Container List

Series I: Music

A. Operas

Box/ Folder	Contents
1/1	Domenico, Cimarosa. *Achille all'assedio di Troya.*Overture. Facsimile. Description of opera by Nick Rossi is attached to front page. _____. *Achille all assedio di Troja.* Photocopied libretto of the opera, miniature photocopy of partial libretto
1/2	_____. *Alessandro nell Indie.* Sinfonia. Facsimile with a few notes by Nick Rossi.
1/2	_____. *La amante combattuto dalle donne di punto.* Photocopy of miniature libretto of opera, Nuovo Teatro de Fiorentini, 1781.
1/3	_____. *Gli amanti comici.* Photocopy of miniature libretto, 1797, a very brief typed description.
1/3	_____. *L'amante disperato.* Overture. Facsimile.
1/3	_____. *L' amor costante.* Photocopy of miniature libretto
1/N.F.	_____. *Amor rende sagace.* Bolzano: Bolzano Estate, 1991. Full libretto in Italian and German. Also includes information on Cimarosa, characters, and the symphony. Commercially produced.
1/4	_____. *L' apprensivo raggirato: Sinfonia.* Jacopo Napoli. Milano: Edizioni curci. Photocopy. _____. *L'apprensivo raggirato.* Overture. Facsimile. A description of opera by Nick Rossi is attached to front page with editorial marks. _____. *L'apprensivo raggirato.* Photocopy of miniature libretto Bologna 1806, photocopy of the libretto, Bologna 1806 (regular size), very brief typed description, photocopied page of Act I duet's music from book (unnamed source)
1/5	_____. *L'armida immaginaria: Sinfonia.* A copy of Cimarosa's manuscript as well as Nick Rossi's manuscript of edited material from this piece. Includes three copies of the synopsis of Cimarosa's L'armida immaginaria authored by Nick Rossi, two of the copies contains corrections and notes in red ink. _____. *L'armida immaginaria.* Handwritten notes Rome Oct 1994, photocopied sheets of music interspersed with the above mentioned notes—may or may not represent entire opera, photocopied description of opera.
1/6	_____. *Artaserse* Sinfonia. Facsimile with a few notes by Nick Rossi.

	_____. *Artaserse.* Photocopy of libretto of the opera, Lisbon 1801, typed draft of synopsis with handwritten notes and 2 pages of sheet music with notes written in, photocopy of small portion of miniature libretto to the opera Torino, 1785 with argumento.
2/7	_____. *Artemisia: Overture.* Edited by Alceo Toni. Boca Raton, Florida: Edwin F. Kalmus & Co., Inc. Conductor's score. Photocopy. _____. *Artemesia.* Overture. Facsimile. A description of opera by Nick Rossi is attached to front page with editorial marks. _____. *Artemisia.* Rossi's manuscript of various vocal parts, photocopy of libretto, Florence 1813, photocopied description and brief typed description attached and dated London 1995.
2/8	_____. *Artemesia, regina di Caria* Sinfonia. Facsimile and description by Nick Rossi. _____. *Artemisia regina di Caria.* Photocopy of miniature libretto, typed draft of brief description.
2/8	_____. *"Ecco ti inermi il petto,"* from *Assalonne*. Actual manuscript paper of editor.
2/9	_____. *Le astuzie femminili: Ouverture.* Edited by Alceo Toni. Milano: Carisch S. P. A, 1957. _____. *Le astuzie feminili* Sinfonia. Facsimile and manuscript by Nick Rossi. _____. *La atuzie feminili.* Typed description of opera with many handwritten notes on it—most likely a draft. Book or encyclopedia article about the opera translated in English by Stephen Hastings, miniature libretto of the opera by Giuseppe Palomba. The libretto belonged to Talmage Fauntleroy. Handwritten notes and sheet music with notes written in.
2/10	_____. *La ballerina amante.* Overture. Facsimile. Description of opera, with editorial markings, by Nick Rossi is attached to front page. Two copies. _____. *La ballerina di amante.* Photocopied libretto of the opera Dresden 1786 with handwritten notes.
2/N.F.	_____. *Overture to 'La baronessa Stramba.'* Ed. Nick Rossi. Wellington: Artaria Editions 1999. Includes foreword by Nick Rossi, conductor's score, and individual instrumental parts. AE 239. Commercially produced.
3/11	_____. *La baronessa Stramba*, edition by Nick Rossi. Score that includes information on the opera. Approximate running time is 7 ½ minutes.

	_____. *La baronessa Stramba* #48 Sinfonia. Facsimile and manuscript by Nick Rossi. _____. *La baronessa strombe* Photocopy of libretto of the opera, 1786
3/12	_____. *La bella Greca: Sinfonia.* Transcription by Piero Bormioli. Milano: Edizioni Suvini Zerboni. Partitura d'orchestra. 2 copies. One copy has title page. 1951. 2 copies. _____. *La bella Greca* Sinfonia. Facsimile.
3/13	_____. *Cajo Mario.* Photocopy of miniature libretto (Genova 1782), handwritten notes, 2 typed copies of cast of characters, handwritten notes.
3/N.F.	_____. *La circe* Sinfonia. Facsimile and description by Nick Rossi.
3/14	_____. *La circe* Photocopy of libretto of the opera, Milan 1783.
3/N.F.	_____. *Overture to 'Cleopatra.'* Ed. Nick Rossi. Wellington: Artaria Editions, 1999. Includes foreword by Rossi, conductor's score, and individual instrumental parts. AE 240.
3/15	_____. *Cleopatra: Sinfonia*, edition by Nick Rossi. Score including information on Cimarosa and his opera by Rossi. Approximate running time is 5 minutes. _____. *Cleopatra* #55 Sinfonia. Facsimile and manuscript by Nick Rossi. _____. *La Cleopatra* Photocopied libretto of the opera.
4/N.F.	_____. *Overture to 'Il convito.'* Ed. Nick Rossi. Wellington: Artaria Editions, 1999. Includes foreward by Rossi, conductor's score, and individual instrumental parts. AE 241.
4/16-17	_____. *Il convito (The Banquet) Act I*, a new performing edition by Nick Rossi and Talmage Fauntleroy, Libretto by Filippo Livigni. 1994. Three copies, including personal copies of both Fauntleroy and Rossi. Also included is a personal copy revision of Alfonsina's aria "Son Didone abbandonata" (p159-174).
4/18 & 5/19	_____. *Il convito (The Banquet) Act II*, a new performing edition by Nick Rossi and Talmage Fauntleroy. Libretto by Filippo Livigni. 1994. Three copies, including two personal copies belonging to Rossi and Fauntleroy. A letter written by Rossi concerning Alfonsina's aria is located in Rossi's score.
Oversized 1/1-2	_____. Il convito (The Banquet) Act I, a new performing edition by Nick Rossi and Talmage Fauntleroy, Libretto by Filippo Livigni. 1994. Two oversized copies of Partitura (Conductor's Score). *See oversized Box 1, folders 1 and 2.
Oversized 1/3-2/4	_____. Il convito (The Banquet) Act II, a new performing edition by Nick Rossi and Talmage Fauntleroy. Libretto by Filippo Livigni. 1994. Two oversized copies of Partitura (Conductor's Score). *See oversized Box 1, folder 3 and oversized Box 2, folder 1.
5/N.F.	_____. *Il convito: Sinfonia*, edition by Nick Rossi.

	Score with a personal copy of a revision of the printed information already contained within the score. Approximate running time is 9 minutes.
5/20	_____. *Il convito.* Libretto by Filippo Livigni. A new performing edition by Nick Rossi and Talmage Fauntleroy, 1994. English translation of the entire libretto. The front page is the title page for Act 2 including the table of contents for Act 2. A few yellow post-it-notes with handwritten notes are found in the libretto. _____. *Il convito.* "Scorrere, oh Dio!" No. 5 - Trio (Alfonsina, Conte, Massimo) _____. *Il convito* #28 Sinfonia. Manuscript by Nick Rossi. _____. *Il convito* Multiple photocopies of libretto with notes written on them, bound photocopied libretto of opera, Friuli 1794, typed and handwritten drafts of synopsis.
5/N.F.	_____. *Overture to 'Il credulo.'* Ed. Nick Rossi. Wellington: Artaria Editions, 1999. Includes foreward by Rossi, conductor's score, and individual instrumental parts. 2 copies of conductor's score. AE 242
5/21	_____. *Il credulo: Sinfonia*, edition by Nick Rossi. Score including a background for the work. Approximate running time is 4 ½ minutes. _____. *Il credulo* #47 Sinfonia. Facsimile and manuscript by Nick Rossi. _____. *Il credulo.* Photocopy of libretto of the opera, Naples 1808, typed brief description, handwritten draft, more detailed handwritten notes about opera on legal paper, Special note: MUSIC EXAMPLE SEE FANATICO BURLATO
5/21	_____. *Chi dell' altrui si veste presto.* Two drafts of a typed synopsis of the opera Chi Dell' Altrui Si Veste Presto Si Spoglia, (Titled NINA AND MARTUFFO), photocopy of miniature libretto of the opera, full size photocopy of the title page of the libretto, 1787.
5/21	_____. *Le donne rivali.* Overture. Facsimile. Description of opera by Nick Rossi is attached to front page. _____. *Le donne rivali.* Two photocopied miniature librettos of the opera, (Venizia) handwritten notes, draft of synopsis about female rivalry in this opera, typed brief description of opera.
6/22	_____. *La donna sempre al suo peggior s'appiglia/La Fecilita Inaspettata* (no number listed) Sinfonia. Facsimile with a few notes by Nick Rossi. _____. *La donna sempre al suo peggior s'appliglia.*Photocopy of miniature libretto of opera, Teatro de Nuovo, 1785.
6/22	_____. *I due baroni* Sinfonia. Facsimile and description with editorial marks by Nick Rossi.

	_____. *I due baroni di Rocca Azzura.* Photocopy of miniature libretto of the opera,1793, photocopied title pages of libretto—some are hard to read, handwritten notes on legal paper and more, typed brief description of the opera. Special note: MUSIC EXAMPLE SEE MERCATO DI MAMANTILE (sp?)
6/22	_____. *I due supposti conti.* Typed description of the opera, handwritten notes and description of opera on legal paper, photocopy of libretto of the opera, Milan 1784. Photocopy of libretto to the opera Lo Sposo Senza Moglie, Treviso 1792 with "I due supposti conti?" written on it. Special note: SEE MUSIC EXAMPLE IN BALLERINA AMANTE.
6/22	_____. *Le' eroe cinesi* Sinfonia. Facsimile and description by Nick Rossi. _____. *L'eroe cinese*. Libretto of the opera (Naples, 1782), handwritten notes and draft of synopsis, very brief typed description
6/N.F.	_____. *Overture to 'Il falegname.'* Ed. Nick Rossi. Wellington: Artaria Editions, 2000. Includes foreward by Rossi, conductor's score, and individual instrumental parts. AE 260.
6/23	_____. *Il falegname* Sinfonia. Facsimile and manuscript by Nick Rossi. _____. *Il falegname.* Photocopy of libretto, Venice 1784
6/23	_____. *Il fanatico burlato.* Overture. Facsimile. Description of opera by Nick Rossi is attached to front page. Two copies. _____.*Il fanatico burlato.* Handwritten notes on legal paper, photocopy of encyclopedia entry about the opera, sheet music with notes written in, typed description of opera with parts of music pasted in, miniature libretto of the opera, 1787.
6/24	_____. *"Nel vedervi così armati,"* from *Il fanatico per gli antichi Romani*. Libretto by Giuseppe Palomba. A new performing edition by Nick Rossi and Talmage Fauntleroy, 1995. Three copies. Includes a short description of the character and the setting in which the aria takes place.
6/24	_____. *"Nel vedervi così armati,"* from *Il fanatico per gli antichi Romani*. Emilia's Aria from Il fanatico per gli antichi roman. Facsimile reproduction. Contains handwritten notes and page numbers in red ink. _____. *Il fanatico per l'antichi Romani* Sinfonia. Facsimile. _____. *Il fanatico per gli antichi Romani*. Handwritten notes, dated Oct 1994 (Rome), miniature libretto with handwritten notes photocopied description of opera listing the performers from the 1777 Fiorentini production, contains handwritten notes
6/24	_____. *La felicitá inaspettata.* Brief typed description, photocopy of brief description entry of opera, handwritten notes on legal paper.
6/24	_____. *La finta ammalata.* Photocopy of miniature libretto.

6/24	_____. *La finta frascana.* Photocopy of miniature libretto (Naples 1776), handwritten notes dated Oct 1994 Rome, brief photocopied description of opera.
6/24	_____. *I finti nobili.* Overture. Facsimile. Description of opera by Nick Rossi is attached to front page. Two copies. _____. *I finti nobili.* Libretto entitled Li Sposi per Accidenti (Milan, 1963) with "I Finiti Nobili" handwritten on title page, handwritten notes with 1 page sheet music with notes written in.
6/24	_____. *La finta parigina.* Handwritten notes & draft of synopsis dated Oct 1994 (Naples) Photocopy of brief description of the opera, listing the performers from the 1773 production as well as handwritten notes.
7/25	_____. *Giannina e bernardone: Overture*. Edited by Alceo Toni. Kalmus Orchestra Library. Conductor's score. _____. *Giannina e bernadone* Sinfonia. Rossi's manuscript, photocopy of Rossi's manuscript and description by Rossi. _____. *Giannina e bernadone.* Typed and handwritten drafts of synopsis and additional description of the opera with handwritten notes on them, handwritten notes, 2 photocopies of libretto, sheet music with handwritten notes.
7/25	_____. *Giunio bruto.* Overture. Facsimile. Description of opera by Nick Rossi is attached to front page. _____. *Giunio bruto.* Handwritten notes, photocopied libretto of the opera dated 1783 Pisa, brief description of opera
7/25	_____. *L' impegno superato.* Photocopy of miniature libretto of the opera, 1795. Typed descriptions of the opera's musical selections, handwritten notes on legal paper Special note: MUSIC EXAMPLE: SEE TRAME DELUSE.
7/N.F.	_____. *Overture to 'L'impresario in angustie.'* Ed. Nick Rossi. Wellington: Artaria Editions, 1999. Includes foreward by Rossi, conductor's score, and individual instrumental parts. AE 243.
7/26	_____. *L'impresario in angustie* #50 Sinfonia. Manuscript by Nick Rossi and photocopy of Rossi's manuscript. Accompanied by a title pages and description. _____. *L'impresario in angustie: No. 1 – Introduction.* Printed music in reduced score form. Text in English. Only includes 10 pages (mm.1-152). 2 copies. _____. *L'impresario in angustie: No. 1 - Introduction.* Performing edition by Nick Rossi and Talmage Fauntleroy, 1993.

	Facsimile of the editor's manuscript. A second copy contains the entire introduction but has only a title page. _____. *L'impresario in angustie.* An aria by Rosalba. Facsimile of Cimarosa's manuscript.
7/26	_____. *The Prima Donna.* 1994. Talmage Fauntleroy's translation of the entire opera. The page numbers are often written on the top of the pages. 2 copies. _____. *L'impresario in angustie*. A new performing edition by Nick Rossi & Talmage Fauntleroy. 1993. Synopsis and libretto translated by Talmage Fauntleroy. Dated February 13, 1993. _____. *The Prima Donna.* OPERA at USC Teacher Guide, prepared by Nick Rossi. Includes synopsis, cast, musical numbers, brief history, English libretto, and more. _____. *L'impresario in angustie.* Photocopy of libretto of the opera in one act, photocopy of libretto of opera in three acts with many notes written on it. Talmage Fauntleroy's typed English translation of the libretto entitled THE PRIMA DONNA. Handwritten notes.
7/27	_____. *The Prima Donna.* Violin 2 instrument part, no.1 - no.12. _____. *The Prima Donna.* Double bass instrument part, no.1 - no.6. _____. *The Prima Donna.* Cello and Double bass instrument part, no.1-no.12. _____. *The Prima Donna.* Violin 1, violin 2, viola, cello, and bass instrument parts. Revisions of no.3. _____. *The Prima Donna.* Violin 1, violin 2, viola, cello, and bass instrument parts. Revisions of no.6. _____. *The Prima Donna.* Violin 1, violin 2, viola, cello, and bass instrument parts. Revisions of no.8. _____. "Ma, care mie..." *L'impresario in angustie.* Recitative number 2A. Includes handwritten English translation below the Italian text. Pages 27-32. _____. "Al celebre compione..." *L'impresario in angustie.*

	Recitative number 4A for Grisobolo, Fiordespina, and Perizonio. Also includes a handwritten English translation below the Italian text. Pages 78-89. 2 copies. _____. "Ola, Signor Poeta..." *L'impresario in angustie.* Recitative number 5A for Merlina, Perizonio, and Doralba. Pages 109-112. _____. "Ho capito, lasciatevi servire..." *L'impresario in angustie.* Recitative number 6A for Perizonio, Merlina, Gelinda, Fiordespina, and Doralba. Pages 126-138. 2 copies. _____. "L'impresario non torna..." *L'impresario in angustie.* Recitative number 7A for Doralba and Strabinio. Pages 149-162. 2 copies. _____. "Ei Signore Impresario..." *L'impresario in angustie.* Recitative number 8A for Fiordespina, Grisobolo, and Gelindo. Pages 183-192. _____. "Bravissima davvero!..." *L'impresario in angustie.* Recitative number 9A for Grisobolo, Perizonio, Gelindo, Fiordespina, and Merlina. Pages 214-229. _____. "Or ho capito tutto..." *L'impresario in angustie.* Recitative number 10A for Fiordespina, Gelinda, and Perizonio. Pages 291-294. _____. "Caro Poeta mio..." *L'impresario in angustie.* Recitative number 11A for Grisobolo and Perizonio. Pages 323-325. _____. "L'impresario è partito..." *L'impresario in angustie.* Recitative number 12A for Perizonio, Gelinda, Fiordespina, Merlina, and Doralba. Pages 345-357.
8/28	_____. *The Prima Donna.* Sheet music for Violin I, Violin II, Viola, Cello, and Double Bass. Includes music for the entire opera and an alternate key for number 6—Doralba's Aria. Also includes Fauntleroy's personal copy of the libretto.
8/N.F.	_____. *L'Impresario in angustie (The Impresario in Distress)*, a new performing edition by Nick Rossi and Talmage Fauntleroy. Libretto by Giuseppe Maria Diodati. 1993.

	L'Impresario in angustie = The Prima Donna. Score including cast list, history of the opera, and a synopsis. Three Copies. Including personal copies of Rossi and Fauntleroy. Also included are loose personal copy papers of revised recitative (p 27-32) and some blocking notations.
Oversized 2/5 & 6	_____. *L'impresario in angustie (The Prima Donna)*, a new performing edition by Nick Rossi and Talmage Fauntleroy. Libretto by Giuseppe Maria Diodati. 1993. *Partitura (Conductor's Score)*. This edition contains numbers 1-4. Oversized score. 2 copies. * See oversized Box 2, folders 5 & 6; ;
Oversized 2/7 & 8	_____. *L'impresario in angustie*, a new performing edition by Nick Rossi and Talmage Fauntleroy. Libretto by Giuseppe Maria Diodati. 1993. Spiral bound conductor's score containing numbers 7-12. 2 copies. *See oversized Box 2, folders 7 & 8.
9/N.F.	_____. *L'Impresario in angustie (The Prima Donna)*, a new performing edition by Nick Rossi and Talmage Fauntleroy. Libretto by Giuseppe Maria Diodati. 1994. Score. Three copies. Includes cast list and index of musical numbers. Also includes personal copies belonging to Rossi and Fauntleroy. _____. *L'impresario in angustie*, a new performing edition by Nick Rossi and Talmage Fauntleroy. Libretto by Giuseppe Maria Diodati. 1993. Conductor's score containing numbers 5-11. 2 copies. _____. *L'impresario in angustie: Sinfonia*, edition by Nick Rossi. Score with information on the opera and overture discrepancies. Approximate running time is 5 1/2 minutes.
9/29	_____. *L'imprudente fortunate.* Overture. Facsimile Description of opera by Nick Rossi is attached to front page. Two copies. _____. *L'imprudente fortunate*. 2 photocopies of libretto of the opera Milan 1812. , typed synopsis and typed draft of synopsis with notes, synopsis, faxed letter and translation/synopsis of libretto from Fauntleroy to Rossi, dated March 29 1993. Sheet music, photocopies of sheet music
9/29	_____.*L'infedeltà fedele.* Five copies of the cover page in Italian, synopsis in English, character list in Italian, a table of contents in Italian, and three blank pages. _____. *L'infedeltà fedele.* English translation by Talmage Fauntleroy of the libretto. Stapled copy. Date of 26, Feb. 2001 in upper left corner of front page. _____. *L'infedelà fedele.* Photocopy of original libretto for L'infedelta fedele Acts 1 and 2. Many sections are crossed out in red ink. Includes yellow sticky notes with notes attached. _____. *L'infedeltà fedele.* Synopsis of opera in both Italian and English. _____. *L'infedelta fedele.* A copy of the holograph of Cimarosa's recitatives in the opera. The recitatives are marked 3A, No. 4A, No. 6A, Act II No. 8a, No. 9A, No.

	10a, No. 11A, No. 14a, No. 13A, 15B, and No. 16a. Marks and other notes are found on the copies (presumably by the editors [Nick Rossi?]).
10/N.F.	_____. *Overture to 'L'infedeltà fedele.'* Ed. Nick Rossi. Wellington: Artaria Editions, 1999. Includes foreward by Rossi, conductor's score, and individual instrumental parts. AE 244.
10/30	L'infedeltà fedele (Cut Material) _____. "Non piú Ninfee Laltori..." *L'infedeltà fedele.* Recitative number 1A. Pages 74-83. _____. "Viola's Aria." *L'infedeltà fedele.* Viola's Act I aria. Pages 84-96. _____. "Signor per ristoraroi..." *L'infedeltà fedele.* Recitative number 2A. Pages 116-122. _____. "Nerina's Aria." *L'infedeltà fedele.*Nerina's Act I aria. Pages 154-165. _____. "Non occorrono pianti..." *L'infedeltà fedele.* Scene XII recitative. Pages 268-272. _____. "Celia's Aria." *L'infedeltà fedele.* Pages 273-304. _____. "Oh? caltongo..." *L'infedeltà fedele.* Scene XIV recitative. Pages 305-310. _____. "Perrucchetto's Aria." *L'infedeltà fedele.* Pages 311-342. _____. "Amaronta's Aria." *L'infedeltà fedele.* Amaronta's Act II Aria. Pages 511-518. _____. "Melibeo's Aria." *L'infedeltà fedele.* Melibeo's Act II Aria. Pages 522-546. _____. Two Anonymous Pages. *L'infedeltà fedele.* One blank page of sheet music on page 554. One page with instrumental music on page 577. _____. "Celia's Aria." *L'infedeltà fedele.* Celia's Act II Aria. Pages 691-706. _____. "Nel mio core (Perucchetto's Aria)." *L'infedeltà fedele.* Perucchetto's Act II Aria. Pages 711-737. _____. "Barbaro Conte..." *L'infedeltà fedele.* Recitative number 15A. Pages 742-768. _____. "Del mio Aileno..." *L'infedeltà fedele.* Number 16A—Act III Recitative and Duet. Pages 849-888.

	_____. Act III Trio.*L'infedeltà fedele.*Act III Trio—pages 895-917. ___. "Misera..." *L'infedeltà fedele.* Recitative Act III, scene v. Pages 918-922
10/N.F.	_____. *L'infedeltà fedele Act I*, a new performing edition by Nick Rossi & Talmage Fauntleroy. Libretto by Giambattista Lorenzi. Bologna: Edizioni Bongiovanni, 1996. Score. Includes the personal copy of Talmage Fauntleroy. Three copies: Two copies in manuscript and one copy is in type set notation. _____. *L'infedeltà fedele Act II,* a new performing edition by Nick Rossi & Talmage Fauntleroy. Libretto by Giambattista Lorenzi. Bologna: Edizioni Bongiovanni, 1996. Score. Includes the personal copy of Talmage Fauntleroy (includes five separate typed pages of cuts and text adjustments.). Three copies: Two copies in manuscript and one copy is in type set notation
11/N.F.	_____. *L'infedeltà fedele*, a new performing edition by Nick Rossi & Talmage Fauntleroy. Libretto by Giambattista Lorenzi. Bologna: Edizioni Bongiovanni, 1996. Master (original) copy containing Acts I and II. Has noted corrections throughout the score. _____. *L'Infedeltà fedele: Sinfonia*, edition by Nick Rossi. Score with information on the opera. Approximate running time is 6 minutes.
11/31 & 32	_____. *L'infedeltà fedele*, a new performing edition by Nick Rossi & Talmage Fauntleroy. Libretto by Giambattista Lorenzi. Bologna: Edizioni Bongiovanni, 1996. Handwritten manuscript of Acts I and II.
12/33	_____. *L'infedeltà fedele: Sinfonia (Overture)*. Edited by Nick Rossi and Talmage Fauntleroy. One copy with handwritten title. A few pages of photocopied music from Rossi's manuscript (pages 1, 2, 53, and 54), which are accompanied by the title page and a synopsis. _____. *L'infedeltà fedele.*Photocopy of editors' manuscript with stains on first several pages. A sticky note on the first page gives insight to the missing pages. Includes pages Overture to pg. 338.
12/34	_____. *L'infedeltà fedele.* Photocopy of Cimarosa's manuscript for Act II No. 8 prelude. _____. *L'infedeltà fedele.* Table of contents with handwritten notes. _____. *L'infedeltà fedele.* Editors' manuscript in pencil. Beginning at No. 1-Introduction pp. 54-64.

	_____. *L'infedeltà fedele.* Photocopy of editors' manuscript with handwritten corrections. This includes No. 1 – Introduction, No. 1a, No. 2a, No. 3a, No. 4a, No. 6a, No. 8a, No. 9a, No. 10a, No. 11a, No. 13a, No. 14a, No. 14a, and No. 15b. _____.*L'infedelità fedele.* Handwritten notes, photocopied sheets of music, photocopied description of opera.
12/34	_____. *L'Italiano a Londra* Sinfonia. Facsimile with editorial markings by Nick Rossi. _____. *L'Italiana in Londra.* Handwritten notes, photocopied dictionary entry of the opera (no source cited)
12/34	_____. *La Magie di Merlina e Zoraster.* Photocopied description of the opera, includes a listing of performers, miniature photocopied libretto, handwritten notes dated Oct 1994 (Naples).
12/34	_____. *Il marito disperato.* Overture. Facsimile. Description of opera by Nick Rossi is attached to front page. Two copies. _____. *Il marito disperato.* Large photocopy of title page and first page of the libretto to the opera, 1785, handwritten note indicating that some pages are missing, miniature libretto photocopy of the opera, very brief typed description, handwritten notes on legal paper.
12/34	_____. *I matrimoni in ballo.* Photocopied miniature libretto with handwritten notes, (Titled I Matrimoni in Ballo. Farsetta in musica di Pasquale Mililotti da rapprensentarse Nel Teatro Nuovo nel Carnevale di quelt' Anno, 1776), facsimile of description.
12/34	_____. *Il matrimonio per raggiro: Overture.* Edited by Alceo Toni. Kalmus Orchestra Library. Conductor's score. Photocopy. _____. *Il matrimonio per ragiro.* Photocopied miniature libretto (Milan Nov. 1804) of the opera, 1 piece of sheet music with musical notes written in, handwritten bound notes, brief description (typed)
12 & 13/N.F.	_____. *Il matrimonio segreto (Die Heimliche ehe)*, edition by Franco Donatoni. Milano: Ricordi, 1989. Hard copy piano/vocal score. Includes character lists, orchestration, and a forward by Franco Donatoni. 2 copies. Commercially produced.
13/N.F.	_____. *Overture to 'Il matrimonio segreto.'* Ed. Nick Rossi. Wellington: Artaria Editions, 2000. Includes foreward by Rossi, conductor's score, and individual instrumental parts. AE 292.
13/35	_____. *Il matrimonio segreto - Scene IV.* Edition Ricordi, 181862. Printed score. Recitative. _____. *Il matrimonio segreto* (no number listed) Sinfonia Facsimile and manuscript by Nick Rossi.

	_____. *Il matrimonio segreto* Program for THE CLANDESTINE MARRIAGE from Queens Theatre, handwritten notes _____. *The Secret Marriage,* editor unknown. Date unknown. "Shortened version for Educational Television." Spiral bound score shortened for Educational Television. Type set notation with handwritten English translations.
13/35	_____. *Il mercato di malmantile* Sinfonia. Facsimile with a few notes by Nick Rossi. _____. *La vanità delusa.* Same as *Il mercato di malmantile*. Handwritten draft of synopsis and notes, very brief typed description, 1 page of sheet music.
13/35	_____. *I nemici generosi* (no number listed) Sinfonia. Facsimile and description by Nick Rossi. _____. *I nemici generosi*. Special note: MUSIC EXAMPLE SEE MATRIMONIO PER RAGIRO, Typed descriptions of the opera and musical selections from it, handwritten notes on legal paper, and copy of libretto.
13/35	_____. *Nina e Martuffo.* Overture. Facsimile. Description of opera by Nick Rossi is attached to front page.
13/35	_____. *L'olimpiade* Sinfonia. Facsimile. _____. *L'olimpiade.* Photocopy of description of the opera, handwritten notes on legal paper, photocopy of libretto Milan 1788, photocopy of libretto's title page and "argumento", photocopy of an encyclopedia entry about the opera. Special note: MUSIC EXAMPLE: SEE TRAME DELUSE
13/36	_____. *I orazii e i curiazii.* Overture. Facsimile. Description of opera by Nick Rossi is attached to front page. _____. *Gli orazii e i curiazii.* Photocopied sheet music, miniature photocopy of an article about the opera, handwritten notes
13/36	_____. Oreste (no number listed) Sinfonia. Facsimile with a few notes by Nick Rossi. _____. Oreste. Handwritten synopsis of the opera, typed version of synopsis and typed cast of characters, photocopy of miniature libretto (August 13 1783 with handwritten note saying that this opera was to "celebrate the birth of the Queen & Ferdinand IV")
13/36	_____. *Penelope.* Photocopy of miniature libretto, Florence 1805. handwritten notes and draft of synopsis of the opera on legal paper, photocopied entry about the opera.
13/36	_____. *Il pittor parigino.* Overture. Facsimile. Description of opera, with editorial marks, by Nick Rossi is attached to front page.

	_____. *Il pittor parigino.* Photocopy of dictionary entry of opera (no source cited), bound libretto of opera (Pisa, 1990), photocopy of compact disc sleeve for The Parisian Painter, sheet music, handwritten notes
13/36	_____. *Il ritorno di Don Calendrino* (no number listed) Sinfonia. Facsimile. _____. *Il ritorno di Don Calandrino.* Handwritten notes on photocopy of miniature libretto Prague 1785, photocopied description of opera.
14/N.F.	_____. *Overture to 'Il ritorno di Don Calendrino.'* Ed. Nick Rossi. Wellington: Artaria Editions, 2000. Includes foreward by Rossi, conductor's score, and individual instrumental parts. AE 267.
14/37	_____. *I sdegni per amore,* edition by Anders Wiklund. Libretto by Giuseppe Mililotti. Spartito: 1992. _____. *I sdegni per amore.* Photocopied description of the opera
14/37	_____. *Li sposi per accidente - Terzetto.* Printed reduced score. 2 copies. One copy has English translation written in over the original language.
14/N.F.	_____. *Li sposi per accidenti: Farsa in un atto con prologo*, Studio Lirico performing edition. Libretto by Giuseppe Palomba. 1995. Nick Rossi's and Fauntleroy's personal spiral bound copies. Includes cast list and English translation of the libretto by Talmage Fauntleroy (loose papers). 2 copies.
Oversized 3 N.F.	_____. *Li sposi per accidenti: Farsa in un atto con prologo*, a new edition by Jacopo Prologo. Libretto by Giuseppe Palomba. Milano: Edizioni Curci, 1963. Voice/piano score with adaptation by Vittorio Viviani. *See oversized Box 3, no folder.
Oversized 3 N.F.	_____. *Lo sposo senza moglie: melodramma giocoso in due atti*, edition by Terenzio Gargiulo. Milano: Edizioni Curci, [n.d.]. Score with handwritten German translation over the music. Commercially produced. *See oversized Box 3, no folder.
14/38	_____. *Le stravaganze d' amore* Sinfonia. Facsimile and description with editorial marks by Nick Rossi _____. *Le stravanganze d' amore.* Handwritten notes, typed draft of synopsis/ chapter—has sheet music excerpts pasted on it.
14/38	_____. *Le stravaganze del conte.* Miniature photocopy of libretto, Titled : Le Stravaganze del Conte Commedia per Musica…Nel Teatro de Fiorentini Nel Carnevale del corrente Anno1772), handwritten notes _____. *Le stravaganze del conte* #1 Sinfonia. Facsimile and manuscript by Nick Rossi. _____. *Le stravaganze del conte: Sinfonia*, edition by Nick Rossi.

	Score containing information about the work. Approximate running time is 4 ¼ minutes.
14/N.F.	_____. *Overture to 'Le stravaganze del conte.'* Ed. Nick Rossi. Wellington: Artaria Editions, 1999. Includes foreward by Rossi, conductor's score, and individual instrumental parts. AE 245.
14/39	_____. *I traci amanti: Overture*. Edited by Franco Michele Napolitano. Kalmus Orchestra Library. Conductor's score. _____. *I traci amanti.* Fauntleroy's faxed description of each scene of the opera to Nick Rossi dated 4-2-93, the original handwritten description, 2 bound photocopies of the libretto of the opera, Torino 1794, handwritten notes on legal paper, manuscript of the opera in French, (Paris, 1963) Brief typed description of the opera (Boston)
14/39	_____. *Le trame deluse: Overture*. Edited by Alceo Toni. Kalmus Orchestra Library. Conductor's score. Sinfonia dell'opera. Stapled copy. _____. *Le trame deluse.* Encyclopedia entry photocopy, photocopy of miniature libretto of the opera, 1787, Vienna. Brief typed description (Boston), handwritten notes on legal paper, sheet music with notes written in.
14/39	_____. *I tre amanti.* Overture. Facsimile. Description of opera by Nick Rossi is attached to front page. _____. *I tre amanti.* Photocopy of miniature libretto (titled: I Tre Amanti. Intermezzo in musica cinque voci da rappresentarsi nel Teatro Valle, 1777), facsimile with handwritten notes, handwritten notes about opera in blue folder dated Oct. '94, descriptions of opera
14/39	_____. *La vergine del sole.* Photocopy of miniature libretto of the opera, Luglio 1802, photocopies of sheet music, pages of sheet, Typed very brief description of opera, handwritten description of opera on legal paper.
15/N.F.	_____. *Overture to 'La vergine del sole.'* Ed. Nick Rossi. Wellington: Artaria Edittions, 1999. Includes foreward by Rossi, conductor's score, and individual instrumental parts. AE 246.
15/40	_____. *La vergene del sole* #54 Sinfonia. Facsimile and manuscript by Nick Rossi. _____. *La vergine del sole: Sinfonia*, edition by Nick Rossi. Score with information on the opera and its orchestration. Approximate running time is 5 minutes.
15/40	_____. *La villana riconosciuta.* Transcribed and revised by Jacopo Napoli. Milano: Edizioni Curci. Partitura score. Stapled copy. Sinfonia Dall'opera.

	_____. *La villana ricinosciuta*. Handwritten notes, photocopy of miniature libretto of the opera, photocopied description of opera
15/40	_____. *La villeggiatura.* Handwritten notes, photocopy of miniature libretto of the opera.
15/40	_____. *Volidimiro.* Photocopy of miniature libretto of the opera, Torino 1787, typed cast of characters and synopsis, handwritten description/synopsis on legal paper, handwritten notes, sheet music with notes written in. _____. *Volodimiro* #51 Sinfonia. Facsimile, manuscript by Nick Rossi, and photocopy of Rossi's manuscript. 2 copies. _____. *Voldomiro: Sinfonia*, edition by Nick Rossi. Score with information on the work. Approximate running time is 4 minutes
15/N.F.	_____. *Overture to 'Voldomiro.'* Ed. Nick Rossi. Wellington: Artaria Editions, 1999. Includes foreward by Rossi, conductor's score, and individual instrumental parts. AE 247.

Back to top

B. Other Music	
Oversized 2/9	Cimarosa, Domenico. *Sei duetti Notturni: No. 1.* Copy of publication from Paris. Includes cover page. *See oversized Box 2, folder 6. _____. *Sei duetti Notturni: No. 2.* *See oversized Box 2, folder 6. _____. *Sei duetti Notturni: No. 3.* *See oversized Box 2, folder 6.
15/41	_____. *Gloria Patri: Motette.* Published by Johannes Wojciechowski. Litolff/Edition Peters. tapled copy. Handwritten date of 1769 (possible performance date). Copyright 1977 by Henry Litolff's Verlag.
15/41	_____. *Kyrie from Mass in C Major.* Transcribed, edited, and arranged by Nick Rossi. SAB with piano/organ accompaniment. Copy of editor's manuscript. Includes information on the piece. One copy is labeled as the "Master [Copy]." 2 copies.
15/41/Sonatas 1-22	_____. *Piano Sonatas.* Edited by Nick Rossi.
15/41/Sonatas 23-30	Photocopy of Nick Rossi's manuscript of Sonata's N.1-12. Nick Rossi's manuscripts of Sontata N. 13-24. Nick Rossi's manuscripts of Sonatas N. 25-30, for proofing. Cimarosa sonatas for proofing Nick Rossi's manuscripts of Sonata N. 25-30.
15/42	_____. *Quartet No. 1 in D for Flute, Violin, Viola, & Cello*. Edited by Karl Lenski. London: Musica Rara, 1975. Individual instrumental parts for flute, violin, viola, and cello.

	_____. *Quartet No. 2 in F for Flute, Violin, Viola, & Cello.* Edited by Karl Lenski. London: Musica Rara, 1975. Individual instrumental parts for flute, violin, viola, and cello. _____. *Quartet No. 3 in a for Flute, Violin, Viola, & Cello.* Edited by Karl Lenski. London: Musica Rara, 1975. Individual instrumental parts for flute, violin, viola, and cello.
15/42	_____.*Quoniam tu solus sanctus: Motette.* Published by Johannes Wojciechowski. Litolff/Edition Peters. Handwritten date of 1770 (possible performance date). Copyright 1977 by Henry Litolff's Verlag.
15/42	_____. *Sanctus from Missa pro defunctis (1787).* Transcribed, edited, and arranged by Nick Rossi. SATB with piano/organ accompaniment. Four copies. One copy is a clean photocopy Rossi's manuscript, another copy contains pages 1-11 of Rossi's manuscript (*Small pieces of sheet music attached), a third copy is a photocopy in which most of the pages are missing, and the final copy contains pages that are out of order and taped together.

Back to top

Series II: Writings on Domenico Cimarosa

A. Encyclopedia

Box/ Folder	Contents
16/44	d'Amico, Silvio, ed. *Enciclopedia dello Spettacolo*. Rome: Casa editrice le maschere, 1956. S.v. "Cimarosa, Domenico," by Adelmo Damerini. Photocopy. Includes title page, pgs. 763-772. Title page contains information written in pencil
16/44	Arnold, Ignas Theodor Ferdinand Cajetar. *Dimenico Cimarosa*. 1810. Photocopy.
16/44	Capri, Antonio. *Il Settecento Musicale in Europa.* Milano: Libraio della real casa, 1936. Photocopy. Includes a title page and pgs. 64-71 & 246-47. Also contains pencil markings.
16/44	Cambiasi, Pompeo. *Notzie Sulla Vite E Sulla Opera di Domenico Cimarosa*. Milano: G. Ricordi & Company, [n.d.]. Photocopy.
16/44	Comitato nazionale per la celebrazioni cimarosiane 1949. *Per la Bicentenario Della Nascita di Domenica Cimarosa 1749-1949*. Aversa: [S.l]., 1949. Photocopy.
16/44	Corte, Andrea Della. "Cimarosa Nel '99 E Nella Fortuna Postuma." *La rassegna musicale*(September-October 1936): 280-83.

	Photocopy. Includes title page, table of contents, and pgs. 280-83.
16/44	Ferris, George T. *Great Italian and French Composers*. New York: D. Appleton and Company, 1895. Photocopy including highlighted material. Contains title page, table of contents, and pgs. 16-23 & 42-48.
16/44	Johnson, J. E. “Domenico Cimarosa (1749–1801).” Ph.D. diss., University College, Cardiff, 1976. Presumably from J.E. Johnson’s Ph.D. Thesis. Photocopy. Includes Bibliography pp. 727-743, Libraries pp. 744- 752, Catalogue of Works pp. 753-759, in first binding. Photocopy. Includes Appendix 3: Misc. Vocal – Appendix 4: Instrumental, in the second binding.
16/45	Lippmann, Friedrich. “Haydns ,,La Fedeltà Premiata und Cimarosas ,,L’ Fedeltà Fedele.” *Haydn-Studien* Band V, Heft 1. 31 March 1982. Photocopy. Two red markings are found on the second page.
16/45	_____. “Über Cimarosas Opere Serie.” [N.p]: [S.l.], 1982. Photocopy
16/45	Loewenberg, Alfred, ed. *Annals of Opera: 1597-1940*. 2d rev. ed. Geneva: Societas Bibliographica, 1943. Photocopy. Entries concerning various operas by Cimarosa.
16/45	Pastore, Raffaele. *Elogio funebre estemporaneo, recitato in un'adunanza di amatori, e studiosi delle belle arti, ad onore del sempre chiaro, e celebrato scrittore in music Domenico Cimarosa, morto in Venezia a'll*. Chieti, Italy: [S.l.], 1833. Photocopy. Contains highlighted material, handwritten notes, and a blank yellow sticky note.
16/45	Prota-Giurleo, Ulisse. “Nuovi Contributi Alla Biografia Di Cimarosa.” 1956. Photocopy. Contains highlighted material. Includes title page, pgs. 37-41. A clear envelop in the back of the binding holds cutouts from an apparent manuscript.
16/45	Rosenfeld, Paul. *Discoveries of a Music Critic*. New York: Harcourt, Brace and Company, 1936. Photocopy. Includes title page, copyright & dedication page, pgs. 60-67.
16/45	Schlitzer, Franco. *Goethe e Cimarosa*. Siena: Casa editrice ticci, 1950. Photocopy. Contains title page, pgs. 19, 23, 24, 41, and 42.
16/45	Tibaldi-Chiesa, Maria. *Cimarosa e Il Suo Tempo*. Milano: Aldo Garzanti Editore Gia Fratelli Treves, 1939. Photocopy containing yellow sticky notes.
16/45	Vitale, Roberto. *Domenico Cimarosa: La Vita & le Opere*. Aversa: Tip. Fratelli Noviello, 1929. Photocopy with highlighted portions and pencil markings. Contains a title page, another front page, pgs. 6-27, 30-42.
16/45	_____. "Vita de Cimarosa." *Per il bicentenario della nascita di Domenico Cimarosa, 1749-1949*. Aversa: [S.l.], 1949. Photocopy that is pasted onto white paper. Contains notes. Includes pgs. 7 & 8.

Back to top

B. Manuscript	
16/46 and 17/47 & 48	Johnson, Jennifer E. “Domenico Cimarosa (1749-1801).” PhD. University College, Wales. 1976. Photocopy of doctoral dissertation containing handwritten notes.

Back to top

C. Correspondence	
17/49	July 1, 1991 – Letter from Nick Rossi to Hunt Productions requesting recordings of Cimarosa’s operas for use in his book on Cimarosa. August 5, 1991 – Letter from Dr. Renzo Caramaschi to Nick Rossi providing photocopies previously inquired about by Rossi. September 3, 1991 – Letter from Nick Rossi to the University College in Cardiff, Wales, requesting information about a doctoral dissertation. November 25, 1991 – Letter from Nick Rossi to Dr. Gordana Lazarevich asking for an unpublished article in The New Grove Dictionary of Opera. 2 copies. November 25, 1991 – Letter from Nick Rossi to the University of College in Cardiff, Wales, repeating a request about obtaining a dissertation. April 13, 1992 – Letter from Nick Rossi to Dr. Gordana Lazarevich once again asking for assistance. April 27, 1992 – Letter from Dr. Gordana Lazarevich to Nick Rossi including a “working” article on Cimarosa. December 17, 1992 – Letter from Diane O. Ota to Nick Rossi providing information about the Boston Public Library. April 26, 1993 – Letter from Nick Rossi and Talmage Fauntleroy to the Editor of the University of California Press proposing their book. April 26, 1993 – Letter from Nick Rossi and Talmage Fauntleroy to the Editor of the University of Chicago Press proposing their book.

	April 26, 1993 – Letter from Nick Rossi and Talmage Fauntleroy to the Editor of the W.W. Norton & Company, Inc., proposing their book. April 30, 1993 – Letter from Gyodi L. Reid (W.W. Norton & Company) to Nick Rossi informing Rossi that the book proposal was received. May 3, 1993 – Letter from Kathleen K. Hansell (University of Chicago Press) to Nick Rossi thanking him for the Cimarosa book proposal. May 6, 1993 – Letter from Rainier Rocchi to Nick Rossi in Italian. May 6, 1993 – Letter from Nick Rossi to Friedrich Lippmann requesting photocopies of Cimarosa's manuscripts at the Instituto Storico Germanica. May 13, 1993 – Letter from Margaretta Fulton (Harvard University Press) to Nick Rossi notifying him that the Cimarosa book would not be published by Harvard University Press. May 17, 1993 – Letter from Friedrich Lippmann to Nick Rossi in German. May 26, 1993 – Letter from Nick Rossi to Kathleen K. Hansell (University of Chicago Press) thanking her for the interesting in his book. May 26, 1993 – Letter from Nick Rossi to Gyodi L. Reid (W.W. Norton & Company) offering thanks for the interesting in his book. June 15, 1993 – Letter from the University of California Press to Nick Rossi denying publication for Rossi's book. July 1, 1993 – Letter from Michael Ochs (W.W. Norton & Company) to Nick Rossi reporting that the book would not be published by W.W. Norton & Company. July 22, 1993 – Letter from Alessandro Olschki (Leo S.Olschki Publisher) to Talmage Fauntleroy including two works on Cimarosa.

	September 1, 1993 – Letter from Nick Rossi to Teatro Massimo di Palermo requesting photographs from previous performances for Rossi's book. October 13, 1993 – Letter from the British Library to Nick Rossi providing information about the collection of Cimarosa libretti held. May 9, 1994 – Fax from Adriana Corbella to Nick Rossi in Italian. August 29, 1994 – Letter from Nick Rossi to Anders Wiklund asking for material to be used in Rossi's book. September 19, 1994 – Letter from Nick Rossi to Tower Records purchasing several CDs of Cimarosa music. October 4, 1994 – Letter from Nick Rossi to Nicolas Spinosa in Italian. 2 copies. October 4, 1994 – Letter from Nick Rossi to Franco Viscione in Italian. 2 copies. October 4, 1994 – Letter from Nick Rossi to Giancarlo Bongiovanni supplying prices for scores of Il convito as well as including travel information for a upcoming trip to Italy and a review of a CD by Bongiovanni. October 17, 1994 – Letter from Anders Wiklund to Nick Rossi indicating that Wiklund would send items to Rossi. October 17, 1994 – Letter from Nick Rossi to Anders Wiklund asking for photographs and a score as well as discussing current events. October 18, 1994 – Letter from Nick Rossi to Sig. Cavallera in Italian with handwritten English translation attached. October 31, 1994 – Letter from Helen Farr (Thames and Hudson) to Nick Rossi rejecting the proposal of Rossi's book. November 1, 1994 – Letter from Richard Wigmore (Victor Gollancz) to Nick Rossi refusing to publish his book on Cimarosa. November 6, 1994 – Letter from Anders Frennberg to Nick Rossi indicating the prices of items previous inquired about to Anders Wiklund.

	November 7, 1994 – Letter from Nick Rossi to Franco Viscione in Italian. November 8, 1994 – Letter from Nick Rossi to Anders Frennberg finalizing the purchase of scores. November 18, 1994 – Letter from Victoria L. Cooper (Cambridge University Press) to Nick Rossi requesting further information about Rossi's book. November 22, 1994 – Letter from Bruce Phillips (Oxford University Press) to Nick Rossi inviting Rossi to send an outline and sample sections for his book. November 28, 1994 – Letter from Nick Rossi to Natalie Wrubel (Indiana University Press) offering further information about his book. November 30, 1994 – Letter from Nick Rossi to Victoria L. Cooper prefacing a letter that contains more information. November 30, 1994 – Letter from Nick Rossi to Victoria L. Cooper presenting additional material on his book. 2 copies. December 6, 1994 – Letter from Nick Rossi to Bruce Phillips (Oxford University Press) containing more information about his book. Additional pages appear to be missing. December 12, 1994 – Letter from Victoria L. Cooper (Cambridge University Press) to Nick Rossi declining to publish his book. December 12, 1994 – Letter from Bruce Phillips to Nick Rossi thanking him for the outline. December 21, 1994 – Letter from Nick Rossi to Victoria L. Cooper asking if the return of his manuscript from Cambridge University Press meant that his book was rejected. December 21, 1994 – Letter from Teresa Sheppard (Cambridge University Press) to Nick Rossi apologizing for sending the manuscript before a letter. January 12, 1995 – Letter from Natalie Wrubel to Nick Rossi turning down the offer to publish Rossi's book.

	January 20, 1995 – Letter from Bruce Phillips (Oxford University Press) to Nick Rossi regretfully unable to publish Rossi's book on Cimarosa. May 13, 1995 – Letter from Nick Rossi to Kathleen K. Hansell (University of Chicago Press) presenting further information on his book. May 13, 1995 – Letter from Nick Rossi to Bruce Phillips (Oxford University Press) thanking him for looking at his proposal and suggesting other methods by which the book may be published by Oxford University Press. May 13, 1995 – Letter from Nick Rossi to Victoria L. Cooper offering a counterproposal to Cambridge University Press in hopes of publishing his book. May 13, 1995 – Letter from Nick Rossi to Kathleen K. Hansell (University of Chicago Press) re-proposing the outline for his book on Cimarosa. May 18, 1995 – Letter from Maya Hoptman (University of Chicago Press) to Nick Rossi and Talmage Fauntleroy indicating that their proposal had arrived. May 19, 1995 – Letter from Kathleen K. Hansell to Nick Rossi and Talmage Fauntleroy declining to publish their book on Cimarosa and offering further advice about the contents and layout of the book. June 14, 1995 – Letter from Victoria L. Cooper to Nick Rossi once again informing that Rossi's book could not be published by Cambridge University Press. August 14, 1995 – Letter from Nick Rossi to the editor of Scolar Press proposing his and Talmage Fauntleroy's book. August 14, 1995 – Letter from Nick Rossi to the music editor of the University of Illinois Press proposing his and Talmage Fauntleroy's book. It appears to be missing a page. August 18, 1995 – Letter from Judith McCulloh (University of Illinois Press) to Nick Rossi rejecting the proposal for Rossi's book. September 4, 1995 – Letter from Bruce Phillips (Oxford University Press) to Nick Rossi once again denying Rossi's attempt of having his book published.

	September 12, 1995 – Letter from Leo F. Balk (Garland Publishing) to Nick Rossi declining to publish Rossi's book. October 6, 1995 – Letter from Agostina Zecca Laterza to Nick Rossi in Italian. October 10, 1995 – Letter from Rachel Lynch (Scolar Press) to Nick Rossi showing interest in his book on Cimarosa. October 26, 1995 – Letter from Nick Rossi to Rachel Lynch responding to Lynch's previous letter. November 4, 1995 – Letter from Nick Rossi to Rachel Lynch supplying information about Rossi's book. November 22, 1995 – Letter from Nick Rossi to Rachel Lynch detailing possible changes to the book proposal. December 6, 1995 – Letter from Nick Rossi to the music editor at Princeton University Press proposing his and Talmage Fauntleroy's book. A page may be missing. December 16, 1995 – Letter from Nick Rossi to Rachel Lynch checking to make sure the material sent by Rossi had been received. December 20, 1995 – Letter from Malcolm Litchfield (Princeton University Press) asking to see the completed manuscript of Rossi's book. December 22, 1995 – Letter from Rachel Lynch to Nick Rossi acknowledging that Scolar Press would not publish Rossi's book. August 19, 1996 – Letter from Nick Rossi to Gian Carlo Bongiovanni inquiring about the possibility of including Rossi's performing edition of L'infedeltà fedele that was to be performed by Studio Lirico. August 19, 1996 – Letter from Giancarlo Bongiovanni to Nick Rossi in Italian. September 14, 1996 – Letter from Nick Rossi (Studio Lirico) to Salvatore Accardo inviting him to the performance of L'infedeltà fedele on July 24, 25, and 26, 1997. 2 copies.

	September 14, 1996 – Letter from Nick Rossi to Massimo De Bernart inviting him to the performance of L'infedeltà fedele on July 24, 25, and 26, 1997. September 14, 1996 – Letter from Nick Rossi to Francis Menotti inviting him and his father to the performance of L'infedeltà fedele on July 24, 25, and 26, 1997. September 30, 1996 – Letter from Nick Rossi to Giancarlo Bongiovanni discussing details for the performance of Cimarosa in Italy. July 1, 1997 – Letter from Nick Rossi to the Biblioteca del Conservatorio in Italian. March 11, 1998 – Letter from Nick Rossi to Christine Streubühr (Istituto sTorico Germanico) reporting that his and Fauntleroy's book on Cimarosa had gone to the publishers and requests overtures for Cimarosa's operas. March 15, 1998 – Email from Nick Rossi to Klaus Heymann discussing the possibility of recording many overtures by Cimarosa. *On same page as March 16, 1998 email. March 16, 1998 – Email from Klaus Heymann to Nick Rossi informing Rossi that recording the overtures appears to be a prospect. *On same page as March 15, 1998 email. March 24, 1998 – Letter from Nick Rossi to Diane Ota (Boston Public Library) asking to obtain access to the Cimarosa overtures held at the Boston Public Library. March 25, 1998 – Letter from Nick Rossi to Laurence Vittes inquiring about Klaus Heymann's email address. March 25, 1998 – Letter from Nick Rossi to Klaus Heymann addressing the details behind the recording of the Cimarosa overtures. April 9, 1998 – Email from Nick Rossi to Klaus Heymann asking about the future process for recording the overtures. May 7, 1998 – Letter from Diane O. Ota to Nick Rossi listing overtures that have been microfilmed and the prices of accessing the overtures. May 13, 1998 – Letter from Nick Rossi to Diane O. Ota requesting a copy of one overture.

	June 4, 1998 – Letter from Diane O. Ota to Nick Rossi confirming that a microfilm of Cimarosa's overture wanted by Rossi was available. June 22, 1998 – Email from Christine Streubuehr to Nick Rossi providing directions. October 11, 1998 – Letter from Nick Rossi to Christine Streubühr inquiring about certain discrepancies found in a manuscript at the Istituto Storico Germanico. March 11, 1999 – Letter from Allan to Nick Rossi discussing issues with transcribing Cimarosa's music. October 14, 1999 – Letter from Nick Rossi to Judy Nelson (Clavier) regarding the printing of a keyboard sonata by Cimarosa in Clavier, accompanied by an outline for the article. September 16, 1999 – Letter from Judy Nelson (Clavier) to Nick Rossi pursing more information about the Cimarosa article in Clavier. September 28, 1999 – Letter from Andrew Hudak (Greenwood Publishing Group) to Nick Rossi returning some photographs used in Rossi's book. November 1, 1999 – Letter from Nick Rossi to Judy Nelson that includes an opening paragraph and outline for the article on Cimarosa in Clavier. November 11, 1999 – Letter from Judy Nelson to Nick Rossi offering information on how to proceed with the article and issues with the cover of the magazine. June 20, 2000 – Letter from Talmage R. Fauntleroy to Bernard Holland (New York Times) informing that Nick Rossi had passed away. N. D. – Letter from Nick Rossi to St. Martin's Press proposing the concept for his and Talmage Fauntleroy's book on Cimarosa. N. D. – Letter from St. Martin's Press (likely to Nick Rossi) notifying the recipient that their proposal for a book would not be further pursued.

	N. D. – Letter from Nick Rossi to Klaus Heymann regarding the state of scores for the Cimarosa overture recording process.

Back to top

D. Miscellaneous	
17/50	Miscellaneous material

Back to top

Series III: Photographs, Illustrations, Videos, and Cassette Tapes

A. Photograph and Illustrations	
18	I. Photographic paper II. Copy paper

Back to top

B. Videos	
19	Cimarosa, Domenico. *L'Impresario in angustie.* 1993 Licica Studio. Cortona, Italy. _____. *Il matrimonio segreto.* Studio Lereceo. 1990. Talmage Fauntleroy. _____. *Il matrimonio segreto.* Studio Lereceo. Teatro Lirica del. 6/9/90. Possibly all for *The Secret Marriage (Il Matrimonio segreto)*. Magical Theater: Tape I - Drama; Tape II - Music; Tape III - Set Design/Construction; Tape IV - Costume & Makeup; Tape V - The Secret Marriage. _____. *Li Sposi per accidenti.* Studio Lirico 1995 (Friday).

Back to top

C. Cassette Tapes	
19	Cimarosa, Domenico. *Il convito.* Cast 1. _____. *Il convito.* Cast 1. Tape 2. _____. *Il convito.* Cast 3. Tape 1.

_____. *Il convito.* Cast 3. Tape 2.

_____. *L'impresario in angustie.* Opening night July 6, 1993.

_____. *L'impresario in angustie.* July 7, 1993.

_____. *L'impresario in angustie.* July 8, 1993.

_____. *L'impresario in angustie.* Teatro di Trevi. July 11, 1993.

_____. *The Prima Donna*. OPERA at USC at Spartanburg, S.C. American premiere performance. February 2, 1995. A program accompanies the tape.

_____. *The Prima Donna*. Studio Lirico Production (OPERA at USC).

_____. *L'infedeltá fedel.* From MUSC 100 Seminar: Opera Scenes,/i>. March 29, 2000 or April 5, 2000.

_____. *Matrimonion segreto,* Act II. Cortona - Studio Lirico. September 8, 1990.

_____. *Li sposi per accidenti.* Cast C. Studio Lirico. 1995.