

Joaquín Nin-Culmell papers [Coll 076]

Biographical Information

Joaquín Nin-Culmell (1908-2004)

Pianist, Conductor, Lecturer, Professor of Music, and Composer

Educated at the Schola Cantorum (1925-1930) first studying in the class of Paul Braud, himself a pupil of Cesar Franck)and privately with Alfred Cortot and Ricardo Vines, also in Paris. At the Paris Conservatory Nin-Culmell studied harmony, counterpoint, and fugue with Jean and Noel Gallon, and composition with Paul Dukas in 1932. He then studied privately with Manuel de Falla in Grenada. As a concert virtuoso, Nin-Culmell then performed in Spain, France, Switzerland, Italy, Belgium, Denmark, England, the United States, Canada and in Cuba. Instructor of Music, Williams College, 1940, establishing a separate Music Department there in 194; he was chairman, 1949-1950. Correspondent, Royal Academy of Fine Arts of San Fernando, Madrid; served on many international Juries; Creative Arts Institute Fellow; Chairman, Music Department, University of California, Berkeley (1951-1954). Professor Emeritus, University of California, Berkeley, retiring in 1971. Founder and conductor of the Berkshire Community Orchestra. Conductor of the University of California Symphony from 1950 to 1954. Guest conductor of the Miami Symphony Orchestra, San Francisco Symphony Orchestra, Aspen Festival Orchestra, and the Municipal Orchestra of Barcelona. Composer for piano, for voice and piano, for piano and string quartet, voice and string quartet, solo cello, solo guitar, for piano and orchestra, for cello and orchestra, for orchestra, for unaccompanied chorus. Composer for organ and mixed chorus of the Dedication Mass for St. Mary's Cathedra in San Francisco (1971); 48 tonadas for piano, an XVIIIth century Spanish Cantata for voice, string orchestra and harpsichord, and a new set of Five Traditional Songs for voice and piano. Composer of the opera Le Celestina (1985) based on a XVth century drama.

José Joaquín Nin y Castellanos (1879-1949)

Pianist, composer and conductor

Professeur honoraire a la Schola Cantorum
Professeur honoraire a l'Universite nouvelle de Bruxelles
Director Dundador, Sociedad Filarmonica de la Habana
Caballero de la Orden de Isabel la Catolica, de Espana
Medalla de Honor de la Academia de Historia Internacional, Paris
Socio de Honor de los Amigos de la Musica, de Barcelona
Profesor Honor de los Amigos, de Barcelona
Miembro del Jurado del Conservatorio de Paris

“Born in Havana in the Spanish of Cuba, baptized in Barcelona in 1880, brought up and educated in Spain, Nin opted for Cuban citizenship in 1904. He studied piano in Barcelona, with Felipe Pedrell, returned to Cuba in 1901, where he met his future wife, Rosa, who was half Danish, half french, born in Cuba. The couple returned to Europe and Paris primarily in 1902. In 1905 he attempted to found a National conservatory of music in Cuba, but returned to Europe in 1906. Returned to Cuba in 1910, then back to Paris. From then on he pursued his career as a pianist, performing all over Europe and parts of South America. He began to harmonize Spanish Folksongs in 1923, and to edit and publish for the first time early Spanish keyboard composers (1925-1928) and early Spanish vocal composers (1926). All of his compositions for violin and piano stem from

these three main sources, with the exception of AU JARDIN DE LINDARAJA (1926) and his realizations of José Herrando's ten short pieces for violin and continuo. His many collaborations with violinists of note and his close friendship with violinists such as Paul Kochanski, Jeanne Gautier, Mischa Elman, Jacques Thibaud, Albert Spalding and Manuel Quiroga among others made his transcriptions for violin and piano an attractive alternative to the available virtuoso arrangements then in vogue. The Spanish War and World War II terminated his performing, composing and editing career. He returned to Havana in 1939 for the last time, and died there. His contribution to the divulgation of Spanish folklore and Spanish composers of the XVIIIth century is still in evidence if we are to judge by the multiple and world-wide performances his compositions and editions have elicited." Neither his father nor his father's parents provided for Rosa, Anais, Joaquín, or Thorvald at any time, after he abandoned the family in 1912-13, when the children were young.

- Joaquín Nin-Culmell

Nin and Rosa were the parents of Anais Nin, Joaquín Nin-Culmell and Thorvald Nin. Nin divorced Rosa in 1924 and then married Maria Luisa Rodriguez. They divorced shortly before World War II. Father and son became reacquainted upon the father's return to Cuba in 1939, and they remained in touch until Nin's death in 1949. *"He never sought to excuse himself nor did I ever presume to judge his actions as a man. I never expressed any bitterness towards my father, nor did I ever study music with him at any time."* - Nin-Culmell, in a letter to Keith Anderson, 1994.

Joaquín Nin performed in 1000 concerts by February 1939

Rosa C. Joachim

Wife of José Joaquín Nin; mother of Anais, Joaquín and Thorvald Nin. Soprano. A student at the Academy of St. Joséph, Brentwood, NY, later a student at the Paris Conservatory. In 1910 she sang with in the second concert ever performed by the Societe Philharmonique in Cuba, founded by her husband. She supported the family after her husband abandoned all of them in 1912-1913. She sang Lotti and Marcello songs at the Sala-Granados in 1913, Granados at the piano. At the Chickering Hall on December 3, 1914, Rosa sang songs by Scarlatti, Marcello, Rameau, Getry, Lully, Purcell, Bayley as well as an old Welsh air. With Rafael Diaz she sang as a mezzo soprano at the Aeolian Hall, December 14, 1914, Rosa interpreting the songs of Enrique Granados. Programs for the latter two concerts and clippings for the Cuba concert are present in the archive described below, Rosa's many thousands of letters to her from her daughter Anais Nin, the American novelist, diarist and feminist, were given by Joachin Nin-Culmell to the University of San Francisco Library. Her many many letters to and from her beloved and musical son, over his entire life, until she died, are also present in the archive.

Joaquín Nin-Culmell: His own scrapbooks

Printed documentation of his performing and creative career

There are many other concert programs, in folders. These specifically listed, should indicate the range of performance locales and appreciation of Nin-Culmell as a pianist. His composing career began late in his performing career and there are many programs in the archive of others performing his compositions. Chronologically presented.

[BOX 1]

- 1) Blue cloth, 4to. 1926-1945. School appearances (5); programs (71); many reviews.
- 2) Blue binder. 3 ring. 1945 – 1950. 90 pieces, neatly mounted, including clippings. The clippings are invariably reviews of the program performances immediately preceding. Programs for Nin-Culmell as performer and conductor include:

Arts Club of Chicago
Berkshire Community Symphony Orchestra and Chorus (4)
Boston Museum of Fine Arts Concert Series
Canadian Broadcasting Corporation International Service Broadcast Series
Ecole Normale de Musique
Jordan Hall Recital Series (2)
Miami Beach Pop Concerts (2)
Middlebury College
Northfield Schools
NYC Town Hall (2)
Oakland Symphony Orchestra
Orquesta Filarmonica de la Habana (2)
Rochester Philharmonic Orchestra
SF Marines' Memorial Concert Series
SPAM (in Cuba) (2)
UC Symphony Orchestra (3) (guest conductor) – Davis + UC-B concerts
UC-B Concert Series
UC-B Summer Concert Series (3)
Williams College Thompson Concerts (4)

- 3) Blue binder. 3 ring. 1950 – 1954. 66 pieces, neatly mounted, including clippings. The clippings are invariably reviews of the program performances immediately preceding. Programs for Nin-Culmell as conductor, lecturer or performer include:

City of Berkeley Series
Indiana University School of Music Program Series
Instituto Nacional de Musica
Leonardo Da Vinci Society
Long Beach Municipal Art Series
NYC Town Hall
Pacific Music Club
Sacramento Philharmonic Orchestra (2)

San José Symphony Orchestra
 SF MOMA Campion Festival
 SF Museum of Art Composers' Forum
 SF Symphony Lecture Series (3)
 SF Symphony Orchestra (2)
 Soledad de Musica de Camara de Cuba
 SPAM (2) in memory of Joaquín Nin
 Stanford Symphony Orchestra
 UC Chamber Music Festival
 UC Concert series (2)
 UC Lifelong Learning Concert Series (2)
 UC Noon Concerts
 UC Symphony Orchestra (11)
 University of Michigan School of Music Program Series
 Western Washington College Arts & Lectures
 Woman's Century Club, Thursday Concerts

- 4) Green binder, three rings. Concert programs (etc), 1956-1960. 79 pieces, including clippings, reviews.
- 5) Blue binder, three rings. Concert programs (etc), 1962-1963. 32 pieces, including clippings and a typescript, essay, on Spanish composers.
- 6) Scrapbook, blue, three ring. Tabbed: Musicians; Programs; Instruments; Folklore; Bibliography. Many pages composed or transcribed in typescript by Nin-Culmell.

[BOX 2]

- 7) Folder of programs (unmounted). Not collated with mounted programs in binders.

American Musicology Society Concert of Hispanic Music
 Aspen Festival 1955
 Ateneo de Madrid
 Bradley Polytechnic 1941
 California Music Teachers' Association (SF Branch) 1972
 Capella Classica de Mallorca 1960
 Casa Hispana 1971 poster
 Cercle Royal Gaulois Artistique et Litteraire (Brussels)
 Conciertos Sinfonicos 1959
 Contra Costa County Music Teachers (2)
 Cosmopolitan Club 1940
 Ecole Normale de Musique
 Ecole Normale de Musique (29 Oct 1958) N-C playing his father's music, Conchita Badia singing
 Ecole Normale de Musique (6 Nov 1958)
 Fairfield-Suisun Fine Arts Council (2)
 Fonds Alex de Vries
 Friends of the Santa Barbara Public Library, 1971
 Friends of the Santa Barbara Public Library 1972 (2) 1971
 Madrid February 23, 1957
 Miami Beach POP Concerts (2)

NYC MOMA 1945 (Cuban Composers)

NYC Town Hall April 29, 1947

NYC Town Hall: Five Centuries of Spanish Music

Orquesta Municipal Barcelona 1957 (2)

SALA VILA ARRUFAT DE LA CASA BARTOMEU (2 – each annotated, differently) + another

South Atlantic Inter-American Workshop 1944 (Duke Univ.)

UC (Casals) 1960

UC May 9, 1973

UC Summer 1947 (3)

Universidad de Granada

- 8) Folder of programs, not collated with those above. Including performances of his compositions. Including correspondence concerning the program in Cincinnati and a small clipping file.
- 9) Folder of 23 additional programs of N-C's music performed, + notices, not collated with other similar folders or lists.
- 10) Folder, 71 programs of N-C, 8 ½ x 11 usually – not collated and some duplicated elsewhere, including posters, announcements, etc., some with attachments, some South American, some rare.
- 11) Folders (2) programs of N-C – not collated, and some duplicated elsewhere. Smaller format. 66 pieces, some with enclosures, some annotated by Nin-Culmell.

Joaquín Nin-Culmell: His own file folders

*Almost all are captioned by Nin-Culmell; programs here are not collated with programs in binder/ scrapbooks.
Many of these folders contain original material by Nin-Culmell, e.g. essays, TS or holograph*

[BOX 3]

- 1) ACSE. Bulletins 1-2, 4 + correspondence, 5pp.
- 2) ALBERTO GINATERA. Folder. TS, 10pp, plus 5 other pages, printed, letters, etc. [1977?]
- 3) Answered correspondence 2001
- 4) Articles Joaquín Nin
- 5) Associated Music Publishers. Correspondence, 23pp, 1968-1971.
- 6) Barcelona Articles. Folder.
- 7) Baron d'Astorga (Don Emanuello) CANTATE DA CAMERA A VOCE SOLA. Lisbon, 1736. Photostat copy of this text.
- 8) Beethoven / Rosini. San José
- 9) BERG. Folder. 9 pieces. Pedagogical?
- 10) Berkshire Community Orchestra (5 photos, clippings). Nin-Culmell created this orchestra.
- 11) Bibliography JNC
- 12) Biographical 2001
- 13) Biographical Material. Lectures 7 Write-ups. Folder.
- 14) BIZET. Folder. 21pp. Typed notes. Pedagogical?
- 15) Broude Brothers. (Nin-Culmell's publishers). 182 pp. + 20 pp + 16pp + 14pp. A few leaves are reproductions; other reproductions and clippings not counted. But almost all are original, including contracts and long working drafts of N-C's prose. Including signed agreement for HENRY AND JUNE film. Four folders.
- 16) CALI. White envelope.

- 17) CITY OF FAIRFIELD. Proclamation. Joaquín Nin-Culmell Day. May 25, 1973. Framed, glazed. **[Shelved with oversize materials at the end of the collection]**
- 18) Clippings; photocopies; periodicals with relevance of some sort (2); poster TRIBUTE TO N-C; 2 programs; banquet for teachers piece
- 19) COMMINGES. Festival. Pink envelope
- 20) Concerto for piano and orchestra. 1953 Sacramento Symphony Orchestra file. Program, etc.
- 21) Correspondence 1994 (etc)
- 22) Correspondence, 2002-2003 (etc)
- 23) Cymbeline. N-C hired as composer 1981, Berkeley Shakespeare Festival, 1981. 2pp.
- 24) De Falla. Notes, TS. *Revista Musical*. Hispano-Americana. April 1917. (31 Dec 1916 internally). Contains article by De Falla. A folder begun by Joaquín Nin, continued by his son (?)
- 25) Dedication Mass. University Chorus poster + French FESTIVAL booklet. Folder
- 26) “Diferencias folder.” His variations with program notes & notices.
- 27) Envelope marked “contracts”. Containing 2 full pages; plus 2 half-pages, Eschig exchanges, thermo. 1998.
- 28) Eschig (et al) – publisher’s papers.
- 29) Eschig (Max) – Nin-Culmell’s Paris publisher. Extensive correspondence, 146pp, including royalty reports. 1950-1980.
- 30) ESSAYS [my title] ca 200pp, (x)
- 31) Falla (including offprints, articles and pamphlets of some interest)
- 32) Falla, Turina, Halffter
- 33) Folder. Notes and essays on AIDA; GIOVINEZZA, Verdi’s LA TRAVIATA; TONADAS, in all, 98 leaves, the essays carefully typed and corrected.
- 34) France, Spain, other.
- 35) Garcia Lorca YERMA. 6pp + clippings. 1956 SF performance of this play.

- 36) HARRY & JUNE lawsuit. Folder. 8 leaves. Other material on this subject is elsewhere in the archive.
- 37) HENRY & JUNE envelope. Correspondence & clippings. Nin-Culmell's music was used in this film about Henry Miller, wrongly used.
- 38) Hohlfeld (Edward) – attorney. Correspondence, 7pp, 1952; plus from unsorted loose material, HISPANIC SOCIETY OF AMERICA, 1p; Boosey & Hawkes, 2pp; UC-B, 2pp.

[BOX 4]

- 39) IGNACIO CERVANTES KAWANAGH (et al). Blue folder. TS & music (x). Original typescript = 17pp.
- 40) Insurance & contracts
- 41) International Society for Contemporary Music. Correspondence and drafts, 21 pp, including essay by N-C on South American composers, original typescript, 6+ pp. Chiefly 1943-1944. N-C was a private stationed in Havana at this time.
- 42) JAPAN. Folder. 1989 even. JVC honored. Correspondence, etc.
- 43) JNC (material) - envelope
- 44) JNC. Texts, Programs, etc. (thick)
- 45) Joaquín music recordings 2001
- 46) Joaquinto (about his father).
- 47) Jorge de Persia folder. Letters, 8pp.
- 48) Kent (Adam) THE USE OF CATALAN FOLK MATERIALS IN THE WORKS OF FREDERICO MOMPOU AND JOAQUÍN NIN-CULMELL. Doctor of Musical Art Degree thesis, May 1999. TS, ringbound, 312pp. With 6pp of queries and answers from N-C., TS. **[Shelved with oversize materials at the end of the collection]**
- 49) Kobe College, Japan. Correspondence, 17pp.
- 50) L'acoustique nouvelle. TS, 13pp. Plus ms, 16pp in this folder, "El valor tonal..."
- 51) Lange (Francisco Curt) – 75th Birthday celebration. Correspondence, 35pp, including letters from Lange. 1966.
- 52) Lawton (Edward B.) 22 pp, program, photo. Memorial. Letters and texts.

- 53) LE REVE DE CYRANO. 30 minute score for ballet was by Nin-Culmell & the Ballet. Correspondence, reviews, programs, including duplicates. 1979 world premiere.
- 54) Letters to Mary Richmond
- 55) LETTERS TO TED (REID). NOT DESTROYED. Envelope.
- 56) LLUIS JUSTE. 45 leaves (x)
- 57) Mahrt folder (nephew)
- 58) Maria Luisa Cantos (thin)
- 59) Marichal-Salinas-Teresa G file folder (slim)
- 60) Material and letters from (and to) Deming, Cushing, Lawton.” Envelope, docketed by N-C.
- 61) Memorabilia 2001
- 62) MOZART AND TSCHAIKOWSKY. 1952. Folder. 20pp, including original & carbon of TS essay. Pedagogical?
- 63) Music Teachers’ Association of California Award 1996 (mounted)
- 64) Nin articulas
- 65) Nin-Culmell (Joaquín) Mass in English = “Dedication Mass.” N-C composed the music, for the dedication of the SF Cathedral. Correspondence with enclosures, 1970-1971. 56pp (a few leaves are photocopies); 34 snaps; WLSM Occasional 4:1 (Feb 1971) with an article on the Cathedral and mass; and Francis J. Evansd’ PRIESTS’ NEW CEREMONIAL FOR HOLY MASS (1969). St. Mary’s Cathedral was a notable building, 7 years in construction, with an important pipe organ.
- 66) Nin-Culmell. MISSA IN HONAREM SANCTAE ROSAE. Ringbound. Private printing. Latin Mass. Plus 9 pp. letters, in re premier performance 1964. Plus program.
- 67) Oklahoma College of Liberal Arts Festival. 1966. Scrapbook Colloquim and concert...Nin-Culmell participated and performed. 4to, three screws, beige covers. Clippings, programs and photographs inserted. **[Shelved with oversize materials at the end of the collection]**
- 68) Portugheis (Alberto) – correspondence with N-C, 1984-1985. Portugheis conducted a tribute to N-C in London at Queen Elizabeth Hall, 21 May 1985. 39pp of correspondence; poster, program, clippings. In a manila envelope.

- 69) Pradas (José) CANTATA... (17th century)...realizado por Nin-Culmell. 29pp + copy of the original mss. Including program, 1966-1968.
- 70) PREVIEW: SHUBERT, THE ROMANTIC CLASSIC. 1953. Folder. 24pp, half is original TS.
- 71) Programs and clippings. Berkshire Community Orchestra (5) + 3 others plus 1934 autobiography. Statement.
- 72) Programs de obras. 11 programs plus clippings.
- 73) Programs JNC
- 74) Real Academia de Bellas Artes de San Francisco. 9 pcs, 1962.
- 75) Six folders, ca 300 pieces, unsorted, in all formats, contributory to biographical understanding of Joaquín Nin-Culmell (Folders 1-5)

[BOX 5]

- 76) Six folders, ca 300 pieces, unsorted, in all formats, contributory to biographical understanding of Joaquín Nin-Culmell (Folders 6)
- 77) Spanish Nationality 2001
- 78) Theodore Reid scholarship file
- 79) UC Faculty letters. 61pp. Long and thoughtful letters about various musicians.
- 80) UNCUT ETUDEN LISZT OP (original version). Envelope.
- 81) USF Symposium
- 82) VINCENT d'INDY. Folder. TS, 13pp. Pedagogical?
- 83) Viola (Anselmo) – 18th. C. Concerto pour violoncello et orchestre, arranged by N-C. Correspondence, 1962-1963 + program, 38 pp. Performed in Vienna, Caspar Cassado as soloist.
- 84) Vocaïse-Edtude 1969 file.
- 85) WEBER-BRAHMS. Romantic Extremes Compared. December 1951. Folder. 24pp. Chiefly carbon TS. Pedagogical?
- 86) Williamstown. 1940-1944. 51 programs, perhaps a few duplicates, a few clippings.

Photographs & Images

[BOX 5 cont.]

1) Joaquín J. Nin (captions are in his hand, when present)

- A) A los veintidos anos – captioned
- Arlaud as a postcard
- Bologna 18 IV 37 as a caption postcard
- Cancionero popular de Pedreri caption, as a color postcard
- Depart...pour New York 1929 with wife (?) and three others – captioned
- Manuel Freres as a postcard / Eschig.
- Marucc as a postcard
- Mi coche en St Jean de Cruz (by Raymond) – captioned
- Mi Padre...captioned
- Mi Padre en visperas - captioned
- Mi primer piano... captioned
- Mi primer viaje a Suiza. Berna (foto mia) – captioned
- Mi primera maquina de escribir – captioned
- Mi primera fotografia – captioned (of a boat)
- Myriem of Nice portrait
- Nuestra casita en Saint-Cloud – captioned
- Païor as a postcard
- Profile, as a postcard
- Studio Mertens as a postcard
- Studio Mertens as a postcard
- Ternow in Montreux
- Waist up, 1901. Signed
- With camera (small snap) 1896
- Informal, on horseback, in Cuba
- Studio Iris (12)
- Postcard format, early (2)
- Group, 1947, signed.
- Roosen group photo (with de Falla?) as students (?) at Paris Schola (?)
- Newspaper caricature (1929) [**Shelved with oversize materials at the end of the collection**]

In all, 36 in three folders.

B) 46, almost all black and white, including professional portraits. His home and study as well. Includes some duplicates. Folder

C) 8, all mounted, docketed by Nin; he took them. His professor, disciples; places. Folder.

D) Fine professional color photo by “Dion” 10 x 14” framed. [**Shelved with oversize materials at the end of the collection**]

E) Photographs from the original Paris glass plates, ca 1903. Black and white. Each one of 5 copies only. 8 x 10"

Joaquín Nin, Anaís's father seated with book, beneath Catalonia paper.
Joaquín Nin holding baby Thorvald in garden.
Joaquín Nin in billowing white garb, leaning.

2) Joaquín Nin-Culmell – photographs and memorabilia.

- A) Small album (24) as a child, with siblings; including 1909 Pittsburgh family 1916, 1926, 1933, 1974 (8); in all, 35 images. **[Shelved with oversize materials at the end of the collection]**
- B) 37 + 24 + 15 + 21 = 97. In small albums. Chiefly color snaps, 1989 etc. With partner Ted, other family; his home, etc.
- C) 70 photos, chiefly color, but including some early black and white photos, and a few early images of others, including de Falla (2 in 1934), including Beatriz inscribed to Joaquín, 1934. Folder.
- D) 3 plus 6 contact sheets. Folder. Black and white & color. Including two nice large studies. Folder.
- E) 30, from age 9 to age 90 (roughly). Black & white and color, some docketed. .Folder.
- F) Brown album, Ted Reid & Nin-Culmell, places & family. 155 photos. Snaps, color and black and white. **[Shelved with oversize materials at the end of the collection]**
- G) 250 photographs, most as an older man, but some as a youth, including some duplicates and a few of others, and a few copy prints.
- H) Handsome color photo on pebbled paper, signed by the photographer, N-C at about 35, 10 x 14, framed and glazed. **[Shelved with oversize materials at the end of the collection]**
- I) 16 black & white snaps developed by José Vila Coll, Palma, 1930s. Group shots mostly.
- J) Group of artists [music students?], including N-C, by Roosen, mounted
- K) Carl's. Fine professional portrait on N-C. Oklahoma. Mounted. **[Shelved with oversize materials at the end of the collection]**
- L) Photo of a painting of Theodore Reid, N-C's partner. **[Shelved with oversize materials at the end of the collection]**
- M) Tomas, 1995. Fine color photo of N-C, 1995, 9 x 13" **[Shelved with oversize materials at the end of the collection]**
- N) Folder, 72 snaps, mostly color, mostly N-C, most late.
- O) Concurso de Barcelona 1981. Jurado de Piano. Framed. (group).
- P) Passport, 1985. With later pair of images.
- Q) N-C as a boy sitting. Framed. **[Shelved with oversize materials at the end of the collection]**
- R) Photo-engraved plate of N-C 4 x 4" **[Shelved with oversize materials at the end of the collection]**

- S) Dutch photo-engraved image of N-C [?] as a young man. Oval, 5" [**Shelved with oversize materials at the end of the collection**]
- T) Library of Nin-Culmell book embossing grip. [**Shelved with oversize materials at the end of the collection**]
- U) Ex-Libris. J.M. Nin-Culmell. Etchcraft box of bookplates. [**Shelved with oversize materials at the end of the collection**]
- V) Paper mache statue of the maestro, painted, professorial., 12 inches high. **[Box 14]**
- W) Photo-engraved image of N-C, signed in the plate, ca 1 ½ x 4" [**Shelved with oversize materials at the end of the collection**]
- X) First Holy Communion ribbon. [**Shelved with oversize materials at the end of the collection**]

3) Rosa Culmell

A) 27 black and white, plus silhouette, some docketed by N-C; with 4 early photos of N-C, folder.

4) Others

- A) 62, various sizes, some black and white, some historical. N-C's Hillcrest home; fine portrait of his life-time partner Theodore Reid.
- B) Father Salvator. Two fine studies, each inscribed to Nin-Culmell. [**Shelved with oversize materials at the end of the collection**]
- C) Teodore Vaurigaud
- D) Man, by Wheaton in NYC
- E) J. Suarez – "Mi An" – J. Nin.
- F) Filipino lady, inscribed by Angela

Joaquín J. Nin

Manuscripts, arrangements, and transcriptions

Manuscripts, alphabetically presented

[BOX 6]

- 1) A LA JOTA (Esteve – Nin). “Voix graves.” 5pp.
- 2) Alma y Pairaja de Espana. Manuscript, pencil, 74pp.
- 3) CONTRADANZA POPULAR. Ink, 4pp.
- 4) Febrero 11, 1941. Manuscript, 16pp, pencil. There are two page 8s.
- 5) Flecha, 6pp. MSS. Pencil and ink.
- 6) Granados. Copiamos de la prensa diaria. May 31, 1916. Paris. Transcription. TS, 13pp. With cancelled material.
- 7) Grandez y Virtudes de la Musica. TS, 16pp.
- 8) GRENADINA. 47pp. For flute, harp and piano.
- 9) MENUET (with José Bassa). For flute and piano. 20pp + 19pp (for flute and harp)..
- 10) MINUE EN ESTILO ANTIGUO. Paris, 1928. Annotated and signed at conclusion. For the lute. Home-made red, a beautiful manuscript.
- 11) MUSICA PARA UN BAILETE. Signed, April 1943. 40pp.
- 12) OCHO PRELUDIO...dedicated to Chopin, offered to Margo de Blanck. Signed, 1939. 24pp. Ink and pencil. Heavily worked. With another version, pencil, 32pp.
- 13) PLA. Flauto primo; flauto secondo; basso; partitur. 39pp.
- 14) PLAIN CHANT. TS, 11pp, holograph additions.
- 15) POLO (for flute and piano). “Pour la partie de flute von original.” 19pp.
- 16) POLO. 7pp.
- 17) Senoras y senores. Speech, August 24, 1944. Sociedad de “Amigos de la Cultura Francesca.” TS, 3pp.
- 18) Sonata #1. 62pp.

19) Untitled. 2pp for piano, violins, flute, counter-bass etc

20) Violino Primo...4pp, prose dedication, etc.

Transcriptions in manuscript alphabetically presented

- 1) Angles (Rafael) COMMENTAIRES Sur un theme de Rafael Angles (1770) transcribed for flute and piano, 4pp. With the printed text, 1929, Nin's own edition for violin. He has voided the printed dedications to Gautier and Elman
- 2) Anon. EL AMOR ES COMO UN NINO (1786). Transcribed for piano and soprano by Nin. Dedicated to Madeleine Grey. 5pp. Signed.
- 3) Blas – Serrano (ca 1770). ORIETTA. Transcribed for flute and piano. 27pp.
- 4) Durin (Sabastian) (etc) 14pp
- 5) Giusseppe (Errando) SONATINE a solo per violin di V Corde. (Orig: 1754). 21pp.
- 6) Guiseppe (Francesco). ERATTENIMENTI... (Orig: Bologna 1695). 48pp.
- 7) Rabassa. LAMENTATION. Orig: 1690. 13pp. + page of typed notes.+ typed note on Catedra de Valencia
- 8) Soler (Antonio) SONATA DEL GALLO...3pp.
- 9) Soler (Antonio) [---] transcribed for flute and piano. 6pp.
- 10) Soler (Antonio) 1st CONCERTO. 19pp. Musical manuscript. Signed.
- 11) Soler (Antonio) 2nd CONCERTO, 29pp. Musical manuscript. Signed.
- 12) Soler (Antonio) QUATRIEME CONCERTO. 18pp. Musical manuscript. Partition. Signed.
- 13) Soler (Antonio) SEIS CONCIERTOS DE DOS ORGANOS, 124pp.
- 14) Soler (Antonio) SONATE for flute and harp. 18pp.
- 15) Soler (Antonio) TROISIEME CONCERTO. Partition. 17pp.
- 16) Soler (Antonio) TROISIEME CONCERTO. Transcription for 2nd piano. 10pp. Signed.
- 17) Soler (Antonio) XXVII SONATAS. “Copie du recueil de Londres.” 121pp, alterations and annotations.
- 18) Soler (Antonio) CINQUIEME CONCERTO. Transcription by Nin for piano. 28pp.
- 19) Soler (Antonio) MENUET. For piano (Flute et Piano). 13pp. + 7pp.
- 20) Soler (Antonio) SIXIEME CONCERTO. Transcription by Nin for piano. 26pp. Signed.
- 21) Soto (Francisco) – arrangements. MS, 9pp.

Other Joaquín Nin manuscripts

22)“Notes prises au Cours de Composition de Vincent d’Indy. 1909-1910.” L’ABEILLE notebook. With “Schola Cantorum 2nd cahier, d’Indy.” Blue wrs notebook. With gray cloth notebook, 1908-1910, 1st Cahier, about 65 pp with manuscript. Three notebooks of composition studies. Nin with d’Indy.

23)Two manuscript notebooks of music: CAHIER DE MUSIQUE. Flammarion & peach. Oblong format, wrappers. (19 pp in all)

24)“LES PRINCIPES DE LA MELODIE. Par Auguste Serieyx”. 31 pp MS/TS by Joaquín Nin, as if for the purpose of his teaching his teacher’s theories, with inserted examples, indexed. Very carefully constructed.

25) Folder:

- A) “La Argentina” AN from her
- B) Speech by Nin, “Directores...3pp
- C) Notes, 8 pp, mostly holograph, one with line entry: “2 divorcio contra Rosa.”
- D) TS, 5pp
- E) LA MUSICA POPULAR ESPAGNOL, pp. 1-21; 23-24 + pp. 15-18 of a piece
- F) TS, pp. 15-18 continuing in holograph, 10-20
- G) Aubry (Jean) letter to Nin, TS, Dec 18, 1929
- H) clippings

Joaquín Nin

Collected works published by Editions Max Eschig in Paris

Notes: 4to, original wrappers in fine condition unless otherwise noted. Copies signed by Nin seem to be working copies, with notes within = practice texts? Prior to performances? In almost every instance, the book described is the composer's own copy.

[BOX 7]

- 1) OBRAS Y TRABAJOS DE JOAQUÍN NIN. Paris: Eschig (1939). Wrs, 6pp, "édition para la America Latina." Prospectus / list (3cc, including a copy annotated by Nin). This is a reference guide to Eschig publications of Nin through 1939.
- 2) BERCEUSE POUR LES ORPHELINS d'ESPAGNE. 1939.
- 3) CADENA DE VALSES. 1929.
- 4) CADENA DE VALSES. 1930
- 5) CANTILENE ASTURIENNE. 1936. Signed twice. Annotated.
- 6) CHANTS d'ESPAGNE POUR VIOLON ET PIANO. 1926. Spine taped. Worn. Signed, with annotations.
- 7) CHANTS d'ESPAGNE POUR VIOLON ET PIANO. 3rd edition. 1930.
- 8) CHANTS d'ESPAGNE POUR VIOLONCELLE ET PIANO. 1928. Two copies, one with wrappers split.
- 9) CHANT ELEGIAQUE. Paris: LeDuc, 1929. Signed by Nin, with annotations. Two partially complete contracts with LeDuc are elsewhere described in the archive. With a manuscript cover in purple ink with this title.
- 10) CINQ COMMENTAIRES Pour Violon et Piano. 1929. Signed.
- 11) CINQ COMMENTAIRES Pour Violon et Piano. 1930. Signed.

DANZA IBERICA. 1926.

DANSE MURCIENNE 1939.
- 14) DIX NOELS ESPAGNOLS. 1930. Nin-Culmell sticker.
- 15) DIX NOELS ESPAGNOLS pour chant et piano. 1934.

- 16) DIX-SEPT SONATES ET PIECES ANCIENNE d'AUTEURS ESPAGNOLS. Deuxieme Recueil. 1929. Covers badly worn and separated.
- 17) "1830" 1936.
- 18) EN EL JARDIN DE LINDARAJA. 1927. Two copies, one signed by Nin with his pencil annotations.
- 19) IM DIENSTE DER KUNST. Berlin (1908) Pink wrs, 12pp. German translation. Chipped.
- 20) LA VIERGE AU CALVAIRE. 1937.
- 21) LE CHANT DU VEILLEUR. 1937. Two copies, one signed by Nin.
- 22) MENSAJE A CLAUDIO DEBUSSY. 1929. Two copies, one initialed by Nin.
- 23) QUATORZE AIRS ANCIENS d'AUTEURS ESPAGNOLS. Premier Recueil. 1926 Covers split.
- 24) QUATORZE AIRS ANCIENS d'AUTEURS ESPAGNOLS. Premier Recueil. 1926 Covers split. Working copy, split, taped. Some pencil notes. Signed on cover.
- 25) QUATORZE AIRS ANCIENS d'AUTEURS ESPAGNOLS. Premier Recueil. 1926 Spine frayed. Signed by Nin on cover, a few pencil notes.
- 26) QUATORZE AIRS ANCIENS d'AUTEURS ESPAGNOLS.. Deuxieme Recueil. 1926 Signed.
- 27) QUATORZE AIRS ANCIENS d'AUTEURS ESPAGNOLS.. Deuxieme Recueil. 1930. Rear cover missing. Front cover and last page loose..
- 28) QUATRE COMMENTAIRES Pour Violoncelle et Piano. 1930.
- 29) RAPSODIA IBERICA para piano y violin. 1930.
- 30) SEGUIDA ESPANOLA. Para violin y piano. 1929. Signed. With a second, unsigned copy.
- 31) SEGUIDA ESPANOLA. Para violoncelo y piano. 1930. With a second copy, signed.
- 32) SEIZE SONATES ANCIENNES d'AUTEURS ESPAGNOLES. 1925. Lacks rear cover. Spine taped.
- 33) TRES CANCIONES GALLEGAS. 1926. 3rd edition. Manuscript cover, a few pencil annotations.
- 34) TROIS DANSES ESPAGNOLES. 1939
- 35) VINGT CHANTS POPULAIRES ESPAGNOLS. Premier Cahier. 1923. Covers split and worn. Unique copy "*Exemplaire tire pour Mademoiselle Jeanne Gautier.*" A few pencil annotation. Retrieved by Nin & used for corrections to create the second edition text [?]

- 36) VINGT CHANTS POPULAIRES ESPAGNOLS. Premier Cahier. 4th edition, 1926. Covers split, text voided on upper cover, “per N” – notes within.
- 37-38) VINGT CHANTS POPULAIRES ESPAGNOLS. Premier Cahier. Cover: 1923. 1930 printing. With Deuxieme Cahier, no covers. 2 vols.
- 39) VINGT CHANTS POPULAIRES ESPAGNOLS. Deuxieme Cahier. 3rd edition, 1926. Nin’s manuscript cover. With another copy (covers split) into which is laid a reproduction of Nin’s manuscript of “canto Andaluz, the 9th canto in this volume.
- 40) VINGT CHANTS POPULAIRES ESPAGNOLS. Premier Cahier. 4th edition, 1926. Some notes, cover text voided with blue pencil.
- 41-42) VINGT CHANTS POPULAIRES ESPAGNOLS. 1930. Premier Cahier. 7th edition. Spine taped. A few pencil annotations. Internal mends. A working copy. With a second, similar copy, taped spine, a few notes, cover text crossed out.
- 43-44) VINGT CHANTS POPULAIRES ESPAGNOLS.. 1930. Deuxieme Cahier. Covers split. With another copy overprinted: “7th edition 1930.” Rear cover missing, front cover loose.
- 45) FOUR ANCIENT SPANISH SONGS. Arranged by Lukas Foss. NY: Eschig, 1942

Arrangements of José Herrando by Joachin Nin, The same Nin “Preface” appears in each section

- 46) José Herrando’s L’AFFECTUEUSE. (1750). Preface by Nin. 1937.
- 47) José Herrando’s MENUET. (1750). Preface by Nin. 1937.
- 48) José Herrando’s PASTORALE. (1750). Preface by Nin. 1937.
- 49) José Herrando’s ORIA MISTICA. (1750). Preface by Nin. 1938.
- 50) José Herrando’s L’ALLEGRE. (1750). Preface by Nin. 1938.
- 51) José Herrando’s LA GALANTE. (1750). Preface by Nin. 1938.
- 52) José Herrando’s LA SOUVERAINE. (1750). Preface by Nin. 1938.
- 53) José Herrando’s LA GAILLARDE. (1750). Preface by Nin. 1938.
- 54) José Herrando’s MOUVEMENT PERPETUEL. (1750). Preface by Nin. 1938.
- 55) José Herrando’s SCHERZETTO. (1750). Preface by Nin. 1938.

Other printed works by or about him

- 56) Bellas Artes I:3 (March 1, 1908). Havana. Letter from Paris from Nin.
- 57) CLAVICEMBAL O PIANO? Essay which appeared in Revista Musical Catalana IX: numbers 102-13. (June-July 1912). Tear sheets carefully mounted into a notebook, subtitled by Nin: “Duelo contra Wanda Landowska” wherein Nin argues the propriety of period instruments for performances of traditional Spanish folk-songs, conta Landowska’s position, a famous argument. 20 leaves, a few pencil notes opposite.

- 58) ETUDE DES FORMES MUSICALES AU PIANO DEPUIS LE XVI^e SIECLE JUSQU'D JOURS EN DOUZE AUDITIONS. Paris, 1907. Wrs, 16pp. Four copies, variant colored wrappers.

- 59) IM DIENSTE DER KUNST. Berlin: *Signale fur die musicalische Welt* (1908) Peach wrs (separated). First separate edition, in German, an offprint. Another copy listed above.

- 60) J.-JOACHIM [note variant spelling] NIN / Huit annes d'action musicale (1903-1911). sq 8vo, original gray wrappers (60) pp. Brussels, 1911. Some wear, foxing. No author is indicated, but a card is inserted, addressed to Nin in Spanish, from a friend & admirer [and perhaps the compiler] = José Porter. Nin supplies a 2pp foreword. Exceptionally interesting: reviews, cited from sources and Nin's repertoire.

- 61) JOAQUÍN NIN / LA PRESSE DIT... Paris: Eschig [1930] Wrs, [72] pp. With insert, "autres villas ou Joaquín Nin s'est fait entendre depuis la parution de cette brochure (1930). Adding 21 cities to the 84 already in the book. That is to say, Nin had performed in 105 cities by 1930, and, as we know from evidence elsewhere, had given 1000 concerts by 1939.

- 62) LE LUTH ESPAGNOL. Paris, 1929. Wrs, 8pp.

- 63) *Revista Musical Catalana* VII: 80 (August 1910) Wrs. Article by Nin. Page loose.

- 64) *Revista Musical Catalana* XXXII:379 (July 1935). Wrs. Cover lists Eschig's OBRES Y TREBALLS DE JOAQUÍN NIN

Important Biographical Material

- 1) CERTIFICADO DEL REGISTRO CIVIL SECCION DE CIUDADANIA A FAVOR DEL Sr. JOSÉ JOAQUÍN NIN y CASTELLANOS. Paris, 1906. Manuscript wrappers, two typed pages, signed, sealed. Consul General, Republic of Cuba in Paris.

- 2) CURSO DE ESTETICA MUSICAL Y DE HISTORIA DE LA MUSICA. "Palabras del Maestro Nin." Havana poster.

- 3) Original marriage certificate of José Joaquín Nin and Rosa Celestina Culmell y Vaurigaud, 1903. Paris. Certified several times over with stamps by various officials, Paris and Havana.

- 4) Republica de Cuba. CARNET DE IDENTIDAD. 1943.

- 5) Spain. State Dept. 1934 certification, with Cuban Consul in Madrid's signed form attached. Partially printed documents, typescript inserted, stamped & signed.

- 6) Contracts with Alphonse LeDuc for "vocalise-etude" partially completed. Two.

- 7) Schola Cantorum. Matriculation Card, 1903-4, signed.
- 8) Jean-Aubrry (G.) JOAQUÍN NIN. Original typescript, corrected, 7pp, signed. Feb, 1939.
- 9) Municipio de la Habana. Appointment, Profesor Titular de Piano. 1948.
- 10) Passport, Cuban. 1939. He is 58.
- 11) DISQUES DE JOAQUÍN NIN. Annotated by Nin. Eleven plus recordings. Broadside.
- 12) Nin y Tudo (Joaquín) TRES PROBLEMAS. Barcelona, 1901. Wrs, 32pp. By a relative.
- 13) Articulos despues de su muerte, 1949. Small clipping file on Nin's death
- 14) "Cartas de las abuelas a las abuelas." Envelope, captioned by Nin-Culmell. Letters from Angela, Joaquín Nin. 19 pp. Love letters [?] to / from Joaquín and lovers, ca 1913 (when he left Rosa and the kids). Parents, or grandparents. The date would suggest parents
- 15) Letters to Rosa from Joaquín & from Rosa to attorneys (retained carbon). Highly important file. The circumstances of the split of the parents of Anais Nin and Joaquín Nin-Culmell. Anais in particular fantasized on this matter endlessly. 37pp, including typed French translations. Envelope docketed by Nin-Culmell.

Printed Works About Joaquín J. Nin

- 16) Pro-Arte Musicale II:2 (October 1950). Havana. Wrs. Article on Nin, who had just died, illustrated.
- 17) HOMENAJE A GUSTAVO MORALES UBEDA Y JOAQUÍN NIN CASTELLANOS. 1987. Program.
- 18) JOAQUÍN NIN. By Cesar Perez Sentenat. Havana (undated) Wrappers, 8pp.
- 19) JOAQUÍN NIN [untitled] three page biographical and critical essay. From TS, 3pp.
- 20) JOAQUÍN NIN. Les Archives Biographiques Contemporaines. VII Series, (undated) Offprint, in a manner of speaking. 16pp., in wrappers. Nin et al.
- 21) Collet (Henri) JOAQUÍN NIN / Commente. Nice (ca 1930) Blue wrappers, 14pp. A rare pamphlet. No copies located in OCLC.

Concert Programs of José Joaquín Nin y Castellanos

[BOX 8]

- 1) Ateneu Barcelones. May 3, 1897
- 2) June 3, 1899. As “Joséph Joaquín Nin”
- 3) Havana, February 1901
- 4) Havana, March 27 & April 3, 1905
- 5) Association des Concerts Historiques de Nantes, December 29, 1905, inscribed to Nin by the singer Mme Caldagues in homage and with admiration
- 6) Association des Concerts Historiques de Nantes, March 2, 1906
- 7) Ecole des hautes etudes sociales / ecole d’art. – musique. Feb 4, 1907
- 8) Conferences sur l’histoire de la musique. Bruxelles. February 25 & 27, 1907. Poster.
- 9) Salle des Agriculteurs de France. June 12, 1908
- 10) Universite Nouvelle de Bruxelles. February 8 & 10, 1909
- 11) Sociedad Filarmonica de la Habana. Havana, March 14, 1910. Second concert. Extensive program notes by Nin. Interpretations by Jioaquin & Rosa Nin. Nin founded this organization.
- 12) Universite de Geneve. December 15, 1910
- 13) Salle de la Schola Cantorum, Paris. May 19, 24, 31 – 1910
- 14) Salle de la Grande Harmonie, Bruxelles. January 31, 1912. With invitation card.
- 15) Arcachon. Casino de la Foret. March 27, 1912
- 16) Arcachon. Casino de la Plage. April 5, 1913
- 17) March 14, 1915. Bordeaux
- 18) Concerts A. Dandelot. June 2, 1916.
- 19) Liv Concierto Popular, Madrid. December 13, 1918

- 20) Salle des Agriculteurs. December 29, 1919
- 21) Salle de la Societe de Geographie. February 27, 1920
- 22) Salle de la Societe de Geographie. March 26, 1920
- 23) Salle de la Societe de Geographie. May 20, 1920
- 24) Salle de la Societe de Geographie. May 12, 1921
- 25) Sociedad Nacional de Musica. Madrid, May 24, 1921
- 26) Sociedad Nacional de Musica. Madrid, May 27, 1921
- 27) Theatre des Champs-Elysees. November 22, 1923. Analytical program notes by Nin as well.
- 28) Theatre des Champs-Elysees. November 29, 1923. Analytical program notes by Nin as well. Annotated by Nin.
- 29) Salle Comoedia, June 1, 1926
- 30) Sociedad Filarmonica de Madrid. April 18, 1927
- 31) Sociedad Filarmonica de Madrid. April 20, 1927
- 32) Anglo-Spanish Chamber Music Society. London, June 2, 1927
- 33) Angers Musical. Paris. November 27, 1927
- 34) Conservatoire Royal de Liege. December 2, 1927
- 35) Anglo-Spanish Chamber Music Society. London, December 7, 1927
- 36) April 21, 1928. Vines recital.
- 37) May 2, 1928. Paris
- 38) Reception in honor of Ernesto Lecuona, given by Monsieur & Madame Nin, June 2, 1928
- 39) November 25, 1930. London
- 40) Maison Gaveau, April 11, 1932
- 41) February 7, 1939. Clipping service review. Nin played his 1000th concert “last Friday at the Salle Chopin. In an autograph session subsequent, Nin fainted from fatigue
- 42) November 25, 1939. London.
- 43) Societe des Concerts du Conservatoire, Toulouse. February 6, 1931

- 44) February 13, 1931. Paris, au Theatre.
- 45) October 12, 1932 (with “La Argentina” & Maria Cid y Joaquín Nin)
- 46) December 22, 1932 (2cc, one with note by Nin)
- 47) Cercle Musical de Paris. February 3, 1939. (2cc, one annotated)
- 48) Lyceum y Lawn Tennis Club. Cinco Conferencias por Nin. March 20, 1941
- 49) Spam. June 1, 1942. As composer. 2cc, one dated by hand.
- 50) Sociedad de Conciertos. Sept 23, 1942. Nin’s compositions played.
- 51) Orquesta Filarminica de la Habana. March 15, 1943
- 52) April 28, 1947. Concert in honor of Nin. Ingresos/Egresos (TS, 2pp)

Joaquín Nin-Culmell: Obras Completas

For reference only; these works not necessarily present, from a list prepared by Nin-Culmell in 1997

[BOX 8 cont.]

1928	La Matilde y El Emilio
1929	Tres Impresiones
1932	Sonata Breve
1933	Homenaje a Falla
1934-36	Quinteto
1945	6 Variaciones sobre un tema de Luis Milan
1946	Concerto
1947	2 Danzas cubanas
1950	3 Poemas de Gil Vicente
1952	3 Canciones populares catalanas
1952-53	12 Canciones populares catalanas
1956-61	2 Villancios navidenos espanoles
1957	12 Canciones populares catalanas
1956-61	3 Piezas antiguas espanolas
	4 Canciones populares de Salamanca
	4 Canciones populares de Andalucia
	4 Canciones populares de Cataluna
1961-1985	La Celestina (opera)
1962	Diferencias
1965	Concerto segun Anselmo Viola
	Cantata del Padre Pradas
	Misa dedicatoria
	Suite
1971	5 Canciones tradicionales espanolas
1975	Musica profana del renacimiento espanol
1978	Le Reve de Cyrano (ballet) (exists in manuscript)
1981	Et lux perpetua luceat eis (exists in manuscript)
1982	6 Canciones populares sefardies
1985	12 Danzas cubanas
	Cancion de cuna afro-cubana y La Nina de Guatemala
	Si ves una montana
	!10 de Octubre!
1986	Variaciones sobre un tema de Bach
1987	Ragpicker's song (text by Anais Nin)
1993-94	Sinfonia de los misterios

Nin-Culmell was published by Broude International; Max Eschig; Casa Boileau; Union Musical Espanola; Belwin-Mills and World Music.

Joaquín Nin-Culmell: Manuscripts by Nin-Culmell

[BOX 8 cont.]

1) LA CELESTINA. Opera. 1985. 128pp. From pencil.

With:

First act sketches, 54pp.
Second act sketches, 42pp
Third act sketches, 26pp.

With:

Second set of sheets. **[Box 15]**

All in shipping carton, returned to Nin-Culmell from Judy Green / Music. The box annotated by the composer in red ink: "LAST CELESTINA" Box dated 1981.

Sketches, additional set: **[Shelved with oversize materials at the end of the collection]**

1-27; 1-33; 5-130 pp. Envelope, captioned by N-C in red ink "Celestina / Sketches"

With: **[Shelved with oversize materials at the end of the collection]**

Primer acto. Revised, 1991. Original mss, pencil. 57 pp. Plus title leaf.
Segundo act. Revised, 1991. Original mss, pencil. 44 leaves
Tercero act. Revised 1991. Original mss, pencil. 21 leaves

With: libretto, argument, texts of CELESTINA, typed by JVC, 14 pp, plus other pages

With: "Sketches 1985" Cardboard carton. 172; 126; 86 leaves (reproduction)

With: Piano-vocal score and text, act one, scene one complete (primera version) "*¡a destruir!*"

With: Pencil version, para piano / canto + another version in Kahle envelope

With: Transparencies CELESTINA "a destruir JNC."

With: CELESTINA segundo acto completo 2/76 / copia of transparencies

With: CELESTINA. 172, 126, 86 leaves. A few pages in duplicate. **[Shelved with oversize materials at the end of the collection]**

With: CELESTINA, folder so-titled by JNC. Letters, 29pp, plus Xeroxes and enclosures.

With: CELESTINA – Gran Teatro del Liceo. Correspondence. Folder. 42pp. Including musical manuscript.

With: CELESTINA. Tercer act, primera escena completa, Segunda escena hasta Al final del duo, 17pp, order to the printer from JNC for 3cc (this the master)

With: MUSICA notebook, oblong. Musical composition, red ink, 34pp. Rewrites of particular sections of a work in 3 parts = CELESTINA, we presume.

With: CELESTINA (act III) tercera version. 31pp. Order by JNC for 9cc (this the master). The latter four lots in white envelopes annotated by Joaquín Nin-Culmell.

With: LA CELESTINA. Title & 3 leaves of musical mss. “piano of canto (originales) (1965-1987) (1989) (1991.” Envelope marked by N-C in red ink. **[Box 15]**

With: Lluís...Nin. Costume drawings for CELESTINA. Ring-bound printed version, the year 2000, inscribed to JVC, 22 colored plates With four additional folio leaves of plates inserted plus ACS.

With: CELESTINA. Poster for the opera performance, Oct 21, 2001 at Teatro de la Zarzuela. With reproductions of woodcuts in JVC's source text (rolled). The performance did not occur. **[Shelved with oversize materials at the end of the collection]**

Composition, 152pp. [CELESTINA?]. Somewhat scrambled pages. Pencil. Cardboard carton. **[Shelved with oversize materials at the end of the collection]**

Composition. Irregularly paged. In sections. Ca 400 leaves. Folio. Reproducing the mss. Surely CELESTINA. Cardboard carton. **[Shelved with oversize materials at the end of the collection]**

- 2) CANCIANERO, 4pp musical draft. Du-o-Ring notebook.
- 3) CONCERTO FOR PIANO AND ORCHESTRA. (1943-1946). Original final manuscript, 13 7/8 x 17 1/4. Dedicated to the composer's mother. In red cloth portfolio. **[Shelved with oversize materials at the end of the collection]**
- 4) DIFERENCIAS para orquesta. Folio, black wrs, 39pp. **[Shelved with oversize materials at the end of the collection]**
- 5) DON JUAN (suite singonica). Folio, black wrappers, white rings. 72 leaves. **[Shelved with oversize materials at the end of the collection]**
- 6) LE REVE DE CYRANO. A ballet based on characters taken from Edmund Rostand's CYRANO DE BERGERAC. Commissioned by the SF Ballet Association. Choreography by John McFall. Music by JNC dedicated to the memory of Anais Nin. 1978. Original manuscript reproduced. Folio, red cloth, annotated in pencil, 152pp. **[Shelved with oversize materials at the end of the collection]**
- 7) LE REVE DE CYRANO. A ballet based on characters taken from Edmund Rostand's CYRANO DE BERGERAC. Commissioned by the SF Ballet Association. Choreography by John McFall. Music by JNC dedicated to the memory of Anais Nin. 1978. Original manuscript reproduced. Folio, red cloth, annotated in pencil, 152pp. Conductor's score, corrected and revised. (*Note: Old version not to be used*) **[Shelved with oversize materials at the end of the collection]**
- 8) “Anunciacion...” Musica notebook, red ink, 51pp. Manuscript music.
- 9) “Cuatro hojillas ...” Musica notebook mss, 15pp. In black ink.
- 10) POUR L'ETUDE DE L'HARMONIE. 29pp. Blue snap binder.

- 11) FUGUE. 1932-1935. Beach card covers, black spine. 95pp.
- 12) RHYTHMIC] GRECQUE. Original TS, 15pp, holograph examples..
- 13) [RHYTHMIC] HINDQUE. Original typescript, 22pp, illustrated.
- 14) TRES PIEZAS ANTIGUAS ESPANOLAS. 20, 44, 17 pp, lacks page 1. Three manuscripts, pencil. Folio, red cloth portfolio. **[Shelved with oversize materials at the end of the collection]**
- 15) ST. THOMAS AQUINAS. TS & carbon, 6pp. Corrections.
- 16) DEVOIRS DE CONTREPOINT. 3 vols. Tan stiff card covers, black spines. 1929-1932. Approx. 250pp.
- 17) Mozart's The Marriage of Figaro. TS, 3pp, corrected, with carbon.
- 18) No Se Emendera Jamas. Musical composition, 8 leaves.

[BOX 9]

- 19) Nin-Culmell on De Falla. TS, 2pp.
- 20) Speech in Spanish, 2pp..."Maria Canals..."
- 21) Falla. TS, 15 pp, corrected.
- 22) Falla. Folder. TS, 22pp, a few pages are original TS, the rest (x)
- 23) St Mary's Dedication Mass. 4pp. Essay. TS, carbon.
- 24) Hablar de los compositores... [first line], TS, corrected, 13pp, 1993 [etc].
- 25) PREPARATION OF PROSPECTIVE MUSIC MAJORS...speech. TS, 3pp.
- 26) THEOLOGICAL ASPECTS, 5pp, mimeo
- 27) Chansons de La Barraco. Corrected TS, 3pp.
- 28) Conchita Badia. TS, 8pp.
- 29) Cantata para mezzo soprano. 1965. Manuscript. Black ink. (1) 47pp.
- 30) 1981 composition. For string quartet. Loose, in reproduction: 105 folio leaves, including duplicates. Orange end-sheets. **[Shelved with oversize materials at the end of the collection]**

- 31) Composition. Pp. 2-3; 3; 9-50pp. Pencil, with leaf in red pencil. (loose) [**Shelved with oversize materials at the end of the collection**]
- 32) Coplas, 3 leaves.
- 33) Canciones de La Barraca (2nd tomo (1997-2000). 22 pages manuscript music. Plus “CHANSONS DE LA BARRACA”, intro text, TS, 1p, corrected.
- 34) BACH. Folder. 13 leaves, one page of ms, pedagogical?
- 35) RAVEL. Folder. 24 leaves. One leaf of musical manuscript. Pedagogical?
- 36) MOZART. Folder. 20 leaves, 4pp of musical manuscript. Pedagogical?
- 37) RIMSKY-KORSAKOV’S THE GOLDEN COCKEREL. TS, 7pp.
- 38) PUCCINI’S LA BOHEME. TS, 7pp.
- 39) Typed answer to questionnaire about NIN family.
- 40) Rey de la Torre. Folder.
- 41) Symposium, 1981. Yellow folder.
- 42) 90th birthday greetings signed by many musicians, including Alicia
- 43) THE SPANISH DANCE. 1939. Carbon TS, radio broadcast.. 3pp.
- 44) SKETCHES & EARLY PIECES. Orange folder. 59 pages of manuscript music, from as early as eight years old, I believe.
- 45) Loose, 29 leaves, various (x)
- 46) Los Compositores espanoles de mi generacion. TS, 5pp.
- 47) Loose fragments. Musical composition & printed music found with the fragments, ca 200 pp, including some pages of notes.

Bound volumes of manuscript drafts by Joaquín Nin-Culmell with loose manuscripts

First words are recorded to indicate which volume

[BOX 9 cont.]

- 48) 1932- 1934. 4to, blue card boards, blue taped spine. 74pp. Ink and pencil. Completely full.
- 49) 1934-1937. 4to, maroon card boards, cloth spine. 76pp. Completely full. With mss (reproduced) loosely inserted.
- 50) “May 15, 1952” ff. Folio, red cloth. 161 pages with manuscript.
- 51) “Agosto de 1959” ff. Folio, red cloth. Ca 150pp.
- 52) Agosto 27, 1963. Small mss notebook, 21pp. To July 31, 1964.
- 53) “Milhaud, Mai 1967”. Folio, red cloth, 220 pp. Through 1976. Pencil and red ink. 143 pages with manuscript. Red, black and blue ink.
- 54) MUSICA yellow notebook. 3 leaves in red ink.
- 55) MUSICA yellow notebook. 22pp, music manuscript, red ink.
- 56) CONCHITA BADIA (1897-1975). 8pp. A few notes in red ink. Unbound.
- 57) Information for covering letter(s). Single sheet.

Printed Works by Joaquín Nin-Culmell

Alphabetically presented

[BOX 9 cont.]

- 1) AGNUS DEI. 3pp, annotated by JVC.
- 2) CHANSONS DE *LA BARRACA*. 12 loose pages (x) but with the composer's notes. With two leaves of the printed version, loose, two tiny annotations by the composer.
- 3) CINCO CANCIONES TRADICIONALES ESPANOLAS pour Chant et Piano. Paris: Eschig (undated)
- 4) CONCERTO pour Violoncelle et Orchestre. Paris: Eschig, 1965. Version: Violoncelle & Piano. Composer's name rubber-stamped.
- 5) DEDICATION MASS SATB choir and organ. Cincinnati: World Library of Sacred Music, 1970. With a leaf of manuscript (as found) laid in.
- 6) DIFERENCIAS / Variations pour orchestre. Paris: Eschig (1967) Wrs. Partition & materiel d'Orchestre / partition de poche in 16.
- 7) DOUZE CHANSONS POPULAIRES DE CATALOGNE. Paris: Eschig (1955) Two copies, one with minor notes by the composer.
- 8) DOUZE CHANSONS POPULAIRES DE CATALOGNE...pour chant et piano. Paris, 1958. Two copies, one with a minor note by the composer.
- 9) FOUR ANCIENT SPANISH SONGS. Ill-requited Love. Arranged by Foss. NY: Eschig, 1942
- 10) FOUR ANCIENT SPANISH SONGS. Minuet in Song. Arranged by Foss. NY: Eschig, 1942.
- 11) FOUR ANCIENT SPANISH SONGS. The Captive Heart. Arranged by Foss. NY: Eschig, 1942

- 12) QUATRE CHANSONS POPULAIRES DE CATALOGNE pour chant et piano. Paris, 1964
- 13) QUATRE CHANSONS POPULAIRES DE L'ANDALOUSIE pour chant et piano. Paris, 1964
- 14) QUINTETO Para Piano y Cuarteto de Cuerda. Barcelona: Boileau, 1960. Parts for 1st and 2nd violins; viola; violoncello. Four volumes.
- 15) RAGPICKER'S SONG. For Mixed Chorus with Piano Accompaniment. Text by Anais Nin, the composer's sister, a famous diarist., NY: Broude, 1996. Wrs, 8pp.
- 16) SEIS VARIACIONES Sobre un tema de Milan para guitarra. Madrid: Union Musical Ediciones, 1982
With 3 leaves (6pp) bearing reproduction of "ARCHIVO" stamp, stapled.
- 17) SI VES UN MONTE DE ESPUMAS. Paris: Eschig, 1992. With, loose, three leaves (6pp).
- 18) SONATA BREVE For Piano. NY: Rongwen, 1955. Two copies.
- 19) SYMPHONIE DES MYSTERES pour orgue et chant gregorien. Paris: Eschig (1997) Wrs, 46pp.
- 20) TONADAS for Piano. #s 4, 8, 43. 4pp (incomplete?). NY: Broude, 1969.
- 21) TROIS POEMAS...de Gil Vicente pour Chant et Piano. Paris: Eschig, 1955. Two copies.
- 22) Lumen I:1 (Enero 1944) Havana. Wrs. "Del sentimiento en Beethoven" by JNC.
- 23) Philharmonia II:8-9 (Feb-June 1932), Wrappers worn & split. Contains his article on the death of d'Indy.
Inscribed by his father! [?]

Printed works edited by Nin-Culmell and with his contributions

[BOX 10]

- 24) PEDRO DE ESCOBAR. "Quedaos, adios" for SATB a capella. Edited by Nin-Culmell. NY: Broude, 1978.
- 25) PEDRO DE ESCOBAR. "Gran Placer siento yo ya." Edited by Nin-Culmell. NY: Broude, 1979.
- 26) FRANCISCO GUERRERO. "Esclarecida Juana." Edited by Nin-Culmell. NY: Broude, 1976
- 27) MUSICAL EXAMPLES FOR MUSIC 27A. Compiled by Nin-Culmell, in collaboration with others. Berkeley: UC Press, 1951. Blue wrs, 75pp, with a second copy, lacking the wrappers, but with the composer's pencil notes on last page.
- 28) Spencer (Shane) DANCE OF THE ARIADNES. A Novel. Preface by Nin-Culmell. Huntington Woods, MI: Sky Blue Press (1998) Wrs. With letter to Nin-Culmell in thanks from the publisher

Joaquín Nin-Culmell's Appointment Books

[BOX 10 cont.]

1986
1993
1996
1998
1999
2000
2001
2002
2003

Manuscript Works by Others (belonging to Joaquín Nin and to Nin-Culmell)

[BOX 10 cont.]

Macmillan (Francis) “ANNABELL LEE.” Words by Edgar Allen Poe. Music by Francis Macmillan. 11pp.

Printed Works by Others

(belonging to Joaquín Nin and later to Nin-Culmell)

[BOX 10 cont.]

- 1) Brody (Elaine) PARIS, 1840. Offprint, *The American Scholar* 51:1 (Winter 1983-4). Wrs. With another offprint enclosed by Brody.
- 2) Chase (P. Thorvald) O LOST AND BY THE WIND GRIEVED GHOST. Poems. Home-binder, cover letter, 1999.
- 3) Collet (Madame Clericy du) LA METHODE SCIENTIFIQUE EST-ELLE INDISPENSABLE A L'ART DA CHANT? Paris, 1909. Wrs, 7pp.
- 4) Gaerlan (Cecilia I.) BRILLIANCE WITHIN THE DARKNESS. The Life of Joaquín Rodrigo. Berkeley, 2001. 113pp. Desktop. With cover letter to Nin-Culmell
- 5) Garcia Espuche. EL QUADRAT d'OR. Centro de la Barcelona modernista. Barcelona, 1990. Cloth, dw worn. Signed by Lluís Juste de Nin, who has worked out a genealogy of the Nins on a blank leaf. Joaquín Nin-Culmell's notes on Gil Vicente here.
- 6) Gioia (Dana) NOSTERATU: An Opera Libretto. St Paul: Gray Wolf Press (2001) Wrs. First edition, JNC quoted on page 72.
- 7) Halffter (Ernesto) – brother of Rodolfo Halffter. SERENATA. VALSE, MARCHE. Madrid, 1925.
- 8) Halffter (Ernesto) RONDE Poesie de Denise Cools. Paris, 1938. Publisher's comps stamp.
- 9) Halffter (Rodolfo) OBERTURA CONCERTANTE. Barcelona, 1938. Annotated and signed by Nin-Culmell, with a letter to him from the American Federation of Musicians, giving him a permit for 60 days. He is not a USA citizen.
- 10) Hess (Carol A.) "UN ALARDE DE MODERNISMO Y DISLOCACION": Los Ballets Russes en Espana, 1916-1921. Offprint, 2000, inscribed by the author to JVC.
- 11) SHARON SPENCER (title). A Memorial. Edited by Rochelle Holt. Ft Myers, FL: Lioness Press, 2002. Wrs.letter of tribute from JVC printed.
- 12) VILLANCIO ASTURIARINO. Transcribed and arranged for guitar... Photocopy of the mss of this 1994 transcription by Gaou (?) of a Nin piece, doubtless sent to Nin-Culmell. 4pp.
- 13) Villar (R.) DANZAS MONTANESAS I-II. Madrid, 1915-1916. Two volumes, the first inscribed by the composer to Jean Aubry. With a duplicate of Volume II, annotated by Nin (?).
- 14) Willems (Edgar) NOUVELLE IDEES PHILOSOPHIQUES SUR LA MUSIQUE ET LEURS APPLICATIONS PRATIQUE. Paris: La Musique Pour Tous (1934) Wrs, 16pp. Pub's presentation stamp.

Recordings in the library of Joaquín Nin-Culmell

[BOX 10 cont.]

- A) Video:
1993 Conference
Concierto
- B) 1200 ft, 7" reel:
2 Reels (Scotch) untitled. "Please return."
Don Juan
Fantasy for piano by Dugger. Robert Miller plays. 1979.
Magnetic recording tape untitled
Mass
Nin playing + compositions
Piano concerts
Quintet
Scotch untitled
Symposium 1980 (De Falla)
- C) Tape cassettes:
5 de las 12 Danzas Cubanas
Amor Brujo
Andante (etc)
Anita Cervantes
Canciones ... (A. Iona)
Carpenter Quartet
Cuban Dances
Dusan Bogdanour
El Burlador de Sevilla
Festival...
Fin...
Halffter's Rapsodia
Horn concertos
John Harkness playing piano
Mad about baroque
Matilde Salvador (2)
Nin-Culmell
Opus 34 (by?)
Psalms & Improvisations
Quinteto (etc)
Respighi & Joaquín Nin. Published. MHS 312774M
Rose Luis Greco
Six Cuban Dances, David Pearl playing the piano
Tatine variations, played by Klein
Tonadas, vol. III
Tonadas. By Nin-Culmell. Played by Adam Kent
Untitled (blank?) (3)

D) Four computer high density disks, (floppies), probably containing CELESTINA material

Important Correspondence

to or from José Joaquín Nin and Joaquín Nin-Culmell

[BOX 11]

- 1) Amat (Nuria) et al. 37pp. Folder
- 2) Barraine (Elsa) - composer. 1910-1999.
 - A) a longtime close friend and correspondent of Nin-Culmell. Envelope with a remarkable analysis of Bartok's sonata for two pianos and percussion, 31pp; plus 7 pp of letters. Other letters elsewhere in the archive.
 - B) 81pp, plus enclosures plus three musical manuscripts, 6pp. Second folder.
- 3) Bloch (Ernest) - composer. 6ALS, 9pp; 2 APC; with N-C replies. 1951-2 + catalogue of his works.
- 4) Boulanger (Nadia) ANS
- 5) Broude Bros. (N-C. publishers) & N-C – lawsuit vs. Universal Pictures, which used N-C's music in the film HENRY & JUNE (involving Anais Nin, Nin-Culmell's sister. 77pp (including docs). Other Broude letters scattered through the correspondence files.
- 6) Casella, TNS, 1915
- 7) Copland (Aaron) 2 TNS; 2 ANS; N-C reply. 1967.
- 8) Cortot (Alfred) inscribed card & ALS, 1937
- 9) Cowell (Henry) APCS 12 words, 1954.
- 10) Culmell (Rosa) – letters to her. Manen (2 TLS; ALS) – one of the greatest violinists of his time; Fernando Periguet (ALS); and another from Ernesto in Cuba.
- 11) Culmell (Rosa) – wife of Joaquín Nin, mother of Anais Nin & Joaquín Nin-Culmell. Singer. Letters to N-C, from Europe and NYC, etc. At least 357 pp, plus 23 APCS. 1925-1948. A fine important file, matched by Nin-Culmell's letters to his mother, covering the major portion on Nin-Culmell's professional, performing career as a pianist. With some ephemera she sent him, including a photo of his father; an article on his brother Thorvald's death at 61 in Havana (leaving a widow, 8 children and a lot of money); the program of her recital in Chickering Hall, Dec 3, 1914, and her card: "Cantatriz / curso y lecciones particulares" / Barcelona.

- 12) D'Annunzio (Gabrielle) - Italian poet. 2 ALS to Nin-Culmell, docketed by him.
- 13) Dalcroze (E. Jaques) Short ALS
- 14) Dallapiccola (Luigi) 3 ALS, 4pp; TLS, 1p. 1952. Florence; Lenox, MA; New Orleans.
- 15) Daniel-Lesur- distinguished French composer, organist. Exact contemporary of Nin-Culmell. Both were born in 1908. Letters, 18pp. Folder. There is another lot of Daniel-Lesur letters elsewhere in this archive, not catalogued.
- 16) Davico (Vincenzo) – composer. 4 ALS; 2 APCS.
- 17) De Falla (Manuel) – Spanish composer

ALS, 21 Oct 1917, 2pp
ALS, 16 July 1917, 8pp
ALS, 3 June 1917, 7pp
ALS, 30 Sept, 1917. 17pp.
TLS, Granada, 17 April, 1930.

NB! A substantial record of ALL the correspondence between Nin, Nin-Culmell, Lacerda & de Falla is elsewhere in the archive, with facsimiles, brown binder/portfolio. Joaquín Nin did not have all of the letters between his father, himself and de Falla when he died. With transcriptions of de Falla letters to Eschig, 2pp and 4to program, FESTIVAL MANUEL DE FALLA, Paris, 1930. Lot:

- 18) De Larrocha (Alicia) - Pianist. 2ALS, 1999-2000.
- 19) De Madariaga (Salvador) ANS, 1933.
- 20) Duran (Jane) – Writer. 8 long letters, with her book RESIDENCIO DE ESTUDIANTES / lectura de poemas. 1997. 16pp. 1999-2000. Letters, 9pp, plus 2 postcards. With 30pp, including enclosures and retained copies of replies.
- 21) Eschig (Max) – publisher of both Nins. 9pp, with enclosures and retained copies of replies.. Other Eschig correspondence elsewhere in this archive.
- 22) Godoy (Armand) – Cuban poet and major collaborator with and correspondent of Joaquín Nin-Culmell. 59 ALS/TLS. 80+ pp + 2 post cards. 1930s. Switzerland and France.
- 23) Guillen (Jorge) - Classical guitarist and composer. 34 ALS, 76pp, plus two snapshots. 1970s. Cambridge, New Orleans, La Jolla, Florence and Wellesley.

- 24) Halffter (Rodolfo) – Spanish composer. 5 ALS/TLS. 1939-1941. With Langlais enclosure.
- 25) Irene, Princess of Greece. TNS
- 26) Iturbi (José) Short TLS, 1972.
- 27) Jona (Alberto) TLS, 1995, with N-C's reply & enclosures.
- 28) Julian. 2 ALS.
- 29) Klein (Barry) TWENTY-FOUR PRELUDES FOR THE PIANO, op. 16. 1977. Dedicated to Nin-Culmell, 88pp (x), red binder, this copy bearing an original inscription [?] to Nin-Culmell, the dedication copy?
- 30) LaCroix (Pierre) 5TLS, N-C's replies; enclosures. Plus 8 pp, 2 cards and Comminges folder.
- 31) Lejet (Idith) ALS, 2pp.
- 32) Martinu (Boris) ANS; 2 APCS.
- 33) Messiaen (Oliver) - 15 line addition to his wife's [?] letter to N-C, plus annotated card; TS OLIVER MESSIAEN by N-C, original, 13pp ["who is this extraordinary composer...?"] and numerous enclosures, programs, etc.
- 34) Mihalovici (Marcel) TS, (long). Paris, 1971.
- 35) Milhaud (Darius) – French composer. 49 ALS, 5 APCS. 1970s. With N-C's 8pp original TS essay on Milhaud and Milhaud's privately distributed essays: "POLYTONALITY AND ATONALITY" (mimeo and stencil versions), with examples, and ephemera included. Milhaud Mills College poster & 2 programs. Milhaud helped Nin-Culmell in the publication of the first volume of his Catalan folk song settings.
- 36) Moore (Douglas) - short TLS; ALS
- 37) Nin (Joaquín)
- A) letters to Rosa and Joaquín or to Joaquín. ALS/TLS. 14pp. 1944 (etc)
 - B) retained TLS, carbon, 9pp, to Jean Malieth (sp?), 1926
 - C) Speech, conference Radio Lugano, 1937, corrected typescript, 7pp
 - D) Contract signed by both parties, Sociedad Pro-Arte Musical

- E) Retained draft, TL to Eugene Cools, 10pp. 1935
- F) TLS to Nin, Odeon, 1930, 3pp, Nin signs a contract.
- G) Photo inscribed to Stanchion (sp?), with a different copy print. Lot: [300.00]

38) Nin-Culmell (Joaquín)

- A) early letters to his mother, before 1924. 9 short ALS; a big hank of hair, Barcelona, 1914; and a smaller hank (chestnut); a drawing.
- B) “A Musicians Thoughts by Joachim Nin Jr” – TS, 1 p, with the typos, with early letters to his mother. Early.
- C) letters, 1920s – on, to his mother, the singer Rosa Culmell
- D) “Dearest little pussy-cat.” Sept, 1928. 4 letters, 11pp.
- E) “Dearest little pussy-cat.” July 1928. 3 letters, 11pp.
- F) Others to his mama, through Dec 1930. 14 letters, 42pp.
- G) 173 letters, typed, or more commonly, holograph, through April, 1934, plus a telegram, extremely regular, as he tours as a virtuoso. Some 423 pages (one torn in half) from all around the world, all closely written.
- H) 70 letters, 137pp; 5 telegrams, through 1947. The telegrams, in English, give notice to the contents in great detail throughout: “*concert and lectures great success*” - June 30, 1944.
- I) 9 letters, 19pp, pencil, to his mother through 1954; one postcard; three flower cards, one note.
- J) Postcards, 19, over the years, when on tour, to his mother, with flower cards (7): Leysin, Alicante, London, New Zealand, Cologne, Ibiza, Biarritz, Venice, Helvetia, DC, Atlanta, Berkeley, Chicago, Geneseo, Miami, Abilene, Morehead, KY; Murfreesboro, TN; Potsdam, NY; Williamstown, Grand Island, NEB; Cheyenne, Salt Lake City, Winnemucca, Vallejo. 1933-1947. Plus his USA passport, issued 1975. Lot of all his letters to his mother:

[BOX 12]

- 39) Nin (Lluís Juste de) 127 pieces, plus 30pp, including signed replies by N-C, faxes, cards, exchanges, enclosures, + 3 color photos. 1990s. 3 folders. He designed costumes for his uncle's opera LA CELESTINA.
- 40) Piston (Walter) 2 ALS, 2pp, 1952.
- 41) Reid (Theodore) - Joaquín Nin-Culmell's life-partner. 31 pieces, and more than 31 pages, in consequence of Reid's death in 1986, including Reid's birth certificate, passport, condolences, N-C's drafts of remarks. Plus Reid's will, & ca 20 pp in another folder marked “TED”

- 42) Rodrigo (Joaquín) – composer. 4 TLS, 1950; 1960; 1971. 6pp.
- 43) Roland-Manuel = Roland Alexis Manuel Levy (1891-1966). He wrote several books about Ravel: 1914, 1928, 1938, 1948. 6 ALS, 1932; 1937
- 44) Rorem (Ned) – composer. TLS, 1p (23 March 1991) + TLS, 1991. Of Perle, Copland, 12-tone music, his thanks to N-C. Plus TNS, 1992 of his prostate operations. In two folders separately located.
- 45) Ros-Marba (Antoni) ALS, 1976
- 46) Schweitzer (Albert) (1875-1965). Alsatian medical missionary, Protestant theologian, and musician. Awarded the 1954 Nobel Peace prize. 2 ALS to Joaquín Nin, Switzerland and Strassburg, 1908, 3pp.
- 47) Sessions (Roger) – composer. 21 letters (typed and holograph – a couple are to several addressees – 1 postcard, some letters quite long, 40 pp, with enclosures and certain N-C replies (retained carbons). 1941-1973.
- 48) Societe des Auteurs, Compositeurs et Editeurs de Musique; 19 pp. Royalties etc. With 6pp. marked “TRES IMPORTANT.” 1936-1938. Other statements from this organization elsewhere in the archive. Plus Nin-Culmell’s “Carte,” with photograph, 1965
- 49) Subira (José) = “Pepe” – Music scholar. 49 pp, including a few retained replies and a couple of letters from others, with Leonardo Romero Tobar’s pamphlet CONVERSACION CON SUBIRA, Madrid, 1973. With two photos, one inscribed (signed musical quotation on verso), and five pieces of music in holograph, corrected, annotated, inscribed to Nin-Culmell. The letters are long, the relationship close. 1960s-1970s.
- 50) Turina (Joaquín) Spanish composer (1882-1949). TLS, 1947.
- 51) Van den Borre. APCS. 1925
- 52) Van der Elst (Marie-Claire) – Benedictine nun. 7 ALS, 2 cards, enclosure. 10pp. With another folder, 28 pages of letters, 3 post cards and a photo, Anais Nin’s French translator. The letters are long and personal.
- 53) Vines (Ricardo) – Spanish composer. 29pp. transcriptions BY Nin-Culmell of poems, essays, letters.
- 54) Webster (Beveridge) - pianist. Long ALS, 2pp, 1947.
- 55) Others: Vincenzo; Bibliotecario (to N-C); from Villajoyosa to N-C, 1965; Mahler performance principal, 1970 (to N-C).

- 56) Unsorted. Cards, short letters & small format communications. Two folders. 85 pieces.
- 57) Unsorted letters, full size. 178 pieces, many with enclosures; retained replies, etc, in six folders.

General correspondence by folder; any given “piece” may have more than one page. Enclosures not counted. Often with retained copies of replies. Some pieces in these files rightfully belong in the particular files above, but not many.

- 1) General. 28 pieces. Budwig et al. From 1982. Folder.
- 2) Occasional. 31 pieces. Generalitat de Catalunya (5 letters in 1987), etc. Folder
- 3) Occasional. 107 pieces. 1999-2000. Folder.
- 4) Occasional. 36 pieces. David Pearl etc. 1994-1996 (etc.) Folder.
- 5) Occasional. 22 pieces. 2000. Folder.
- 6) Occasional 67 pieces, with many from N-C to Jorge Guillen in the 1970s. Folder.
- 7) Occasional. 26. Most are recent cards. Folder.

Benjamin Britten

[BOX 12 cont.]

CURLEW RIVER. Op. 71. Libretto by...William Plomer. London: Faber (1965) 4to, original black wrappers, black taped spine, 123pp. Heavily used copy and variously marked; inner hinges taped.

“Exhibit Copy”

Dwight 16

U.S. Premiere – Caramoor Festival July 1966

Schirmer Rental Library sticker

#14

Schirmer Loan stamp

Note to dearest = Nin-Culmell from Lynn Lucknow [President, Jossey-Bass], 1998, loaning the score, will pick it up later [but did not]

Almost every page is annotated in pencil with stage directions, such as:

“move shoulders & mime a laugh”

“keep swaying face left”

“watch as sail is lowered”

Not the ferryman, not the abbot, not the traveller, not the madwoman. Every internal note suggests that this copy belonged to a bass in the chorus

CURLEW RIVER was completed in 1964 and given its world premier in Orford Church. The chorus of pilgrims included three tenors, three basses and two basses. We suspect one was “Dwight” whose last name we have been unable to discover, and that this was his working copy, as a member of the New York City Opera Chorus.

Other Items

THEATRE FLAMENCO. Poster for world premiere of “TONADA” music by Nin-Culmell. Framed.

Finck (Furman) Original portrait of Nin-Culmell. Oil/pastels, 21 x 19” framed and glazed. Nin-Culmell hung this work in his living room, the room with the piano. He is middle-aged. Finck was a well-known portrait painter, especially of performing artists. His painting of Helen Hayes, “first Lady of the Theatre,” is permanently in the National Portrait Gallery, though now on loan to the National Theatre., to adorn the Helen Hayes Gallery. With photograph of this painting.