

Jacobo Ficher Collection

Processed by the Music Division of the Library of
Congress



Music Division, Library of Congress

Washington, D.C.

2005

Contact information: [http://hdl.loc.gov/loc.music/
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Catalog Record: <http://lccn.loc.gov/2003561033>

Finding Aid encoded by Library of
Congress Music Division, 2005

Finding aid URL: [http://hdl.loc.gov/loc.music/
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Latest revision: 2010 March

Collection Summary

Title: Jacobo Ficher Collection

Span Dates: 1864-1997

Bulk Dates: (bulk 1919-1978)

Call No.: ML31.F47

Creator: Ficher, Jacobo, 1896-1978

Extent: circa 6,000 items; 68 boxes; 73 linear feet

Language: Collection material in English

Location: Music Division, Library of Congress, Washington, D.C.

Summary: The collection comprises practically all the composer's works, mainly holograph ms. scores in all major categories of composition. It also includes documents, correspondence (to and from Leonard Bernstein, Carlos Chávez, Elizabeth Sprague Coolidge, Aaron Copland, Henry Cowell, Vivian Fine, Alberto Ginastera, Paul Kletzki, Nicolai Malko, Eugene Ormandy, Arthur Rubinstein, Nicolas Slonimsky, Leopold Stokowski, and others), writings, programs, and scrapbooks.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

People

Bernstein, Leonard, 1918-1990--Correspondence.

Chávez, Carlos, 1899-1978--Correspondence.

Coolidge, Elizabeth Sprague, 1864-1953--Correspondence.

Copland, Aaron, 1900-1990--Correspondence.

Cowell, Henry, 1897-1965--Correspondence.

Ficher, Jacobo, 1896-1978--Autographs.

Ficher, Jacobo, 1896-1978--Correspondence.

Ficher, Jacobo, 1896-1978.

Fine, Vivian, 1913-2000--Correspondence.

Ginastera, Alberto, 1916-1983--Correspondence.

Kletzki, Paul--Correspondence.

Malko, Nicolai, 1883-1961--Correspondence.

Ormandy, Eugene, 1899-1985--Correspondence.

Rubinstein, Artur, 1887-1982--Correspondence.

Slonimsky, Nicolas, 1894-1995--Correspondence.

Stokowski, Leopold, 1882-1977--Correspondence.

Subjects

Musicians--Correspondence.

Administrative Information

Provenance

Gift; Miguel Ficher; 1998.

Accruals

No further accruals are expected.

Processing History

The Jacobo Ficher Collection was processed in 1999 by Susana Salgado with assistance from Kevin LaVine for the translation of Russian documents and letters, and to Wilda Heiss for her advice in the processing of this collection. We are indebted to Dr. Miguel Ficher for his continuous support and collaboration. This Finding Aid was prepared with Corel WordPerfect 8. In 2003, Michael A. Ferrando coded and edited the finding aid for EAD format.

Copyright Status

The status of copyright on the materials of the Jacobo Ficher Collection is governed by the Copyright Law of the United States (Title 17, U.S.C.).

Access and Restrictions

The Jacobo Ficher Collection is open to research. Researchers are advised to contact the Performing Arts Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use. Certain restrictions to use or copying of materials may apply.

Preferred Citation

Researchers wishing to cite this collection should include the following information: container number, Jacobo Ficher Collection, Music Division, Library of Congress, Washington, D.C.

Biographical Sketch

<i>Date</i>	<i>Event</i>
1896	On January 15 Jacobo (Iakov) Ficher was born in Odessa, Russia to Alexander Ficher (Odessa, 1864 - Buenos Aires, 1937), trombonist of the Odessa Philharmonic Orchestra, and his wife Iente Mirl (Elena) Gotz.
1901	He began violin studies at five, but they were soon interrupted due to his mother's death.
1903	His violin studies continued with professors, Piotr S. Stoliarsky and M. T. Hait.
1912	He applied to the Saint Petersburg Conservatory at sixteen. After being admitted, he travelled alone to the imperial capital and began his academic musical studies. He studied violin under Sergei Korguieff and Leopoldo Auer, and fugue, harmony, counterpoint, composition and orchestration with Vasili Kalafati, Maximilian Steinberg, Nikolay Tcherepnin and Nicolai Sokoloff.
1917	He graduated from the conservatory (then the Petrograd Conservatory) as a "Free Artist."
1917-1923	He composed his first works: songs, and piano and violin pieces.
1919	Winner of an orchestra competition judged by Alexander Glazounov, he was appointed concertmaster of the ex-Imperial Opera Orchestra (renamed the Academic Opera Orchestra). However, he remained in that position for a short period after seeing, when he came back to Odessa, the deprivation that the city began to suffer.

- 1919 On August 1 he was soloist in Bruch's G minor Violin Concerto with the Soviet Odessa Philharmonic under conductor L. P. Steinberg.
- 1920 In Odessa on June 3 [16 in Gregorian calendar] he married the pianist Ana Aronberg, a pupil at the Odessa Conservatory.
- 1921 Due to the famine and persecution in Odessa the couple and members of their family fled to Poland.
- 1923 On February 10 Jacobo Ficher, his wife, younger brother, sister-in-law, and his father with his second wife arrived in Buenos Aires, Argentina and established themselves there.
- 1923 Being the peak of the Carnival season in Buenos Aires, he was engaged the day after his arrival to play the violin and provide music at masked balls.
- 1923 Later on, he formed with his wife, his father and his younger brother Rachmiel (who played the cello) a small orchestra to play at silent movies in a Buenos Aires cinema. Due to an exhausting playing schedule they resigned, but soon were contracted by a posh Buenos Aires hotel to play popular music and also medleys of classical composers.
- 1923 On June 24 his first child, a son Miguel, was born.
- 1924 He composed his first orchestral work, *Suite no. 1*
- 1927-1928 With *Poema heroico Op. 7* he shared with Dmitri Shostakovich the only two second prizes awarded in a contest organized by the Leningrad Philharmonic Orchestra.
- 1928 On February 7 his second child, a daughter Myra, was born.
- 1929 He won two prizes: the Municipality of Buenos Aires Prize for his first string quartet and the Asociación del Profesorado Orquestal Prize for *Obertura patética, Op. 11*
- 1929 He co-founded the Grupo Renovación with Juan José Castro, José María Castro, Juan Carlos Paz, and Gilardo Gilardi.
- 1929 He received the Asociación del Profesorado Orquestal Prize for *Exodus-Obertura para orquesta sinfónica, Op. 11*
- 1931 He won again the Municipality of Buenos Aires Prize for *Sulamita, poema de amor, Op. 8* for orchestra.
- 1932 Again, he won the Asociación del Profesorado Orquestal Prize for *Tres bocetos sinfónicos inspirados en el Talmud, Op. 17*.
- 1932 He was nominated conductor of the Orchestra Asociación del Profesorado Orquestal.

- 1933 He was also nominated conductor of the Radio Nacional, Radio Municipal, and Radio Belgrano orchestras.
- 1936 He was the winner of second prize for *La rosa muerta, poema para coro mixto y piano, Op. 34*, in a contest sponsored by the Idelssohn Asociation of Johannesburg, Sud Africa.
- 1937 He received the Coolidge Prize for his second string quartet at the Festival de Música de Cámara Panamericana, Mexico City.
- 1939 He was nominated conductor of the AGMA (Asociación General de Músicos de la Argentina) Symphonic Orchestra and Music Director of Radio Splendid.
- 1940 He was the winner of the Comisión Nacional de Cultura First Prize for his Symphony No. 3.
- 1941 Again, he received the Municipality of Buenos Aires Prize for his Piano Sonata No. 1.
- 1942 He accepted the E.A. Fleisher Collection Prize for his Violin Concerto, Op. 46.
- 1943 He became professor of Harmony at the Asociación General de Músicos de la Argentina.
- 1947 He founded the Liga de Compositores de la Argentina.
- 1952 He received the Asociación Wagneriana Carlos López-Buchardo Prize for his fourth string quartet.
- 1954 On November 7, his *Tercera suite para orquesta de cámara, Op. 78* was premiered by the Indianapolis Orchestra under Fabien Sevinsky.
- 1954 In November-December he was invited to the Festival de Música Latinoamericana de Caracas, where his cantata *Salmo de Alegría* was performed.
- 1956 He was appointed Professor of Harmony at the Escuela Superior de Música de la Universidad de La Plata.
- 1957 In March he was invited to the II Festival de Música Latinoamericana, Caracas and conducted his *Obertura para Don Segundo Sombra*.
- 1957 In September he won Second Prize at the Festival Interamericano de Música, Montevideo, for his saxophone quartet.
- 1958 He was appointed Professor of Composition at Buenos Aires National Conservatory and Musical Advisor to the Fondo Nacional de las Artes.
- 1958 On August 14 his *Oda a la Libertad, Op. 90* was premiered by Jean Fournier.

- 1960 He received the Grand Prize "Sesquicentenario de la Revolución de Mayo" for his Symphony No. 7, Op. 92 *Epopeya de Mayo*.
- 1961 During March at the Festival of Contemporary Music in Miami, the *Suite for Chamber Orchestra* was performed.
- 1961 In November he received the Argentinean Mozarteum Prize (Academia Nacional de Bellas Artes) for his piano quintet.
- 1963 On August 29 his cantata *Mi aldea*, for soloist, choir and orchestra was premiered by Jacques Bodmer.
- 1963 In December his ballet *Los invitados* was performed by the Tucson Symphony Orchestra in Arizona.
- 1964 His *Obertura festiva* was performed by the Athens Symphony Orchestra under Andreas Paridis.
- 1965 In August his Piano Sonata Op. 101 was premiered at the IV Festival of Contemporary Music of the Instituto Torcuato Di Tella.
- 1966 Several concerts were performed in Buenos Aires to celebrate his 70th birthday. Also, Ediciones Culturales Argentinas published his biography by Boris Zipman.
- 1966 He was appointed Professor of Composition at Buenos Aires Conservatorio Municipal Manuel de Falla.
- 1967 At a homage in La Plata, he conducted his cantata *Salmo de Alegría* at the Teatro Argentino.
- 1968 On November 12 his opera *Pedido de mano* [The Proposal] was premiered at the Buenos Aires Teatro Presidente Alvear under the conductor Armando Krieger.
- 1968 He was appointed Professor of Instrumentation at the Teatro Colón's Conservatorio e Instituto.
- 1968 In December he traveled to Europe with his wife, through invitations by the Israel Composers Association and the British Council. He spent one month in Israel, traveled to Italy, France and England, and visited London under the auspices of the British Council.
- 1969 In January he traveled to the United States and remained one month in Philadelphia.
- 1969 In July he was nominated a Member of the Academia Nacional de Bellas Artes.
- 1969 In September he lectured on his works at the Conservatorio Municipal Manuel de Falla.

- 1970 His *Cinco retratos, Op. 113* for piano was premiered during the II Festival of Argentinean Contemporary Music.
- 1972 In a concert sponsored by the Fondo Nacional de las Artes his Piano Sonata Op. 118 was premiered.
- 1974 The Filarmónica de Buenos Aires under Pedro Ignacio Calderón premiered his *Capricho argentino, Op. 121* for orchestra at the Teatro Colón.
- 1976 On July 9 the Orquesta Sinfónica Nacional under Juan Emilio Martini celebrated his 80th birthday.
- 1976 On July 27 his wife Ana Aronberg Ficher died.
- 1976 On September 30 the Filarmónica de Buenos Aires under Pedro Ignacio Calderón premiered his *Obertura dramática, Op. 130* for orchestra at the Teatro Colón.
- 1977 On September 5 his Cello Concerto Op. 128 was premiered by the Orquesta Sinfónica Nacional under Juan Carlos Zorzi with Leo Viola as soloist.
- 1977 A homage was given by the Instituto Luchelli Bonadeo with a concert of his piano works and the presentation of new piano pieces published by the Instituto.
- 1978 On September 9 Jacobo Ficher died at the age of 82 in Buenos Aires.
- 1979 On September 8 the Dirección Cultural de la Municipalidad de Buenos Aires organized a tribute to his memory, with introductory words by the Director of Educación, a lecture by Dr. Pola Suárez Urtubey, and a concert of his works.
- 1988 In November a Memorial Concert was held at the Fleisher Art Memorial in Philadelphia under the auspices of the Leningrad-Philadelphia Sister Cities organization.
- 1992 On December 15 the Department of Music of New York University presented works by Ficher in a chamber concert.
- 1999 May 23 his *Sinfonía de cámara No. 9, Op. 123* was given a world premiere by the Southern Arizona Symphony Orchestra conducted by Warren Cohen.

Scope and Content Note

The Jacobo Ficher Collection reveals a composer who was significantly associated with the Argentinean music of the twentieth century. In addition to being a major creator, he developed a brilliant career as an orchestra conductor, prominent teacher and violinist.

Ficher, born at the end of the nineteenth century in Odessa, Russia, came from a quite artistic family that included many musicians as well as actors on the Russian stage. His father Alexander was a trombonist at the Odessa Philharmonic Orchestra. The young Jacobo began his violin

studies when he was five years old. And at sixteen, he moved to Saint Petersburg and was accepted in the Imperial Conservatory where he studied for six years under prominent musicians and pedagogues, such as, Sergei Korguieff and Leopold Auer in violin, and Vasili Kalafati, Maximilian Steinberg, Nikolay Tcherepnin and Nicolai Sokoloff in fugue, harmony, counterpoint, composition and orchestration.

After the revolution life in his native Odessa became very difficult, and the city was soon under a pathetic famine. As a consequence his family decided to emigrate to Poland. At that time the composer was already married to the distinguished pianist Ana Aronberg. But later on all of them, including his father with his second wife, his youngest brother and a sister-in-law traveled to South America and settled in Buenos Aires.

Musical life in the Buenos Aires of the 1920s was very active, and the local composers, many of them trained in Europe, were at the middle of a musical nationalism, based mainly on the integration of native and folk themes into art music. However, a group of young composers were looking toward transitional styles and the new European trends. Ficher fit perfectly into the last category. As a consequence he, together with Juan José and José María Castro, Juan Carlos Paz and Gilardo Gilardi founded, in 1929, the Grupo Renovación, which rapidly became the leading organization for the promotion of a new musical trend in Argentina.

But being a Russian and a Jew with strong musical roots, Ficher used the new languages available, with few incursions into the twelve-tone technique, and blended them with ancient Russian and Jew tunes, specially in his early works. And interesting enough, he was attracted by some Argentinean folk and popular melodies, such as tangos and milongas. His style remained in a conservative balance, with an aside to the most avant-garde examples of his time, and always with an Slavonic influence.

This collection is very complete and comprises practically all the composer's works, mainly holograph manuscript scores in all major categories of composition. It also includes highly interesting additional items, such as, documents, correspondence, writings, programs, and scrapbooks.

The collection includes six series: Music, with a total of 379 items; Biographical materials; Correspondence, with more than 3000 letters; Writings; Programs, with around 500 items, from 1919 to 1997, and finally five scrapbooks of 200 pages each, from 1914 to 1990, with newspaper clippings, critical reviews, concerts programs, pictures, and letters.

The MUSIC series consist of his stage and instrumental output which is significantly extensive. There are 202 items which include four ballets, two operas, ten symphonies, several cantatas, overtures, concertos with soloists, serenatas, as well as other small works. All of them are holograph manuscripts and, in the case of the operas and symphonies, include complete sets of vocal and orchestral parts. Since his two operas *El oso* [The Bear] and *Pedido de mano* [The Proposal] are based on Anton Chekov texts, the scores and also the libretti have both Russian and Spanish versions.

The chamber music, which includes 86 items, is quite substantial because it holds, among other works, the composer's major string and wind trios, quartets, and quintets. The Second String Quartet Op. 35 was awarded the Elizabeth Sprague Coolidge Prize, in 1937, and premiered at the Latin American Chamber Music Festival in Mexico City. There are also suites and numerous sonatas written for one or various instrumental combinations.

The vocal output contains about 45 vocal scores, many of them cycles of songs based on texts of Argentinean and other Latin American poets and several choruses "a cappella".

The piano music comprises 46 holograph manuscript scores and includes several major sonatas and sonatinas, several piano cycles based on children fables, and a few pieces for two pianos.

For a complete description of his works, with world premieres dates, orchestras, conductors, interpreters and other details, see the Catalogue of Works in the WRITINGS series.

The BIOGRAPHICAL MATERIALS series consists of several documents written in Russian that belong to the composer, his wife and his family, such as birth and death certificates, passports, identifications, and documents relating to his studies at the Saint Petersburg [Petrograd, Leningrad] Conservatory, as well as the Odessa Conservatory.

The CORRESPONDENCE series, which encompasses approximately 3000 letters received during a period of more than sixty years of Jacobo Ficher's life, show a diverse picture of the composer's correspondents with family, friends, acquaintances, and pupils. Major Latin American composers and conductors as well as European contemporary musicians wrote to him. A substantial amount of letters are in Russian, and span more than sixty years from his pals during his formative youthful years in Odessa and Saint Petersburg, such as, Nicolai Malko, Fabien Sevitsky, Joseph Roisman, Lazare Saminsky. Also, there are several letters from Paul Kletzki, Gregory Stone, Stanislaw Wislocki, Sir Adrian Boult, Hugo Kortschak and others. Half of the correspondence is written in Spanish; the others are in Russian, Italian, Portuguese, French, and English. There are also a few letters in Yiddish. It is interesting to mention the correspondence from Elizabeth Sprague Coolidge and also from Aaron Copland with whom he developed a friendship during Copland's frequent visits to Buenos Aires. It is remarkable how many of the composer's pupils wrote to him during several years from diverse points of the world where they were studying. Those letters are practically diaries about the development of the musical life between the 1950s and 70s principally in France, the United States, and Russia.

The WRITINGS are a small and interesting series, and among other items includes the composer's lectures about his own works, as well as acceptance speeches, and presentations he did in Tel-Aviv during his official trip to Israel. It contains also some lectures by distinguished Argentinean musicologists and critics about the composer's life and works.

The PROGRAMS series contains programs from the early days of the composer's youth in Odessa to world premieres performed after his death in 1978. A singular and valuable item is the program/poster written in Russian with Ficher as soloist in Bruch's G minor Violin Concerto with the Soviet Odessa Philharmonic conducted by L. P. Steinberg, held on August 1, 1919. There is also a big poster announcing the world premiere of his opera *Pedido de mano* [The Proposal] at Buenos Aires's Teatro Alvear during the 1968 opera season.

The SCRAPBOOKS are five 200-page books, very well organized and numbered by year. There is a weighty amount of critical reviews from Argentinean newspapers and other periodicals from different countries. Also, pasted to these books are photographs, letters, and programs.

Finally, I would like to express my gratitude to Dr. Miguel Ficher for his continuous support and collaboration, to Kevin LaVine for the translation of Russian documents and letters, and to Wilda Heiss for her advice in the processing of this collection.

Susana Salgado, 1999

Organization of the Jacobo Ficher Collection

The Jacobo Ficher Collection is organized in 6 series:

- Music
- Biographical Materials
- Correspondence
- Writings
- Programs
- Scrapbooks

<http://lccn.loc.gov/2003561033>

Description of Series

<i>Container</i>	<i>Series</i>
BOX 1-54	<u>Music, 1927-1977</u> Consists of holograph manuscripts and photocopies of full scores, parts, and libretti. Arranged into five subseries: Stage, Orchestral Works, Chamber Music, Vocal Music, and Piano Music.
BOX-FOLDER 55/1-5	<u>Biographical Materials, 1864-1978</u> Includes original personal and family documents in Spanish and Russian, original documents from the Odessa and Saint Petersburg conservatories, and miscellaneous documents from Argentina. Arranged alphabetically by author or subject.
BOX 55-62	<u>Correspondence, 1923-1978</u> The Correspondence series is represented by letters, telegrams, and postcards (languages: Spanish, Russian, French, English, Italian and Portuguese) from individuals and corporate bodies. The Correspondence series is arranged into three subseries: General, Family and Pupils. Arranged alphabetically by name under each subseries.
BOX 62/33-40	<u>Writings, 1940-1987</u> Includes articles, awards, speeches, catalog, radio and television scripts by Jacobo Ficher and lectures given by others about Ficher. Arranged alphabetically by subject.
BOX-FOLDER 54/2 BOX-FOLDER 63/1-9 MAP-CASE MapCas C/Dwr 6	<u>Programs, 1919-1997</u> Includes printed programs and photocopies of programs. Arranged chronologically.
BOX 64-68	<u>Scrapbooks, 1914-1990</u> Includes concert programs, letters, clippings and critical reviews. Arranged chronologically.

Container List

<i>Container</i>	<i>Contents</i>
BOX 1-54	Music, 1927-1977 Consists of holograph manuscripts and photocopies of full scores, parts, and libretti. Arranged into five subseries: Stage, Orchestral Works, Chamber Music, Vocal Music, and Piano Music.
BOX 1-4 BOX 29-33 BOX 49	Stage, 1933-1956
BOX-FOLDER 1/1	Colombina de Hoy, ballet en 1 acto para dos pianos, op. 25, [1]933 Holograph two-piano scores in ink (piano I/II) On cover p.: signed and dated by the composer; libreto de Nicolás Evreinoff
BOX-FOLDER 29/1	Golondrina, ballet en tres jornadas, op. 47 Holograph full score in pencil On cover p.: Libreto de Leónidas Barletta, inspirado en "El príncipe feliz" de Oscar Wilde; Wilde; dated by the composer 12-XI-[1]942
BOX-FOLDER 29/2	Golondrina, ballet en tres jornadas, op. 47 Holograph piano score in pencil [first draft]
BOX-FOLDER 29/3	Golondrina, ballet en tres jornadas, op. 47 Bound holograph full score in ink Typed text glued at the top of each scene; signed by the composer
BOX-FOLDER 29/4	Golondrina, ballet en tres jornadas, op. 47 Bound holograph piano score in ink Typed text glued at the top of each scene; signed by the composer
BOX-FOLDER 29/5	Golondrina, ballet en tres jornadas, op. 47 Typed libretto with description of each number and timing (2 copies)
BOX-FOLDER 1/2	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Holograph full score in pencil On cover p.: titled in Russian and Spanish, libreto de Boris Romanoff; signed and dated by the composer, 26-IV-[1]933
BOX-FOLDER 1/3	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Holograph full score in ink On cover p.: libreto de Boris Romanoff; signed and dated by the composer, 28-VI-[1]933

Music, 1927-1977

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 1/4	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Holograph piano score in ink At end: signed and dated by the composer, 1933
BOX-FOLDER 1/5	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Copyist's manuscript piano score in ink
BOX-FOLDER 1/6	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Copyist's manuscript orchestral parts in ink
BOX-FOLDER 30/1	Melchor, ballet con coros [and orchestra] en 3 actos, op. 40 Holograph full score and choral sketches in pencil and ink [first draft]
BOX-FOLDER 31/1	Melchor, ballet con coros [and orchestra] en 3 actos, op. 40 Bound holograph full score in ink On cover p.: libreto de César Tiempo; signed and dated by the composer, 1938 Typed introduction and choreographic indications glued on the score
BOX-FOLDER 31/2	Melchor, ballet con coros [and orchestra] en 3 actos, op. 40 Bound holograph piano-choral score in ink On cover p.: libreto de César Tiempo; signed and dated by the composer, 8-VII-[1]938
BOX-FOLDER 31/3	Melchor, ballet con coros [and orchestra] en 3 actos, op. 40 Typed Spanish libretto; description of acts and scenes On cover p.: Manuscript comment signed by César Tiempo
BOX-FOLDER 32/1	El oso, ópera en 1 acto, libreto Chekov, op. 75, 1952 Holograph cardboard cover Note: The bear
BOX-FOLDER 32/2	El oso, ópera en 1 acto, libreto Chekov, op. 75, 1952 Holograph full score in pencil; p. 1-120 Note: The bear Russian/Spanish version; signed and dated by the composer 1952
BOX-FOLDER 32/3	El oso, ópera en 1 acto, libreto Chekov, op. 75, 1952 Holograph full score in pencil; p. 121-238 Note: The bear
BOX-FOLDER 32/4	El oso, ópera en 1 acto, libreto Chekov, op. 75, 1952 Holograph full score (transparency) Note: The bear Signed by the composer in Russian and Spanish, dated Dec. 14, 1952
BOX-FOLDER 2/1	El oso, ópera en 1 acto, libreto Chekov, op. 75, 1952 Holograph piano-vocal score (transparency) Note: The bear Russian/Spanish version; signed by the composer, 1952

- On cover p.: Versión castellana de Jacobo y Miguel Ficher
- BOX-FOLDER 2/2 El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952
Bound ozalid piano-vocal score with marks in red pencil
Note: The bear
On cover p.: Versión castellana de Jacobo y Miguel Ficher, 1952
- BOX-FOLDER 2/3 El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952
Spiral-bound ozalid piano-vocal score, corrected draft
Note: The bear
On cover p.: Versión castellana de Jacobo y Miguel Ficher
- BOX-FOLDER 3/1-2 El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952
Ozalid piano-vocal score, corrected draft (2 copies)
Note: The bear
On cover p.: Versión castellana de Jacobo y Miguel Ficher
- BOX-FOLDER 3/3 El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952
Ozalid piano-vocal score [incomplete draft] p. 3-145
Note: The bear
- BOX-FOLDER 4/1 El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952
Copyist's manuscript orchestral parts (transparency)
Note: The bear
- BOX-FOLDER 4/2 El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952
Typed Spanish libretto (3 copies)
Note: The bear
On cover p.: Versión castellana de Jacobo y Miguel Ficher
- BOX-FOLDER 49/1 Pedido de mano, ópera de cámara en 1 acto, op. 84
Holograph full score in pencil, argumento de Anton Chekov
Note: The proposal
Russian/Spanish version; dated 15-VIII-[1]956
- BOX-FOLDER 33/1 Pedido de mano, ópera de cámara en 1 acto, op. 84
Holograph full score (transparency)
Note: The proposal
Russian/Spanish version; signed and dated by the composer,
1955-1956
- BOX-FOLDER 33/2 Pedido de mano, ópera de cámara en 1 acto, op. 84
Holograph piano-vocal score (transparency)
Note: The proposal
Titled by the composer in Russian and Spanish
Russian/Spanish version; signed and dated by the composer,
1955-1956
- BOX-FOLDER 33/3 Pedido de mano, ópera de cámara en 1 acto, op. 84
Holograph orchestral parts (transparency)

	Note: The proposal Each part signed and dated by the composer, 1955-1956
BOX-FOLDER 33/4	Pedido de mano, ópera de cámara en 1 acto, op. 84 Manuscript libretto in Spanish Note: The proposal
BOX-FOLDER 33/4	Pedido de mano, ópera de cámara en 1 acto, op. 84 Typed libretto in Spanish Note: The proposal
BOX 4-19 BOX 34-35 BOX 49-54	Orchestral Works, 1927-1977
BOX-FOLDER 49/2	Algodón, película documental [film score] Holograph full score in pencil Signed by the composer
BOX-FOLDER 50/1	Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky Holograph full score in pencil Note: Cantata Signed and dated by the composer, 5-XII-1969
BOX-FOLDER 50/2	Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky Bound ozalid full score Note: Cantata
BOX-FOLDER 50/3	Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky Holograph full score (transparency) Note: Cantata Signed and dated by the composer, 1969
BOX-FOLDER 50/4	Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky Typed texts in Spanish, English, Italian, German and French Note: Cantata
BOX-FOLDER 4/5	Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky Holograph piano-vocal score (transparency) Note: Cantata Signed and dated by the composer, 1969
BOX-FOLDER 5/1	Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky Holograph orchestral parts (transparency) Note: Cantata

	Signed and dated by the composer, 1969
BOX-FOLDER 5/2	Kadish Laico (Requiem) Printed original poem Kadish Laico (Requiem) and photocopy, both with pencil annotations by the composer Dedicated to the composer
BOX-FOLDER 49/3	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph full score in pencil Note: Cantata Dated by the composer 11-V-[1]958
BOX-FOLDER 49/4	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph full score (transparency) Note: Cantata Dated by the composer 5-VI-[1]958
BOX-FOLDER 4/3	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph piano-vocal score (transparency) Note: Cantata
BOX-FOLDER 4/4	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph orchestral parts (transparency) Note: Cantata Signed and dated by the composer, 1958
BOX-FOLDER 51/1	Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69 Holograph full score in pencil Dated by the composer 12-XI-[1]949
BOX-FOLDER 51/2	Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69 Holograph full score (transparency) Signed and dated by the composer, 1949
BOX-FOLDER 51/3	Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69 Ozalid full score with marks in red and blue pencil
BOX-FOLDER 34/1	Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69 Ozalid and holograph choral parts (transparency)
BOX-FOLDER 5/3	Cantata Salmo de Alegría, dedicada al pueblo de Israel, poema de Rafael Alberti, op. 69 Holograph orchestral parts (transparency)

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BOX-FOLDER 34/2	Capriccio Argentino, op. 121 Holograph full score in pencil Dated by the composer 17-II-1972
BOX-FOLDER 34/3	Capriccio Argentino, op. 121 Holograph full score (transparency) Signed and dated by the composer, 17-II-1972
BOX-FOLDER 6/1	Capriccio Argentino, op. 121 Holograph orchestral parts (transparency)
BOX-FOLDER 34/4	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Holograph full score (transparency) Signed and dated by the composer, 1961
BOX-FOLDER 34/5	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Bound ozalid full score Signed and dated by the composer, 1961 On cover p.: printed Spanish-text of the sonnets
BOX-FOLDER 6/2	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Holograph piano-vocal score (transparency) Signed and dated by the composer, 1961
BOX-FOLDER 6/3	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Bound ozalid piano-vocal score Signed and dated by the composer, 1961
BOX-FOLDER 6/4	Cinco sonetos de Shakespeare para voz y orquesta, op. 94, translation Manuel Mujica-Lainez Holograph orchestral parts (transparency) Signed and dated by the composer, 1961
BOX-FOLDER 34/6	Concierto para arpa y orquesta de cámara, op. 85 Holograph full score in pencil Dated by the composer, 15-IX-[1]955
BOX-FOLDER 6/5	Concierto para arpa y orquesta de cámara, op. 85 Holograph full score (transparency) Signed and dated by the composer, 15-IX-1955 On p. 1: A Nicanor Zabaleta
BOX-FOLDER 6/6	Concierto para arpa y orquesta de cámara, op. 85 Holograph piano-harp score (transparency) Signed and dated by the composer, 15-IX-1955

	On p. 1: A Nicanor Zabaleta
BOX-FOLDER 6/7	Concierto para arpa y orquesta de cámara, op. 85 Holograph orchestral parts (transparency) Signed and dated by the composer, 1964 Photocopy of holograph orchestral parts transparency
BOX-FOLDER 34/7	Concierto para flauta y orquesta de cámara, op. 107 Holograph full score in pencil On p. 1: empezado el 24-XII-1967, terminado el 11-I-1968
BOX-FOLDER 34/7	Concierto para flauta y orquesta de cámara, op. 107 Holograph piano-flute score in pencil
BOX-FOLDER 34/8	Concierto para flauta y orquesta de cámara, op. 107 Holograph full score (transparency) Signed and dated by the composer, 11-I-1968
BOX-FOLDER 7/1	Concierto para flauta y orquesta de cámara, op. 107 Holograph piano-flute score (transparency) Signed and dated by the composer, 11-I-1968
BOX-FOLDER 7/2	Concierto para flauta y orquesta de cámara, op. 107 Holograph orchestral and soloist parts (transparency) Signed and dated by the composer, 11-I-1968
BOX-FOLDER 34/9	Concierto para piano y orquesta no. 1, op. 53 Holograph full score in pencil Dated by the composer 12/17-III-[1]945
BOX-FOLDER 35/1	Concierto para piano y orquesta no. 1, op. 53 Holograph two-piano score in ink with pencil and red pencil notations Signed and dated by the composer, 8-IV-1945 On cover p.: A Cecilia Benedit de Debenedetti
BOX-FOLDER 52/1	Concierto para piano y orquesta no. 2, op. 81 Holograph full score in pencil Signed and dated by the composer, 17-VI-[1]954
BOX-FOLDER 35/2	Concierto para piano y orquesta no. 2, op. 81 Holograph full score (transparency) Signed and dated by the composer, 1954 On cover p.: A Rodolfo Caracciolo
BOX-FOLDER 35/3	Concierto para piano y orquesta no. 2, op. 81 Spiral-bound ozalid full score with emendations in ink and marks in red pencil Signed and dated by the composer in ink, 1954 On cover p.: A Rodolfo Caracciolo, written in ink

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BOX-FOLDER 7/3	Concierto para piano y orquesta no. 2, op. 81 Holograph two-piano score (transparency) Signed and dated by the composer, 1954
BOX-FOLDER 7/4	Concierto para piano y orquesta no. 2, op. 81 Holograph orchestral parts (transparency) Signed and dated by the composer, 1954
BOX-FOLDER 36/1	Concierto para piano y orquesta no. 2, op. 81 Ozalid copyist orchestral parts with emendations in ink and pencil; 52 p. Laid in: missing soloist part
BOX-FOLDER 35/4	Concierto para piano y orquesta no. 3, op. 103 Holograph full score in pencil Dated by the composer, 12-VIII-1964
BOX-FOLDER 35/5	Concierto para piano y orquesta no. 3, op. 103 Holograph full score (transparency) Signed and dated by the composer, 12-VIII-1964
BOX-FOLDER 37/1	Concierto para piano y orquesta no. 3, op. 103 Ozalid full score Signed and dated by the composer in ink, 12-VIII-1964 On p. 2: A Haydée Loustaunau, written in ink
BOX-FOLDER 7/5	Concierto para piano y orquesta no. 3, op. 103 Holograph two-piano score (transparency) Signed and dated by the composer, 12-VIII-1964
BOX-FOLDER 7/6	Concierto para piano y orquesta no. 3, op. 103 Holograph orchestral parts (transparency) Signed and dated by the composer, 1964
BOX-FOLDER 37/2	Concierto para violín y orquesta, op. 46 Holograph piano-violin score in pencil [first draft] Dated by the composer 26-I-[1]942
BOX-FOLDER 37/2	Concierto para violín y orquesta, op. 46 Holograph full score in pencil with emendations in ink and marks in red pencil Dated by the composer 31-I-[1]942
BOX-FOLDER 37/3	Concierto para violín y orquesta, op. 46 Holograph full score (transparency) Signed and dated by the composer 8-II-[1]942 On p. 1: A Anita Sujovolsky
BOX-FOLDER 7/7	Concierto para violín y orquesta, op. 46 Holograph piano-violin score and soloist part (transparency)

	Signed and dated by the composer 8-II-[1]942 On p. 1: A Anita Sujovolsky
BOX-FOLDER 8/1	Concierto para violín y orquesta, op. 46 Holograph orchestral parts (transparency) Signed and dated by the composer, 1942
BOX-FOLDER 37/4	Concerto per violoncello ed orchestra, op. 128 Holograph full score (transparency) Note: Concierto Signed and dated by the composer, 22-VIII-1974
BOX-FOLDER 37/5	Concerto per violoncello ed orchestra, op. 128 Bound ozalid full score Note: Concierto Signed and dated by the composer, 22-VIII-1974 On p. 1: A Luis Walter Pratesi
BOX-FOLDER 8/2	Concerto per violoncello ed orchestra, op. 128 Holograph piano-cello score (transparency) and ozalid soloist part Note: Concierto Signed and dated by the composer, 22-VIII-1974
BOX-FOLDER 8/3	Concerto per violoncello ed orchestra, op. 128 Holograph orchestral and soloist parts (transparency) Note: Concierto Signed by the composer
BOX-FOLDER 8/4	Concerto per violoncello ed orchestra, op. 128 Ozalid orchestral parts; 55 p. Note: Concierto Laid in: description
BOX-FOLDER 37/6	Cría de caballos de carrera, film documental [film score] Holograph full score in pencil Signed and dated by the composer, 3-VII-[1]953
BOX-FOLDER 9/1	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph full score in pencil with emendations in ink and red pencil
BOX-FOLDER 9/2	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph full score in ink with emendations in blue and red pencil Dated by the composer, Buenos Aires, 25-I-[1]928 Laid in: printed poems
BOX-FOLDER 9/3	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph full score (transparency)
BOX-FOLDER 9/4	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph piano score in ink with marks in red pencil

	Signed by the composer
BOX-FOLDER 9/5	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph orchestral parts (transparency) and clarinet part in ink
BOX-FOLDER 37/7	Exodus, obertura, op. 11 Holograph full score in pencil Signed and dated by the composer, 1928 (Revised in 1960) Dated by the composer, 27-IV-1960
BOX-FOLDER 9/6	Exodus, obertura, op. 11 Holograph full score (transparency)
BOX-FOLDER 9/7	Exodus, obertura, op. 11 Holograph orchestral parts (transparency)
BOX-FOLDER 37/8	Gaicho, suite de la película [Gaicho], op. 51 [film score] Copyist's full score (transparency)
BOX-FOLDER 9/8	Gaicho, suite de la película [Gaicho], op. 51 [film score] Copyist's orchestral parts (transparency)
BOX-FOLDER 52/2	Hamlet, cuatro movimientos sinfónicos, op. 67 Holograph full score in pencil Dated by the composer, 10-XII-[1]948
BOX-FOLDER 37/9	Hamlet, cuatro movimientos sinfónicos, op. 67 Bound holograph full score in ink Signed and dated by the composer, 1942[?]
BOX-FOLDER 38/1	Hamlet, cuatro movimientos sinfónicos, op. 67 Holograph full score (transparency) Signed and dated by the composer, 1948
BOX-FOLDER 38/2	Hamlet, cuatro movimientos sinfónicos, op. 67 Bound ozalid full score Signed and dated by the composer, 15-XII-[1]948 On cover p.: A José María Castro
BOX-FOLDER 10/1	Hamlet, cuatro movimientos sinfónicos, op. 67 Holograph orchestral parts (transparency) Laid in: description
BOX-FOLDER 38/3	Obertura dramática, op. 130 Holograph full score in pencil Dated by the composer, 22-III-1975
BOX-FOLDER 38/4	Obertura dramática, op. 130 Holograph full score (transparency) Signed and dated by the composer, 22-III-1975

BOX-FOLDER 10/2	Obertura dramática, op. 130 Holograph orchestral parts (transparency) Signed and dated by the composer, 1975 Laid in: description
BOX-FOLDER 38/5	Obertura festiva, op. 98 Bound ozalid full score with marks in red pencil Signed and dated by the composer, 1962
BOX-FOLDER 38/6	Obertura para "Don Segundo Sombra" de Ricardo Güiraldes, op. 82 Holograph full score (transparency) Signed and dated by the composer, 1-XI-[1]954
BOX-FOLDER 10/3	Obertura para "Don Segundo Sombra" de Ricardo Güiraldes, op. 82 Holograph orchestral parts (transparency) Signed and dated by the composer, 1954
BOX-FOLDER 38/7	Oda a la libertad, op. 90, para voz recitante y orquesta, poema de José Isaacson Holograph full score (transparency) Signed and dated by the composer, 1957
BOX-FOLDER 39/1	Oda a la libertad, op. 90, para voz recitante y orquesta, poema de José Isaacson Bound ozalid full score Signed and dated by the composer, 1957 (2 copies) Copy 1: with marks in pencil
BOX-FOLDER 10/4	Oda a la libertad, op. 90, para voz recitante y orquesta, poema de José Isaacson Holograph piano-speaker score (transparency) Signed and dated by the composer, 1957
BOX-FOLDER 11/1	Oda a la libertad, op. 90, para voz recitante y orquesta, poema de José Isaacson Holograph orchestral parts (transparency) Signed and dated by the composer, 1957
BOX-FOLDER 39/2	El organillero, poema sinfónico, op. 41, poema de Leónidas Barletta [bass soloist] Holograph full score (transparency) Signed and dated by the composer, 1940
BOX-FOLDER 11/2	El organillero, poema sinfónico, op. 41, poema de Leónidas Barletta [bass soloist] Holograph piano-vocal score (transparency) Signed and dated by the composer, 1940 Score incomplete (6 bars missing), revised in 1950

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- BOX-FOLDER 11/3 El organillero, poema sinfónico, op. 41, poema de Leónidas Barletta [bass soloist]
Holograph orchestral parts (transparency)
Signed and dated by the composer, 1940
- BOX-FOLDER 11/4 Poema heroico, op. 7
Holograph full score in pencil
Dated by the composer, 21-II-[1]943
Edition: Second version, original 1927
- BOX-FOLDER 11/5 Poema heroico, op. 7
Bound holograph full score in ink, second version
Revised and reorchestrated
Dated and signed by the composer, 11-III-1943
- BOX-FOLDER 39/3 Preludio, coral y fuga, op. 54-B
[See also: Piano subseries, op. 54-A for piano solo](#)
Holograph full score in pencil
Dated by the composer 5-IX-[1]945
- BOX-FOLDER 11/6 Preludio, coral y fuga, op. 54-B
Holograph full score (transparency)
Signed and dated by the composer, 1945
On p. 1: A Cecilia Benedit de Debenedetti
- BOX-FOLDER 11/7 Preludio, coral y fuga, op. 54-B
Holograph orchestral parts (transparency)
Signed by the composer
- BOX-FOLDER 39/4 Primavera sin nieve, película documental [film score]
Holograph full score in pencil
- BOX-FOLDER 39/5 Seis canciones del Paraná op. 77-B, para canto y orquesta
[See also: Vocal music subseries op. 77-A, for voice and piano](#)
Holograph full score in pencil
Dated by the composer, 15-IV-[1]956
- BOX-FOLDER 53/1 Seis fábulas (segunda serie), op. 59-B
[See also: Piano subseries op. 59-A, for piano solo](#)
Holograph full score in pencil
- BOX-FOLDER 39/6 Seis fábulas (segunda serie), op. 59-B
Ozolid manuscript full score with cover, marks in red, blue and black pencil
Signed and dated by the composer, 1946
On p. 1: Instrumentadas para orquesta en 1951
- BOX-FOLDER 12/1 Seis fábulas (segunda serie), op. 59-B
Ozolid manuscript orchestral parts with covers and with marks in red and black pencil, emendations in ink; 46 p.

	Laid in: description
BOX-FOLDER 39/7	Serenada, op. 61 Holograph full score in pencil Note: Serenata Dated by the composer, 1-III-[1]947
BOX-FOLDER 13/1	Siete canciones de Amado Villar para soprano (tenor) y orquesta, op. 45 Holograph full score (transparency) Signed by the composer
BOX-FOLDER 40/1	Primera suite, 1924, op. 5, revised 1966 Holograph full score in pencil Note: Suite no. 1 Signed and dated by the composer, 8-IV-1966
BOX-FOLDER 40/2	Primera suite, 1924, op. 5, revised 1966 Holograph full score (transparency) Note: Suite no. 1 Signed and dated by the composer, 1966
BOX-FOLDER 13/2	Primera suite, 1924, op. 5, revised 1966 Holograph orchestral parts (transparency) Note: Suite no. 1 Signed and dated by the composer, 1924
BOX-FOLDER 13/3	Segunda suite, op. 6, 1926, revised 1962 Holograph full score (transparency) Note: Suite no. 2 Signed and dated by the composer, 14-VII-1962
BOX-FOLDER 13/4	Segunda suite, op. 6, 1926, revised 1962 Holograph orchestral parts (transparency) Note: Suite no. 2 Signed and dated by the composer, 1926
BOX-FOLDER 53/2	Suite para orquesta, op. 78, 3a. suite Holograph full score in pencil Dated by the composer, 6-X-[1]953
BOX-FOLDER 14/1	Suite para orquesta, op. 78, 3a. suite Holograph full score (transparency) Signed and dated by the composer, 6-X-[1]953
BOX-FOLDER 14/2	Suite para orquesta, op. 78, 3a. suite Holograph orchestral parts (transparency) Signed and dated by the composer, 1953

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- BOX-FOLDER 40/3 Sulamita, poema sinfónico, op. 8, poema de amor según Alejandro Kuprin, 1927
Holograph full score in pencil
Revised 1960
Signed and dated by the composer, 23-VIII-[1]960
On p. 1: A la memoria de mi madre
- BOX-FOLDER 14/3 Sulamita, poema sinfónico, op. 8, poema de amor según Alejandro Kuprin, 1927
Holograph full score (transparency)
Signed and dated by the composer, 1927
- BOX-FOLDER 14/4 Sulamita, poema sinfónico, op. 8, poema de amor según Alejandro Kuprin, 1927
Holograph orchestral parts (transparency)
Signed and dated by the composer, 1927
- BOX-FOLDER 14/5 Primera sinfonía, op. 20 (de cámara)
Holograph full score in pencil with cover
Note: Symphony no.1
Signed and dated by the composer, 27-VII-1966
Edition: Revised 1966
- BOX-FOLDER 15/1 Primera sinfonía, op. 20 (de cámara)
Holograph full score (transparency)
Note: Symphony no.1
Signed and dated by the composer, 1932, 27-VII-1966
- BOX-FOLDER 15/2 Primera sinfonía, op. 20 (de cámara)
Holograph orchestral parts (transparency)
Note: Symphony no.1
Signed and dated by the composer, 1932
- BOX-FOLDER 15/3 2a. sinfonía, op. 24
Holograph full score in pencil
Note: Symphony no. 2
Dated by the composer, 8-III-1933/15-III-1933
- BOX-FOLDER 15/4 2a. sinfonía, op. 24
Holograph piano score in pencil with marks in black, red and blue pencil [first sketch]
Note: Symphony no. 2
Signed by the composer
- BOX-FOLDER 40/4 2a. sinfonía, op. 24
Holograph full score (transparency)
Note: Symphony no. 2
Signed and dated by the composer, 1933

BOX-FOLDER 41/1	2a. sinfonía, op. 24 Manuscript orchestral parts in ink with covers and indications in pencil Note: Symphony no. 2
BOX-FOLDER 40/5	Tercera sinfonía, op. 36 Holograph full score in pencil Note: Symphony no. 3 Signed and dated by the composer, 1-IV-[1]940
BOX-FOLDER 40/6	Tercera sinfonía, op. 36 Holograph piano score in pencil [first draft] Note: Symphony no. 3 Dated by the composer, 20-III-[1]940
BOX-FOLDER 42/1	Tercera sinfonía, op. 36 Manuscript orchestral parts in ink with covers Note: Symphony no. 3
BOX-FOLDER 40/7	Cuarta sinfonía, op. 60 Holograph full score in pencil Note: Symphony no. 4 Dated by the composer, 14-IX-1946
BOX-FOLDER 40/8	5a. sinfonía, op. 63, "Así habló Isaías" Holograph full score in pencil Note: Symphony no. 5 Dated by the composer, B-Aires, 19-VI-1947
BOX-FOLDER 15/5	5a. sinfonía, op. 63, "Así habló Isaías" Holograph full score (transparency) Note: Symphony no. 5 Signed and dated by the composer, 27-VI-1947 Biblical texts written on the score at the beginning of each movement
BOX-FOLDER 15/6	5a. sinfonía, op. 63, "Así habló Isaías" Holograph orchestral parts (transparency) Note: Symphony no. 5 Signed and dated by the composer, 1947
BOX-FOLDER 16/1	5a. sinfonía, op. 63, "Así habló Isaías" Manuscript orchestral parts in ink with covers and with indications in pencil; 60 p. Note: Symphony no. 5 Signed and dated by the composer, 1947
BOX-FOLDER 52/3	6a. sinfonía, op. 86 Holograph full score in pencil Note: Symphony no. 6 Dated by the composer, 5-IV-[1]956

BOX-FOLDER 43/1	6a. sinfonía, op. 86 Holograph full score (transparency) Note: Symphony no. 6 Signed and dated by the composer, 5-IV-1956
BOX-FOLDER 43/2	6a. sinfonía, op. 86 Bound ozalid full score Note: Symphony no. 6 Signed and dated by the composer, 5-IV-1956
BOX-FOLDER 17/1	6a. sinfonía, op. 86 Holograph orchestral parts (transparency) Note: Symphony no. 6 Signed and dated by the composer, 1956
BOX-FOLDER 43/3	7a. sinfonía, op. 92, "Epopeya de Mayo" Holograph full score in pencil Note: Symphony no. 7 Dated by the composer, 4-III-1959
BOX-FOLDER 44/1	7a. sinfonía, op. 92, "Epopeya de Mayo" Holograph full score (transparency) Note: Symphony no. 7 Signed and dated by the composer, 1958-1959
BOX-FOLDER 17/2	7a. sinfonía, op. 92, "Epopeya de Mayo" Copyist's manuscript orchestral parts (transparency) Note: Symphony no. 7
BOX-FOLDER 44/2	8a. sinfonía, op. 105 Holograph full score in pencil Note: Symphony no. 8 Dated by the composer, 20-VIII-1965
BOX-FOLDER 44/3	8a. sinfonía, op. 105 Holograph full score (transparency) Note: Symphony no. 8 Dated by the composer, 20-VIII-1965
BOX-FOLDER 18/1	8a. sinfonía, op. 105 Holograph orchestral parts (transparency) Note: Symphony no. 8 Signed and dated by the composer, 1965
BOX-FOLDER 18/2	Sinfonía no. 9, op. 123 Holograph full score in pencil Note: Symphony no. 9

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BOX-FOLDER 45/4	Variaciones y fuga sobre un tema de Mozart, op. 95 Holograph full score (transparency) Signed and dated by the composer, 1961
BOX-FOLDER 19/4	Variaciones y fuga sobre un tema de Mozart, op. 95 Photographic negatives of printed full score
BOX-FOLDER 19/5	Variaciones y fuga sobre un tema de Mozart, op. 95 Holograph orchestral parts (transparency) Signed and dated by the composer, 1961
BOX 20-24 BOX 42 BOX 40-45	Chamber Music, 1927-1974
BOX-FOLDER 20/1	Canción de cuna Holograph cello score in ink [Presumably a part of an unidentified work]
BOX-FOLDER 20/2	Canto elegíaco para violoncello y piano, op. 13, no. 1 Holograph piano/cello score in ink Signed and dated by the composer, 5-X-1928
BOX-FOLDER 45/5	Cuarteto para cuerdas, no. 1, op. 9, versión nueva, revisada en 1947 Holograph full score in pencil Dated by the composer, 17-X-1947
BOX-FOLDER 45/6	Cuarteto para cuerdas, no. 1, op. 9, versión nueva, revisada en 1947 Holograph full score in ink Dated by the composer, 17-X-1947
BOX-FOLDER 20/3	Cuarteto para cuerdas, no. 1, op. 9, versión nueva, revisada en 1947 Holograph full score (transparency) Signed and dated by the composer, 1927/1947
BOX-FOLDER 20/4	Cuarteto para cuerdas, no. 1, op. 9, versión nueva, revisada en 1947 Holograph parts (transparency) Signed and dated by the composer, 1927/1947
BOX-FOLDER 45/7	Cuarteto para cuerdas, no. 2, op. 35 Holograph full score (transparency) Signed and dated by the composer, 13-I-1937

	On p. 1: A Elizabeth Sprague Coolidge, Premio Coolidge Estados Unidos 1937
BOX-FOLDER 20/5	Cuarteto para cuerdas, no. 2, op. 35 Holograph parts (transparency) Signed and dated by the composer, 1937
BOX-FOLDER 45/8	Cuarteto para cuerdas, no. 3 op. 50 Holograph full score in pencil with ink emendations Dated by the composer, 29-XII-[1]943
BOX-FOLDER 46/1	Cuarteto para cuerdas, no. 3 op. 50 Holograph full score in ink Signed and dated by the composer, 1943 (2 copies) Copy 1: dated 2-I-1944
BOX-FOLDER 20/6	Cuarteto para cuerdas, no. 3 op. 50 Holograph parts in ink with pencil marks Signed and dated by the composer, 1943
BOX-FOLDER 46/2	Cuarteto para cuerdas, no. 4, op. 73 Holograph full score in pencil Dated by the composer 8-III-[19]52
BOX-FOLDER 20/7	Cuarteto para cuerdas, no. 4, op. 73 Holograph full score (transparency) Signed and dated by the composer, 20-III-[1]952
BOX-FOLDER 20/8	Cuarteto para cuerdas, no. 4, op. 73 Bound ozalid full score (2 copies) Signed and dated by the composer, 1952
BOX-FOLDER 20/9	Cuarteto para cuerdas, no. 4, op. 73 Copyist's manuscript parts in ink (transparency)
BOX-FOLDER 21/1	Cuarteto para cuerdas, no. 4, op. 73 Printed parts
BOX-FOLDER 46/3	Cuarteto para saxofones, sop, alto, tenor, bar, op. 89 Holograph full score in pencil
BOX-FOLDER 21/2	Cuarteto para saxofones, sop, alto, tenor, bar, op. 89 Holograph full score (transparency) Signed and dated by the composer, 19-IV-[1]957
BOX-FOLDER 46/4	Cuarteto para saxofones, transcripción para fl, ob, cl, fg o v1, v2, vla, vlc, op. 89 Holograph full score in pencil

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BOX-FOLDER 21/4	Dos piezas hebreas para violín y piano, op. 12, no. 1 Melodía hebrea, no. 2 Danza hebrea Holograph piano/violin score in ink and violin part [Melodía Hebrea op. 12, no. 1 only] Dated by the composer 14/26-VI-[1]928 On p. 1: A Israel Isacson
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- BOX-FOLDER 47/2 Sonata para flauta y piano, op. 32, no. 1
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 Holograph piano-oboe score in ink and oboe part
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 Dated by the composer, 30-IX-[1]943

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