

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

**ROBERT DI DOMENICA  
COLLECTION**

Finding aid URL: <http://hdl.loc.gov/loc.music/eadmus.mu2005.wp.0050>

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### *Introduction*

The Robert Di Domenico Collection was contributed to the Library of Congress by Mr. Di Domenico. It consists mostly of material relating to his work as a composer. It includes the manuscripts of most of his compositions. In addition there is a small amount of correspondence, photographs, programs, and other materials.

Certain restrictions as to the use or copying of the materials in this collection may apply. Consult a Reference Librarian in the Music Division for further permission information.

Processed by Stefan Patejak, Processing Technician.

Linear feet of shelf space:	15
Approximate number of items:	2200
Number of containers:	43

### *Scope and Content Note*

Robert Di Domenico has had a notable career as a flutist, composer, and music educator. The collection reflects all three of these activities. However, the majority of the material relates his endeavors as a composer. The collection includes the manuscripts of compositions from his student days through his mature works. Mr. Di Domenico is still composing, and the library hopes to receive future manuscripts.

There is a relatively complete collection of programs reflecting Di Domenico's activities both as a composer and a performer. Also included is material relating to his career as an educator, including lesson plans, papers by his students, and evaluations.

There is a small amount of correspondence, biographical material on Mr. Di Domenico and his relatives, writings by Di Domenico, and photographs. There are six paintings done by Mr. Di Domenico.

There are five video tapes, 28 audio tapes, and three compact disks. These are mostly contain performances of Di Domenico's music. Two of the video tapes are of interviews with him. The CDs are items that he had a part in producing.

When the collection arrived, the material was organized according to a scheme devised by Mr. Di Domenico. This scheme has been maintained. Most items and groups of items were packed in envelopes, many of which were annotated. For the music, these annotations have been added to the container list within square brackets, [ ]. Similar annotations have been added to the categories MISC. PRINTED MUSIC and ICONOGRAPHY-PAINTINGS. For significant annotations to the non-musical material, photocopies have been placed in the folder with the relevant item or in folder 43/9.

### *Biographical Note*

Robert Di Domenico was born in New York City on March 4, 1927. His father, Angelo, was active in his church choir. He received a degree in music education from New York University in 1951 and continued private study in composition with Wallingford Riegger and Josef Schmid. He studied the flute under Harold Bennett.

As a flutist he has performed with the New York City Opera, the New York Philharmonic, the Modern Jazz Quartet, and the Bach Aria Group, among others. As a teacher he has taught the flute privately and has served on the faculties of the Greenwich House Music School and the Henry Street Settlement. In 1969 he joined the faculty of the New England Conservatory of Music and eventually became dean.

Mr. Di Domenico has been composing since he served in the Navy in World War II. His first serious work, *Sonata for Flute and Piano*, was written in 1957. He has produced a wide variety of works. His opera *The Balcony* premiered at the Bolshoi, with Sarah Caldwell conducting. Now retired, Mr. Di Domenico is still composing

Among his awards are a Guggenheim Fellowship in 1972, and commissions from the Goethe Institute of Boston and the Plymouth Symphony.

In 1951 he married Leona Knopf, a gifted pianist. She has been the interpreter of her husband's piano works. She has also collaborated with him in his work, including the piano-vocal scores of *The Balcony* and *The Scarlet Letter*. David, Peter Josef (who married Patsy Treglis), and Claude Robert (who married Bessie Hadley) are their three sons. They also have four grandchildren. Leona Knopf died on May 11, 1998. Robert Di Domenico married the composer, flutist, and teacher, Ellen Bender on April 16, 1999.

## *Description of Series*

### **Music (37 boxes).**

- 1-37 The music is divided into three sections. The first 36 boxes contain Robert Di Domenico's musical compositions, arranged alphabetically by title. There is material relating to Ellen Bender's opera, *Rappaccini's Daughter*, for which Di Domenico wrote the libretto. There is also a small amount of printed music, which evidently belonged to Leona Knopf Di Domenico.

### **Biographical Material (5 folders)**

- 38 The biographical folders contain some autobiographical material evidently written by Mr. Di Domenico. There are also various materials on his wife, Leona; his parents, Angelo and Philomena Di Domenico; and his in-laws, Henry and Beatrice Knopf.

### **Correspondence (2 boxes)**

- 38-39 This is correspondence between Robert Di Domenico and his family, friends, and business associates, arranged alphabetically by the correspondent's name. There is also a group of recommendations written for his students.

### **Writings (1 box)**

- 40 This is a group of writings by Robert Di Domenico, including analyses of several of his compositions. There are also writings by others, including student compositions.

### **Recording and Publications Material (3 folders)**

- 40 This is material relating to recordings in whose production Robert Di Domenico was involved. There is also a flyer from Edition Musicus, which published some of Robert Di Domenico's music.

### **Teaching Materials (1 box)**

- 41 This is material relating to Robert Di Domenico's career as an educator. Included are lesson plans, roll books, and student evaluations.

### **Iconography-paintings**

- vault This is a group of six oil paintings done by Mr. Di Domenico in his youth.

### **Iconography- photographs and other(1 box)**

- 42 This is a collection of photographs of Mr. Di Domenico, his relatives, friends, and associates. There are some other photographs. There is also a folder containing a photocopy of a painting or drawing.

### **Clippings (3 folders)**

- 43 This is a group of newspaper and magazine clippings relating to Robert Di Domenico's concerts, publications and recordings, as well as other materials. Within these three categories the material is arranged chronologically.

### **Programs (5 folders)**

- 43 This is a group of programs of performances involving Robert Di Domenico either as a composer or a performer, arranged chronologically..

**Other Material (1 folders)**

- 43 This is a folder with miscellaneous material such a stock certificate and a short biography of Sarah Caldwell, mentioning her performance of Di Domenico's work. There is also a group of photocopies of miscellaneous annotated envelopes.

**Video Tapes.**

- MBRS This a group of five tapes that Di Domenico had recorded. There are two tapes of interviews and three of performances of Di Domenico's works.

**Audio Tapes.**

- MBRS 28 tapes of Di Domenico's music. The majority of the audio tapes are of Di Domenico commenting on his music.

**Compact Disks**

- MBRS These are disks that Di Domenico was involved in producing.

## *Container List*

### MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
1/1	Arrangements for chamber ensemble, soprano, and tape: final manuscript [(1979) final original manuscript (transparency) 58 pages plus title page and instrumentation page]
1/2	Arrangements for soprano, flute (piccolo and alto flute), clarinet (bass clarinet), violin, cello, percussion, and tape: original manuscript (book 1) with laid in material [(1979) original manuscript (3 books) also rows, program notes, course material, analysis]
1/3	Arrangements for soprano, flute, clarinet, violin, cello, percussion, and tape: original manuscript (book 2) [see 1/2]
1/4	Arrangements for soprano, flute, clarinet, violin, cello, percussion, and tape: original manuscript (book 3) [see 1/2]
1/5	Art of the row for solo piano: final original ms. [(1989) final original manuscript (transparency) 61 pages plus title page and "description" page]
1/6	Art of the row for solo piano: original ms., also class examples [(1989) original manuscript (1 loose leaf notebook) also: class examples, in front of notebook]
2/1	"Bach" counterpoint (book 1)
2/2	"Bach" counterpoint (book 2) with laid in material
2/3	"Bach" counterpoint (book 3)
2/4	"Bach" counterpoint (book 4)
3/1	Balcony- orchestral score: front matter and Act I, scene 1-3 [(1972) an opera in two acts based of Jean Genet's <i>The Balcony</i> . Libretto by Robert Di Domenico. Orchestral score: 416 pages plus title page, "character" page, "orchestra" page]
3/2	Balcony- orchestral score: Act I, scene 4-5 [see 3/1]
3/3	Balcony- orchestral score: Act II [see 3/1]
4/1	Balcony- vocal score, final original manuscript: front matter and Act I [(1972) an opera in two acts based of Jean Genet's <i>The Balcony</i> . Libretto by Robert Di Domenico. Vocal score by Leona Di Domenico. 247 pages plus "character" page]



## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
4/2	Balcony- vocal score, final original manuscript: Act II [see 4/1]
4/3	Balcony, rows [(1972) (an opera in two acts) all rows <i>The Balcony</i> ]
4/4	Balcony, notebook: Act I, scene 1
5/1	Balcony, notebook: Act I, scene 2
5/2	Balcony, notebook: Act I, scene 2 (cont.)
5/3	Balcony, notebook: Act I, scene 3
5/4	Balcony, notebook: Act I, scenes 4-5
5/5	Balcony, notebook: Act I, scene 5 (cont.)
6/1	Balcony, notebook: Act II, scene 1
6/2	Balcony, notebook: Act II, scenes 2-3
6/3	Balcony, notebook: Act II, scene 4
6/4	Balcony, notebook: Act II, scene 4 (cont.)
6/5	Balcony, notebook with laid in material: Act II, scene 4 (cont.) and exit music
6/6	Balcony, libretto [My first opera, based on Jean Genet's play <i>The Balcony</i> . The libretto is by myself, published during the writing of the opera]
7/1	Beatrice Cenci, original orchestral score: front matter and Act I [(1993) original transparency orchestral score, 851 pages plus title page and pages "a" and "b." An opera in three acts based on Alberto Moravia's play <i>Beatrice Cenci</i> . This is the second opera in a trilogy: <i>Francesco Cenci</i> , <i>Beatrice Cenci</i> , <i>The Cenci</i> . Libretto by the composer.]
7/2	Beatrice Cenci, original orchestral score: Act I (cont.) [see 7/1]
7/3	Beatrice Cenci, original orchestral score: Act II [see 7/1]
8/1	Beatrice Cenci, original orchestral score: Act II (cont.) [see 7/1]
8/2	Beatrice Cenci, original orchestral score: Act III [see 7/1]
8/3	Beatrice Cenci, original orchestral score: Act III (cont.) [see 7/1]

## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
9/1	Beatrice Cenci, piano/vocal score: front matter and Act I, scenes 1-5 [Original pencil manuscript of piano-vocal score of <i>Beatrice Cenci</i> . An opera in 3 acts 638 pages]
9/2	Beatrice Cenci, piano/vocal score: Act I, scenes 6-10 [see 9/1]
9/3	Beatrice Cenci, piano/vocal score: Act II, scenes 1-4 [see 9/1]
10/1	Beatrice Cenci, piano/vocal score: Act II, scenes 5-10 [see 9/1]
10/2	Beatrice Cenci, piano/vocal score: Act III, scene 1 [see 9/1]
10/3	Beatrice Cenci, piano/vocal score: Act III, scenes 2-5 [see 9/1]
10/4	Beatrice Cenci, piano/vocal score: epilogue [see 9/1]
11/1	Black poems for baritone voice, piano, tape: final original ms. [(1976) final original manuscript (transparencies) 37 pages including title page (no transparencies for pre-taped parts located yet)]
11/2	Black poems for baritone voice, piano, tape: original ms. and rows [(1976) original manuscript (1 notebook) (and 11 different rows used)]
12/1	Cenci, front matter and orchestral score [original transparency orchestral score. A drama with music- based on Shelley's (Act Five) <i>The Cenci</i> . 107 pages plus title page and pages "a" and "b." Libretto by R. Di Domenico.]
12/2	Cenci, orchestral score: notebook 1 with laid in material [Original pencil manuscript (orchestral score) (in 3 notebooks and inserted loose pages) (row used in opera in book 1) None of the abundant dialogue is in this manuscript. Refer to original manuscript (final form- transparencies)]
12/3	Cenci, orchestral score: notebook 2 [see 12/2]
12/4	Cenci, orchestral score: notebook 3 with laid in material [see 12/2]
12/5	Cenci, piano/vocal score (photocopy) [Piano-vocal score (piano part only) 39 pages in one notebook and loose pages 40-45. Attached to the notebook is a spiral bound photocopy which is the final complete form (vocal parts, dialogue). It is 69 pages plus a title page, a character page (a) and orchestra-scenario page (b)]
12/6	Cenci, piano/vocal score: piano part [see 12/5]

## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
13/1	Composition in the forms, notebook 1
13/2	Composition in the forms, notebook 2 with laid in material
13/3	Composition in the forms, notebook 3 with laid in material
13/4	Composition in the forms, notebook 4 with laid in material
13/5	Composition in the forms, notebook 5 with laid in material
14/1	Concerto for violin and chamber orchestra, final score [(1962) final manuscripts (transparencies) Score in my manuscript: 112 pages including title/instrumentation page]
14/2	Concerto for violin and chamber orchestra, original ms. and laid in material [(1962) original manuscript (also rows)]
14/3	Concerto for violin and chamber orchestra, parts (11) [solo violin 12pp., flute 8pp., oboe 8pp., clarinet 8pp., horn 9pp., bassoon 9pp., violin-1 9pp., violin-2 9pp., viola 10pp, bass 9pp.]
15/1	Concerto for wind quintet, strings, and timpani; final original ms. [(1964) final original manuscript (ink on transparencies) score: 115 pages]
15/2	Concerto for wind quintet, strings, and timpani; final original parts- photocopies (11) [(1964) photocopy (of my original manuscript) bound parts: 1 of each string part, but the work should be performed with a string section]
15/3	Concerto for wind quintet, strings, and timpani, original ms.: movement I and additional material [(1964) original manuscript (loose pages and two books) (also rows)]
15/4	Concerto for wind quintet, strings, and timpani, original ms.: movement II [see 15/3]
15/5	Concerto for wind quintet, strings, and timpani, original ms.: movements II (cont.) and III [see 15/3]
15/6	Concord revisited for solo piano and wind ensemble (with soprano and baritone voice and tape), final original ms. [(1978) final original manuscript (transparency) 75 pages plus title page and instrumental page]
16/1	Dream journeys, final original ms. [(1984) written in 1985 but closer to '84 in reality. Final original manuscript (transparency) 33 pages plus title page and instrumentation page]
16/2	Dream journeys, original ms.: notebook 1 and laid in material [(1984) original manuscript (in 2 notebooks and loose pages) not in a clear order]
16/3	Dream journeys, original ms.: notebook 2 and laid in material [see 16/2]

## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
16/4	Dream journeys, published score (2 copies) [Also: actual publication- Margun Music., Inc.]
16/5	Eleven short pieces, final original ms. [(1973) final original manuscript (transparency) 16 pages including title page (which is page 1)]
16/6	Eleven short pieces, original ms. [original manuscript (and 11 different rows used in piece)]
16/7	First kiss of love, final ms. [(1960) final original manuscript (ink on transparency) 5 pages]
16/8	First kiss of love, original ms. and laid in material [original manuscript (incomplete row chart and typed text)]
16/9	First kiss of love, published copies (2 copies) [actual publication- Edition Musicus]
16/10	Four movements for piano, final ms. [(1959) final original manuscript (transparency) 10 pages plus printed title page]
16/11	Four movements for piano, original ms. [(1959) original manuscript (no row charts)]
17/1	Four short songs, final original ms. [(1975) flute, clarinet in B ♭, violin, cello and piano. Final original manuscript (transparencies)]
17/2	Four short songs, original ms. [(1975) flute, clarinet in B ♭, violin, cello and piano. Original manuscript (1 notebook) plus printed texts (and row chart)]
17/3	Four short songs, final original ms. - parts (5) [all parts except piano (which plays from 17/1)]
17/4	Francesco Cenci, final original score: front material and Act I [(1996) original manuscript (transparency) an opera in two acts. First part of a trilogy ( <i>Francesco Cenci</i> , <i>Beatrice Cenci</i> , <i>The Cenci</i> ) 297 pages plus title page and pp. a, b, c]
17/5	Francesco Cenci, final original orchestral score: Act II [see 17/4]
18/1	Francesco Cenci, original orchestral ms.: notebook 1 [(an opera in two acts) original pencil manuscript (orchestral score) (in 6 notebooks and inserted in loose pages) (Rows used in opera in book 1)]
18/2	Francesco Cenci, original orchestral ms.: notebook 2 [see 18/1]
18/3	Francesco Cenci, original orchestral ms.: notebook 3 [see 18/1]

## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
18/4	Francesco Cenci, original orchestral ms.: notebook 4 [see 18/1]
18/5	Francesco Cenci, original orchestral ms.: notebook 5 with laid in material [see 18/1]
18/6	Francesco Cenci, original orchestral ms.: notebook 6 with laid in material [see 18/1]
19/1	Francesco Cenci, piano/vocal score: notebook 1 [an opera in two acts, piano-vocal score, original pencil manuscript (used to make pencil master) (in 3 notebooks- no title page, instrumentation etc.)]
19/2	Francesco Cenci, piano/vocal score: notebook 2 [see 19/2]
19/3	Francesco Cenci, piano/vocal score: notebook 3 [see 19/2]
19/4	Gone are the rivers and the eagles, final original ms. [(1992) variations for orchestra on two songs of Charles Ives, 49 pages plus title page and instrumentation (and description) page, final original manuscript (transparency)]
19/5	Gone are the rivers and the eagles, original ms. and analysis [original manuscript (1 notebook and loose pages) (rows) also: 7 pages of analysis]
19/6	Harmony, notebook 1 and laid in material
20/1	Harmony, notebook 2
20/2	Harmony, notebook 3
20/3	Harmony, notebook 4 and laid in material
20/4	Harmony, notebook 5
20/5	Harmony, notebook 6
20/6	Harmony, notebook 8
21/1	Hebrew melodies, final ms. [(1983) for soprano, violin and piano, final original manuscript(transparencies) 28 pages plus title page and page of printed text]
21/2	Hebrew melodies, original ms. with laid in material and other material [(1983) for soprano, violin and piano, original manuscript (1 notebook) (and row chart) also printed texts]
21/3	Hebrew melodies, violin part [5 pages]

## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
21/4	Holy colophon, final ms. [(1980) for orchestra, chorus, soprano and tenor. Final original manuscript (transparency) 75 pages plus title page, plus intermediate page, plus 4 pages of text]
21/5	Holy colophon, original ms.- notebook [(1980) for orchestra, chorus, soprano and tenor (original manuscripts, rows, programs, some of text)]
21/6	Holy colophon, original ms.- misc. material [see 21/5]
21/7	Holy colophon, vocal parts (tenor and soprano in ms., chorus in photocopy) [(1980) for orchestra, chorus, soprano and tenor. Original manuscript (transparencies) of vocal parts. Soprano parts: 8 pages plus title page. Tenor part: 8 pages plus title page. Tenor part: 8 pages plus title page. Chorus part (photocopy): 10 pages]
21/8	Improvisations, final ms. [(1974) final original manuscript (transparency) 16 pages]
21/9	Improvisations, original ms. [(1974) final original manuscript (and row chart)]
22/1	Music for flute and string orchestra, final ms. [(1967) final original manuscript (ink on transparency) score: 67 pieces]
22/2	Music for flute and string orchestra, original score: movement I [original manuscripts (and row square)]
22/3	Music for flute and string orchestra, original score: movements II and III [see 22/2]
22/4	Music for flute and string orchestra, original score: movement III (cont.) [see 22/2]
22/5	Music for flute and string orchestra, original score: misc. material [see 22/2]
22/6	Music for flute and string orchestra, photocopied parts (6) [photo copies bound set. The flute part is printed incorrectly. 1-2 should be facing (not the usual 2-3)]
22/7	Music for stanzas, final ms. and misc. material [(1981) for flute, clarinet, horn, bassoon and tape (pre-taped oboe & English horn) final original manuscript (score and parts)(transparency) score: 20 pages plus title page and 3 pages of texts]
22/8	Music for stanzas, original ms. and misc. material [(1981) for flute, clarinet, bassoon, horn and tape. Original manuscript (such as it is) (loose pages) (rows) also sketches and source material (1 notebook and loose pages)]
22/9	Music for stanzas, sketches and source material [see 22/9]

## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
22/10	Music for stanzas, parts (3)
23/1	Piano concerto no. 1, final ms. [(1963) final original manuscript (transparency)(ink) 89 pages]
23/2	Piano concerto no. 1, original ms.: act I and misc. material [(1963) original manuscript (and row chart) and other material]
23/3	Piano concerto no. 1, original ms.: act II [see 23/2]
23/4	Piano concerto no. 1, original ms.: act III [see 23/2]
23/5	Piano concerto no. 2, final ms. [(1982) final original manuscript (transparency) 125 pages plus title page and instrumentation page]
24/1	Piano concerto no. 2, original ms.: notebook 1 and additional material [original manuscript (5 notebooks)(and 4 different rows used {in first notebook-loose pages}]
24/2	Piano concerto no. 2, original ms.: notebook 2 [see 24/1]
24/3	Piano concerto no. 2, original ms.: notebook 3 [see 24/1]
24/4	Piano concerto no. 2, original ms.: notebook 4 [see 24/1]
24/5	Piano concerto no. 2, original ms.: notebook 5 [see 24/1]
24/6	Quartet for flute, violin, viola, and cello; final ms. [(1960) score and parts, final original manuscript (transparencies) score: 42 pages plus "printed" title page (ink)]
24/7	Quartet for flute, violin, viola, and cello; original ms. [(1960) original manuscript (and rows)]
24/8	Quartet for flute, violin, viola, and cello; parts (4) [Parts: copied by Donald Stewart. Flute: 9 pages (2-3 facing). Violin: 9 pages (2-3 facing) when assembled. Viola: 9 pages (1-2 facing). Cello: 9 pages (2-3 facing).]
25/1	Quartet for violin, flute, horn, and piano; original ms. [(1959) original manuscript and rows- basic and inv.]
25/2	Quartet for violin, flute, horn, and piano; annotated photocopy of original ms. [(1959) photocopy of original manuscript used by publisher Margun Music, Inc. in creating publication. Original transparency destroyed in producing publications]

## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
25/3	Quartet for flute, violin, flute, horn, and piano; published score and parts (2 copies) [the actual publication- score and parts]
25/4	Quintet for clarinet and strings, photocopy of final ms. [(1965) original transparency used to create publications (in which the score is in my manuscript and the parts in Donald Stewart's) a spiral bound photocopy]
25/5	Quintet for clarinet and strings, original ms.: notebook 1 [(1965) original manuscript (and row charts for 2 different rows)]
25/6	Quintet for clarinet and strings, original ms.: notebook 2 [see 25/5]
25/7	Quintet for clarinet and strings, original ms.: misc. material [see 25/5]
25/8	Quintet for clarinet and strings, published score and annotated parts [Published edition, score and parts (some in my manuscript)]
25/9	Quintet for clarinet and strings, published score and parts
26/1	Saeculum aurem, final ms. [(1967) for flute, piano and tape. Final original manuscript (ink on transparency except for some parts of score which are photocopies) Score: 36 pages plus printed title page.]
26/2	Saeculum aurem, original ms. [(1967) for flute, piano and tape. Original manuscript with (row charts) (2 books plus pages for Movements II and III, also sketches for pre taped?)]
26/3	Saeculum aurem, sketches and misc material [see 26/2]
26/4	Saeculum aurem, parts (2) [Solo flute part: 11 pages. Pre-taped flute part (8): 6 pages]
26/5	Scarlet letter, orchestral score, final ms.: front matter and Act I, scenes 1-2 [(1986) an opera in three acts. Based on Nathaniel Hawthorne's <i>The Scarlet Letter</i> . Libretto by E. H. Elgin and Robert Di Domenico (in reality mostly done by me.) Orchestral score: 466 pages plus title page, "character" page, "orchestra" page, "scene" page. Final original manuscript (transparency)]
26/6	Scarlet letter, orchestral score, final ms.: Act I, scenes 3-4 [see 26/5]
26/7	Scarlet letter, orchestral score, final ms.: Act II, scenes 1-2 [see 26/5]
26/8	Scarlet letter, orchestral score, final ms.: Act II, scene 2 (cont.) [see 26/5]
26/9	Scarlet letter, orchestral score, final ms.: Act III [see 26/5]



## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
27/1	Scarlet letter, original ms: notebook 1
27/2	Scarlet letter, original ms: notebook 2
27/3	Scarlet letter, original ms: notebook 3
27/4	Scarlet letter, original ms: notebook 4
27/5	Scarlet letter, original ms: notebook 5
27/6	Scarlet letter, original ms: notebook 6
28/1	Scarlet letter, original ms: notebook 7
28/2	Scarlet letter, original ms: notebook 8
28/3	Scarlet letter, original ms: notebook 9 with laid in material
28/4	Scarlet letter, original ms: notebook 10
28/5	Scarlet letter, original ms: notebook 11
29/1	Scarlet letter, piano/vocal score: front matter and act I [Final original manuscript (transparency) <i>The Scarlet Letter</i> , An opera in three acts based on Hawthorne's <i>The Scarlet Letter</i> . Libretto by E. H. Elgin and Robert Di Domenica (mostly done by me). (Piano)/vocal score (1987) by Robert and Leona Di Domenica. 260 pages plus title page, "character" page, "scene" page, tempo explanation page.]
29/2	Scarlet letter, piano/vocal score: act II [see 29/1]
29/3	Scarlet letter, piano/vocal score: act III [see 29/11]
29/4	Scarlet letter, original ms.: notebook 1
29/5	Scarlet letter, original ms.: notebook 2
29/6	Scarlet letter, original ms.: notebook 3
29/7	Scarlet letter, original ms.: notebook 4
29/8	Scarlet letter, libretto [My second opera. Although my friend, the poet, Gene Elgin (E. H. Elgin) is given credit for the libretto it is really by myself. The fact that he gave me a draft and that it remained in my mind eventually causing me to start the opera and then fashioning my own libretto (much in the same manner as <i>The Balcony</i> ), all this caused me to give him credit]
30/1	Sextet for woodwind quintet and piano, final ms. [(1957) final original manuscript (transparency) score: 29 pages]

## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
30/2	Sextet for woodwind quintet and piano, original ms. and additional material [(1957) original manuscript (row sketches?)]
30/3	Sextet for woodwind quintet and piano, parts [Parts: flute, oboe, clarinet, horn and bassoon parts. Piano plays from score.]
30/4	16th century counterpoint, notebook 1
30/5	16th century counterpoint, notebook 2
30/6	16th century counterpoint, notebook 3
30/7	16th century counterpoint, notebook 4
30/8	16th century counterpoint, notebook 5
31/1	Sonata after essays, final ms. [(1977) (with soprano and baritone voice, flute and alto flute, and tape) final original manuscript (transparency) Score: 40 pages plus title page]
31/2	Sonata after essays, original ms. and misc. material [(1977) for piano, soprano, baritone, flute (and alto flute) and tape. Original manuscript (loose pages in envelope) (and 6 different rows used)]
31/3	Sonata after essays, flute part [flute/alto flute part: 2 pages]
31/4	Sonata after essays, examples for lecture (text in 40/11) [Analysis examples: 5 pages. Tanglewood seminar "lecture": 32 pages (photocopy); lecture given at Tanglewood Seminar on the composing of <i>Sonata after essays</i> (an "analytical diary")]
31/5	Sonata after essays, bird calls, etc. and sketches [Bird calls and sketches (in 2 notebooks)]
31/6	Sonata after essays, sketches [see 31/5]
31/7	Sonata for alto saxophone and piano, final ms. [(1968) final original manuscript (ink on transparency) Score: 25 pages]
31/8	Sonata for alto saxophone and piano, original ms. and misc. material [(1968) original manuscript (row chart also on loose sheets)]
31/9	Sonata for alto saxophone and piano, saxophone part [saxophone part: 10 pages]
32/1	Sonata for flute and piano, original ms. and misc. material [(1957) original manuscript (and row chart)]

## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
32/2	Sonata for flute and piano, photocopy of final ms. [(1957) original transparency destroyed in preparing plates for publication (in my manuscript) by Edition Musicus. Enclosed is therefore a photocopy of my original transparency (score and flute part)]
32/3	Sonata for flute and piano, photocopied flute part [(1957) original transparency destroyed in preparing plates for publication (in my manuscript) by Edition Musicus. Enclosed is therefore a photocopy of my original transparency (score and flute part)]
32/4	Sonata for flute and piano, published score and flute part (2 copies) [published score and part (my mother's copy) (published in my manuscript)]
32/5	Sonata for piano, final score [Final original manuscript (ink on transparency) (probably around 1955) The next to the last assignment done for Josef Schmid (followed by a sonata movement for string quartet). This work, unlike other student works was actually performed 2 or 3 times (by my wife Leonora Di Domenica). 16 pages]
32/6	Sonata for piano, original ms. [One of the last exercises done with my Josef Schmid]
32/7	Sonata for violin and piano, final ms. [(1966) final "original" manuscript (transparencies)(ink) Score (copied by Donald Stewart): 35 pages]
32/8	Sonata for violin and piano, original ms. and misc. material [(1966) original manuscript (incomplete rows- inv. & ret. inv. only)]
32/9	Sonata for violin and piano, violin part [violin part (movement I copied by Stewart, rest by me): 15 pages]
32/10	Sonatina for piano (1954-1955), score [Original ink on music paper manuscript (probably 1954 or 1955) Student work, one of the last assignments done for Josef Schmid. This proceeded studies in sonata allegro form. 8 pages plus title page]
32/11	Sonatina for piano (1958), final ms. [(1958) final original manuscript (ink on transparency) 17 pages]
32/12	Sonatina for piano (1958), original ms. [(1958) original manuscript (no row chart)]
32/13	Sonatina for piano (1958), published score (2 copies) [actual publication- Edition Musicus]
32/14	Songs from twelfth night, final ms. [(1976) for tenor, flute, viola da gamba and harpsichord. 21 pages (including two different formats of Measure 65 to end. The single page solution is probably the intended one. Final original manuscript (transparency)]

## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
32/15	Songs from twelfth night, original ms. and additional material [(19760 original manuscript (1 book) (rows in loose sheets))]
32/16	String quartet (1948), photocopied score [Photocopy of work written before my 6 years of study with Josef Schmid]
32/17	String quartet (1956), final score [(1956) another study in sonata allegro form. Score and parts. This is the last assignment in my 6 years of study with Josef Schmid. All studies were done in a tonal language. The first work done after my study was <i>Symphony</i> (1956). This was still in tonal language, although extended in some movements approaching 12 tone. The <i>Sonata for Flute and Piano</i> (1957) is the first piece to be “actually” 12 tones and my works remained in this language from then on. Score: 18 pages. Parts: 6 pages each (2-3 facing if reproduced).]
32/18	String quartet (1956), parts (4) [see 32/17]
33/1	String quartet (1958), final ms. [(1958) final original manuscript (ink on transparency) 85 pages]
33/2	String quartet (1960), original ms. [(1960)original manuscript (including revised notations for rondo)(no row chart)]
33/3	String quartet (1960), revisions for rondo [see 33/2]
33/4	Symphony (1956), final ms. [(1956) final original manuscript (ink on transparency). 66 pages plus title page, plus instrumentation page. First work written after my 6 years of study with Josef Schmid. Never performed. I have always considered the next work ( <i>Sonata for flute and piano</i> ) to be my “opus 1” because of the musical language]
33/5	Symphony (1956), second draft of original ms. [(1956) first work written after completing studies with Josef Schmid (student of Alban Berg) work dedicated to Schmid, never performed. Incomplete 1 <sup>st</sup> draft and complete 2 <sup>nd</sup> draft.]
33/6	Symphony (1956), first draft of original ms. and misc. material [see 33/5]
34/1	Symphony (1961), final ms. [(1961) final original manuscript (ink on transparency) (12 x 17) Score: 48 pages : 48 pages (12x17) plus title page (11x14)]
34/2	Symphony (1961), original ms. [(1961) original manuscript]
34/3	Symphony (1961), photocopied parts (28) [(1961) All parts should have been printed with even numbered pages on left and odd on right. The following parts printed incorrectly (publisher error): piccolo, flute II, clarinet I, clarinet II, bassoon I, oboe I has pages 3 and 6 upside down]

## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
34/3	Symphony (1961), misc. material [(1961) original manuscript (also rows, a page of sketches)]
34/4	Symphony (1961), Mozart's symphony No.40- printed score [a pocket score to Mozart's G minor symphony- which my work is based on]
35/1	Thema enigma, final ms. [(1985) (for flute) final original manuscript (transparency) 1 page. Written (along with other composers) for Gunther Schuller's 60 <sup>th</sup> birthday concert. It is solo tuba to his piece for tuba and chamber orchestra (Capriccio for tuba and chamber orchestra- 1960), which I used in my <i>Variations in a theme by Gunther Schuller</i> (1983). The 'requirement' was that they be 1 minute long (hence my $\downarrow=43\frac{1}{2}$ )]
35/2	Theme and variations for piano, score [Original pencil (on music paper) manuscript (1953) Student work. One of the "assignments" done for my teacher Josef Schmid. I believe this proceeded studies in the rondo, sonatina, and sonata form. 29 pages]
35/3	Trio for flute, bassoon, and piano, original ms. [(1966) original manuscript (and rows)]
35/4	Trio for flute, bassoon, and piano, photocopied original ms. [(1966) photocopy of "original pencil manuscript" sent with first shipment. No "final" score was ever made. Score: 50 parts]
35/5	Trio for flute, bassoon, and piano, misc. material
35/6	Trio for woodwinds, photocopied score [Photocopy of work written before my 6 years of study with Josef Schmid. I believe the <i>Trio for woodwinds</i> was written while I was studying with Wallingford Riegger.]
35/7	Variations on a theme by G. Schiller, final ms. [(1983) for solo tuba and chamber ensemble, final original manuscript (transparency) 42 pages plus title (instrumentation) page]
35/8	Variations on a theme by G. Schiller, original ms. and misc. material [(1983) for solo tuba and chamber ensemble, original manuscript (1 notebook) Schuller's theme on a loose photocopy (in notebook) (and row chart)]
36/1	Variations and soliloquies for orchestra, final ms. [(1988) final original manuscript (transparency) 123 pages plus title page and instrumentation page]
36/2	Variations and soliloquies for orchestra, original ms.: notebook 1 with laid in material [(1988) original manuscript (2 books and loose pages) (and row charts) also: program notes, Hamlet soliloquy, 9 page analysis (in book-1 loose)]
36/3	Variations and soliloquies for orchestra, original ms.: notebook 2 with laid in material [see 36/2]
36/4	Variations and soliloquies for orchestra, misc. material [see 36/2]

## MUSIC BY R. DI DOMENICA

<i>Box/Folder</i>	<i>Contents</i>
36/5	Variations on a tonal theme, final ms. [(1961) final original manuscript (ink on transparency) 2 pages]
36/6	Variations on a tonal theme, original ms. [(1961) original manuscript (no rows, but rows in score)]
36/7	Variations on a tonal theme, published score [(1961) actual publication- Edition Musicus]
36/8	Violin sonata no. 1, photocopied score [Photocopy of work written before my 6 years of study with Josef Schmid. I believe the <i>Violin Sonata</i> was written while I was studying with Wallingford Riegger.]
36/9	Woodwind quintet, final ms. [(1963) final original manuscript (ink on transparency) 71 pages (alternate vocal ending added at the time of composition)]

## MUSIC BY ELLEN BENDER AND ROBERT DI DOMENICA

37/1	Rappaccini's daughter, photocopied score [Ellen Bender's opera <i>Rappaccini's daughter</i> , based on Hawthorne's story. Her first opera (in one act). Her score to her opera.]
37/2	Rappaccini's daughter, libretto; photocopies of first and final drafts [The libretto written by me. 1) my draft, 2) her final form]
37/3	misc. material

**PRINTED MUSIC** [Leona Di Domenica, believes these are pieces studied with her first piano teacher]

<i>Box/Folder</i>	<i>Contents</i>
37/4	Emerson, De Witt G. masters and their melodies, The Gossec, François Joseph Gavotte in D Gurlitt, Cornelius Album leaves for the young Hayden, Joseph Sonata no. 2 Hayden, Joseph Sonata no. 10 Mendelssohn, F. Praeludium Reinhold, Hugo Miniaturbilder Scott, Cyril Dansè negre Schytté, Ludwig Witches' revels Swift, Newton E. Twelve children's pieces for piano

**BIOGRAPHICAL MATERIAL**

38/1	Robert Di Domenica
38/2	Leona Knopf Di Domenica (1)
38/3	Leona Knopf Di Domenica (2)
38/4	Angelo and Philomena Di Domenica
38/5	Henry and Beatrice Knopf

**CORRESPONDENCE**

38/6	Babbit, Milton
38/7	Caldwell, Sarah
38/8	Di Domenica, Leona
38/9	Di Domenica, Philomena
38/10	Dyer, Richard
38/11	Edward B. Marks Music Corporation
38/12	Feig & Taubman
38/13	John Simon Guggenheim Foundation
38/14	Kalban, Bernard
38/15	New England Conservatory of Music
38/16	Pfeiffer, Ellen
38/17	Plymouth Philharmonic Orchestra
38/18	Podlaha, Karl
38/19	Roem, Ned
38/20	Rosica Colin Ltd.
39/1	Schmid, Josef (1952-1959)

## CORRESPONDENCE

<i>Box/Folder</i>	<i>Contents</i>
39/2	Schmid, Josef (1960-1969)
39/3	Schmid, Josef (no date)
39/4	Schuller, Gunther
39/5	Smith, Fenwick
39/6	Taubman, Joseph
39/7	misc.: A-L
39/8	misc.: M-Z
39/9	recommendations: 1975-1982
39/10	recommendations: 1983-1985
39/11	recommendations: 1986-1988
39/12	recommendations: 1989-1991
39/13	recommendations: 1992-1994
39/14	recommendations: 1995-1996
39/15	recommendations: 1997-1998
39/16	unidentified

## WRITINGS

40/1	analysis of <i>The Cenci</i> trilogy
40/2	analysis of <i>Concerto wind quartet, strings, and timpani</i>
40/3	analysis of <i>Gone are the river and the eagle</i>
40/4	analysis of <i>Variations and soliloquies</i>
40/5	The esthetic and general philosophical attitudes of the major German Romantic Composers
40/6	Friends- past and present
40/7	List of works that influenced me (I hope)
40/8	Musical theory and composition in the college
40/9	60th birthday talk
40/10	Some recordings I made as a flutist
40/11	Sonata after essay (2 copies) (music in 31/4)
40/12	Theory- composition
40/13	Third stream
40/14	writings by others

## RECORDING AND PUBLICATIONS MATERIAL

40/15	material relating to Leona Di Domenica's recordings
40/16	material relating to GM Recordings
40/17	material relating to Edition Musicus

## TEACHING MATERIAL

41/1	lesson plans- Advanced harmony: 1986-87
41/2	lesson plans- Advanced harmony: 1991-92
41/3	lesson plans- 18th and 19th century harmony/ advanced harmony: 1989-90
41/4	lesson plans- Tonal composition: 1986-87
41/5	lesson plans- Tonal composition: 1991-92
41/6	piano music



## TEACHING MATERIAL

<i>Box/Folder</i>	<i>Contents</i>
41/7	roll book: 1986-87
41/8	roll book: 1989-1990
41/9	student evaluations
41/10	material relating to the New England Conservatory of Music
41/11	material relating to Greenwich House Music School

## ICONOGRAPHY

**Paintings** (Done between the ages of 10-17, listed in *approximate* order of production, with dimensions in inches.)

vault	Mother and child (13x6)
vault	Still life (27x27)
vault	Two houses (35x39)
vault	Still life with monkey and head (35x41)
vault	Still life with table and vase (31x37)
vault	Portrait of my mother (35x41)

### Photographs

42/1	Di Domenico, Robert 1
42/2	Di Domenico, Robert 2
42/3	Di Domenico, Leona and children
42/4	Di Domenico, Angelo and Philomena
42/5	Di Domenico family: other members
42/6	friends and associates
42/7	miscellaneous

### Other

42/8	photocopies
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## CLIPPINGS

43/1	concerts: 1948-1998, N. D.
43/2	publications and recordings: 1982-1985, N. D.
43/3	misc.: 1974-1998

## PROGRAMS

43/4	1948-1957
43/5	1958-1975
43/6	1976-1984
43/7	1985-1990
43/8	1991-1998, N. D.
43/9	miscellaneous

## VIDEO TAPES (transferred to MBRS)

<i>Box/Folder</i>	<i>Contents</i>
1	Robert Di Domenico talks about his life (2 tapes)
2	Excerpt from the Balcony
3	Making music together
4	Remembering Josef Schmid (a segment from act II, scene 2 of the Scarlet letter)

## AUDIO TAPES (transferred to MBRS)

1A	Sonata for flute and piano- 1957; Sextet for woodwind quintet and piano- 1957
1B	Sextet for woodwind quintet and piano- 1957(concluded); Sonatina for piano- 1958; Quartet for violin, flute, horn and piano- 1959
2A	Quartet for violin, flute, horn and piano- 1959 (concluded); Four movements for piano- 1959
2B	Four movements for piano- 1959 (concluded); Quartet for flute, violin, viola, cello- 1960
3A	Quartet for flute, violin, viola, cello- 1960 (concluded); String quartet- 1958
3B	String quartet- 1958 (concluded); First kiss of love- 1960
4A	First kiss of love- 1960 (concluded); Symphony- 1961
4B	Symphony (concluded); Variations on at tonal theme (for solo flute)- 1961
5A	Variations on at tonal theme (for solo flute)- 1961 (concluded); Concerto for violin and chamber ensemble- 1962
5B	Concerto for violin and chamber ensemble- 1962 (continued)
6A	Concerto for violin and chamber ensemble- 1962 (concluded); Piano concerto no. 1- 1963
6B	Piano concerto no. 1- 1963 (concluded); Wind quintet (for woodwind quintet and soprano)- 1963
7A	Wind quintet (for woodwind quintet and soprano)- 1963; Concerto for wind quintet, strings and timpani- 1964
7B	Concerto for wind quintet, strings and timpani- 1964 (concluded); Quintet for clarinet and string quartet- 1965
8A	Quintet for clarinet and string quartet- 1965 (concluded); Sonata for violin and piano- 1966
8B	Sonata for violin and piano- 1966 (concluded); Music for flute and string orchestra- 1967
9A	Music for flute and string orchestra- 1967 (concluded); Trio for flute, bassoon and piano- 1966
9B	Trio for flute, bassoon and piano- 1966; Saeculum aurem for flute, piano and tape- 1967
10A	Saeculum aurem for flute, piano and tape- 1967 (continued)
10B	Saeculum aurem for flute, piano and tape- 1967 (concluded); Sonata for alto saxophone and piano- 1967
11A	Sonata for alto saxophone and piano- 1967 (concluded); The balcony- 1972
11B	The balcony- 1972 (concluded)
12A	Eleven short pieces for piano- 1973; Improvisations for piano- 1974
12B	Improvisations for piano- 1974 (concluded); Four short songs for soprano, flute, clarinet, violin, viola, cello and piano- 1975
13A	Black poems for baritone, voice, piano and tape- 1976
13B	Black poems for baritone, voice, piano and tape- 1976 (concluded); Sonata after essays for piano, soprano, baritone, flute (and alto flute) and tape- 1977
14A	Sonata after essays for piano, soprano, baritone, flute (and alto flute) and tape- 1977 (concluded); Concord revisited for piano, soprano, baritone, chamber orchestra and tape- 1978; Arrangements- 1979
14B	Arrangements- 1979 (concluded); The holy colophon for orchestra, chorus, soprano and tenor- 1980

## AUDIO TAPES

<i>Box/Folder</i>	<i>Contents</i>
15A	The holy colophon for orchestra, chorus, soprano and tenor- 1980; Songs from twelfth night for flute, viola da gamba, harpsichord and tenor voice)- 1976
15B	Songs from twelfth night for flute, viola da gamba, harpsichord and tenor voice)- 1976 (concluded); Music for stanzas for flute, clarinet, bassoon, horn and tape- 1981
16A	Music for stanzas for flute, clarinet, bassoon, horn and tape- 1981(concluded); Variations on a theme by Gunther Schuller for solo tuba and chamber ensemble- 1983
16B	Variations on a theme by Gunther Schuller for solo tuba and chamber ensemble- 1983; Hebrew melodies for soprano, violin and piano- 1983
17A	Hebrew melodies for soprano, violin and piano- 1983; Dream journeys for orchestra- 1984
17B	Dream journeys for orchestra- 1984; The scarlet letter- 1986
18A	The scarlet letter- 1986 (concluded); Variations and soliloquies- 1988
18B	Variations and soliloquies- 1988 (concluded)
19A	The art of the row for piano- 1989
19A	The art of the row for piano- 1989 (concluded); Gone are the river and the eagles (variations for orchestra on two songs of Charles Ives)- 1992
20A	Beatrice Cenci- 1993; The Cenci- 1995
20B	The Cenci (concluded)- 1995; Francesco Cenci- 1996
21A	Francesco Cenci (continued)
21B	Francesco Cenci (concluded)
31A	Variations on a tonal theme- 1961; Concerto for wind quartet strings and timpani- 1964
31B	Piano concerto no. 1- 1963
32A	Quartet for flute, violin, viola, cello- 1960
33A	String quartet- 1959

## COMPACT DISKS (transferred to MBRS)

Bender, Ellen and Robert Di Domenica  
Six solo and chamber works  
[no label] VQR 0799

Di Domenica, Leona  
The solo piano music of Robert Di Domenica  
GM Recordings GM 2001

Di Domenica, Robert  
The balcony  
[no label] RD 1990

Di Domenica, Robert  
Three orchestral works  
GM Recordings GM 2061

Faust, Michael and Randall Hodgkinson  
Robert Schuman: Three romances, op. 94/ Serge Prokofiev: Sonata for flute and piano, op. 94/ Cesar Franck: Sonata for violin and piano in A major  
GM Recordings GM 2055

Schuller, Gerhard (conductor)  
Beethoven: Symphony #5/ Brahms: Symphony #1  
GM Recordings GM 2051