



The New York Public Library  
Music Division

Guide to the

**New York Chamber Music Society scores**

ca. 1900-ca. 1932

JPB 95-7

Processed by Dorinda Gay.

## Summary

**Creator:** New York Chamber Music Society

**Title:** New York Chamber Music Society scores

**Date:** ca. 1900-ca. 1932

**Source:** The New York Chamber Music Society Scores were a gift from the estate of Caroline Beebe Whitehouse.

**Abstract:** The New York Chamber Music Society Scores consist of chamber music scores and parts of infrequently-heard repertoire.

**Access:** Some collections held by the Dance, Music, Recorded Sound, and Theatre Divisions at the New York Public Library for the Performing Arts are held off-site and must be requested in advance. Please check the collection records in **the NYPL's online catalog** for detailed location information. For general guidance about requesting offsite materials, please consult:  
<https://www.nypl.org/about/locations/lpa/requesting-archival-materials>

**Conditions Governing Use:** For permission to copy or publish please contact the Music Division.

**Preferred citation:** The New York Chamber Music Society Scores, JPB 95-7, Music Division, The New York Public Library, Astor, Lenox, and Tilden Foundations.

**Language of the Material:** English

**Processing note:** Processed by Dorinda Gay; machine-readable finding aid created by Robert Kosovsky.

## Creator History

Carolyn Harding Beebe (she later spelled her first name as Caroline) was born in Westfield, New Jersey, the daughter of Silas Edwin and Helen Tift Beebe, sometime around 1874. She showed musical interest at an early age and began formal instruction when she was 12 with her aunt, Charlotte Beebe. Carolyn continued her musical studies in Berlin where she studied with Joseph Mosenthal, Paul Tidden, and Moritz Moszkowski. She made her debut at the Singakademie, Berlin, in 1903. Beebe concertized

extensively in Europe, and especially in the United States and Canada, where she played as a soloist in more than 300 cities. She spent the summer of 1912 studying with Harold Bauer in Vevey and Paris. At that time her manager was Loudon Charlton. Beebe taught piano at the Institute of Musical Art (the precursor of the Juilliard School of Music) from its founding in 1905 until 1919. Though she appears to have had a reasonable career as a solo pianist (including a recital at White House for President Woodrow Wilson), Beebe preferred to play chamber music. For a while she performed with Edouard Dethier, and then with Georges Longy, first oboist of the Boston Symphony Orchestra. In 1913, Longy decided not to continue, so Beebe joined forces with Gustave Langenus, clarinetist of the Barrère Ensemble and of the New York Symphony Orchestra. It was out of this collaboration that the New York Chamber Music Society was conceived in 1914. Its purpose was to bring attention to chamber music by placing an emphasis the programming of unusual and infrequently-heard works. The New York Chamber Music Society debuted on December 17, 1916, at Aeolian Hall in New York City. They continued to have a series of several concerts per year at Aeolian Hall. In 1924 the Society introduced a new series, "Sunday Salons at the Plaza," which featured music in an area of the Plaza Hotel. The Society appears to have ceased its activities in the late 1930s. Caroline Beebe was married Dr. Henry H. Whitehouse, a prominent dermatologist. The Beebe family maintained a home in Mystic, Connecticut, where Beebe often spent her summers. Caroline Beebe Whitehouse died on September 23, 1950, aged 76.

**Arrangement:** Works are arranged alphabetically by author. Within each author, works are arranged alphabetically by title. Works in folders 77-85 are oversize. They have been integrated alphabetically into this finding aid.

## Container List

- f. 1 *Bloch, Ernst. [Episodes] Four episodes for chamber orchestra [Episodes] Four episodes for chamber orchestra* n.d., 1929 (Score, 87 p ; manuscript.)  
Performance markings in pencil and ink. Printed label pasted on first page: Boston ; New York: C. Birchard and Co., c. 1929
- f. 2 *Caplet, André. [Quintet, piano, winds] Quintette pour piano, flûte, hautbois, clarinette et basson* n.d. (Score, 57 p. ; manuscript (reproduction).)  
Performance markings.
- f. 77 *Caplet, André. [Quintet, piano, winds] Quintette pour piano, flute, haubois, clarinet et basson* n.d. (57 p. ; manuscript (negative reproduction).)
- f. 3 *Caplet, André. [Quintet, piano, winds] Quintette pour piano, flûte, hautbois, clarinette et basson* n.d. (38 p. ; manuscript (reproduction).)  
Performance markings. Flute part.
- f. 4 *Caplet, André. [Quintet, piano, winds] Quintette pour piano, flûte, hautbois, clarinette et basson* n.d. (39 p. ; manuscript (reproduction).)  
Oboe part. Performance markings.
- f. 78 *Caplet, André. [Quintet, piano, winds] Quintette pour piano, flute, hautbois, clarinette et basson* n.d. (2 parts ; manuscript (negative reproduction).)  
Flute and oboe parts only.
- f. 5 *Caplet, André. [Quintet, piano, winds] Quintette pour piano, flûte, hautbois, clarinette et basson* n.d. (34 p. ; manuscript (reproduction).)  
Clarinet part.
- f. 6 *Caplet, André. [Quintet, piano, winds] Quintette pour piano, flûte, hautbois, clarinette et basson* n.d. (27 p. ; manuscript (reproduction).)  
Bassoon part.
- f. 79 *Caplet, André. [Quintet, piano, winds] Quintette pour piano, flute, hautbois, clarinette et basson* n.d. (4 parts ; manuscript (negative reproduction).)  
Clarinet and bassoon parts only.
- f. 7 *Deraudy, P. [Unidentified work]* n.d. (57 p. ; manuscript in ink.)  
For flute, oboe, clarinet, horn, bassoon, and piano.
- f. 8 *Dubois, Theodore. Dixtuor : pour double quintette à cordes et à vent. Paris: Heugel* n.d. (107 p. ; manuscript.)  
Performance markings in pencil.
- f. 9a *Dubois, Theodore. Dixtuor : pour double quintette a cordes et à vent* n.d. (3 parts ; manuscript.)  
Flute, oboe, clarinet parts. Performance markings in pencil.
- f. 9b *Dubois, Theodore. Dixtuor : pour double quintette a cordes et à vent* n.d. (2 parts ; manuscript.)  
Bassoon and horn parts. Performance markings in pencil.
- f. 10a *Dubois, Theodore. Dixtuor : pour double quintette a cordes et à vent* n.d. (3 parts ; manuscript.)  
Violin 1, violin 2, viola parts. Performance markings in pencil.
- f. 10b *Dubois, Theodore. Dixtuor : pour double quintette a cordes et à vent* n.d. (2 parts ; manuscript.)  
Violoncello and double bass parts. Performance markings in pencil.

- f. 11 *Dubois, Theodore. [Quintet, piano, oboe, strings, F major] Quintette pour violon, hautbois, alto, violoncello et piano* n.d. (65 p. ; manuscript.)  
Performance markings in pencil.
- f. 12 *Dubois, Theodore. [Quintet, piano, oboe, strings, F major] Quintette pour violon, hautbois, alto, violoncello et piano* n.d. (5 parts ; manuscript.)  
Violin, oboe, clarinet (as substitution for oboe), viola, violoncello.
- f. 13 *Ehrhart, Jacques. [Waltzes, piano, winds] Valses pour piano, flûte, haubois et clarinette* n.d. (22 p. ; manuscript (reproduction).)
- f. 80 *Ehrhart, Jacques. [Waltzes, piano, winds] Valses pour piano, flute, hautbois et clarinet* n.d. (11 p. ; manuscript (negative reproduction).)
- f. 81 *Ehrhart, Jacques. [Waltzes, piano, winds] Valses pour piano, flute, hautbois et clarinet* n.d. (4 parts ; manuscript (negative reproduction).)
- f. 82 *Ehrhart, Jacques. [Waltzes, piano, winds] Valses pour piano, flute, hautbois et clarinet* n.d. (4 parts ; manuscript (positive reproduction).)
- f. 14 *Foote, Arthur. [Pieces, piano, op. 60. Revery] Revery, op. 60, no. 1. Boston: Arthur P. Schmidt, . 1907 (5 p.)*  
For piano. Performance markings in pencil. Cover page contains the author's inscription to August [Geiger?].
- f. 15 *Goepfert, Karl. [Quartet] Quartett in d-moll für Flöte, Oboe, Clarinette und Fagott, Op. 93 [Quartet] Quartett in d-moll für Flöte, Oboe, Clarinette und Fagott, Op. 93* n.d. (4 parts. ; manuscript.)
- f. 16 *Grunn, Homer. Chant of the four hills. (for chamber orchestra and voice)* n.d. (12 p. ; manuscript in pencil and ink)  
Lyrics by Charles O. Roos.
- f. 17 *Grunn, Homer. Chant of the four hills* n.d. (10 parts ; manuscript in black and red ink.)  
Wind, horn and string parts. Voice part cued in instrumental parts, red ink. Piano part is incomplete, copyist's annotation : "there is no piano part.
- f. 18 *Grunn, Homer. The eagle dance* n.d. (8 p. ; manuscript in pencil.)  
For chamber orchestra.
- f. 19 *Grunn, Homer. The eagle dance* n.d. (9 parts ; manuscript.)  
For chamber orchestra. Flute, oboe, clarinet, bassoon, horn and string parts.
- f. 20 *Hadley, Henry. [Trio, piano, strings, op. 132] Trio in g minor for violin, violoncello, and piano, op. 132. West Chop, Mass., August 25, . 1932 (50 p. ; holograph reproduction.)*  
Signed: H. H.
- f. 21 *Hadley, Henry. [Trio, piano, strings, op. 132] Trio in g minor for violin, violoncello, and piano, op. 132, . August 25, 1932 (2 parts ; holograph reproduction.)*  
Violin and violoncello parts. Signed: H. H.
- f. 22 *Hammond, William G. [Ballad of Lorraine] A ballad of Lorraine (for orchestra) [Ballad of Lorraine] A ballad of Lorraine (for orchestra)* n.d. (53 p. ; manuscript.)
- f. 23 *Hammond, William G. [Ballad of Lorraine. Vocal score] A ballad of Lorraine. Cincinnati : The John Church Co.,. 1909 (34 p.)*  
Dedicated to Mr. Arthur D. Woodruff.

- f. 24 *Jeancon, Jean Allard. Rain in the desert. Introduction and interlude* n.d. (16 p. ; manuscript in pencil and ink.)  
For chamber orchestra. Performance markings in red pencil.
- f. 25 *Jeancon, Jean Allard. Rain in the desert* n.d. (12 parts ; manuscript in black and red ink.)  
For chamber orchestra. Performance markings in pencil.
- f. 26 *Joslyn. American Rhapsody* n.d. (6 parts ; manuscript.)  
String and piano parts. For chamber orchestra. Emendations in pencil.
- f. 27 *Joslyn. American Rhapsody* n.d. (5 parts ; manuscript.)  
Wind and horn parts. For chamber orchestra. Emendations in pencil.
- f. 28 *King, Clinton. [Rêves] Des rêves [Rêves] Des rêves* n.d. (7 p. ; manuscript in ink and pencil.)  
For voice and piano.
- f. 29 *King, Clinton. [Rêves] Des rêves [Rêves] Des rêves* n.d. (5 p. ; manuscript in pencil.)  
For voice and piano. The title page contains the name: C. K. Pullen.
- f. 30 *King, Clinton. [Rêves ; arr.] Des rêves* n.d. (13 p. ; manuscript in ink.)  
Schwab, Ludvik  
Originally for voice and piano. Arr. for piano, violin, violoncello and voice by Ludvik Schwab.  
Includes an invoice from G. Ricordi and Co.
- f. 31 *Levenson, Boris. Night thoughts* n.d, March 10, 1932 (1 p. ; holograph in pencil.)  
For voice and piano. New York: March 10, 1932.
- f. 32 *Lieurance, Thurlow, 1878-1963 Ghost pipes* n.d. (12 p. ; manuscript in pencil and ink.)  
For voice and chamber orchestra. Performance markings in red pencil.
- f. 33 *Lieurance, Thurlow, 1878-1963 Ghost pipes* n.d. (12 parts ; manuscript in black and red ink.)  
For voice and chamber orchestra. Voice cued in instrumental parts.
- f. 34 *Maduro, Charles. España* n.d. (8 p. ; manuscript (reproduction).)  
For piano. Emendations in ink.
- f. 35 *Maduro, Charles. Melodie Créole* n.d. (11 p. ; manuscript in pencil.)  
For orchestra.
- f. 36 *Maduro, Charles. Melodie Créole* n.d. (11 parts ; manuscript in ink.)  
For orchestra. Performance markings.
- f. 37 *Maduro, Charles. [Scherzo espagnol ; arr.] Scherzo espagnol* n.d. (50 p. ; manuscript in ink.)  
Arranged for chamber orchestra by Adolph Schmid. Dedicated to Carolyn Beebe and New York Chamber Music Society. Originally for piano, emendations in ink.
- f. 38 *Maduro, Charles. [Scherzo espagnol ; arr.] Scherzo espagnol* n.d. (10 parts ; Manuscript in ink.)  
Arranged for chamber orchestra by Adolph Schmid. Originally for piano. Performance markings in pencil.
- f. 39 *Maduro, Charles. Trianon, en style Louis XV* n.d. (20 p. ; manuscript in pencil.)  
For chamber orchestra.
- f. 40 *Maduro, Charles. Trianon, en style Louis XV* n.d. (11 parts ; manuscript in ink.)  
Performance markings in pencil.

- f. 83 *Mozart, W. A. [Divertimenti. K.439b (Anh.229), no. 4 ; arr.] Trio for oboe, clarinet, bassoon in B flat* n.d. (3 parts ; manuscript (negative reproduction).)  
Originally for two clarinets and bassoon.
- f. 41 *Pillois, Jacques. Croisière. Rhapsodie méditerranéenne. Peterborough, NH,* 1932 (62 p. ; holograph.)  
For double quintet (string and wind instruments) with piano or small orchestra. Contains the author's annotations, signature, and dedication to New York City Chamber Society.
- f. 42a *Pillois, Jacques. Cruise. Mediterranean rhapsody,* 1932 (4 parts ; manuscript (ink and reproduction).)  
Violin 1 and 2 parts. Performance markings in ink.
- f. 42b *Pillois, Jacques. Cruise. Mediterranean rhapsody,* 1932 (6 parts ; manuscript (ink and reproduction).)  
Viola, violoncello, and double bass parts. Performance markings in ink.
- f. 43a *Pillois, Jacques. Cruise. Mediterranean rhapsody,* 1932 (8 parts ; manuscript in ink.)  
Woodwind parts. Performance markings in pencil.
- f. 43b *Pillois, Jacques. Cruise. Mediterranean rhapsody,* 1932 (8 parts ; manuscript in ink.)  
Brass and piano parts. Performance markings in pencil.
- f. 44 *Pirani, Eugenio. Scherzo for flute, oboe, clarinet, bassoon, and violoncello, op. 67* n.d. (8 p. ; manuscript in ink.)
- f. 45 *Pirani, Eugenio. Scherzo for flute, oboe, clarinet, bassoon, and violoncello, op. 67* n.d. (5 parts ; manuscript in ink.)
- f. 46 *Röntgen, Juilus. Boerenliedjes-suite* n.d. (31 p. ; manuscript.)  
For wind quintet and piano.
- f. 47 *Röntgen, Juilus. Boerenliedjes-suite* n.d. (5 parts ; manuscript.)  
For wind quintet and piano.
- f. 48 *Röntgen, Julius. [Trios, flute, oboe, bassoon] Catrijp,* 15 august, 1917 (11 p. ; manuscript.)  
Terzett für Flöte, Oboe und Fagott.
- f. 49 *Röntgen, Julius. [Trios, flute, oboe, bassoon] Terzett für Flöte, Oboe und Fagott* n.d. (3 parts ; manuscript.)
- f. 50 *Snyder, Helen, M. In autumn : sextette,* December 1920 (12 p. ; manuscript.)  
For flute, clarinet, and string quartet. The title page contains the address of Ms. Snyder.
- f. 51 *Snyder, Helen, M. In autumn : sextette* n.d. (6 parts. ; manuscript.)  
For flute, clarinet, and string quartet.
- f. 52 *Snyder, Helen, M. Pastorale* n.d. (5 p. ; manuscript.)  
For flute, oboe, and clarinet.
- f. 53 *Snyder, Helen, M. Pastorale for flute, oboe, and clarinet* n.d. (3 parts ; manuscript.)  
For flute, oboe, and clarinet.
- f. 54 *Snyder, Helen M. Serenade,* December, 1920 (13 p. ; manuscript.)  
For flute, clarinet, and strings.
- f. 55 *Snyder, Helen M. Serenade for flute, clarinet, and strings,* December, 1920 (6 parts ; manuscript.)  
For flute, clarinet, and strings.
- f. 56 *Snyder, Helen, M. Spring song : Trio* n.d. (3 parts ; manuscript.)  
For flute, oboe, and clarinet.

- f. 57 *Snyder, Helen, M. Trio* n.d. (6 p. ; manuscript.)  
For flute, oboe, and clarinet.
- f. 58 *Sowerby, Leo. Pop goes the weasel : Quintet. Chicago: H. T. FitzSimons Co.,*  
1930 (1 score (12 p.) and 5 parts.)  
For flute, oboe, clarinet, bassoon, and French horn.
- f. 59 *Sowerby, Leo. [Quintet, winds] Quintet for flute, oboe, clarinet, french horn,*  
*and bassoon. New York: G. Schirmer, . 1931 (5 parts.)*  
Published for The Society for the Publication of American Music, twelfth Season 1930 - 1931.
- f. 60 *Sowerby, Leo. [Quintet, winds] Quintet for flute, oboe, clarinet, French horn,*  
*and bassoon* n.d. (5 parts ; manuscript in ink.)  
Emendations in ink. Includes excerpt from the oboe part, 3rd movement.
- f. 61 *Sowerby, Leo. [Quintet, winds] Quintet for flute, oboe, clarinet, french horn,*  
*and bassoon* n.d. (1 p. ; manuscript.)
- f. 62 *Star-spangled banner. The star-spangled banner* n.d. (3 p. ; manuscript in ink and  
pencil.)  
Words by Frances Scott Key ; music by John Stafford Smith. Arr. for chamber orchestra by Sam  
Franko.
- f. 63 *Star-spangled banner. The star-spangled banner* n.d. (3 p. ; manuscript in ink and  
pencil.)  
Words by Frances Scott Key ; music by John Stafford Smith. Arr. for chamber orchestra by Sam  
Franko.
- f. 64 *Star-spangled banner. The star-spangled banner* n.d. (20 parts ; manuscript in ink.)  
Words by Frances Scott Key ; music by John Stafford Smith. Arr. for chamber orchestra by Sam  
Franko.
- f. 65 *Stringfield, Lamar. From the southern mountains. At evening, op. 41, no. 3*  
March 1928 (23 p. ; manuscript in ink.)  
Originally for voice and piano, transcribed for the New York Chamber Music Society. Performance  
markings in pencil.
- f. 66 *Stringfield, Lamar. From the southern mountains. At evening, op. 41, no. 3*  
March 1928 (9 parts ; manuscript.)  
Originally for voice and piano, transcribed for the New York Chamber Music Society. Performance  
markings in pencil.
- f. 67 *Stringfield, Lamar. From the southern mountains. Cripple creek, op. 41, no. 4*  
March 1928 (24 p. ; manuscript.)  
Originally for voice and piano, transcribed for the New York Chamber Music Society. Performance  
markings in pencil.
- f. 68 *Stringfield, Lamar. From the southern mountains. Cripple creek, op. 41, no. 4*  
March 1928 (10 parts ; manuscript.)  
Originally for voice and piano, transcribed for the New York Chamber Music Society.
- f. 69 *Stringfield, Lamar. Indian legend, op. 23, no. 1* n.d. (44 p. ; manuscript  
(reproduction).)  
Performance markings in pencil.

- f. 70 *Troyer, Carlos. Invocation to the sun god. Zuñian lullaby* n.d. (12 p. ; manuscript in pencil and ink.)  
Performance markings in red pencil. For chamber orchestra. Alternate title (Zuñian lullaby) crossed out on caption page.
- f. 71 *Troyer, Carlos. Invocation to the sun god. Zuñian lullaby* n.d. (11 parts ; manuscript in black and red ink.)  
For chamber orchestra. Performance markings in red ink.
- f. 72 *[Unidentified composer] Quatuor in mi bemol, op. 7* n.d. (12 p. ; manuscript in ink.)  
Violin part only. Performance markings ; stamped: "G. Rabut. Lyons."
- f. 73 *Warner, Waldo H. A poem of life, op. 25. For baritone voice, clarinet and string sextet* n.d. (17 p. ; incomplete manuscript.)  
The title page contains inscription: "Dedicated to my dear wife".
- f. 74 *Warner, Waldo H. A poem of life, op. 25* n.d. (12 p. ; manuscript.)  
For baritone voice, clarinet and string sextet. Clarinet part only. Voice cued in part.
- f. 84 *Woollett, Henry. [Quintet, winds] Quintette en Mi majeur pour instruments à vent sur des thèmes populaire* n.d. (2 parts ; manuscript (negative reproduction).)  
For wind instruments on popular themes. Flute and oboe parts only.
- f. 85 *Woollett, Henry. [Quintet, winds] Quintette en Mi majeur pour instruments à vent sur des thèmes populaire* n.d. (2 parts ; manuscript (negative reproduction).)  
For wind instruments on popular themes. Clarinet and bassoon parts only.
- f. 75 *Woollett, Henry. [Suite] Suite pour piano et instruments à vent [Suite] Suite pour piano et instruments à vent* n.d. (110 p. ; manuscript in ink.)
- f. 76 *Woollett, Henry. [Suite] Cinq pièces pour piano et instruments à vent* n.d. (4 parts ; manuscript in ink.)  
Emendations in pencil. Stamped: Société Moderne de Musique pour instruments à vent.