

# Jacobo Fischer Collection

Guides to Special Collections in the Music Division of the Library of Congress



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

2005

Revised 2016 November

Contact information:

<http://hdl.loc.gov/loc.music/perform.contact>

Additional search options available at:

<http://hdl.loc.gov/loc.music/eadmus.mu003005>

LC Online Catalog record:

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

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## 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:** approximately 6,000 items ; 66 boxes ; 72 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 manuscript 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. Kevin LaVine, Wilda Heiss, and Dr. Miguel Ficher provided additional assistance. In 2003, Michael A. Ferrando coded and edited the finding aid for EAD format.

## Copyright Status

Materials from the Jacobo Ficher Collection are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

## Access and Restrictions

The Jacobo Ficher Collection is open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

## Preferred Citation

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

## Biographical Sketch

<i>Date</i>	<i>Event</i>
1896, Jan. 15	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	Began violin studies at age five, but this is soon interrupted due to his mother's death
1903	Continued violin studies with professors Piotr S. Stoliarsky and M. T. Hait
1912	Applied to Saint Petersburg Conservatory After being admitted, he traveled alone to the imperial capital and began his academic musical studies 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	Graduated from Petrograd Conservatory as a "Free Artist"
1917-1923	Composed his first works: songs, and piano and violin pieces
1919, Aug. 1	Performed Bruch's <i>Concerto for violin and orchestra no. 1 in G minor, op. 26</i> with the Soviet Odessa Philharmonic under L. P. Steinberg
1919	Won orchestra competition judged by Alexander Glazounov Appointed concertmaster of the ex-Imperial Opera Orchestra (renamed the Academic Opera Orchestra) Remained in this position for a short period after seeing, upon returning to Odessa, the deprivation from which the city is suffering
1920, June 16	Married pianist Ana Aronberg, a pupil at the Odessa Conservatory (died 1976)
1921	Family relocated to Poland due to famine and persecution in Odessa
1923, Feb. 10	Ficher, his wife, younger brother Rachmiel, sister-in-law, and his father with his second wife established themselves in Buenos Aires, Argentina. The following day, he was engaged to play at masked balls as part of Carnival festivities

- 1923, June 24 Son Miguel born
- 1923 Formed a small orchestra with his wife, Rachmiel (cello), and his father to play at silent movies in a Buenos Aires cinema. Due to an exhausting playing schedule they resigned, but are soon contracted by an upscale Buenos Aires hotel to play popular music and medleys of classical composers
- 1924 Composed first orchestral work, *Suite no. 1, op. 5*
- 1927-1928 Awarded one of two second prizes in a contest organized by the Leningrad Philharmonic Orchestra for *Poema heroico: op. 7*; Dmitri Shostakovich awarded the other
- 1928, Feb. 7 Daughter Myra born
- 1929 Awarded the Municipality of Buenos Aires Prize for his first string quartet and the Asociación del Profesorado Orquestal Prize for *Obertura patética exodus: op. 11*  
Co-founded Grupo Renovación with Juan José Castro, José María Castro, Juan Carlos Paz, and Gilardo Gilardi  
Received Asociación del Profesorado Orquestal Prize for *Obertura patética exodus: op. 11*
- 1931 Won Municipality of Buenos Aires Prize for *Sulamita: op. 8*
- 1932 Won Asociación del Profesorado Orquestal Prize for *Tres bocetos inspirados en el Talmud: op. 17*  
Appointed conductor of the Orchestra Asociación del Profesorado Orquestal
- 1933 Appointed conductor of the Radio Nacional, Radio Municipal, and Radio Belgrano orchestras
- 1936 Won second prize for *La rosa muerta: op. 34* in a contest sponsored by the Idelsohn Association of Johannesburg, Sud Africa
- 1937 Received the Coolidge Prize for his second string quartet at the Festival de Música de Cámara Panamericana, Mexico City
- 1939 Appointed conductor of the AGMA (Asociación General de Músicos de la Argentina) Symphonic Orchestra and music director of Radio Splendid
- 1940 Won Comisión Nacional de Cultura First Prize for *Symphony no. 3*
- 1941 Won Municipality of Buenos Aires Prize for *Piano sonata no. 1*
- 1942 Awarded E.A. Fleisher Collection Prize for *Concerto for violin and orchestra, op. 46*
- 1943 Became professor of harmony at the Asociación General de Músicos de la Argentina
- 1947 Founded Liga de compositores de la Argentina
- 1952 Received Asociación Wagneriana Carlos López-Buchardo Prize for his fourth string quartet
- 1954, Nov. 7 *Suite no. 3, op. 78* premiered by the Indianapolis Orchestra under Fabien Sevinsky

- 1954 Nov.-Dec. Invited to the Festival de Música Latinoamericana de Caracas, where his cantata, *Salmo de alegría: op. 69* is performed
- 1956 Professor of harmony, Escuela Superior de Música de la Universidad de La Plata
- 1957 Mar. Conducted *Obertura para Don Segundo Sombra: op. 82* at the II Festival de Música Latinoamericana, Caracas
- 1957 Sept. Awarded second prize for *Saxophone quartet, op. 89* at the Festival Interamericano de Música, Montevideo
- 1958, Aug. 14 Premier of *Oda a la Libertad: pp. 90* by Jean Fournier
- 1958 Professor of composition, Buenos Aires National Conservatory and musical advisor to the Fondo Nacional de las Artes
- 1960 Received Grand Prize "Sesquicentenario de la Revolución de Mayo" for *Symphony no. 7: Epopeya de Mayo, op. 92*
- 1961 Mar. Performance of *Suite for chamber orchestra* at the Festival of Contemporary Music in Miami
- 1961 Nov. Received Argentinean Mozarteum Prize (Academia Nacional de Bellas Artes) for *Piano quintet, op. 96*
- 1963, Aug. 29 Premier of cantata *Mi aldea: op. 91* by Jacques Bodmer
- 1963 Dec. Performance of his ballet, *Los invitados: op. 26*, by the Tucson Symphony Orchestra in Arizona
- 1964 Performance of *Obertura festiva: op. 98* by the Athens Symphony Orchestra under Andreas Paridis
- 1965 Aug. Premier of *Piano sonata, op. 101* at the IV Festival of Contemporary Music of the Instituto Torcuato Di Tella
- 1966 Several concerts held in Buenos Aires to celebrate Ficher's 70th birthday  
Ediciones Culturales Argentinas published *Jacobo Ficher*, a biography by Boris Zipman  
Professor of composition, Buenos Aires Conservatorio Municipal Manuel de Falla
- 1967 Conducted his cantata, *Salmo de alegría: op. 69*, at the Teatro Argentino de La Plata
- 1968, Nov. 12 Premier of his opera, *Pedido de mano: op. 84* at the Buenos Aires Teatro Presidente Alvear under Armando Krieger
- 1968 Dec. Traveled to Europe with his wife at the invitation of the Israel Composers Association and the British Council  
Spent one month in Israel, then traveled to Italy, France, and England, and visited London under the auspices of the British Council
- 1968 Professor of instrumentation, Teatro Colón's Conservatorio e Instituto
- 1969 Jan. Traveled to the United States and remained in Philadelphia for one month

1969 July	Nominated as member of the Academia Nacional de Bellas Artes
1969 Sept.	Lectured on his works at the Conservatorio Municipal Manuel de Falla
1970	Premier of <i>Cinco retratos: op. 113</i> during the II Festival of Argentinean Contemporary Music
1972	Premier of <i>Piano sonata, op. 118</i> at a concert sponsored by the Fondo Nacional de las Artes
1974	Premier of <i>Capricho argentino: op. 121</i> at the Teatro Colón by the Filarmónica de Buenos Aires under Pedro Ignacio Calderón
1976, July 9	Celebration of 80th birthday with the Orquesta Sinfónica Nacional under Juan Emilio Martini
1976, Sept. 30	Premier of <i>Obertura dramática: op. 130</i> at the Teatro Colón by Filarmónica de Buenos Aires under Pedro Ignacio Calderón
1977, Sept. 5	Premier of <i>Cello concerto, op. 128</i> by the Orquesta Sinfónica Nacional under Juan Carlos Zorzi, with Leo Viola as soloist
1977	Instituto Luchelli Bonadeo payed homage to Ficher with a concert of his piano works and the presentation of new piano pieces published by the Instituto
1978, Sept. 9	Died, Buenos Aires
1979, Sept. 8	Dirección Cultural de la Municipalidad de Buenos Aires organized a tribute to Ficher, with introductory remarks by the Director of Educación, a lecture by Dr. Pola Suárez Urtubey, and a concert of Ficher's works
1988 Nov.	Leningrad-Philadelphia Sister Cities organization hosted memorial concert for Ficher at the Fleisher Art Memorial in Philadelphia
1992, Dec. 15	New York University Department of Music presented chamber concert of works by Ficher
1999, May 23	Premier of <i>Symphony no. 9, op. 123</i> by the Southern Arizona Symphony Orchestra under Warren Cohen

## Scope and Content Note

The Jacobo Ficher Collection spans the period 1864-1997, with the bulk of the materials dating from 1919-1978. It includes holograph and manuscript music, biographical documents, correspondence, writings, programs, and scrapbooks. These materials portray Ficher as a composer who was very much a key figure in the creation and artistic trends of Argentinean music in the twentieth century. He also developed a brilliant career as an orchestra conductor, prominent teacher, and violinist. Musical life in Buenos Aires during the 1920s was very active, and the local composers, many of them trained in Europe, were at the epicenter of musical nationalism in Argentina, a cultural expression 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 new European trends, and Ficher felt particularly at home among these individuals. Together with Juan José, José María Castro, Juan Carlos Paz, and Gilardo Gilardi, he founded the Grupo Renovación in 1929, which rapidly became the leading organization for the promotion of a new musical forces in Argentina. Being a Russian Jew with strong musical roots, Ficher used the new musical languages available and blended them with traditional Russian and Jewish tunes in his early works. He was especially attracted to

Argentinean folk music and popular melodies, such as tangos and milongas. Throughout his career, Ficher's style reflected Slavic influences and remained largely conservatively balanced, with an occasional foray into the avant-garde.

Music materials in the collection represent a near-complete spread of Ficher's compositional interests. The majority are holograph manuscript scores for five genres: dramatic, orchestral, chamber, vocal, and solo piano. Among these works are four ballets, two operas, ten symphonies, several cantatas, overtures, concertos, serenatas, and a variety of other minor works. Complete sets of vocal and orchestral parts are present for the operas and symphonies. *El oso: op. 75* (1952) and *Pedido de mano: op. 84* (1955-1956) are based on Anton Chekov texts and include libretti in both Russian and Spanish. Ficher also composed for numerous combinations of chamber instruments in varying forms, including string and wind trios, quartets, quintets, suites, and sonatas. Notable among these is *String quartet, op. 35*, recipient of the 1937 Elizabeth Sprague Coolidge Prize and premiered at the Latin American Chamber Music Festival in Mexico City. Additional compositions for voice, chorus, and piano round out the music in the collection.

The Biographical Materials consist of a handful of personal documents in Russian that belong to the composer, his wife, and his family, including: birth and death certificates, passports, identifications, and documents relating to Ficher's studies at the Saint Petersburg Conservatory and Odessa Conservatory.

Correspondence in the collection comprises approximately 3,000 letters received over a period of more than sixty years. These present a diverse picture of Ficher's communications with family, friends, composers, acquaintances, and pupils. A substantial amount of the letters are in Russian, many from key individuals during his youth, such as Nicolai Malko, Fabien Sevitsky, Joseph Roisman, and Lazare Saminsky. There are also several letters from Paul Kletzki, Gregory Stone, Stanislaw Wislocki, Sir Adrian Boult, Hugo Kortschak, and others. Especially noteworthy is the correspondence from Elizabeth Sprague Coolidge and Aaron Copland, with whom he developed a friendship during Copland's frequent visits to Buenos Aires. Many of Ficher's internationally scattered pupils also wrote frequently about their unique experiences and the development of musical life between the 1950s and 1970s, chiefly in France, the United States, and Russia. Languages present include: Spanish, Russian, Italian, Portuguese, French, English, and Yiddish.

The Writings form a small series that includes, among other materials, Ficher's lectures about his own works, a catalog of his compositions, honorary acceptance speeches, and presentations he gave in Tel-Aviv during his official trip to Israel. It also contains several lectures by distinguished Argentinean musicologists and critics about the composer's life and works.

Programs in the collection range from early days of the composer's youth in Odessa to world premieres performed after his death in 1978. Noteworthy among these is a program/poster in Russian with Ficher as soloist in Bruch's *Concerto for violin and orchestra no. 1 in G minor, op. 26* with the Soviet Odessa Philharmonic under L. P. Steinberg, held on August 1, 1919. There is also a large poster announcing the world premiere of his opera, *Pedido de mano: op. 84* at Buenos Aires's Teatro Alvear during the 1968 season. The Scrapbooks are five 200-page volumes, well organized and numbered by year. These contain a large amount of critical reviews from Argentinean newspapers and other periodicals, as well as photographs, letters, and programs.

## Organization of the Jacobo Ficher Collection

The Jacobo Ficher Collection is organized in 6 series:

- [Music, 1927-1977](#)
- [Biographical Materials, 1864-1978](#)
- [Correspondence, 1923-1978](#)
- [Writings, 1940-1987](#)
- [Programs, 1919-1997](#)
- [Scrapbooks, 1914-1990](#)

## Description of Series

<i>Container</i>	<i>Series</i>
BOX 1-54	<u><b>Music, 1927-1977</b></u> Holograph and manuscript scores, parts, and libretti. Organized as five subseries: dramatic, orchestral, chamber, vocal, and piano. Arranged alphabetically by title therein.
BOX 55	<u><b>Biographical Materials, 1864-1978</b></u> Personal and family documents in Spanish and Russian, documents from the Odessa and Saint Petersburg conservatories, and miscellaneous documents from Argentina. Arranged alphabetically by subject.
BOX 55-62	<u><b>Correspondence, 1923-1978</b></u> Letters, telegrams, and postcards from individuals and corporate bodies in varying languages: Spanish, Russian, French, English, Italian, and Portuguese. Organized as three subseries: General, Family, and Pupils. Arranged alphabetically therein.
BOX 62	<u><b>Writings, 1940-1987</b></u> Articles, awards, speeches, radio and television scripts, and other writings by Ficher. Also includes lectures by others about Ficher. Arranged alphabetically by subject.
BOX 54, 63, Map Case 3 MAPCASE 3	<u><b>Programs, 1919-1997</b></u>  Arranged chronologically by year.
BOX 64-66	<u><b>Scrapbooks, 1914-1990</b></u> Bound volumes of concert programs, letters, clippings, and critical reviews. Arranged chronologically by year.



# Container List

<i>Container</i>	<i>Contents</i>
<b>BOX 1-54</b>	<b>Music, 1927-1977</b> Holograph and manuscript scores, parts, and libretti. Organized as five subseries: dramatic, orchestral, chamber, vocal, and piano. Arranged alphabetically by title therein.  <b>Dramatic, 1933-1956</b>
<b>BOX-FOLDER 1/1</b>	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: signed and dated by the composer; libreto de Nicolás Evreinoff
<b>BOX-FOLDER 29/1</b>	Golondrina, ballet en tres jornadas, op. 47 Holograph full score in pencil On cover: Libreto de Leónidas Barletta, inspirado en "El príncipe feliz" de Oscar Wilde; Wilde; dated by the composer 12-XI-[1]942
<b>BOX-FOLDER 29/2</b>	Golondrina, ballet en tres jornadas, op. 47 Holograph piano score in pencil [first draft]
<b>BOX-FOLDER 29/3</b>	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
<b>BOX-FOLDER 29/4</b>	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
<b>BOX-FOLDER 29/5</b>	Golondrina, ballet en tres jornadas, op. 47 Typed libretto with description of each number and timing (2 copies)
<b>BOX-FOLDER 1/2</b>	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Holograph full score in pencil On cover: titled in Russian and Spanish, libreto de Boris Romanoff; signed and dated by the composer, 26-IV-[1]933
<b>BOX-FOLDER 1/3</b>	Los invitados, ballet en 1 acto, op. 26, para orquesta y dos pianos Holograph full score in ink On cover: libreto de Boris Romanoff; signed and dated by the composer, 28-VI-[1]933
<b>BOX-FOLDER 1/4</b>	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
<b>BOX-FOLDER 1/5</b>	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: 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: 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: Manuscript comment signed by César Tiempo
- BOX-FOLDER 32/1** El oso, ópera en 1 acto, libreto Chekov, op. 75, 1952  
Holograph cardboard cover  
Other title: 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  
Other title: 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  
Other title: The bear
- BOX-FOLDER 32/4** El oso, ópera en 1 acto, libreto Chekov, op. 75, 1952  
Holograph full score (transparency)  
Other title: 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)  
Other title: The bear  
Russian/Spanish version; signed by the composer, 1952  
On cover: Versión castellana de Jacobo y Miguel Ficher
- BOX-FOLDER 2/2** El oso, ópera en 1 acto, libreto Chekov, op. 75, 1952  
Bound ozalid piano-vocal score with marks in red pencil  
Other title: The bear  
On cover: 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  
Other title: The bear  
On cover: 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)  
Other title: The bear  
On cover: 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  
Other title: The bear
- BOX-FOLDER 4/1** El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952  
Copyist's manuscript orchestral parts (transparency)  
Other title: The bear
- BOX-FOLDER 4/2** El oso, ópera en 1 acto, libretto Chekov, op. 75, 1952  
Typed Spanish libretto (3 copies)  
Other title: The bear  
On cover: 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  
Other title: 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)  
Other title: 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)  
Other title: 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)  
Other title: 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  
Other title: The proposal
- BOX-FOLDER 33/4** Pedido de mano, ópera de cámara en 1 acto, op. 84  
Typed libretto in Spanish

Other title: The proposal

**Orchestral, 1927-1977**

- BOX-FOLDER 49/2** Algodón, película documental [film score]  
Holograph full score in pencil  
Signed by the composer
- 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)
- 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: 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 37/4** Concerto per violoncello ed orchestra, op. 128  
Holograph full score (transparency)  
Other title: 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  
Other title: 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  
Other title: 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)  
Other title: Concierto  
Signed by the composer
- BOX-FOLDER 8/4** Concerto per violoncello ed orchestra, op. 128  
Ozalid orchestral parts; 55 p.  
Other title: Concierto  
Laid in: description
- 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: 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: 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: A Rodolfo Caracciolo, written in ink

- 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

<b>BOX-FOLDER 8/1</b>	Concierto para violín y orquesta, op. 46 Holograph orchestral parts (transparency) Signed and dated by the composer, 1942
<b>BOX-FOLDER 37/6</b>	Cría de caballos de carrera, film documental [film score] Holograph full score in pencil Signed and dated by the composer, 3-VII-[1]953
<b>BOX-FOLDER 9/1</b>	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
<b>BOX-FOLDER 9/2</b>	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
<b>BOX-FOLDER 9/3</b>	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph full score (transparency)
<b>BOX-FOLDER 9/4</b>	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
<b>BOX-FOLDER 9/5</b>	Dos poemas no. 16 y 42 de "El Jardinero" de R. Tagore, op. 10 Holograph orchestral parts (transparency) and clarinet part in ink
<b>BOX-FOLDER 37/7</b>	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
<b>BOX-FOLDER 9/6</b>	Exodus, obertura, op. 11 Holograph full score (transparency)
<b>BOX-FOLDER 9/7</b>	Exodus, obertura, op. 11 Holograph orchestral parts (transparency)
<b>BOX-FOLDER 37/8</b>	Gaicho, suite de la película [Gaicho], op. 51 [film score] Copyist's full score (transparency)
<b>BOX-FOLDER 9/8</b>	Gaicho, suite de la película [Gaicho], op. 51 [film score] Copyist's orchestral parts (transparency)
<b>BOX-FOLDER 52/2</b>	Hamlet, cuatro movimientos sinfónicos, op. 67 Holograph full score in pencil Dated by the composer, 10-XII-[1]948
<b>BOX-FOLDER 37/9</b>	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: A José María Castro
- BOX-FOLDER 10/1** Hamlet, cuatro movimientos sinfónicos, op. 67  
Holograph orchestral parts (transparency)  
Laid in: description
- BOX-FOLDER 50/1** Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky  
Holograph full score in pencil  
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
- BOX-FOLDER 50/3** Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky  
Holograph full score (transparency)  
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
- BOX-FOLDER 4/5** Kadish cantata, per solisti, coro ed orchestra, op. 112; poema de Arminda Ralesky  
Holograph piano-vocal score (transparency)  
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)  
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  
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)  
Dated by the composer 5-VI-[1]958

## Music, 1927-1977

### Container

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<b>BOX-FOLDER 4/3</b>	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph piano-vocal score (transparency)
<b>BOX-FOLDER 4/4</b>	Mi aldea, cantata para soprano, contralto, tenor y orquesta de cámara, op. 91 Holograph orchestral parts (transparency) Signed and dated by the composer, 1958
<b>BOX-FOLDER 38/3</b>	Obertura dramática, op. 130 Holograph full score in pencil Dated by the composer, 22-III-1975
<b>BOX-FOLDER 38/4</b>	Obertura dramática, op. 130 Holograph full score (transparency) Signed and dated by the composer, 22-III-1975
<b>BOX-FOLDER 10/2</b>	Obertura dramática, op. 130 Holograph orchestral parts (transparency) Signed and dated by the composer, 1975 Laid in: description
<b>BOX-FOLDER 38/5</b>	Obertura festiva, op. 98 Bound ozalid full score with marks in red pencil Signed and dated by the composer, 1962
<b>BOX-FOLDER 38/6</b>	Obertura para "Don Segundo Sombra" de Ricardo Güiraldes, op. 82 Holograph full score (transparency) Signed and dated by the composer, 1-XI-[1]954
<b>BOX-FOLDER 10/3</b>	Obertura para "Don Segundo Sombra" de Ricardo Güiraldes, op. 82 Holograph orchestral parts (transparency) Signed and dated by the composer, 1954
<b>BOX-FOLDER 38/7</b>	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
<b>BOX-FOLDER 39/1</b>	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
<b>BOX-FOLDER 10/4</b>	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
<b>BOX-FOLDER 11/1</b>	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
- 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: Preludio, coral y fuga, op. 54-A, sobre el tema "Do-Re-Mi"](#)  
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 Bénédict 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 subseries: Seis canciones del Paraná, op. 77-\[A\]](#)  
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: Seis fábulas, op. 59, piezas infantiles, 2a. serie](#)  
Holograph full score in pencil

- BOX-FOLDER 39/6** Seis fábulas (segunda serie), op. 59-B  
Ozalid 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  
Ozalid 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  
Other title: 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  
Other title: 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)  
Other title: 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)  
Other title: 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)  
Other title: 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)  
Other title: 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]1953
- BOX-FOLDER 14/2** Suite para orquesta, op. 78, 3a. suite  
Holograph orchestral parts (transparency)  
Signed and dated by the composer, 1953
- 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]1960  
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  
Other title: 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)  
Other title: 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)  
Other title: Symphony no.1  
Signed and dated by the composer, 1932
- BOX-FOLDER 15/3** 2a. sinfonía, op. 24  
Holograph full score in pencil  
Other title: 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]  
Other title: Symphony no. 2  
Signed by the composer
- BOX-FOLDER 40/4** 2a. sinfonía, op. 24  
Holograph full score (transparency)  
Other title: Symphony no. 2  
Signed and dated by the composer, 1933

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

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

- Other title: Symphony no. 9  
Dated by the composer, 4-III-1973
- BOX-FOLDER 18/4** Sinfonía no. 9, op. 123  
Holograph orchestral parts (transparency)  
Other title: Symphony no. 9  
Signed and dated by the composer, 1973
- BOX-FOLDER 54/1-2** 10a. sinfonía, op. 131  
Holograph full score in pencil  
Other title: Symphony no. 10  
Dated by the composer 11-I-1977  
For soprano, tenor, chorus and orchestra on "Israel" by Jorge Luis Borges
- BOX-FOLDER 44/4** 10a. sinfonía, op. 131  
Holograph full score (transparency)  
Other title: Symphony no. 10  
Signed and dated by the composer, 11-I-1977  
On p. 1: Texto Jorge Luis Borges
- BOX-FOLDER 18/5** Tres bocetos sinfónicos inspirados en el Talmud, op. 17  
Holograph full score in pencil and ink with red and blue pencil marks  
Dated by the composer, Buenos Aires, 11-XII-1930
- BOX-FOLDER 45/1** Tres bocetos sinfónicos inspirados en el Talmud, op. 17  
Holograph full score (transparency)  
Signed and dated by the composer, 22-XII-1930
- BOX-FOLDER 19/1** Tres piezas para orquesta de bronces y percusión, op. 116  
Holograph full score (transparency)  
Signed and dated by the composer, 20-II-1971  
On p. 1 [original title]: Tre pezzi per ottoni e percussione, op. 116
- BOX-FOLDER 19/2** Tres piezas para orquesta de bronces y percusión, op. 116  
Holograph orchestral parts (transparency)  
Signed and dated by the composer, 1971
- BOX-FOLDER 53/3** Tres piezas para violín y orquesta, op. 65[B]  
[see also Chamber subseries: Tres piezas para violin y piano, op. 65\[A\]](#)  
Holograph full score in pencil
- BOX-FOLDER 45/2** Tres piezas para violín y orquesta, op. 65[B]  
Holograph full score (transparency)  
Signed and dated by the composer, 1948
- BOX-FOLDER 19/3** Tres piezas para violín y orquesta, op. 65[B]  
Holograph orchestral parts (transparency)  
Signed and dated by the composer, 1948



## Music, 1927-1977

### Container

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- BOX-FOLDER 45/3** Variaciones y fuga sobre un tema de Mozart, op. 95  
Holograph full score in pencil  
Dated by the composer 17-IV-1961
- 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

### Chamber, 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  
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- 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)  
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- BOX-FOLDER 45/7** Cuarteto para cuerdas, no. 2, op. 35  
Holograph full score (transparency)  
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On p. 1: A Elizabeth Sprague Coolidge, Premio Coolidge Estados Unidos 1937
- BOX-FOLDER 20/5** Cuarteto para cuerdas, no. 2, op. 35  
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Signed and dated by the composer, 1937

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### Container

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- BOX-FOLDER 45/8** Cuarteto para cuerdas, no. 3 op. 50  
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- 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  
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- BOX-FOLDER 20/7** Cuarteto para cuerdas, no. 4, op. 73  
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- BOX-FOLDER 20/8** Cuarteto para cuerdas, no. 4, op. 73  
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- BOX-FOLDER 46/3** Cuarteto para saxofones, sop, alto, tenor, bar, op. 89  
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- BOX-FOLDER 21/2** Cuarteto para saxofones, sop, alto, tenor, bar, op. 89  
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- BOX-FOLDER 46/4** Cuarteto para saxofones, transcripción para fl, ob, cl, fg o v1, v2, vla, vlc, op. 89  
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- BOX-FOLDER 21/3** Cuatro piezas para 4 solistas, op. 127 (flauta, oboe, clarinete en Sib y fagot)  
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 Danza hebrea op. 12, no. 2 only  
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 Presumably parts of an unidentified work
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- BOX-FOLDER 22/6** Sonata a cuatro, op. 68, no. 3 (flauta, oboe, clarinete en Sib, fagot)  
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- BOX-FOLDER 22/7** Sonata a cuatro, op. 68, no. 3 (flauta, oboe, clarinete en Sib, fagot)  
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- BOX-FOLDER 46/11** Sonata para arpa, op. 55 [first draft]  
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- BOX-FOLDER 46/14** Sonata para flauta, oboe y fagot, op. 68, no. 2  
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- BOX-FOLDER 23/10** Sonata para violoncello y piano, op. 48  
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- BOX-FOLDER 48/2** Trío, op. 30 para piano, violín y cello  
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Holograph piano-vocal score (transparency)  
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- BOX-FOLDER 25/22** Tres coros a cappella, op. 14, 1928-1954 New York: Southern Music Publishing Co., 1974.  
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- BOX-FOLDER 26/1** Tres coros a cappella, op. 114, poesías de Alfonsina Storni  
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Signed and dated by the composer, 1952
- BOX-FOLDER 26/4** Tres décimas, op. 74, para canto y piano, poesías de Manuel F. Rugeles  
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Signed and dated by the composer, 1952
- BOX-FOLDER 26/5** Tres poemas, op. 109, para soprano o tenor y piano  
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Signed and dated by the composer, 5-VII-1969
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On p. 1: Pasted newspaper's scraps with the three poems

- BOX-FOLDER 48/10** Tres sonetos de Leónidas Barletta, op. 57, para una voz grave  
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