

Guide to the Vittorio Rieti Scores, 1930-1994 and undated

JPB 06-9

Music Division

**The New York Public Library for the Performing Arts
New York, New York**

Contact Information:

The New York Public Library for the Performing Arts
Music Division

40 Lincoln Center Plaza – Third Floor

New York, New York 10023-7498

Phone: 212/870-1650

Fax: 212/870-1794

Email: musicdiv@nypl.org

Web address: <http://www.nypl.org/research/mus/mus.html>

Processed by: Thea Constantine

Date Completed: November 2006

Processed and encoded through a gift from Robert W. Wilson.

© 2006 The New York Public Library. Astor, Lenox, and Tilden Foundations. All rights reserved.

Descriptive Summary

Title:	Vittorio Rieti Scores
Collection ID:	JPB 06-9
Creator:	Rieti, Vittorio
Extent:	18.5 linear feet (26 boxes)
Repository:	Music Division. The New York Public Library for the Performing Arts

Abstract: The collection contains the scores written by composer Vittorio Rieti.

Administrative Information

Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

Publication Rights

For permission to publish, contact the Chie, Music Division.

Preferred Citation

Vittorio Rieti Scores, JPB 06-9, Music Division, The New York Public Library for the Performing Arts.

Custodial History

The Vittorio Rietti Scores were donated to the Music Division from 1980-1994 by Vittorio Rieti.

Processing Information

The collection was processed and cataloged in 2006.

Biographical Note

Vittorio Rieti (*b* Alexandria, Egypt, 28 Jan 1898; *d* New York, 19 Feb 1994) was an American composer of Italian descent. He studied music with Giuseppe Frugatta in Milan (1912–1917) as well as economics at the University of Milan, where he obtained a doctorate in 1917. After brief war service in the Italian army, he settled in Rome with his family and took up his composition studies again with Casella; he also received some tutoring in orchestration from Ottorino Respighi. In 1921 he met Alban Berg, Alma Mahler and Franz Werfel in Vienna where he signed an exclusive, eight-year contract with Universal Edition. Arnold Schoenberg also showed great interest in his works, wishing to perform them in the concerts of the Society for Private Musical Performances. In the early 1920s he was associated with Renzo Massarani and Mario Labroca in a group that called itself I Tre, in imitation of Les Six. His first international success came at the ISCM Festival in Prague in 1924 with his *Concerto for wind and orchestra*, conducted by Casella, who continued to befriend his younger colleague. From 1925 to 1940 Rieti divided his time between Rome and Paris, where he formed close ties with Igor Stravinsky, Sergey Prokofiev, Paul Hindemith, Manuel de Falla, Kurt Weill and Les Six. He wrote ballet music for Sergey Pavlovich Diaghilev (*Barabau* being particularly successful) and much incidental music for the Parisian theater of Louis Jouvet. He was also one of the founder-directors of the Paris group La Sérénade, dedicated to modern chamber music (1931–1938). In 1940 he moved to the USA (he became a citizen in 1944). There his ballet music was choreographed by Balanchine, his orchestral music conducted by, among others, Arturo Toscanini and Dimitri Mitropoulos. He continued to be productive until just before his death. As a teacher of composition, he was active at the Peabody Conservatory (1948–1949), the Chicago Musical College (1950–1953), Queens College (1955–1960) and the New York College of Music (1961–1964).

Rieti's musical style has been fairly consistent throughout his long career. After early experiments with atonality, he evolved an idiom akin to neo-classicism, which remained his characteristic trait.

Source:

- “Rieti, Vittorio.” Retrieved from www.grovemusic.com on October 26, 2006.

Scope and Content Note

Except for a three page handwritten list of scores, this collection only contains the published / unpublished scores and music sketches written by Vittorio Rieti in English, Italian and French. As such, versions of *Don Perlimplin*, *The Pet Shop*, *The Clock*, *Maryam the Harlot*, and *Viaggio d'Europa* can be found in this collection. Unfortunately, no versions of *Teresa Nel Bosco* or *Orfeo Tragedia* are included. This collection is arranged alphabetically, excluding the first folder containing the three page list of scores.

Box/Folder	Description
<u>Vittorio Rieti Scores, 1930-1994 and undated</u>	
Box 1	
F. 1	List of scores, undated
F. 2	<i>II Concerto per pianoforte e orchestra. Riduzione per 2 pianoforte</i> , 1930-1937 (Dedicatio: "a Marcelle Meyer")
F. 3	<i>Album for Helena</i> -harpsichord and orchestra, 1990 (Dedication: "to Eduardo Ostergren and Helena Yank")
F. 4	<i>Allegretto alla Croma</i> -score and parts, 1981 (Dedication: "to Michael Feldman")
F. 5	<i>La Belle au Bois</i> (incidental music)-sketches, undated
F. 6	<i>Canone, Tango e Burlasca</i> -string trio, 1988 <i>Cello Concerto No. 2</i>
F. 7	Final sketches (notebook), undated
F. 8	Preliminary sketches (notebook), undated
F. 9	<i>Chess Serenade</i> -two pianos-final draft, 1945
F. 10	<i>Cinquina da Camera</i> -chamber orchestra with piano, 1989 <i>The Clock: opera in two acts and an epilogue</i> (Libretto by Claire Nicolas) Orchestra score, 1960 and 1964
Box 2	
F. 1	Act I
F. 2	Act II and epilogue
	Sketches
	Complete, 1959
F. 3	I
F. 4	II
F. 5	III
	Preliminary sketches, undated
F. 6	Part 1 of 4
Box 3	
F. 1	Part 2 of 4
F. 2	Part 3 of 4 (Dedication on first page: "pour la naisance de Leonor Rieti")
F. 3	Part 4 of 4
F. 4	Vocal score, 1960 and 1964
F. 5	<i>Concertino a 4 Mani</i> , 1988
F. 6	<i>Concertino Novello</i> -chamber orchestra with piano, 1986
F. 7	<i>Concertino pro San Luca</i> -chamber orchestra with pianoforte, 1984 (Dedication: "to the St. Luke's Chamber Ensemble") <i>Concerto for 2 Pianos and Orchestra</i> , 1951
Box 4	
F. 1	Full score
F. 2	Preliminary Sketches, undated
F. 3	Reduction for 3 pianos <i>Concerto for String Quartet and Orchestra</i> -sketches, 1975 (2 notebooks)
F. 4	Part 1 of 2
F. 5	Part 2 of 2
F. 6	<i>Concerto No. 2 for Cello and Orchestra</i> , 1953 and 1966 (Dedication: "to Raya Garbousova"; 2 scores: full and cello / piano) <i>Concerto Triplo per Violino, Viola, Pianoforte e Orchestra</i> , 1971
F. 7	Full score
Box 5	

Box/Folder	Description
F. 1	Reduction
F. 2	<i>Congedo</i> -chamber orchestra, 1987 <i>Conundrum</i> [ballet] Orchestra score, 1961
F. 3	I – IV
F. 4	V – IX
F. 5	Piano score, 1961 and 1964
F. 6	<i>Divertimento for Harp and Orchestra</i> -sketches (discarded piece), 1951 and undated
F. 7	<i>Dodicetto</i> -chamber orchestra, 1991 <i>Don Perplimplin: an opera in one prologue and three scenes</i>
Box 6	
F. 1	Preliminary sketches, undated
F. 2	Vocal Score, 1949 (Libretto by Francisco Garcia Lora, based on Lorca's <i>The Love of Don Perlimplin</i>)
F. 3	<i>Elegia</i> -Flauto, Violoncello e Pianoforte, 1988 (Handwritten on cover: "No Transparencies. This is the master"; dedication: "in memory of George Balanchine")
F. 4	<i>Enigma Sinfonico</i> -orchestra with piano, 1992
F. 5	<i>Five English Songs</i> -final draft, 1949 (<i>Madrigal, Voices at the Window, To the Virgins, To Make Much of Time, Balow, and It Was a Lover and his Lass</i>)
F. 6	<i>Four Italian Songs</i> -final draft, 1945
F. 7	<i>Four Piano Pieces</i> , 1992 (Dedication: "to Bennett Lerner") <i>Harpichord Concerto</i> (Dedication: "to Sylvia Marlowe")
F. 8	1 st version (full score), 1955
Box 7	
F. 1	2 nd version (full score), 1957
F. 2	3 rd version (full score), 1972
F. 3	Preliminary sketches, undated
F. 4	<i>Riduzione per Clavicembalo e Pianoforte</i> , 1955 (Harpichord and piano)
F. 5	<i>Hyppolite</i> -vocal score-sketch, 1935-1936 and undated
F. 6	<i>Improvviso Tripartito</i> -chamber orchestra with piano, 1991
F. 7	<i>Indiana</i> [ballet], 1984 (Dedication: "to the Indianapolis Ballet Theatre")
F. 8	<i>Introduzione e Gioco delle Ore</i> -sketches (notebook), undated
Box 8	
F. 1	<i>Kaleidoscope</i> -piano and orchestra, 1987 (Dedication: "to the Indianapolis Ballet Theatre")
F. 2	<i>Marchant Suite</i> -chamber orchestra with piano, 1990 <i>Maryam the Harlot: a Saintly Story</i> -an opera in two scenes and an epilogue (Libretto: Claire Nicolas; dedication: "a Mario e Maria Stella Labroca")
F. 3	Orchestra score, 1966 Sketches Complete (notebooks), 1966
F. 4	Act I
F. 5	Act II
Box 9	
F. 1	Preliminary (notebook), undated
F. 2	Vocal score, 1966
F. 3	<i>Medieval Variations</i> -sketch, undated
F. 4	<i>Missa Brevis</i> , 1973 and 1978 (Choral and orchestral arrangements)

Box/Folder	Description
F. 5	<i>Momenti Variati</i> -chamber orchestra with piano, 1989
F. 6	<i>Monotrittico</i> -orchestra score, 1993 (Dedication: “a Franco Carlo Ricci”)
F. 7	<i>Nonetto</i> -chamber orchestra with piano, 1989
	Notebooks (sketches) (Multiple works in each notebook)
F. 8	“(Some old Neapolitan songs). Preliminary sketches mostly for <i>Sinfonia No. 7</i> ”, undated
F. 9	“Complete sketch of a discarded <i>String Quartet</i> . Preliminary sketches of untitled”, undated
F. 10	“Complete sketch of <i>Finale</i> of <i>Dance Variations</i> . Complete sketches of five of the <i>New Waltzes</i> . Sketch for a <i>Valentine Waltz</i> for Tanaquil Leclerq”, 1956-1957
Box 10	
F. 1	“Complete sketch of <i>Harpsichord Concerto</i> (2 nd movement) and some sketches, mostly discarded”, undated
F. 2	“Complete sketch of <i>Quartet No 4</i> and preliminary sketches for ‘Untitled’”, 1960 and undated
F. 3	“Complete sketches of <i>Harpsichord Concerto</i> (Finale) and <i>Rondo Waltz</i> (for “New Waltzes””, 1956 and undated
F. 4	“Complete sketches of Thema, Gigue, Chaconne and Gavotte of <i>Dance Variations</i> . Preliminary sketches for <i>New Waltzes</i> ”, undated
F. 5	“Discarded sketches and preliminary sketches for <i>Dance Variations</i> ”, undated (Handle carefully)
F. 6	“Discarded <i>Two-Piano Waltz</i> . Complete sketch of <i>Woodwind Quintet</i> ”, 1957
F. 7	“Finale of <i>Triple Concerto</i> , some parts of <i>Trio</i> ”, 1971-1972
F. 8	“Fragment <i>Harpsichord Concerto</i> . First sketch <i>Rondo Waltz</i> . Complete sketch <i>Valse Caprice</i> ”, undated (Last two are “new waltzes” according to Rieti’s notation on cover)
F. 9	“Miscellaneous preliminary sketches (mostly for <i>Viaggio d’Europa</i>)”, undated
	“Miscellaneous sketches”
F. 10	1971-1972
F. 11	1972
F. 12	1972-1973
F. 13	1974-1975
Box 11	
F. 1-10	Undated (10 notebooks)
Box 12	
F. 1	“Miscellaneous sketches (mostly for orchestral versions of <i>Missa Brevis</i> and <i>Corale, Variazioni e Finale</i>)”, 1978
F. 2	“Miscellaneous sketches (mostly <i>Maryam</i>)”, undated
F. 3	“Miscellaneous sketches (<i>Pastorale e Fughetta. Maryam</i> , etc)”, undated
F. 4	“Miscellaneous sketches: <i>Five English Songs</i> / preliminary for <i>La Fontaine</i> ”, undated
F. 5	“Miscellaneous sketches and complete sketch of two piano <i>Scherzo-March</i> ”, undated
F. 6	“Miscellaneous sketches and <i>Pastorale e Fughetta</i> and [unidentified work]”, 1966 and undated

<u>Box/Folder</u>	<u>Description</u>
-------------------	--------------------

Box/Folder	Description
F. 7	“Miscellaneous sketches for <i>Missa Brevis</i> , <i>Piano Quartet</i> , <i>Sinfonia No. 6</i> and <i>Saffiche</i> ”, undated
F. 8	“Miscellaneous sketches mostly for <i>Violin Concerto</i> ”, 1969 and undated
F. 9	“Preliminary sketches (mostly for violin Sonata)”, undated
F. 10	“Preliminary sketches-concerto, choral songs, etc.”, undated
F. 11	“Preliminary sketches-some rejected, other for <i>Concerto per Quart[et] & Orchestra</i> and for <i>Sinfonia No. 7</i> ”, undated
Box 13	
F. 1	“Preliminary sketches- <i>Triple Concerto; Trio</i> ”, 1971 and undated
F. 2	“Preliminary sketches for incidental music and for <i>Harpsichord Concerto</i> ”, undated
F. 3	“Preliminary sketches for <i>Quartet No. 4</i> (mostly)”, undated
F. 4	“Preliminary sketches for <i>Woodwind Quintet</i> and <i>The Pet Shop</i> ”, undated
F. 5	“Preliminary sketches mostly for <i>Harpsichord Concerto</i> and <i>Two-Piano Concerto</i> ”, undated
F. 6	“Preliminary sketches mostly for <i>Piano Quartet</i> ”, undated
F. 7	“Reconstitichon [sic] of <i>Symphony No. 2</i> . Sketches for <i>Concerto for String Quartet and Orchestra</i> ”, 1975
F. 8	“Sketch for a revision of ‘ <i>Sonatina per Flauto e Piano</i> ’. Fragmentary sketches for <i>Concerto for 2 Pianos & Orchestra</i> . Sketch for <i>Quartet No. 3</i> ”, undated
F. 9	“Sketch <i>Harpsichord Concerto</i> (1 st movement) / Discarded sketches / Sketch <i>Chaconne</i> (Dance Variations)”, undated
F. 10	“Sketches- <i>Concerto for Flute, Viola</i> [?], <i>Cello, Harp and Harpsichord</i> and <i>Three Choral Songs</i> ”, 1963 and undated
F. 11	“Sketches-mostly for <i>Military Marches</i> and <i>Chorale, Variations & Finale</i> (1 st version), undated
Box 14	
F. 1	“Sketches-mostly <i>Piano-Octet</i> ”, undated
F. 2	“Sketches-mostly for <i>Trio</i> ”, undated
F. 3	“Sketches for a discarded Harp Concerto / for a discarded piece; first version of a piece for <i>Viaggio d’Europa</i> ; first version of a <i>Panaeaglia</i> , later in <i>Cello Concerto No. 2</i> ; preliminary sketches for <i>Viaggio d’Europa</i> ”, 1952 and undated
F. 4	“Sketches for an orchestral version of <i>Scherzo-March</i> and for <i>Sinfonia No 7</i> ”, 1976 and undated
F. 5	“Sketches for <i>La Fontaine</i> and other”, 1968 and undated
F. 6	“Sketches for <i>Military Marches</i> and <i>Chorale, Variations e Finale</i> ”, undated
F. 7-8	“Sketches for <i>Missa Brevis</i> and for <i>Piano Quartet</i> ”, undated (One notebook labeled “Sketches for <i>Piano Quartet</i> and for <i>Missa Brevis</i> ”)
F. 9	“Sketches for <i>Piano-Octet</i> , <i>Valse Fugitive</i> , and discarded”, undated
	“Sketches for <i>Piano Quartet</i> & for <i>Sinfonia No. 6</i> ”, 1973 and undated
F. 10	Part 1 of 2
F. 11	Part 2 of 2
Box 15	
F. 1	“Sketches for <i>Sextetto pro Gemini</i> [sic] (mostly)”, 1975
	“Sketches for <i>Sinfonia No 6</i> and for <i>Saffiche</i> ” (2 notebooks)

Box/Folder	Description
F. 2	1973 and undated
F. 3	Undated
F. 4	“Sketches for <i>Sonata Concertante</i> (Violin Sonata)”, undated (2 notebooks)
F. 5	“Sketches for the D.H. Lawrence songs and various discarded sketches”, undated
F. 6	“Sketches for <i>Violin Concerto</i> and <i>Corale, Variazioni e Finale</i> ”, 1969 and undated
F. 7	“Sketches mostly for <i>Sinfonia No 7</i> , also for revision of <i>Sonata Concertante</i> and for orchestral version of <i>Missa Brevis</i> ”, 1976 and undated
F. 8	“Various discarded sketches and Preliminary sketches for <i>Piano Concerto No. 3</i> ”, undated
F. 9	“Various tentative sketches and complete sketches for <i>Two Songs Between Two Waltzes</i> (Yeats)”, 1957
Box 16	
F. 1	<i>Partita</i> -chamber ensemble-final draft, 1945 <i>Piano Concerto No. 3 for piano and orchestra</i> Notebook-sketches
F. 2	Complete (2 notebooks), 1954-1955 (2 nd notebook also includes preliminary sketches for <i>Harpsichord Concerto</i>)
F. 3	Preliminary, undated
F. 4	Piano reduction, 1955 (Dedication: “a Marcelle Meyer”)
F. 5	<i>Piano Octet</i> , 1971
F. 6	<i>Piano Quintet</i> , 1989
F. 7	<i>Quartet No. 2</i> -final draft, 1941
F. 8	<i>Quartetto No 5</i> , 1988
F. 9	<i>Quartetto No 6</i> , 1991 (Dedication: “to Curtis Marchant”)
F. 10	<i>Quartetto No 7</i> , 1992 (Dedication: “to Charles and Diana Michener”)
Box 17	
F. 1	<i>Quartetto No 8</i> , 1992
F. 2	<i>Quartetto No 9</i> , 1992
F. 3	<i>Quartetto No 10</i> , 1993
F. 4	<i>Quartetto No 11</i> , 1994
F. 5	<i>Quartetto per Pianoforte, Violino, Viola e Violoncello</i> , 1973 (Dedication: “al Quartetto di Roma”)
F. 6	<i>Romanza Lidica</i> -clarinet and pianoforte score, 1984
F. 7	<i>Rondo</i> -piano duet, 1989
F. 8	<i>Rondo Variato</i> -violin and piano-final draft, 1945 and undated
F. 9	<i>Scenes Seen</i> -piano score (ballet), 1975 (Dedication: “to George Verdak”)
F. 10	<i>Second Avenue Waltzes</i> -final draft, 1942
F. 11	<i>Sestetto Novello</i> , 1989 (Dedication: “to the ACMP”)
F. 12	<i>Sestetto Pro Gemini</i> , 1975 (Dedication: “to Claire Nicolas White”)
Box 18	
F. 1	<i>Sestetto Tripartito</i> -piano sextet, 1993 (Dedication: “to Curtis Marchant”)
F. 2	<i>Sette Liriche Saffiche per Canto e Orchestra da Camera</i> -riduzione per Canto e Pianoforte, 1974
F. 3	<i>Sinfonia Breve</i> (Symphony No. 8), 1986 (Dedication: “to Eduardo Ostergren and the Lafayette Symphony”)
F. 4	<i>Sinfonia No. 2</i> (ricostruzione), 1931
F. 5	<i>Sinfonia No. 9</i> , 1988

Box/Folder	Description
F. 6	<i>Sinfonia No. 10</i> , 1990
F. 7	<i>Sinfonia No. 11</i> , 1990
F. 8	<i>Sinfonia Tripartita</i> -sketches, 1944 and undated
Box 19	
F. 1	<i>Six Violin Sketches</i> -violin and piano, 1992 (Dedication: "to Janet Packer") Sketches-Untitled
F. 2	"Miscellaneous sketches of used and discarded material", 1945 and 1947 and undated
F. 3	"Used and unused sketches", 1944, 1947 and undated <i>Sonata a Cinque</i> -sketches
F. 4	"I. II.", undated
F. 5	"II. III. IV. (II=discarded version)", 1965-1966
F. 6	<i>Sonata a Dieci</i> -chamber orchestra with pianoforte, 1983 (Dedication: "to Louise Crane")
Box 20	
F. 1	<i>Sonata a Sei</i> , 1980 (Dedication: "to the 'Gemini'")
F. 2	<i>Spiccata per Flauto, Quartetto d'archi e pianoforte</i> , 1981
F. 3	<i>String Quartet No. 3</i> , 1951
F. 4	<i>String Quartet No. 4</i> , 1960
F. 5	<i>A Sylvan Dream</i> -piano score, 1965
F. 6	<i>Toccata</i> for piano, 1986 (Dedication: "to Bennett Lerner")
F. 7	<i>Tre Contrasti Sinfonici</i> -orchestra with piano, 1992
F. 8	<i>Tre Improvvisi</i> - chamber orchestra and piano, 1984
F. 9	<i>Tre Preludi da Camera</i> -chamber orchestra and piano, 1993
F. 10	<i>Trio per Violino, Violoncello e Pianoforte</i> , 1972 (Dedication: "to the Beaux-Arts Trio")
F. 11	<i>Triple Concerto</i> -2 nd and 3 rd movement (sketches), undated
F. 12	<i>Triptych for two Harpsichords or Pianos</i> , 1982 (Dedication: "to the memory of Sylvie Marlowe"; handwritten on bottom of first page: "No transparencies. This is the master")
Box 21	
F. 1	<i>Twenty Finger Waltz</i> -piano 4 hands, 1986
F. 2	<i>Ulysses Wandering</i> (SCTB / piano)-sketch, 1939 and undated
F. 3	<i>The Unicorn</i> -sketch, 1950
F. 4	<i>Variations Académiques</i> (piano)-final draft, 1950
F. 5	<i>Variazioni Enarmoniche</i> -piano duet, 1986
F. 6	<i>Verdiana</i> [ballet]-chamber orchestra and pianoforte, 1983 <i>Viaggio d'Europa</i>
F. 7	Preliminary sketches (2 notebooks), undated
F. 8	Vocal score, 1954 (Dedication: "a Mario Labroca")
	Oversized Scores
Box 22	
F. 1	<i>Cinq Fables de La Fontaine</i> , 1968
F. 2	<i>Concerto Giannetto per Violino e Orchestra</i> , 1991 (Dedication: "to Janet Packer")
F. 3	<i>Concerto per Quartetto d'Archi e Orchestra</i> , 1976
F. 4	<i>Concerto per Violino e Orchestra</i> , 1969-1970 (Dedication: "to Joseph Fuchs"; full score and reduction for violin and piano)
F. 5	<i>Corale, Variazioni e Finale</i> (orchestra), 1978
Box 23	
F. 1	<i>Don Perlimplin</i> -Opera in one prologue and three scenes, 1950 (Handle carefully-torn first and last pages.)

Box/Folder	Description
F. 2	<i>The Mute Wife</i> -Paganini / Rieti, 1944
F. 3	<i>The Night Shadow</i> -Ballet suite on themes by V. Bellini, 1946 <i>The Pet Shop</i> -a musical farce-music and story by Rieti / libretto by Claire Nicolas, 1957 (Dedication: "to Alida Lessard") Orchestra score
Box 24	
F. 1	I
F. 2	II
F. 3	Vocal score
F. 4	<i>Scenes Seen</i> (ballet), 1975 (Dedication: "to Geroge Verdak")
F. 5	<i>Second Avenue Waltzes</i> , undated
Box 25	
F. 1	<i>Sette Liriche Saffiche per Canto e Orchestra da Camera</i> , 1974
F. 2	<i>Sinfonia No. 6</i> , 1974 (Dedication: "to Alice Tully")
F. 3	<i>Sinfonia No. 7</i> , 1977
F. 4	<i>Suite di Barabau</i> , undated
F. 5	<i>A Sylvan Dream</i> -orchestra, 1977 (<i>Pastoral Dream</i> crossed out on title page and cover)
Box 26	
F. 1	<i>Trionfo di Bacco e Arianna</i> , 1948 (Dedication: "a Corrado Cagli")
F. 2	<i>Viaggio d'Europa</i> -orchestra, 1954 (Dedication: "a Mario Labroca")