

# Aurél Milloss's and Nino Rota's *Rappresentazione d'Adamo ed Eva*: Archival Documents\*

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*Perugia*

The ballet *Rappresentazione d'Adamo ed Eva* on the music by Nino Rota with the choreography of Aurél M. Milloss premiered in 1957. It was written for the twelfth edition of the Sagra Musicale Umbra, the important festival founded and directed by Francesco Siciliani, one of the most relevant figures in the Italian musical panorama of the period.<sup>1</sup>

The ballet is one of the few works by Nino Rota that was never printed or studied by scholars.<sup>2</sup> It belongs to the central period of his production and was composed two years after the *première* of *Il Cappello di paglia di Firenze* and two before the composition of *La notte di un nevrastenico*, in the same year of two great movies like *Le notti bianche* (Luchino Visconti, 1957) and *Le notti di Cabiria* (Federico Fellini, 1957). Documents and materials concerning the genesis of the ballets are conserved in the Fondo Nino Rota and in the Fondo Aurél M. Milloss, both preserved at the Fondazione Giorgi Cini (Venezia).

## I. DOCUMENTS FROM THE FONDO AURÉL M. MILLOSS (FONDAZIONE GIORGIO CINI, ISTITUTO PER IL TEATRO E IL MELODRAMMA)

The Fondo Aurél M. Milloss conserves two different files with the programme of the Sagra Musicale Umbra 1957.<sup>3</sup> They are meticulously marked in pen on the cover as 'first' and 'second edition', clearly in the choreographer's hand. The first file only includes Prokof'ev's and Milhaud's ballets, while the second one adds Rota's *Rappresentazione* as the first piece of a triptych. As often happens for such kinds of materials, there is no publication date, so we do not know whether the first version of the file was released before Rota was commissioned to compose the new ballet. In any case, the documents in the Fondo Aurél M. Milloss can help to establish a sequence of the events connected to the birth of the ballet. As the title reveals,<sup>4</sup> the *Rappresentazione* relied on ancient religious dramas and was conceived within a frame that Milloss had in mind, i.e. the new idea of 'Biblical ballet'. It could be considered as a conscious and complete expression of this new concept in terms of a 'danced oratorio'. Milloss can be regarded as the real soul of the whole thing, which was enriched by Rota's contribution. The Fondo Aurél M. Milloss includes the following documents:

- 1) A typewritten letter from Milloss to Nino Madau Diaz<sup>5</sup> dated 8 July 1957.<sup>6</sup> Milloss writes about the preliminary technical and financial evaluation he had made regarding the three biblical ballets in order to save money, reducing the cast to the minimum. This means that the very first contact between the festival and the choreographer had been established few days earlier, perhaps through a phone call or in some other informal manner.
- 2) A typewritten memorandum in twelve points dated 1 August 1957 where Milloss specifies his position 'about some terms to take into consideration in the negotiations between the Sagra Umbra and the Scala theatre as regards the possible collaboration in the realisation of the biblical ballets in the programme of this year' (FIGURE 1). In Milloss's opinion, it was 'absolutely essential to define [those terms] before the 7<sup>th</sup>, and at the latest the 8<sup>th</sup> of August'.<sup>7</sup> By that date, two months before the performance, nothing had been clearly defined

FIGURE 1. Milloss's typewritten memorandum dated 1 August 1957. Fondazione Giorgio Cini (Venezia), Istituto per il Teatro e il Melodramma, Fondo Aurél M. Milloss

P R O M E M O R I A

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IN PROPOSITO AD ALCUNI TERMINI DA TENERE IN CONSIDERAZIONE NELLE TRATTATIVE DELLA  
SAGRA UMBRA CON IL TEATRO SCALA PER L'EVENTUALE COLLABORAZIONE NELLA REALIZZAZIONE  
DEI BALLETTI BIBLICI IN SUO PROGRAMMA DI QUEST'ANNO.

1./ E' assolutamente indispensabile definire tutto entro il 7, o massimamente 8 agosto. Un'ulteriore ritardo renderebbe impossibile la realizzazione del programma: a/ perchè non arriverei in tempo a preparare le basi della realizzazione scenico-coreografica, visto che queste devo ormai studiare insieme anche alle scenografo Attilio Colonnello, e tale lavoro non può non tener conto dei caratteri dei singoli danzatori che dovranno diventare gli interpreti; b/ perchè, nel caso non si riuscisse a concludere con la Scala non farei più in tempo a trovare altri elementi di valore per formare un adeguato complesso occasionale.

2./ La Scala dovrebbe mettere a disposizione tutti quei danzatori e quelle danzatrici che servono per la realizzazione del programma, lasciando a me la facoltà di scegliermi liberamente gli interpreti che a mio giudizio più si prestano per le esigenze caratteristiche delle varie parti e dei vari gruppi del nostro programma. Mi servirebbe pertanto una lista completa dei componenti il corpo di ballo (indicando quali sono i solisti e i primi...), e mi occorre sapere se si potrà contare, ed iniziando da quale data, sulla partecipazione degli elementi presentemente assenti (pare che alcuni si trovano in Scozia per alcuni spettacoli), di cui nomi pregherei ricevere indicati sul suddetto elenco.

3./ Talora non si dovesse trovare alla Scala l'interprete ideale per qualche parte di particolari caratteristiche, occorre sapere se esiste la possibilità, e sotto quali condizioni, di invitare un eventuale ospite.

4./ Una qui acclusa lista indica la quantità degli interpreti necessari nei balletti. E' da osservare che molti elementi potrebbero avere anche tre o più parti nell'intero spettacolo, riducendo così il numerativo dei partecipanti a complessivamente 30-35 elementi. Ma intensificandosi in questa maniera troppe la quantità di compiti per i singoli elementi, conviene poter disporre su un quantitativo maggiore, anche per evitare troppe spese con le indispensabili prove straordinarie.

5./ Quale potrebbe essere la data dell'inizio delle prove, e quali sono gli orari giornalieri di lavoro? Visto che il tempo a disposizione è ormai comunque troppo limitato, è indispensabile poter liberamente disporre sulle prove straordinarie che si dovessero verificare necessarie, a meno che si potesse trovare un modo per un accordo particolare (a retribuzione forfaitaria) per un orario superiore a quello sindacale (così lo è ormai d'uso presso tutti i teatri come quelli di Firenze-Palermo-Catania-ecc. che si scritturano complessi occasionali per le loro stagioni). In ogni modo bisogna adeguatamente fissare la data dell'inizio delle prove, e se il periodo complessivo dovesse superare i 42 giorni previsti, per conto mio personale, dovrei chiedere che mi venisse concessa una diaria di L. 10.000.- per ogni giornata successiva ai suddetti 42 giorni, e ciò a titolo di rimborso spese di soggiorno.

6./ Il complesso coreografico dovrebbe trovarsi a Perugia, per le prove in scena con pianoforte solo, poi con l'Orchestra già perfettamente preparata, minimamente 6 giorni prima della prima rappresentazione. Vuol dire che basterebbe che l'Orchestra (comunque perfettamente preparata) si trovasse a Perugia 4 giorni prima della "première".



7./ Converrebbe realizzare gli allestimenti (scene e costumi) alla Scala stessa. Ecco le ragioni: a/ la realizzazione dei costumi richiede che venissero realizzati provati sui corpi degli interpreti, e quindi sarebbe necessario che l'ideatore dei costumi Attilio Colonnello controllasse il lavoro continuamente; b/ data l'inevitabile necessità della presenza di questo ideatore a Milano, sarebbe utile se egli potesse a Milano stesso controllare anche l'esecuzione delle sue scenografie.

8./ Se i tre balletti dovessero venir ripresi anche alla Scala, allora bisognerebbe subito bene chiarire, altresì, i problemi scenografici: a/ o si faranno delle scenografie tali da poter venire utilizzati a Perugia e a Milano, ed in questo caso gli allestimenti dovrebbero venire creati con uno sviluppo decorativo corrispondente ai gusti di ambedue i pubblici; b/ o si faranno due concezioni diverse, cioè una più "ascetica" per Perugia e un'altra più complessa per Milano (forse con misure diverse da quelle del Teatro Merlucchi).

9./ Sempre nel caso il programma, o almeno una parte del programma dovesse venire ripreso anche alla Scala, pregherei di tenere in considerazione le mie seguenti condizioni complementari (validi, del resto, per qualsiasi altra eventualità analoga):  
a/ In caso di un semplice trasferimento delle mie coreografie, cioè trasferimento fatto in modo che lo spettacolo rimarrebbe integralmente uguale come quello di Perugia, pregherei che mi venisse corrisposto, a titolo di diritti d'autore delle coreografie, un compenso a parte, oltre all'onorario-base già accordate per gli spettacoli perugini; tali miei diritti d'autore potrebbero venir fissati e in una somma forfettaria di L. 300.000.- (trecentomila) complessive, oppure in forma di normali percentuali sugli incassi (da accordarsi in base di precedenti casi qua e là già usati).  
b/ In caso di adeguamento delle mie coreografie a delle nuove esigenze sceniche (sia che le coreografie dovessero venire presentate in cornici scenografiche diverse da quelle di Perugia, sia che lo spazio scenico richiedesse un aumento o una restrizione dell'estensione formale della coreografia e del numerativo degli esecutori), dovrei essere personalmente io a realizzare tali lavori complementari, e ciò nel periodo dall'ottobre fino alla fine di dicembre dell'anno corrente. S'intende che per tali eventuali lavori complementari mi si dovrebbe accordare un'onorario a parte, e l'ammontare di questo "onerario complementare" dipenderebbe dalla quantità e della durata del lavoro in proposito.

10./ Qualora fosse necessario che io venissi per ulteriori chiarimenti a Milano, prego chiamarmi con un telegramma-lampo (Milloss Viaprisciano 42 Roma), oppure per telefono (34-16-59 Roma); attenderò in casa tale comunicazione durante tutto il pomeriggio e del lunedì 5, e del martedì 6 agosto, e sarei pronto di partire col prossimo SLEEPING.

11./ Se la combinazione con la Scala non dovesse riuscire ad andare in porto, pregherei di chiedere "in prestito" dalla Scala almeno il ballerino Giovanni Perugini (il più giovane tra i due fratelli), col quale potremmo poi iniziare trattative dirette; ma bisogna domandare il suo attuale indirizzo (in Scozia) e la data del suo ritorno a Milano.

12./ Comunque prego di voler inviarmi notizie telegrafiche sull'esito delle trattative, affinché poter, se ciò fosse necessario, tempestivamente provvedere per la formazione d'un complesso occasionale.

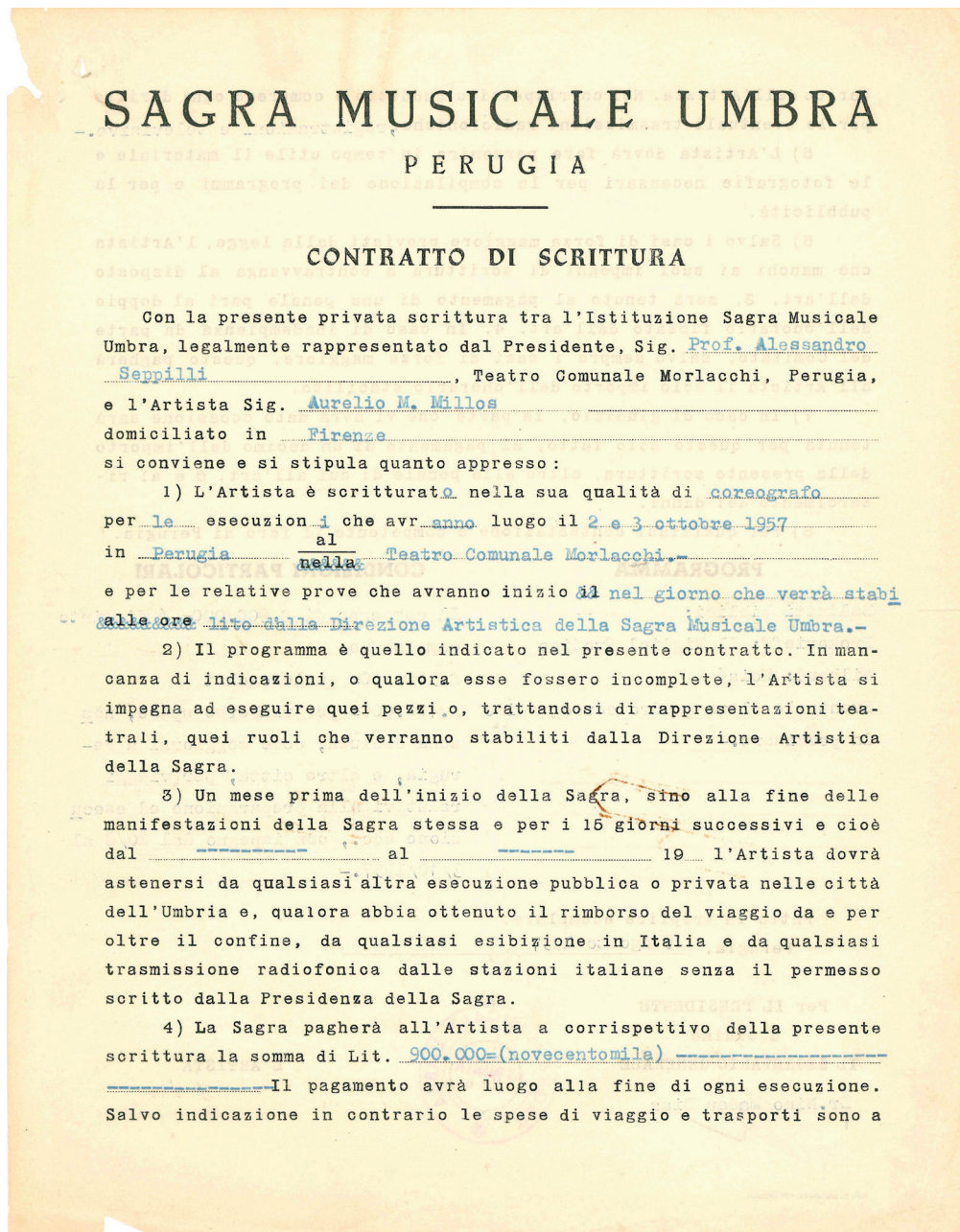
Roma, 1 agosto, 1957.

(Aurelio M. Milloss)



- 3) An undated document, which almost certainly dates to this moment since it appears to be the one indicated by Milloss in point 4) of his memorandum: it is a simple sheet with a complete list of the roles in the ballets, with pencil notes in Milloss's hand. We read of three ballets, whose Italian titles are *Giobbe*, *Il Figliol Prodigio*, *Mosè*. If the second and third are clearly the Prokof'ev and Milhaud ballets that were actually performed in Perugia, there is some doubt about the attribution of the first. Which work is *Job*? One may deduce that it could be *Job, a Masque for dancing*, the ballet by Ralph Vaughan Williams written in 1930 and first performed in 1931. The e is a contract in the Fondo Aurél M. Milloss for the 1939 Sagra Musicale dell'Umbria (the name of the festival was slightly different at that time), when the Hungarian choreographer should have presented Vaughan Williams' *Job* and dances from *Judith* by Arthur Honegger, but this edition of the festival was suspended because of the War. Milloss had never choreographed the ballet by Ralph Vaughan Williams and it seems possible that he still wanted to work on this piece, whose music seems to correspond to the idea of 'sacred ballet' or 'biblical ballet' that the choreographer was defining with the triptych performed in Perugia. In this sense, it is very important to recall that the first choreographer of Vaughan Williams' work was Ninette de Valois, whom Milloss considered as one of the crucial figures in the ideal history of the biblical ballet genre.<sup>8</sup> The list of roles seems to support this hypothesis even if it appears as a reduced list of the complete ballet.<sup>9</sup> It does not seem plausible that the title *Giobbe* concerns the 'sacra rappresentazione' by Luigi Dallapiccola, written in 1950, first performed in Rome's Teatro Eliseo in 1951 and then in Florence at the Maggio Musicale Fiorentino, 1958 (in this case Milloss was responsible for both direction and choreography).<sup>10</sup> This work, in fact, is more an opera than a ballet and also requires singers and a narrating voice that Milloss does not list in the document and which would have meant extra expense for just one of the three panels of the *Balletti biblici*.
- 4) On 6 August 1957 the Scala sent a detailed list of the available dancers to Milloss. This means that on this date Milloss's request for a final decision had been satisfied and the ballet had become a certainty. Not surprisingly, the official contract between the Sagra Musicale Umbra and Milloss is dated 9 August 1957, just three days later (FIGURE 2). It clearly reveals its subject: 'Biblical Ballets: Prokof'ev: The Prodigal Son, Milhaud: Moses *Possible other choreographic panel to be specified*' (emphasis mine).<sup>11</sup> This is the reason why the previously mentioned list of roles must have necessarily been prepared before this date. *Job* is no longer part of the programme but it could be replaced by another third ballet.

FIGURE 2. Contract between the Sagra Musicale Umbra and Millos (9 August 1957).  
Fondazione Giorgio Cini (Venezia), Istituto per il Teatro e il Melodramma, Fondo  
Aurél M. Millos



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carico dell'Artista. Nel corrispettivo suddetto è compreso ogni diritto per le eventuali trasmissioni radiofoniche, registrazioni e televisive.

5) L'Artista dovrà fare pervenire in tempo utile il materiale e le fotografie necessari per la compilazione dei programmi e per la pubblicità.

6) Salvo i casi di forza maggiore previsti dalla legge, l'Artista che manchi ai suoi impegni di scrittura o contravvenga al disposto dell'art. 3, sarà tenuto al pagamento di una penale pari al doppio dell'onorario fissato dall'art. 4. In caso di inadempienza da parte del Comitato, salvo sempre i casi di forza maggiore, questo pagherà all'Artista il solo importo dell'onorario stabilito.

7) In caso di giudizio, la parte che vi avrà dato occasione sarà tenuta per questo solo fatto, al pagamento di un decimo dell'importo della presente scrittura, oltre alla penale di cui all'art. 6 e al risarcimento dei danni.

8) Per qualsiasi contestazione è competente il foro di Perugia.

**PROGRAMMA**

**CONDIZIONI PARTICOLARI**

Ballettá biblici:

Il compenso di £.900.000= é distinto

Prokovieff: Il Figliol Prodigio

come segue:

Milhaud: Moisé

£.500.000= quale cachet

Eventuale altro quadro coreografico  
da precisare.-

£.400.000= per rimborso spese, nes-  
suna esclusa, come soggiorni a Pe-  
rugia, e altre città, per viaggi  
relativi alla preparazione ed esecu-  
zione ecc., con impegno dal 20/8 al  
3/10/1957.-

Fatto in triplice esemplare.

Perugia, 9 Agosto 1957

Per IL PRESIDENTE  
d'ordine

IL SEGRETARIO GENERALE

Dr. Nino Madau Diaz



L'ARTISTA



- 5) On the same day Milloss received the detailed schedule of both the ballet and orchestra rehearsals including information about the travelling arrangements for the Scala artists.
- 6) A telegram to Milloss dated 19 August communicates the date of the first rehearsal, scheduled on 25 August at 11.00 a.m. at La Scala.
- 7) A telegram from Florence dated 21 August marks Nino Rota's first appearance: 'Madau D[iaz] agrees in principle [to the] Rota's collaboration as long as expenses are limited only [to the] preparation [of the] musical material. Regards Siciliani'.<sup>12</sup>

FIGURE 3. Telegram to Aurél M. Milloss dated 21 August 1957 marking Nino Rota's first appearance.<sup>13</sup> Fondazione Giorgio Cini (Venezia), Istituto per il Teatro e il Melodramma, Fondo Aurél M. Milloss

L'Amministrazione non assume alcuna responsabilità colta in conseguenza del servizio telegrafico.

Mod. 30 (Ediz. 1955)

MODULARIO Telegr. - 51		Ricevuto il ..... 19..... <sup>o</sup> CT MILLOSS MADAU Ricevuto		corrispondente al tempo medio caratteri romani, il primo numero dopo il nome del luogo da origine rappresenta quello del telegramma il secondo quello delle parole, gli altri la data e l'ora e i minuti della presentazione.		Bollo di ufficio	
INDICAZIONI D'URGENZA		Per circuito N. ....		NUM. PAROLE		DATA DELLA PRESENTAZIONE Giorno e mese    Ore e minuti	
Qualifica		DESTINAZIONE FI		PROVENIENZA FIRENZE		Viri e indicazioni eventuali d'ufficio	

+ 670 MLN FIRENZE 32900 21 4 1945 -

- MADAU D ACCORDO DI MASSIMA COLLABORAZIONE ROTA PURCHE SPESA SIA  
LIMITATA SOLTANTO APPRONTAMENTO MATERIALE MUSICALE -

- CORDIALITA SICILIANI -

Ch

Roma, 1955 - Istituto Poligrafico dello St. I., P. V.

Events tell us that the 'agreement in principle' went as planned. If we return to the two above-mentioned different flyers for the Sagra Musicale Umbra 1957, one may suppose that the first one (without the *Rappresentazione*) was printed at that very moment: in fact, even though the ballet had been commissioned, the extremely short time for its creation meant that its presence was probably not considered as completely certain, and seen as quite risky not only for the Sagra Musicale Umbra, but also for Milloss and Rota. For this reason, it was arguably decided not to give immediate information. The second flyer was instead prepared when everything was sure. Apparently, Milloss and Rota worked on the libretto, the music and the choreography from 21 August to 13 September 1957: in fact, according to the rehearsal schedule, the 'first dancers Vera Colombo and Carla Fracci' (respectively the Serpent and Eve) began rehearsing on that date.<sup>14</sup> This means that Milloss and Rota had about twenty days to create a ballet lasting little more than twenty minutes, since the *première* was very close, fixed for 2 October. The reduced number of dancers in the *Rappresentazione*, together with the financial reasons mentioned previously, can also be convincingly explained with the need for a 'simple' production that did not require a large dance troupe and was easier to create and rehearse. Production had already started on Prokof'ev's and Milhaud's ballets, and Milloss literally had to 'finish the time' for this new ballet. At the same time, Luigi Rognoni prepared the essay for the programme notes of the performance, which was not only an introduction to the ballets but also a sort of manifesto of the new genre of the biblical ballet.<sup>15</sup> The text was certainly based on indications given by Milloss himself and was really appreciated by Siciliani.<sup>16</sup>

## II. DOCUMENTS FROM THE FONDO NINO ROTA (FONDAZIONE GIORGIO CINI, ISTITUTO PER LA MUSICA)

While Rota was generally accurate and methodical in preserving the materials of his works, in this case we are faced with the loss of some sections. The score is articulated in six sections, of which the first two are missing. What follows is a detailed list of the musical materials available in the Fondo Nino Rota.<sup>17</sup>

## II.1. The libretto

As far as the libretto is concerned, the Fondo Nino Rota preserves copies of the different stages of its elaboration. The differences between the various versions are not great; in each version the ballet is mentioned with its real title *Rappresentazione d'Adamo ed Eva*. These materials can basically be divided into three main groups (TABLE 1).

TABLE 1. Nino Rota's materials regarding the libretto of *Rappresentazione d'Adamo ed Eva*. Fondazione Giorgio Cini (Venezia), Fondo Nino Rota

First group	Second group	Third group
a) Two copies of typescript I. One of the two is torn at the bottom.	c) Tracing I.	f) Tracing II.
b) Typescript II, which is the same as a) but typed in a different character. It appears to be the very first version of the libretto and there are blue pen corrections (same paper type, same corrections on each copy).	d) Eight printed heliographic copies of c) with no corrections.	g) Tracing III. The text in the two copies is identical and only differs in the spacing between lines. It is probably the final version of the libretto (even if the libretto was not printed in the programme notes).
	e) Heliographic copy of c) with handwritten corrections by Rota. The punctuation and spacing of the text are normalised.	



FIGURE 4. Nino Rota's typescript with corrections regarding *Rappresentazione d'Adamo ed Eva* (TABLE 1, Second group). Fondazione Giorgio Cini (Venezia), Fondo Nino Rota

R A P P R E S E N T A Z I O N E D ' A D A M O E D E V A

Balletto in un atto di Aurel M. Millos  
(Musica di Nino Rota)

*I Preludio* ~~Il~~ Il giardino dell'Eden. Adamo ed Eva riposano in mezzo alle delizie del creato.

*II Passo a due* ~~Il~~ Si destano; e le loro movenze, che si compongono sul nobile ritmo di una passacaglia, esprimono una serenità innocente e primordiale. Si riaddormentano.

*III* ~~Il~~ <sup>Il</sup> Appare il Serpente. Danza serpentina del Tentatore.

*IV* ~~Il~~ <sup>Il</sup> Il Serpente sveglia Eva e la invita a mangiare il frutto dell'Albero della scienza del Bene e del Male.  
Titubanza di Eva. Il Serpente vince: Eva coglie il frutto e lo assaggia.  
Adamo si sveglia. Eva tenta Adamo. Titubanza di Adamo. Eva vince: Adamo mangia il frutto, che Eva gli porge.  
Il Serpente trionfa. Ebbrezza di Adamo ed Eva.

*V* ~~Il~~ <sup>Il</sup> Appare l'Angelo con la spada <sup>in pugno</sup> ~~in pugno~~. Danza angelica del Punitore. ~~Danza dell'Angelo punitore. Sogno di Adamo ed Eva.~~

*VI* ~~Il~~ <sup>Il</sup> Sogno di Adamo ed Eva. L'Angelo, con la spada, caccia i due peccatori, piangenti e imploranti, dal Paradiso Terrestre.  
L'Angelo ha compiuto la giustizia divina: il Serpente è ~~annientato~~ <sup>rinto</sup>.

*I Preludio* - Il giardino eden  
*II Passo a due* - L' destino e le loro eden

## II.2. The music

The musical sources of the ballet can be listed and discussed as follows.

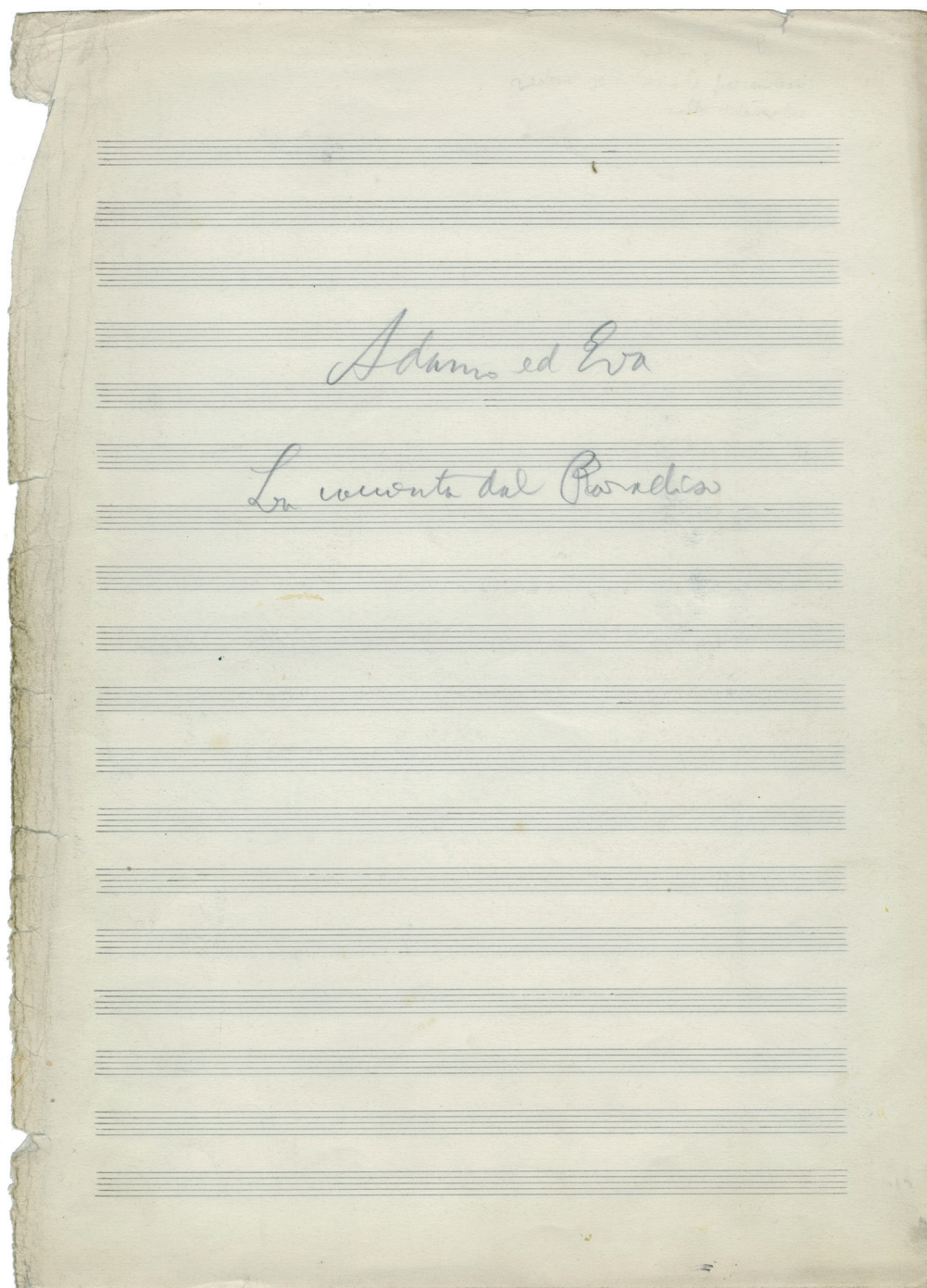
a) Short score: the short score is completely written in pencil, as Rota was wont to do, on 18-stave paper labelled 'G. Ricordi & C.'

This document clearly refers to a very early moment in the creative process. Whereas, as shown before, all the copies of the libretto have the final title of the ballet, the title on the first page of this short score is instead *Adamo ed Eva. La cacciata dal Paradiso* [Adam and Eve. The expulsion from the Paradise] (FIGURE 5). One might argue that Rota started to work on the music even before Milloss had prepared the first draft of the libretto, perhaps based on elements discussed during a phone call or contained in a document now lost. This fact could partly explain the presence of passages which were later omitted, beyond the presence of the extensively written music of the actual ballet and of measures and passages sketched with different levels of accuracy. In particular, on *c. 8 recto*, *8 verso* and *9 recto*, corresponding to the beginning of the fourth section, there are 76 measures which Rota did not use later. Moreover, at the very end of the short score, *c. 20 recto* has 36 measures of music that were not retained. The idea of the spirit of a 'sacra rappresentazione', a mystery play, was absolutely defined and concretised by the composer in a music that shows 'Neo-renaissance and stylistically inspired features' (as Giorgio Vigolo wrote, 'An appropriate middle way between the classical and the romantic').<sup>18</sup>

In the final section of this score some arrows and indications for the stage directions have been added.<sup>19</sup>



FIGURE 5. Nino Rota's short score entitled *Adamo ed Eva. La cacciata dal Paradiso*.  
Fondazione Giorgio Cini (Venezia), Fondo Nino Rota





- b1) Manuscript of numbers 3–6 of the score: the manuscript is written in pencil on the same paper as the short score.<sup>20</sup> The numbers are autonomously and variously bound; each one presents a first sheet with the title on the *recto* and a blank *verso*. If compared to the full set of parts (see below), the music appears to be complete. Throughout the score we can see what appear to be the markings typically used by conductors to explain dynamic and agogic indications and similar aspects of the musical text, and indeed it would make less sense to think that a copyist had made these signs. There are therefore good reasons to suppose that Luciano Rosada conducted from this score. It clearly served as the basis for the heliographic copy described below and can be reasonably taken as the basis of a future edition.
- b2) Clean heliographic copy of the same numbers 3 to 6 of the score which reproduces the manuscript's contents. The unbound pages are numbered continuously from 29 to 102 and only printed on the *recto*, while the *versos* just show the commercial name 'Innocenti'. The missing pages 1 to 28 clearly correspond to the first two numbers. There are no blank pages.<sup>21</sup> The sheets are slightly different in shape and not all regularly cut. It is difficult to imagine that this copy was the one used by the conductor for obvious practical reasons: this is why it can be supposed that the manuscript was used as the conductor's score.<sup>22</sup> Maybe Rota himself held it during rehearsals, but it was certainly used by someone else. In some points we can find questions of a very practical nature written in red pencil. Page 63, for example, reads 'Empty? – This measure is missing in the piano'<sup>23</sup> (FIGURE 6). This was probably necessary to verify doubts on the musical text and to prepare the orchestral parts.

FIGURE 6. Nino Rota's heliographic copy of the *Rappresentazione d'Adamo ed Eva* score (p. 63). Fondazione Giorgio Cini (Venezia), Fondo Nino Rota

Vento! - Questa battuta manca nel Pizzoforte 63

*A tempo*

Fl. <sup>22</sup> *fff* *p*

Ob. <sup>22</sup> *fff* *p*

Cl. <sup>22</sup> *fff* *p*

Fg. <sup>22</sup> *fff* *p*

C. *fff* *p*

Trb. *fff* *p*

Trbn. *p cresc.* *fff*

Trbn. *II. p cresc.* *fff*

Tp. *Piatto (con mazzetta)* *p* *ff*

*A tempo*

Vni I. *p cresc.* *fff* *pizz.* *p*

Vni II. *mf cresc.* *fff* *pizz.* *p*

Vlc. *f cresc.* *fff* *pizz.* *p*

Vc. *ff* *fff* *pizz.* *p*

Cb. *fff* *p*

c1) Tracing of the piano reduction (FIGURE 7).

FIGURE 7. Nino Rota's piano reduction of the *Rappresentazione d'Adamo ed Eva* score (p. 1). Fondazione Giorgio Cini (Venezia), Fondo Nino Rota

*All. ben moderato*  
*more.*

*f more.*

*more.*

*rit. piano*  
*Lento*

*Molto calmo ed espressivo*

G. RICORDI & C. - MILANO

C.M. FABRIANO C.M. FA



- c2) Clean heliographic copy of c1). Two copies exist of this printed piano score. One of these, whose cover is torn in the bottom right-hand corner and in the upper corner bears the handwritten signature 'N° 418 Inventory. The chancellor, Alei'.<sup>24</sup> I was unable to verify what this signature refers to. One could think of a SIAE (Italian Society of Authors and Publishers) registration number; otherwise, this could be the copy sent to the Scala for the rehearsals and is perhaps a number assigned by the theatre. In this case, it is curious that registered material was once again returned to the composer; is it possible that Rota had chosen not to perform it again and had thus decided to withdraw any material? This supposition seems plausible and could explain why no material survives in the Scala's musical Archive. The musical text is very similar to that of the short score: it was probably prepared just after the completion of the latter and at the same time as the manuscript score b1) or even before, in order to give Aurél M. Milloss and the Scala ballet the time to create, study and rehearse the choreography.
- d) Clean copy of the complete set of orchestral parts: First Flute; Second Flute; First Oboe; Second Oboe and English Horn;<sup>25</sup> First Clarinet; Second Clarinet; First Bassoon; Second Bassoon; First Horn; Second Horn; First Trumpet; Second Trumpet; First Trombone; Second Trombone; Tuba; Harp; Percussion; Timpani; First Violin (six parts); Second Violin (five parts); Viola (four parts); Cello (three parts); Double Bass (two parts).<sup>26</sup> The quite accurately prepared parts show signs that could in fact suggest that this material was used during the production, from the rehearsals to the two performances; at the end they were again presumably taken by the composer.

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## Notes

- \* This report presents findings from a three-month research period (18 June – 18 September 2013) in the archives of the Fondazione Giorgio Cini in Venice with the support of the Centro Internazionale di Studi della Civiltà Italiana “Vittore Branca”.
- 1 The Festival came into being in the Fascist period and had its first edition in 1937; it was revived ten years later in a different perspective that is still maintained today. See Franco Carlo Ricci, ‘*La Sagra musicale umbra*’, in: Francesco Siciliani, Bruno Boccia and Franco Carlo Ricci, *La Sagra musicale umbra*, Perugia: Electa Editori Umbri, 1992, pp. 33–94: 37–38, or the more concise Maria Grazia Sità, ‘I Festival’, in: *Italia millenovecentocinquanta*, a cura di Guido Salvetti e Bianca Maria Antolini, Milano: Guerini e Associati, 1998, pp. 117–136: 123–124. For a complete portrait of Siciliani see Franco Carlo Ricci, *Francesco Siciliani: sessant’anni di vita musicale in Italia*, Roma – Napoli: Edizioni Scientifiche italiane – Rai Radiotelevisione Italiana – Teatro alla Scala (Musica e Musicisti), 2003.
  - 2 Pier Marco De Santi, *La musica di Nino Rota*, with an introduction by Federico Fellini, Roma – Bari: Laterza (Misure), 1983, p. 109.
  - 3 Venezia, Fondazione Giorgio Cini, Istituto per il Teatro e il Melodramma, Fondo Aurél M. Milloss (FAM), Cartella dello spettacolo “Balletti Biblici” XII Sagra Musicale Umbra – Perugia 1957’.
  - 4 A ‘Sacra rappresentazione’ is an ecclesiastical drama which, apart from the obvious differences of social and cultural context, has several affinities with mystery and morality plays.
  - 5 Nino Madau Diaz was ‘segretario generale’ of the Sagra, and was one of Siciliani’s collaborators from the moment he became its director. See the introduction to Ricci, *La Sagra Musicale Umbra* republished in Ricci, *Francesco Siciliani*, pp. 674 – 687: 683: ‘Insieme a Nino Madau Diaz (che fin d’allora dedicò alla Sagra la parte migliore e più importante delle sue energie) mi adoperai subito per fare dell’Azienda del turismo l’ente promotore di un comitato cittadino che si assumesse la responsabilità di rilanciare la nuova Sagra, in attesa che dopo le elezioni del 1948, l’istituzione potesse rientrare nell’ambito delle attività artistiche e culturali del Comune di Perugia [Along with Nino Madau Diaz (who ever since then has put a great deal of his time and effort into the Festival), I was immediately involved in getting the Tourist Board to promote a Citizens’ Committee to be responsible for relaunching the new Festival, until, after the elections of 1948, the institution could once again become part of the artistic and cultural activities of the Municipality of Perugia]’.
  - 6 This document and the following ones are in FAM, fasc. ‘Documenti Sagra Musicale Umbra di Perugia 1957’.
  - 7 ‘In proposito ad alcuni termini da tenere in considerazione nelle trattative della Sagra Umbra con il Teatro Scala [*sic*] per l’eventuale collaborazione nella realizzazione dei balletti biblici in suo programma di quest’anno’. È assolutamente indispensabile definirli e tutto entro il 7, e massimamente 8 agosto’.
  - 8 Luigi Rognoni clearly states this in his essay in the programme notes for the triptych in Perugia, which is an elegant and articulated presentation of Milloss’s vision: ‘La tendenza a rivalutare i contenuti espressivi della danza nel balletto di ispirazione religiosa o sacra [...] si è manifestata con risultati di notevole rilievo e significato, in tre opere coreografiche di Ninette de Valois, di Aurél Milloss e di Leonide Massine [The tendency to reappraise the expressive content of dance

in ballets of religious or sacred inspiration [...] was manifested with remarkable results and significance in three choreographic works by Ninette de Valois, Aurel Milloss and Leonide Massine]. Luigi Rognoni, 'I "Balletti biblici" della "Sagra Musicale Umbra"', in: *Balletti biblici*, Perugia: XII Sagra Musicale Umbra, 1957, s.p.

- 9 'Giobbe – La Moglie di Giobbe [Job – Job's Wife] – I sette Figli di Giobbe [Job's Seven Sons] – Le tre Figlie di Giobbe [Job's Three Daughters] – Una Ancella in casa di Giobbe [A Maidservant in Job's Household] – Due Servi in casa di Giobbe [Two Servants in Job's Household]. L'Io spirituale di Giobbe [Job's Spiritual Ego] – I sei Angeli [The Six Angels] – Elia – Satana – La Visione: Peste, Carestia, Battaglia [Elijah – Satan – The Dream: Plague, Famine, Battle] – I tre Confortatori [The Three Comforters] – I tre Messaggeri [The Three Messengers]'.  
 In the score, Scene IV, *Job's Dream*, has 'Visions of Plague, Pestilence, Famine, Battle, Murder and Sudden Death': it is possible that Milloss was working on a reduced version, with a smaller number of dancers, in order to contain costs. This seems plausible considering the following events and the characteristics and modest technical requirements of Rota's ballet. See under point 7) in the text. The quotation from *Job*, Scene IV, is taken from Ralph Vaughan Williams, *Job, a masque for dancing*, London: Oxford University Press, ©1934, p. 50.

10 See 'Appendice 2. L'opera. a) I balletti', in: Patrizia Veroli, Milloss. *Un maestro della coreografia tra espressionismo e classicità*, Lucca: LIM, 1996, pp. 537 – 604.

11 FAM, fasc. 'Documenti Sagra Musicale Umbra di Perugia 1957': 'Balletti biblici: Prokofieff: Il Figliol Prodigio Milhaud: Moisé [sic] Eventuale altro quadro coreografico da p ecisare'.

12 'Madau D accordo di massima collaborazione Rota purché spesa sia limitata soltanto approntamento materiale musicale. Cordialità Siciliani'.

13 The date is deduced from the postmark that is not visible in the image of the telegram reproduced here.

14 Giovanni (Gianni) Notari and Walter Venditti, Adam and the Angel, were taken on from 5 September.

15 See note 8.

16 Letter from Aurél M. Milloss to Luigi Rognoni on 6 October 1957. Palermo, Dipartimento Aglaia dell'Università degli Studi, Archivio Luigi Rognoni, Lettera autografa con busta di Aurél Milloss a Luigi Rognoni [ARo L.2593] also published in an abridged form in *Luigi Rognoni intellettuale europeo*, 2 'Carteggi', a cura di Pietro Misuraca, Palermo: CRicd, 2010 (Archivio Sonoro Siciliano, 7), pp. 190–192. Many thanks to Pietro Misuraca for providing me with materials and information.

17 Venezia, Fondazione Giorgio Cini, Fondo Nino Rota (FNR), fasc. 'Rappresentazione d'Adamo ed Eva'.

18 'Una giusta via di mezzo fra il classico e il romantico'. Giorgio Vigolo, 'Il balletto biblico', *Il Mondo*, 29 October 1957, republished in *Mille e una sera all'opera e al concerto*, Firenze: Sansoni, 1971, pp. 380–381: 381.

19 FNR, fasc. 'Rappresentazione d'Adamo ed Eva', Particella, c. 17 *recto*.

20 The missing first two sections both in this source and in the next one (see b2) are somewhat difficult to explain, even if not completely surprising as far as Rota is concerned. It is extremely

unlikely that they were destroyed by the composer himself seeing that all other materials were preserved and are still existing. What has happened to these sections is indeed a fascinating topic that could not be developed here. The missing parts are not contained in other folders of Rota's personal archive, nor are they in the historical archive of Ricordi, Rota's main publisher at that time (email from the Archivio Storico Ricordi to the author of 31 August 2016). Research on the Fondo Aurél M. Milloss at the Fondazione Giorgio Cini was also fruitless, even though this would probably have been the most likely recipient of any bequest.

- 21 The numbers are set out as follows: N. 3 – Il Serpente (Entrata e variazione) [The Serpent (Entrance and variation)], pp. 29–44; N. 4 – Passo d'azione. L'albero della scienza del bene e del male; Il peccato originale [Movement passage. The Tree of Knowledge of Good and Evil], pp. 45–78; N. 5 – Variazione: L'Angelo [Variation: The Angel], pp. 79–90; N. 6 – Finale: La cacciata dal Paradiso terrestre [Finale: Expulsion from Earthly Paradise], pp. 91–102.
- 22 There is no trace of another conductor's score, but its existence cannot be excluded and it may eventually have been left to Luciano Rosada, the performance's conductor. In any case, this hypothesis would go against the evidence of the markings on the manuscript score.
- 23 'Vuota? – Questa Battuta manca nel Pianoforte'. FNR.
- 24 'N° 418 Inventario. Il cancelliere. Alei' (or 'Alci', it is not clear).
- 25 The indication about the E. horn is an addition written in a different hand: 'e C. I. I°'. The reference to a First E. horn is clearly a mistake, since a second one is not employed in the score.
- 26 '1° Flauto; 2° Flauto; 1° Oboe; 2° Oboe e C.I. I°; 1° Clarinetto; 2° Clarinetto; 1° Fagotto; 2° Fagotto; 1° Corno; 2° Corno; 1a Tromba; 2a Tromba; 1° Trombone; 2° Trombone; B.Tuba; Arpa; Timpani; Batteria (comprises: 'Xilofono, Tamburo, Triangolo, Tamburo basco, Woodbloch [*sic*] (alto e basso), Piatto bacch. di legno, con spugna, con mazza, Gran cassa, Piatti con spugna, Tam-tam'); 1° Violino; 2° Violino; Viola; V.cello; C.basso'. The set of parts shows differences in its preparation. Woodwinds, Brasses, Harp, Timpani and Percussions are carefully handwritten on paper with the watermark 'C. M. Fabriano' and bound with string on a pale beige cover branded 'Lucesa Mod. 531 S M'. Violins, Violas and Double basses are unbound heliographic copies inserted in a red ochre cover 'Lucesa Mod. 531 S M' (the same as above, but used as a simple folder); Cellos are similar, but the folder is yellow ochre. The original manuscripts and the tracings used to prepare these copies are not available. All the string parts are printed on a paper branded with the name of the producer: 'L'ISTANTANEA Roma Via Frattina 136 – Tel. 61541'. Almost every part has different kinds of corrections of irrelevant mistakes due to inaccuracy during copying.