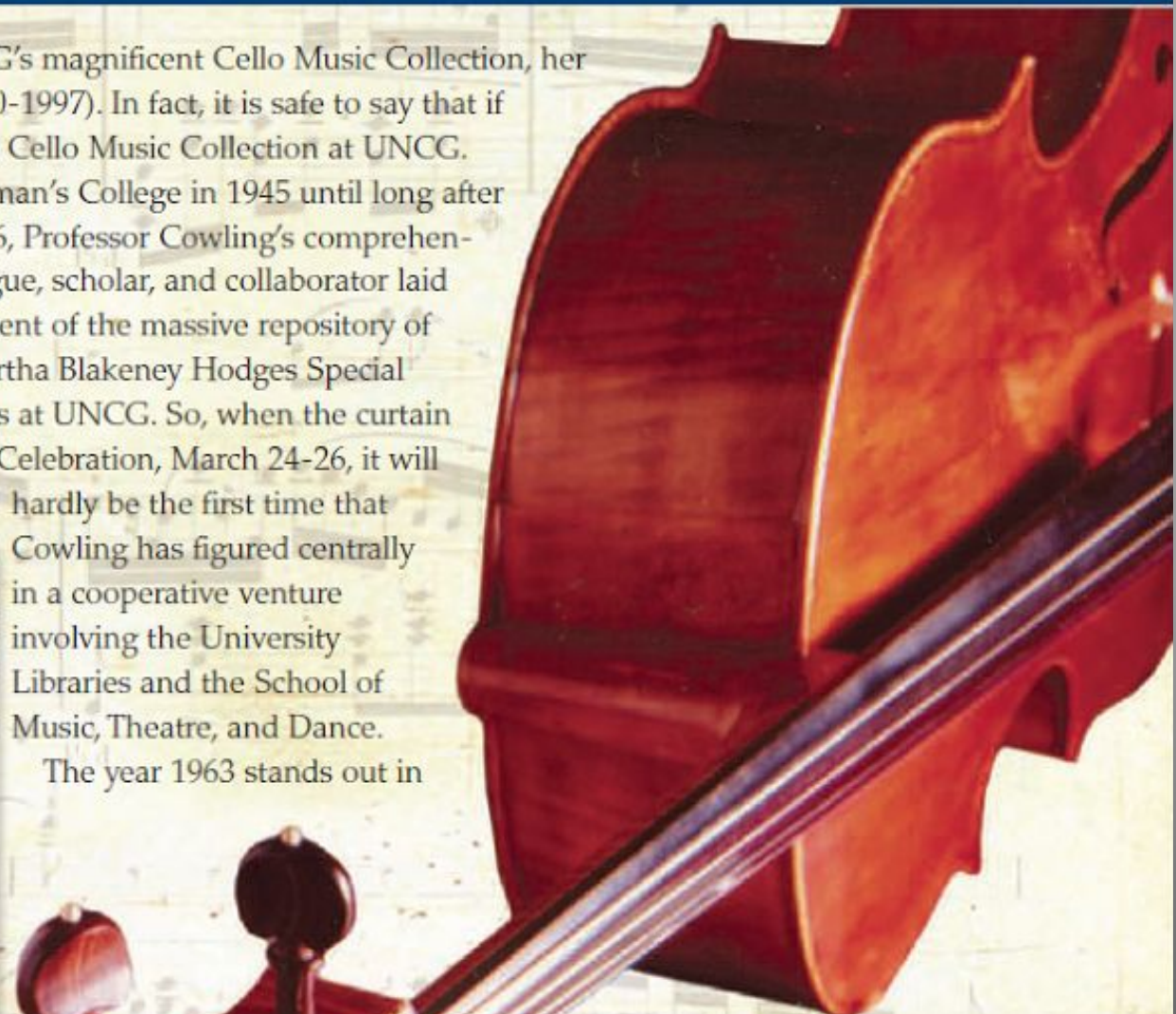
By Mac Nelson, Cello Music Cataloger

If there is a patron saint of UNCG's magnificent Cello Music Collection, her name is Elizabeth Cowling (1910-1997). In fact, it is safe to say that if not for Cowling there would be no Cello Music Collection at UNCG.

From the time of her arrival at Woman's College in 1945 until long after her retirement from UNCG in 1976, Professor Cowling's comprehensive endeavors as a cellist, pedagogue, scholar, and collaborator laid the groundwork for the establishment of the massive repository of cello music now housed in the Martha Blakeney Hodges Special Collections and University Archives at UNCG. So, when the curtain goes up on the Elizabeth Cowling Celebration, March 24-26, it will

hardly be the first time that Cowling has figured centrally in a cooperative venture involving the University Libraries and the School of Music, Theatre, and Dance.

The year 1963 stands out in



UNCG ONLINE COLLECTIONS

Egon Wellesz Contemporary Music Collection

The Egon Wellesz Contemporary Music Collection consists of music scores, books, programs, correspondence, and other documents originally owned by composer Egon Wellesz (1885-1974). The collection was donated to UNCG University Libraries' Martha Blakeney Hodges University Archives and Special Collections by Dr. Harold Schiffman in 2009 along with [a collection of his own work](#) and by Jane Perry-Camp. Additional materials were donated by Julia Rosenthal.

The sheet music has been digitized and placed online with the exception of several works that are not currently in the public domain. Some materials are available only within the United States or within the confines of UNCG University Libraries, and some are not currently available online at all. These materials may be made publicly available online at the expiration of their copyright terms, subject to U.S. and European Union copyright law. Information about the works in question is available for all items, even those to which online access is restricted.

[Browse the entire collection](#)

Browse by composer:

Bartok, Bela

Search the collection:



The Extraordinary Career & Collection of Vahdah Olcott-Bickford

For MLA

San Diego, 23 March 2010

William “Mac” Nelson, Cello Music Cataloger

UNCG University Libraries

wmnelson@uncg.edu



ZARH MYRON BICKFORD VAHDAH OLCOTT-BICKFORD

Co-managers of the Twenty-first Annual Guild Convention, New York City, April 23, 24, 25, 26, 1922

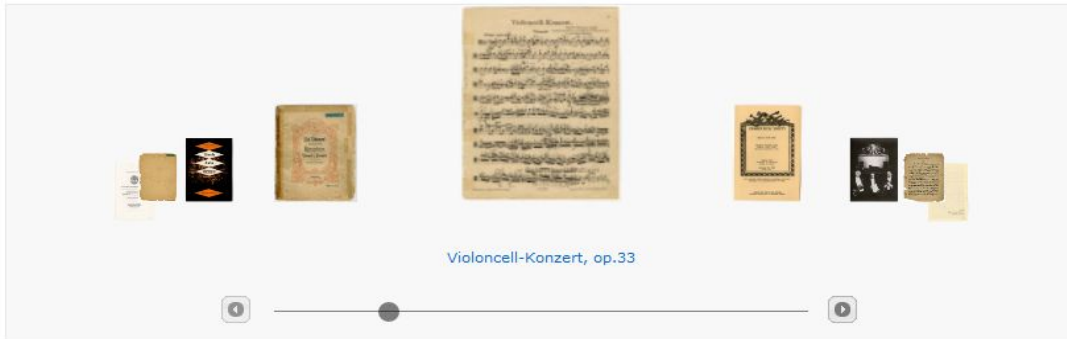


Greenhouse Cello Music Collection – CONTENTdm Interface



Home >> Greenhouse Cello Music Collection

Greenhouse Cello Music Collection



About this collection

The Greenhouse Cello Music Collection provides a glimpse into the life and legacy of cellist Bernard Greenhouse, a revered performer and pedagogue known for his role as a founding member of the internationally renowned Beaux Arts Trio. His varied career also brought him fame as a soloist, collaborator with living composers, and longtime member of New York's Bach Aria Group. In the second half of his career, Greenhouse created a haven for cello study at his home on Cape Cod, known as Casa Verda, reinforcing his desire to develop future generations of cellist performers.

The digital collection was curated to reflect the contents of oral history interviews conducted with Greenhouse in July 2009. Items were selected for inclusion based upon copyright limitations and particular events, titles, composers, and recordings mentioned specifically by Greenhouse during the interviews. While the entire Greenhouse collection includes manuscript scores, articles, pictures, news clippings, and other ephemera, the digital collection focuses exclusively on concert programs, musical scores, and LP record covers in order to highlight the depth and breadth of Greenhouse's performance and teaching career.

The Greenhouse digital collection does not include the entire contents of the Greenhouse collection. Rather, it is intended to serve as an online portal to select portions of the Cello Music Collection, stimulating further research and interaction with the original works that comprise the digital collection, as well as additional items in the collection at large. For example, the digitized portions of musical scores included in the collection consist of cello parts containing extensive annotations handwritten by Greenhouse. Because these performance notes are unique to Greenhouse materials, their pedagogical and research value cannot be found elsewhere.

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