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## Inventory of the Catherine Murphy Urner Collection, [ca. 1910-ca. 1942]

### Collection number: ARCHIVES URNER 1

The Music Library

University of California, Berkeley  
Berkeley, California

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#### Descriptive Summary

**Title:** Catherine Murphy Urner Collection,

**Date (inclusive):** [ca. 1910-ca. 1942]

**Collection number:** ARCHIVES URNER 1

**Creator:** Urner, Catherine Murphy, 1891-1942

**Extent:** Number of containers: 15 boxes

**Repository:** The Music Library

Berkeley, California 94720-6000

**Shelf location:** For current information on the location of these materials, please consult the Library's online catalog.

**Language:** English

Donor:

From the estate of Charles Shatto, husband of Catherine Urner

Date of gift:

Spring, 1983

#### Access

Collection is open for research.

#### Publication Rights

All requests for permission to publish or quote from manuscripts must be submitted in writing to the Head of the Music Library.

#### Preferred Citation

[Identification of item], Catherine Murphy Urner collection, ARCHIVES URNER 1, The Music Library, University of California, Berkeley.

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## Preface

All entries are in alphabetical order; dates are given when available (also, occasionally, the location of composition). With the exceptions of "Song from April" (Flute or Violin and Piano) (A-2b) and "The Lake Isle of Innesfree" (Flute, Harp and Violoncello) (A-2f), the melodies in the published works (all vocal solo) are accompanied by a piano; and, unless otherwise indicated, the piano is also the sole accompanying instrument for the unpublished, accompanied vocal solo music (B-2 through B-72). Where parts for certain ensemble works are available, a notation to this effect is included along with the instrumentation.

To avoid any confusion, works appearing in more than one form (where not listed sequentially) have been cross-referenced. (Although not individually cataloged, many sketches and work sheets of finished compositions are extant, frequently diverging from these *œuvres* in their final form.)

Several works, mentioned in reviews or on programs, the compilers have been unable to locate. These are: two songs -"If I Were a Fairy" (Charles Burton Going) (B-25), "Where the Poppies Blow" (Helen Moriarty) (B-71) and "Quartet for Strings" (I-12) premièred by the Krettly Quartet (Robert Krettly, Reni Costard, Georges Taine, Pierre Fournier) at the Salle Pleyel in Paris on March 31, 1925.

Another of the songs, "Starlight in the Music" (May Stanley) (B-60), has also been known as "Irish Ballad" or "Irish Legend."

The "Petite Suite" (Flute, Violin, Viola, Violoncello) (I-9) was called simply "Suite" when premièred at Paris at the 152nd concert of the Société Musicale Indépendante on March 25, 1931 by Mmes. Fernande Capelle (Flute), Cluzet-Horiot (Violin), Anita Cartier (Viola) and M. Trembelland (Violoncello). The initial tempi for the four movements were also listed somewhat differently: 1. Andante quasi adagio 2. Allegretto 3. Allegretto animato, scherzando 4. Final (allegro moderato).

Within the parameters of time and funding allocated for this project, works possessing a literary basis have been checked for accuracy of textual authorship and title; regrettably, sources for some of the works in this category being unavailable after much searching, inaccuracies and/or omissions may indeed be present.

Ancillary materials of corroborative interest are stored in nine large manila envelopes (1) four photographs of Catherine Urner (one including her husband, Charles Shatto) 10.2 cm. x 15.5cm. to 20.2 cm. x 25.2 cm. in size (2) press clippings, programs, other photographs, miscellany (3) miscellaneous literary works (4, 5) English translation of *Traité de l'harmonie*, VI.I by Charles Koechlin (handwritten manuscript [title page and preface missing, 3 pages of notes and examples appended]) (6, 7, 8, 9) English translation of *Traité de l'harmonie*, VI.I by Charles Koechlin (typewritten manuscript [page 324 duplicated, 2 ink-spoiled pages (39 and 40) appended]) and two somewhat faded green fold-over cartons (1) English translation of *Théorie de la musique* by Charles Koechlin (hand-written manuscript [pages 1 through 16 missing]) (2) English translation of *Théorie de la musique* by Charles Koechlin (typewritten manuscripts [1 original, 2 carbon--all incomplete]) (the entire translation is available by combining the materials from both the handwritten and typewritten manuscripts).

This entire archive, with the exception of *The Partheneia 1916-- Aranyani of the Jasmine Vine* (J-13), which is housed within the archives of the Berkeley campus of the University of California (The Music Library). Effort is at present being made through the generosity of Christine Urner Vaughan (Catherine Urner's sister) and the F. Eugene Miller Foundation to publish, record and perform this music. (Copyright to B-2, B-43, E-20, H-4, K-5, K-11b, K-46 and K-50 is presently held by the F. Eugene Miller Foundation.)

Grateful acknowledgment of the assistance of Christine Urner Vaughan in supplying biographical data (which has been developed into a brief biographical sketch) is tendered here.

Finally, the compilers intensely hope this catalog will become to professionals on the platform, teachers and their students an eminently practicalportal to the discovery and performance of this soaringly beautiful, subtle, mystical music.

by David Zea

April 11, 1977

## Addendum to Preface

It is with great sadness announcement must be made of Charles Shatto's passing on New Year's Day, 1983. Inquiries regarding the Catherine Urner Archive should now be addressed to the Head of the Music Library.

by David Zea

January 7, 1983

## Biographical Sketch

Catherine Murphy Urner was born in Mitchell, Indiana on the 23rd day of March, 1891. Her undergraduate musical training, with concentrations in piano, voice and composition, was accomplished at Goucher College (Baltimore, Maryland), the famed Peabody Conservatory and Miami University (Oxford, Ohio) from which she was graduated with a Bachelor of Arts degree in 1912.

In 1914, she traveled West and enrolled at the University of California, Berkeley campus, to do post-graduate work in music at the College of Letters and Science, where, by June 1916, she had completed four semesters of study. Before her withdrawal from the University on

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September 26, 1916, she became involved in composing the music for the Spring 1916 production of the University women--The Parthenia--a masque presented in the Faculty Glade on campus. This work, based on a series of scenes by classmate Maude Meagher, was entitled *Aranyani of the Jasmine Vine*. Miss Urner's contribution was hailed by the following interesting excerpt from a review of the entire production found in the 1917 *Blue and Gold* (the UCB year book): "The music, composed by Catherine Urner '15 and directed by Dorothy Pillsbury '16, was of unusual beauty." As an outcome of her part in this production, she won the esteemed George Ladd Prix de Paris for the years 1920-1921, Miss Urner being the first person to be honored with this award.

It was during the first of her three sojourns in France that she coached voice with Andrée Otemar and commenced her decade-long studies in advanced composition and orchestration with the renowned Charles Koechlin.

On her return to the United States in 1921, she became Director of Vocal Music at Mills College, a position she held until 1924.

From this time on, Catharine Urner was very active as a composer and concert singer, chiefly in the United States, France and Italy. In the next few years, important premières of her music took place under the auspices of such eminent organizations as the Société Musicale Indépendante and the Salle Pleyel in Paris. In her concertizing, she became recognized as an accomplished singer of ancient and classic songs, French Impressionist *chansons* and American Indian tribal melodies, many of these last-named having been harmonized and arranged for voice and piano by her close associate, Mme. Herscher-Clément.

American Indian lore, one of Catharine Urner's main interests, is commented upon in this excerpt from a program announcement in a San Diego newspaper of the Thirties: "A group of the ceremonial songs of five American tribes will be explained and sung by Miss Urner, in appropriate costume. Miss Urner has done extensive research on the folklore of the American Indian, and in collaboration with the French composer, Mme. Herscher-Clément, gave joint recitals with Chief Os-Ko-Mon, of the Yakima tribe, while in Paris." Section IV of the program printed in the same announcement elucidates further: "Ceremonial songs of the Navajo, Sioux, South Dakota, Iroquois (sic) and Cheyenne Indians, with comments by Miss Urner." An announcement of a Thanksgiving Day concert at Santa Barbara's famed El Encanto Hotel gives additional detail regarding the scope of Miss Urner's deep involvement with this traditional music: "In the Thanksgiving program Miss Urner will sing in native costume accompanied by the Indian drum and will present authentic Indian songs from American tribes." Needless to say, one senses a strong influence of this stark, poetical music in Miss Urner's compositions.

Shortly before her final return to the United States, where she taught and arranged lecture tours for Charles Koechlin at leading universities, more and more plaudits for her recitals were in evidence, Sempol previewing, for example, in *L'Éclaireur de Nice et du Sud-Est* of Tuesday, January 19, 1932 as follows: "*En ce qui concerne plus spécialement son interprétation vocale, on aura la joie de constater que ses dons musicaux et sa compréhension des oeuvres sont doublés d'une technique de chant tout à fait supérieure, d'une voix ample, colorée, au timbre pur et velouté.*"

In 1938, Catherine Urner married the well-known composer, pianist and organist, Charles Rollin Shatto, in a ceremony at picturesque Bird Rock, La Jolla, California. The two musicians collaborated on many projects, and until Miss Urner's untimely passing on the 30th day of April, 1942 in San Diego, California, she devoted herself to prolific composition, singing, teaching and choir.

- **Title:** Charles Shatto collection
- **Identifier/Call Number:** (ARCHIVES SHATTO 1)
- **Title:** Charles Koechlin manuscripts
- **Identifier/Call Number:** (ARCHIVES Koechlin 1)

Box 1.

#### **Biographical materials.**

##### **Scope and Content Note**

(Includes printed editions by D. Zea.)

Box 2.

#### **Koechlin Traité**

##### **Scope and Content Note**

(contains an English translation of *Traité, de l'harmonie* by Charles Koechlin, Catherine Urner's mentor.)

Box 3.

#### **Categories A, B 1-24**

Box 4.

**Category B 25-71**

Box 5.

**Categories C, D, E**

Box 6.

**Categories F-H, L, O**

Box 7.

**Categories I 1-14**

Box 8.

**Categories I 15-28**

Box 9.

**Categories J 1-3**

Box 10.

**Categories J 5-14**

Box 11.

**Category K**

Box 12.

**Categories M & N**

Box 13.

**Music of other composers copied by Miss Urner**

Box 14.

**Category J 4**

Box 15.

**11 reel tapes of performances, and 1 cassette tape of KPFA interview with David Zea, Mar. 25, 1991**

**Published**

**Vocal Solo**

**Additional Note**

(Copyright 1928 Éditions Maurice Senart--Paris)

Box Box 3

**A-1. Quatre Mélodies (English translations included)**

- a. La Lune Se Lève (Jacques Madeleine)
- b. Ici-Bas (Sully Prudhomme)
- c. Le Papillon (Alphonse de Lamartine)
- d. Colloque Sentimental (Paul Verlaine)

**A-2. Six Songs**

- a. Sonnet (Maude Meagher) (Copyright 1928 Éditions Maurice Senart--Paris)
- b. Song (from "April") (Irene Rutherford McLeod)
- c. Come Away, Death (from Twelfth Night) (William Shakespeare)
- d. Music I Heard with You (Conrad Aiken)
- e. Dusk at Sea (Thomas Jones Jr.)
- f. The Lake Isle of Innesfree (William Butler Yeats)

## Unpublished

## Vocal Solo

- Box Box 3
1. Unaccompanied
    - B-1. Vocalises for Solo Voice
      - a. Pastorale
      - b. Allegro (January 28, 1933)
      - c. No tempo (Db, )
      - d. No tempo (quasi-modal, )
  2. Accompanied
    - B-2. After Parting (Sara Teasdale)
    - B-3. A Little Town Called Banning (Rosemary Urner Williams [A sister of Catherine Urner]) (See K-2)
    - B-4. A Note from the Pipes (Leonora Speyer) (2 Flutes and Piano)
    - B-5. A Return (A. E. [George William Russell])
    - B-6. A Psalm of Life (Edith Joyce Elder)
    - B-7. As Comets Flash (Mary Ledingham) (Cycle of sixteen songs without titles)
    - B-8. Ave Maria (1932)
    - B-9. Barcarolle Chantée (See K-4)
    - B-10. Bright Star, Would I Were Steadfast as Thou Art (Last Sonnet of John Keats [Second Version]) (String Quartet)
    - B-11. Broken Promise (Archibald MacLeish)
    - B-12. Brumes et Pluies (Charles Baudelaire) (June 2-3, 1934)
    - B-13. Chanson (II) (Maurice Maeterlinck)
    - B-14a. Chant de Nuit (Nacht-Gesang) (Stephan George [French translation by Albert Dreyfus])
    - B-14b. Same as B-14a (String Quartet)
    - B-15. Children's Songs
      - a. A Kettle's Croon (Thomas S. Jones, Jr.)
      - b. Four Songs
        1. Lullaby (Anonymous) (See K-21)
        2. The Stars Are Gathered Around the Moon (Jessie Robertson Urner [Catherine Urner's mother])
        3. The Fairies Are Waiting (Jessie Robertson Urner)
        4. Little March Baby (Anonymous)
      - c. Lullaby (Jessie Robertson Urner) (May, 1910)
      - d. Baby Mine (Jessie Robertson Urner)
      - e. What the Stars Said (Jessie Robertson Urner) [Same text as B-15b-2]) (August, 1910)
    - B-16. Chloë et Caelia (from "Songs from 'The Unknown Lover'") (Edmund William Gosse) (March 28-29, 1930)
    - B-17. Conifers (Mary Ledingham)
    - B-18. El Camino Real (May Stanley)
    - B-19. Fantasie in Three Movements for Soprano and Flute (No text)
      1. Lento--quasi adagio e molto espressivo
      2. Allegretto con moto
      3. Allegro animato
    - B-20. Five Songs (from *Les Nouvelles Nourritures*) (André Gide) (October, 1937) (Flute and Piano)
      - a. La Brise Vagabonde
      - b. Printemps Plein d'Indolence
      - c. Adam Neuf
      - d. Ne Plus Attendre!
      - e. La Sagesse N'est Pas Dans La Raison
    - B-21. Floating on the Pool of Jo-Ya. Spring (Chi Wu-ch'ien) (Flute and Viola [or Clarinet in Bb (or A)])
    - B-22. Four Songs (from *Fir Flower Tablets*) (Poems translated from the Chinese by Florence Ayscough and Amy Lowell) (Scored for Soprano, Flute, Clarinet in A, Violin, Viola, Violoncello, Piano)
      - a. Dancing (Yang Kuei-fei)

Box Box 4

- b. Songs of the Courtesans (Ting Liu Niang)
- c. Ai Ai Thinks of the Man She Loves (Ting Liu Niang)
- d. Song of Grief (Pan Chieh-yü)
- B-23. Four Songs (from *L'Âme d'une Gopi*) (Raihana Tyabji) (1941-1942)
  - a. Étrange Est le Coeur D'une Femme
  - b. à L'Aube
  - c. Sur Vrīndavan
  - d. Chanson de Sharmilah
- B-24. Hymn to Ishtar (V. C. C. Collum)
- B-25. If I Were a Fairy (Charles Buxton Going)
- B-26. Impression of Night (Mary Ledingham)
- B-27. Indra (Mary Ledingham)
- B-28. In Ihren Armen (Seliger Tod) (Johann Uhland)
- B-29. Invitation (Richard Le Gallienne)
- B-30. Invocation (Mary Ledingham) (Violin [or Flute] and Piano) **FLUTE PART AVAILABLE**
- B-31. La Haute Falaise Domine la Mer (Suzanne Koechlin)
- B-32. Larghetto to Be Played on a Summer Evening (Edward Doro)
- B-33. Leisure (William Henry Davis)
- B-34. Le Récif de Corail (from *Les Trophées*) (José-Mara de Heredia) (Summer, 1926)
- B-35. Le Rêve et la Vie (Jean de la Ville de Mirmont)
- B-36. L'Été Noir (Edward Doro)
- B-37a. L'Étranger (from *Petits Poèmes en Prose*) (Charles Baudelaire)
- B-37b. Same as B-37a. (String Quartet)
- B-38. Let's Trade Hearts (Ora Cavaness) (Music by Catherine Murphy [Pseudonym for Catherine Urner])
- B-39. L'Ibis Mort (Tristan Klingsor) (December 29, 1928)
- B-40. L'Infidèle (Tristan Klingsor) (December 30-31, 1928)
- B-41a. Mein Schmerz ist das Meer (German Translation from the Irish by Käte Müller-Lisowski)
- B-41b. Same as 41a (Scored for Mezzo-soprano, 2 Flutes, 2 Oboes, English Horn, 2 Clarinets in Bb [A], 2 Bassoons, 2 Horns in F, 2 Trumpets in C, 2 Trombones, Triangle, Cymbals, Piano [or Harp], Strings)
- B-42. Moth Flowers (Jeanne Robert Foster)
- B-43. Nichts ist dauernd (from "Denkrede auf Jean Paul") (Ludwig Börne)
- B-44a. Nocturn (Francis Thompson) (March 24-26, 1930) (Scored for Soprano, Flute and Piano)
- B-44b. Same as B-44a (Scored for Soprano, Flute, Violin, Viola, Violoncello, Piano [or Harp])
- B-45. O Mer (Suzanne Sarazin)
- B-46. O Mi Pasión Dolorosa! (Gil Vicente) (Original language, Portugese) (April 19, 1933)
- B-47. O Vie (Suzanne Koechlin) (March 9-12, 1931) (Scored for Soprano [or Tenor] Solo, Soprano, Mezzo-soprano, Contralto, 2 Violins, 2 Violas, 2 Violoncellos)
- B-48. Peace (Marian Suzan Cambell)
- B-49. Prophecy (Sonnet) (Rupert Brooke)
- B-50. Return (Archibald MacLeish) (Written in collaboration with Charles Shatto)
- B-51. Romance (from *Underwoods*) (Robert Louis Stevenson)
- B-52. Ro, Ro, Ro (Gil Vicente) (Original language, Portugese) "For string quartet and soprano" This notation appears on the score for Soprano and Piano
- B-53. Sails of Faith (Elsa Barker)
- B-54. Seafarer (Archibald MacLeish)
- B-55. Sea-Woman (May Stanley)
- B-56. Shadow of a Cloud (V. C. C. Collum)
- B-57. Silence (from "Sagesse") (Paul Verlaine)
- B-58. Songs from the Cypress (H. D.) (La Jolla, California-- September, 1936)
  - a. Where is the Nightingale?
  - b. What Are the Islands to Me?
- B-59. Starlight in the Music (May Stanley)
- B-60. The Carrion Spring (Archibald MacLeish)
- B-61. The Heart of the Woman (from *The Wind Among the Reeds*) (William Butler Yeats) (February 28, 1930)
- B-62. The Hills of Iris (The Iris Hills [from *Rosamunde*]) (George Sterling)
- B-63. The Lilac Tree (Fannie Sterns Davis)

- B-64. *The Mushroom Meadows* (Thomas Walsh)
  - B-65. *The 'Wakening* (Anonymous [1622]) (Flute and Piano)
  - B-66. *To Grief* (Dina Moore Bowden) (October, 1929)
  - B-67. *Two Poems from the Chinese* (Flute and Viola)
    - a. *Separation* (Anonymous)
    - b. *Looking South on the River* (Wen Ting-yün)
  - B-68. *Verses* (Maude Meagher) (December, 1928)
  - B-69. *Vocalises for Solo Voice*
    - a. *Allegretto grazioso* (March 9, 1932)
    - b. *Allegretto animato*
    - c. *Andante moderato* (October 15, 1929)
    - d. *Allegro animato* (November 4, 1929)
  - B-70. *Weep Ye No More* (Anonymous)
  - B-71. *Where Poppies Blow* (Helen Moriarty)
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## Choral

### 1. A Capella

Box Box 5

- C-1. *Anabelle Lee* (Edgar Allen Poe) for Mixed Chorus (SATB)
- C-2. *Ave Verum--Motet* for Mixed Chorus (SATB) (See K-3)
- C-3. *Five Canons for Two Voices*
  - a. *Allegretto moderato*
  - b. *Andantino dolce*
  - c. *Allegretto con moto*
  - d. *Allegro animato*
  - e. *Lento (assai)* (Soprano and Contralto)
- C-4. *Laudemus Te--Motet* for Double Mixed Chorus (SATB/SATB) (See C-13 for version with Organ Accompaniment)
- C-5. *Political Prayer* (Upton Sinclair) for Mixed Chorus (SATB)
- C-6. *Salute* (Archibald MacLeish) for Mixed Chorus (SATB) (1939)
- C-7. *Sanctus* (from *Mass*) for Women's Chorus (SSA) (See C-14c for version with Organ Accompaniment)
- C-8. *The Great God Pan* (A Musical Instrument) (Elizabeth Barrett Browning) for Mixed Chorus (SATB)
- C-9. *Two Canons for Two Voices*
  - a. *No tempo* (Soprano and Tenor)
  - b. *No tempo* (Tenor and Bass)
- C-10. *Two Vocalises for Three Voices*
  - a. *Vif*
  - b. *Allegro con moto* (First page only)

### 2. Accompanied

- C-11. *Alleluja--Motet* for Women's Chorus (SSA) (Piano Accompaniment [Optional])
  - C-12. *Babylonian Dirge* (Anonymous) (Scored for Soprano Solo, Women's Chorus [SSA], 2 Flutes, Oboe, English Horn)
  - C-13. *Laudemus Te--Motet* for Double Mixed Chorus (SATB/SATB) (Organ Accompaniment) (See C-4 for a capella version)
  - C-14. *Mass for Soloists and mixed Chorus* (SATB) (Organ Accompaniment)
    - a. *Kyrie Eleison*
    - b. *Gloria in Excelsis Deo*
    - c. *Sanctus* (See C-7 for a capella version)
    - d. *Benedictus*
    - e. *Agnus Dei*
  - C-15. *O Earth, Return!* (Various Texts, William Blake) (Catherine Urner-Charles Shatto) (Introductory Fugue by Catherine Urner [See H-11]--Cantata for Soprano, Contralto, Tenor and Baritone Soli, Mixed Chorus (SATB), Organ)
  - C-16. *O Salutaris--Motet* for Women's Chorus (SSA) (Organ Accompaniment) (October 12, 1932)
  - C-17. *Out of the Depths* (Psalm 130)--Anthem for Soprano and Contralto Soli, Mixed Chorus (SATB), Organ
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C-18. **Psalm 15--Anthem for Soprano, Contralto and Tenor Soli, Mixed Chorus (SATB), Organ**

C-19. **Ten Vocalises for Two Sopranos and Contralto (Piano Accompaniment)**

- a. Allegretto grazioso
- b. Allegretto con moto
- c. Allegretto grazioso
- d. Andante moderato
- e. Avec vigueur
- f. Allegretto molto animato
- g. Andante molto moderato
- h. Allegro grazioso
- i. Allegretto con moto
- j. Allegretto molto moderato

C-20. **The Mystic Trumpeter**

**Scope and Content Note**

(Excerpts from "From Noon to Starry Night" from *Leaves of Grass*) (Walt Whitman)--Cantata for Mixed Chorus (SATB) and Trumpet Solo (See K-25)

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**Operatic**

Box Box 5

D-1. **Anoemone (Libretto by Isabelle S. Churchman) Operetta in 2 Acts for Child Soli and Children's Chorus (Piano Accompaniment)**

**Scope and Content Note**

(Vocal score and text of libretto included)

D-2. **Pan (Libretto by Charles van Lerberghe) (Unfinished)**

D-3. **The Sun Pilgrim**

**Scope and Content Note**

(Scenario by Catherine Urner after the English translation by V. C. C. Collum of the French novel dealing with prehistoric times by Pierre Goemaere) (Unfinished)

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**Piano Solo**

Box Box 5

E-1. **Adagio (December 10-12, 1930)**

E-2. **Andante quasi adagio (September 23, 1937)**

E-3. **Carcassone**

E-4. **Choral pour Noël (December 25, 1932) (See H-20a-1 for Organ version)**

E-5. **Chorals for C. R. S. (Charles Rollin Shatto)**

a. **(March 20, 1938)**

b. **(June 7, 1938)**

E-6. **Crossing Arizona Sands (May 12, 1929)**

E-7. **Fantasie-Études**

a. **Allegro moderato**

b. **Allegro moderato**

c. **Sognando**

E-8. **Four Sketches (La Jolla)**

a. **Mañana**

b. **The Duchess**

c. **The Three Old Ladies**

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- d. White Cliffs  
(2 vocal works appear in the work copy)
- E-9. Four Songs
  - a. Assai lento (July 31, 1930)
  - b. Allegretto (July 31, 1930)
  - c. Calme (August 1, 1930)
  - d. Majestieux--Assai lento (August 2, 1930)
- E-10. From a Car Window in France--Six Sketches
  - a. Cathedral at Dusk
  - b. Summer on the Oise (Valmondois)
  - c. Tea on the Sidewalk (See K-30a)
  - d. Apple Blossoms in Normandy
  - e. A Sentimental Walk (In Boileau Street--Paris) (See K-30b)
  - f. White Sails (At le Canadel)
- E-11. Fughetta
- E-12. Hymn for Mother's Birthday (February 9, 1933) (See K-18)
- E-13. Images--Six Short Sketches after the poetry of Richard Aldington (Paris-- 1926)
  - a. Quasi adagio
  - b. Andante quasi adagio
  - c. Andante moderato
  - d. Allegretto molto legato
  - e. Allegretto con moto
  - f. Adagio
- E-14. Jubilee Suite--Five Short Preludes to the Fisk Jubilee Singers (Boulogne-sur-Seine-- January, 1931)  
(See K-19a through e)
  - a. Andante poco doloroso
  - b. Allegretto animato
  - c. Assai allegro
  - d. Andante con moto
  - e. Allegro con brio
- E-15. L'Attente
- E-16. Prelude (December 26, 1932)
- E-17. Preludes
  - a. Allegro vigoroso
  - b. Poco lento
  - c. Allegro moderato
  - d. Quasi adagio
- E-18. Seven Short Preludes (Paris-- January, 1930)
  - a. Andante moderato
  - b. Allegretto moderato
  - c. ssai allegro
  - d. Andantino con moto
  - e. Molto lento
  - f. Allegretto animato
  - g. Allegro scherzando
- E-19. Soir
- E-20. Suite for Children
  - a. Hunting Song
  - b. Valentine
  - c. Fairies in the Dew
  - d. Choral
  - e. Sans Souci
- E-21. Tendrement à un Ami (Chant à la Tagore) (July 30, 1930)
- E-22. Three Chorals
  - a. Molto sereno (August 30, 1933)
  - b. Solenne (August 31, 1933)
  - c. Adagio maestoso (September 8, 1933)
- E-23. Three Songs

- a. Assai lento--Pensieroso
  - b. Andante serioso (July 10, 1928)
  - c. Andantino con moto (November 5, 1929)
  - E-24. Two Nocturnes
    - a. Andantino (With suggested corrections by Charles Koechlin)
    - b. Lento molto (Last composition [?])
  - E-25. Two Short Pieces
    - a. Lamento (November 27-29, 1931)
    - b. Andante moderato (November 27-29, 1931)
  - E-26. Western Suite
    - a. Desert Wild Flowers
    - b. Stalking the Buffalo
    - c. Cradle in a Sod House
    - d. Rodeo
  - E-27. Woodland Reveries
    - a. Molto moderato
    - b. Andante tranquillo
    - c. Calme (June 24 [or 25], 1928)
  - E-28. Yaltah--Danseuse Orientale
- 

## 2 PIANOS

- Box Box 6
- F-1. Sonata Noël (Originally conceived for Piano Solo)
    - 1. Lento molto espressivo
    - 2. Allegretto con moto
    - 3. Intermezzo (Madonna's Lullaby) (See K-22)
    - 4. Finale PARTS AVAILABLE
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## Piano and Organ

- Box Box 6
- G-1. Choral and Fugue PARTS AVAILABLE
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## Organ Solo

- Box Box 6
- H-1. Adagio Sostenuto (Chant pour Charles [Koechlin]) (May 27-29, 1929)
  - H-2. Allegretto Scherzando (February 13, 1938) (See L-18)
  - H-3. Andante Moderato
  - H-4. Barcarolle (December 26, 1932; Reviewed February 20, 1933)
  - H-5. Chant pour la Toussaint (November 1, 1929)
  - H-6. Choral--Lento molto espressivo
  - H-7. Choral--Molto lento
  - H-8. Deux Fugues (1931)
    - a. No. 1
    - b. No. 2
  - H-9. Fourteen Hymns
    - a. Moderato
    - b. Con moto ed animato
    - c. Allegretto
    - d. Andante con moto
    - e. Animato
    - f. Moderato
    - g. Allegretto con moto
    - h. Poco lento
    - i. Molto moderato e dolce
-

- j. Allegretto animato
  - k. Andante moderato
  - l. Ben marcato
  - m. No tempo
  - n. No tempo (Harmonization incomplete)
  - H-10. Fugue in D minor (July 6, 1937)
  - H-11. Fugue in Eb minor (Introductory Fugue to Cantata O Earth, Return! [See C-15])
  - H-12. Fugue in G
  - H-13. Fugue in G minor (On a subject inspired by César Franck) (San Diego-- July 4, 1937)
  - H-14. Grave
  - H-15. Impromptu in Eb (May, 1941)
  - H-16. Litany (March 25, 1939)
  - H-17. Nocturne (See K-23)
  - H-18. Pastorale
  - H-19. Quasi Adagio (January 8-9, 1930)
  - H-20. Three Holiday Chorals
    - a-1. Choral pour Noël (December 25, 1932) (See E-4 for Piano version)
    - a-2. Choral pour Noël (No date--Incomplete [?])
    - b. Choral pour l'Autre Année (December 28, 1932)
    - c. Choral pour une Nouvelle Année (December 28, 1932)
  - H-21. Two Chorals in A minor
    - a. No tempo (March 1, 1933)
    - b. No tempo
  - H-22. Versets
    - a. Moderato (July 17, [1930])
    - b. Andante sereno (October 21-22, 1929)
    - c. Calme (July 12, 1930)
    - d. Allegretto con moto
    - e. Allegretto molto moderato (July 17, 1930)
    - f. Andante sostenuto (November 3, 1929)
    - g. Adagio (January 21 and February 5, 1930)
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#### CHAMBER

Box Box 7

- I-1. Adagio for Clarinet in A and Piano
  - I-2. Allegretto for Flute and Piano (October 16-17, 1929)
  - I-3. Allegro Moderato for Strings (Work Sketch only) (December 17-21, 1930)
  - I-4. Chant for Violoncello and Piano (July, 1926)
  - I-5. Chant Funèbre for String Sextet (With optional Bass) (June 24, 1920) PARTS AVAILABLE
  - I-6. Étude Chromatique for Clarinet in Bb (or A) and Piano
  - I-7. Lamento for Viola and Piano (November 21-22, 1930)
  - I-8. Petite Suite for Flute and Viola (1929)
    - 1. Andantino cantabile
    - 2. Scherzo (Allegretto)
    - 3. Adagio sostenuto
    - 4. Final (Allegro vivace) PARTS AVAILABLE
  - I-9. Petite Suite for Flute, Violin, Viola and Violoncello (or String Quartet)
    - 1. Lento con molto espressione (One copy gives March, 1930; another gives May 26, 1930)
    - 2. Allegretto moderato
    - 3. Allegretto animato (Scherzo Fantastico)
    - 4. Allegro con moto PARTS AVAILABLE
  - I-10. Petite Suite for Harpsichord (or Harp) and Flute (May-June, 1932)
    - 1. Allegro moderato con gioia
    - 2. Andante con moto
    - 3. Allegro vivace SCORE AND FLUTE PART (1st Movement) AVAILABLE
  - I-11. Petite Suite for String Quartet (Work Sketch only)
    - 1. Andante tranquillo
-

Box Box 8

- I-12. **Quartet for Strings (First)**
  - 1. **Andante moderato**
  - 2. **Scherzetto**
  - 3. **Allegretto molto tranquillo**
  - 4. **Finale**
- I-13. **Quartet in A minor for Strings**
  - 1. **Allegro animato (August-September 1931)**
  - 2. **Andante moderato (June 20-21, 1931)**
  - 3. **Allegro non troppo, molto ritmico**
- I-14. **Quartet in C# minor for Strings**
  - 1. **Andante molto moderato**
  - 2. **Allegretto scherzando**
  - 3. **Adagio non troppo**
  - 4. **Allegro moderato PARTS AVAILABLE**
- I-15. **Quartet in E minor for Strings**
  - 1. **Allegretto con moto (September 25-26, 1932)**
  - 2. **Andante moderato**
  - 3. **Allegro vivace**
- I-16. **Quartet in G# minor for Strings (August, 1926)**
  - 1. **Andante moderato ma con moto**
  - 2. **Allegretto tranquillo**
  - 3. **Scherzo (Allegretto quasi andantino)**
  - 4. **Adagio molto cantabile**
- I-17. **Sonata for Two Violins and Piano**
  - 1. **Allegro grazioso**
  - 2. **Andante moderato**
  - 3. **Allegretto grazioso**
  - 4. **Allegro grazioso PARTS AVAILABLE**
- I-18. **Sonata in C for Violin and Piano (1941-1942)**
  - 1. **Allegro maestoso**
  - 2. **Allegretto scherzando**
  - 3. **Andante molto cantabile**
  - 4. **Allegretto giocoso PARTS AVAILABLE**
- I-19. **Sonata in C# minor for Violin and Piano (1938-1939)**
  - 1. **Andante grazioso**
  - 2. **Scherzo (Allegretto con moto)**
  - 3. **Adagio espressivo**
  - 4. **Allegro molto animato**
- I-20. **Sonata in E minor for Violin and Piano**
  - 1. **Allegro appassionato**
  - 2. **Andante moderato**
  - 3. **Scherzo and Finale (Vivo) PARTS AVAILABLE**
- I-21. **Sonatine for Flute, Viola, Violoncello and Harp (or Piano) (May-June, 1932)**
  - 1. **Andante quasi adagio**
  - 2. **Choral (Andante moderato, molto cantabile)**
  - 3. **Allegretto moderato e molto cantabile**
  - 4. **Allegro con moto PARTS FOR FIRST 3 MOVEMENTS AVAILABLE**
- I-22. **Sonatine for Violoncello and Piano**
  - 1. **Andante molto sereno**
  - 2. **Allegretto molto animato**
  - 3. **Lento molto cantabile**
  - 4. **Allegro molto moderato PARTS AVAILABLE**
- I-23. **Suite for String Quartet and Flute**
  - 1. **Allegro moderato**
  - 2. **Andante con moto**
  - 3. **Allegretto moderato PARTS AVAILABLE**
- I-24. **Three Nocturnes for Viola and Piano (See K-27a through c)**
  - a. **Allegretto pensieroso (September 21-24 [1929])**

- b. **Bien allant (September 24-26, 1929)**
  - c. **Allegro moderato**
  - I-25. **Trio for Flute and Two Clarinets in Bb (or A) (February-March, 1932; Reviewed September, 1935)**
    - 1. **Assai lento non troppo**
    - 2. **Allegretto molto legato**
    - 3. **Allegretto molto animato**
  - I-26. **Trio for Flute (or Clarinet in Bb [or A]), Clarinet in Bb [or A] and Violoncello (May also be performed as a String Trio) (June-September, 1933)**
    - 1. **Molto lento**
    - 2. **Moderato poco agitato, poco scherzando**
    - 3. **Lamento (Molto lento)**
    - 4. **Final (Allegro moderato)**
  - I-27. **Trio in B minor for Piano, Violin and Violoncello**
    - 1. **Andante molto tranquillo**
    - 2. **Scherzo (Allegro vivace)**
    - 3. **Adagio cantabile**
    - 4. **Allegro, con gioia PARTS AVAILABLE**
  - I-28. **Trio in D minor for Strings (February, 1929)**
    - 1. **Andante molto sereno**
    - 2. **Allegretto moderato, molto cantabile**
    - 3. **Allegro animato (non troppo presto)**
  - I-29. **Trio in D minor for Strings (March, 1931)**
    - 1. **Allegretto assai animato**
    - 2. **Adagio molto tranquillo**
    - 3. **Allegro con spirito**
  - I-30. **Valse Sentimentale for Piano with Flute Obligato (September, 1932)**
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#### ORCHESTRAL

- Box Box 9
- J-1. **Chant for Two (?) Violas and Orchestra (May, 1934) (Work Sketch only)**
  - J-2. **Concerto for Flute and Orchestra (1940) (Work Sketch included)**
    - 1. **Allegretto grazioso (See K-14)**
    - 2. **Scherzo (Allegretto moderato)**
    - 3. **Adagio, molto espressivo**
    - 4. **Final (Allegro moderato)**
- Scope and Content Note**
- (Scored for Solo Flute, 2 Flutes, 2 Oboes, English Horn, 2 Clarinets in A [Bb], Bass Clarinet, 2 Bassoons, 2 Horns in F, 2 Trumpets in C, 2 Trombones [1 Tenor, 1 Bass], Tuba, Timpani, Cymbals, Strings)
- J-3. **Elegy (1920-1921) (Work Sketch included)**
- Scope and Content Note**
- (Scored for Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Clarinets in A, Bass Clarinet, 2 Bassoons, Contrabassoon, 4 Horns in F, 2 Trumpets in C, 2 Trombones, Tuba, Timpani, Suspended Cymbal, Gong, Harp, Strings) PARTS AVAILABLE
- Box Box 14
- J-4. **Esquisses Normandes (Autumn, 1929; Orchestrated by Charles Koechlin November, 1945)**
- Scope and Content Note**
- Include a set of orchestra parts for the orchestrated version by Charles Koechlin
- a. **Chant d'Automne (Dans un cimetière à la campagne) (See K-7)**
  - b. **Solitude sur les Falaises**
  - c. **Aux Champs**
-

**d. La Mer Joyeuse**

**Scope and Content Note**

(Scored for Flute [Piccolo], Oboe [English Horn], Clarinet in A, Bassoon, Horn in F, Trumpet in C, Timpani, Cymbals, Suspended Cymbal, Bass Drum [1 player for all percussion instruments, including Timpani], Piano [2 players (2ndplayer optional)], Strings [On the cover of the work score the following number of players is suggested for each string division: 4 or 5 1st Violins, 4 2nd Violins, 3 violas, 2 or 3 Violoncellos, 2 Basses])

Box Box 10

J-5. **Fugue in D minor (February, 1938) (Work Sketch only)**

J-6. **Fugue in E on a Subject of Charles Koechlin (July, 1937) (Work Sketch only)**

J-7. **Fugue in E minor (October, 1933) (Work Sketch only)**

J-8. **Nocturne (January-February, 1938) (Work Sketch only)**

**A. Projected scoring given:**

**Scope and Content Note**

2 Flutes, 2 Oboes, English Horn, 2 Clarinets (No key given), Bass Clarinet, 2 Bassoons, 2 Horns in F, 2 Trumpets (No key given), 2 Trombones, Tuba, Timpani, Triangle, Cymbals, Strings

**B. Apparently later projected scoring:**

**Scope and Content Note**

2 Flutes, Oboe, English Horn, 2 Clarinets (No key given), 2 Bassoons, 2 Horns (No key given), Timpani, Triangle, Cymbals, Strings

J-9. **Prologue**

**Scope and Content Note**

(Scored for 2 Flutes, 2 Oboes, 2 Clarinets in A, 2 Bassoons, 2 Horns in F, Timpani, Harp, Strings)

J-10. **Rhapsody of Aimairgin of the Golden Knee (After a Celtic poem of the Eleventh Century [English version by V. C. C. Collum]) (Work Sketch included) (Orchestrated January 16-18, 1934 [Second copy with dates reads "1937-38" on the cover, "1936" on the last page])**

**Scope and Content Note**

(Scored for Baritone Solo, Mixed Chorus [SATB], 2 Flutes [2 Piccolos], 2 Oboes, English Horn, 2 Clarinets in Bb, Bass Clarinet, 2 Bassoons, 3 Horns in F, 2 Trumpets in C, 2 Trombones, Tuba, Timpani, Cymbals, Bass Drum, Piano, Strings) PARTS AVAILABLE

J-11. **The Bride of a God (Symphonic Poem after an old Hindu legend) (Written in collaboration with Charles Koechlin)**

**Scope and Content Note**

(Scored for 4 Flutes [4 Piccolos], 3 Oboes [English Horn], Clarinet in Eb, Clarinet in A, Bass Clarinet, 2 Bassoons, Contrabassoon, 4 Horns in F, 4 Trumpets in C [Trumpet 1 changing to Trumpet in D or Eb], 3 Tenor Trombones, Tuba, Timpani, Triangle, Cymbals, Antique Cymbals, Bass Drum, Tom-Tom, Gong, Xylophone, Celesta, 2 Harps, Piano, Strings)

J-12. **The Explorer (May-June, 1929)**

**Scope and Content Note**

(Work Sketch only)

J-13. **The Partheneia\* 1916--Aranyani of the Jasmine Vine (A masque based on a series of scenes by Maude Meagher)**

**Scope and Content Note**

(Scored for 2 Flutes (Piccolo), 2 Oboes (English Horn), 2 Clarinets in A [Bb], 2 Bassoons, 2 Horns in F, Timpani, Bass Drum, Cymbals, Triangle, Tambourine, Minstral Bones, Glockenspiel, Harp, Strings) PARTS AVAILABLE  
(\*:An annual production of the University of California at Berkeley's women students during the years 1912-1932.)

Box Box 10

J-14. **Three Movements for Chamber Orchestra ("1938-9", [Short Score]; "1939 and 1940", [Conductor's Score]) (Work Sketch included)**

- a. **Quasi adagio molto cantabile**
- b. **Allegretto scherzando**
- c. **Final (Allegro moderato molto animato)**

**Scope and Content Note**

(Scored for 2 Flutes, 2 Oboes, English Horn, 2 Clarinets in A [Bb], 2 Bassoons, 2 Horns in F, Strings)

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**ARRANGEMENTS**

**1. Original Works of Catherine Urner Arranged and/or Harmonized by Catharine Urner, Milton Urner, Charles Koechlin or Charles Shatto**

Box Box 11

- K-1. **Air Moyenâgeux (Melody, Catharine Urner; Harmonized and Arranged for Mixed Chorus [SATB] with Piano [or Organ] Accompaniment by Catherine Urner) (Author of French text uncertain--possibly Catherine Urner) (October 18-19, 1929) (See L-1)**
- K-2. **A Little Town Called Banning (Arranged for Women's Chorus [SSA] with Piano Accompaniment by Catherine Urner) (See B-3)**
- K-3. **Ave Verum (Arranged for Soprano and Organ by Charles Shatto) (See C-2) PARTS AVAILABLE**
- K-4. **Barcarolle Chantée (Arranged for Flute and Piano by Charles Shatto) (See B-9)**
- K-5. **Chant (After a quotation of André Gide) (Melody, Catherine Urner; Harmonization, Charles Shatto)**
- K-6. **Chant (Melody, Catherine Urner; Harmonization, Charles Koechlin; Arranged for Organ and Obligato Player by Charles Shatto) (Melody-- July 2, 1933; Harmonization--July 28, 1933)**
- K-7. **Chant d'Automme from *Esquisses Normandes*(Arranged for Organ by Charles Shatto) (See J-4a)**
- K-8a. **Choral (Melody, Catherine Urner; Harmonized and Arranged for Chamber Orchestra by Charles Shatto) (Harmonization-- November 8, 1949)**

**Scope and Content Note**

(Scored for Flute, Oboe, Clarinet in A, Bassoon, Horn in F, Trumpet in C, Trombone, Timpani, Strings)

- K-8b. **Choral (Melody, Catherine Urner; Harmonized and Arranged for Organ [or Piano] by Charles Shatto) (Harmonization-- November 8, 1949)**
- K-8c. **Choral (Melody, Catherine Urner; Harmonized and Arranged for Violin and Piano by Charles Shatto) (Harmonization-- November 8, 1949) PARTS AVAILABLE**
- K-9a. **Choral (Melody, Catherine Urner; Harmonized and Arranged for Organ by Charles Shatto)**
- K-9b. **Choral (Melody, Catherine Urner; Harmonized and Arranged for Organ with Flute Obligato by Charles Shatto)**
- K-10. **Choral-Apaiselement**

**Scope and Content Note**

(Melody, Catherine Urner; Harmonized and Arranged for Organ by Charles Shatto)(Melody--June 10, 1934; Harmonization--November 8, 1949)

K-11a. **Choral in D minor (Melody, Catherine Urner; Harmonized and Arranged for Orchestra by Charles Shatto)**

**Scope and Content Note**

(Scored for 3 Flutes, 2 Oboes, English Horn, 2 Clarinets in Bb, Bass Clarinet, 2 Bassoons, Contrabassoon, 4 Horns in F, 3 Trumpets in Bb, 3 Trombones [2 Tenor, 1 Bass], Tuba, Timpani, Strings) PARTS AVAILABLE

K-11b. **Choral in D minor (Melody, Catherine Urner; Harmonized and Arranged for Organ by Charles Shatto)**

K-12. **Choral in E minor**

**Scope and Content Note**

(Melody, Catherine Urner; Harmonized and Arranged for Organ by Charles Shatto)

K-13a. **Comme une Berceuse (Melody, Catherine Urner; Harmonization, Charles Shatto) (Melody--October 10, 1929)**

K-13b. **Comme une Berceuse**

**Scope and Content Note**

(Melody, Catherine Urner; Harmonized and Arranged for Flute and Organ by Charles Shatto) (Melody--October 10, 1929) PARTS AVAILABLE

K-13c. **Comme une Berceuse**

**Scope and Content Note**

(Melody, Catherine Urner; Harmonized and Arranged for Flute and Piano by Charles Shatto) (Melody--October 10, 1929) PARTS AVAILABLE

K-14. **Concerto for Flute and Orchestra--First Movement (Allegretto grazioso)**

**Scope and Content Note**

(Orchestral Accompaniment Arranged for Organ by Charles Shatto) (See J-2, First Movement [Allegretto grazioso])

K-15a-e **Five Chorals--First Series**

**Scope and Content Note**

(Melodies, Catherine Urner; Harmonized and Arranged for Organ by Charles Shatto) (With K-15e, cf. H-6)

K-16a-e. **Five Chorals--Second Series**

**Scope and Content Note**

(Melodies, Catherine Urner; Harmonized and Arranged for Organ by Charles Shatto)

K-17a-d. **Four Sketches**

**Scope and Content Note**

(Melodies, Catherine Urner; Harmonized and Arranged for Piano by Charles Shatto)

K-18. **Hymn for Mother's Birthday**

**Scope and Content Note**

(Arranged for Organ by Catherine Urner) (See E-12)

K-19a-e. **Jubilee Suite (Arranged for Flute and Piano by Charles Shatto)****Scope and Content Note**

(See E-14a through e) PARTS AVAILABLE

K-20. **Lamento (Melody, Catherine Urner; Harmonized and Arranged for Organ by Charles Shatto)**

K-21. **Lullaby (Piano Accompaniment Arranged for Organ by Catherine Urner) (See B-15b-1)**

K-22. **Madonna's Lullaby from *Sonata Noël* (Arranged for Organ by Charles Shatto) (See f-1)**

K-23. **Nocturne (Arranged for Violin and Organ by Charles Shatto) (See H-17) PARTS AVAILABLE**

K-24a. **Nocturne (Melody, Catherine Urner; Harmonized and Arranged for Piano by Charles Shatto)**

K-24b. **Nocturne (Melody, Catherine Urner; Harmonized and Arranged for Violin and Piano by Charles Shatto) PARTS AVAILABLE**

K-25. **The Mystic Trumpeter**

**Scope and Content Note**

(Text, Walt Whitman) (Orchestral Accompaniment to Mixed Chorus [SATB] and Trumpet Solo, Catherine Urner) (Scored for 2 Flutes, 2 Oboes, English Horn, 2 Clarinets in Bb, 2 Bassoons, 2 Horns in F, Bass Trombone, Timpani, Cymbals, Strings) (See C-20)

K-26a-c. **Three Chorals (Melodies, Catherine Urner; Harmonizations, Milton Urner [A very distant relative (?)])**

K-27. **Three Nocturnes for Viola and Piano**

**Scope and Content Note**

(Piano Part Arranged for Orchestra by Catherine Urner) (See I-24a through c)

a. **Allegretto pensieroso**

b. **Scherzo (Andante con moto)**

c. **Allegro moderato**

**Scope and Content Note**

(Scored for 2 Flutes (Piccolo), 2 Oboes, English Horn, 2 Clarinets in Bb, Bass Clarinet, 2 Bassoons [Contrabassoon], 2 Horns in F, 2 Trumpets in C, 2 Trombones, Tuba, Timpani, Cymbals, Harp, Strings)

K-28a-b. **Two Chorals (Melodies, Catherine Urner; Harmonized and Arranged for Organ by Charles Koechlin)**

**Scope and Content Note**

(K-28a: Harmonization--July 7, 1928. K-28b: Melody--April 9-10, [1929 (?); Harmonization--May 1-2, 1929)

K-29a-b. **Two Chorals (Melodies, Catherine Urner; Harmonized and Arranged for Piano by Charles Shatto)**

**Scope and Content Note**

(K-29b: Melody--April 19, 1933; Harmonization--October, 1947)

K-29c. **Arrangement of K-29a for String Quartet by Charles Shatto PARTS AVAILABLE (NO SCORE)**

K-29d. **Arrangement of K-29b for String Quartet by Charles Shatto PARTS AVAILABLE**

K-30. **Two Sketches from *From a Car Window in France***

**Scope and Content Note**

(Arranged for Organ by Charles Shatto)

a. **Tea on the Sidewalk (See E-10c)**

b. **A Sentimental Walk (In Boileau Street--Paris) (See E-10e)**

K-31a and b. **Two Trios (Melodies, Catherine Urner; Harmonized and Arranged for Organ by Charles Shatto)**

**2. Works of Other Composers Arranged and/or Harmonized by Catherine Urner**

K-32. **Auch mit Gedämpften, Schwachen Stimmen** from Second Part of *Cantata No. 36 (Am erften Advent)* (Johann Sebastian Bach)

**Scope and Content Note**

(Realization of Figured Bass for Clavier Instrument of choice)

K-33. **Au Fond de la Mine (Melody, H. D.) (Harmonization-- January 24, 1933)**

K-34. **Berceuse en Plein Air (Melody, Charles Koechlin) (Harmonization-- January 11, 1934)**

K-35. **Gettysburg Address (Text, Abraham Lincoln) (Melody, Rahland Wilson)**

**Scope and Content Note**

(Harmonization and Arrangement for Solo Voices and Mixed Chorus [SATB] with Organ Accompaniment)  
BARITONE SOLO, ORGAN PARTS AVAILABLE

K-36. **Holy Spirit, Dwell Thou in Us (Text and Melody [Text omitted, this copy], Jessie Robertson Urner)**

**Scope and Content Note**

(Harmonization [In collaboration with Charles Koechlin])

K-37. **Je Me Poserai sur Ton Coeur (Gabriel Fauré)**

**Scope and Content Note**

(Piano Accompaniment Arranged for String Quartet)

K-38. **Mother England (Melody and Text, Ora Cavaness)**

**Scope and Content Note**

(Harmonization, Catherine Murphy [Pseudonym for Catherine Urner])

K-39. **Now the Sheep Secure Are Grazing (Johann Sebastian Bach) (Violin Obligato)**

K-40. **On Wings of Song (Felix Mendelssohn) (Violin and Violoncello Obligati) PARTS AVAILABLE**

K-41. **Pastorale (Old English Air)**

**Scope and Content Note**

(Arrangement for 3-part Women's Chorus [SAA], a capella) ALTO PART AVAILABLE

K-42. **Pièce Héroïque (César Franck) (Orchestration)**

**Scope and Content Note**

(Scored for 2 Flutes [Piccolo], 2 Oboes [English Horn], 2 Clarinets in Bb[A], Bass Clarinet, 2 Bassoons, Contrabassoon, 4 Horns in F, 2 Trumpets in C, 3 Trombones, Tuba, Timpani Cymbals, Bass Drum, Piano, Strings)

K-43. **Plainte de Celle Lui Qui N'est Pas Aimée (14th Century Melody, Jehannot de L'Escurel [Jehan de Lescurel])**

**Scope and Content Note**

(Arrangement for Medium Voice and Piano)

K-44. **Procession (César Franck) (Violin Obligato)**

K-45. **Se Florindo è Fedele (Allesandro Scarlatti) (Violin Obligato)**

K-46. **Song (from *Fruit-Gathering*) (Charles Shatto) (Flute Obligato)**

K-47. **Songs My Mother Taught Me (Antonin Dvořák) (Violin and Violoncello Obligati) PARTS AVAILABLE**

K-48. **Two Light Songs**

- a. **Oh! Susanna (Stephan Foster) ("Backwards" [Retrograde] Arrangement for Mixed Chorus [SATB]) PARTS AVAILABLE**
- b. **I've Been working on the Railroad (Traditional)**

**Scope and Content Note**

(Arrangement for Mixed Chorus [SATB]) PARTS AVAILABLE

K-49. **Two Melodies of Charles Koechlin (Harmonizations)**

- a. **Sicilienne (Melody-- April 3, 1929; Harmonization-- May 11, 1929)**
- b. **Pensée Tendre (Harmonization-- May 12, 1929)**

K-50. **Two Traditional American Indian Songs (Arrangements for Organ)**

- a. **Corn Grinding Song**
- b. **Sun Dance**

K-51. **Venise (Charles Gounod) (Violin and Violoncello Obligati) PARTS AVAILABLE**

**Miscellany**

**1. Incompletely Realized Movements**

Box Box 6

L-1. **Air Moyenâgeux (Melody, Catherine Urner; Harmonization, Charles Koechlin) (See K-1)**

L-2. **Allegro Moderato for String Quartet (Appears "completed," but very few dynamics, bowings, etc.)**

L-3. **Cavender's House (After the poem of Edwin Arlington Robinson) (May, 1934)--Work Sketch (2 Parts) and 6 pp. of orchestration with the following scoring:**

**Scope and Content Note**

2 Flutes, 2 Oboes, English Horn, Clarinet in Eb, 2 Clarinets in Bb, Bass Clarinet, 2 Bassoons, 3 Horns in F, 2 Trumpets in C, 3 Trombones (2 Tenor, 1 Bass), Tuba, Timpani, Cymbals, Harp, Piano, Strings

L-4. **Choral (Instrumentation uncertain)**

L-5. **Lento Molto Espressivo (Melody, Charles Koechlin [September 9, 1929]; Harmonization, Catherine Urner)**

L-6. **Piano Piece (Untitled) (A note at the top of the score in Charles Koechlin's hand states: " *Morceau écrit par Cath. Urner à l'âge de dix ans*")**

**2. Melodies**

L-7. **Chant des Insectes dans la Forêt**

L-8-51. **Untitled Melodies (Here and there, L-45 has been harmonized so as to produce a 2 to 3-part texture; L-47 has a quasi-title:**

**Scope and Content Note**

" *Chant pour le 27 Novembre 1931*"; L-48 has this line in parentheses at the bottom left-hand corner of the page: " *après le [sic] Sacre du Printemps*" ) (L-8, L-9 with L-2; L-10 with L-5)

**3. Fragments**

L-52. **Very sketchy fugue exposition**

L-53. **Untitled fragment which appears to be the start of a work for a solo instrument and piano (Categories M and N revised by John A. Emerson April, 1984)**

Box Box 12

M. **Drafts, Sketches, and Detached Leaves**

**Scope and Content Note**

The leaves are not sorted since they probably can be brought together with other pieces in the collection.

N. **Counterpoint exercises, fugues, canons, etc. by Catherine Urner with many additions and corrections (and even complete pieces) by Charles Koechlin.**

Part I: N 1-140 with dates or which probably can be dated with relative certainty. Sept, 1919-Nov. 1938  
Part II: N 141-167 lacking any dates.

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**Collection of American Indian Songs**

**Additional Note**

(Utilized on Occasion by Catherine Urner in her Concerts and Compositions)

Box Box 6

○ **There are 51 pages of varying sizes in this group, including a number of songs with piano accompaniment (author [or authors] unstated) and two songs**

**Scope and Content Note**

(Cradle Song and Mescal Ceremony Song) with backgrounds developed for chamber orchestra (again, arranger [or arrangers] unstated).