

RICHARD PEARLMAN COLLECTION

RUTH T. WATANABE SPECIAL COLLECTIONS
SIBLEY MUSIC LIBRARY
EASTMAN SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

Processed by Laura Mayes Schweibacher, summer, 2007;
Finding aid revised by David Peter Coppen, winter 2021;
Additional revisions by Gail E. Lowther, fall 2022



*Richard Pearlman with Eastman students during a rehearsal of Eastman Opera Theatre's Dialogues of the Carmelites (1980).
Photograph from Richard Pearlman Collection, Box 26/6.*

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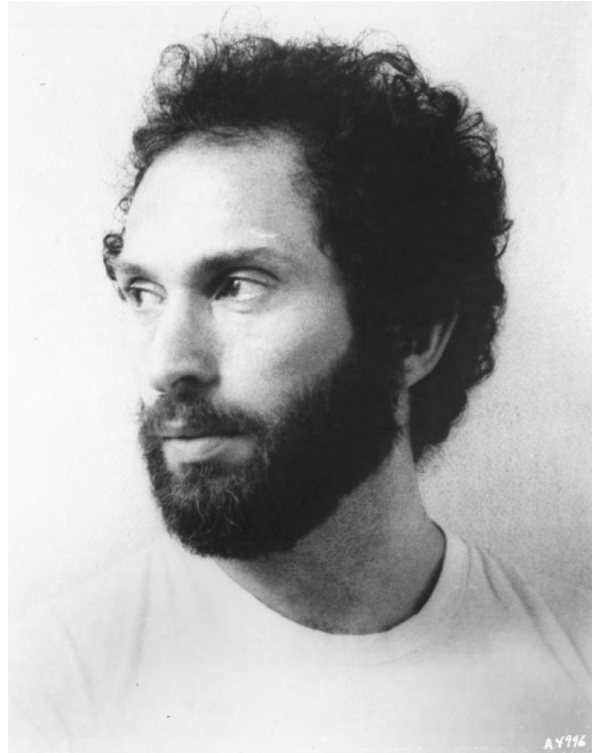
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DESCRIPTION OF THE COLLECTION

Shelf location: C4A 15,7 – C4A 17,3

Extent: 31.5 linear feet

Biographical sketch



Photograph by Daniel Eifert, from Richard Pearlman Collection, Box 31/84.

Richard Pearlman, opera director, was born on July 17th, 1937, and was raised in Tucson, Arizona. Interested in opera from a young age, he made his acquaintance with the world of opera by playing through scores on the piano. After high school, he enrolled at Columbia College in New York City, where he eventually earned the Bachelor of Arts degree. Following his graduation in 1959, he became an assistant to renowned director Franco Zeffirelli (1959–63). His first opera was a production of *Lucia di Lammermoor* in Dallas, with Maria Callas as Lucia. He later said of that production, “I learned that it was possible for opera to do what it is supposed to do—to put you in touch with feelings that are inexpressible in words.” (Cited in a feature article by Michael Walsh in *The (Rochester) Times-Union*, March 28, 1977.) Also among his earliest productions were two different productions of Samuel Barber’s *Vanessa*, one in Trieste, and the other with the Opera Society of Washington. Thereafter he served as resident stage director of the Metropolitan Opera Company (1964–67), where he worked with such renowned artists as Elisabeth Schwarzkopf, Birgit Nilsson, and others. During those same years, he continued to direct productions for the Opera Society of Washington and was eventually appointed general manager of that company

(1968–70). He held the Washington post until his appointment as special consultant on opera for the Ford Foundation.

In 1971, Mr. Pearlman made his San Francisco Opera debut directing *Don Pasquale*. In the same year, he directed at Seattle Opera the first professionally staged production of the rock opera *Tommy*. In 1972, he was appointed director of the Opera School of the University of Toronto, holding the post for two seasons. In the meantime, he continued to direct productions for the San Francisco Opera Company. In the ensuing seasons, he directed productions for the opera companies of Kansas City, Santa Fe, Tucson, Los Angeles, and the Wolf Trap Festival. At Santa Fe, he directed the world premiere of George Rochberg's *The Confidence Man*.

In 1976, he was appointed Associate Professor of Opera at the Eastman School of Music, becoming the dramatic director of Eastman Opera Theater, succeeding Leonard Treash, who had directed Eastman Opera since 1947. While in certain ways Mr. Pearlman presided over a marked stylistic shift at Eastman Opera, certain core principles remained intact. When Leonard Treash had assumed direction of the Eastman School's Opera Department in 1947, he had set about transforming it into the Eastman Opera Workshop, which was designed to teach by providing singers with the opportunity to perform under conditions similar to those found in professional opera companies. That same fundamental ethos—of simulating professional working conditions—continued under Mr. Pearlman; under the newly branded Eastman Opera Theater, young singers would gain training, experience, and exposure. Moreover, whereas the Eastman Opera Workshop's mission had been to perform standard operas and new American operas, Eastman Opera Theater was dedicated to a similar scope of repertory by performing standard works and contemporary works alike, albeit without the previous declared emphasis on American repertory, which had been a hallmark of the Howard Hanson years. Pearlman led EOT in mounting such obscure repertory as Jacques Offenbach's *Robinson Crusoe* and also *Reaching for the Moon* by George and Ira Gershwin. (The latter was, in effect, the world premiere of a previously unperformed musical.)

Concurrent with his Eastman appointment, Mr. Pearlman fulfilled numerous artistic commissions elsewhere; these including serving as director of the opera program for the Aspen Music Festival (1976–84), and as director of opera at the Music Academy of the West (1985). In addition, he was active as both writer and translator. His translations of *La Bohème*, *La Périchole*, *Faust*, and *La Finta Giardiniera* have become accepted performing standards throughout the United States. On commission from the Mark Taper Forum (Los Angeles), he co-authored the theater piece *O de Paris* about the life and times of Jacques Offenbach.

Mr. Pearlman left Eastman in 1995 to become director of the Center for American Artists at Lyric Opera of Chicago. He died on April 8th, 2006. The Eastman School of Music mounted a memorial concert in his memory on November 4th of that year.

Provenance

The collection was received from the Estate of Richard Pearlman in the summer of 2006. The gift was facilitated by Mr. David Gardner, Executor of the Estate.

Scope and content note

The collection is comprised primarily of operatic scores, libretti, production files, and photographs pertaining to Eastman Opera Theater productions that were directed by Mr. Pearlman during his tenure at the Eastman School of Music (1976–95). A smaller number of scores and documents pertain to productions that he directed elsewhere (e.g., Aspen Opera Theater, Lyric Opera Chicago, etc.). The collection also contains a limited series of professional papers as well as 11 published books (primarily on opera and vocal technique).

Restrictions and use

There are no restrictions on access. Copyright considerations attend all requests for reproductions.

Associations

The Sibley Music Library possesses numerous archival collections relating to the careers of Eastman School faculty, including several collections from faculty within the school's Voice and Opera Department (e.g., Josephine Antoine, Jan DeGaetani, Seth McCoy, and Tom Paul). Of particular relevance, however, is the collection of Leonard Treash, who preceded Richard Pearlman as the Artistic Director of Eastman Opera Theatre (served 1947–1976); like the present collection, the Leonard Treash Collection comprises detailed production notebooks, photographs, and annotated vocal scores from his tenure at ESM. Also noteworthy is the collection of scenic designer Mary Griswold, who worked on more than 40 operas for Eastman Opera Theatre over her 20-year association with the school (1995–2018); the collection comprises Ms. Griswold's scale set models and working papers. Additional photographs of Eastman Opera Theatre productions are preserved in the Eastman School Photo Archive.

Several other collections at RTWSC document the history of opera at ESM in the school's first decades. The papers of María Silveira Reep, an Eastman graduate and member of the Rochester American Opera Company, are particularly noteworthy for their unique thematic coverage of the Rochester American Opera Company (1924–1930)—a professional opera company based at ESM; her collection contains programs, press articles and reviews, and photographs of the Company's productions. The papers of Ethel Codd Luening, who similarly performed with the Rochester American Opera Company while studying at Eastman, may also be of interest. In addition, RTWSC holds a collection of notes on the Rochester American Opera Company written by former company member Charles Hedley.

DESCRIPTION OF SERIES

Series 1: Opera Scores

This series comprises scores for various operas, many of which are accompanied by staging notes, ground plans, and other production documents. Aside from one score excerpt from Rossini's *La Gazza Ladra* that was reproduced from an orchestral score, the scores are piano-vocal reductions. The majority of the materials were received organized by opera title (and composer) in folders or 3-ring binders, which contained marked vocal scores (either disbound published scores or photocopies of published scores) with production notes and other documents (e.g., rehearsal notes, costume lists, cast lists, etc.) interleaved. Six of these appear to be stage manager's scores for EOT productions. A few unmarked published scores are also included in the series. The majority of the scores and folders in this sub-series contain no indication where the production was staged. These materials are arranged alphabetically by production title.

Series 2: Production Files

Series 2 consists of production files, including lists of cuts and loose score excerpts; libretto or text changes; set and lighting design notes; costume, hair, and make-up lists; lecture, cast, and director's notes; correspondence; schedules, cast lists, and other memoranda; correspondence; press clippings, reviews, and other literature pertaining to the opera; and programs and publicity material (e.g., flyers or posters) from specific productions. Not all materials are available for each production. The files that comprise this series were originally housed in Esselte boxes organized by production title. RTWSC personnel divided the documents by material type and rehoused them in archival folders, but the overall organization (by production title) has been preserved.

Series 3: Photographic Material

Sub-series A: Production Photographs

This sub-series contains more than 1,300 photographs from various productions directed by Richard Pearlman. The photographs primarily depict staged scenes, but a few rehearsal photographs (including photographs of Richard Pearlman directing or interacting with cast and crew members) are interspersed; there is also one folder of photographs of Mr. Pearlman (primarily professional headshots) and one sleeve containing a painting used in the scenic design of EOT's 1993 production of *Postcard from Morocco*.

The photographs were received organized in folders by production title, along with a sequence of 11 photographs labeled "Reprints" (those being reprints of photographs taken by Kim Gagnier of multiple EOT productions). That original organization has been largely maintained here, with the photographs arranged in alphabetical order by production title. Within that sequence, RTWSC personnel have further divided the photographs into discrete productions where possible. Photographs from specific, identifiable productions

Mr. Pearlman directed have been annotated with the opera company's name(s) (or location) and the date(s) of the production(s), and this information has been duplicated in the corresponding entry in the inventory.

Sub-series B: Production Photograph Album (coverage 1969–1983)

This sub-series comprises one photograph album that houses a sampling of stage photographs from productions directed by Richard Pearlman. Interleaved among the photographs are photocopies of newspaper reviews (or typescript quotes transcribed from published reviews) of Pearlman's productions. Several of the productions represented in the photograph album are also represented in the photographs in sub-series A.

Sub-series C: Production Slides

This sub-series is comprised of 509 color slides depicting scenes from various productions directed by Richard Pearlman. The slides were received housed in plastic storage sleeves and organized by production title. That arrangement is duplicated here, with the storage sleeves housed in individual folders that have been labeled with the production title and, where present, company name and date.

Sub-series D: Oversized Photographs

This sub-series has been created for the ease of filing and is comprised of photographs and other iconography that require special housing consideration on grounds of their oversized dimensions (i.e., photographs and other items larger than 8" x 10"). As with sub-series A, these items are arranged in alphabetical order by production title, and photographs from specific, identifiable productions Mr. Pearlman directed have been annotated with the opera company's name(s) (or location) and the date(s) of the production(s).

Series 4: Books and Other Printed Matter

Series 4 is comprised of various types of printed documents, including libretti and books as well as printed programs, lecture notes (including research material), press items, and other files. These documents have been arranged into three sub-series according to material type and then organized alphabetically by author's or composer's surname, when provided.

Sub-series A: Libretti

Sub-series B: Books

Sub-series C: Professional papers

Series 5: Media/Data Storage

Series 5 contains three items, namely a 45 MB data cartridge, a 16 mm film reel, and a VHS tape.

Series 6: Oversized Production Material

Series 6 contains various oversized production documents, such as production ground plans, sketches, and publicity posters. Several of these items were received housed in document tubes; other materials were originally filed within the production files (Series 2) but were separated to Series 6 due to their oversized dimensions. The materials are organized by production title.

Key to abbreviations used throughout the finding aid:

RP = Richard Pearlman
ESM = Eastman School of Music
EOT = Eastman Opera Theater
OTR = Opera Theater Rochester
LOC = Lyric Opera Chicago

SFO = San Francisco Opera
OTSL = Opera Theatre of Saint Louis
WOT = Washington Opera Theater
HOT = Hawaii Opera Theater

INVENTORY

Series 1: Opera Scores

Box 1

- Box 1/1 *Albert Herring*. (Binder 1 of 2.) B. Britten/E. Crozier. Score repro of act I, scenes 1 and 2, and act II, scene 1. In English.
Staging notes in pencil (in RP's hand?). Includes a copy of article "In the Heart of Literary London" (D. Plante), *The New York Times Magazine*, September 11, 1988.
Originally housed in 3-ring binder labeled "Albert Herring / Part 1."
- Box 1/2 *Albert Herring*. (Binder 2 of 2.) B. Britten/E. Crozier. Score repro of act II, scene 2 and act III. In English.
Staging notes in pencil (in RP's hand?).
Originally housed in 3-ring binder labeled "Albert Herring / Part 2."
- Box 1/3–4 *Anna Karenina*. I. Hamilton, based on the novel by L. Tolstoy. Score repro. In English.
Staging notes in pencil (in RP's hand?). Includes a typed scenic outline at front of binder.
Originally housed in 3-ring binder labeled "I. Hamilton, Anna Karenina."
- Box 1/5–6 *Ariadne auf Naxos*. R. Strauss/H. von Hofmannsthal. American adaptation by RP (c1989). Score repro. In German, with RP's English-language version written in the score.
Typescript English dialogue pasted into the score. Includes reductions of stage plots with pencil markings throughout; typescript pages of "Layers" for the opera's final sequence; and a production schedule (incomplete). Cuts indicated with paper clips.
Originally housed in 3-ring binder; printed labels originally taped to binder in folder 5.
- Box 1/7–8 *Il Barbiere di Siviglia*. (Binders 1–2 of 3.) G. Rossini/C. Sterbini. R. & T. Martin version. Score repro of Acts I and II (Binder 1) and Act III (Binder 2). In Italian with English version.
Includes ground plans with RP stagings and notes in pencil throughout. Contains two additional copies of the aria "Una voce poco fa" (act II, number 5) with an additional English translation written in the margin. Cuts indicated.
Originally housed in two 3-ring binders; original labels from spine included ("G. Rossini / Il Barbiere, V. I"; "G. Rossini / Il Barbiere, V. II").
- Box 1/9 *Il Barbiere di Siviglia*. (Binder 3 of 3.) G. Rossini/C. Sterbini. R. & T. Martin version. Score repro of Act II only. In Italian with English version.
Includes ground plans with RP stagings and notes in pencil throughout. Cuts indicated.
Originally housed in 3-ring binder; printed label originally taped to binder included.
- Box 1/10–12 *The Bartered Bride*. B. Smetana/K. Sabina. Score repro; original lyrics removed and replaced by manuscript English version (unattributed) before repro was made.
Includes ground plans with RP stagings and notes in pencil and in ink throughout; reductions of the show curtain and set designs for each act; a Polaroid photograph of children in costume

clipped to the curtain call list; and a set of what appear to be character assignments for chorus members.
Originally housed in 3-ring binder; artwork originally taped to front cover included.

- Box 1/13–14 *Beatrice et Bénédicte*. H. Berlioz, after W. Shakespeare's *Much Ado About Nothing*. Score repro. In French with manuscript English version added in ink and in pencil. Includes ground plans with RP stagings and notes throughout. Typescript English-language dialogue inserted between musical numbers; also includes two typescript copies of the dialogue, the second labelled "Geoffrey Dunn script". RP notes in pencil. Accompanied by a Pelican Shakespeare edition of *Much Ado About Nothing* with three small B&W photographs of outdoor theater inside.
Originally housed in unlabeled 3-ring binder.
- Box 1/15–17 *Les Belles Parisiennes*—"An Offenbach Cabaret." Text by M. Feingold; scenario and lyrics by M. Feingold and RP, with additional dialogue by A. Maupin. Comprised of scenes from score repro copies of the following operas: *Voyage dans la Lune*; *La Vie Parisienne*; *La Belle Hélène*; *Les Contes d'Hoffmann*; *Pomme D'Api*; *Grande Duchesse de Gérolstein*; *Barbe-Bleue*; *La Périchole*; *Orphée aux Enfers*; *Robinson Crusoe*; and, *Le Chandelier*. Score repro copies in French with English versions added in ink and in pencil. Includes pages of typescript dialogue with edits in pencil.
Originally housed in unlabeled 3-ring binder; loose material originally in front binder pocket in Box 1/17 (preceding score).

Box 2

- Box 2/1–2 *La Bohème*. G. Puccini/G. Giacosa & L. Illica. Score repro. Kalmus score in English translation, with Italian underneath. RP translation written in pencil above the Italian text.
Includes ground plans with RP stagings and notes in ink and in pencil throughout. Additional ground plans, RP notes, and an extensive properties list at back of binder.
Originally housed in unlabeled 3-ring binder; properties list and other loose material originally in back binder pocket follows score in Box 2/2.
- Box 2/3–5 *La Bohème*. G. Puccini/G. Giacosa & L. Illica. Score repro. Ricordi score, in Italian. Includes ground plans with RP stagings and notes (both in pencil and typescript) throughout. Repro copies of LOC production photos tipped in at beginning of each act, and in front pocket. Also includes rehearsal schedules (incomplete), a bow list and tech notes from a LOC production, blank stage plans, and two repro copies of sketches for a woman's hair design.
Originally housed in unlabeled 3-ring binder; artwork originally taped to front cover included; loose material in front pocket in Box 1/3 (preceding score).
- Box 2/6–7 *La Bohème*. G. Puccini/G. Giacosa & L. Illica. Score repro. Ricordi score, in Italian. English translation by RP and F. Rizzo added beneath the Italian text.
Includes ground plans with RP stagings and notes in pencil and in ink throughout. Additional stage plan reductions in front pocket.
Originally housed in 3-ring binder; original front cover sheet and spine label included; stage plan reductions from front pocket in Box 2/6 (preceding score).
- Box 2/8–9 *La Bohème*. G. Puccini/G. Giacosa & L. Illica. Score repro. Publisher attribution lacking. In Italian, with English translation by RP and F. Rizzo added above the Italian text.
Includes ground plans with RP stagings and notes in pencil throughout.

Originally housed in unlabeled 3-ring binder.

- Box 2/10–11 *La Bohème*. G. Puccini/G. Giacosa & L. Illica. Score repro. Publisher attribution not discernible [Ricordi; Pl. no. 42660]. In Italian, with English translation by RP and F. Rizzo added above the Italian text.

Added post-it notes throughout score indicating lighting and curtain cues. Includes cast list for EOT/OTR production (1990–91 season). Rehearsal logs, performance logs, and properties lists tipped in at end of score. Back pocket contains principals character plots, curtain call sheet, scene change plots, lighting cues, and two production memoranda to S. Crowley from J. King. Originally housed in unlabeled 3-ring binder; loose material from back pocket follows score in Box 2/11.

- Box 2/12–13 *La Calisto*. F. Cavalli/G. Faustini. Score repro. London: Faber Music. Performing edition realized by R. Leppard. In Italian, with English and German translations.

Includes ground plans with RP stagings and notes in pencil throughout. Changes to the English translation written or typed in the score, together with handwritten musical cuts and changes. Cast list for the February 1987, ESM production at back of binder. Also includes a handwritten list of suggested cuts, lighting cues, and a rehearsal schedule for *Mame*.

Originally housed in 3-ring binder, with a photocopy of the published score's cover taped to the front of the binder (included).

- Box 2/14–15 *La Calisto*. F. Cavalli/G. Faustini. Score repro. Publisher attribution lacking (title page and first page of music lacking) [Faber Music; Pl. no. F0395]. In Italian with English and some German translations; the German translation partially blocked out.

Changes to the English translation written or typed into the score, together with handwritten musical cuts and changes, and a handwritten page denoting the “use of harp” in the opera (including page references).

Originally housed in unlabeled 3-ring binder.

- Box 2/16–20 *Carmen*. G. Bizet. Score repro. G. Schirmer. In French, with English version by R. & T. Martin. Includes ground plans with RP stagings, notes and cuts in pencil and ink throughout.

Typescript pages of English dialogue tipped in throughout. Front pocket contains an envelope from “Kip” (SFO) sent to RP (LOC) containing 2 facsimile pages re: *Carmen* cast at SFO and a column by RP regarding the production; a page from a tear-off calendar bearing a quote by Tchaikovsky about *Carmen*; a printed program for the 1977 SFO *Carmen* and *Viva La Mamma* productions; several pages cut from the piano-vocal score; ground plans with RP stagings and notes in pencil; a 1973 “spring opera theater chorus” list of names; and a set of Dialogue Scenes adapted by RP and L. Fineberg (c1973) typed on corrasable bond paper.

Originally housed in 3-ring binder labeled “G. Bizet / Carmen / Prompt Score / SFSO, 1973”; original spine label and loose material from front pocket in Box 2/16; “Dialogue Scenes” adapted by RP and L. Fineberg in Box 2/17.

Box 3

- Box 3/1–2 *La Cenerentola*. G. Rossini/J. Ferretti. Score original and repro combination. Milano: Ricordi. In Italian with English translation written in pencil (in RP's hand?).

Includes stagings and notes in pencil throughout. Front pocket holds the “Personaggi” page from the score, with directions for a staged “Prologue” by RP on reverse; and a printed program

from an EOT production [no date]. Back pocket holds a copy of the libretto (English version by Donald Pippin, c1979), and numerous pages cut from the score. Originally housed in unlabeled 3-ring binder; material from front pocket in Box 3/1 (preceding score) and back pocket in Box 3/2 (following score).

Box 3/3 *La Cenerentola*. G. Rossini/J. Ferretti. Repro of Ricordi score. In Italian, with D. Pippin's English version added by hand before the score was reproduced.

Cuts indicated; some pages of cut material housed in back pocket. In front pocket, a faxed memo from P. Morehead to U. Eggers [LOC] regarding several minor part assignments; a typescript addendum to the list of cuts; and, a manuscript list of cuts, dated 1997. Originally housed in unlabeled 3-ring binder.

Box 36

Box 36/1 *Closer Than Ever*. D. Shire/R. Maltby, Jr. Published piano-vocal score. Tommy Valando Publication. New York: Fiddleback Music Publishing Co., 1989.

Typescript cast list with notation "Revised 11/6" tipped in inside front cover. Typescript notice to the cast regarding score reproductions taped to front cover. Label on front cover: "ESM #100."

Box 36/2–3 *Le Comte Ory*. G. Rossini/E. Scribe and C. Delestre-Poirson. Score repro. Publisher attribution not discernible [Brandus?]. Act I; Act II.

Act I (Box 36/4): Stapled into front cover is a typescript page showing cast list and breakdown of characters with their respective musical numbers (unidentified 1988 production). RP's notes in ink and in pencil throughout.

N.B. Excerpts from *Le Comte Ory* presented by EOT (May 1989) in double bill with *La Giza Ladra* (score in Box 35) as "Rossini Rarities."

Box 36/4–5 *Le Comte Ory*. G. Rossini/E. Scribe and C. Delestre-Poirson. Score repro. Publisher attribution not discernible [Brandus?]. Copy 2: Act I; Act II.

Originally housed in two brown accordion envelopes labeled "Rossini Rarities."

Act I (Box 36/4) accompanied by typescript list of cuts with notes in pencil and duplicate pages from score. Act II (Box 36/5) accompanied by repro of 2 articles announcing EOT's "Rossini Rarities" production (1989) and reprints of 2 line drawings used in *City Newspaper* article. *Oversized newspaper article (2 copies) separated to Series 6.*

Box 35

Box 35/22 *The Confidence Man*. G. Rochberg/G. Rochberg. Based on the novel by Herman Melville. MS repro score (no publisher indicated). Prologue and Act I.

Oversized (11" x 14").

Taped to inside back cover is a handwritten corrections list on G. Rochberg's letterhead.

Box 35/23 *The Confidence Man*. G. Rochberg/G. Rochberg. Based on the novel by Herman Melville. MS repro score (no publisher indicated). Act II.

Oversized (11" x 14").

Box 3

Box 3/4–7 *The Confidence Man*. G. Rochberg/G. Rochberg. Based on the novel by Herman Melville. Score repro. Publisher not discernible. In English.

Includes ground plans with RP stagings and notes in pencil and in ink throughout. In back pocket, four repro pages of the score, one page includes author/publisher for two books on black minstrel entertainment.

Originally housed in 3-ring binder with spine label (faded: “Rochbert / The Confidence Man”).

Box 3/8–10 *The Consul*. G. C. Menotti. Score repro. G. Schirmer. In English.

Includes ground plans with RP stagings and notes in pencil throughout. In back pocket, blank director’s assistant schedules and blank ground plans. In front pocket are cast lists, reproductions of score pages, publicity photo note, curtain calls, and sets/stage notes.

Originally housed in 3-ring binder with spine label (faded: “Menotti / The Consul”); material from back pocket in Box 3/10 (preceding score).

Box 3/11 *The Consul*. G. C. Menotti. Score repro with many cuts for the EOT “Traveling Production.”

Score repro only; no ground plans nor staging notes. In front pocket are a props list (2 copies) for a traveling production, rehearsal notes (in RP’s hand?) on a third copy of the props list, cast & cuts lists, and a production schedule for the final rehearsals and performances in Strong Auditorium (EOT, fall 1991).

Originally housed in 3-ring binder with spine label (“Touring Consul”).

Box 35

Box 35/24 *The Consul*. G. C. Menotti. Piano-vocal score. G. Schirmer. Oversized (9” x 12”).

Handwritten note listing characters and their appearances in the score (by pp.) stapled to inside front cover; accompanied by photocopied posters for the 1991 EOT production.

Box 3

Box 3/12–13 *The Coronation of Poppea*. C. Monteverdi/F. Busenello. Realization by R. Leppard. Score repro. Faber Music. In Italian. With typescript adaptation by RP in modern English pasted into the copy.

Cuts indicated, the bulk marked in red ink. No ground plans nor staging notes included. In front pocket, one page (mostly a cut) from the repro score.

Originally housed in unlabeled 3-ring binder.

Box 3/14 *The Coronation of Poppea*. C. Monteverdi/F. Busenello. Score repro. Realization and publisher not credited (MS repro). In Italian. Adaptation in modern English added by hand to the score before it was reproduced. (Some in RP’s hand?)

On title page: Lynn Trapp. A list of entrances by the character Seneca in back pocket.

Originally housed in 3-ring binder labeled (on spine) “Poppea Continuo.”

- Box 3/15–16 *The Coronation of Poppea*. C. Monteverdi/F. Busenello. Score repro. Realization and publisher attributions lacking (MS repro). In Italian. Adaptation in modern English added by hand to the score before it was reproduced.
Includes ground plans with RP stagings and notes in pencil throughout. Carefully divided and tabbed by scene with most of the cut material removed.
Originally housed in 3-ring binder; spine label and typed title page originally taped to binder front cover in Box 3/15 (preceding score).
- Box 3/17–18 *Così fan tutte*. W.A. Mozart/L. Da Ponte. Score repro. Act I only. G. Schirmer, New York. In Italian with R. & T. Martin's English version.
Includes ground plans with RP stagings and notes in pencil throughout; and also a copy of University of Rochester *Currents*, vol. 21, no. 6 (March 29, 1993), featuring a photo of John McVeigh and Sharyn Pirtle in costume for the EOT production of this opera.
Originally housed in 3-ring binder with label "Mozart / Così Fan Tutte / Act I" (included).
- Box 4
- Box 4/1–2 *Così fan tutte*. W.A. Mozart/L. Da Ponte. Score repro. Act II only. Publisher attribution lacking (likely G. Schirmer). In Italian with English version.
Includes ground plans with RP stagings and notes in pencil throughout, and also a Preliminary Light Cue List (revised 3/19/93) for the EOT production.
Originally housed in 3-ring binder with label "Mozart / Così Fan Tutte / Act I" (included).
- Box 4/3–4 *Così fan tutte*. W.A. Mozart/ L. da Ponte. Score repro. G. Schirmer, New York. In Italian with R. & T. Martin's English version. Stage manager's score.
Cuts indicated; English text highlighted throughout. At front of score are contact sheets, tech and performance schedule, performance logs, and tech and rehearsal logs for 1993 EOT production. In back pocket are lighting design "magic sheet" (so headed), properties list, super scenes and scene shift list, quick changes, curtain call positions, preliminary light cues list, costume list, and hair and makeup list.
Originally housed in unlabeled 3-ring binder.
- Box 4/5–6 *The Crucible*. R. Ward/ B. Stambler. Based on the play by A. Miller. Published score, divided and placed in a binder. New York: Galaxy Music. In English, with German translation by T. Martin.
Includes ground plans with RP stagings and notes in pencil throughout. At front of the score are a program from the 1986 EOT production, notes (in RP's hand?), several Wolf Trap rehearsal schedules, the Wolf Trap Chorus/Super cast list, light cues sheet, Wolf Trap Company—1975 permanent address list, a typescript copy of "Ruth Ambrose's All-Purpose Body Movement Exercises," a telephone memo to RP, an invitation to the closing night reception at Wolf Trap, and the Wolf Trap production cast list. At back of the score are a cast list from the 1975 Wolf Trap production, properties list, rehearsal schedule, personnel address list, and a cue sheet.
Originally housed in unlabeled 3-ring binder.
- Box 4/7–8 *Dialogues des Carmélites*. F. Poulenc/G. Bernanos. Score repro. Milano: Ricordi. In French and English versions. Stage manager's score.
Cues indicated in pencil and in ink throughout, divided by scene. No ground plans included. At front of the score are a production contact sheet dated February 1994, a cast list revised 12/16/93, and a page indicating order of scenes.
Originally housed in unlabeled 3-ring binder.

Box 4/9–10 *Dialogues of the Carmelites*. F. Poulenc/G. Bernanos. Published score, divided and placed in a binder. New York: Franco Colombo. In French with revised English version by Joseph Machlis.

Includes ground plans with RP stagings and notes in pencil and in ink throughout. In back pocket are a preliminary light cue list, curtain call directions and ground plan, chorus list with characterizations, and three copies of the “notes on nuns”, two with surnames in pencil. Originally housed in unlabeled 3-ring binder; material from back pocket in Box 4/10 following score.

Box 4/11–12 *Don Giovanni*. W.A. Mozart/L. da Ponte. Published score, divided and placed in a binder. G. Schirmer. In Italian with English version by W.H. Auden and C. Kallman.

Includes ground plans with RP stagings and notes in pencil and in ink throughout. In the front pocket are blank ground plans, frontmatter from the score, ten pages of recitative and a duet (Leporello/Zerlina) cut from the score, and a list of Don Giovanni supers. Originally housed in 3-ring binder with spine label (“Mozart / Don Giovanni”) (included).

Box 37

Box 37/1 *Don Giovanni*. W.A. Mozart/L. da Ponte. Published piano-vocal score (hardbound). Milano: G. Ricordi, 1946. In Italian.

On spine: “Don Giovanni / Mozart / Dallas Civic Opera.” Score bound with blank leaves interleaved for staging notes; many such pages include notes by RP in pencil. Each scene tabbed for ready access.

Box 4

Box 4/13–14 *Don Pasquale*. G. Donizetti/G. Ruffini. Published score, divided and placed in a binder. New York: Franco Colombo. In Italian with English version by P. Mead.

Includes ground plans with RP stagings and notes in pencil and in ink throughout. At back of binder are blank ground plans. In front pocket are a page of directions for “extra jobs beginning Act II,” an envelope addressed to RP containing a photocopy of a review of the 1981 EOT production of this opera, several pages of penciled notes in RP’s hand, and six pages cut from the score.

Score likely separated from hard cover in Box 14/7.

Originally housed in 3-ring binder with label taped to spine (faded: “Donizetti / Don Pasquale”) (included); material from front pocket in Box 4/13 (preceding score).

Box 4/15–16 *Die drei Pintos*. C. M. von Weber/T. Hell. Completed by G. Mahler. Score repro. Leipzig: C.F. Kahnt, Nachfolger. In German; English version by R. Blumer added by hand.

No stage plans included. In back pocket are a repro of typed English libretto, stamped “Property of OTSL Library”; a repro of the libretto title page; typed cuts list for the 1979 OTSL production; and one stage plan, taped to the original title page.

Originally housed in 3-ring binder labeled “The Three Pintos”; material from back pocket in Box 4/16 (following score).

- Box 4/17–18 *Die drei Pintos*. C. M. von Weber/T. Hell. Completed by G. Mahler. Score repro. Leipzig: C.F. Kahnt, Nachfolger. In German; English version by R. Blumer added by hand.
Includes ground plans with RP stagings and notes in pencil and in ink throughout. Typescript pages of dialogue tipped in throughout. In back pocket are blank stage plans and pages of a scene that was cut.
Originally housed in 3-ring binder labeled “3 Pintos”; material from back pocket in Box 4/18 (following score).
- Box 4/19 *L’Enfant et les Sortilèges*. M. Ravel/Colette. Score repro. Paris: Durand. In French with English translation by K. Wolff.
Notes and stagings in RP’s hand throughout; no stage plans present. In back pocket are two lighting cues lists, three pages of handwritten notes, “costume pieces needed” list, a basic stage set-up clipped to a different lighting cues list, a schedule for “French” cast, and a handwritten “items needed” list.
Originally housed in 3-ring binder labeled “L’Enfant”; original spine and cover labels included.
- Box 4/20 *L’Enfant et les Sortilèges*. M. Ravel/Colette. Libretto repro. English by S. Harnick, 1981.
Accompanied by a copy of the liner notes from the Erato recording conducted by A. Jordan with the Colette Alliot-Lugaz Choeurs and the Orchestra de la Suisse Romande.
Originally housed in Acco Grip punchless grip binder labeled “L’Enfant et les Sortileges ...” (original label included).
- Box 37
- Box 37/2 *L’Etoile*. E. Chabrier/E. Letterier & A. Vanloo. Published piano-vocal score. Paris: Enoch et Cie. Re-issued from plates E.P. et F. 258. In French.
Unmarked.
- Box 5
- Box 5/1–3 *Falstaff*. G. Verdi/A. Boito. Score repro. Milano: Ricordi. In Italian, with English translation by A. Porter (c1975) added by hand before reproduction.
Includes ground plans with RP stagings and notes in pencil and in ink throughout. In front pocket are a copy of the “Glossario del Falstaff di Boito e Verdi” (in Italian); a printed program from an Aspen Opera Theater production; and a handwritten curtain call list. In back pocket are notes, stage plans, and light cues.
Originally housed in 3-ring binder labeled “Verdi / Falstaff / Richard Pearlman”; material from front pocket in Box 5/1 (preceding score).
- Box 5/4–5 *Faust*. C. Gounod/J. Barbier and M. Carré. Published score, divided and placed in a binder. New York: G. Schirmer, 1902.
Includes stage plans with RP stagings and notes in pencil and in ink throughout. In the front pocket are a “Faust Timeline” downloaded from the University of Calgary website (www.ucalgary.ca) on 15 November 2003; two pages of handwritten notes; and several pages that were cut from the score.
Originally housed in 3-ring binder labeled “Faust” with sticker for Tucson Opera Company on cover (included); material from front pocket in Box 5/4 (preceding score).

- Box 5/6–7 *La finta giardiniera*. W.A. Mozart/G. Petrosellini (?). Score repro. Kassel: Bärenreiter. Original language (Italian) covered up by RP’s adaptation and translation (c1983), which was added by hand before the score was reproduced.
 On title page: Revised for Chicago Opera Theater 7/13/88. Includes reductions of stage plots with RP stagings and notes in pencil or in ink and typescript pages of dialogue in RP’s adaptation throughout the score. In front pocket are email correspondence (2003) regarding use of, and royalty fees for, RP’s adaptation by D. Dreyfoos at Arizona State University; and, a typed preliminary supers roster for the COT production (with handwritten notes regarding the characters). In back pocket are an envelope with a handwritten “to do” list and possible schedule; a typescript final production schedule for the 1989 COT “Finta” production; three handwritten pages of notes; six pages of light cues (3/17/88); and a blank stage plot. Originally housed in 3-ring binder with spine label (“COT Finta”) (included); material from front pocket in Box 5/6 (preceding score) and back pocket in Box 5/7 (following score).
- Box 5/8 *La finta giardiniera*. W.A. Mozart/G. Petrosellini (?). Score repro. Publisher attribution not discernible (likely Bärenreiter). In Italian, with English translation added by hand before the score was reproduced.
 No stage plans nor notes included.
 Originally housed in unlabeled 3-ring binder.
- Box 5/9–10 *La finta giardiniera (Lunatics and Lovers, in RP’s adaptation)*. W.A. Mozart/attributed to R. de Calzabigi; revised by M. Coltellini. Score repro. Kassel: Bärenreiter. In Italian, with RP’s English adaptation added by hand before the score was reproduced.
 Includes reductions of stage plots with RP’s stagings and notes in pencil or in ink, and typescript pages of dialogue in RP’s adaptation throughout the score. Also includes typed cuts list and character descriptions.
 Originally housed in unlabeled 3-ring binder.
- Box 5/11–12 *A Foggy Day* (later renamed *Reaching for the Moon*). Songs by G. & I. Gershwin/book by J. Mueller. Based on *A Damsel in Distress*, the 1928 play by I. Hay and P.G. Wodehouse. Score repro.
 N.B. The name of this work was changed to *Reaching for the Moon* on account of Neil Simon’s musical *A Foggy Day*, likewise set to music by the Gershwins.
 Frontmatter comprised of the title page with revision dates; preface explaining how the material was combined to form the show; and a list of the musical numbers and scenes.
 Includes reductions of stage plots with RP stagings and notes in pencil or in ink, with typescript pages of dialogue throughout the score. In front pocket are a scenes list; curtain call and stage plot for curtain call; list of musical numbers; several dialogue pages (possible cuts?); and a handwritten page of notes. At back of binder is a typed contact sheet.
 Originally housed in unlabeled 3-ring binder.
- Box 35
- Box 35/25 *La Gazza Ladra* [excerpt]: Duetto, Pippo/Ninetta. G. Rossini/G. Gherardini. Score repro (of the orchestral score). No publication information. In Italian.
 Oversized (11” x 15”).
 N.B. Excerpts from *La Gazza Ladra* presented by EOT (May 1989) in double bill with *Le Comte Ory* (score in Box 36) as “Rossini Rarities.”

Box 5

Box 5/13 *Gianni Schicchi*. G. Puccini/G. Forzano. Score repro. G. Ricordi, Milan. In Italian, with English translation.

Appears to be a stage manager's score ("Rob Aaron, Stage Manager" in pencil on top right corner of p. 1 of score). RP's stagings and notes in pencil and light cues throughout. No stage plots included. In front pocket are three pages of plotted light cues. In back pocket are cast lists for 1994 EOT production, preliminary production schedule, and props list. Originally housed in unlabeled 3-ring binder.

Box 5/14 *The Impresario*. W. A. Mozart/G. Stephanie. Contemporary English version by H. Wheeler. International, New York. Original language blocked out and English version added by hand before score was reproduced.

Throughout, RP stagings and notes in pencil and typescript pages of dialogue. No reductions of stage plots present. Frontmatter includes title page for contemporary English libretto by H. Wheeler ("The Impresario Produces Abu Hassan"), a handwritten *dramatis personae*, and instructions for staging during the overture. In front pocket is an original ground plan for *The I.O.U. Marriage*, folded (separated to Series 6). In back pocket is the #3 Trio (English version added by hand).

Originally housed in 3-ring binder with spine label ("W. A. Mozart / The Impresario") (included); material from back pocket follows score.

Oversized production ground plans for The I.O.U. Wedding separated to Series 6.

Box 36

Box 36/3 [*The I.O.U. Wedding*] *La Cambiale di Matrimonio*. G. Rossini/G. Rossi. Published piano-vocal score. Milano: G. Ricordi, 1982. Published with Italian text, with RP's English translation added over the Italian text.

Original Italian text masked by correction tape, with RP's adaptation in English added by hand in ink. Typescript pages of the title and characters as appeared in RP's English adaptation taped over the original title and characters pages. Score unmarked (aside from English translation).

Box 36/4 [*The I.O.U. Wedding*] *La Cambiale di Matrimonio*. G. Rossini/G. Rossi. Published piano-vocal score. Milano: G. Ricordi, 1982. In Italian, with RP's English translation added above the Italian text in pencil.

Some cuts indicated in pencil.

Box 5

Box 5/15–16 *The I.O.U. Wedding (La Cambiale di Matrimonio)*. G. Rossini/G. Rossi. A contemporary English adaptation by RP. Score repro; publisher attribution not discernible. Original language (Italian) blocked out and English translation added by hand before reproduction was made.

Includes reductions of stage plots with RP stagings and notes in pencil and in ink throughout. In front pocket are a copy of the Rosina/Figaro duet (Rossini), two typescript copies of the lyrics to "Dunque io son" (one with handwritten staging notes) in RP's adaptation; a typescript copy of the student matinee cuts; a handwritten map and telephone number; a typescript curtain call list; daily production notes; double-cast repeat pages; schedules (for both the LOC and the EOT productions); extra copies of the stage plot reductions; a program from the LOC production; and a ticket order form. In back pocket are a handwritten note on LOC stationery to RP from Jeff Ray (with opera cuts and timings on the reverse); a page from the score; and an

ensemble schedule. At back of binder are student matinee cuts and timings and a page of handwritten tempo/dynamic notes.

Originally housed in 3-ring binder with title page of RP's adaptation taped to front cover (included); material in front pocket in Box 5/15 (preceding score).

Box 6

Box 6/1 *The I.O.U. Wedding (La Cambiale di Matrimonio)*. G. Rossini/G. Rossi. A contemporary English adaptation by RP. Score repro; publisher attribution not discernible. Original language (Italian) blocked out and English translation added by hand before reproduction was made.

RP notes in pencil throughout. No stage plans included. In front pocket is the typescript properties list for the LOC production. On first page are staging notes for the top of the show. In back pocket is page 82, cut from the score.

Originally housed in unlabeled 3-ring binder.

Box 6/2–3 *The I.O.U. Wedding*; and, *The Medium* [a double bill]. G. Rossini/G.C. Menotti. Stage manager's score, comprised of the pages of repro scores of both operas placed in one binder. The original Italian of the Rossini blocked out and RP's English translation added by hand before the score was reproduced (G. Ricordi, Milano). The Menotti is in English (G. Schirmer, New York).

Cues indicated on post-it notes throughout. At front of binder are typed contact sheets for the EOT production; performance and rehearsal logs (for each of two casts); and a character list for RP's adaptation of the Rossini. Stage plans interspersed throughout. In front pocket are a copy of the Kilbourn Hall (ESM) fire exit announcement; preliminary light cue list; and a contact sheet. At back of binder are curtain call and cast lists; furniture and properties list; hair and make-up list; and costume lists.

Originally housed in unlabeled 3-ring binder; material from front pocket, production material at front of binder, and *The I.O.U. Wedding* score in Box 6/2; *The Medium* score in Box 6/3.

Box 6/4–5 *L'Italiana in Algeri*. G. Rossini/A. Anelli. Score repro. G. Ricordi, Milano. In Italian, with English translation added by hand before score was reproduced.

RP notes in pencil throughout. No stage plans included. In the back pocket are the pages that were cut from the score.

Originally housed in unlabeled 3-ring binder; material from back pocket in Box 6/5 (following score).

Box 6/6 *Les Mamelles de Tirésias*. F. Poulenc/G. Apollinaire. Score repro. Heugel, Paris. In French, with English text by R. Goss.

Includes reductions of stage plans with RP notes and stagings in pencil and in ink throughout. In back pocket are stage plans with notes; handwritten notes (in RP's hand?); and handwritten lists of characters, properties, and costumes.

Originally housed in 3-ring binder with spine label (faded: "Les Mamelles de Tiresias"); material from back pocket follows score.

Box 6/7–10 *The Marriage of Figaro (Le Nozze di Figaro)*. W.A. Mozart/L. da Ponte. Score repro. Bärenreiter, Kassel. In Italian, with English translation added by hand before the score was reproduced. Stage manager's score.

With penciled notes and with cues indicated on post-it notes throughout. No reductions of stage plans included. At front of binder: typescript contact sheets for the 1993 EOT production. At back of binder are a handwritten curtain call list; and rehearsal, tech and performance logs. In

back pocket are a typescript electrician's schedule and a master scene change plot; handwritten furniture changes; typescript off-stage properties pre-sets; a light cues list; a handwritten curtain call list and stage plot of the curtain call; typescript costume lists; and original stage plots (oversized; separated to Series 6).

Originally housed in unlabeled 3-ring binder; material from back pocket in Box 6/10 (following score).

Oversized stage plots separated to Series 6.

Box 6/11–12 *The Marriage of Figaro* (Acts I & II). W.A. Mozart/L. da Ponte. Published score, divided and placed in binder. G. Schirmer, New York.

Includes reductions of stage plans with RP notes and stagings in pencil and in ink throughout. At front of binder are extra stage plans without notes. In back pocket are pages 389–402 (Recitative and Aria #25, Basilio); and an additional stage plan from Act. I.

Originally housed in unlabeled 3-ring binder; material from back pocket in Box 6/12 (following score).

Box 6/13 *The Marriage of Figaro* (Acts III & IV). W.A. Mozart/ L. da Ponte. Published score, divided and placed in binder. G. Schirmer, New York.

Includes reductions of stage plans with RP notes and stagings in pencil and in ink throughout. At back the binder are a handwritten list of cuts; a typescript chorus list; a typescript properties list; and a typescript rehearsal schedule (for Tucson Opera production, November [1974]).

Originally housed in 3-ring binder labeled "Figaro."

Box 6/14–15 *The Marriage of Figaro* (Part I). W. A. Mozart/L. da Ponte. Score repro of Acts I and II. Publisher attribution not discernible; likely Bärenreiter. In Italian, with English translation added by hand before reproduction of the score.

Includes reductions of stage plans with RP notes and stagings in pencil and in ink throughout. In front pocket are a photocopied picture; an additional copy of the title page; a typescript scene breakdown (LOC, 2003); and a chorus/chorus properties list (1993). In back pocket are three typescript pages from RP regarding EOT rehearsals and classes; a *Figaro* cast list (EOT, 1989); a message of warning to return this EOT score; and a page of handwritten notes.

Originally housed in 3-ring binder with title page taped to cover and spine label ("The Marriage of Figaro by Mozart ... Part 1") (included in Box 6/14); material from front pocket in Box 6/14 (preceding score) and back pocket in Box 6/15 (following score).

Box 6/16–17 *The Marriage of Figaro* (Part II). W. A. Mozart/L. da Ponte. Score repro of Acts III and IV. Publisher attribution not discernible; likely Bärenreiter. In Italian, with English translation added by hand before reproduction of the score.

Includes reductions of stage plans with RP notes and stagings in pencil and in ink throughout. In back pocket is an EOT schedule.

Originally housed in 3-ring binder with title page taped to cover and spine label ("The Marriage of Figaro by Mozart ... Part 2") (included in Box 6/16); material from back pocket in Box 6/17 (following score).

Box 38

Box 38/1 *Meanwhile, Back at Cinderella's*. D. Arlan/J. Billings. Published piano-vocal score. Hackensack, NJ: Jerona Music Corp., 1982.

Score unmarked. A schedule for 6/27/90 (with handwritten note on verso) tipped in inside score.

Box 6

Box 6/18 *The Medium*. G.C. Menotti. Published score, divided and placed in a binder. G. Schirmer, New York. In English and French.

Includes reductions of stage plans with RP notes and stagings in pencil and in ink throughout. In back pocket are a preliminary light cue list; a hair and make-up list (EOT, 1992); handwritten notes; stage plot for curtain call; and several blank stage plans.

Originally housed in unlabeled 3-ring binder; material from back pocket follows score.

Box 6/19–20 *A Mozart Opera Gala*. W.A. Mozart/L. da Ponte et al. Score repro excerpts from *Le Nozze di Figaro*, *Idomeneo*, *Don Giovanni*, *Così fan tutte*, *La finta giardiniera*, and *Die Zauberflöte*. Publisher attributions lacking. In Italian or German with English translations added by hand before reproduction of the scores.

Includes reductions of stage plans with RP notes and stagings in pencil and in ink throughout. In front pocket are several pages of handwritten notes and a catalogue of maps. In back pocket are a typescript light cues list; cast lists; several pages of music from *Così*; blank stage plots; and a handwritten page of notes on the back of a voice repertoire list.

Originally in 3-ring binder with cover page (“Mozart Gala”) (included in Box 6/19); material from front pocket in Box 6/19 (preceding score) and back pocket in Box 6/20 (following score).

Box 38

Box 38/2 *An Old, Old Love: A Tribute to Gilbert and Sullivan*. Score repro excerpts from various Gilbert and Sullivan operettas. Most pages published by Chappell, some not attributed.

Accompanied by a printed program for EOT production (November 1980); also loose pages of dialogue and additional music (“When a felon’s not engaged in his employment”).

Originally housed in unlabeled 3-ring binder.

Box 7

Box 7/1–2 *La Périchole*. J. Offenbach/H. Meilhac & L. Halévy. Score repro. Joubert, Paris. In French, with English translation added by hand.

Includes reductions of ground plans with RP notes and stagings in pencil and in ink throughout; also includes typescript pages of dialogue in English translation.

Originally housed in unlabeled 3-ring binder.

Box 7/3–5 *Postcard from Morocco*. D. Argento/J. Donahue. Published score, its pages interleaved with a repro, divided and placed in a binder. Boosey & Hawkes, U.S.A. In English.

Includes RP notes and stagings in pencil and in ink throughout. In front pocket are a rehearsal schedule (EOT, 1994); a handwritten note from a student; a typescript list of activities during the interludes between scenes; and several pages of handwritten notes pertaining to a different production.

Originally housed in 3-ring binder with poster and publicity material for 1994 EOT production taped to front/back covers and spine (included in Box 7/3); material from front pocket in Box 7/3 (preceding score).

Box 38

- Box 38/3 *Postcard from Morocco*. D. Argento/J. Donahue. Score repro. New York: Boosey & Hawkes, 1972.
Unmarked.
- Box 38/4 *Prima la musica, poi le parole (First the Music, Then the Words)*. A. Salieri/G. B. Casti. Translated and adapted by A. Robbins and W. Shorr. Score repro (incomplete). Publisher attribution not discernible. In Italian and German, with English translation added by hand before reproduction of pages.
Typescript English dialogue interleaved in score; score contains sparse performance markings in pencil. Score incomplete; last page(s) missing.
- Box 38/5 *The Rape of Lucretia*. B. Britten/R. Duncan; German translation by Elisabeth Mayer. Published piano-vocal score. London: Boosey & Hawkes, 1946. In English and German.
Cues and stagings added in pencil and ink throughout. In ink on title page: "Property of Eastman Opera Theatre."
- ***
Reaching for the Moon. Songs by G. & I. Gershwin/book by J. Mueller. Based on *A Damsel in Distress*, the 1928 play by I. Hay and P.G. Wodehouse.
See *A Foggy Day* (Box 5/11–12).

Box 7

- Box 7/6–7 *Robinson Crusoe*. J. Offenbach/E. Cormon & H. Crémieux. Score repro. G. Brandus et S. Dufour, Paris. In French, with English translation added by hand.
Includes reductions of ground plans with RP notes and stagings in pencil and in ink throughout; typescript pages of dialogue in English throughout. In front pocket are three personal notes to RP; a typescript curtain call list; several pages of music with ground plans cut from the score; and a handwritten page of rehearsal notes.
Originally housed in 3-ring binder with spine label (faded: "Robinson Crusoe") (included in Box 7/6); material from front pocket in Box 7/6 (preceding score).
- Box 7/8 *Romeo and Juliet*. C. Gounod/J. Barbier and M. Carré. Score repro. G. Schirmer. In French, with English version by Dr. T. Baker; English translation added by hand.
Includes RP notes and stagings in pencil and in ink throughout. In back pocket are typescript director's notes (WOT, 1980–81) and several pages of the score.
Originally housed in 3-ring binder labeled "Gounod / Romeo et Juliette / Richard Pearlman"; material from back pocket follows score.
See also Box 38/4 (repro score accompanied by memoranda regarding LOC production).

Box 38

- Box 38/6 *Romeo and Juliet*. C. Gounod/J. Barbier and M. Carré. Score repro. [New York]: G. Schirmer, 1925. In French and English.
Tipped inside the score are memoranda regarding cuts and changes (LOC 1998 production). A variant English translation was added by hand before the pages were reproduced.
Originally housed in 3-ring binder labeled "Richard Pearlman."

Box 7

- Box 7/9 *La Scala di Seta (The Silk Ladder)*. G. Rossini/G. Foppa. Score repro. Otos, Firenze. In Italian, with English version by G. Dunn.
Includes RP notes and stagings in pencil and in ink throughout; cuts indicated.
- Box 7/10–11 *Le Songe d'une Nuit d'Été (A Midsummer Night's Dream)*. A. Thomas/M. Rosier & A. Leuven. Partial score and libretto repro. John A. Gray & Green, New York. In French, with English translation.
Includes no ground plans nor notes. In front pocket are additional repro pages of the score and libretto. In back pocket are a letter from RP regarding copyright (and asserting the material was used in "a scholarly project" at ESM); and a collection of microfilm cards of the work. Originally housed in unlabeled 3-ring binder; material from back pocket and copy 2 of libretto (printed from microfilm cards) in Box 7/11.
- Box 7/12–13 *Le Songe d'une Nuit d'Été (Midsummer Night's Dream)*—A. Thomas/ M. Rosier & A. Leuven. Score repro. [Heugel et Cie, Paris]. In French.
Photocopy of Sibley Music Library copy of score (call no: M1503 .T45S). Includes no ground plans, notes, nor translations. In front pocket are a memo to RP regarding an inter-library loan request; and a copy of the opera's entry in Loewenberg's *Annals of Opera*. Originally housed in 3-ring binder with spine labels ("Ambroise Thomas / Le Songs d'une Nuit d'Ete") (included); material from front pocket in Box 7/12 (preceding score).
- Box 7/14–15 *There Once Was a Girl Named Jenny: A Kurt Weill Celebration*. (Binder 1 of 2.) Music by K. Weill. Partial score repros. Various publishers and arrangers represented. In English.
Includes ground plans with RP notes and stagings in pencil and in ink throughout. Taped inside front cover of binder are the order and divisions of the musical numbers in the show. In back pocket are an art deco-style card; a contact sheet; staging rehearsal schedules; a page citing encore and bows; and a cast list (EOT, 1995). Also includes several pages of music and additional ground plans.
Originally housed in unlabeled 3-ring binder; material taped to inside front cover in Box 7/14 (preceding score); material in back pocket in Box 7/15 (following score).
- Box 7/16 *There Once Was a Girl Named Jenny: A Kurt Weill Celebration*. (Binder 2 of 2.) Music by K. Weill. Partial score repros. Various publishers and arrangers represented. In English.
Includes ground plans with RP notes and stagings in pencil and in ink throughout. In front pocket is an opera class schedule dated 3/5/95. At back of binder: Maids & Butlers list with set changes and the curtain call list. Taped inside binder's back cover are the Part 2 order and divisions of musical numbers in the show.
Originally housed in 3-ring binder labeled "2"; material in front pocket precedes score and page taped to inside back cover follows score.

Box 39

- Box 39/1 *Tommy*. P. Townsend. Disbound published piano-vocal score. London: Fabulous Music, 1969. In English.
Includes scene divisions and RP's notes in pencil and ink
Score received tied together by a ribbon and string.

Box 7

- Box 7/17 *The Turn of the Screw*. B. Britten/M. Piper. Score repro. Boosey & Hawkes, London. In English, with German translation.
Includes RP notes and stagings in pencil and in ink throughout.
Originally housed in 3-ring binder with spine label (“Britten: The Turn of the Screw”) (included).

Box 39

- Box 39/2–3 *Il Viaggio a Reims* G. Rossini/L. Balocchi. Score repro. Piano-vocal reduction by Janet Johnson and Adelchi Amisano. Milano: Ricordi, [s.d.]. In Italian.
Includes a cast/character list before title page with RP’s notes in pencil.
- Box 39/4 *A Water Bird Talk*. D. Argento/A. Chekhov and J. J. Audubon. Score repro. No publication information. In English.
Stamp on title page: “Chicago Opera Theater.” Score otherwise unmarked.

Box 8

- Box 8/1 *A Water Bird Talk*. D. Argento/A. Chekhov and J. J. Audubon. Score repro. Boosey & Hawkes, New York. In English.
Includes reductions of ground plans with RP notes and stagings in pencil and in ink throughout.
At back of binder are blank ground plans.
Originally housed in 3-ring binder with title page of score in cover pocket (included).
- Box 8/2 *A Water Bird Talk*. D. Argento/A. Chekhov and J. J. Audubon. Score repro. Boosey & Hawkes, New York. In English. Stage manager’s score.
Stage manager’s copy; cues indicated throughout. Includes reductions of ground plans with notes in pencil and in ink. In front pocket are light cues; projection plot; rehearsal schedule; sound plot; additional ground plans; and a preliminary light cues list for a COT double bill production (with Menotti’s *The Medium*). In back pocket are a projections plot, ground plans, preliminary properties list, contact sheets, and a costume/hair/makeup list.
Originally housed in 3-ring “University of Rochester” binder with label taped to front (“Rob Aaron / A Water Bird Talk”) (included); material from front pocket precedes score; material from back pocket follows score.
- Box 8/3–4 *Die Zauberflöte*. W. A. Mozart/E. Schikaneder. Published score, divided and placed in a binder. Peters Edition. In German, with English translations added by hand and typescript English dialogue taped over the German dialogue.
Includes reductions of ground plans. RP notes in pencil and in ink throughout. At front of binder are a typescript scenes breakdown; costume plot; and a preliminary properties list.
Originally housed in 3-ring binder with spine label (“Die Zauberflöte”) (included).
- Box 8/5 *Die Zauberflöte*. (Act I, scene I.) W. A. Mozart/E. Schikaneder. Score repro. Publisher attribution not discernible (title page lacking); likely Bärenreiter. In

German, with English translations added by hand and typescript English dialogue taped over the German dialogue.

Includes reductions of ground plans and notes in pencil throughout.

Originally housed in 3-ring binder with labels affixed to front cover and spine (“Wolfgang Amadeus Mozart’s / Die Zauberflöte* Act One, Scene One”) (included).

Series 2: Production Files

Albert Herring

Music: Benjamin Britten; Libretto: Eric Crozier.

EOT, November, 1988.

Box 9

- Folder 1 *Albert Herring*. Libretto; text changes.
Contains photocopy of libretto, sourced from a 1964 recording; cast list and liner notes; and a photocopy of short story “Madame Husson’s May King” on which opera is based.
- Folder 2 *Albert Herring*. Set and lighting designs; properties.
Oversized stage plans (EOT, 1988) and reproductions of photos separated to Series 6.
Contains handwritten set designs on legal pad stationery for the Green Grocer and Lady B; also, lighting notes, cue lists, and a properties list.
Oversized material separated to Series 6.
- Folder 3 *Albert Herring*. Costumes, hair and make-up.
Includes costume sketches; costume, wig, and make-up lists; and costume changes list.
- Folder 4 *Albert Herring*. Lecture notes; cast notes; director’s notes.
andwritten notes regarding the actors, costumes, and tech/props; contents of a spiral-bound notebook with clippings and handwritten notes (in RP’s hand?).
- Folder 5 *Albert Herring*. Memoranda; schedules; cast lists.
Contains publicity memoranda; rehearsal and load-in schedules; notes on budgetary items for discussion; cast lists; and, contact sheets.
- Folder 6 *Albert Herring*. Correspondence.
A 2-pocket folder (with hand-drawn artwork) containing thank-you notes to RP; copies of correspondence regarding RP’s “updated version” of the opera to Robert Freeman from Sylvia Goldstein (Boosey & Hawkes), RP’s letter to R. Freeman; and R. Freeman’s reply to S. Goldstein; and, personal cards addressed to RP, including one signed by the cast members.
- Folder 7 *Albert Herring*. Press clippings/articles.
Photocopies of press reviews; an original clipping from *U. of R. Currents*, vol. 16, no. 32, with article and photo on the production; press clippings and photocopies of numerous press articles on the production and on the composer.
- Folder 8 *Albert Herring*. Programs/flyers.
Contains several copies of the printed program (EOT, November 5–6, 1988).

Ariadne auf Naxos

Music: Richard Strauss; libretto: Hugo Hofmannsthal.

University of Wisconsin-Madison, April, 1990

- Folder 9 *Ariadne auf Naxos*. Score parts/cuts.
Contains one 3.5" computer disk, labeled "upright, superpoint, superpoint prefs. put in 1ST folder"; several repro pages of music from the piano-vocal score; and a copy of the "mime sequence during the introduction to the prologue" (i.e., stage directions for scene).
- Folder 10 *Ariadne auf Naxos*. Libretto; text changes. (1 of 3.)
Contains repro libretto of prelude in German and in English, most likely from a record jacket (source not attributed); repro copy of the L. Sachse English translation (prelude and opera); a repro copy of another English translation of the prelude (author's name illegible).
Oversized English translation (source not attributed) separated to Series 6.
- Folder 11 *Ariadne auf Naxos*. Libretto; text changes. (2 of 3.)
Contains copies of RP's "American adaptation" libretto in various manifestations (4 complete drafts, 2 drafts of opera text only, 18 loose pages).
- Folder 12 *Ariadne auf Naxos*. Libretto; text changes. (3 of 3.)
Contains copies of RP's "American adaptation" libretto in various manifestations (3 complete drafts; 7 partial drafts, including drafts of prologue only).
- Folder 13 *Ariadne auf Naxos*. Set and lighting designs; properties.
Contains preliminary set and properties notes and set design sketches; preliminary light cues; furniture, set dressing, and properties list.
Oversized ground plans separated to Series 6.
- Folder 14 *Ariadne auf Naxos*. Costumes, hair, and make-up.
Postcards and reproductions of 1920s-era picture postcards of Louise Brooks; preliminary costume list; handwritten costume notes for RP accompanied by fabric swatches and photos.
- Folder 15 *Ariadne auf Naxos*. Lecture notes; cast notes; director's notes.
Handwritten notes in RP's hand, a copy of a talk titled "Brighton High School Talk, 1/17/90"; and a copy of a "Director's Note" likely intended for publication in the printed program.
- Box 10
- Folder 1 *Ariadne auf Naxos*. Correspondence.
Correspondence, both professional and personal, regarding the UW-Madison production.
- Folder 2 *Ariadne auf Naxos*. Memoranda; schedules; cast lists.
A curtain call list for the UW Opera production; contact sheets; production meeting memoranda; proposed rehearsal schedules; publicity and technical information; a copy of RP's appearance agreement; and B/W photocopy of photographs from the production (slides).
- Folder 3 *Ariadne auf Naxos*. Press clippings/articles.
A copy of the April, 1990, issue of *The Opera Prompter* (a publication of Opera Props) featuring the synopsis, text, and other readings to prepare for the U.W.-Madison production

(April 27 and 29, 1990); and reproductions and originals of various newspaper articles about the same production.

- Folder 4 *Ariadne auf Naxos*. Programs/flyers.
Copies of the printed program and a publicity mailer/flyer from “the UW-Madison production of *Ariadne auf Naxos*”; also copy of program from “Groucho: A Life in Revue” (Geva Theater, Rochester, NY; February–March 1990).

La Bohème

Music: Gioacchino Puccini; libretto: G. Giacosa & L. Illica.
Tucson Opera Company, 1974–75 season
Hidden Valley Music Seminars, 1976–77 season
EOT in collaboration with Opera Theatre of Rochester, 1990–91 season
Lyric Opera of Chicago, 2001–02 season

- Folder 5 *La Bohème*. Score parts/cuts.
Several pages of chorus parts with typescript translation by RP added; several pages from the score; repro pages of music with typescript English translation (by RP?) added.
- Folder 6 *La Bohème*. Libretto; text changes. (1 of 2.)
LOC surtitles notes and cues.
- Folder 7 *La Bohème*. Libretto; text changes. (2 of 2.)
RP’s English version, typescript (originally housed in black folder).
- Folder 8 *La Bohème*. Set and lighting designs; properties.
Properties & light cues lists (different productions represented); a card with likeness of the Van Gogh painting “Sidewalk café at night”; ground plan reductions; original ground plans; LOC scene breakdown and lighting plot; Act I sketch copy; a ground plan for Act II café scene; lighting plots on ESM stationery; ground plans for the Hidden Valley production; handwritten properties lists; and ground plan reductions with RP notes for an EOT production.
Oversized ground plans for Hidden Valley production separated to Series 6.
- Folder 9 *La Bohème*. Costumes, hair, and make-up. (1 of 2.)
Published book of *Gibson Girl Postcards*; costume, wig and make-up lists (EOT productions); a file folder containing sketches, labelled “BOH Costume Renderings, Bobby 1977”; sketches for hair; make-up crew contact sheet; LOC costume breakdowns; handwritten and typescript costume notes; and published book of *Gay Nineties Poster Postcards*.
Oversized costume renderings (signed “Augustine,” 1990) and enlarged reproductions of Gibson Girl hairstyles separated to Series 6.
- Folder 10 *La Bohème*. Costumes, hair, and make-up. (2 of 2.)
Repro sketches of hair and costumes and accompanying notes (originally in folder labeled “BOH Costume Renderings, Bobby 1977”).

Box 11

- Folder 1 *La Bohème*. Lecture notes; cast notes; director's notes.
Typed and handwritten articles, lecture notes, and director's notes; includes material for Young Artists Rochester pre-concert talk, script for LOC pre-concert talk/broadcast (multiple drafts), drafts of a director's note, and a program note for EOT; also budget for Opera Under the Stars (summer 1991), and several pages of handwritten director's/rehearsal notes.
- Folder 2 *La Bohème*. Memoranda; schedules; cast lists. (1 of 2.)
Documents (e.g., cast lists, rehearsal schedules, formal memoranda) and notes pertaining to multiple productions, including Eastman Opera Theater 1990–91; Lyric Opera of Chicago 2001-02; and, Kansas City Lyric Opera.
- Folder 3 *La Bohème*. Memoranda; schedules; cast lists. (2 of 2.)
Pocket planner for 1975–77, distributed by Arizona Music Educators Association; includes scheduling notes for December 1976–March 1977(likely for Tucson Opera).
- Folder 4 *La Bohème*. Correspondence.
Personal cards from cast members and from audience members; letters and contracts regarding productions by EOT/OTR (1990–91), LOC (2001–02), Tucson Opera (1974–75), and Hidden Valley Music Seminars (1976–77); copy of letter from “cousin Sally” to “Rita” regarding the opera (1969); and contract for the use of the Pearlman/Rizzo English translation.
- Folder 5 *La Bohème*. Press clippings and other publicity. (1 of 2.)
Publicity/press on EOT productions, including issues of *Eastman Notes* (June 1977), 1976–77 Report of the President of UR, press kit for EOT/OTR production (1990), 1990–91 Events of the Year [at UR], and Kodak Ektachrome brochure (with photo from EOT/OTR production).
- Folder 6 *La Bohème*. Press clippings and other publicity. (2 of 2.)
Newspaper clippings (originals, repros) on productions by EOT, Hidden Valley Opera (Carmel Valley, California), and LOC.
- Folder 7 *La Bohème*. Programs/flyers.
Documents include copies of programs from Tucson Opera (1974–75 season), Opera Lyra (1988–89 season), the EOT/OTR joint production (1990–91 season), and Lyric Opera of Chicago (2001–2002), as well as flyers promoting the Hidden Valley Opera Ensemble production and EOT's guest appearance at Pennsylvania State University.

Box 12

- Folder 1 *La Bohème*. Combined EOT/OTR production documents. **RESTRICTED**
Includes correspondence and memoranda, proposals, budget worksheets, contracts, press clippings (including articles on the future of opera), notes, and audition material and notes for OTR casting (e.g., artist resumes, headshots, RP's notes).

The Coronation of Poppea

Music: Claudio Monteverdi; libretto: F. Busenello; English adaption by Richard Pearlman.

Lake George Opera Festival, 1976

EOT, March–April, 1989

- Folder 2 *The Coronation of Poppea*. Score parts/cuts.
Contains repro pages of the score with notes (RP's hand?); and a 3.5" floppy disc labeled "Poppea Vision."
- Folder 3 *The Coronation of Poppea*. Libretto; text changes.
Three copies of the RP adaptation libretto originals (in English).
- Folder 4 *The Coronation of Poppea*. Set and lighting designs; properties.
Preliminary properties list (EOT production); preliminary thoughts on flow of scenes/scenic breakdowns; scene shift plot; light cues; lighting and set design schedule (EOT production); reductions of ground plans with notes and lighting cues.
- Folder 5 *The Coronation of Poppea*. Costumes, hair, and make-up.
Reproductions of photos mixed with costume sketches (RP concept); photo reproductions (likely for hair/make-up for EOT production); typed costume notes and revisions of notes (EOT production); wig/make-up list and revision (EOT production); chorus & non-singing role costuming (EOT production).
- Folder 6 *The Coronation of Poppea*. Lecture notes; cast notes; director's notes.
Copies and revisions of the synopsis of RP's adaptation; handwritten character descriptions and pages of notes (RP's hand); handwritten Poppea budget list and studio production package; resumé of J. King, Jr. (scenic designer).
- Folder 7 *The Coronation of Poppea*. Memoranda; schedules; cast lists.
Staging schedules; cast lists and contact sheet; 1988–1989 ESM studio voice assignment lists; and a photocopy of a card catalog entry for the opera.
- Folder 8 *The Coronation of Poppea*. Correspondence.
Correspondence (both typescript and handwritten) regarding the RP adaptation and the EOT production; personal notes of congratulations on the EOT production; and a letter regarding the videocassette recording of the EOT production.
- Folder 9 *The Coronation of Poppea*. Press clippings/articles.
Press reviews and articles on the EOT production; reproductions of German cartoons; an article from *NY Times Magazine*, March 12, 1989; and a reproduction of an article about music in Fascist Italy.
Oversized newspaper article separated to Series 6.
- Folder 10 *The Coronation of Poppea*. Programs/flyers.
Copies of the printed program (EOT, 1989)

Così fan tutte

Music: W. A. Mozart; libretto: L. da Ponte.

Santa Fe Opera, 1975

Tucson Opera Company, 1976

Lake George Opera Festival, 1976

Aspen Music Festival, 1977

EOT, October, 1986

EOT, April, 1993

- Folder 11 *Così fan tutte*. Score parts/cuts.
Pages of music removed from the G. Schirmer piano-vocal score, both originals and repro; typescript lists of cuts from Aspen Opera Workshop, Lake George Opera Festival, and Tucson Opera Company; and a comparison of cuts for the 1962 and 1969 Santa Fe Opera productions.
- Box 13
- Folder 1 *Così fan tutte*. Libretto; text changes.
Text changes from the Lake George Opera Festival; copy of a Metropolitan Opera Libretto (G. Schirmer, New York), R. & T. Martin's English version; copy of a libretto by Donald Pippin, in English translation (copyright, 1979, by the author); a repro of the libretto (in English) sourced from *Mozart's Librettos*, translated by R. Pack and M. Lelash (Meridian/World Publishing Cleveland and New York).
- Folder 2 *Così fan tutte*. Set and lighting designs; properties.
Light cues from Tucson Opera Company; light cues and preliminary light cues from EOT; a greeting card of a Schuster painting and a repro of a Moreau le Jeune engraving; reduced ground plans (for Lake George Opera Festival, Santa Fe Opera, several unidentified); a properties inventory and a running list.
Oversized ground plans and scenery sketches separated to Series 6.
- Folder 3 *Così fan tutte*. Costumes, hair and make-up.
Costume notes and plot, wig/hair/make-up lists; a quick-change list; costume sketch reproductions; a costume inventory (Santa Fe, 1975); a handwritten costume expense and materials list.
Oversized costume renderings separated to Series 6.
- Folder 4 *Così fan tutte*. Lecture notes; cast notes; director's notes. (1 of 2: loose notes.)
Draft of text for EOT program; typescript notes and quotations about the opera; director's notes; and synopsis of the opera.
- Folder 5 *Così fan tutte*. Lecture notes; cast notes; director's notes. (2 of 2: notebook.)
Spiral-bound notebook with RP's handwritten notes.
- Folder 6 *Così fan tutte*. Memoranda; schedules; cast lists.
EOT production schedules; cast lists for the Santa Fe (with contact information) and EOT productions; master schedule (Santa Fe, 1975); and rehearsal schedules for Santa Fe and EOT productions.
- Folder 7 *Così fan tutte*. Correspondence.
Personal cards from cast members and from audience members; artist's copies of RP's AGMA contract for the Santa Fe production; letters on the Santa Fe production; draft letter; carbon

copies of letters on the EOT production and conductor contracts; letters of thanks to you RP from students and from a teacher at Indian Landing School.

Folder 8 *Così fan tutte*. Press clippings and other publicity.
Copy of article “Mozart on Love” from *MadAmina!* (A Chronicle of Musical Catalogues), vol. 12, no. 1; reviews and press releases for the EOT productions; and press reviews and interviews with RP on *Così*.

Folder 9 *Così fan tutte*. Programs/flyers.
Printed programs from Santa Fe (1975), Tucson Opera (1975–76), Lake George Opera Festival (1976), Aspen Music Festival (1977), EOT (1986 and 1993); and, two flyers for EOT (1986).

Dialogues of the Carmelites

Music: Francis Poulenc; libretto: Georges Bernanos.

EOT, April 1980.

EOT, April 1994.

Folder 10 *Dialogues of the Carmelites*. Score parts/cuts.
Contains a 3.5” floppy disc labelled “Carmelites Opera”; list of cuts; piano reductions of the opera’s instrumental interludes; the cover from a Ricordi vocal score; and two repro pages of p. 194 with stagings added by hand.

Folder 11 *Dialogues of the Carmelites*. Libretto; text changes. (1 of 2.)
Copy of the libretto (English version, in series: Ricordi’s Collection of Opera Librettos); two typescript pages of text changes written as a memoranda to cast members (EOT, 1994), with notes (in RP’s hand?) on reverse; copy of the libretto sourced from an Angel recording (Pierre Dervaux, conductor); copy of the libretto in French and English (source unattributed).

Folder 12 *Dialogues of the Carmelites*. Libretto; text changes. (2 of 2.)
Copy of “The Fearless Heart” by G. Bernanos (Newman Press, 1952), its last page annotated (in RP’s hand?).

Folder 13 *Dialogues of the Carmelites*. Set and lighting designs; properties.
Order of scenes (1 page); list of locations demanded by the script; scene/character breakdowns and timings; reductions of ground plans; and preliminary properties lists.
Oversized ground plans separated to Series 6.

Box 14

Folder 1 *Dialogues of the Carmelites*. Costumes, hair and make-up.
Wig and make-up lists; costume lists and revisions; costume plot; costume rental agreement from Malabar (EOT, 1994).

Folder 2 *Dialogues of the Carmelites*. Lecture notes; cast notes; director’s notes.
Notes on religious orders and nuns (copy from a published source, unattributed); handwritten preliminary cues on legal paper (3 pages); handwritten ground plans on legal paper (8 pages); sequence of events with notes (RP’s hand?); typescript notes on the final scene (EOT dress rehearsal, 1994) (2 pages); typescript page with prescribed order of death in the final scene (EOT, 1980).

- Folder 3 *Dialogues of the Carmelites*. Memoranda; schedules; cast lists.
 Memoranda, cast lists, production and rehearsal schedules (EOT, 1980 and 1994); contact sheets (EOT, 1994); sequence of events pertaining to the opera; tech schedule and pit set-up; typescript promotional description of “ESM as a Producer of CD ROM Instructional and Entertainment Materials” (i.e., project to videorecord four opera productions for distribution).
- Folder 4 *Dialogues of the Carmelites*. Correspondence.
 Personal cards and letters on the 1980 and 1994 EOT productions.
- Folder 5 *Dialogues of the Carmelites*. Literature, articles, press releases, and reviews.
 Background literature on the opera, its source material, and antecedents (includes the book *Vine of Carmel*, among loose articles); press reviews, articles, and news release on the 1980 EOT production; a “revised proposal” for a WOKR-TV 30-second spot for the opera; and a clipping on the 1994 EOT production (caption photo from *Campus Times* Eastman Bureau, March 31, 1994).
- Folder 6 *Dialogues of the Carmelites*. Programs/flyers.
 Printed programs from EOT (1980 and 1994) and the University of Toronto (1980); flyers (EOT, 1994); and, typescript program notes (EOT, 1980 and 1994).

Don Pasquale

Music: G. Donizetti; libretto: G. Ruffini.

San Francisco Opera, 1971.

San Francisco Opera, 1974.

EOT, October 1981.

- Folder 7 *Don Pasquale*. Score parts/cuts.
 The front and back cover for a hardbound piano-vocal score (MS notes on inside front and back covers); and a page of cuts.
 See Box 4/13–14 for corresponding score.
- Folder 8 *Don Pasquale*. Set and lighting designs; properties.
 A properties list; a scenic breakdown and pre-sets document; repro ground plans (reduced size).
Oversized ground plans separated to Series 6.
- Folder 9 *Don Pasquale*. Costumes, hair and make-up.
 Copies of costume renderings; fabric swatches and costume plots; handwritten costume and make-up notes for the EOT production.
- Folder 10 *Don Pasquale*. Lecture notes; cast notes; director’s notes.
 Draft program notes; handwritten rehearsal notes (RP’s hand?); typescript “notes on Don Pasquale”; and personal notes on the EOT production.
- Folder 11 *Don Pasquale*. Memoranda; schedules; cast lists.
 Cast list and info from the 1974 San Francisco Opera Theater production; proposed rehearsal schedules (typescript and handwritten) for the 1981 EOT production; chorus assignments from the San Francisco production; contact sheet for the 1971 San Francisco Spring Opera Theater production; summary of rehearsal conditions as dictated by AGMA; performer instructions for the San Francisco Spring Opera Theater; memo to RP from K. Adler (dated 2/1971); and a 1971 principals contact sheet (San Francisco).

- Folder 12 *Don Pasquale*. Correspondence.
 RP's AGMA contract and cover letter for the 1974 San Francisco production; handwritten drafts of letters from RP; additional letters concerning the 1971 and 1974 San Francisco production details; and personal notes of congratulations on the EOT production.
- Folder 13 *Don Pasquale*. Press clippings/articles.
 Press articles and reviews of the 1971 and 1974 San Francisco Spring Opera and 1981 EOT productions; a copy of *Opera News*, vol. 35, no. 6 containing an article on this opera; a copy of the article "Capital Newsmakers" by V. Glaser featuring a photo of RP (handwritten notes on reverse).
Oversized clipping (original and repro) separated to Series 6.
- Folder 14 *Don Pasquale*. Programs/flyers.
 Printed programs from the 1971 SFO, 1974 SFO, and 1981 EOT productions.

L'Etoile

Music: E. Chabrier; libretto: E. Leterrier & A. Vanloo.

Box 15

- Fldr. 1–3 *L'Etoile*. Score parts/cuts.
 Three repro copies of the score (one unbound, two spiral-bound). Enoch version (Pl. no. E.P. et F. 258); piano reduction by Leon Roques. Copy 1 (Box 15/1) has English translation added (translation by Jeremy Sams).
- Folder 4 *L'Etoile*. Libretto; text changes.
 Copy of an English adaptation of the libretto by R. Ackart and G. Boucher; liner notes with synopsis and libretto (in English), apparently sourced from a recording.
- Folder 5 *L'Etoile*. Correspondence.
 Receipt for purchase of a piano-vocal score (Enoch & Cie., Paris); correspondence (in French) to RP from Enoch & Cie. (Paris); repro of a letter from RP to A. Stone at COT regarding *L'Etoile*; correspondence (in French) on ESM letterhead from RP to Enoch & Cie. accompanied by a fax cover sheet; facsimile of a letter to RP from A. Fairley at Opera North (England) regarding *L'Etoile*; and copies of Enoch & Cie. catalogues.
- Folder 6 *L'Etoile*. Press clippings/articles.
 Copies of the following: article from *The New York Times*, May 18, 1993 on the French Institute production of the opera (Christopher Alden, stage director); article "L'Etoile and the pleasure principle" by R. Milnes (source attribution lacking); and article "Chabrier—high spirits and a soft heart" by R. Crichton (source attribution lacking).
- Folder 7 *L'Etoile*. Programs/flyers.
 Contains one copy of the printed program from a production at the French Institute/Alliance Francaise (Christopher Alden, stage director).

La finta giardiniera (Lunatics and Lovers)

Music: W.A. Mozart; libretto attributed to R. de Calzabigi, revised by M. Coltellini;
English adaption by Richard Pearlman.

EOT, 1983

Music Academy of the West (Santa Barbara, CA), 1985

Queens College, 1987

EOT, 1988

COT, 1989

- Folder 8 *La finta giardiniera*. Score parts/cuts.
Copies of recitatives from the piano-vocal score (Bärenreiter edition?); cuts and changes for the COT production; and typescript pages of corrections.
- Folder 9 *La finta giardiniera*. Libretto; text changes. (1 of 3: RP's adaptation.)
Three copies of the libretto as adapted by RP and re-titled "Lunatics and Lovers." Copy 3 accompanied by color images of scenes from a production and repro articles on EOT's 1983 production.
- Folder 10 *La finta giardiniera*. Libretto; text changes. (2 of 3: RP's adaptation, revised.)
Copy of the libretto as adapted by RP (re-titled "Lunatics and Lovers"), as revised for COT (1988); includes synopsis.
- Folder 11 *La finta giardiniera*. Libretto; text changes. (3 of 3: sourced from recording.)
Repro of the libretto in German, English and Italian (sourced from a recording).
- Box 16
- Folder 1 *La finta giardiniera*. Set and lighting designs; properties.
Reduced ground plans and set designs in reproduction; properties lists; light cues lists; technical cue sheets; and set designs for COT production.
Oversized scenery sketches and ground plans separated to Series 6.
- Folder 2 *La finta giardiniera*. Costumes, hair, and make-up.
Full-color costume designs for RP's adaptation; and a wig list.
- Folder 3 *La finta giardiniera*. Lecture notes; cast notes; director's notes.
Spiral-bound notebook labelled "La finta giardiniera" and containing (in RP's hand) production notes and RP's personal schedules and plans; handwritten curtain calls; and a typescript copy of RP's (director's?) notes on the opera.
- Folder 4 *La finta giardiniera*. Memoranda; schedules; cast lists.
Preliminary staging schedule and roster for COT production; production schedule for 1988 EOT production; photocopies of several headshots; COT "Useful information for directors and designers"; memo (July, 1983) from RP to ESM voice faculty; memo from RP to "All those involved" in the 1987 EOT production.
- Folder 5 *La finta giardiniera*. Correspondence.
Professional correspondence, contracts, and memoranda on the EOT, COT, Queens College, and Georgia State Summer Opera Workshop productions; personal notes and cards from cast

members and audience members; handwritten letters from students (and from their teacher) in response to the 1988 EOT production.

- Folder 6 *La finta giardiniera*. Press clippings/articles. (1 of 2: newspaper clippings.)
Newspaper articles and reviews of the productions by EOT (1983, 1988) and Music Academy of the West (1985), as well as reviews of other productions (not directed by RP; includes some productions that used RP's adaptation).
- Folder 7 *La finta giardiniera*. Press clippings/articles. (2 of 2: magazine/newsletter and repro clippings.)
MadAminA! issue (vol. 8, no. 1, Spring 1987) with feature articles on the opera (including article by RP); articles and reviews of the 1983 EOT and 1989 COT productions (repros of newspaper articles and 1 original magazine article); and repros of newspaper articles and reviews of RP's adaptation (various productions).
- Folder 8 *La finta giardiniera*. Programs/flyers.
Flyers for the EOT productions (1983, 1988) in RP's translation; copies of the printed program from the 1988 EOT production; printed program from the Georgia State 8th Annual Summer Opera Workshop (August, 1988); flyer from the San Francisco State production (not dated); and copies of printed programs from the Music Academy of the West, COT *Stagebill*, Queens College, and Lincoln Center's Mostly Mozart Festival productions.

The Marriage of Figaro (Le Nozze di Figaro)

Music: W.A. Mozart; libretto: L. da Ponte.

Tucson Opera, 1974–75 season

EOT, April 1979.

EOT, October 1984.

Aspen, 1984

EOT, November 1989

Hawaii Opera Theater, 1991

EOT, November 1993

LOCAA, 2003

- Folder 9 *The Marriage of Figaro (Le Nozze di Figaro)*. Score parts/cuts.
Handwritten and typescript lists of cuts and proposed cuts for various productions; and super-titles from Hawaii Opera Theater production.
- Folder 10 *The Marriage of Figaro (Le Nozze di Figaro)*. Libretto; text changes.
Production cuts from the LOCAA 2003; libretto in English (Donald Pippin version; attribution obscured with correction tape); typescript loose-leaf libretto in English (RP version?).
- Folder 11 *The Marriage of Figaro (Le Nozze di Figaro)*. Set and lighting designs; properties.
Properties lists (some with drawings); properties and scenes lists from the LOCAA 2003 production; reduced reproductions of ground plans for various productions; paint notes; light cues for HOT and EOT productions; and magazine clippings of gazebo pictures.
Oversized ground plans separated to Series 6.

- Folder 12 *The Marriage of Figaro (Le Nozze di Figaro)*. Costumes, hair, and make-up.
Cast and measurement lists from Opera Theatre of St. Louis production; wigs/make-up & costume lists for 1989 EOT production; wigs/make-up & costume list for 1993 EOT production; Figaro Project costumes lists; costume plot & sketches for EOT marked “3/09/90 update”; list of costumes with cast members from LOCAA production; costume sketches and notes.
- Box 17
- Folder 1 *The Marriage of Figaro (Le Nozze di Figaro)*. Lecture notes; cast notes; director’s notes.
Director’s notes (in RP’s hand) on characters; a handwritten schedule; a spiral-bound notebook labelled “Notes on Figaro”; cast list (in RP’s hand), typescript notes for an “Opera Preview” (dated 10/16/93).
- Folder 2 *The Marriage of Figaro (Le Nozze di Figaro)*. Memoranda; schedules; cast lists.
Cast lists [EOT production], typed Figaro project schedule, schedules, memos and cast list from LOCAA 2003 production, cast lists from EOT and Hawaii Opera Theater, orchestra personnel list and rehearsal schedule, EOT singer rosters (one is dated 1989–90), curtain calls for 1989 EOT production, Hawaii proposed rehearsal schedule, EOT preliminary rehearsal schedule, 1993 casting ideas for EOT production, YAR timings sheets and presentation text—dated 1989.
- Folder 3 *The Marriage of Figaro (Le Nozze di Figaro)*. Correspondence.
Personal notes to RP from cast members of various productions, as well as audience members; letter to Tom Eirman (Aspen Music Festival) from Jack Brown (Opera Theater St. Louis) regarding re: Figaro slides, memos, letters and drafts of letters re: EOT Figaro productions, letters re: Hawaii Opera Theater production, RP’s artist contract with Hawaii Opera Theater, costume rental documentation for Hawaii Opera Theater..
- Folder 4 *The Marriage of Figaro (Le Nozze di Figaro)*. Press clippings/articles.
Repro of the Figaro chapter from *Three Mozart Operas* by R.B. Moberly; repros of articles on performance practice (especially on ornamentation); repro of articles on the opera and various productions; press release and preview on EOT 1993 production; repros and originals of newspaper articles and reviews re: RP’s various Figaro productions.
- Folder 5 *The Marriage of Figaro (Le Nozze di Figaro)*. Programs/flyers.
Program from Tucson Opera, Fourth Season—1974–1975, programs from the EOT 1979, 1984, 1989 and 1993 productions (with a dedication to J. De Gaetani), program from the Aspen 1984 production and the Hawaii 1991 production.
Oversized poster for the Aspen 1984 production separated to Series 6.
- Folder 6 *The Marriage of Figaro (Le Nozze di Figaro)*. Student reviews.
Repros of student essays critiquing the 1979 EOT production of *Figaro*, for “Introduction to Music” course (spring 1979).

Postcard from Morocco
Music: D. Argento; libretto: J. Donahue.
EOT, November 1994

- Folder 7 *Postcard from Morocco*. Libretto; text changes.
Photocopy of the libretto (c1972 Boosey & Hawkes) (most likely copied from a recording); a photocopy of the libretto and list of performers (likely also copied from a recording); a typed copy of the scene breakdown
- Folder 8 *Postcard from Morocco*. Set and lighting designs; properties. (1 of 2.)
Preliminary properties lists (EOT, 1994); handwritten props list; list of adjustments to the soft sculptures; preliminary set notes; preliminary light cue lists; handwritten designs (some in red ink) on graph paper; revised preliminary prop list; original sketches and reproductions of set designs; several color photocopies of photographs and artwork depicting exotic locales.
Oversized drawings separated to Series 6.
- Folder 9 *Postcard from Morocco*. Set and lighting designs; properties. (2 of 2: postcards.)
Postcards depicting exotic locales, including several vintage postcards sleeved in plastic.
- Folder 10 *Postcard from Morocco*. Costumes, hair and make-up.
Revised costume and wig/make-up lists (EOT, 1994); reproductions of photos and advertisements depicting fez hats, together with make-up/hair photos (some of M. Dietrich).
Oversized costume sketch ("Lady with a Hand Mirror") separated to Series 6.
- Folder 11 *Postcard from Morocco*. Lecture notes; cast notes; director's notes.
RT's typescript director's notes; RT's lecture notes for Casa Italiana (University of Rochester, October, 1994); RP's symposium notes (November, 1994); typescript lists bearing the headings "Dance/Movement Sequences" and "Stage Combat Sequences"; RP's handwritten casting notes; typescript opera descriptions (possible press releases?) dated July, 1994 and September, 1994.
- Folder 12 *Postcard from Morocco*. Memoranda; schedules; cast lists.
ESM opera schedules (October, 1994); preliminary tech schedule for Kilbourn Hall (ESM); musical schedule from J. Lee (ESM); orchestra rehearsal and performance schedule; rehearsal schedules (dated 5/19/94, 6/7/94, 8/29/94, 9/23/94, 10/2/94, and 10/19/94); ensemble schedule; typescript cast lists and revised cast lists; repro of a handwritten contact sheet.
- Folder 13 *Postcard from Morocco*. Correspondence.
All regarding the 1994 EOT production: memoranda on ESM letterhead regarding arrangements for the opera and the connected opera seminar; correspondence regarding student casting and schedules; form letter for the orchestral personnel; personal notes to RP in response to the production.
- Box 18
- Folder 1 *Postcard from Morocco*. Press clippings/articles.
G. Sherman designer resumé with attached copies of production reviews; press release for EOT production (October, 1994); press articles on the opera from *City* newspaper (Rochester, NY), the *Rochester (NY) Democrat and Chronicle*, the *Brighton-Pittsford Post* (Greater Rochester, NY), and *Campus Times* (University of Rochester); an article on Maestro Peter Bay from the *Rochester Democrat and Chronicle*; a page from the *New York Times Book Review* with reviews of "Cigarettes are Sublime" and "The Trick is to Keep Breathing"; repro of an article

on the Lyric Opera Cleveland production of this opera from the *American Record Guide* (November/December, 1994).

- Folder 2 *Postcard from Morocco*. Programs/flyers.
Copies of printed programs and flyers from the EOT production (November, 1994); and a copy of the May, 1991 issue of *Stagebill* from that year's COT production.
Oversized poster separated to Series 6.

Reaching for the Moon
(initially titled *A Foggy Day*)

Songs by George and Ira Gershwin; book by J. Mueller.
EOT, October 1988.

- Folder 3 *Reaching for the Moon*. Score parts/cuts.
Repro of pages of sheet music (MS repro scores and photocopies from published sources). Songs included: Opening, Part II; "Nice Work If You Can Get It"; "Put Me to the Test"; "A Foggy Day"; "I Don't Think I'll Fall In Love Today"; "Sing of Spring" (first page only); "These Charming People"; "I Can't Be Bothered Now"; "He Loves and She Loves"; "Prelude [to] Act II"; "Let's Call the Whole Thing Off"; "Things Are Looking Up"; "Stiff Upper Lip"; "Put Me to the Test Reprise (Act II)"; "But Not for Me"; "Interlude (20A)"; "For You, For Me, Forevermore, Love Walked In, They All Laughed, and, Pay Some Attention to Me.
- Folder 4 *Reaching for the Moon*. Libretto; text changes. (1 of 3: copy 1, rev. June 1986.)
Spiral bound copy of the libretto of *Foggy Day* (A musical comedy fabricated by John Mueller; songs by George and Ira Gershwin), revised June 1986.
- Folder 5 *Reaching for the Moon*. Libretto; text changes. (2 of 3: copy 2, rev. April 5, 1987.)
Looseleaf copy of the libretto of *Foggy Day*, with corrections, revised April 5, 1987; accompanied by duplicate copy of pp. 7–20, also with revisions.
- Folder 6 *Reaching for the Moon*. Libretto; text changes. (3 of 3: copy 3, rev. April 25, 1987.)
Bound copy of the libretto of *Foggy Day*, revised April 25, 1987; list of musical numbers in the show, revised 9/21/87; *Foggy Day* synopsis; list of songs; cassette tape list (sides A and B); repro of *A Damsel In Distress* (A Comedy of Youth, Love and Adventure in Three Acts) by Ian Hay and P.G. Wodehouse (Samuel French, London, 1930).
- Folder 7 *Reaching for the Moon*. Set and lighting designs; properties.
Preliminary properties list (revised 7/27/87); preliminary light cue list (8/11/87); handwritten "fog and curtain cues" sheets; original scenic design sketch; and reproduction of an orchestra plan for the show.
Oversized scenery sketch separated to Series 6.
- Folder 8 *Reaching for the Moon*. Costumes, hair and make-up.
"Foggy Day Costumes" description list (with cast members' names); costume inventory list under heading "Gershwin Clothes"; and handwritten costume notes (RP's hand?).
- Folder 9 *Reaching for the Moon*. Lecture notes; cast notes; director's notes.
Handwritten notes re: the musical numbers in the show, RP's weekly to-do lists/schedules, draft of letter to cast members (RP's hand?).

Folder 10 *Reaching for the Moon*. Memoranda; schedules; cast lists.
Opera handout dated July 6, 1987—includes cast list and course information, curtain call sheet, gala expenses list.

Folder 11 *Reaching for the Moon*. Correspondence
Handwritten and typescript letters regarding the EOT production designs and contracts, the show's creative background/licensing and royalties agreements, discussions with the Gershwin estate, the "A Damsel in Distress" script, dance film archives, WXXI television appearance by the cast and recordings, a royalty agreement copies, (in the midst of the May 1987 letters, arranged in date order), personal notes to RP from Gershwin family members, faculty friends and cast members, gala invitation.

Box 19

Folder 1 *Reaching for the Moon*. Press clippings/articles
Repro of an article from *Cinema Journal* 24, No. 1 (Fall 1984) entitled "Fred Astaire and the Integrated Musical," repro of an article from *Theatre Crafts* (March 1987), entitled "Fog...Foggier...Foggiest" on the subject of fog machines/fluids, reproductions of newspaper articles about dance from the *NY Times*, the *LA Times* and *Time* magazine, an obituary of Fred Astaire from *Times-Union* (6/22/87), a reproduction of a book review from the *Sunday Times* (8/24/86), entitled "Step by step with Fred Astaire," article from the *LA Times* entitled "She's Keeping Tabs on 'Porgy'" about Leonore Gershwin, a reproduction of a review in the *Saginaw News* (4/6/87), entitled "Gershwin show gourmet feast," a reproduction of *LA Times* and *San Diego Union* reviews of "A Foggy Day," a reproduction of an article entitled "Rhapsody in Gershwin" by Martin F. Nolan (publication unknown) and one from the "People" section of *Time* magazine (date?) which includes information on "A Foggy Day," reproductions of articles re: other reconstructed Gershwin shows, 3 pages from UCLA Musical LA Comedy, an article from the *NY Times* (7/5/93), entitled "A Gershwin's Album of Heady Family Memories," originals and reproductions of articles about and reviews of the show—including a notice about members of the cast being on "Good Morning America," a *NY Times* review by S. Holden, the *LA Times*, *Rochester Times-Union*, *Rochester Review*, *City Life* and *Democrat and Chronicle* articles in "final press coverage summary" (includes local, university and national coverage), a reproduction of one page of an *Opera News* article which quotes RP, ESM press release of the show, dated 7/1/87, a reproduction of a news article about RP and the development of the show called "Production!"

Folder 2 *Reaching for the Moon*. Programs/flyers.
Promotional card for EOT production, preview program.

There Once Was a Girl Named Jenny

Music: K. Weill; book by J. Mueller.

EOT, April 1995.

Folder 3 *There Once Was a Girl Named Jenny*. Score parts/cuts. (1 of 3.)
Published (mainly repros) and MS repro scores of K. Weill songs, including: Lost in the Stars, This is New, That's Him, Mister Right, Dirge for Two Veterans, I'm a Stranger Here Myself, Very Very Very, Trouble Man, Surabaya—Johnny, Here I'll Stay, The Saga of Jenny, My Ship, Arioso, Love Song, Youkali (Tango Habanera)—3 copies, September Song (published imprint).

- Folder 4 *There Once Was a Girl Named Jenny*. Score parts/cuts. (2 of 3: “Prologue, Glamour, War & Money” sections.)
 Reproductions of songs (published and MS repro scores) separated by legal pad paper with handwritten section titles as follows: **Prologue**: Lady in the Dark, The Saga of Jenny, One Life to Live. **Glamour**: I’m Your Man, Life and Love and Laughter, I’m Your Man #2, Scene and Song #11, Cavatina and Scene #12. **War and Money**: Lottery Agent’s Tango, Progress, Listen to My Song (Johnny’s Song), Beat! Beat! Drums!, I’m Your Man #3, Hosannah Rockefeller, Zuhälterballade No. 13, Bilbao-Song, Ballad of Mack the Knife, Hier ruht die Jungfrau, Song of the Big Shot, Surabaya-Johnny, Pirate Jenny, Tango Ballad, Seeräuber Jenny, Jealousy Duet, Ice-Cream Sextet, (Pain! Nothing but pain!), That’s Him.
- Folder 5 *There Once Was a Girl Named Jenny*. Score parts/cuts. (3 of 3: “Finale Primo, Appendix of Alternate” sections.)
 Reproductions of songs (published and MS repro scores) separated by legal pad paper (cont.), with section titles as follows: **Finale Primo**: Duet turning into Quartet & Male Chorus, The Army Song, Brack Weaver, Johnny’s Song (Finale), Anhang—“Ach bedeken Sie,” The Trouble with Women, Economics Quartet, Alabama Song (Whisky Bar), Soft Shoe Reprise (Progress), Berlin im Licht-Song, September Song, Youkali. **Appendix of Alternate** (includes duplicate/repeated songs interleaved): Bilbao-Song, There’s Nowhere to Go But Up!, How Much I Love You, Meine Herren, Instead Of Song, Is It Him or Is It Me?, No. 12 West Wind, Sing Me Not a Ballad, Foolish Heart, This Is New, (No. 12 There lies the roadway), No. 5 There’s Nowhere To Go But Up!, A Hymn to Peace.
- Folder 6 *There Once Was a Girl Named Jenny*. Libretto; text changes.
 Musical/Textural Questions & Comments pages (dated 2/5/95), Song/Singer Breakdown pages (dated 2/17/95), “Jealousy Duet” lyrics (dated 3/1/95), “Surabaya Johnny” lyrics pages, song texts copied from the album “Ute Lemper sings Kurt Weill Vol. 2” (London, 436417-2), a list of artists and their roles titled “Street Scene” and dated 8/27–11/4/2001
Scroll of “The Saga of Jenny” lyrics separated to Series 6.
- Folder 7 *There Once Was a Girl Named Jenny*. Set and lighting designs; properties.
 Preliminary light cues list (dated 3/12/95), preliminary light cues list (dated 4/21/95) and notated “video log,” photocopy of D. Kane’s stage management resume, preliminary properties list (dated 2/21/95), reduced-sized ground plans.
Oversized ground plans separated to Series 6.
- Folder 8 *There Once Was a Girl Named Jenny*. Costumes, hair and make-up.
 Costume list and Hair/Makeup list (both dated 1/25/95)
- Folder 9 *There Once Was a Girl Named Jenny*. Lecture notes; cast notes; director’s notes.
 Text of review by Peter Bergman (from Kurt Weill Foundation for Music Newsletter); Tech notes from rehearsal dated 4/7/95; handwritten audition notes (RP’s hand?); cast notes from the 1st orchestra dress rehearsal.
- Folder 10 *There Once Was a Girl Named Jenny*. Memoranda; schedules; cast lists.
 Cast list dated 12/21/94, songs and timings list dated 2/5/95, songs and characters list dated 3/3/95, memo/letter re: orchestra instrumentation for the show, memo to voice faculty from RP dated 12/3/94, memo to voice faculty from RP dated 12/12/94, letter to “Jerry” from RP dated 2/22/95 re: rehearsal conflicts, memo to the cast of Jenny from RP dated 12/19/94 re: the concept of the show, memo to the cast of Jenny from RP dated 2/1/95 re: the individual numbers in the show, incomplete cast list for Street Scene

- Folder 11 *There Once Was a Girl Named Jenny*. Correspondence.
 Copy of a letter from RP to J. von Rhein, copy of a letter faxed to RP re: semester schedule during the Weill show, letter to RP from “Judy” dated 3/6/1995, memo to RP from R. Freeman re: Promotion of Kurt Weill Revue, personal notes and cards addressed to RP.
- Folder 12 *There Once Was a Girl Named Jenny*. Press clippings/articles.
Kurt Weill: A Guide to His Works, 2nd Edition by M. Mercado (Kurt Weill Foundation, New York, 1994), issues of the *Kurt Weill Newsletter*, Vol. 13, No. 2, Fall 1995—includes an article on the ESM production p. 27, one page of an article (p. 139) from *Fashion* magazine, a S. Holden review from the *NY Times* entitled “Retro Retrospective of Movie Songs,” a reproduction of a drawing entitled “Revisited” with a handwritten note to RP, a photocopy of part of an article by H. Clurman, a photocopy of a cast and timings list from a recording of Johnny Johnson dated 1956, notes on “Kurt Weill: Bilbao to Broadway” by K. Kowalke, reviews and articles about the ESM production from *Campus Times*, *City Life*, and the *Times-Union* newspapers—also one under the heading “Arts and Entertainment” possibly from the *Democrat and Chronicle*
- Folder 13 *There Once Was a Girl Named Jenny*. Programs/flyers.
 Invitation to and program for EOT premiere (1995); program from Baltimore Symphony Orchestra concert “Kurt Weill: Bilbao to Broadway, A Concert of Theater Songs Devised by Kim Kowalke” (June 1994).

Series 3: Photographic Material

Sub-series A: Production Photographs

Box 20

- Sleeves 1–49 *Albert Herring* (EOT, 1988).
 48 photographs (B&W and color) and 8 contact sheets (sleeve 49, color); various sizes: 3.5” x 4.25”–8” x 10”.
 Sleeves 15–26, 31–38, 45, 47–48: photographs by Marcio Botelho.
 Sleeves 27–30, 39–44, 46: photographs by James Montanus (UR).
RP’s prepared score in Box 1; production files in Box 9 and Box 44.
- Sl. 50–86 *Anna Karenina* (possibly LA Opera Theater, 1983).
 37 photographs (B&W and color); various sizes: 6.5” x 8.5”–8” x 10”.
 Photographs by Ken Howard, NYC, c1983.
 Sleeve 86: RP on-stage, giving direction.
 Additional photographs (2 photos, B&W and color) from same production included in Production Photo Album (Box 33).
Score in Box 1; no extant production files.
- Sl. 87–123 *Ariadne auf Naxos* (UW–Madison, 1990).
 37 photographs (B&W and color); various sizes: 4” x 6”–8” x 10”.
Score in Box 1; production files in Boxes 9–10 and Box 44.

Box 21

- Sl. 1–24 *Ariadne auf Naxos* (UW-Madison, 1990).
24 photographs (B&W and color); various sizes: 4" x 6"–8" x 10".
- Sl. 25–62 *The Barber of Seville* (EOT, 1978).
38 photographs (color); various sizes: 3.5" x 5" and 5" x 7".
Score in Box 1; no production files extant.
- Sl. 63–102 *Il Barbiere di Siviglia* (San Francisco Spring Opera, 1972).
40 photographs (B&W); 8" x 10". Photographs by Ken Howard, San Francisco.
- Sl. 103–115 *Les Belles Parisiennes: An Offenbach Cabaret* (Aspen Festival, 1978 or 1979?).
13 photographs (color); 6.75"–8" x 10".
Sleeves 103–104, 111–115: Kodak prints processed in May 1979.
Sleeves 107, 109: photographs by Brownell Photography, Aspen, CO.
Additional photographs (4 photos, color) from same production included in Production Photo Album (Box 33).
Score in Box 1; oversized ground plans (only extant production files) in Box 44.
- Sl. 116–120 *Les Belles Parisiennes: An Offenbach Cabaret* (EOT, 1979).
5 photographs (B&W); 8" x 10". Photographs by Louis Ouzer, Rochester, NY [February 1, 1979].

Box 22

- Sl. 1–6 *Les Belles Parisiennes: An Offenbach Cabaret* (EOT, 1979).
6 photographs (B&W); 8" x 10". Photographs by Louis Ouzer, Rochester, NY [February 1, 1979].
- Sl. 7 *La Bohème*, scale model of set design for Act III (production unspecified).
1 photograph (color), 3.5" x 5".
N.B. In the 1970s and beyond Mr. Pearlman directed productions of this opera at the Tucson Opera Company (1975), at Hidden Valley Opera Ensemble (Monterey, California, 1977), at the Aspen Festival, a joint production by Opera Theater of Rochester (New York) with the Eastman School of Music (1977), and at Lyric Opera of Chicago.
Scores in Box 2; production files in Box 10–12 and Box 44.
- Sl. 8 *La Bohème*, scale model of set design for Act IV (production unspecified).
1 photograph (color), 3.5" x 5".
- Sl. 9 *La Bohème*, scale model of set design for Act II Café Momus (production unspecified).
1 photograph (color), 3.5" x 5".

- Sl. 10 *La Bohème*, illustration of set design for Act II Café Momus (production unspecified).
1 negative (color), 4" x 5".
- Sl. 11 *La Bohème*, illustration of set design for Act II Café Momus (production unspecified).
1 photograph (color), 3" x 6.25" (apparently reduced from a larger image).
- Sl. 12–13 *La Bohème*, costume designs (production unspecified, 1969).
2 negatives (color), 4" x 5".
Includes costume designs for Musetta in Act II (sleeve 12) and Grisette (sleeve 13).
- Sl. 14 *La Bohème*, illustration of set design for Act III (production unspecified).
1 negative (color), 4" x 5".
- Sl. 15–41 *La Bohème* (production unspecified).
27 photographs (B&W); 6.5–8" x 10". Photographs by Ken Howard, NYC.
Sleeve 68: RP and two crew members in house of theater during rehearsal.
- Sl. 40–64 *La Bohème* (production unspecified).
22 photographs (B&W) and 13 contact sheets (sleeve 64, B&W); 8" x 10".
Photographs by Christian Steiner, NYC/Berlin.
Additional photographs (2 photos, B&W) from same production included in Production Photo Album (Box 33).
- Sl. 65–70 *La Bohème* (Hidden Valley Opera, 1977).
5 photographs (B&W) and 2 contact sheets (sleeve 70, B&W); 8" x 10"
Sleeve 70 contact sheets were received in envelope addressed to Hidden Valley Music Seminars, sent by Monterey Peninsula College.
- Sl. 71–92 *La Bohème* (Opera Theater of Rochester and EOT joint production, 1990).
21 photographs (B&W) and 6 contact sheets (sleeve 92, B&W); 8" x 10".
Photographs by Louis Ouzer [October 24, 1990].
Sleeve 91: RP with [cast members of *La Bohème*?].

Box 23

- Sl. 1–19 *La Cenerentola* (EOT, 1983).
18 photographs (B&W) and 2 contact sheets (sleeve 19, B&W); 8" x 10".
Sleeves 1–8, 17: photographs by Louis Ouzer [February 10, 1983].
Sleeve 19 (2 contact sheets) accompanied by cover note from Chris T. Quillen, UR photographer.
Scores in Box 3; no extant production files.
- Sl. 20–46 *The Confidence Man* (Santa Fe Opera, 1982) (world premiere).
27 photographs (B&W); 8" x 10".
Additional photographs (2 photos, B&W) from same production included in Production Photo Album (Box 33).
Scores in Box 3 and Box 35; no extant production files.

- Sl. 47–113 *The Consul* (EOT, 1991).
67 photographs (color and B&W); various sizes: 3.5” x 5”–8” x 10”.
Scores in Box 3 and Box 35; no extant production files.
- Box 24
- Sl. 1–30 *Così fan tutte* (Santa Fe Opera, 1975).
30 photographs (B&W); 6.25–8” x 10”. Photographs by Ken Howard, c1975
Santa Fe Opera.
Additional photographs (2 photos, B&W) from same production included in Production
Photo Album (Box 33, first and last photo in *Così fan tutte* section).
Scores in Box 3–4; production files in Box 12–13 and Box 44.
- Sl. 31–36 *Così fan tutte* (production unspecified, 1977?).
6 photographs (color); 5” x 7”. Prints processed August 1977.
Additional photographs (2 photos, color) from same production included in Production
Photo Album (Box 33, photos 3–4 in *Così fan tutte* section).
- Sl. 37–39 *Così fan tutte* (EOT, 1979).
3 photographs (B&W); 8” x 10”. Photographs by Louis Ouzer [October 22,
1979].
Sequence of staged photographs of Guglielmo, Fiordiligi, Ferrando, and Dorabella.
Photographs accompanied by typescript captions by ESM’s Office of Public Relations
(issued to promote the production).
- Sl. 40–47 *Così fan tutte* (EOT, 1979?).
8 photographs (color); 5” x 6.75”.
Likely from EOT’s November 1979 production, as singers match photo published in
Eastman Notes (winter 1979–80); compare with Box 24/40.
- Sl. 48–59 *Così fan tutte* (production unspecified).
12 photographs (color); various sizes: 5” x 7.75”.
- Sl. 60–66 *Così fan tutte* (production unspecified).
7 photographs (B&W); various sizes: 6” x 9” and 8” x 10”.
Possibly same production as Box 24/67–76.
- Sl. 67–76 *Così fan tutte* (production unspecified).
10 photographs (B&W); 8” x 10”.
Possibly same production as Box 24/60–66.
Additional photograph (1 photo, B&W) from same production included in Production
Photo Album (Box 33, photo 2 in *Così fan tutte* section).
- Sl. 77–79 *Così fan tutte* (production unspecified).
3 photographs (color); 8” x 10”.
Photos show entire stage; quality lacking.

Box 25

- Sl. 1–15 *Così fan tutte* (production unspecified).
15 photographs (B&W); 8" x 10".
- Sl. 16–52 *The Crucible* (Wolf Trap Festival, 1975).
36 photographs (B&W) and contact sheets (sleeve 37, B&W); 6.75–8" x 10".
Photographs by Ken Howard, NYC.
Additional photographs (3 photos, B&W) from same production included in Production Photo Album (Box 33).
Score in Box 4; no extant production files.
- Sl. 53–70 *Dialogues of the Carmelites* (EOT, 1994).
17 photographs (B&W) and 5 contact sheets (sleeve 72, B&W); 8" x 10".
Sleeve 70 (5 contact sheets, B&W): photographs by Gelfand-Piper Photography, Rochester, NY.
Scores in Box 4; production files in Box 13–14 and Box 44.
- Sl. 71–96 *Dialogues of the Carmelites* (EOT, 1980).
26 sleeves of photographs (or photocopies of photographs) (color and B&W); various sizes: 5" x 7"–4–8" x 10".
Sleeve 73: photocopies of 8 photographs, 8.5" x 13.5".
Sleeves 81–82, 95–96: photographs by Dan Chidester, Hudson, NY.
Additional photographs (8 photos, B&W and color) from same production included in Production Photo Album (Box 33).

Box 26

- Sl. 1–15 *Dialogues of the Carmelites* (EOT, 1980).
14 photographs (B&W) and 12 contact sheets (sleeve 15); 6.25–8" x 10".
Sleeves 4–6: RP during rehearsals of *Dialogues*.
Additional photographs (8 photos, B&W and color) from same production included in Production Photo Album (Box 33).
- Sl. 16–44 *Don Giovanni* (EOT, 1982).
29 photographs (color); 5" x 6.75"–8" x 10".
Additional photographs (2 photos, color) from same production included in Production Photo Album (Box 33).
Scores in Box 4 and Box 37; oversized scenery sketches and ground plans (only extant production files) in Box 45.
- Sl. 45–87 *Don Pasquale* (San Francisco Opera, 1971).
42 photographs (B&W) and 16 contact sheets (sleeve 87, B&W); 8" x 10".
Sleeve 45: RP during *Don Pasquale* rehearsal.
Sleeves 45–51, 56–65, 68–75, 77, 86: photographs by Ken Howard, San Francisco.
Sleeves 52–55, 66–67, 85: photographs by Margaret Norton, San Francisco Opera.
Sleeve 87 (contact sheets): photographs by Ken Howard (13 contact sheets); unidentified photographer (2 contact sheets); and Margaret Norton (1 contact sheet).
Score in Box 4; production files in Box 14 and Box 44–45.

- Sl. 88–93 *Don Pasquale* (EOT, 1981?).
6 photographs (B&W); 8” x 10”.
Additional photograph (1 photo, B&W) from same production included in Production Photo Album (Box 33).

Box 27

- Sl. 1–13 *Don Pasquale* (EOT, 1981?).
13 photographs (B&W); 8” x 10”.
Same production as Box 33/88–93.
Additional photograph (1 photo, B&W) from same production included in Production Photo Album (Box 33).
- Sl. 14–40 *Die Drei Pintos* (Opera Theatre of St. Louis, 1979).
27 photographs (B&W); 6.75–8” x 10”. Photographs by Ken Howard, NYC.
Sleeves 14–40: photographs by Ken Howard, NYC.
Additional photographs (7 photos, B&W) from same production included in Production Photo Album (Box 33).
Scores in Box 4; no extant production files.

N.B. Box 27/41–66 are photographs of unidentified operas; based on the original alphabetical arrangement of the production photographs, these productions presumably have titles beginning with E, F, or G.

- Sl. 41–45 Unidentified opera (likely *Falstaff*, EOT, 1981).
5 photographs (color); 5” x 6.75”. Photographs by Dan Chidester, Hudson, NY.
Photographs appear to be from same production as Box 34/46–51.
Sleeve 44 shows “Honi soit qui mal y pense” on sign above the entrance to a building (as is above the entrance to the Garter Inn in *Falstaff*, as per the stage directions).
Additional photographs (3 photos, color) from same production included in Production Photo Album (Box 33).
Score of Falstaff in Box 5; no extant production files.
- Sl. 46–51 Unidentified opera (likely *Falstaff*, EOT, 1981).
6 photographs (B&W); 8” x 10”. Photographs by Dan Chidester, Hudson, NY.
Photographs appear to be from same production as Box 34/41–45.
- Sl. 52–66 Unidentified opera (possibly *Faust*, Arizona Opera, 1976).
15 photographs (B&W); 8” x 10”.
Score of Faust in Box 5; no extant production files.
- Sl. 67–110 *La finta giardiniera* (unspecified production).
43 photographs (color and B&W) and 4 contact sheets (sleeve 110, B&W); various sizes: 5” x 7” and 8” x 10”.
Scores in Box 5; production files in Box 15–16 and Box 45.

Box 28

- Sl. 1–9 *Il furioso al isola di San Domingo* (EOT, 1978).
9 photographs (color and B&W); various sizes: 3.5” x 5” and 8” x 10”.
Sleeve 1: Kodak print processed November 1978.
Sleeves 2–9: photographs by Louis Ouzer, Rochester, NY [November 27, 1978].
Additional photographs (3 photos, color) from same production included in Production Photo Album (Box 33), presented with B/W photographs from Spoleto production.
No score or extant production files.
- Sl. 10–17 *Il furioso al isola di San Domingo* (Spoleto Festival, 1978).
7 photographs (B&W) and 3 contact sheets (sleeve 17, B&W); 8” x 10”.
Photographs by W. Patrick Hinely, Jackson, FL.
Additional photographs (3 photos, B&W) from same production included in Production Photo Album (Box 33), presented with color photographs from EOT production.
- Sl. 18–45 *The Impresario* or *The I.O.U. Wedding* (EOT, 1985).
28 photographs (color and B&W); various sizes: 5” x 7” and 8” x 10”.
N.B. EOT presented Mozart’s *The Impresario* (in modern English adaptation as “The Impresario Produces Abu Hassan”) and Rossini’s *The I.O.U. Wedding* as a double bill in October 1985; sleeves 18–38 do not distinguish which opera is represented in each print, but sleeves 39–45 are labeled as *The Impresario*.
Sleeves 18–38: Kodak prints processed January 1986.
Sleeves 39–45: photographs by Louis Ouzer, Rochester, NY [October 24, 1985].
Sleeve 39: RP in house of theater during rehearsal of *The Impresario* (blurry image).
Scores in Box 5–6 and Box 36; oversized ground plan (only extant production files) in Box 45.
- Sl. 46–58 *L’italiana in Algeri* (live telecast on PBS, 1980?).
13 photographs (color); 5” x 7”. Kodak prints processed November 1980.
Additional photographs (2 photos, color) from same sequence are included in the Production Photograph Album (Box 33), with cover sheet indicating the photos are from a 1980 live telecast on PBS.
Score in Box 6; no extant production files.
- Sl. 59–65 *L’italiana in Algeri* (EOT, 1980).
7 photographs (B&W); 8” x 10”. Photographs by Louis Ouzer, Rochester, NY [October 23, 1980].
- Sl. 66–78 *Les Mamelles de Tirésias* (Aspen, 1980).
13 photographs (B&W); 8” x 10”. Photographs by Charles Abbott, NYC, c1980.
Additional photographs (13 photos, B&W and color) from same production are included in the Production Photograph Album (Box 33).
Score in Box 6; no extant production files.
- Sl. 79–85 *Les Mamelles de Tirésias* (EOT, 1981).
6 photographs (B&W); 8” x 10”. Photographs by Louis Ouzer, Rochester, NY [January 23, 1981].
Performed in double-bill with *The Medium* (January 1981); see Box 35/104–106 for photographs.

- Sl. 86–89 Unidentified opera [from the box with titles beginning with M] (unidentified production).
4 photographs (B&W); 8” x 10”.
Cast seen with martini glasses, wearing early 20th century fashion (ca. 1920s); cast includes a maid and a cowboy.
- Sl. 90–91 Unidentified opera [from the box with titles beginning with M] (unidentified production).
2 photographs (color); 8” x 10”.
Cast wearing late 19th century fashion (ca. 1880s) (blurry images, possibly with smoke machine).
- ***
The Marriage of Figaro.
See *Le Nozze di Figaro* (Box 29–30).
- Sl. 92–107 *The Medium* (production unidentified [possibly Aspen], 1980?).
16 photographs (color & B&W); various sizes, 5” x 7” and 8” x 10”.
Sleeves 98–107: photographs by Charles Abbott, NYC, c1980.
Score in Box 6; no extant production files.
- Sl. 108–112 *The Medium* (EOT, 1981).
5 photographs (B&W); 8” x 10”. Photographs by Louis Ouzer, Rochester, NY [January 23, 1981].
Performed in double-bill with *Les Mamelles de Tirésias* (January 1981); see Box 35/79–85 for photographs.
- Sl. 113–117 *The Medium* (production unspecified, 1968).
5 photographs (B&W); various sizes: 7” x 9”–8” x 10”. Photographs by Christian Steiner, NYC/Berlin (December 1968).
- Sl. 118–124 *The Medium* (production unspecified).
7 photographs (B&W); 8” x 10”.

Box 29

- Sl. 1–15 *The Medium* (production unspecified [EOT, 1992?]).
15 photographs (B&W); 8” x 10”.
Same production as Box 35/118–124.
Sleeve 9: photograph accompanied by MS note to “Steve” from “Steve P.” dated 1/15 regarding photo orders for the opera department and students.
- Sl. 16–38 Mozart Gala (EOT, 1992)
23 photographs (B&W); various sizes: 5” x 7” and 8” x 10”.
Score in Box 6; no extant production files.

- Sl. 39–47 *Le Nozze di Figaro* (EOT, 1979).
 9 photographs (B&W); 8” x 10”. Photographs by Louis Ouzer, Rochester, NY [April 4, 1979].
 Additional photograph (1 photo, color) from same production are included in the Production Photograph Album (Box 33).
Scores in Box 6; production files in Box 16–17 and Box 44–45.
- Sl. 48–75 *Le Nozze di Figaro* (EOT?, 1984).
 28 photographs (B&W); 8” x 10”.
 Appears to use same set as EOT’s 1979 production (see Box 36/39–47).
 Sleeves 48–69, 72–75 photographs by Charles Abbott, NYC, c1984.
 On back of sleeve 73: “85% p11 / Eastman Opera.”
- Sl. 76–77 *Le Nozze di Figaro* (production unspecified).
 20 color photocopies of photographs (color); 8” x 10”.
 Appears to use same set as EOT’s 1979 and 1984 productions (see Box 36/39–47 and Box 36/48–75).
- Sl. 78–80 *Le Nozze di Figaro* (production unspecified).
 3 photographs (color); 5” x 7”.
 Appears to use same set as EOT’s 1979 and 1984 productions (see Box 36/39–47 and Box 36/48–75).
- Sl. 81–86 *Le Nozze di Figaro* (EOT, 1989).
 6 photographs (B/W); 8” x 10”. Photographs by Louis Ouzer, Rochester [November 2, 1989].
- Sl. 87 *Le Nozze di Figaro*, marquee [outside Eastman School of Music] (EOT, 1993).
 1 photograph (color); 3.5” x 5”.
- Sl. 88–91 *Le Nozze di Figaro*, set models (EOT, 1993).
 4 photographs (color); 3.5” x 5”.
 Photographs of models of set used in EOT’s 1989 and 1993 productions.
- Sl. 92–115 *Le Nozze di Figaro* (EOT, 1993).
 24 photographs (color and B/W); various sizes: 3.5” x 5” and 8” x 10”.

Box 30

- Sl. 1–31 *Le Nozze di Figaro* (EOT, 1993).
 28 photographs (B/W and color) and 27 contact sheets (sleeves 29–31, B/W and color); 8” x 10”.
 Sleeves 10–17 and 31 (7 contact sheets): photographs by John Widman, Rochester, NY.
 Sleeves 29–30 (20 contact sheets): photographs by Gelfand-Piper Photography [Rochester, NY]. Prints from contact sheets are among Box 36/110–115, Box 37/1–9, and Box 37/18–28.

- Sl. 32–66 *Le Nozze di Figaro* (production unspecified).
32 photographs (B/W) and 32 contact sheets (sleeves 64–66, B/W); 8” x 10”.
Photographs by Ken Howard.
Sleeve 64 (14 contact sheets): photographs of RP and other crew behind the scenes.
Appears to use same set as EOT’s 1979 and 1984 productions (see Box 36/39–47 and Box 36/48–75) [but not at ESM].
- Sl. 67 *Le Nozze di Figaro* (production unspecified).
1 negative (B/W); 4” x 5”.
Received in envelope marked: “Sentry Color Labs, 571 S. Ave., Roch, 14620-1383.”
- Sl. 68 *Postcard from Morocco*, scale painting for set (EOT, 1994).
1 painting (acrylic and ink on matboard); 7” x 8.75”.
Scores in Box 7 and Box 38; production files in Box 17–18 and Box 44.
- Sl. 69–87 *Postcard from Morocco* (EOT, 1994)
19 photographs (color and B/W); various sizes: 8” x 10” and 3.5” x 5”.
Sleeves 69–80, 86: photographs by John Widman, Rochester, NY.
- Box 31
- Sl. 1–18 *Postcard from Morocco* (EOT, 1994)
18 photographs (B/W and color); 8” x 10”.
Sleeves 4, 17: photographs by John Widman, Rochester, NY.
- Sl. 19–71 *Reaching for the Moon* (EOT, 1987).
51 photographs (B/W and color) and 47 contact sheets (sleeves 68–71, B/W);
various sizes: 5” x 8”–8” x 10”.
Sleeve 19: photograph by Jeff Goldberg, University of Rochester.
Sleeves 26–33, 35, 49–67: photographs by Ken Howard, NYC, c1988.
Sleeves 30–31: typescript caption affixed to back of photos.
Sleeves 34, 36–48: photographs by Marcio Botelho.
Sleeves 64–65: RP posing with others in hallway outside of Eastman Theatre.
Sleeve 67: 3 headshots of RP (received in box with photographs for *Reaching for the Moon*).
Contact sheets (sleeves 68–71) include posed photographs of singers (e.g., headshots in costume) and photographs from reception/dinner [no corresponding prints].
Score [titled “A Foggy Day”] in Box 5; production files in Box 18–19.
- Sl. 72–75 Reprints of EOT shows: *The Barber of Seville*.
4 photographs (B/W); various sizes: 6.5” x 9.25”–7.5” x 9.75”. Photographs
by Kim Gagnier, Rochester, NY.
- Sl. 76–77 Reprints of EOT shows: *Faust*.
2 photographs (B/W); 6.5” x 8.5”. Photographs by Kim Gagnier, Rochester,
NY.

- Sl. 78–79 Reprints of EOT shows: *The Magic Flute (Die Zauberflöte)*.
2 photographs (B/W); 6.5” x 8.5”. Photographs by Kim Gagnier, Rochester, NY.
Sleeve 79 accompanied by cover note from Kim [Gagnier] to “Steve.”
Photos depict the Three Ladies (wearing the same costumes as in EOT’s Mozart Gala, 1992) and Papageno (wearing a different costume than in the 1992 production).
- Sl. 80 Reprints of EOT shows: *La Bohème*.
1 photograph (B/W); 7” x 10”. Photographs by Kim Gagnier, Rochester, NY.
- Sl. 81–82 Reprints of EOT shows: *Faust* (?).
2 photographs (B/W); 6.25–6.5” x 9.75”. Photographs by Kim Gagnier, Rochester, NY.
Both photos marked as “Boheme” (written on back of photo, in ink, by the photographer) but appear to depict a scene from *Faust* (i.e., foggy outdoor/garden scene with a woman in late 19th-century dress and a man in long black cloak).
- Sl. 83–93 RP headshots/directing.
11 photographs (B/W); 8” x 10”.
Sleeve 83: photograph by Louis Ouzer [May 19, 1971].
Sleeves 84, 88, 91: photographs by Daniel Eifert.
Sleeve 86: RP on stage directing group of costumed singers.
Sleeves 90, 92: photographs by Ken Howard.
- Box 32
- Sl. 1–18 *Robinson Crusoe* (EOT, 1985)
18 photographs (B/W); 8” x 10”. Photographs by Louis Ouzer, Rochester, NY [April 2–4, 1985].
Score in Box 7; no extant production files.
- Sl. 19–55 *Roméo et Juliette* (a 1980 or 1981 production).
1 negative (sleeve 19, B/W) and 36 photographs (color and B/W); various sizes: 4” x 5”–8” x 10”.
Possibly Western Opera Theater (1980) or Aspen Music Festival (1981) production; photos depict Karen Holvik as Juliette.
Sleeves 20–42: Kodak prints processed August 1981.
Scores in Box 7 and Box 38; no extant production files.
- Sl. 56–84 *There Once Was a Girl Named Jenny* (EOT, 1995)
29 photographs (B/W); 8” x 10”.
Sleeve 84: RP taking a bow.
Score in Box 8; production files in Box 19 and Box 45.
- Sl. 85–106 *Tommy* (Seattle, 1971)
21 photographs (B/W) and 13 contact sheets (sleeve 106, B/W); 8” x 10”.
Photographs by Ken Howard, San Francisco.
Sleeves 89–90, 102–103: scenes with Bette Midler.
Sleeve 101: RP with cast members.
Score in Box 39; no extant production files.

Sl. 107–114 *Die Zauberflöte* (EOT, 1977)

8 photographs (color); 3.5” x 5”. Kodak prints processed August 1978.
Additional photographs (12 photos, color) from same production included in the
Production Photograph Album (Box 33).
Score in Box 8; oversized ground plans (only extant production files) in Box 45.

Sub-series B: Production Photograph Album (1969–1983)

Box 33

Item 1 Production Photo Album, 1969–1983:

Contains photocopies of newspaper reviews (or typescript quotes from published reviews) and photographs (B/W and color, various sizes) of productions directed by RP. 99 leaves, total (32 scrapbook leaves with photographs, 67 leaves reviews/text). Fragile: binder spine separated from album cover.

The sequence is as follows:

Tommy, Seattle Opera, 1971 (reviews only; no photographs)
Anna Karenina, Los Angeles Opera Theater, 1983 (US premiere)
Les Belle Parisiennes: An Offenbach Cabaret, Aspen Festival & ESM, 1978
Dialogues of the Carmelites, EOT, 1980
Les Mamelles de Tirésias, Aspen Festival and ESM, 1979
Falstaff, EOT, 1981
Don Pasquale, EOT, 1981; San Francisco Opera, 1971
The Confidence Man, Santa Fe Opera, 1982 (world premiere)
Barbiere di Seviglia, San Francisco Opera, 1972; EOT, 1978
Die Zauberflöte, Tucson Opera, 1974; San Francisco Opera, 1974; EOT, 1977
L’Italiana in Algeri, live telecast via PBS, 1980
Così fan tutte, Santa Fe Opera, 1975; Lake George Opera Festival, 1976, Tuscon Opera, 1976; Aspen Festival, 1977; EOT, 1979
Don Giovanni, EOT, 1982
Le Nozze di Figaro, EOT, 1979
Die Drei Pintos, Opera Theatre of St. Louis, 1979 (U.S. premiere)
The Turn of the Screw, Washington Opera, 1969; EOT, 1982; NYC Opera, 1984
Il furioso al’Isola di San Domingo, Spoleto Festival, 1978; EOT, 1978; Washington Opera, 1980
The Crucible, Wolf Trap, 1975
Carmen, San Francisco 1973 (reviews only; no photographs)
La Bohème, Washington Opera, 1970; Tucson Opera, 1975; Kansas City Lyric Opera 1976; Hidden Valley Opera, 1977; EOT, 1977
La Périchole, San Francisco Opera, 1976; Opera Memphis, 1981

Sub-series C: Production Slides

Box 34

Folder 1 *La Bohème* (Lyric Opera of Chicago).

10 slides (color), in 1 plastic sleeve.

Received with note: *La Bohème*, Lyric Opera of Chicago, attn: Christine Dudzik.

- Folder 2 *La Bohème* (production unspecified).
 39 slides (color), in 2 plastic sleeves.
 Production stars Shigemi Matsumoto.
 Prints from same production in Box 29/15–41.
- Folder 3 *La Bohème* (production unspecified).
 24 slides (color), in 2 plastic sleeves.
 Production stars Shigemi Matsumoto.
 Received in envelope sent to RP by Jack Ward Color Service, NYC.
 Prints from same production in Box 29/15–41.
- Folder 4 *La Bohème* (Opera Theater of Rochester and EOT joint production, 1990).
 34 slides (color), in 2 plastic sleeves. Photographs by Louis Ouzer, Rochester,
 NY [October 24, 1990].
 Prints from same production in Box 29/71–92.
- Folder 5 *La Calisto* (EOT, 1987).
 26 slides (color), in 2 plastic sleeves.
- Folder 6 *La Cenerentola* (EOT, 1983).
 5 slides (color), in 1 plastic sleeve. Photographs by Dan Chidester, Hudson,
 NY.
 Prints from same production in Box 30/1–19.
- Folder 6 *Così fan tutte* (production unspecified).
 10 slides (color), in 1 plastic sleeve.
 Prints from various productions of *Così fan tutte* in Box 31–32.
- Folder 7 *Don Pasquale* (San Francisco Opera, 1971).
 7 slides (color), in 1 plastic sleeve.
 Prints from same production in Box 33/45–87.
- Folder 8 *Die Drei Pintos* (Opera Theatre of St. Louis, 1979).
 10 slides (color), in 1 plastic sleeve.
 Prints from same production in Box 34/14–40.
- Folder 9 *La finta giardiniera* (unspecified production).
 20 slides (color), in 1 plastic sleeve.
 Prints from same production in Box 34/67–110.
- Folder 10 *The Impresario, or, the I.O.U. Wedding* (EOT, 1985).
 100 slides (color), in 5 plastic sleeves. Slides stamped “Frederick Shippey /
 Oct 85.”
 Prints from same production in Box 35/18–45.
- Folder 11 *The Marriage of Figaro* (Opera Theatre of St. Louis).
 9 slides (color), in 1 plastic sleeve.
 Label on sleeve: “Opera Theatre of Saint Louis / The Marriage of Figaro / Costumes
 only.”

- Folder 12 *Le Nozze di Figaro* (multiple EOT productions).
 156 slides (color), in 9 plastic sleeves.
 Multiple EOT productions represented in slides (interleaved together in/within sleeves):
 primarily slides from EOT's 1984 production with additional slides from EOT's
 1989/1993 productions (i.e., with a new stage set; see Box 36/81–115 and Box 37/1–31).
 89 slides stamped "Frederick Shippey / Oct 84."
 2 slides stamped "Louis Ouzer, Rochester, NY" [likely 1989 production].
 20 slides processed August 1984.
 Prints from same productions in Box 36–37.
- Folder 13 *Reaching for the Moon* (EOT, 1987).
 32 slides (color), in 2 plastic sleeves.
 Possibly Western Opera Theater (1980) or Aspen Music Festival (1981) production;
 photos depict Karen Holvik as Juliette.
 Prints from same production in Box 38/19–71.
- Folder 14 *Roméo et Juliette* (a 1980 or 1981 production).
 10 slides (color), in 1 plastic sleeve.
 Prints from same production in Box 39/19–55.
- Folder 15 *Die Zauberflöte* (EOT, 1977).
 17 slides (color), in 1 plastic sleeve.
 Prints from same production in Box 39/107–114.

Sub-series D: Oversized Photographs

Box 35

- Envelope 1 *Il Barbiere di Siviglia* (EOT, 1978).
 12 photographs (color, printed on paper affixed to cardstock); 8" x 11".
 Accompanied by typescript excerpts from reviews (of the 1972 San Francisco Opera
 production). 6 pp.
- Sleeve 2 *La Bohème* (unspecified production).
 17 photographs (color, printed on paper); 8.5" x 11".
- Sleeve 3 *La Bohème* (LOC production).
 10 photographs (color, printed on paper); 8.5" x 11".
- Sleeve 4 *La Cenerentola* (EOT, 1983).
 15 photographs (color, printed on paper); 8.5" x 11".
- Sleeve 5 *The Confidence Man* (Santa Fe Opera, 1982) (world premiere).
 11 photocopies of photographs (B/W); 8.5" x 11".
- Sleeve 6 *Così fan tutte* (production unspecified).
 12 photographs (color, printed on paper); 8.5" x 11".

- Sl. 7–9 *Don Pasquale* (San Francisco Opera).
6 photographs (color); 8" x 12". Kodak prints processed March 1982.
- Sleeve 10 *La finta giardiniera* (EOT, 1983).
1 photograph (B/W); 7" x 10", mounted on matboard, 9" x 12".
Information about the production written on back of matboard.
- Sleeve 11 *La finta giardiniera* (unspecified production).
24 photocopies of photographs (color, B/W); 8.5" x 11–14".
- Sleeve 12 *Le Nozze di Figaro* (production unspecified).
1 photograph (color); 8" x 12".
- Sl. 13–14 *Le Nozze di Figaro* (EOT, 1993?).
22 photographs (color, printed on paper); 8.5" x 11".
- Sl. 15–17 *Postcard from Morocco*, photos of scale painting for set (EOT, 1994).
3 photographs (color); 8.5" x 12". 4 prints, each (12 prints, total).
Sleeve 14: painting signed by Nikita Polyansky.
- Sleeve 18 *Postcard from Morocco*, scale paintings for set (EOT, 1994).
2 paintings (acrylic and ink on matboard); 8.75" x 12.25". Art by Nikita Polyansky.
- Sleeve 19 *Reaching for the Moon* (EOT, 1987).
13 photographs (color, printed on glossy paper); 8.5" x 11".
- Sleeve 20 Unidentified production.
2 photographs (B/W); 6" x 9.25", mounted on matboard, 11" x 14".
Photographs by Dan Chidester, Hudson, NY.
- Sleeve 21 Unidentified boy (possibly RP?).
1 photograph (B/W); 8.5" x 11".

Series 4: Books and Other Printed Matter

Sub-series A: Libretti

Box 40

- Folder 1 *La Bohème*. Music by Giacomo Puccini. Libretto by G. Giacosa and L. Illica.
English version by W. Grist and P. Pinkerton. French Version by Paul Ferrier.
Libretto (in Italian, English, and French). New York: G. Ricordi, 1898.

- Folder 2 *Carmen*. Music by Georges Bizet. [Libretto by Henri Meilhac and Ludovic Halévy after Prosper Mérimée's novel; English translation by Frank Merklng.]
Libretto. French-English edition. New York: Fred Rullman, s.d.
- Folder 3 *Carmen*. Music by Georges Bizet. Libretto by Henri Meilhac and Ludovic Halévy after Prosper Mérimée's novel; English translation by Nell and John Moody.
English National Opera Guide (includes libretto in French and English).
London: John Calder, 1982.
- Folder 4 *La Cenerentola*. Music by Gioacchino Rossini. English version by Donald Pippin.
[1] Libretto (in English). San Francisco: Pocket Opera, c1979 and 1993 by the author.
[2] Libretto (in English; shortened version). San Francisco: Pocket Opera, c1997 by the author.
At back of libretto: letter to RP re: Pippin's translation; costume/wig run sheet, prop list, preliminary schedule, memos for 1997 LOC production; cut list for *Lucia* (LOC production).
- Folder 5 *The Crucible*. Music by Robert Ward. Libretto by Bernard Stambler, from the play by Arthur Miller.
Repro libretto (in English). Publisher attribution lacking.
- Folder 6 *The Gondoliers; or, The King of Barataria*. Music by Arthur Sullivan. Libretto by W. S. Gilbert.
Libretto (in English). London: Chappell & Co., 1932.
- Folder 7 *The I.O.U. Wedding*. (An adaptation of *La cambiale di matrimonio*.) Music by W. A. Mozart. Libretto by Gaetano Rossi. English adaptation by Richard Pearlman.
Typescript libretto (in English); 37 pages. Accompanied by newspaper clipping announcing [1985] EOT production.
- Folder 8 *Lohengrin*. Music and libretto by Richard Wagner.
Libretto (in German and English). New York: Fred Rullman, s.d.
- Folder 9 *Louise*. Music and libretto by Gustave Charpentier. [English version by Charles Alfred Byrne.]
Libretto (in French and English). New York: Fred Rullman, s.d.
- Folder 10 *The Makropulos Affair*. Opera by Leoš Janáček based on the play of the same name by Karel Čapek. German translation and adaptation by Max Brod. English translation by Norman Tucker.
Libretto (in English). Bryn Mawr, PA: Universal Edition, c1966.
- Folder 11 *Die Meistersinger von Nürnberg*. Music and libretto by Richard Wagner. English translation by Peter Branscombe.
Libretto (in German and English), c1974. Printed for Chicago Symphony Orchestra performances (September, 1995).

- Folder 12 *Die Meistersinger von Nürnberg*. Music and libretto by Richard Wagner. English edition by H. and F. Corner.
Libretto (in German and English). New York: Fred Rullman, s.d.
- ** *The Mother of Us All*. Music by Virgil Thomson. Libretto by Gertrude Stein.
Oversized; separated to Series 6.
- Folder 13 *Pelléas et Mélisande*. Music by Claude Debussy. Libretto by Maurice Maeterlinck;
English translation by Hugh Macdonald.
English National Opera Guide (includes libretto in French and English).
London: John Calder, 1982.
- Folder 14 *She Loves Me*. Music by Jerry Bock. Lyrics by Sheldon Harnick. Book by Joe
Masteroff, based on a play by Miklos Laszlo.
Repro libretto, spiral bound (in English). New York: Tams-Witmark Music
Library, c1963.
- Folder 15 *Le Songe d'une Nuit d'Été*. Music by Ambroise Thomas. Libretto by Joseph-
Bernard Rosier and Adolphe de Leuven.
Repro libretto (in French). Publisher attribution lacking.
- Folder 16 *The Starbird*. Music by Henry Mollicone. Libretto by Kate Pogue.
Typescript libretto (in English), c1981 by Kate Pogue; 30 pages.

Box 41

- Folder 1 *Tannhäuser*. Music and libretto by Richard Wagner.
[1] Libretto (in German and English). New York: Fred. Rullman, s.d.
Interleaved in score: excerpt cut from program (Metropolitan Opera, January 1915).
[2] Libretto (in German and English, with music from the principal airs).
Boston: Oliver Ditson Co., s.d.
- Folder 2 *The Turn of the Screw*. Music by Benjamin Britten. Libretto by Myfanwy Piper.
Adapted from the story by Henry James.
Libretto (in English). New York: Boosey & Hawkes, 1955.

Sub-series B: Books

Box 41 [cont.]

- Folder 3 Colorni, Evelina. *Singers' Italian: A Manual of Diction and Phonetics*.
New York: Schirmer Books, c1970.
- Folder 4 Edwards, Geoffrey, and Ryan Edwards. *Verdi and Puccini Heroines: Dramatic
Characterization in Great Soprano Roles*.
Lanham, MD: Scarecrow Press, c2001. . First paperback edition, 2003.

Inscribed “with admiration” to RP by “Ryan” [Edwards].

- Folder 5 Emerson, Robert, and Jane Grumbach, eds. *Monologues: Men. 50 Speeches from the Contemporary Theatre*. In 3 volumes.
New York: Drama Book Publishers, c1976, c1983, c1989.
Two copies of volume 1 present; one copy each of volumes 2 and 3.
- Folder 6 Emerson, Robert, and Jane Grumbach, eds. *Monologues: Women*. In 3 volumes.
New York: Drama Book Publishers, c1976, c1982, c1989.
One copy of volume 1; two copies each of volumes 2 and 3.
- Folder 7 Metropolitan Opera Guild Education Department. *A Teacher’s Guide to La Traviata*.
New York: Metropolitan Opera Guild, c1969.
- Folder 8 Stevenson, John R., and Marjorie S. Porterfield. *Rhythm and Pitch: An Integrated Approach to Sightsinging*.
Englewood Cliffs, NJ: Prentice-Hall, Inc., c1986.
- Folder 9 Thomson, Robert Stuart. *Italian for the Opera*.
Vancouver: Godwin Books, c1992.

Sub-series C: Professional papers

Box 42

- Folder 1 Programs, non-Eastman productions.
2 programs from productions not directed by RP: *Henry IV* (The Shakespeare Theatre, 1994–95 season); and, *The Odyssey* (Arena Stage- The Fichandler Theatre, 1994).
- Folder 2 Programs, EOT productions (directed by RP).
9 productions represented: *The Barber of Seville* (April 1978); *Il furioso all’Isola di San Domingo* (November 1978); *The Medium/Les Mamelles de Tirésias* (double bill) (January 1981); *Falstaff* (April 1981); *Pelléas et Melisande* (April 1987); *Rossini Rarities* (May 1989); *Les Contes d’Hoffmann* (May 1990); *A Mozart Opera Gala* (April, 1992); and, *A Bel Canto Gala* (May 1993).
- Folder 3 “An Evening Chez Rossini” materials (February 1992).
A black-tie fundraiser for Opera Theater Guild of Rochester at which RP gave a lecture on Rossini’s life and work. Contains printed invitations and publicity, printed program (and draft of text), menu, and lecture notes.
- Folder 4 Friends of Eastman Opera Competition (RP, adjudicator; November 2002).
Recital program, itinerary, correspondence, and material on RP’s lodging arrangements; also 2 unrelated articles on local (Rochester) news.

- Folder 5 *Boris Godunov* RPO pre-concert lecture (April–May 1987).
Printed program, ticket, and libretto from RPO production; letter to RP re: his pre-concert lecture; marked drafts of lecture script.
- Folder 6 *The Consul*, EOT’s Penn State Erie performance (November 1991).
Contains correspondence, notes, contract, schedule, and publicity relating to EOT’s traveling production of *The Consul*.
- Folder 7 *L’Enfant et les Sortilèges* lecture/workshop (1994–95).
Material for “Opera a la Carte” classroom workshop series, including lecture outline, notes for in-service session with teachers, workshop outline/suggested activities, and correspondence.
- Folder 8 Research and selected director’s notes on *The Mother of Us All*.
Material compiled by Wendy Taucher for EOT production, including director’s notes, historical and biographical material, formal outline of the opera, reference sources, and libretto. Accompanied by original 3-prong folder.
- Folder 9 *Pelléas et Melisande* material (EOT production, May 1987).
Contains correspondence, notes, articles, reviews, and printed program from EOT’s unstaged production of the opera (May 1987).
- Folder 10 *Street Scene* press (1991).
“Weill’s *Street Scene* unites ESM and River Campus in Strong” published in *Campus Times* (University of Rochester), Thursday, March 28, 1991.
See also color poster in Series 6.
- Folder 11 RP headshot (photocopies).
30 copies of RP headshot (undated), reproduced at different settings.
- Folder 12 *MadAminA!*, vol. 13, no. 2 (Fall, 1992).
Issue includes feature article on Rossini and article on Mozart’s *La finta giardiniera* (which mentions RP’s adaptation entitled *Lunatics and Lovers*).
- Folder 13 “Eastman Opera Theatre Presents” English-language opera video series (1990).
ESM press release, ground plans, and correspondence from a project to produce and broadcast four English-language operas (December 1990).
- Folder 14 Correspondence between RP and PBS affiliate Thirteen/WNET regarding a broadcast of *Transformations* on *Great Performances*.
- Folder 15 “Miscellaneous.”
Contains personal correspondence from students and colleagues; assignments and lecture notes for RP’s classes; a photocopied “Checklist of Standard Operas”; a list of character voice types and vocal ranges for lesser-known Mozart operas; 5 photographs of opera singers from earlier generations; copy of article “The Failure of American Opera” (by J. Horowitz); a photocopied synopsis of *The Tales of Hoffman* (sourced from an album cover); and press clippings of opera-themed articles from *The New York Times* and *The New Yorker*.
Originally housed in folder labeled “Miscellaneous” (in RP’s hand).

Series 5: Media/Data Storage

Box 43

- Item 1 45 MB data cartridge (0.5" tape), labeled "Carmelite Photos."
- Item 2 16 mm film reel (on 3" reel), labeled "Supercine" (containing frames of exploding fireworks).
- Item 3 VHS tape, labeled "BBC and German Television present [*I'm a*] *Stranger Here Myself: Kurt Weill in America.*"

Series 6: Oversized Production Material

Box 44

- Folder 1 *Albert Herring*. Set and lighting designs; properties.
Separated from Series 2: Production Files, Box 9/2.
Repro photos from various magazines and other published sources, primarily photos of Margaret Thatcher and British architectural features [possibly used in the EOT production]; corresponding notes on the photos from "Jeff" on legal pad stationery in Box 9/2. Also repros of scenery sketches with notes (5 pp.).
- Folder 2 *Ariadne auf Naxos*. Libretto/text changes.
Separated from Series 2: Production Files, Box 9/10.
Repro libretto (in German and English), most likely from a record jacket (source not attributed).
- Folder 3 *La Bohème*. Costumes, hair, and make-up.
Separated from Series 2: Production Files, Box 10/9.
Costume renderings (B/W repros of men's costume renderings; color repros of women's costume renderings), signed "Augustine, 1990"; enlarged repros of Gibson Girl hairstyles.
- Folder 4 *The Coronation of Poppea*. Press clippings/articles.
Separated from Series 2: Production Files, Box 12/9.
Newspaper article on 1989 EOT production from *City Newspaper* (March 23, 1989) (3 copies).
- Folder 5 *Così fan tutte*. Set and lighting designs; properties/costumes, hair, and make-up.
Separated from Series 2: Production Files, Box 13/2-3.
Repro scenery sketch (1 p.), labeled EOT; repro costume renderings (9 pp.).
- Folder 6 *Don Pasquale*. Press clippings/articles.
Separated from Series 2: Production Files, Box 14/13.
Newspaper article on 1971 SFO production ("Spring Opera Took Off the Cuffs") (original and repro).

- Folder 7 *The Marriage of Figaro (Le Nozze di Figaro)*. Programs/flyers.
 Separated from Series 2: Production Files, Box 17/5.
 Poster for 1984 Aspen production.
- Folder 8 *The Mother of Us All*. Libretto.
 Separated from Series 4, sub-series A: Libretti.
 Repro libretto (in English) from unidentified published source; repro libretto (in English),
 likely from a record jacket (source not attributed) (2 copies).
- Folder 9 *The Mother of Us All*. Production files.
 Separated from libretto in Box 44/8.
 Mockup of scene descriptions and score excerpts (used as border for text) for sandwich
 boards worn by characters; color photocopies of photographs [from EOT production] (8 pp.);
 repro of *New Yorker* review of COT production; and carbon copy of FedEx package tracking
 form (for package sent from Mary Griswold to Steve Crowley).
- Folder 10 *Postcard from Morocco*. Set and lighting designs; properties/costumes, hair and
 make-up.
 Separated from Series 2: Production Files, Box 17/8 and 17/10.
 Color image of restaurant (scenery inspiration?); scenery sketches and notes (from Nikita
 [Polyansky] to RP); repro scale plans for scenery pieces and ground plans (from S. Crowley);
 and color costume rendering titled "Lady with a Hand Mirror" (signed "Alice Volonino,
 1994").
- Folder 11 *Postcard from Morocco*. Programs/flyers.
 Separated from Series 2: Production Files, Box 18/2.
 Poster for EOT production (November 1994) (2 copies).
- Folder 12 *Reaching for the Moon*. Set and lighting designs; properties.
 Separated from Series 2: Production Files.
 Repro (in color) of scenery sketch (1 p.).
- Folder 12 "Rossini Rarities" [*Le Comte Ory/La Gazza Ladra* double bill]. Press clipping.
 Separated from score of *Le Comte Ory* in Box 36/5.
 Newspaper article on EOT's "Rossini Rarities" production (from *City Newspaper*, May 4,
 1989) (2 copies).
- Folder 13 *Street Scene*. Poster.
 Separated from Series 2: Production Files.
 Color poster for EOT production (April 1991).
- Folder 14 Unidentified production. Set and lighting designs; properties.
 Separated from Series 2: Production Files.
 Repro scenery sketches (2 pp.).
- Folder 15 *Ariadne auf Naxos*. Set and lighting designs; properties.
 Separated from Series 2: Production Files, Box 9/13.
 Scenery sketches and ground plans for 1990 UW-Madison production (9 pp.).
- Folder 16 *Les Belles Parisienne*. Set and lighting designs; properties.
 Separated from Series 2: Production Files,

Furniture/scenery sketches for [1979] EOT production (1 p.).

- Folder 17 *La Bohème*. Set and lighting designs; properties.
Separated from Series 2: Production Files, Box 10/8.
Ground plans for 1976–77 Hidden Valley Music Seminars production (by Paul Steinberg) (2 pp.).
- Folder 18 *Così fan tutte*. Set and lighting designs; properties. (1 of 2: EOT, 1993.)
Separated from Series 2: Production Files, Box 13/2.
Ground plans for 1993 EOT production (designed by Lare Schultz) (3 pp.).
- Folder 19 *Così fan tutte*. Set and lighting designs; properties. (2 of 2: other productions.)
Separated from Series 2: Production Files, Box 13/2.
Repro of scenery sketch (production unidentified) (1 p.); ground plan for [1975] Santa Fe Opera production (1 p.); and ground plans and scenery sketches for 1976 Lake George Opera Festival (5 pp.).
- Folder 20 *Dialogues of the Carmelites*. Set and lighting designs; properties.
Separated from Series 2: Production Files, Box 13/13.
Ground plans for EOT production (no date) (designed by John Scheffler) (10 pp.).
- Box 45
- Folder 1 *Don Giovanni*. Set and lighting designs; properties. (1 of 2: scenery sketches.)
Separated from Series 2: Production Files.
Scenery sketches for unidentified production (11 pp.).
- Folder 2 *Don Giovanni*. Set and lighting designs; properties. (2 of 2: ground plans.)
Separated from Series 2: Production Files.
Ground plans for unidentified production (10 pp.).
- Folder 3 *Don Pasquale*. Set and lighting designs; properties.
Separated from Series 2: Production Files, Box 14/8.
Ground plans (4 pp.) and scenery sketch (1 p.) for unidentified production.
- Folder 4 *La finta giardiniera*. Set and lighting designs; properties.
Separated from Series 2: Production Files, Box 16/1.
Scenery sketches (dated 6/26/1983 [likely for EOT production]) (23 pp.); ground plan for 1989 COT production (using sets from EOT) (1 p.)
- Folder 5 *The I.O.U. Wedding*. Set and lighting designs; properties.
Separated from score of The Impresario in Box 5/14.
Ground plan for 1985 EOT production (designed by John Scheffler) (1 p.).
- Folder 6 *The Marriage of Figaro (Le Nozze di Figaro)*. Set and lighting designs; properties. (1 of 2: Aspen, 1984).
Separated from Series 2: Production Files, Box
Ground plans for 1984 Aspen Music Festival production (designed by John Scheffler) (13 pp.); repros of [1984 Aspen] ground plans (7 pp.); drafts of [1984 Aspen] ground plans (4 pp.); and repros of scenery sketches (interleaved with drafts; possibly also for 1984 Aspen production) (4 pp.).

- Folder 7 *The Marriage of Figaro (Le Nozze di Figaro)*. Set and lighting designs; properties. (2 of 2: other productions.)
 Separated from stage manager's score of The Marriage of Figaro (EOT 1993) in Box 6/9 (set 1 of EOT ground plans, labeled "Ken"); and from Series 2: Production Files, Box 16/11.
 Ground plans for 1989 EOT production (design by John King, Jr.) (2 sets; 9 pp., total); ground plans for 1991 HOT production (design by John King, Jr.) (4 pp.); and repro of scenery sketches for unidentified production (3 pp.).
- Folder 8 *There Once Was a Girl Named Jenny*. Set and lighting designs; properties.
 Separated from Series 2: Production Files, Box 19/7.
 Repro of ground plans (4 pp.) and scale plans for scenery/set pieces (4 pp.).
- Folder 9 *Die Zauberflöte (The Magic Flute)*. Set and lighting designs; properties.
 Separated from Series 2: Production Files.
 Ground plan for 1977 EOT production (design by John Scheffler) (1 p.); ground plans for unidentified production (3 pp.); and unsigned drawing titled "The Great Eastern Horned Diva Rat" (1 p.).
- Folder 10 Unidentified production. Set and lighting designs; properties.
 Separated from Series 2: Production Files.
 Scenery sketches (3 pp.).
- Folder 11 Unidentified production. Set and lighting designs; properties.
 Separated from Series 2: Production Files.
 Ground plans [labeled "The Harem"; "The Quay"; "The Bath"; and "The Great Hall Throne Room"] (5 pp.).