

Robert Di Domenico Collection

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



**LIBRARY OF
CONGRESS**

**Music Division, Library of Congress
Washington, D.C.
2000
Revised 2010 March**

Contact information:

<http://hdl.loc.gov/loc.music/perform.contact>

Additional search options available at:

<http://hdl.loc.gov/loc.music/eadmus.mu009010>

LC Online Catalog record:

<http://lcn.loc.gov/2006568219>

Processed by the Music Division of the Library of Congress

Collection Summary

Title: Robert Di Domenico Collection

Span Dates: 1900-1998

Bulk Dates: (bulk 1957-1993)

Call No.: ML31.D55

Creator: Di Domenico, Robert, 1927-

Extent: 2200 items ; 43 containers ; 15 linear feet

Language: Collection material in English

Location: Music Division, Library of Congress, Washington, D.C.

Summary: American composer, flutist and music educator. Music manuscripts and printed music by the composer, performance programs, materials relating to his teaching career, a small amount of correspondence, biographical material, writings, photographs and six paintings by the composer.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

People

Bender, Ellen, 1947-

Di Domenico, Leona.

Di Domenico, Leona.

Di Domenico, Robert, 1927-

Di Domenico, Robert, 1927-

Di Domenico, Robert, 1927- --Correspondence.

Form/Genre

Correspondence.

Paintings (visual works)

Photographic prints.

Programs.

Administrative Information

Provenance

Gift of Mr. Di Domenico, 1994 and 1998.

Processing History

The Robert Di Domenico Collection was processed by Stefan Patejak in 2000. 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. In 2009 Nancy Seeger coded and edited the finding aid for EAD format.

Transfers

Sound recordings and video tapes have been transferred to the Motion Picture, Broadcasting and Recorded Sound Division.

Related Material

Twenty-eight audio tapes, three compact discs and three video tapes mostly contain performances of Di Domenico's music. Two of the five video tapes contain interviews with him. Di Domenico was involved in the production of the compact discs. All of this material is located in the Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress.

Copyright Status

The status of copyright on the materials of the Robert Di Domenico Collection is governed by the Copyright Law of the United States (Title 17, U.S.C.).

Access and Restrictions

The Robert Di Domenico Collection is open to research. Researchers are advised to contact the Performing Arts Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use. Certain restrictions to use or copying of materials may apply.

Preferred Citation

Researchers wishing to cite this collection should include the following information: container number, Robert Di Domenico Collection, Music Division, Library of Congress.

Biographical Note

Robert Di Domenico was born in New York City on March 4, 1927. His father, Angelo, was active in his church choir. Robert 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 Ellen Bender, a composer, flutist and teacher, on April 16, 1999.

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 to 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. The collection also includes 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.

Organization of the Robert Di Domenico Collection

The Robert Di Domenico Collection is organized into 10 series:

- Music
- Biographical Material
- Correspondence
- Writings
- Recording and Publications Material
- Teaching Materials
- Iconography
- Clippings
- Programs
- Other Material

Description of Series

Container
BOX 1-37

Series
Music

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.

BOX 38

Biographical Material

The biographical folders contain some autobiographical material 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.

BOX 38-39

Correspondence

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.

BOX 40

Writings

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.

BOX 40

Recording and Publications Material

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.

BOX 41

Teaching Material

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

BOX 42

Iconography

This is a collection of photographs of Mr. Di Domenico, his relatives, friends and associates. There are some other photographs as well. There is also a folder containing a photocopy of a painting or drawing. This also includes a group of six oil paintings done by Mr. Di Domenico in his youth.

BOX 43

Clippings

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.

BOX 43

Programs

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

BOX 43

Other Material

This folder contains miscellaneous material such as 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.

Container List

<i>Container</i>	<i>Contents</i>
BOX 1-37	Music The first 36 boxes contain Robert Di Domenico's musical compositions, arranged alphabetically by title. There is material relating to Ellen Bender's opera, <i>Rappaccini's Daughter</i> for which Di Domenico wrote the libretto. There is also a small amount of printed music, which evidently belonged to Leona Knopf Di Domenico.
BOX 1-36	Music by R. Di Domenico
BOX-FOLDER 1/1	Arrangements for chamber ensemble, soprano and tape: final manuscript [(1979) final original manuscript (transparency) 58 pages plus title page and instrumentation page]
BOX-FOLDER 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]
BOX-FOLDER 1/3	Arrangements for soprano, flute, clarinet, violin, cello, percussion, and tape: original manuscript (book 2) [see 1/2]
BOX-FOLDER 1/4	Arrangements for soprano, flute, clarinet, violin, cello, percussion, and tape: original manuscript (book 3) [see 1/2]
BOX-FOLDER 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]
BOX-FOLDER 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]
BOX-FOLDER 2/1	"Bach" counterpoint (book 1)
BOX-FOLDER 2/2	"Bach" counterpoint (book 2) with laid in material
BOX-FOLDER 2/3	"Bach" counterpoint (book 3)
BOX-FOLDER 2/4	"Bach" counterpoint (book 4)
BOX-FOLDER 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]
BOX-FOLDER 3/2	Balcony- orchestral score: Act I, scene 4-5 [see 3/1]
BOX-FOLDER 3/3	Balcony- orchestral score: Act II [see 3/1]
BOX-FOLDER 4/1	Balcony- vocal score, final original manuscript: front matter and Act I [(1972) an opera in two acts based on Jean Genet's <i>The Balcony</i> . Libretto by Robert Di Domenico. Vocal score by Leona Di Domenico. 247 pages plus "character" page]
BOX-FOLDER 4/2	Balcony- vocal score, final original manuscript: Act II [see 4/1]

BOX-FOLDER 4/3	Balcony, rows [(1972) (an opera in two acts) all rows <i>The Balcony</i>]
BOX-FOLDER 4/4	Balcony, notebook: Act I, scene 1
BOX-FOLDER 5/1	Balcony, notebook: Act I, scene 2
BOX-FOLDER 5/2	Balcony, notebook: Act I, scene 2 (cont.)
BOX-FOLDER 5/3	Balcony, notebook: Act I, scene 3
BOX-FOLDER 5/4	Balcony, notebook: Act I, scenes 4-5
BOX-FOLDER 5/5	Balcony, notebook: Act I, scene 5 (cont.)
BOX-FOLDER 6/1	Balcony, notebook: Act II, scene 1
BOX-FOLDER 6/2	Balcony, notebook: Act II, scenes 2-3
BOX-FOLDER 6/3	Balcony, notebook: Act II, scene 4
BOX-FOLDER 6/4	Balcony, notebook: Act II, scene 4 (cont.)
BOX-FOLDER 6/5	Balcony, notebook with laid in material: Act II, scene 4 (cont.) and exit music
BOX-FOLDER 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]
BOX-FOLDER 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.]
BOX-FOLDER 7/2	Beatrice Cenci, original orchestral score: Act I (cont.) [see 7/1]
BOX-FOLDER 7/3	Beatrice Cenci, original orchestral score: Act II [see 7/1]
BOX-FOLDER 8/1	Beatrice Cenci, original orchestral score: Act II (cont.) [see 7/1]
BOX-FOLDER 8/2	Beatrice Cenci, original orchestral score: Act III [see 7/1]
BOX-FOLDER 8/3	Beatrice Cenci, original orchestral score: Act III (cont.) [see 7/1]
BOX-FOLDER 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]
BOX-FOLDER 9/2	Beatrice Cenci, piano/vocal score: Act I, scenes 6-10 [see 9/1]
BOX-FOLDER 9/3	Beatrice Cenci, piano/vocal score: Act II, scenes 1-4 [see 9/1]
BOX-FOLDER 10/1	Beatrice Cenci, piano/vocal score: Act II, scenes 5-10 [see 9/1]
BOX-FOLDER 10/2	Beatrice Cenci, piano/vocal score: Act III, scene 1 [see 9/1]
BOX-FOLDER 10/3	Beatrice Cenci, piano/vocal score: Act III, scenes 2-5 [see 9/1]
BOX-FOLDER 10/4	Beatrice Cenci, piano/vocal score: epilogue [see 9/1]

Music

Container

Contents

- BOX-FOLDER 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)]
- BOX-FOLDER 11/2** Black poems for baritone voice, piano, tape: original ms. and rows
[(1976) original manuscript (1 notebook) (and 11 different rows used)]
- BOX-FOLDER 12/1** Cenci, front matter and orchestral score
[original transparency orchestral score. A drama with music, based on Shelley's (Act Five) *The Cenci*. 107 pages plus title page and pages "a" and "b." Libretto by R. Di Domenica.]
- BOX-FOLDER 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)]
- BOX-FOLDER 12/3** Cenci, orchestral score: notebook 2
[see 12/2]
- BOX-FOLDER 12/4** Cenci, orchestral score: notebook 3 with laid in material
[see 12/2]
- BOX-FOLDER 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)]
- BOX-FOLDER 12/6** Cenci, piano/vocal score: piano part
[see 12/5]
- BOX-FOLDER 13/1** Composition in the forms, notebook 1
- BOX-FOLDER 13/2** Composition in the forms, notebook 2 with laid in material
- BOX-FOLDER 13/3** Composition in the forms, notebook 3 with laid in material
- BOX-FOLDER 13/4** Composition in the forms, notebook 4 with laid in material
- BOX-FOLDER 13/5** Composition in the forms, notebook 5 with laid in material
- BOX-FOLDER 14/1** Concerto for violin and chamber orchestra, final score
[(1962) final manuscripts (transparencies) Score in my manuscript: 112 pages including title/instrumentation page]
- BOX-FOLDER 14/2** Concerto for violin and chamber orchestra, original ms. and laid in material
[(1962) original manuscript (also rows)]
- BOX-FOLDER 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.]
- BOX-FOLDER 15/1** Concerto for wind quintet, strings, and timpani; final original ms.
[(1964) final original manuscript (ink on transparencies) score: 115 pages]
- BOX-FOLDER 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]
- BOX-FOLDER 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)]
- BOX-FOLDER 15/4** Concerto for wind quintet, strings, and timpani, original ms.: movement II
[see 15/3]
- BOX-FOLDER 15/5** Concerto for wind quintet, strings, and timpani, original ms.: movements II (cont.) and III
[see 15/3]

Music

Container

Contents

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

Music

Container

Contents

- BOX-FOLDER 18/4** Francesco Cenci, original orchestral ms.: notebook 4
[see 18/1]
- BOX-FOLDER 18/5** Francesco Cenci, original orchestral ms.: notebook 5 with laid in material
[see 18/1]
- BOX-FOLDER 18/6** Francesco Cenci, original orchestral ms.: notebook 6 with laid in material
[see 18/1]
- BOX-FOLDER 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.)]
- BOX-FOLDER 19/2** Francesco Cenci, piano/vocal score: notebook 2
[see 19/2]
- BOX-FOLDER 19/3** Francesco Cenci, piano/vocal score: notebook 3
[see 19/2]
- BOX-FOLDER 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)]
- BOX-FOLDER 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]
- BOX-FOLDER 19/6** Harmony, notebook 1 and laid in material
- BOX-FOLDER 20/1** Harmony, notebook 2
- BOX-FOLDER 20/2** Harmony, notebook 3
- BOX-FOLDER 20/3** Harmony, notebook 4 and laid in material
- BOX-FOLDER 20/4** Harmony, notebook 5
- BOX-FOLDER 20/5** Harmony, notebook 6
- BOX-FOLDER 20/6** Harmony, notebook 8
- BOX-FOLDER 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]
- BOX-FOLDER 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]
- BOX-FOLDER 21/3** Hebrew melodies, violin part
[5 pages]
- BOX-FOLDER 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]
- BOX-FOLDER 21/5** Holy colophon, original ms.- notebook
[(1980) for orchestra, chorus, soprano and tenor (original manuscripts, rows, programs, some of text)]
- BOX-FOLDER 21/6** Holy colophon, original ms.- misc. material
[see 21/5]
- BOX-FOLDER 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]
- BOX-FOLDER 21/8** Improvisations, final ms.
[(1974) final original manuscript (transparency) 16 pages]
- BOX-FOLDER 21/9** Improvisations, original ms.
[(1974) final original manuscript (and row chart)]

Music

Container

Contents

- BOX-FOLDER 22/1** Music for flute and string orchestra, final ms.
[(1967) final original manuscript (ink on transparency) score: 67 pieces]
- BOX-FOLDER 22/2** Music for flute and string orchestra, original score: movement I
[original manuscripts (and row square)]
- BOX-FOLDER 22/3** Music for flute and string orchestra, original score: movements II and III
[see 22/2]
- BOX-FOLDER 22/4** Music for flute and string orchestra, original score: movement III (cont.)
[see 22/2]
- BOX-FOLDER 22/5** Music for flute and string orchestra, original score: misc. material
[see 22/2]
- BOX-FOLDER 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)]
- BOX-FOLDER 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]
- BOX-FOLDER 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)]
- BOX-FOLDER 22/9** Music for stanzas, sketches and source material
[see 22/9]
- BOX-FOLDER 22/10** Music for stanzas, parts (3)
- BOX-FOLDER 23/1** Piano concerto no. 1, final ms.
[(1963) final original manuscript (transparency) (ink) 89 pages]
- BOX-FOLDER 23/2** Piano concerto no. 1, original ms.: act I and misc. material
[(1963) original manuscript (and row chart) and other material]
- BOX-FOLDER 23/3** Piano concerto no. 1, original ms.: act II
[see 23/2]
- BOX-FOLDER 23/4** Piano concerto no. 1, original ms.: act III
[see 23/2]
- BOX-FOLDER 23/5** Piano concerto no. 2, final ms.
[(1982) final original manuscript (transparency) 125 pages plus title page and instrumentation page]
- BOX-FOLDER 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}]
- BOX-FOLDER 24/2** Piano concerto no. 2, original ms.: notebook 2
[see 24/1]
- BOX-FOLDER 24/3** Piano concerto no. 2, original ms.: notebook 3
[see 24/1]
- BOX-FOLDER 24/4** Piano concerto no. 2, original ms.: notebook 4
[see 24/1]
- BOX-FOLDER 24/5** Piano concerto no. 2, original ms.: notebook 5
[see 24/1]
- BOX-FOLDER 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)]

Music

Container

Contents

BOX-FOLDER 24/7	Quartet for flute, violin, viola, and cello; original ms. [(1960) original manuscript (and rows)]
BOX-FOLDER 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).]
BOX-FOLDER 25/1	Quartet for violin, flute, horn, and piano; original ms. [(1959) original manuscript and rows--basic and inv.]
BOX-FOLDER 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]
BOX-FOLDER 25/3	Quartet for flute, violin, flute, horn, and piano; published score and parts (2 copies) [the actual publication- score and parts]
BOX-FOLDER 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]
BOX-FOLDER 25/5	Quintet for clarinet and strings, original ms.: notebook 1 [(1965) original manuscript (and row charts for 2 different rows)]
BOX-FOLDER 25/6	Quintet for clarinet and strings, original ms.: notebook 2 [see 25/5]
BOX-FOLDER 25/7	Quintet for clarinet and strings, original ms.: misc. material [see 25/5]
BOX-FOLDER 25/8	Quintet for clarinet and strings, published score and annotated parts [Published edition, score and parts (some in my manuscript)]
BOX-FOLDER 25/9	Quintet for clarinet and strings, published score and parts
BOX-FOLDER 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.]
BOX-FOLDER 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?)]
BOX-FOLDER 26/3	Saeculum aurem, sketches and misc material [see 26/2]
BOX-FOLDER 26/4	Saeculum aurem, parts (2) [Solo flute part: 11 pages. Pre-taped flute part (8): 6 pages]
BOX-FOLDER 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)]
BOX-FOLDER 26/6	Scarlet letter, orchestral score, final ms.: Act I, scenes 3-4 [see 26/5]
BOX-FOLDER 26/7	Scarlet letter, orchestral score, final ms.: Act II, scenes 1-2 [see 26/5]
BOX-FOLDER 26/8	Scarlet letter, orchestral score, final ms.: Act II, scene 2 (cont.) [see 26/5]
BOX-FOLDER 26/9	Scarlet letter, orchestral score, final ms.: Act III [see 26/5]
BOX-FOLDER 27/1	Scarlet letter, original ms: notebook 1
BOX-FOLDER 27/2	Scarlet letter, original ms: notebook 2

Music

Container

Contents

- BOX-FOLDER 27/3** Scarlet letter, original ms: notebook 3
- BOX-FOLDER 27/4** Scarlet letter, original ms: notebook 4
- BOX-FOLDER 27/5** Scarlet letter, original ms: notebook 5
- BOX-FOLDER 27/6** Scarlet letter, original ms: notebook 6
- BOX-FOLDER 28/1** Scarlet letter, original ms: notebook 7
- BOX-FOLDER 28/2** Scarlet letter, original ms: notebook 8
- BOX-FOLDER 28/3** Scarlet letter, original ms: notebook 9 with laid in material
- BOX-FOLDER 28/4** Scarlet letter, original ms: notebook 10
- BOX-FOLDER 28/5** Scarlet letter, original ms: notebook 11
- BOX-FOLDER 29/1** Scarlet letter, piano/vocal score: front matter and act I
[Final original manuscript (transparency) *The Scarlet Letter*, an opera in three acts based on Hawthorne's *The Scarlet Letter*. 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.]
- BOX-FOLDER 29/2** Scarlet letter, piano/vocal score: act II
[see 29/1]
- BOX-FOLDER 29/3** Scarlet letter, piano/vocal score: act III
[see 29/1]
- BOX-FOLDER 29/4** Scarlet letter, original ms.: notebook 1
- BOX-FOLDER 29/5** Scarlet letter, original ms.: notebook 2
- BOX-FOLDER 29/6** Scarlet letter, original ms.: notebook 3
- BOX-FOLDER 29/7** Scarlet letter, original ms.: notebook 4
- BOX-FOLDER 29/8** Scarlett 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 *The Balcony*), all this caused me to give him credit]
- BOX-FOLDER 30/1** Sextet for woodwind quintet and piano, final ms.
[(1957) final original manuscript (transparency) score: 29 pages]
- BOX-FOLDER 30/2** Sextet for woodwind quintet and piano, original ms. and additional material
[(1957) original manuscript (row sketches?)]
- BOX-FOLDER 30/3** Sextet for woodwind quintet and piano, parts
[Parts: flute, oboe, clarinet, horn and bassoon parts. Piano plays from score.]
- BOX-FOLDER 30/4** 16th century counterpoint, notebook 1
- BOX-FOLDER 30/5** 16th century counterpoint, notebook 2
- BOX-FOLDER 30/6** 16th century counterpoint, notebook 3
- BOX-FOLDER 30/7** 16th century counterpoint, notebook 4
- BOX-FOLDER 30/8** 16th century counterpoint, notebook 5
- BOX-FOLDER 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]
- BOX-FOLDER 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)]
- BOX-FOLDER 31/3** Sonata after essays, flute part
[flute/alto flute part: 2 pages]

Music

Container

Contents

- BOX-FOLDER 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 *Sonata After Essays* (an analytical diary)]
- BOX-FOLDER 31/5** Sonata after essays, bird calls, etc. and sketches
[Bird calls and sketches (in 2 notebooks)]
- BOX-FOLDER 31/6** Sonata after essays, sketches
[see 31/5]
- BOX-FOLDER 31/7** Sonata for alto saxophone and piano, final ms.
[(1968) final original manuscript (ink on transparency) Score: 25 pages]
- BOX-FOLDER 31/8** Sonata for alto saxophone and piano, original ms. and misc. material
[(1968) original manuscript (row chart also on loose sheets)]
- BOX-FOLDER 31/9** Sonata for alto saxophone and piano, saxophone part
[saxophone part: 10 pages]
- BOX-FOLDER 32/1** Sonata for flute and piano, original ms. and misc. material
[(1957) original manuscript (and row chart)]
- BOX-FOLDER 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)]
- BOX-FOLDER 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)]
- BOX-FOLDER 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)]
- BOX-FOLDER 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]
- BOX-FOLDER 32/6** Sonata for piano, original ms.
[One of the last exercises done with my Josef Schmid]
- BOX-FOLDER 32/7** Sonata for violin and piano, final ms.
[(1966) final "original" manuscript (transparencies) (ink) Score copied by Donald Stewart: 35 pages]
- BOX-FOLDER 32/8** Sonata for violin and piano, original ms. and misc. material
[(1966) original manuscript (incomplete rows- inv. & ret. inv. only)]
- BOX-FOLDER 32/9** Sonata for violin and piano, violin part
[violin part (movement I copied by Stewart, rest by me): 15 pages]
- BOX-FOLDER 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]
- BOX-FOLDER 32/11** Sonatina for piano (1958), final ms.
[(1958) final original manuscript (ink on transparency) 17 pages]
- BOX-FOLDER 32/12** Sonatina for piano (1958), original ms.
[(1958) original manuscript (no row chart)]

Music

Container

Contents

- BOX-FOLDER 32/13** Sonatina for piano (1958), published score (2 copies)
[actual publication- Edition Musicus]
- BOX-FOLDER 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))]
- BOX-FOLDER 32/15** Songs from Twelfth night, original ms. and additional material
[(1976) original manuscript (1 book) (rows in loose sheets)]
- BOX-FOLDER 32/16** String quartet (1948), photocopied score
[Photocopy of work written before my 6 years of study with Josef Schmid]
- BOX-FOLDER 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 *Symphony* (1956). This was still in tonal language, although extended in some movements approaching 12 tone. *The Sonata for Flute and Piano* (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).]
- BOX-FOLDER 32/18** String quartet (1956), parts (4)
[see 32/17]
- BOX-FOLDER 33/1** String quartet (1958), final ms.
[(1958) final original manuscript (ink on transparency) 85 pages]
- BOX-FOLDER 33/2** String quartet (1960), original ms.
[(1960) original manuscript (including revised notations for rondo)(no row chart)]
- BOX-FOLDER 33/3** String quartet (1960), revisions for rondo
[see 33/2]
- BOX-FOLDER 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 (*Sonata for Flute and Piano*) to be my “opus 1” because of the musical language]
- BOX-FOLDER 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 1st draft and complete 2nd draft.]
- BOX-FOLDER 33/6** Symphony (1956), first draft of original ms. and misc. material
[see 33/5]
- BOX-FOLDER 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)]
- BOX-FOLDER 34/2** Symphony (1961), original ms.
[(1961) original manuscript]
- BOX-FOLDER 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]
- BOX-FOLDER 34/4** Symphony (1961), misc. material
[(1961) original manuscript (also rows, a page of sketches)]
- BOX-FOLDER 34/5** Symphony (1961), Mozart's Symphony No. 40--printed score
[a pocket score to Mozart's G minor symphony- which my work is based on]

Music

Container

Contents

- BOX-FOLDER 35/1** Thema enigma, final ms.
[(1985) (for flute) final original manuscript (transparency) 1 page. Written (along with other composers) for Gunther Schuller's 60th 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 *Variations in a Theme by Gunther Schuller* (1983). The 'requirement' was that they be 1 minute long (hence my ♯=431/2)]
- BOX-FOLDER 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 preceded studies in the rondo, sonatina, and sonata form. 29 pages]
- BOX-FOLDER 35/3** Trio for flute, bassoon, and piano, original ms.
[(1966) original manuscript (and rows)]
- BOX-FOLDER 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]
- BOX-FOLDER 35/5** Trio for flute, bassoon, and piano, misc. material
- BOX-FOLDER 35/6** Trio for woodwinds, photocopied score
[Photocopy of work written before my 6 years of study with Josef Schmid. I believe the *Trio for Woodwinds* was written while I was studying with Wallingford Riegger.]
- BOX-FOLDER 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]
- BOX-FOLDER 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)]
- BOX-FOLDER 36/1** Variations and soliloquies for orchestra, final ms.
[(1988) final original manuscript (transparency) 123 pages plus title page and instrumentation page]
- BOX-FOLDER 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)]
- BOX-FOLDER 36/3** Variations and soliloquies for orchestra, original ms.: notebook 2 with laid in material
[see 36/2]
- BOX-FOLDER 36/4** Variations and soliloquies for orchestra, misc. material
[see 36/2]
- BOX-FOLDER 36/5** Variations on a tonal theme, final ms.
[(1961) final original manuscript (ink on transparency) 2 pages]
- BOX-FOLDER 36/6** Variations on a tonal theme, original ms.
[(1961) original manuscript (no rows, but rows in score)]
- BOX-FOLDER 36/7** Variations on a tonal theme, published score
[(1961) actual publication- Edition Musicus]
- BOX-FOLDER 36/8** Violin sonata no. 1, photocopied score
[Photocopy of work written before my 6 years of study with Josef Schmid. I believe the *Violin Sonata* was written while I was studying with Wallingford Riegger.]
- BOX-FOLDER 36/9** Woodwind quintet, final ms.
[(1963) final original manuscript (ink on transparency) 71 pages (alternate vocal ending added at the time of composition)]
- BOX 37** **Music by Ellen Bender and Robert Di Domenica**

Music

Container

Contents

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

BOX 37/4

Printed Music

[Leona Di Domenica believes these are pieces studied with her first piano teacher]

- Emerson, De Witt G. The masters and their melodies
- Gossec, François Joseph. Gavotte in D
- Gurlitt, Cornelius. Album leaves for the young
- Haydn, Joseph. Sonata no. 2
- Haydn, Joseph. Sonata no. 10
- Mendelssohn, F. Praeludium
- Reinhold, Hugo. Miniaturbilder
- Scott, Cyril. Dansè negre
- Schytté, Ludvig. Witches' revels
- Swift, Newton E. Twelve children's pieces for piano

BOX 38

Biographical Material

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

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

BOX 38-39

Correspondence

This is correspondence between Robert Di Domenica 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.

- BOX-FOLDER 38/6** Babbitt, Milton
- BOX-FOLDER 38/7** Caldwell, Sarah
- BOX-FOLDER 38/8** Di Domenica, Leona
- BOX-FOLDER 38/9** Di Domenica, Philomena
- BOX-FOLDER 38/10** Dyer, Richard
- BOX-FOLDER 38/11** Edward B. Marks Music Corporation
- BOX-FOLDER 38/12** Feig & Taubman
- BOX-FOLDER 38/13** John Simon Guggenheim Foundation
- BOX-FOLDER 38/14** Kalban, Bernard
- BOX-FOLDER 38/15** New England Conservatory of Music
- BOX-FOLDER 38/16** Pfeiffer, Ellen
- BOX-FOLDER 38/17** Plymouth Philharmonic Orchestra
- BOX-FOLDER 38/18** Podlaha, Karl
- BOX-FOLDER 38/19** Rorem, Ned

Correspondence

Container

Contents

BOX-FOLDER 38/20	Rosica Colin Ltd.
BOX-FOLDER 39/1	Schmid, Josef (1952-1959)
BOX-FOLDER 39/2	Schmid, Josef (1960-1969)
BOX-FOLDER 39/3	Schmid, Josef (no date)
BOX-FOLDER 39/4	Schuller, Gunther
BOX-FOLDER 39/5	Smith, Fenwick
BOX-FOLDER 39/6	Taubman, Joseph
BOX-FOLDER 39/7	Misc.: A-L
BOX-FOLDER 39/8	Misc.: M-Z
BOX-FOLDER 39/9	Recommendations: 1975-1982
BOX-FOLDER 39/10	Recommendations: 1983-1985
BOX-FOLDER 39/11	Recommendations: 1986-1988
BOX-FOLDER 39/12	Recommendations: 1989-1991
BOX-FOLDER 39/13	Recommendations: 1992-1994
BOX-FOLDER 39/14	Recommendations: 1995-1996
BOX-FOLDER 39/15	Recommendations: 1997-1998
BOX-FOLDER 39/16	Unidentified

BOX 40

Writings

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

BOX-FOLDER 40/1	Analysis of <i>The Cenci Trilogy</i>
BOX-FOLDER 40/2	Analysis of <i>Concerto Wind Quartet, Strings, and Timpani</i>
BOX-FOLDER 40/3	Analysis of <i>Gone are the River and the Eagle</i>
BOX-FOLDER 40/4	Analysis of <i>Variations and Soliloquies</i>
BOX-FOLDER 40/5	The esthetic and general philosophical attitudes of the major German Romantic composers
BOX-FOLDER 40/6	Friends--past and present
BOX-FOLDER 40/7	List of works that influenced me (I hope)
BOX-FOLDER 40/8	Musical theory and composition in the college
BOX-FOLDER 40/9	60th birthday talk
BOX-FOLDER 40/10	Some recordings I made as a flutist
BOX-FOLDER 40/11	Sonata after essay (2 copies) (music in 31/4)
BOX-FOLDER 40/12	Theory--composition
BOX-FOLDER 40/13	Third stream
BOX-FOLDER 40/14	Writings by others

BOX 40

Recording and Publications Material

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

BOX-FOLDER 40/15	Material relating to Leona Di Domenica's recordings
BOX-FOLDER 40/16	Material relating to GM Recordings

Recording and Publications Material

Container

Contents

BOX-FOLDER 40/17 Material relating to Edition Musicus

BOX 41

Teaching Material

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

BOX-FOLDER 41/1 Lesson plans--Advanced harmony: 1986-87

BOX-FOLDER 41/2 Lesson plans--Advanced harmony: 1991-92

BOX-FOLDER 41/3 Lesson plans--18th and 19th century harmony/advanced harmony: 1989-90

BOX-FOLDER 41/4 Lesson plans--Tonal composition: 1986-87

BOX-FOLDER 41/5 Lesson plans--Tonal composition: 1991-92

BOX-FOLDER 41/6 Piano music

BOX-FOLDER 41/7 Roll book: 1986-87

BOX-FOLDER 41/8 Roll book: 1989-1990

BOX-FOLDER 41/9 Student evaluations

BOX-FOLDER 41/10 Material relating to the New England Conservatory of Music

BOX-FOLDER 41/11 Material relating to Greenwich House Music School

BOX 42

Iconography

This is a collection of photographs of Mr. Di Domenica, his relatives, friends and associates.

There are some other photographs as well. There is also a folder containing a photocopy of a painting or drawing. This also includes a group of six oil paintings done by Mr. Di Domenica in his youth.

VAULT

Paintings

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

Mother and child (13x6)

Still life (27x27)

Two houses (35x39)

Still life with monkey and head (35x41)

Still life with table and vase (31x37)

Portrait of my mother (35x41)

BOX 42

Photographs

BOX-FOLDER 42/1 Robert Di Domenica (1)

BOX-FOLDER 42/2 Robert Di Domenica (2)

BOX-FOLDER 42/3 Leona Di Domenica and children

BOX-FOLDER 42/4 Angelo and Philomena Di Domenica

BOX-FOLDER 42/5 Di Domenica family: other members

BOX-FOLDER 42/6 Friends and associates

BOX-FOLDER 42/7 Miscellaneous

BOX 42

Other

Iconography

Container

Contents

BOX-FOLDER 42/8

Photocopies

BOX 43

Clippings

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.

BOX-FOLDER 43/1

Concerts: 1948-1998, n. d.

BOX-FOLDER 43/2

Publications and recordings: 1982-1985, n. d.

BOX-FOLDER 43/3

Misc.: 1974-1998

BOX 43

Programs

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

BOX-FOLDER 43/4

1948-1957

BOX-FOLDER 43/5

1958-1975

BOX-FOLDER 43/6

1976-1984

BOX-FOLDER 43/7

1985-1990

BOX-FOLDER 43/8

1991-1998, n.d.

BOX 43

Other Material

This folder contains miscellaneous material such as 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.

BOX-FOLDER 43/9

Miscellaneous