

**The New York Public Library
New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center
Music Division**

Guide to the
Graziella Sciutti collection
1950-1995
JPB 13-10

Compiled by Matthew Snyder, April 2013

Summary

Creator: Sciutti, Graziella

Title: Graziella Sciutti collection, 1950-1995

Size: 8.28 linear feet (19 boxes)

Source: Donated by Jack V. Lunzer, Executor of the Estate of Graziella Sciutti, in 2003.

Abstract: The Graziella Sciutti collection holds scores, photographs, and subject files containing correspondence, set and costume designs, clippings, programs, and biographical essays and interviews. It documents her career as a performing vocalist in opera, musicals, and solo recitals from the 1950s to the early 1980s, and as an opera director from the 1980s to the mid-1990s.

Access: Collection is open to the public. Library policy on photography and photocopying will apply. Advance notice may be required. Inquiries regarding audio/visual materials in the collection may be directed to the Rodgers and Hammerstein Archives of Recorded Sound (rha@nypl.org). Audio/visual materials will be subject to preservation evaluation and migration prior to access.

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Preferred citation: Graziella Sciutti collection, JPB 13-10. Music Division, New York Public Library.

Processing note: Processing consisted of foldering and arranging papers, scores, and photographs.

Creator history

Graziella Sciutti (1927-2001) was an Italian soprano vocalist and opera director. Born in Turin, she studied at the Santa Cecilia Conservatory in Rome. During her student years, she was a soloist in a performance of Bach's St. Matthew Passion, conducted by Herbert von Karajan. She made her formal debut at the Aix-en-Provence Festival in 1951 as Lucy in Gian-Carlo Menotti's *The Telephone*, and she continued to perform at that festival for many years. Three of the Mozart roles she performed there became signature pieces for her: Susanna in *La Nozze di Figaro*, Despina in *Così Fan Tutte*, and Zerlina in *Don Giovanni*.

She also created the title role of Henri Sauguet's *Caprices de Marianne* at Aix-en-Provence in 1954, the same year she made her Glyndebourne Festival debut as Rosina in *Il Barbiere di Siviglia* (Rossini). She sang Carolina in Cimarosa's *Il Matrimonio Segreto* in the inaugural performances of the Piccola Scala, in Milan, where she went on to sing a broad repertory that included roles in Piccini's *Buona Figliuola*, Donizetti's *Don Pasquale*, *Le Comte Ory* (Rossini), and Paisiello's *Nina Pazza per Amore*.

Sciutti made her British debut at Covent Garden in 1956, and her American debut at the San Francisco Opera in 1961. She worked with the Vienna State Opera for several years, where her most successful roles were in Mozart operas and as Nanetta in a Luchino Visconti production of Verdi's *Falstaff*. She also worked with the Salzburg Festival for two decades.

In 1977, Sciutti sang in and directed a production of Poulenc's *Voix Humaine* at the Glyndebourne Festival, foreshadowing her move away from performance to opera direction. She staged productions of *Le Nozze di Figaro* and *Elisir d'Amore* (Donizetti) at the Canadian Opera, and in 1983 she made her New York directing debut with a highly praised production of Puccini's *La Bohème* at the Juilliard School. In 1984, she revised Colin Graham's production of *Così Fan Tutte* at the Metropolitan Opera. Her 1995 staging of *La Bohème* at the New York City Opera won an Emmy Award after it was broadcast as part of the Live From Lincoln Center series in 1997.

Sciutti was also a pedagogue, teaching at the Royal College of Music in London and giving master classes at the Lyric Center of Chicago, the Juilliard School, and the Merola Opera Program at the San Francisco Opera.

Source: Kozinn, Alan. "Graziella Sciutti, 73, Soprano and Director." *The New York Times*, April 14, 2001: C7.

Scope and content note

The Graziella Sciutti collection holds scores, photographs, and subject files containing correspondence, set and costume designs, clippings, programs, and biographical essays and interviews. It documents her career as a performing vocalist in opera, musicals, and solo recitals from the 1950s to the early 1980s, and as an opera director from the 1980s to the mid-1990s.

Subject files mainly document productions of various operas and musicals, primarily in Europe, though also including a few American companies. The scores contain opera piano reductions and pieces for vocalist and piano or orchestra. Most contain Sciutti's performance notes. Later opera scores contain directorial notes on staging and costumes. A few of the vocal/piano scores are autographed by the composers.

The photographs primarily hold prints of Sciutti in performance from the 1950s to the early 1980s, but also document productions Sciutti directed in the 1980s and 1990s, and contain a few publicity and informal photographs.

The collection contains two video recordings. One is a 1963 recording of Sciutti performing in *La Nozze di Figaro* in Salzburg, the other an undated performance of *Tra Conquista e Destino*. Inquiries regarding visual materials in the collection may be directed to the Rodgers and Hammerstein Archives of Recorded Sound (rha@nypl.org). Visual materials will be subject to preservation evaluation and migration prior to access.

Arrangement

The Graziella Sciutti collection are organized into the following series:

Series I: Professional Files, 1950-1998

Series II: Photographs, 1951-1995

Series III: Scores, 1950s-1990s

Key terms

Subjects

Opera -- Italy

Sopranos (Singers)

Names

Canadian Opera Company

Gorlinsky, S. A.

Juilliard School

Lyric Opera of Chicago

New York City Opera

Royal Opera House (London, England)

San Francisco Opera

Sciutti, Graziella

Teatro alla Scala

Teatro massimo (Palermo, Italy)

Theater der Stadt Koblenz

Wiener Staatsoper

Special formats

Black-and-white negatives

Black-and-white photographs

Clippings (information artifacts)

Color photographs

Commercial correspondence

Costume design

Personal correspondence

Programs (documents)

Scenography

Scores

Occupations

Directors (performing arts)

Musicians

Singers

Events

Festival international d'art lyrique et de musique
(Aix-en-Provence, France)

Glyndebourne Festival Opera

Salzburger Festspiele

Container list

Series I: Professional Files, 1950-1998 (8.5 boxes)

This series contains correspondence, contracts, clippings, biographies, photographs, programs, and set and costume designs. It is arranged by subject.

Many of the files are for opera companies in Europe and America that Sciutti worked with as either performer (1950s - early 1980s) or director (1980s - mid-1990s). Companies with significant content include Teatro Massimo in Palermo, the Lyric Opera of Chicago, the Canadian Opera Company, the Glyndebourne Festival Opera, the Salzburger Festspiele, and the Theater der Stadt Koblenz. Some of the company files hold contracts and programs, but most contracts and programs are filed under their respective headings. Files for companies Sciutti worked with as a director, particularly Teatro Massimo, hold set and costume designs in addition to correspondence. Some costume designs include fabric samples and full-color drawings.

Other files hold general correspondence with Sciutti's managers, S. A. Gorlinsky, Columbia Artists Management, and Interart Establishment Vaduz. Most of the correspondence with presenters in Italy is in Italian.

The programs span Sciutti's career and include opera performances, solo recitals, and her later role as director. The news clippings mostly document her work from the mid-1960s onward.

General Correspondence

- b.1 f.1 A - D, 1964-1995
- b.1 f.2 E - M, 1964-1996
- b.1 f.3 N - S, 1956-1977
- b.1 f.4 T - U, 1953-1980
- b.1 f.5 Unidentified, 1965-1989, undated
- b.1 f.6 Amaducci, Bruno, 1991
- b.1 f.7 Amitri Teatro Regio, 1982
- b.1 f.8 Amnesty International, 1977-1978
- b.1 f.9 Amoco Italia, 1963
- b.4 f.1 Associazione Artistica Internazionale, 1950
- b.1 f.10-11 Biographies and Publicity, 1975-1997, undated
- b.1 f.12-13 Canadian Opera Company, 1978
- b.2 f.1-3 Clippings, 1966-1998
- b.2 f.4 Columbia Artists Management, Inc., 1983, 1995
- b.2 f.5 Contracts, 1966-1975
- b.7 f.1 Costume Designs, 1980s
- b.2 f.6 Dallas Civic Opera, 1970-1972
- b.2 f.7 Dido Senger, 1982
- b.2 f.8 Festival International d'art Lyrique et de Musique, Aix-en-Provence, 1968-1971, 1999
- Glyndebourne Festival Opera
- b.6 f.1 1958-1959

Series I: Professional Files, 1950-1998 (cont.)

Glyndebourne Festival Opera (cont.)

- b.2 f.9 1970, 1976-1977
- b.6 f.2 1976
- b.3 f.1 Grand Théâtre de Genève, 1970-1972
- b.3 f.2 Greater Miami Opera, 1990
- b.3 f.3 Interart Establishment Vaduz, 1969-1970
- b.3 f.4 International Cultural Center Athenaeum, 1993-1995
- b.3 f.5 Kammeroper, 1990
- b.3 f.6 Konzertdirektion A. Kleinhaus, 1969
- b.3 f.7 Laboratorio Lirico di Alessandria, 1985
- b.3 f.8 Les Lundis Musicaux de L'Athénée, 1980
- b.3 f.9-11 Lyric Opera of Chicago, 1982-1984
- b.3 f.12 *Il Mercato di Malmantile*, undated (Unidentified producer.)
- b.3 f.13 Metropolitan Opera Association, 1984, 1995
- b.3 f.14 Music and Lyric Notebooks, undated
- b.3 f.15 Piccolo Scala Recitals, 1975-1976
- Programs
- b.4 f.2-3 1950s-1960s
- b.5 f.1-3 1970s-1990s, undated
- b.3 f.16 Radiotelevisione Della Svizzera Italiana, 1973-1975
- b.3 f.17 Royal College of Music, 1987
- b.8 f.1 Royal Opera House, 1984-1985
- b.8 f.2-3 S.A. Gorlinsky Ltd., 1964-1972
- b.8 f.4 Salzburger Festspiele, 1962-1965
- San Francisco Opera
- b.8 f.5 1961, 1978
- b.8 f.6-7 1997-1999
- b.8 f.8 Set Designs, undated
- b.8 f.9 Sigma Alpha Iota, 1971-1972
- b.8 f.10 Song Competitions, undated
- Teatro Massimo
- b.8 f.11 General, 1987
- b.8 f.12 *La Cambiale di Matrimonio*, 1992
- b.8 f.13 *I Due Baroni di Rocca Azzurra*, 1989
- b.8 f.14 *La Finta Semplice*, 1991
- b.9 f.1 *L'Idolo Cinese*, 1989
- b.9 f.2 *Il Marito Disperato*, 1994

Series I: Professional Files, 1950-1998 (cont.)

Teatro Massimo (cont.)

- b.9 f.3 *La Molinara*, 1987
- b.6 f.3 *Re Teodora in Venezia*, 1989
- b.9 f.4 *Tre Amanti*, 1990

Theater der Stadt Koblenz

Falstaff

- b.6 f.4 1983
- b.9 f.5 1983-1984
- Die Zauberflöte*, 1984
- b.9 f.6 Costume Designs
- b.7 f.2 Set Designs and Photographs
- b.9 f.7 Wahowski, Susanna, 1978
- b.9 f.8 Wiener Staatsoper, 1970-1971

Series II: Photographs, 1951-1995 (3.5 boxes)

This series is comprised mainly of production photographs (arranged by presenting organization), and also holds publicity headshots and informal photographs (arranged chronologically). Most are prints, but in some cases negatives are present as well. Photographs can also be found in Series I.

The opera companies with the most photographs in the series are Teatro alla Scala, the Wiener Staatsoper, the Salzburger Festspiele, and the Festival International D'art Lyrique et de Musique in Aix-en-Provence. Most of the photographs are from Sciutti's performance career, but some from the 1980s and 1990s document productions she directed, such as those at the New York City Opera and the Juilliard School. Other Sciutti-directed productions are concentrated in the photographs of unknown location, housed at the end of the series.

Productions

- b.9 f.9 General, 1967, undated
Productions in Paris, London, and Salzburg.
- b.9 f.10 Dallas Opera, 1967-1973
- b.9 f.11 Festival Amadeus, undated
Festival International D'art Lyrique et de Musique, Aix-en-Provence
- b.9 f.12-13 1951-1957
- b.9 f.14 1971
- b.10 f.1 Glyndebourne Festival Opera, 1970
- b.10 f.2 Grand Théâtre de Genève, 1970
- b.10 f.3 The Juilliard School, 1983-1984
- b.10 f.4 The Metropolitan Opera, 1968
- b.10 f.5 New York City Opera, 1995
- b.10 f.6 Opéra de Paris, 1952-1953

Series II: Photographs, 1951-1995 (cont.)

Productions (cont.)

- b.10 f.7 Opera Theatre of St. Louis, undated
- b.10 f.8 Royal College of Music Fellowship Award, ca. 1985
Royal Opera House
- b.10 f.9 *L'Elisir d'Amore*, 1975-1976
- b.10 f.10 *Falstaff*, 1963
Salzburger Festspiele
General
- b.10 f.11 1960-1963
Don Giovanni and *La Nozze di Figaro*.
- b.10 f.12 1969
- b.10 f.13 *Così fan tutte*, 1958-1966
- b.10 f.14 *Don Pasquale*, 1972
- b.10 f.15 *Die Zauberflöte*, 1959
- b.10 f.16 Staatsoper Berlin, 1973
- b.10 f.17 Teatro Colón, 1968
- b.10 f.18 Teatro La Fenice, 1982
- b.10 f.19 Teatro Massimo, 1976
Teatro dell'Opera
- b.10 f.20 *Fidelio*, undated
- b.10 f.21 *La Nozze di Figaro*, 1963-1968
- b.10 f.22 *Il Turco in Italia*, 1969
Teatro San Carlo
- b.11 f.1 *Le Astuzie Femminili* and *La Molinara*, 1958-1959
- b.11 f.2 *Il Turco in Italia*, 1954-1955
Teatro alla Scala
General, 1955-1956
- b.11 f.3-5 1955-1957
- b.11 f.6 1963
- b.11 f.7 1973-1975
- b.11 f.8 Undated
- b.11 f.9 *Le Astuzie Femminili*, 1959
- b.11 f.10 *Il Barbiere di Siviglia*, 1960
- b.11 f.11 *La Buona Figliola*, 1957-1958
- b.11 f.12 *Le Conte Ory*, 1957
- b.11 f.13 *Così fan tutte*, 1956
- b.11 f.14 *Don Pasquale*, 1960
- b.11 f.15 *L'ipocrita Felica*, 1956

Series II: Photographs, 1951-1995 (cont.)

Productions (cont.)

Teatro alla Scala (cont.)

b.11 f.16 *Nina Pazza Per Amore*, 1961

b.11 f.17 *La Nozze di Figaro*, 1965

b.11 f.18 Texas Opera Theatre, undated

Wiener Staatsoper

b.11 f.19-20 General, 1960-1966

b.11 f.21 *La Bohème*, undated

b.11 f.22 *Così fan tutte*, 1966

b.12 f.1 *Don Pasquale*, 1962

b.12 f.2 *Il Maestro di Musica*, undated

b.12 f.3 *La Nozze di Figaro*, 1960

b.12 f.4 *Die Zauberflöte*, undated

Unknown Locations

b.12 f.5 *Dido and Aeneas*, 1985

b.12 f.6 *L'Elisir d'Amore*, 1996

b.12 f.7 *La Nozze di Figaro*, early 1980s

b.12 f.8 *The Rake's Progress*, undated

Unidentified Productions

b.12 f.9-13 1950s-1970s

b.12 f.14-15 1980s

b.12 f.16-21 Undated

b.12 f.22-24 Publicity and Informal, 1950s-1970s

Series III: Scores, 1950s-1990s (7 boxes)

This series holds autographed scores, manuscripts, published opera scores and libretti, and songs, arias and other works. It is arranged alphabetically by score type.

The autographed scores, which are mostly published, include music by Eugene Conley, Marcel Godart, Friedrich Karl Grimm, Willy Hess, John Mooran, Lodovico Rocca, Geni Sadero, and Wladimir Vogel.

The manuscripts are written by Sciutti (and unknown others), and include music by Donizetti, Franck, Enro Masetti, Mendelssohn, Monteverdi, Mozart, Rossini, and Hugo Wolf, as well as many unidentified or illegibly-written composers.

The opera scores and libretti, all published piano reductions, contain Sciutti's performance or directorial notes. Titles include *Il Marito Disperato*, *L'Amante di Tutte*, *Le Astuzie Femminili*, *I Due Baroni di Rocca Azzurra*, *L'Idolo Cinese*, *La Finta Semplice*, *Così Fan Tutte*, *Die Walzerkönigen*, *La Vera Costanza*, *I Tre Amanti*, *L'Osteria di Marechiaro*, *Rigoletto*, *La Cambiale di Matrimonio*, *Don Giovanni*, *Lucia di Lammermoor*, *L'Elisir d'Amore*, *La Vera Costanza*, *The Threepenny Opera*, *La Sonnambula*, *Il Matrimonio Segreto*, and *Chiome d'oro*.

The songs, arias, and other works, all published, contain Sciutti's performance notes and include music by Bach, Barber, Bellini, Donizetti, Hindemith, Honegger, Moussorgsky, Mozart, Poulenc, Purcell, Ravel, Rossini, Schumann, Richard Strauss, Stravinsky, and Weill, among others.

- b.13 f.1-2 Autographed, 1951-1960, 1989
- b.13 f.3-4 Manuscripts, undated
- b.14 f.1-2 Manuscripts, undated
- b.15 Opera Scores and Libretti, 1950s-1990s
- b.16 Opera Scores and Libretti, 1950s-1990s
- b.17 f.1-5 Opera Scores and Libretti, 1950s-1990s
- b.18 f.1-3 Opera Scores and Libretti, 1950s-1990s
- b.14 f.3-4 Songs, Arias, and Other Works, 1950s-1970s
- b.19 f.1-4 Songs, Arias, and Other Works, 1950s-1970s