

# Container List

## Series I: Music

### A. Manuscripts

Box/Folder	Contents
1/1	Sketches for the third string quartet. Photocopy with notes in Castelnuovo-Tedesco's hand.
<b>B. Ozalid Scores</b>	
<b>i) Works for and Including Guitar</b>	
1/2	Ballata dall'Esilio per Canto e Chitarra, Op. R180a. Italian poem by Guido Cavalcanti (1300). Dedicated to Marya Freund on her 80th birthday. 7pp. 2 August 1956. Rossi p. 103. Notes: inscription to Robin Escovado, 27 March 1957. (Ancona, Italy: Edizioni Musicali Berben, 1979) Accession no.: CTS-1
1/3	Concerto in D (Guitar and Orchestra), Op. 99. 28 pp. 1939. Rossi p. 18. Notes: published score with separate guitar part (14 pp.) (B. Schott's Söhne, Mainz, 1954). Inscription to Robin Escovado. Accession no.: CTS-2
1/4	The Divan of Moses-Ibn-Ezra (1055-1135). A Song-Cycle for Voice and Guitar, Op. 207. 59 pp. 17-18 July 1966. English text. Rossi p. 103. Notes: inscription to Robin Escovado, 20 August 1966. Accession no.: CTS-3
1/5	The Divan of Moses-Ibn-Ezra (1055-1135). A Song-Cycle for Voice and Guitar, Op. 207. Rossi p. 103-04. Notes: inscription to Nick Rossi, 16 August 1966. Copy of same MS as the preceding. Accession no.: CTS-4
1/6	Ecloghe per Flauto, Corno Inglese e Chitarre, Op. 206. Dedicated to the Nuovo Trio di Milano. 25 pp. 31 May 1966. Rossi p. 22. Notes: inscription to Robin Escovado, June 1966. Accession no.: CTS-5
1/7	Les Guitares Bien Temperées. Six Préludes et Fugues pour 2 Guitares, Op. 199. Dedicated to Ida Presti and Alexandre Lagoya. 53 pp. 27 March 1962. Rossi p. 37. Accession no.: CTS-6
1/8	Les Guitares Bien Temperées. 24 Préludes et Fugues pour 2 Guitares, 1er Cahier [according to cover label by C-T], Op. 199. Dedicated to Ida Presti and Alexandre Lagoya. 53 pp. 27 March 1962. Rossi p. 37. Notes: inscription to Nick Rossi, 1-7 June, 1964. Title and first page retain the original subtitle "Six Préludes et Fugues pour Deux Guitares". This copy includes appreciative remarks by Rossi (?) on various pieces. Accession no.: CTS-7
1/9	Les Guitares Bien Temperées. 24 Préludes et Fugues pour 2 Guitares, Deuxième Cahier, Op. 199. Dedicated to Ida Presti and Alexandre Lagoya. 51 pp. 11 May 1962. Rossi p. 37. Accession no.: CTS-8
1/10	Les Guitares Bien Temperées. 24 Préludes et Fugues pour 2 Guitares, Deuxième Cahier, Op. 199. Rossi p. 37. Notes: inscription to Nick Rossi, 8-14 June, 1964. Includes Rossi's (?) appreciative note on no. VII. Accession no.: CTS-9
1/11	Les Guitares Bien Temperées. 24 Préludes et Fugues pour 2 Guitares, Troisième Cahier, Op. 199. Dedicated to Ida Presti and Alexandre Lagoya. 50 pp. 26 May 1962. Rossi p. 37. Accession no.: CTS-10
2/12	Les Guitares Bien Temperées. 24 Préludes et Fugues pour 2 Guitares, Troisième Cahier, Op. 199. Rossi p. 37. Notes: inscription to Nick Rossi, 15-21 June, 1966 (?). Accession no.: CTS-11

2/13	Les Guitares Bien Temperées. 24 Préludes et Fugues pour 2 Guitares, Quatrième Cahier, Op. 199. Dedicated to Ida Presti and Alexandre Lagoya. 50 pp. 31 May 1962. Rossi p. 37. Accession no.:CTS-12
2/14	Les Guitares Bien Temperées. 24 Préludes et Fugues pour 2 Guitares, Quatrième Cahier, Op. 199. Rossi p. 37. Notes: inscription to Nick Rossi, 22-28 June 1964. Accession no.: CTS-13
2/15	Platero y Yo (Platero and I) para Narrador Y Guitarra - Narrator and Guitar, Segunda Serie - Second Series, Op. 190-A. Spanish text by Juan Ramón Jiménez (1881-1958)/English Translation by Eloise Roach. Dedicated to Aldo Bruzzichelli. 30 pp. 10 July 1960. Rossi p. 32. Notes: includes parallel Spanish-English text. On Aldo Bruzzichelli see the letter of 1 June 1964 from C-T to Nick Rossi. Accession no.: CTS-14
2/15	Platero y Yo (Platero and I) para Narrador Y Guitarra - Narrator and Guitar, Serie Tercera - Third Series, Op. 190-B. Text (Sp.): Juan Ramón Jiménez (1881-1958)/English Translation by Eloise Roach. Dedicated to Aldo Burzzichelli. 36 pp. 18 July 1960. Rossi p. 32. Notes: includes parallel Spanish-English text. Accession no.: CTS-15
2/15	Platero y Yo (Platero and I) para Narrador Y Guitarra - Narrator and Guitar, Serie Cuarta - Fourth Series, Op. 190-C. Spanish text by Juan Ramón Jiménez (1881-1958)/English Translation by Eloise Roach. Dedicated to Aldo Bruzzichelli. 39 pp. 21 July 1960. Rossi p. 32. Notes: includes parallel Spanish-English text. Accession no.: CTS-16
2/16	Sonatina Canonica pour deux Guitares, Op. 196. Dedicated to Ida Presti and Alexandre Lagoya. 22 pp. 22 July 1961. Rossi p. 38. Accession no.: CTS-17
2/17	Tre Preludi al Circeo per Chitarra, Op. 194. 11 pp. 20 January 1961. Rossi p. 34. Accession no.: CTS-18
2/18	Vogelweide. Ein Lieder-Cyklus für Bariton und Gitarre (oder Klavier), Op. 186. German Lieder by Walther von der Vogelweide. Dedicated to Dietrich Fischer-Dieskau and Siegfried Behrend. 54 pp. 18 January 1959. Rossi p. 105. Notes: two inscriptions to Robin Escovado, 25 January 1959 and 8 February 1959. Accession no.: CTS-19

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<b>ii) Operas and Opera Overtures</b>	
2/19	All's Well That Ends Well ("Giglietta di Narbona"), Op. 182. [Overture only.] 14 pp. 1958. Rossi p. 1. Notes: inscription to Robin Escovado. Cover label mistakenly reads: "Introduction to the 1st Act of "As You Like It" (a theme for Robin)" (Op. 166, Rossi p. 12). Full score. Unpublished. Accession no.: CTS-20
2/20	The Importance of Being Earnest (L'Importanza di Esser Franco). 3 Atti dalle commedia di Oscar Wilde (Adattamento e Versione Ritmica del Compositore. Opera Comica per 8 Cantanti, 2 Pianoforti e Percussione, Op. 198. [Overture and Act I.] English text by Oscar Wilde, Italian translation by C-T. Dedicated to Nino Rota. 123 pp. 1 September-1 November 1961. Rossi p. 2. Notes: full score. Markings from conductor and/or stage director, with annotations in English and Italian. Cuts marked. Penciled names appear next some of the cast list. "E lasciatemi divertire" (from the poem by Aldo Palazzeschi)

	appears on the first page as a motto. Black cover, no label. Unpublished. Accession no.: CTS-21
3/21	The Importance of Being Earnest (L'Importanza di Esser Franco). [Overture and Act I.] Rossi p. 2. Notes: full score. Various English stage directions, et al. Cuts marked. Black cover, no label. Unpublished. Accession no.: CTS-22
3/22	The Importance of Being Earnest (L'Importanza di Esser Franco), Act II. Rossi p. 2. Notes: full score. Probably used by first pianist and/or stage director. Various annotations, including stage directions in English; "Piano I" is circled throughout. Cuts marked. Unpublished. Accession no.: CTS-23
3/23	The Importance of Being Earnest (L'Importanza di Esser Franco), Atto III. 94 pp. 20 January-28 February 1962. Rossi p. 2. Notes: full score. Apparently used as the first piano part (Piano I circled). Unpublished. Accession no.: CTS-24
3/24	The Importance of Being Earnest (L'Importanza di Esser Franco). [Overture and Act I.] Rossi p. 2. Notes: full score. Used by percussionist (yellow highlighting over percussion part, with annotations in English and Italian). Cuts marked. Unpublished. Accession no.: CTS-25
4/25	The Importance of Being Earnest (L'Importanza di Esser Franco), Atto Secondo. 146 pp. 10 November-15 January, 1962. Rossi p. 2. Notes: full score. Used by same percussionist as above. Various annotations, and cuts marked. Unpublished. Accession no.: CTS-26
4/26	The Importance of Being Earnest (L'Importanza di Esser Franco), Act III. Rossi p. 2. Notes: full score. Used by same percussionist as above. Various annotations, and cuts marked. Unpublished. Accession no.: CTS-27
4/27	The Importance of Being Earnest (L'Importanza di Esser Franco). Three Acts from Oscar Wilde's Comedy. A Chamber Opera for 8 Singers, 2 Pianos and Percussion, Op. 198. [Overture and Act I.] 115 pp. Rossi p. 2. Notes: vocal score. This copy was used by the Lady Bracknell in an English-language performance. Score includes two separate sheets of typing paper listing cuts in the score ("L'Importanza di essere Franco (tagli della partitura)"), but these probably refer to the 1984 Firenze Studio Lyrico performance, in Italian. Green cover/cover label not in C-T's hand. Unpublished. Accession no.: CTS-28
4/28	The Importance of Being Earnest (L'Importanza di Esser Franco). Tre Atti dalle Commedia di Oscar Wilde. (Adattamento e versione ritmica del compositore). Opera comica per 8 cantanti, 2 Pianoforti e Strumenti a Percussione. [Overture and Act I.] Rossi p. 2. Notes: vocal score, blue cover with "Bambi" written in cursive on it (Faverio Bambi was the John Worthing in the Florence performances of June 30 and July 2, 1984).. Cover label in same (unknown) hand as CTS 28. Includes three different title pages, two English and one Italian. Some cuts marked. Unpublished. Accession no.: CTS-29
5/29	The Importance of Being Earnest (L'Importanza di Esser Franco), Act II. Rossi p. 2. Notes: vocal score, blue cover. Lightly penciled "Bambi" on cover (see CTS-29). Some cuts marked. Same hand on cover label as CTS-28 & CTS-29. Unpublished. Accession no.: CTS-30
5/30	The Importance of Being Earnest, Act III. 83 pp. 20 January-28 February 1962. Rossi p. 2. Notes: vocal score. This copy was used by the Lady Bracknell for an English-language performance. Same hand on cover label as CTS 28-30. Unpublished. Accession no.: CTS-31

5/31	The Importance of Being Earnest, Act III. Rossi p. 2. Notes: vocal score, no markings, cover in C-T's hand, green cover with lightly penciled "Bambi" (see also CTS 29 & 30). Unpublished. Accession no.: CTS-32
5/32	The Importance of Being Earnest, [Overture and Act I.] Rossi p. 2. Notes: vocal score. Contains cuts marked in blue ink by C-T (pp. 34, 51, 68) after production of the ozalid. C-T has also added (previously omitted) Italian translations of the English in some passages (pp. 53, 55, 56, 65, 70). There are penciled stage directions in English (not in C-T's hand). Unpublished. Accession no.: CTS-33
5/33	The Importance of Being Earnest, Act II. Rossi p. 2. Notes: vocal score. C-T has added some items in blue ink, including cuts on p. 77 and on p. 82, a missing piano chord on p. 77, and a missing "CECILY" p. 118. There is some water damage to the pages. Unpublished. Accession no.: CTS-34
6/34	The Importance of Being Earnest, Act II. Rossi p. 2. Notes: vocal score. Cuts marked in Italian. Piano chord added by C-T in blue-black ink p. 77, together with cut indication at bottom of page. Italian text has been added by C-T (blue-black ink) pp. 19, 20, 30, 109, cut indications on p. 72, 77, 82, as well as others (in Italian) not in C-T's hand.. Green cover. Unpublished. Accession no.: CTS-35
6/35	The Importance of Being Earnest, Act III. Rossi p. 2. Notes: vocal score, no markings, cover in C-T's hand, green cover. Cuts (not those by C-T) marked in same hand as in CTS 35. Unpublished. Accession no.: CTS-36
6/36	The Importance of Being Earnest, [Overture and Act I.] Rossi p. 2. Notes: includes three complete title pages (two English and one Italian) variously found in different copies of the score. The title and act no. are stamped in gold on the green cover. The first title page has "Algernon" written in pencil. Cuts are marked in pencil. Unpublished. Accession no.: CTS-37
6/37	The Importance of Being Earnest, Atto Secondo. Rossi p. 2. Notes: vocal score, lacking C-T's additions as in the copy above. Cuts marked in pencil with penciled stage directions in Italian. Green cover stamped with title and act in gold. Unpublished. Accession no.: CTS-38
6/38	The Importance of Being Earnest, Atto Terzo. Rossi p. 2. Notes: vocal score. Title and act are stamped on the green cover in gold. Cuts marked in pencil, with some penciled staging diagrams pp. 60-1 and 77. Unpublished. Accession no.: CTS-39
7/39	The Importance of Being Earnest, Act III. Rossi p. 2. Notes: vocal score. Includes penciled timing indicators throughout in what appears to be C-T's hand. Unpublished. Accession no.: CTS-40
7/40	The Importance of Being Earnest, [Overture and Act I.] Rossi p. 2. Notes: vocal score. Inscription to Robin Escovado, Christmas 1961. Green cover. Unpublished. Accession no.: CTS-41
7/41	The Importance of Being Earnest, Act II. Rossi p. 2. Notes: vocal score. Used by "Jack" and also "Cecilia" (corrections to Cecilia's text are of the Italian). Some stage directions for Jack are in English (pencil). Cuts marked. Black cover. Unpublished. Accession no.: CTS-42
7/42	The Importance of Being Earnest, Act II. Rossi p. 2. Notes: vocal score, used by Algernon for an English-language performance (see, e.g., p. 56). Some penciled names on first page, cuts marked in pencil. Some penciled stage directions for Algernon. Black cover. Unpublished. Accession no.: CTS-43

7/43	The Importance of Being Earnest, Act III. 83 pp. Rossi p. 2. Notes: vocal score. Used by "Jack" and "Cecilia." Cuts marked in pencil. Black cover. Unpublished. Accession no.: CTS-44
8/44	The Importance of Being Earnest. Rossi p. 2. Notes: a binder containing Lady Bracknell's parts photocopied from the score, a typed libretto for Act III (loose), a list of personnel for the 1984 Firenze Studio Lyrico performance (loose), and a rehearsal schedule. Unpublished. Accession no.: CTS-45
8/45	The Importance of Being Earnest. Rossi p. 2. Notes: a binder containing photocopied parts for Chasuble. Unpublished. Accession no.: CTS-46
8/46	The Merchant of Venice. Three Acts from Shakespeare's Original Play (Versione ritmica italiana del musicista), Op. 198. Act I. Dedicated to "Arturo Toscanini - in memoriam." 99 pp. 1956. Rossi p. 2. Notes: vocal score. (Milan: G. Ricordi & Co., 1961) Accession no.: CTS-47
8/47	The Merchant of Venice, Act II. 120 pp. Rossi p. 2. Notes: vocal score. (Milan: G. Ricordi & Co., 1961) Accession no.: CTS-48
8/48	The Merchant of Venice, Act III. 131 pp. Rossi p. 2. Notes: vocal score. (Milan: G. Ricordi & Co., 1961) Accession no.: CTS-49

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<b>iii) Oratorios and Cantatas</b>	
9/49	The Book of Jonah. A Biblical Oratorio, Op. 151. English and Italian libretti by C-T. 84 pp. 10 May 1951. Rossi p. 4. Notes: vocal score. (Belwin-Mills Publishers, n.d.) Accession no.: CTS-50
9/50	The Book of Tobit. A Scenic Oratorio in 3 Parts, Op. 204, Part I. English and Italian libretti by Nick Rossi and C-T. Dedicated to "Nick Rossi for the Hollywood Theater Arts Workshop." 83 pp. 15 Nov. 1964. Rossi p. 6. Notes: vocal score. Inscription to Robin Escovado, 28 December 1964. Unpublished. Accession no.: CTS-51
9/51	The Book of Tobit, Part II. pp. 83-175. 28 Feb. 1965. Rossi p. 6. Notes: vocal score. Inscription to Robin Escovado. Unpublished. Accession no.: CTS-52
9/52	Tobias and the Angel (from The Book of Tobit) , Part III. Dedicated to Nick Rossi. pp. 176-241. 2 May 1965. Rossi p. 6. Notes: vocal score. Inscription to Robin Escovado. The original title, "The Book of Tobit," has been on page one been altered by additions in the composer's blue ink to: "Tobias and the Angel" (from "The Book of Tobit"). Unpublished. Accession no.: CTS-53
Music Rare Book Room	The Book of Tobit. Rossi p. 6. Notes: A framed first page of The Book of Tobit (piano score) entirely in C-T's hand. The page reads: "Dear Nick -   This is the start of   THE BOOK OF TOBIT   [18 mm. of music follow]   etc.   written for you   by Mario   Beverly Hills, Calif. Aug: 28, 1963" Unpublished. Accession no.: CTS-54
9/53	The Song of Songs, Op. 172. English and Italian libretti by C-T. Dedicated to (C-T's wife) Clara. 200 pp. 14-25 March 1955. Rossi p. 5. Notes: vocal score. Inscription to Robin Escovado, 26 September 1963. Unpublished. Accession no.: CTS-55

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<b>iv) Greeting Cards, Op. 170</b>	
9/54	#17: Ricercare sul nome di Luigi Dallapiccola - per Pianoforte. 8 pp. 15 July 1958. Rossi p. 51. Notes: published score (Florence: A. Forlivesi, 1959). Pl. no.: 12348. Accession no.: CTS-56
9/55	#17: Ricercare sul nome di Luigi Dallapiccola - per Pianoforte. 8 pp. Rossi p. 51. Notes: published score (Florence: A. Forlivesi, 1959). Pl. no.: 12348. Accession no.: CTS-57
10/56	#18: Choral-Prelude and Fugue on the name of Albert Schweitzer - for Organ. 12 pp. 1 March (Chorale Prelude)/7 March 1959 (Fugue). Rossi p. 40. Notes: published score Choral-Prelude (Acona, Italy: Edizioni Musicali Berben) E 1949B; Fugue (Boston: McLaughlin & Reilly) no. 2881. Accession no.: CTS-58
10/57	#19: Duo-Pianism. Impromptu for two Pianos on the names of Hans and Rosaleen Moldenhauer. 10 pp. 10 March 1959. Rossi p. 56. Notes: published score (Florence: A. Forlivesi, 1959). Accession no.: CTS-59
10/58	#19: Duo-Pianism. Impromptu for 2 Pianos on the names of Hans and Rosallen Moldenhauer. 10 pp. Rossi p. 56. Notes: published score (Florence, A. Forlivesi, 1959). Inscription to Robin Escovado, Christmas 1959. Accession no.: CTS-60
10/59	#20: Little March on the name of Scott Harrison. 2 pp. 4 March 1960. Rossi p. 48. Notes: for piano. Unpublished Accession no.: CTS-61
10/60	#21: Suite 508 for Viola and Piano to my friends of [sic] Michigan State University. 31 pp. 28 February-9 March 1960. Rossi p. 61. Notes: seven pieces on the names of Walter Hodgson, H. Owen Reed, Marie Iliff, Jean Greenwell, Ernst Victor Wolff, Hans Lampl, and Sherman Krane. Unpublished. Accession no.: CTS-62
10/61	#24: Valse-Bluette on the name of Eric Friedman - for Violin and Piano. 6 pp. 20 March 1960. Rossi p. 60. Notes: published score (New York: General Music Publishing Co.) #675. Accession no.: CTS-63
10/62	#25: Hungarian Serenade on the name of Miklos Rozsa - for Violin and Piano. 8 pp. 28-29 May 1960. Rossi p. 48. Notes: full score with separate violin part (3 pp.). Unpublished. Accession no.: CTS-64
10/63	#27: Angelus sul nome di Nino Rota-Rinaldi - per Pianoforte. 5 pp. 25 June 1960. Rossi p. 42. Unpublished. Accession no.: CTS-65
10/64	#28: Ein Quartett-Satz on the name of Walter Arlen. 14 pp. 18-19 September 1960. Rossi p. 23. Unpublished. Accession no.: CTS-66
10/65	#31: Prelude and Fugue on the name of Gerhard Albersheim - for Piano. Dedicated "to Gerhard Albersheim on the 60th birthday." 7 pp. 11 November (Prelude)/12 November 1962 (Fugue). Rossi p. 50. Notes: inscription to Robin Escovado. Unpublished. Accession no.: CTS-67
10/66	#32: Toccata (Prelude, Aria, and Fugue) on the name of Hugh Mullins - for Piano. Dedicated "to Hugh - his "horoscope" for 1963." 10 pp. 15 December 1962. Rossi p. 54. Unpublished. Accession no.: CTS-68
10/67	#35: Canzonetta on the name of Nick Rossi - for Piano. Dedication "to Nick -   on the evening of the first American performance of   "Aucassin and Nicolette" -   most gratefully   Mario   Beverly Hills - March 7, 1964". 4 pp. Rossi p. 44. Unpublished. Accession no.: CTS-69

10/68	#36: Sarabande on the name of Rey de la Torre - for Guitar. 3 pp. 4 September 1964. Rossi p. 33. Notes: published score (Ancona, Italy: Edizioni Musicali "Farfisa") E659F. Accession no.: CTS-70
10/69	#37: Romanza sul nome di Oscar Ghiglia - per Chitarra. 4 pp. Dedication to Oscar Ghiglia. 4 pp. 31 August 1964. Rossi p. 33. Notes: published score (Ancona, Italy: Edizioni Musicali "Farfisa") E664F. Accession no.: CTS-71
10/70	#38: Homage to Purcell for Guitar. Fantasie on the names of Ronald (1932) and Henry (1659-1695) Purcell. Dedication to Ronald Purcell. 7 pp. 20 June 1966. Rossi p. 31. Notes: the dates 1932 and 1695 were added by C-T in blue ink. Published score (Ancona, Italy: Edizioni Musicali Berben) E 1188B. Inscription to Robin Escovado, August 1966. Accession no.: CTS-72
10/71	#39: Cancion Cubana on the name of Hector Garcia - for Guitar. 5 pp. 15-16 October 1965. Rossi p. 30. Notes: inscription to Robin Escovado. Published score (Ancona, Italy: Edizioni Musicali Berben) E 1174B. Accession no.: CTS-73
10/72	#43: Aria di Chiesa sul nome di Ruggero Chiesa - per Chitarra. Dedication to Ruggero Chiesa. 3 pp. 12 March 1967. Rossi p. 29. Notes: published score (Ancona, Italy: Edizioni Musicali Berben) E 1224B. Accession no.: CTS-74
10/73	#44: Brasileira sul nome di Laurindo Almeida - per Chitarra. Dedication to Laurindo Almeida. 5 pp. 14 March 1967. Rossi p. 29. Notes: published score (Ancona, Italy: Edizioni Musicali Berben) E 1237B. Accession no.: CTS-75
10/74	#45: 2nd Arabesque for Harp on the name of Pearl Chertok . Dedication to Pearl Chertok. 6 pp. 18 March 1967. Rossi p. 39. Notes: published score (New York: General Music Publishing) #796. Accession no.: CTS-76
10/75	#46: Japanese Print on the name of Jiro Matsudo - for Guitar. 5 pp. 23 March 1967. Rossi p. 31. Notes: published score (Ancona, Italy: Edizioni Musicali Berben) E 1231B. Accession no.: CTS-77
10/76	#47: Volo d'Angeli sul nome di Angelo Gilardino - per Chitarra. 6 pp. 24 March 1967. Rossi p. 36. Notes: published score (Ancona, Italy: Edizioni Musicali Berben) E 1223B. Accession no.: CTS-78
10/77	#48: Canzone Calabrese sul nome di Ernest Calabria - per Chitarra. 4 pp. 25 March 1967. Rossi p. 30. Notes: inscription to Robin Escovado, April 1967. Published score (Ancona, Italy: Edizioni Musicali Berben) E 1230B. Accession no.: CTS-79
10/78	#50: Tarantella Campana sul nome di Eugene Di Novi - per Chitarra. 6 pp. 30 March 1967. Rossi p. 34. Notes: inscription to Robin Escovado ("to Robin   the inevitable   Tarantella   from   Mario   April 1967"). Published score (Ancona, Italy: Edizioni Musicali Berben) E 1232B. Accession no.: CTS-80
10/79	#51: The Persian Prince on the name of David Blumberg - for Viola and Harp. 5 pp. 28 May 1967. (Not in Rossi's Catalogue.) Unpublished. Accession no.: CTS-81

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<b>v) Melodramas, Op. 193</b>	
10/80	Die Kraniche des Ibycus. Ein Melodrama für einen Sprecher, zwei Klaviere und Schlagzeug. Op. 193. German text by Friedrich von Schiller. Dedication: "to Hans and

	Rosaleen Moldenhauer -   "Duo-Pianists"-   to play and to recite it . . ." 37 pp. 3 January 1961. Rossi p. 23. Unpublished. Accession no.: CTS-82
10/81	Der Handschuh. Eine Ballade für einen Sprecher, zwei Klaviere und Schlagzeug, Op. 193. German text by Friedrich von Schiller. Dedication "am Martha Franck in memoriam" 13 pp. 7 January 1961. Rossi pp. 23. Unpublished. Accession no.: CTS-83

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<b>vi) Choral Works</b>	
10/82	Amours de Ronsard. 12 Chansons à 4 Voix Mixtes, Op. 197, Premier Cahier. French poems by Pierre de Ronsard (1524-1585). 29 pp. 3 August 1961. Rossi p. 65. Notes: inscription to Robin Escovado, August 1961. Unpublished. Accession no.: CTS-84
10/83	Amour de Ronsard. 12 Chansons à 4 Voix, Op. 197, Deuxième Cahier. 33 pp. 29 August 1961. Rossi p. 65. Unpublished. Accession no.: CTS-85
10/84	Endymion, Op. 184. English poem by John Keats. 16 pp. June 1958. Rossi p. 66. Notes: two inscriptions to Robin Escovado, one 18 July 1958, the other undated. Published score (New York: Edward B. Marks Music Corp.) #14051-19. Accession no.: CTS-86
10/85	Lauda - in honore Sanctae Birgittae per Coro Femminile (senza accompagnamento), Op. 189-A. Latin text by Nicolaus Hermansson (1326-1391). Dedicated to Giacomo and Paola Oreglia. 5 pp. 30 June 1960. Rossi p. 66. Notes: Giacomo Oreglia was a professor of Italian at the University of Stockholm--see letter from C-T to Nick Rossi, 6 June 1964. Unpublished. Accession no.: CTS-87
11/86	[Addenda to the ]"Sacred Service," Op. 122. IV: Haskivenu. 5 pp. 1950. Rossi p. 76. Notes: ozalid of a MS by a professional music scribe. Unpublished. Accession no.: CTS-88

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<b>vii) Voice with Piano</b>	
11/87	Il Bestiario. Dodici Poesiè di Arturo Loria - per Canto e Pianoforte, Op. 188. Italian poems by Arturo Loria. Dedicated "ad Arturo Loria   "in memoriam". 45 pp. 10-20 April 1960. Rossi p. 80. Unpublished. Accession no.: CTS-89
11/88	Pastorale for Voice and Piano, [WoO]. English text by Ulric Devaré. 3 pp. 17 December 1958. Not in Rossi's Catalog. Notes: inscription to Robin Escovado, 26 December 1958. Unpublished. Accession no.: CTS-90
11/89	Poesia Svedese. Traduzioni di Giacomo Oreglia. Un'Antologia di Liriche per Canto e Pianoforte, Op. 189. Swedish poems translated into Italian by G. Oreglia. 67 pp. 21 April-8 May 1960. Rossi p. 88. Notes: inscription to Robin Escovado. C-T relates details concerning the genesis of this work in a letter to Nick Rossi, 6 June 1964. Unpublished. Accession no.: CTS-91
11/90	Soliloquy for Voice and Piano, WoO. English text by Ulric Devaré. 3 pp. 16 November 1958. Not in Rossi's Catalogue. Notes: inscription to Robin Escovado, n.d. Unpublished. Accession no.: CTS-92

11/91	Le Voyage [for Voice and Piano], Op. R186a. French text by Joachim du Bellay (1525-1561). Dedicated "a Clara - Buon ritorno! E Buon Natale! - da Mario   Xmas 1959" 4 pp. 20 December 1959. Rossi p. 97. Notes: inscription to Robin Escovado, Christmas 1959. Unpublished. Accession no.: CTS-93
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#### **viii) Solo Voice and Chorus with Piano**

11/92	Shakespeare Sonnets, Op. 125. 151 pp. 21 Sept, 1945. Rossi pp. 73, 90. Notes: inscription to Robin Escovado. Unpublished. Accession no.: CTS-94
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#### **ix) Voice with Instruments Other than Piano or Guitar**

11/93	Songs of the Shulamite, Op. 163 (Rossi: Op. R163a). 66 pp. 19-21 May 1953. Rossi p. 104. Notes: used as a vocalist's copy. Unpublished. Accession no.: CTS-95
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#### **x) Chamber Music**

11/94	Sonata - for Cello and Harp, Op. 208. Dedicated to Pearl Chertok. 36 pp. 6 May 1967. Rossi p. 24. Notes: includes score and separate cello part (12 pp.), of which the score is in C-T's hand while the cello part stems from a practiced copyist. Inscription to Robin Escovado. Published score (New York: Lyra Music Co., 1992). Accession no.: CTS-96
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#### **xi) Orchestral Music**

11/95	Overture to a Fairy Tale (Midsummernight's Dream), Op. 108. 59 pp. 1940. Rossi p. 14. Notes: title on page one (as opposed to the cover) is "Overture to 'A Midsummernight's Dream'." Notes: an old blue-line ozalid using only side of the large folded leaves. Inscription to Robin Escovado, Christmas 1956. Published score (New York: G. Ricordi). Accession no.: CTS-97
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#### **xii) Harp Music**

11/96	Rhapsody - for Harp ("The Harp of David), Op. 209. Dedicated to Yvonne La Mothe and the Bay Area Chapter of the American Harp Society. 17 pp. 6 June 1967. Rossi p. 39. Notes: published score (New York: General Music Publishing Co.) #796. Accession no.: CTS-98
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<b>C. Published Scores</b>	
See shelf	Castelnuovo-Tedesco, Mario. Overtures per il Teatro di Shakespeare: N. 1 "La bisbetica domata." Reprint 1946. Milan: G. Ricordi & Co., 1931.
See shelf	_____. Overtures per il Teatro di Shakespeare: N. 2 "La dodicesima notte." Milan: G. Ricordi & Co., 1935. 2 copies.
11/96a	_____. Thanksgiving: From Tobias and the Angel. Arranged by Nick Rossi. Brooklyn, NY: Tarpinian Music Associates, Inc., 1979. 6 copies.
Sheet Music 2655	"The Fool: 6 short songs from 'King Lear,'" by Mario Castelnuovo-Tedesco, from the collection of Donald Gray.
Sheet Music 2654	"The Shadow," by Mario Castelnuovo-Tedesco, from the collection of Donald Gray.
Sheet Music 2653	"Recuerdo," by Mario Castelnuovo-Tedesco, from the collection of Donald Gray.

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<b>Series II: Recordings</b>	
<b>A. Cassette Tapes (*Click on title of tape to find CD duplication in online catalog)</b>	
12	The Book of Jonah. In Italian. N.p., n.d.
12	L'Importanza di Esser Franco. August 4, 1983. Act III Part 2 and conclusion.
12	L'Importanza di Esser Franco. June 29, [1984]. Side A) Act I; Side B) Act II.
12	L'Importanza di Esser Franco. June 29, 1984. Side A) Act III.
12	L'Importanza di Esser Franco. June 30, [1984]. Side A) Act III.
12	L'Importanza di Esser Franco. July 2, 1984. Side A) Act I; Side B) Act II.
12	L'Importanza di Esser Franco. July 2, 1984. Side A) Act III. Cassette tape says June 2, 1984 [incorrect].
12	L'Importanza di Esser Franco. July 6, 1984. Act III.
12	L'Importanza di Esser Franco. N.d. Side A) Act I; Side B) Act II.
12	L'Importanza di Esser Franco. N.d. Side A) Act III.
12	The Loves of Carmen. Full sound track from the Paramount 1948 film. 2 tapes. Tape 1 = Part 1; Tape 2 = Part 2.
12	La Mandragola. Part 1.
12	La Mandragola. Milano-RAI. Parts 2 & 3.
12	The Merchant of Venice. 3 tapes. Tape 1: Side A) Overture & Act 1 – Reels 1 & 2; Side B) Act 1 – Reel 2 continued. Tape 2: Side A) Act I – Reel 2 concluded; Side B) Act II – Reel 3 & 4, Act III – Reel 5. Tape 3: Side A) Act III – Reel 5 continued & Reel 6 start; Side B) Act III – Reel 6 concluded.
12	Platero and I. Poem by Juan Ramón Jiménez. Narrated by Nick Rossi, guitar by Jonathan Keane and Ron Leighty. N.p.: Keyboard Publications, 1976. KC-14. Part I & Part 2.
12	Platero y Yo (excerpts). Narrated by Alan Berman, guitar by Jonathan Keane.

12	Platero y Yo. Juan Romón Jiménez. Felix Cañal. Lucian Plessner. Angelus. El Pozo. La Arrulladora. Melancolía. Julio '84.
12	Sacred Service. 2 copies. One copy numbered 31, second copy numbered 32.
12	Shakespeare Overtures. Side A: 1) The Taming of the Shrew, 2) A Midsummer's Night's Dream, 3) The Merchant of Venice. Side B: 1) Much Ado About Nothing.
12	Song of Songs. Park Avenue Temple, Bridgeport, Conn. Ray Gilbert, cantor.
12	Tobias & and the Angel, Act II. LaGuardia Music-Theater. Gwendolyn Brown, soprano, Gregory Mercer, tenor, John Festa, baritone, Willie Drake, bass. John Huwiler, conductor.
12	Sonata #1. Works for clarinet, bassoon, trumpet, and piano. 4/30/80, CUNY. 2 copies.

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<b>B. LPs</b>	
Music Limited Access 12811	Castelnuovo-Tedesco, Mario. <i>Concerto in D major for Guitar and Orchestra, Op. 99</i> . From <i>The Virtuoso Guitar</i> , v. 2. Performed by Alirio Diaz. Conducted by Antonio Janigro. Vanguard VSD-71152. 33 rpm. Gift of Nick Rossi.
Music Limited Access 12709	_____. <i>Quintet Op. 143</i> , performed by Andres Segovia. Decca 9832. 33 rpm. Signed by Castelnuovo-Tedesco, "To Nick from Mario. Xmas 1963." Gift of Nick Rossi.
Music Limited Access 12826	_____. <i>Shakespeare Sonnets</i> . An International Castelnuovo-Tedesco Society Recording. Sterio C/T S100. 33 rpm.

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### Series III: Correspondence

#### A. Letters and Postcards from Castelnuovo-Tedesco to Nick Rossi, August 5, 1963 to March 7, 1968: list and excerpts

13	5 August 1963. C-T expresses gratitude for Rossi's preparations for The Song of Songs. ". . . these three weeks of rehearsals have been one of the happiest experiences of my life . . . I had 'great moments' in my artistic career . . . when I heard Toscanini conduct my music, and Heifetz playing my Violin Concerto, and Piatigorsky playing my Cello Concerto, and Sergovia the Guitar Concerto . . . when, in 1925, I won the National Prize with my first opera La Mandragola; and when in 1958 I won the International Contest with my last opera The Merchant of Venice; and my friendship with Puccini, with Da Falla, with Bloch [. . .]" 1
13	22 August 1963. Thanks to Rossi for the performance of The Song of Songs. 2
13	4 September 1963. 3
13	10 September 1963. Large empty envelope. 3a
13	20 September 1963. C-T has received a message on the libretto of Aucassin et Nicolette from Rossi, who is considering a performance. 4
13	26 September 1963. On potential performers for Aucassin and Nicolette. 5

13	30 September 1963. [ . . . ] "Now, as for your 'appreciation' of my Sonnets, I see with pleasure that we have exactly the same 'favorites!' (only one you didn't mention which is a favorite of mine, but you had mentioned it before: it is 'Yellow Leaves'.)- Actually, as I had told you before, not all of the Sonnets are equally good . . . ; but so is the poetry! As you mentioned once there are always in the Shakespeare Sonnets 'one or two lines' which are perfectly musical! but there are others which are quite difficult to set! (especially in a 'melodic sense', as I always try to do.)- And the form of the Shakespearean Sonnet (4-4-4-2) is difficult in itself, as 'proportions'; and even more so the Italian Sonnet (Dante, Petrarca: 4-4-3-3) which I have also tried, although less extensively- Anyway I believe there is not a single one, among my settings, which is 'really bad'! And I believe (in my outrageous immodesty!) that some of the them are among the most beautiful songs in the English literature! The best, of course, are the ones dedicated to Clara, to Memmi Strozzi and to Aldo [ . . . ] Memmi was my 'first love' when I was 16 year[s] old [ . . . ] Aldo is one of my oldest friends, since 1935! [ . . . ] 6
13	1 October 1963. Mentions progress on additions to the Shakespeare Sonnets. 7
13	31 October 1963. Speaking of addenda to the Shakespeare Sonnets (1963): "The main problem I had was not to find the right interpretation for the text (I am never at [a] loss before a beautiful text . . . ; although some of those lines were rather difficult ..." 8
13	8 November 1963. "Tonight I have completed a long Motet for Mixed Choir, The Seventh Day, based on the last chapter of the Confessions of St. Augustine." 9
13	20 November 1963. Referring to a lecture given by Rossi for "the ladies of the Philharmonic", C-T adds: "And how lucky that I wasn't the commentator on that program! Probably I would have said: 1) that, yes, the Meistersinger Overture is the perfect Overture! But how strange that Wagner, who hated Brahms, should have written an "Akademische Fest-Overture," which is in contradiction with all his theories! 2) and for Dvorák I would have said: 'What a misfortune that Dvorák should have met Brahms, who "endowed" him with a "form" which was too heavy for him!-Dvorák would have been an exquisite "rhapsodist" (as it is proved by his Slavonic Dances, and even by the New World Symphony) but he was not a born symphonist in the classic sense-(Same thing that happened to Sibelius later)-Anyway the Cello-Concerto is still one of his best works ... 3) as for Strauss, he certainly was no "hero"! (as he proved many times in the war years!) Therefore Heldenleben is one of his poorest and most shallow works, which sounds "false" from the beginning to the end! (and which is "kept alive" only by the "vanity" of the conductors!..) Of, nobody would have forgiven me!" 10
13	23 November 1963. 11
13	26 November 1963. C-T requests Rossi's help in translating Aucassin. 12
13	10 December 1963. "I am glad you liked the Coplas which are still (after 48 years!) one of my favorite works [ . . . ] As for the rest of the program, of course 'I leave you the Ives ...' (although some of the songs were amusing and some charming, in a childish way . . . ; but he still remains an 'amateur' to me ..)- The Gold songs had, as you say, 'some good points.."; but it is not 'a cycle'! .. it is just a group of very disparate and uneven songs..-And the 'Heidi' Aria perhaps will have its place and effect in the opera, but it is certainly not a concert piece?" 13
13	11 December 1963. 14
13	20 December 1963. Referring to a recording which Rossi has made with a high school group: "Of course I particularly enjoyed the Negro Spirituals (which I always loved), and

	sometimes I will show you a very unusual arrangement (but an instrumental one) which I made "in my M.G.M. times" of "Nobody knows ..." 15
13	22 December 1963. Referring to a second recording of Rossi's: "The Sowerby number is quite nice (I knew Sowerby since he was a 'Prix de Rome' forty years ago!...I actually believe he was the first one to come to the American Academy in Rome). As for Händel (now you are going to jump on your feet) he is 'one of the geniuses I could do without..'; and especially I could do without The Messiah! I always wondered why this Oratorio (certainly one of his weakest ...: others, like Israel in Egypt, are quite beautiful!) should have such an undeserved popularity!" 16
13	23 December 1963. Referring to a third recording of Rossi's: "one can see that, through four years of work, your choral ensemble has made great progress, both as 'intonation' and as 'musicality' (some of the numbers were quite difficult). The only criticism I would make is about the 'diction' which (at least through the record) isn't very clear...: but I know it isn't your fault! (this is the general trouble with American vocalists, both soloists and choral groups)-I particularly enjoyed the 1st side; in the 2nd the Dello Joio is quite nice (although reminiscent of so many things! Debussy's St Sebastian, Stravinsky's Les Noces, Honneger [sic][s] Roi David, Milhaud etc.) And of course I could do without My fair lady!" 17
13	9 January 1964. 18
13	13 January 1964. "I was so happy that you liked "The Book of Jonah", which is also one of my favorite works. (Don't believe that I like all of my works...: on the contrary I like very few of them!..although all were, more or less, necessary to my formation and to my evolution..)- [ . . . ] I always 'dreamed' to have it [The Book of Jonah] performed together with the 'Song of Songs': as they are actually the 'opposites'! Jonah all 'dark' and 'hard', the Song of Songs all 'clear' and 'soft.'- What a wonderful contrast it could be!.. 19
13	23 January 1964. Discussion of sets for Aucassin, et al. 20
13	25 January 1964. Personal, noting Rossi's work on Aucassin. 21
13	28 January 1964. Personal, mentioning Aucassin and Morning in Iowa. 22
13	15 February 1964. Progress of Aucassin rehearsals. 23
13	3 March 1964. Mentions the evening's dress rehearsal for Aucassin. 24
13	12 March 1964. 25
13	19 March 1964. "Yesterday, searching for a small picture for an English magazine (but I didn't have a glossy one ...) I found this one (of several years ago) which might amuse: these are two puppets which 'a Japanese admirer' (Dr. Isao Takahashi: a guitarist and a doctor! he is now working with Dr. Albert Schweitzer in Gabon, Africa) sent me in 1955 (after I had written for him a 'greeting card'..)-" [no picture remaining with letter] 26
13	23 March 1964. 27
13	2 April 1964. 28
13	8 April 1964. 29
13	11 May 1964. On C-T's autobiography: "The book 'Una vita di musica' ('A life of music') already exists, as you see! and it is done exactly the way you suggested: narrating my life through my music, and explaining my music at the same time (its origin, its form, its qualities, its faults ...); and this nobody else could do!.. [ . . . ] The book itself is one of the greatest 'works of art' I have ever produced! and I am just proud of it as of the best of my music! It reads like a novel, and yet it is absolutely true! No composer, I believe, has ever analyzed himself and his music with such sincerity [ . . . ] 30

13	16 May 1964. 31
13	17 or 18 May 1964. Complaints about American publishers. During the day, C-T viewed the skyline of Lower Manhattan, which "reminded me of a song of mine (on a poem by Edna St Vincent Mille) Recuerdo, which was first (and only ..) American hit: We were very tired-we were very merry/We had gone back and forth all night on the ferry ..' 32
13	21 May 1964. From Rome. 33
13	23 May 1964. From Rome. 34
13	25 May 1964. From Rome. 34a
13	28 May 1964. From Florence. 35
13	29 May 1964. From Florence. "I thank you for your detailed and accurate report on Britten's 'War Requiem'- Curiously enough I received this morning a letter from my dear friend (and former student) Herman Stein, who expresses himself about the Requiem very much in the same terms you used. Although I don't know the work I am not surprised about your reactions, because, although I recognize Britten's talent, I was always aware of his 'limitation' and of his 'lack of style'- Probably it is one of those works (like Carmina Burana ..) which will enjoy a certain popularity for a number of years and then disappear- " 36
13	1 June 1964. From Florence. "I promised to report [to] you about The Nose by Shostakovitch [sic]. It was splendidly performed and superbly staged [ . . . ] and it had a big success (probably by contrast with Busoni's Doctor Faust, which had bored everybody). But, musically, I found it very mediocre, and a real 'hodge-podge' of Stravinski, Prokofieff, Moussorgsky, Alban Berg (evidently he wanted to write a sort of 'comic Wozzeck'..), and sometimes ... of himself! he is, as usual, very clever, but with no sense of style and no sense of proportions. [ . . . ] I should at least illustrate to you my friend Aldo Bruzzichelli, a name which probably you have found already on some of my music: some of the Shakespeare Sonnets and the entire Platero are dedicated to him. He is one of my oldest and most faithful friends, so faithful that, when we left Italy, in 1939, he and his wife left Italy with us, not to leave us alone! and they remained in New York during the war [ . . . ] 37
13	6 June 1964. From Florence. "But I didn't know of your activity as a 'ghost writer'! Having been one myself, in music, during my unfortunate MGM years ('the years of the captivity in Babylon', as I used to call them ...) I can't find anything 'dishonorable' in it; but .. I am glad I am through with it! [ . . . ] As for 'Poesia Svedese' I thank you for your good opinion; but ... I must confess [to] you that I don't remember it at all!!.. (although I read it through, once more, before I gave it to you ..) - But I must tell you (as briefly as I can..) the curious 'inside story' of this particular work. In 1952 we were, Clara and myself, for a couple of weeks in Anacapri, the upper village of Capri, which (besides having inspired one of Debussy's most delightful Preludes..) had been, twice, already, a favorite vacation of ours. I wonder if you know that in Anacapri there is the famous Villa San Michele which belonged to [ . . . ] a natural son of the King of Sweden [ . . . ]: when he died he left the whole estate to the Swedish Government, to make out of it an 'art center' [ . . . ]. And, that particular summer, there was a group of Swedish girls (about a dozen) studying Italian and Italian art, under the tutoring of a very handsome young Italian Professor, Giacomo Oreglia, from Turin, who was teaching Italian at the University of Stockholm. They all 'occupied' the Pension Bellavista [ . . . ], but we all had dinner on the same terrace (without knowing each other.); and Clara and myself were very much amused to listen to their conversations [ . . . ]. It was only the last evening that we met and I introduced myself (actually ... to correct a wrong Italian explanation he had given to one of his pupils!); and ... it was a sort of 'shock' for him, because he knew who I was (Aucassin had been performed two weeks before in Florence,

	and the première had been widely reported in all the Italian press..). So [ . . .] we remained in correspondence [ . . .]; and he sent me, from Stockholm, the volume of his Italian translations from Swedish poetry. I generally don't like to set to music translations; but ... I don't know Swedish! and these were really so well made! I had promised him to set a few to music and I finally did a 'cycle' (or rather an 'anthology') of twenty (almost 'one a day', like the vitamins, as you can see from the dates ..): I can't tell you how happy he was!- He wanted to have them performed in Stockhom by one of the leading opera-singers [ . . .] I saw him once more in 1958 ..: he came to visit me in Florence and he had just married a charming Swedish girl (one of his former students) [ . . .] Then ... he suddenly disappeared! and I never heard from him again! [ . . .] And this is the strange story of "Poesia Svedese".." 38
13	11 June 1964. From Florence. 39
13	13 June 1964. From Florence. 40
13	15 June 1964. Postcard from Florence. 41
13	15 June 1964. Postcard from Florence. 42
13	16 June 1964. Postcard from Florence. Picture of the Boboli Garden looking towards the Duomo, with the comment that "This is the 'sacred place' where, ten years ago, I came every day during the summer to write my six opera libretti." 43
13	17 June 1964. Postcard from Florence. Picture of a cyprus-lined allée (at a crossing) in the Boboli Garden with the comment: "This was the 'ideal set' for my 'Bacco in Toscana' faithfully reproduced (but in the opposite direction) by my friend Giovanni Colacicchi" [for the 1931 La Scala performances, as the letter of 21 June 1964 reports]. 44
13	18 June 1964. Postcard from Florence. 45
13	21 June 1964. From Florence. "And this afternoon I went, all alone, to Boboli ... You don't know what Boboli means to me!.. It is not only the huge, fantastic park, to which perhaps (from Palazzo Pitti) you have a glimpse ..., but it was also (ten years ago) my 'studio,' my 'laboratory'... In that summer of 1954 (which I called, with an untranslatable pun 'l'estatica estate': "the extatic [sic] summer'..) I went there every day (with paper, and pencil and books) to write my 'libretti' (I was still dreaming of glory at that time!..); and there I prepared six of them: The Merchant, All's Well, Winter's Tale, The Tempest, The Song of Songs, Saul ...; only four operas completed (The Merchant, All's Well, the Song and Saul); only two performed (the Merchant and the Song)- And no more illusions today!" 46
13	23 June 1964. Postcard from Florence. 47
13	23 June 1964. From Florence. "This afternoon another breath of fresh air, another spell of memories. I went to Giramonte. You don't know what Giramonte is, nor what it means to me. Giramonte is a 'villa' which belonged to my Father: it belonged before to 'Uncle Tedesco,' the one who left us his fortune and ... half of our last name! (as you know, we were originally only Castelnuovo ...)- [ . . .] It is a sort of 'valley of peace' (and, as a matter of fact, one of my first compositions (1906?..) was called 'Calma a Giramonte'...) [ . . .] Anyway [,] at Giramonte I have written most of my early compositions (even if the inspiration came from elsewhere..) including the Coplas, Alt Wien, up to my first opera La Mandragola- Actually this was completely written up there (during three summers), but not in a room ...: I can tell you exactly where. On a side of the house there is a long alley flanked by rose-bushes [ . . .] which brings to a semi-circular stone-bench, shaded b three huge cypresses ...: this was my 'studio' at the time; and, as a matter of fact, when I completed La Mandragola [ . . .] I went up to Giramonte [ . . .] to write the last page.._ 48

13	24 June 1964. Postcard from Florence, showing San Miniato al Monte. 49
13	25 June 1964. Postcard from Florence, showing a view of the Boboli Garden. C-T mentions that he saw Monteverdi's Coronation of Poppea with a stage around the fountain, twenty five years ago. 50
13	25 June 1964. From Florence. For a teachers' workshop on C-T's music to be given by Rossi, C-T suggests that among other pieces he might try "some of the 28 little pieces from Evangelion (which probably will be your greatest 'surprise' in the package from Forlivesi, and which is, I believe, one of my 'masterpieces' ...) 51
13	26 June 1964. Postcard from Florence. Illustrates Cathedral and Giotto's Tower. 52
13	26 June 1964. From Florence. 53
13	27 June 1964. Postcard from Florence, showing the "Ponte Vecchio." 54
13	27 June 1964. From Florence. C-T has attended a tryptic performance of Schoenberg's Erwartung, Bartok's Der Wunderbare Mandarin and Dallapiccola's Volo di Notte. "Very little to say about Schönberg's 'monodrama': I had heard it before, in concert form, conducted by Scherchen (this time the conductor for the whole evening was Antal Dorati): 'es ist eine lange Isolderei'..(if you understand what I mean ..) but I had appreciated it, at least, for its subtle and resourceful orchestration. Unfortunately on the stage it doesn't make the slightest sense ..; and it is completely undramatic (although it was staged according to Schönberg's indications). By the way: did I tell you that, in the lobby of the opera-house, they had also an exhibition of Schönberg's paintings? Very bad and amateurish, but curiously revealing and 'narcissistic'..: most of them are self-portraits! Evidently he found himself very beautiful (and God knows if he was ugly!). Very little to say also about the Bartok: no matter how unpleasant as a ballet (and this is the only 'expressionistic' side of it ..) it is a beautiful score (still very much influenced by late Debussy and early Stravinsky) and probably you know it. The Dallapiccola instead, would deserve a long talk: it is a rather early work (written 25 years ago) and it had already been performed in Florence (the year after I had left). It is still basically tonal (or rather 'polidiatonic' [sic]..) with some Puccini, some Pizzetti, some late Debussy ('St. Sebastian') and some early Stravinsky (the ending is practically a 'replica' of the 'Symphony of Psalms', preceded by much 'Rite of Spring'..): a sort of 'combination talent'...; but very remarkable [sic] for a thirty years young man, very skillful and, in parts, effective. In a certain sense I prefer it to Il Prigioniero ..: it is more 'musical!'). However this also is rather static and undramatic. [ . . . Continuing to speak about Volo di Notte] What is actually 'Expressionism'? An 'attempt to expression'? This time, unfortunately, unfulfilled! And, besides, any work of music is (or should be ..) an 'impression translated into expression'! It is as simple as that ... [ . . .] Some more about Expressionism. They had also, at Palazzo Strozzi, an Exhibition of paintings: I wouldn't say beautiful, but certainly very important and very 'complete'. But how strange and how unpleasant!.. The windows are [h]ermetically closed!.. no daylight! (all artificially lighted) and you walk through 'trenches' of plaster, to [sic] which the paintings are hanged [ . . .] How perfectly German! You can feel that a World War came before and that another was coming! And you can also understand why the Florentines hate it!" 55
13	27 June 1964. Postcard from Florence, showing the Piazza della Signoria and the Palazzo Vecchio. C-T mentions the performance of Savonarola there. 56
13	28 June 1964. Postcard from Florence, showing 16th-century costumes at a football match in the Piazza della Signoria. C-T comments that "it could still be Savonarola! (the costumes are the same; and you can even see the beginning of the movable amphitheatre, which was built for the occasion)." 57

13	<p>28 June 1964. From Florence. "I have still to report to you on a 'posthumous concert' of the May Festival which took place one week ago (although this hardly makes part of my 'Florentine Diary': fortunately Florence has very little to do with it....). It was a concert of the Società Cameristica Italiana (Italian Chamber Society) and it made our Monday Evening Concerts sound very mild! at last in the first part, formed by works of composers all 'prized' in a contest by S.I.M.M. (International Society for Modern Music), the judges being Petrassi, Dallapiccola, Krenek, Vogel etc.. Names unknown (unless you know the name of Bussotti - alas, a Florentine!) How shall I describe it to you? Imagine being in an attic, or in a cellar, where all the instruments of the orchestra have been stored and .. an army of rats has been let loose! All disconnected, isolated sounds with long pauses in between (nothing more funny than to see the conductor beat the time) with often .. unmentionable effects! At a certain point the instrumentalists exchange parts (the trombone takes the part of the Violin, and so on ..) and it starts all over again, with different 'effects,' of course: because, besides being 'pointillist,' it is also 'aleatory'... I forgot that there is also a voice (the poor girl who sang my Bestiario three years ago ..: and this is the reason why I had to go ..): she sings not more than one syllable at a time, on extreme pitches, and with extended instrumental interludes. For instance: 'My' ('pum! pum!' bass drum ..) 'dear' ('iiih'...: Violin harmonic ..) 'Nick' ('ta-ta': snare drum ..) 'how' (Alto Flute) 'bo- (Trombone) -ring' (Triangle) 'is' (Piccolo) 'all' (Viola tremolo ponticello) 'this' (Suspended Cymbal). And so on ... Of course when we came to the 2nd part (the 'classics'..) Hindemith sounded like Buxtehude, and Schönberg like Chopin! By the way, the Hindemith early songs 'Der Todes Tod', although long and lugubrious, are very beautiful, and the Schönberg, equally early, 'Brettl-Songs' [ . . .] extremely amusing: these are the songs which Schönberg, when he was in need of money, wrote for a Münchener cabaret 'Das Überbrettl'; and it is very funny (and pathetic, at the same time..) to hear the 'un-compromising' Schönberg writing .. the worst Kurt Weil[!]" 58</p>
13	<p>1 July 1964. From Vallombrosa. C-T gives examples of how he thought Petrarch's line 'Chiare, fresche, dolci acque' might have been in the styles of Monteverdi, Mozart, Puccini, and Debussy. 59</p>
13	<p>2 July 1964. Postcard from Vallombrosa. 60</p>
13	<p>3 July 1964. Postcard from Vallombrosa. 61</p>
13	<p>5 July 1964. Postcard from Vallombrosa. 62</p>
13	<p>6 July 1964. Postcard from Vallombrosa. 63</p>
13	<p>9 July 1964. From Vallombrosa. C-T notes that he finds the process of correction and revision in the critical notes to editions of Stendhal's novels fascinating, "(which confirms me in my old opinion - valid also for composing ... that the first version is always the best!)" [ . . .] But mainly, my dear Nick, if you ask me what have I been doing, I would answer that I have filled myself with silence (which, after all, is music!). I have been listening to the winds, to the rare birds [ . . .], and I have been watching the landscape. Strangely enough, while I have been inspired many times by the sea (and you will find traces of this predilection in many of my works) I never 'responded' very much to the mountains (with the exception of the three Preludî Alpestri [ . . .]. To me the sea is more musical! .. and not so much because of its 'sound,' but because this 'liquid mass' which eternally changes and 'recomposes itself' is much nearer to a sort of divine and mysterious 'method of composition!' Mountains, instead, are too 'static', and, in a way, 'indifferent' to me (and the high peaks are too much 'wagnerian!'). But here, perhaps for the first time, I appreciate the 'changes of colors' and the 'interplay of clouds' (which is, yes, musical ![]]) but don't expect me to write Clouds! Debussy did it too well, for all of us! 64</p>

13	10 July 1964. Postcard from Vallombrosa. 65
13	12 July 1964. Postcard from Florence. 66
13	13 July 1964. Postcard from Florence. 67
13	14 July 1964. Postcard from Florence, showing the the big hall of the Palazzo Vecchio. C-T comments: " [ . . . ] here I had my first orchestral piece ('Cipressi') performed! (Wonderful hall, but ... horrible acoustics!)." 68
13	15 July 1964. From Florence. Mentions poor reviews on a performance of As You Like It, and concern about progress on rehearsals for Morning in Iowa. 69
13	16 July 1964. Postcard from Florence. 70
13	16 July 1964. Postcard from Florence. 71
13	17 July 1964. Postcard from Florence. 72
13	17 July 1964. Postcard from Florence. 72a
13	17 or 18 July 1964. Postcard from Florence. 73
13	18 July 1964. From Florence. Bitter complaints about conductor Waxman's drastic cuts in a recent performance of an overture of C-T's at the Hollywood Bowl. C-T notes also that the Italian publisher Sansoni has dropped a project to publish C-T's autobiography, although C-T is forgiving: "And it was actually a problem to bring out a big book in two volumes which .. wouldn't have been a "best seller"!" 74
13	18 July 1964. Postcard from Florence. 74a
13	19 July 1964. From Florence. 75
13	20 July 1964. Letter from Florence. 76
13	21 July 1964. Postcard from Florence. 77
13	22 July 1964. Postcard from Florence. 79
13	23 July 1964. Postcard from Florence. 80
13	24 July 1964. Postcard from Florence. 81
13	25 July 1964. From Florence. 82
13	29 July 1964. From Florence. P. 1 missing. 83
13	1 August 1964. From Florence. 84
13	2 August 1964. Postcard from Florence. 85
13	4 August 1964. Postcard from Florence. 86
13	5 August 1964. From Florence. 87
13	6 August 1964. From Florence. C-T expresses thanks for Rossi's efforts in producing Morning in Iowa. 88
13	7 August 1964. Postcard from Florence. 89
13	8 August 1964. Postcard from Florence. Shows a waterbasin in the Boboli garden: "This is another set for 'Bacco in Toscana': the big basin in Boboli (see one of my earlier letters" [ . . . ] 90
13	9 August 1964. Postcard from Florence. 91
13	10 August 1964. From Florence. C-T notes that Rossi is considering a performance of The Book of Jonah. 92

13	10 August 1964. Postcard from Florence. 93
13	11 August 1964. Postcard from Florence. 94
13	12 August 1964. Postcard from Florence. 95
13	14 August 1964. From Florence. 96
13	14 August 1964. Postcard from Florence. 97
13	15 August 1964. Postcard from Florence. 98
13	17 August 1964. From Framingham, Mass. 99
13	11 October 1964. From Beverly Hills. C-T notes that he is on p. 58 of Tobit (plus 24 pages of the vocal score). 100
13	21 October 1964. From Beverly Hills. 101
13	3 November 1964. From Beverly Hills. C-T comments on his first distinctive composition, Cielo di Settembre: "I am glad you liked the little picture and you understood the 'meaning' that it has for me (it commemorates the 'first achievement' of a fourteen years old boy ...: really, up to that time, I had written music which was, more or less, 'derivative'...; but this was the first 'original thing!' and really it was, for the time completely new ...: I remember that when I showed it, several years later, to Casella, he exclaimed, 'But this is Stravinsky before the time!'. I also remember, almost physically, how I felt that night, all alone in that huge old Florentine palace where we lived, with the big rooms and the high ceilings ...: it was so cold! (there was no central heating..) and my hands were frost-bitten: I had to wear wool half-gloves, to be able to play ..; and sometimes my fingers ached so much that I cried ...." 102
13	12 February, 1965. From Beverly Hills. In reference to production of Tobias and the Angels. 102a
13	16 February, 1965. From Beverly Hills. In reference to production of Tobias and the Angels. 102b
13	22 February, 1965. From Beverly Hills. In reference to production of Tobias and the Angels. 102c
13	23 February, 1965. From Beverly Hills. In reference to production of Tobias and the Angels. 102e
13	27 February, 1965. From Beverly Hills. In reference to production of Tobias and the Angels. 102f
13	10 March, 1965. From Beverly Hills. In reference to production of Tobias and the Angels. 102g
13	19 March 1965. Postcard from Beverly Hills. 103
13	19 March 1965. Postcard from Beverly Hills. Progress on Tobit. 104
13	19 March 1965. Postcard from Beverly Hills. Progress on Tobit. 105
13	20 March 1965. Postcard from Beverly Hills. 105a
13	25 March 1965. Postcard from Beverly Hills. Progress on Tobit. 106
13	26 March 1965. Postcard from Beverly Hills. Progress on Tobit. 107
13	27 March 1965. Postcard from Beverly Hills. Progress on Tobit. 108
13	27 March 1965. Postcard from Beverly Hills. Progress on Tobit. 109
13	29 March 1965. Postcard from Beverly Hills. 110

13	1 April 1965. Postcard from Beverly Hills. "I am glad you approve the Finale of the 2nd Act. As I told you, I don't particularly like to use "traditional" folklike material, but I tried to make the best use of it." 111
13	2 April 1965. Postcard from Beverly Hills. 112
13	5 April 1965. Postcard from Beverly Hills. 113
13	6 April, 1965. From Beverly Hills. In reference to production of Tobias and the Angels. 113a
13	16 April, 1965. From Beverly Hills. In reference to production of Tobias and the Angels. 113b
13	26 April, 1965. From Beverly Hills. In reference to production of Tobias and the Angels. 113c
13	15 May, 1965. From Beverly Hills. In reference to production of Tobias and the Angels. 113d
13	18 May, 1965. From Santa Barbara. In reference to production of Tobias and the Angels. 113e
13	20 May 1965. Postcard from Santa Barbara. 114
13	21 May 1965. From Santa Barbara. In reference to production of Tobias and the Angels. 114a
13	24 May 1965. From Santa Barbara. In reference to production of Tobias and the Angels. 114b
13	26 May 1965. From Beverly Hills. In reference to production of Tobias and the Angels. 114c
13	28 May 1965. Postcard from Beverly Hills. 115
13	29 May 1965. From Beverly Hills. In reference to production of Tobias and the Angels. 115a
13	11 July 1965. Postcard from Santa Barbara. 116
13	7 March 1968. From Beverly Hills. Commenting to Rossi after a lapse of contact: "I still have several students, whom I "dismiss," one after another, because they are "hopeless cases"...And I still write Guitar pieces!!.. [ . . . ] Segovia was here, but he didn't play any of my music (he played, however, my Concerto--still the 1st!--in Washington and Philadelphia); and he came one night for dinner. [ . . . ] A few nights ago, on KPFK, the Pacific Singers (a new group) gave the 1st American performance of my Romancero Gitano, for Chorus and Guitar. But it was a rather tame performance...; [ . . .]" C-T mentions upcoming performances of his 2nd Guitar Concerto, Overture to "The Winter'[s] Tale"; performances at the Milan Conservatory, at UCLA (by "a group of students (perhaps as a 'protest' against their teacher)"), and an all-Tedesco program by Segovia for the following year. C-T died March 16. 117
13	20 August 1974. Letter from Clara C-T to Rossi. 117a
13	21 November 1974. Letter from Clara C-T to Rossi. 117b
13	24 November 1974. Letter from Clara C-T to Rossi. 117c
13	5 January 1975. Letter from Clara C-T to Rossi. 118
13	11 March 1975. Letter from Clara C-T to Rossi. 119
13	N.D. Probably from Beverly Hills. From Beverly Hills. In reference to production of Tobias and the Angels. 120

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### **B. A Florentine Diary**

13/97	A collection of transcriptions of letters from Mario Castelnuovo-Tedesco to Rossi from May 28, 1964 to August 14, 1964. Edited by Rossi.
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### **C. Other**

13/98	10 December 1974. Letter from Rosario Mazzeo to Dr. Pietro Castelnuovo-Tedesco.
13/98	24 November 1975. Letter from Mauno Storti to "Mr. Ophee" containing information about Mario Castelnuovo-Tedesco.
13/98	June 23, 1983. Letter from Frank M. Re to Nick Rossi giving permission to use a portrait of MCT in his newsletter.

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### **Series IV: Photographs**

14	Various photographs related to Mario Castelnuovo-Tedesco. Folders 99, 100, & 101.
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### **Series V: Writings**

#### **A. Manuscripts**

15/102	Libretto: Aucassin et Nicolette: A Tale of the XIIth Century. New English translation by Mario Castelnuovo-Tedesco and Nick Rossi. December 10-20, 1963.
15/103	Libretto: The Book of Tobit: A Scenic Oratorio in 3 Parts. Beverly Hills, California. August 16-20, 1963.
15/N.F.	Autobiography: "Una vita di musica: un libro de ricordi." Part I: Italia. July 15, 1952 to August 19, 1955. (Part II in Box 2, Folder 7)
16/104	Press Excerpts: Aucassin et Nicolette. Florence, May Festival, 1952.
16/105	"My Own Story About 'The Song of Songs'." To Nick Rossi. September 10, 1963. (pp.2-5 typescript)
16/106	Autobiography: "Una vita di musica: un libro de ricordi." English translation of selected pages.
16/N.F.	Autobiography: "Una vita di musica: un libro de ricordi." Part II: America. Appendice: "Fra due mondi." Completed in Florence, July 1961. (Part I in Box 1, Folder 3)

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### **B. Monographs**

17/107	"Bacco in Toscana Ditirambo di Francesco Redi Accademico della Crusca," Machiavelli and Comedy, 14-23. Photocopy.
17/N.F.	Boustead, Alan. Music to Shakespeare. New York: Oxford University Press, 1964.

Music Limited Access ML 410 .C386 A3 2005 v. 2	Castelnuovo-Tedesco, Mario. <i>Catalogo delle opere</i> . Edited by James Westby. Fiesole, Italy: Cadmo, 2005. *See online catalog.
Music Limited Access ML 410 .C386 A3 2005 v. 1	_____. <i>Una vita di musica</i> . Edited by James Westby. Fiesole, Italy: Cadmo, 2005. *See online catalog
17/N.F.	_____. "Under the Sign of Orpheus." <i>The Milestones of Opera: A Series of Lectures</i> . Photocopy.
17/N.F.	Gatti, Guido M. <i>Ricordo di Mario Castelnuovo-Tedesco</i> . Roma: Accademia Nazionale, 1969.
17/108	Machiavelli, Niccolo. <i>La Mandragola</i> . Torino: Einaudi, 1979. Libretto
17/108	Machiavelli, Niccolo. <i>Mandragola the Mandrake</i> , translated by David Sices. Photocopy.
17/N.F.	Rossi, Nick. <i>Catalogue of Works by Mario Castelnuovo-Tedesco</i> . New York: LaGuardia Community College, 1977. 4 copies. One unbound copy appears to be by Nick Rossi's editorial copy.
17/N.F.	Tatzlil (The Chord): <i>Forum for Music Research and Bibliography</i> . Israel: Haifa Music Museum and Amlil Library. 1976.
17/N.F.	Wilde, Oscar. <i>The Importance of Being Earnest</i> . Introduction by E. Perotti. Italy: Società editrice dante Alighieri, 1980. Notes are written throughout entire document.
17/109	Excerpts from various monographs written by or about Mario Castelnuovo-Tedesco.

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### C. Journals and Newspaper Articles

18/110	Various articles, 1959-1969.
18/111	Various articles, 1972-1984.

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### D. International Castelnuovo-Tedesco Society Newsletters

18/112	Vol. I, no. 1 (July, 1976)
18/112	Vol. I, no. 2 (January, 1977)
18/112	Vol. I, no. 3 (July, 1977)
18/112	Vol. II, no. 1 (July, 1978)
18/112	Vol. III, no. 1 (January, 1984)
18/112	Blank membership card to the International Castelnuovo-Tedesco Society.

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**E. Other**

18/N.F.	Castelnuovo-Tedesco, Clara. "La sua fede." Clara Castelnuovo-Tedesco interviewed by Rebecca Andrade, Oral History Program, UCLA, 1982.
18/113	Castelnuovo-Tedesco, Mario. "The Guitar, that Beautiful and Mysterious Instrument." Liner notes for Segovia: Golden Jubilee. Decca, 1958. Photocopy.
18/114	Higham, Peter Anthony. "Castelnuovo-Tedesco's Works for Guitar." M.M. diss., University of Alberta, 1977.
18/115	Reviews: 1950-1975.

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**Series VI: Ephemera**

19/N.F.	Mario Castelnuovo-Tedesco Works. Possibly Rossi's outline for the published Castelnuovo-Tedesco catalogue.
19/N.F.	Two handwritten notebooks (one green/yellow and the other red/blue) containing possible chapters for a book on MCT by Rossi. The red/blue notebook contains photocopies of letters from MCT to Yehudi Wyner.
19/116	Programs: 1951-1984.
19/117	Catalogs.
19/118	Bibliographies: "Mario Castelnuovo-Tedesco Complete Bibliography up to 1962," by Robert Taylor. Inscribed by Castelnuovo-Tedesco.
19/119	Miscellaneous.
19/N.F.	Scrapbook