

**JUILLIARD SCHOOL OF MUSIC  
TEN YEARS OF AMERICAN OPERA DESIGN, 1931-1941**

JPB 89-66

Operas represented in the Juilliard Collection:

- Nov. 1931:               **JACK AND THE BEANSTALK.** Music by Louis Gruenberg;  
libretto by John Erskine. Settings by Margaret Linley.
- Feb. 1932:               **DIDO AND AENEAS.** Music by Henry Purcell; text by Nahum  
Tate. Settings by Alfredo Valenti.
- Apr. 1933:               **IL MATRIMONIO SEGRETO.** Music by Domenico Cimarosa;  
with new recitatives by Albert Stoessel. Adapted from Il  
matrimonio segreto of G. Colman and David Garrick by Giovanni  
Bertati. Translated from the Italian by Reginald Gatty and Albert  
Stoessel. Settings by Alfredo Valenti.
- Dec. 1933:               **LE NOZZE DI FIGARO.** Music by Wolfgang Amadeus Mozart;  
libretto by Lorenzo da Ponte. Settings by Alfredo Valenti.
- Mar. 1934:               **HELEN RETIRES.** Music by George Antheil; libretto by John  
Erskine. Settings and costumes by Frederick John Kiesler.
- Dec. 1934:               **ARIADNE AUF NAXOS.** Music by Richard Strauss; libretto by  
Hugo von Hofmannsthal. Settings and costumes by Frederick John  
Kiesler.
- Jan. 1935:               **ORFEO ED EURIDICE.** Music by Christoph Willibald Gluck;  
book by Raniero de' Calzabigi. Setting by Alfredo Valenti.
- Apr. 1935:               **MARIA MALIBRAN.** Music by Robert Russell Bennett; libretto  
by Robert A. Simon. Settings and costumes by Frederick John  
Kiesler.
- Dec. 1935:               **DIE ZAUBERFLÖTE.** Music by Wolfgang Amadeus Mozart;  
libretto by Carl Ludwig Giesecke and Emanuel Schikaneder.  
Settings by Alfredo Valenti.

- Mar. 1936: **JOSEPH AND HIS BRETHREN.** Ballet-pantomime by Werner Josten; choreography by Arthur Mahoney. Settings and costumes by Nathalie Swan.
- Mar. 1936: **L'HEURE ESPAGNOLE.** Music by Maurice Ravel; libretto by Franc Nohain (performed in the English version of Robert A. Simon). Settings by Bruno Funaro and costumes by Graham Erskine.
- Apr. 1936: **DIE LUSTIGEN WEIBER VON WINDSOR.** Music by Otto Nicolai; libretto by S. H. von Mosenthal (performed in the English version of H. E. Krehbiel). Settings by Bruno Funaro.
- Dec. 1936: **LE MEDECIN MALGRÉ LUI.** Music by Charles Gounod (arranged by Marshall Bartholomew); from the play by Molière. Libretto and adaptation by Alexander Dean. Settings by Pasquale Carbonara.
- Feb. 1937: **GARRICK.** Music by Albert Stoessel; libretto by Robert A. Simon. Settings and costumes by Paul Oppenheim.
- Apr. 1937: **THE POISONED KISS.** Music by Ralph Vaughan Williams; book by Evelyn Sharp. Settings by Nathalie Swan and Paul Oppenheim.
- Jan. 1938: **THE SLEEPING BEAUTY.** Music by Beryl Rubinstein; libretto by John Erskine. Settings by Daniel Brenner and costumes by Bruno Funaro and Giovanni Battista Repetto.
- Apr. 1938: **DIE ENTFÜHRUNG AUS DEM SERAIL.** Music by Wolfgang Amadeus Mozart; libretto by Gottlob Stephanie after the play of Christoph Friedrich Bretzner (performed in an English translation from the original German by Robert Lawrence [dialogue] and Albert Stoessel [lyrics]). Settings by Nathalie Swan and Daniel Brenner and costumes by Nathalie Swan.
- Dec. 1938: **LE NOZZE DI FIGARO.** Music by Wolfgang Amadeus Mozart; libretto by Lorenzo da Ponte after Beaumarchais (performed in English version by Edward J. Dent). Settings by Tom Jones, Edward McMullin, David Brenner and Cole McFarland.

- Mar. 1938:                   **DIDO AND AENEAS.** Music by Henry Purcell; text by Nahum Tate. Settings by Alfredo Valenti.
- Mar. 1938:                   **L'HEURE ESPAGNOLE.** Music by Maurice Ravel; libretto by Franc Nohain (performed in the English version of Robert A. Simon). Settings by Bruno Funaro and costumes by Graham Erskine.
- Dec. 1939:                   **LES CONTES D'HOFFMANN.** Music by Jacques Offenbach; libretto by Jules Barbier. Settings by Frederick John Kiesler.
- Feb. 1940:                   **COSI FAN TUTTE.** Music by Wolfgang Amadeus Mozart; libretto by Lorenzo da Ponte. Settings by Francesco Christofanetti.
- Apr. 1940:                   **LE DONNE CURIOSE.** (The Inquisitive Women), music by Ermanno Wolf-Ferrari; libretto by Luigi Sugana after Goldoni (performed in a new English translation by George Mead). Settings by Frederick John Kiesler.
- Dec. 1940:                   **DIE ZAUBERFLÖTE.** Music by Wolfgang Amadeus Mozart; libretto by Carl Ludwig Giesecke and Emanuel Schikaneder (performed in English version by Edward J. Dent). Setting by Frederick John Kiesler.
- Apr. 1941:                   **FALSTAFF.** Music by Giuseppe Verdi; libretto by Arrigo Boito. Settings by John Stevens.

Four operas, **IL BARBIERE DI SIVIGLIA**, **AIDA**, **CARMEN** and **LA BOHEME**, which were presented by the Juilliard Graduate School in studio form only, are represented by candid camera shots only.

Some photographs from later productions are included in the "Miscellaneous Photographs" section. Productions include **ORFEO ED EURIDICE**, **SOLOMON AND BALKIS**, **THE MOTHER**, and **DER FREISCHÜTZ**.

**Collection includes 8 boxes and 1 map case drawer.**

Box 1: Miscellaneous Exhibition Materials.

Box 2: Photographs 1-13, 16-33.

Box 3: Photographs 34-84.

Box 4: Photographs 85-110, 112-116.

Box 5: Candid Camera Shots: C1-C69; Miscellaneous Photographs 117-131.

Box 6: Original Drawings D1-22; D23-D24; D28-D38; D41; D43-D45; D47-D48; D52-D59; D62-D69.

Box 7: Original Drawings D70-80.

Box 8: Original Drawings D83.1-D83.16.

Special Collections Stacks press "0"; case 3, drawer 2: [Oversize items]

Photographs 14-15; Original Drawings D4a; D22; D25-D27; D39-D40a; D42; D48-D51; D60-D61; D80-D82. "Photograph 111a&b," i.e., 2 blueprints.

All photographs by **Samuel H. Gottscho** unless otherwise noted.

**BOX 1: MISCELLANEOUS EXHIBITION MATERIALS**

- 3 Exhibition catalogs, 2 annotated.
- Programs of represented operas.
- Labels from NYPL exhibit, Nov. 13-Dec. 10, 1941.
- Manuscript materials: Lists of represented operas and display case notes.
- 2 Juilliard Sketch Competition questionnaires: for Tom Jones and Daniel Brenner.
- 20 periodicals or excerpts pertaining to represented operas. (Periodicals may include other information not noted here.)

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|---|--|
| Musical Courier, Mar. 6, 1937.                      | p. 9, GARRICK article.   |
| Musical Courier, May 15, 1939.                      | p. 4, NOZZE DI FIGARO article and photos.                          |
| Musical Courier, Mar. 21, 1936                      | (single page). JOSEPH AND HIS BRETHREN article.                    |
| Musical Courier, April 1, 1940                      | (single page). COSI FAN TUTTE photo.                               |
| Musical Courier, Mar. 7, 1936.                      | p. 19, ad; p. 37, note on scenery class.                           |
| Musical Courier, Mar. 13, 1937.                     | p. 10, GARRICK note.   |
| Modern Music, vol. XII, no. 4 (May-June 1935).      | p. 179, MARIA MALIBRAN article; p. 194 Juilliard article.          |
| Theatre Arts Monthly, May 1934.                     | p. 358, HELEN RETIRES article.                                     |
| Town & Country, Mar. 15, 1934.                      | p. 48, HELEN RETIRES review.                                       |
| Musical Leader, Nov. 23, 1940.                      | p. 23, LE DONNE CURIOSE photo.                                     |
| Musical Leader, Dec. 28, 1940.                      | p. 9, ZAUBERFLÖTE review.  |
| Musical Leader, April 23, 1938.                     | p. 15, ENTFÜHRUNG AUS DEM SERAIL review and photo.                 |
| Musical America, Mar. 25, 1936.                     | p. 32, JOSEPH AND HIS BRETHREN/L'HEURE ESPAGNOLE review and photo. |
| Musical America, April 25, 1935.                    | p. 16, MARIA MALIBRAN review and photo.                            |
| Musical America, Mar. 10, 1937.                     | p. 10, GARRICK review.   |
| Musical America, Mar. 10, 1934.                     | p. 3, HELEN RETIRES review.  |
| Musical America, April 10, 1939.                    | p. 8, DIDO AND AENEAS/L'HEURE ESPAGNOLE review.                    |
| Musical America, May 10, 1937.                      | p. 28, THE POISONED KISS review.                                   |
| Musical America, Dec. 25, 1938.                     | p. 11, NOZZE DI FIGARO review and photos.                          |
| Musical America, vol. LVIII, no. 3 (Feb. 10, 1938). | p. 189, THE SLEEPING BEAUTY review and photos.                     |

**BOX 2: PHOTOGRAPHS 1-13, 16-33****JACK AND THE BEANSTALK.**

1. A scene.
2. Portrait of Julius Huehn as the Giant.
3. Head shot of Raymond Middleton as the Giant.
4. Roderic Cross as the Cow.

**DIDO AND AENEAS. (1932)**

5. A ship.
6. A garden.

**LE NOZZE DI FIGARO. (1933)**

7. Julius Huehn as Count Almaviva.

**IL MATRIMONIO SEGRETO.**

8. Setting for the opera. Photographer: Harris & Ewing.
9. Julius Huehn as Count Robinson, Josephine Antoine as Carolina.  
Photographer: Harris & Ewing.

## HELEN RETIRES.

10. Act I. A complete setting done by projection on three screens. The center screen horizontally, left and right; the two other screens, vertically.

Characters from left to right: Three members of the chorus; the dancer (Arthur Mahoney); Helen (Marvel Biddle); Eteoneus (Gean Greenwell); Priest (Charles Haywood).

11. Act I. Chorus and dancer. (Arthur Mahoney.) Photographer: Vandamm Studio.

11a. Act II. Chorus: Priest (Charles Haywood), Helen (Marvel Biddle) and Eteoneus (Gean Greenwell).

12. Act I. Characters. From left to right: Three members of the chorus; The dancer (Arthur Mahoney); Helen (Marvel Biddle); Eteoneus (Gean Greenwell); Priest (Charles Haywood).

13. missing 9/89.

Act II. Ghosts in the Island of the Blest. Helen (Martha Dwyer).

16. Act III. Elysian Fields. From left to right: Young Fisherman (Arthur Mahoney); First Old Fisherman (Gean Greenwell); Second Old Fisherman (Roderic Cross); Achilles (Julius Huehn); Helen (Marvel Biddle). Photographer: Vandamm Studio.

17. Greek Chorus placed in auditorium. Photographer: Vandamm Studio.

18. Detail. A mask worn by members of the chorus.

19. Detail. Two members of the chorus wearing singer's masks.

20. Two members of the Greek ghost chorus.

20a. Detail. Helen (Marvel Biddle).

20b. Portraits. Albert Stoessel, George Antheil and John Erskine receiving David Bispham Medal.

20c. Costume sketch for HELEN RETIRES.

20d. Costume sketch for HELEN RETIRES.

## **ARIADNE AUF NAXOS.**

21. Act I. A stage within a stage. Here within a baroque living-room a stage is being erected. Zerbinetta (Josephine Antoine); Major Domo (Gean Greenwell); Brighella (Arthur de Voss).

22. Act I. The theater within the theater is finished. It shows below the four entrance doors typical for the Commedia dell'arte, and above the scene set for the Greek drama.

23. Act II. Opening. Ariadne dreaming (Martha Dwyer).

24. End of opera. Dove has descended for the ceremony of marriage.

25. Act II. Intermingling of Greek actors and those of the Commedia dell'arte. Ariadne (Martha Dwyer); Dryad (Risë Stevens); Brighella (Arthur de Voss); Zerbinetta (Josephine Antoine); Truffaldino (Mack Harrell); Scaramuccio (Allen Stewart).

26. Detail. Zerbinetta (Josephine Antoine); Major Domo (Gean Greenwell).

27. Detail. Wrought iron furniture for the living-room in Act I. Major Domo (Gean Greenwell).

28. Portrait of Gean Greenwell as the Major Domo.

29. Portrait of Maxine Stellman as the Composer.

30. Portrait (profile) of Risë Stevens as Dryad.

31. Portrait (full face) of Risë Stevens as Dryad.



[32.] Five characters of the Commedia dell'arte transposed into a contemporary style.

32a. Arlecchino (Robert Dunn).

32b. Scaramuccio (Allen Stewart).

32c. Truffaldino (Mack Harrell).

32d. Brighella (Arthur de Voss).

32e. Zerbinetta (Josephine Antoine).

32 bis. missing 9/89.

Five characters of the Commedia dell'arte transposed into a contemporary style.

33. Portrait of Harold Boggess as the Music Teacher.

### **BOX 3: PHOTOGRAPHS 34-84**

#### **ORFEO ED EURIDICE.**

34. Risë Stevens as Orpheus. Photographer: Vandamm Studio.

#### **MARIA MALIBRAN.**

35. Act I. Vauxhall Gardens, New York, 1826.

36. missing, 9/89.

Act II. Living-Room. Jacob von Post (Gean Greenwell); Mrs. Prescott (Judith Doniger); Claire Prescott (Emily Stephenson); Philip Cartwright (Arthur de Voss); Chorus member (Martha Dwyer); Cornelia Bayard (Risë Stevens); D. G. Etienne (Floyd Worthington).

37. Act III. Maria Malibran's mansarde. Maria Felicita Garcia (Josephine Antoine); Philip Cartwright (Arthur de Voss).

38. Portrait of Josephine Antoine as Maria Malibran and Allen Stewart as Philip Cartwright. Photographer: Benedict Frenkel.

39. Portrait of Risë Stevens as Cornelia Bayard. Photographer: Benedict Frenkel.

40. Portrait of Harold Boggess as Jacob Von Post. Photographer: Benedict Frenkel.

41. Portrait of Allen Stewart as Philip Cartwright. Photographer: Benedict Frenkel.

### **DIE ZAUBERFLÖTE. (1935)**

41a. Arthur de Voss as Tamino.

### **L'HEURE ESPAGNOLE. (1936)**

42. Singers. From left to right: Don Inigo (Roderic Cross); Torquemada (John Seully); Concepción (Mary Catherine Akins); Gonsalvo (Roland Partridge); Ramiro (Raymond Middleton).

42a. Singers. From left to right: Gonsalvo (Allen Stewart); Ramiro (George Britton); Concepción (Mary Catherine Akins).

### **JOSEPH AND HIS BRETHREN.**

43. Setting and dancers. Joseph (Arthur Mahoney)--first from left. Photographer: Vandamm Studio. 3 copies; 43, "43(dup)" and "43bis".

43a. Vision of the lean years (projection). Photographer: Vandamm Studio?

43b. Vision of the fat years (projection). Photographer: Vandamm Studio?

44. Arthur Mahoney as Joseph. Photographer: Vandamm Studio.

44a. The Chorus, and Joseph in the pit. Photographer: Vandamm Studio.

45. Detail. Joseph (Arthur Mahoney) in the pit.

45a. Werner Josten at the piano, Frederick Kiesler seated, Alfredo Valenti and Albert Stoessel standing.

### **DIE LUSTIGEN WEIBER VON WINDSOR.**

46. Act I. Scene.

47. Act II. Scene.

48. Act III. Scene. Photographer: Leopold Sachse.

49. Act III. Detail.

50. Act IV.

51. missing, 9/89.  
The Cast (Finale).

### **LE MEDECIN MALGRÉ LUI.**

52. Act II. From left to right: Sganarelle (Donald Dickson); Lucinda (Alice George); Leander (Allen Stewart). Photographer: Standard Flashlight Company.

53. Act II. Scene with characters. From left to right: Geronte (Lincoln Newfield); Lucinda (Alice George); Sganarelle (Donald Dickson); Valère (Richard Reeves); Lucas (Carl Nicholas); Jacqueline (Mary Frances Lehnerts).

### **GARRICK.**

54. Act I. David Garrick (George Britton); Harry Marchmont (Albert Gifford). Photographer: Standard Flashlight Company.

55. Act III. From left to right: Harry Marchmont (Allen Stewart); Julia Paulding (Maxine Stellman); David Garrick (Donald Dickson); Peg Woffington (Pauline Pierce).

55a. Albert Stoessel receiving David Bispham Medal. Albert Stoessel, Pauline Pierce, Donald Dickson, Ernest Hutcheson and Oscar Wagner.

### **THE POISONED KISS.**

56. Act I. Setting by Paul Oppenheimer.

56a. Act II. Setting by Nathalie Swan.

### **THE SLEEPING BEAUTY.**

57. Act II. An attempt to incorporate all acts and scenes into one setting. The flanking left and right wings remain stationary. The center of the stage is taken by a static arrangement of platforms grouped in a complete circle. Around this circle are turned, by hand, two big playing-cards, which close and open the scene. The scheme evolved not only from reasons of economy but also from the surprise element contained in the story. The Bad Fairy (Mary Louise Beltz), costume by Repetto; The Prince (Joseph Marsilia), costume by Funaro; The Princess (Alice George), costume by Funaro.

57a. Costume by Repetto for the Bad Fairy (Mary Louise Beltz).

57b. Costume by Repetto for the Bad Fairy (Mary Louise Beltz).

58. Act I. King (Elwyn Carter); Queen (Annabella Ott). 2 copies: 58 and "58bis."

58a. Act I. King (Elwin Carter).

59. Act III, scene 4. The Prince (Joseph Marsalia); The Princess (Alice George). 2 copies: 59 and "59bis."

60. From left to right: Dr. Erskine, Mr. Kiesler, Mr. Valenti.

61. Backdrops being painted by Sylvia Shimberg and Daniel Brenner, Dr. Erskine standing.

62. Flats being constructed in boiler-room.

63. Three house carpenters working on construction of settings.

64. Two workmen making couch, shown in No. 57, for the Princess.
65. Painters at work. From left to right: Sylvia Shimberg, Nathalie Swan and Daniel Brenner.
66. Cast of THE SLEEPING BEAUTY (Cleveland sets). Setting by Richard Rychtarik.

## **DIE ENTFÜHRUNG AUS DEM SERAIL.**

67. Act I. Attempt to unify three different acts in one setting, i.e., the plaza in front of the palace, the garden, and a hall in the palace with a view of the canal. Photographer: Gray.
68. Act III, scene 2. A hall in the palace, achieved by lowering a tent. This tent is raised slowly at the end of the scene, making visible a ship in the canal ready to take a young couple from the shore. The lowering of the tent makes it possible to have the ship ready behind it. Photographer: Gray.
69. Act III, scene 1. Balcony scene. Characters, from top to bottom: Constanza (Genevieve Rowe); Belmont ((Joseph Marsalia); Pedrillo (Donald Dame); Osmin (Gean Greenwell). Photographer: Gray.
70. Portrait of Gean Greenwell as Osmin. Photographer: Gray.
71. Palace garden. Characters, from left to right: Osmin (Elwin Carter); Pedrillo (Donald Dame); Blonda (Berenice Alarie); Belmont (Joseph Marsalia); Constanza (Genevieve Rowe). Photographer: Gray. 3 copies: 71; "71bis"; and "71bis2."
72. Characters. From left to right: Front row: Belmont (Lee Couch); Constanza (Helen Marshall); Pasha (Charles Wistar Yearsley); Blonda (Berenice Alarie). Standing: Osmin (Gean Greenwell); Pedrillo (Frederick Loadwick). Photographer: Gray.

**LE NOZZE DI FIGARO. (1938)**

73. Act I. Prologue. Setting by Tom Jones.
74. Act I. Figaro (Hugh Thompson).
75. Act III. Setting by David Brenner. The Countess (Jane Pickens); The Count (John McCrae).
76. Act IV. Setting by Cole McFarland. Cherubino (Vivienne Simon).
77. Characters. From left to right: front row: The Countess (Jane Pickens); The Count (John McCrae); standing: Susanna (Helen Van Loon); Figaro (John Tyers). Photographer: Standard Flashlight Company.
78. Characters. From left to right: Susanna (Berenice Alarie); The Countess (Emma Beldan); Figaro (Hugh Thompson). Photographer: Standard Flashlight Company.

**LES CONTES D'HOFFMANN.**

79. Prologue. Nicklaus (Ruth Markus); Hoffmann (Donald Dame).
80. Act I. Spalanzani (William Gephart); Hoffmann (Donald Dame).
81. Act I. Spalanzani (William Gephart); Hoffmann (Donald Dame).
- 81a. Magic curtain for entrance of Spalanzani.
82. Act II. Giulietta (Vera Weikel).
83. Act III. Franz (John Maxwell); Hoffmann (Donald Dame).
84. Act III. Dr. Miracle (John McCrae).

**BOX 4: PHOTOGRAPHS 85-110, 112-116****COSI FAN TUTTE.**

85. Scene composed by Leopold Sachse. One setting for both acts of the original opera. This staging was first presented in 1917 at the Mozarteum in Salzburg. Mr. Christofanetti used this as a model from which he adapted a contemporary version.

86. Act I. Dorabella (Brenda Miller); Ferrando (Davis Cunningham); Despina (Vivienne Simon); Don Alfonso (David Otto); Guglielmo (William Gephart); Fiordiligi (Gertrude Gibson). Photographer: Ezra Stoller.

87. Act II. Don Alfonso (David Otto); Despina (Vivienne Simon); Fiordiligi (Gertrude Gibson); Dorabella (Brenda Miller); Ferrando (Davis Cunningham); Guglielmo (William Gephart). Photographer: Ezra Stoller.

88. Vivienne Simon as Despina. Photographer: Ezra Stoller.

89. David Otto as Don Alfonso. Photographer: Ezra Stoller.

90. William Gephart as Guglielmo. Photographer: Ezra Stoller.

91. Davis Cunningham as Ferrando. Photographer: Ezra Stoller.

**LE DONNE CURIOSE.**

92. Act I, scene 1. Club Room. Florindo (Frederick Loadwick); Lelio (John McCrae); Ottavio (William Dean); Arlecchino (Eugene Bonham).

93. Act I, scene 2. Ottavio's house. Ottavio (William Dean); Arlecchino (Eugene Bonham); Beatrice (Mary Louise Beltz); Columbina (Helen Van Loon).

94. Act II. Interior of Lelio's house. Lelio (John McCrae).

95. Act III, scene 1. Street in Venice. Florindo (Frederick Loadwick); Arlecchino (Eugene Bonham); Ottavio (William Dean); Lelio (John McCrae).

96. Act III, scene 2. Club Room with doors open, making dining-room visible. Florindo (Frederick Loadwick); Lelio (John Tyers); Arlecchino (Eugene Bonham); Ottavio (William Dean); Colombina (Helen Van Loon); Beatrice (Mary Louise Beltz).

## **DIE ZAUBERFLÖTE.** (1940)

97. Act I, scene 1. The opening scene of the Prince pursued by the snake is presented as a dream vision. Tamino (David Cunningham).

98. Superimposed proscenium of auditorium showing unit setting.

98a. Act I, scene 2. An interior.

99. Costume for the Priest. A traditional eighteenth-century dress over which a white cape is worn. This cape shows on the back the symbol of the sun, and the collar is elaborated into a typical insignia of the Free Mason Order of that time.

100. Act I. A rocky scene. Detail by Frederick John Kiesler.

101. Act I, scene 2. Appearance of the Queen of the Night. Queen (Dorothy Hartigan).

102. Act I, scene 3. Before the temples of Reason, Wisdom and Nature. Detail by Frederick John Kiesler.

103. Act II, scene 1. Symbol of the secret Order. Detail by Frederick John Kiesler.

104. Act II, scene 2. A vault. Detail by Frederick John Kiesler.

105. Act II, scene 3. A lake in the garden. Detail by Frederick John Kiesler.

106. Act III, scene 1. A vault under the temple. Detail by Frederick John Kiesler.



107. Act III, scene 3. The garden. Detail by Frederick John Kiesler.

108. Act III, scene 4. Portals of Fire and Water. Detail by Frederick John Kiesler. At left, Symbol of Darkness; at right, Symbol of Light. In center, group of three actors.

109. A wood. Detail by Frederick John Kiesler.

110. Mechanism for arch, designed by Frederick John Kiesler. Frame construction and machinery showing mechanism for reeling off all backdrops of the opera on a roll of canvas 120 feet long. The mechanism is so designed that it can be operated by one man. He is able to propel one scene after the other, or recall a previous scene. Stretching of the canvas after each change to take up possible sagging is provided. This is especially necessary when a cut-out appears in the canvas as in No. 101 or No. 108.

## **FALSTAFF.**

112 Act I, scene 1. Photographer: Ezra Stoller.

113 Act I, scene 2. Photographer: Ezra Stoller.

114 Act II, scene 2. Mistress Ford (Biruta Ramoska); Pistol (Eugene Bonham); Ford (Hugh Thompson); Mistress Page (Dorothy Hartigan); Anne (Janet Burt). Photographer: Ezra Stoller.

115 Act III, scene 1. Ford (Hugh Thompson); Pistol (Eugene Bonham). Photographer: Ezra Stoller.

116 Act III, scene 2. Queen of the Fairies (Janet Burt).  
Photographer: Ezra Stoller.

**BOX 5: CANDID CAMERA SHOTS C1-C69****DIDO AND AENEAS.** (1939) Photographer: Robert A. Simon.

C1. Ruth Markus as a Spirit.

**LE NOZZE DI FIGARO.** (1938) Photographer: Robert A. Simon.

C2. Chorus, Susanna (Berenice Alarie); Figaro (Hugh Thompson).

- C3a. Susanna (Helen Van Loon); Cherubino (Vera Weikel).  
 b. Countess Almaviva (Emma Beldan); Cherubino (Vera Weikel); Susanna (Helen Van Loon).  
 c. Count Almaviva (William Fletcher Smith); Susanna (Helen Van Loon).  
 d. Cherubino (Vera Weikel).  
 e. Count Almaviva (William Fletcher Smith); Susanna (Helen Van Loon); Figaro (John Tyers); Cherubino (Vera Weikel).  
 f. Countess Almaviva (Emma Beldan).  
 g. Susanna (Helen Van Loon).  
 h. Susanna (Helen Van Loon); Figaro (John Tyers).  
 i. Susanna (Helen Van Loon).  
 j. Antonio (David Otto); Figaro (John Tyers).  
 k. Susanna (Helen Van Loon); Figaro (John Tyers).  
 l. Figaro (John Tyers); Susanna (Helen Van Loon).
- C4. Countess Almaviva (Emma Beldan); Cherubino (Vera Weikel); Susanna (Helen Van Loon).

**IL BARBIERE DI SIVIGLIA.** Photographer: Robert A. Simon.

- C5a. Rosina (Jean Bryan).
- b. Leopold Sachse, Director, and Francis Barnard.
- c. Figaro (Hugh Thompson).
- d. Count Almaviva (Clifford Menz).
- e. Rosina (Jean Bryan); Count Almaviva (Clifford Menz).
- f. Dr. Bartolo (Francis Barnard); Don Basilio (Nelson Magill).
- g. Figaro (Hugh Thompson).
- h. Rosina (Jean Bryan); Count Almaviva (Clifford Menz); Berta (Mary Frances Lehnerts); Figaro (Hugh Thompson).
- i. Dr. Bartolo (Francis Barnard); Don Basilio (Nelson Magill).
- j. Rosina (Jean Bryan).

**HELEN RETIRES.** Photographer: Robert A. Simon.

C6. Act II. Action photo.

**MARIA MALIBRAN.** Photographer: Robert A. Simon.

C7. Josephine Antoine during the concert in Act II.

C8. Act II. Allen Stewart.

C9. Act II. Josephine Antoine.

C10. Act III. From left to right: Josephine Antoine, Risë Stevens, and George Britton.

**L'HEURE ESPAGNOLE.** (1939) Photographer: Robert A. Simon.

C11. missing 9/89.  
Ramiro (John McCrae); Concepción (Anne Wiggins Brown).

C12. missing 9/89.  
Torquemada (Robert Harmon); Ramiro (Hugh Thompson).

C13. missing 9/89.  
Ramiro (John McCrae); Concepción (Anne Wiggins Brown).

- C14. missing 9/89.  
Ramiro (John McCrae); Concepción (Anne Wiggins Brown).
- C15. missing 9/89.  
Concepción (Leota Lane); Ramiro (Hugh Thompson); Gonsalvo (Donald Dame).
- C16. missing 9/89.  
Ramiro (John McCrae)
- C17. missing 9/89.  
Concepción (Leota Lane); Gonsalvo (Donald Dame).
- C18. missing 9/89.  
Concepción (Leota Lane); Gonsalvo (Donald Dame).
- C19. missing 9/89.  
Concepción (Leota Lane).
- C20. missing 9/89.  
Concepción (Anne Wiggins Brown); Gonsalvo (Maxwell Lick).
- C21. missing 9/89.  
Torquemada (Robert Harmon).
- C22. missing 9/89.  
Concepción (Anne Wiggins Brown).
- C23. missing 9/89.  
Concepción (Leota Lane); Gonsalvo (Donald Dame).
- C24. missing 9/89.  
Don Inigo Gomez (David Otto)
- C25. missing 9/89.  
Concepción (Leota Lane); Don Inigo Gomez (David Otto).
- C26. missing 9/89.  
Don Inigo Gomez (Roderic Cross).

C27. missing 9/89.  
Don Inigo Gomez (Roderic Cross); Concepción (Mary Catherine Akins); Ramiro (Raymond Middleton).

C28. missing 9/89.  
Torquemada (John Seully).

C29. missing 9/89.  
Ramiro (John McCrae).

C30. missing 9/89.  
Concepción (Mary Catherine Akins); Ramiro (George Britton).

**AIDA.** (Sachse's Operatic Exerpts) Photographer: Robert A. Simon.

C31. Amneris (Mary Louise Beltz); Aïda (Julia Mahoney).

C32. Chorus, and Amneris (Mary Louise Beltz).

**CARMEN.** (Sachse's Operatic Exerpts). Photographer: Robert A. Simon.

C33. Chorus and Carmen (Alice Howland).

C34. Zuniga (Ira Katy); Carmen (Alice Howland).

C35. Carmen (Alice Howland); Don José (Lee Couch). 2 copies, C35 and "C35bis."

C36. Micaela (Gertrude Gibson); Don José (Lee Couch).

C37. Chorus and Carmen (Alice Howland).

C38. Chorus with Leota Lane among members.

C39. missing 9/89.  
a. Don José (Lee Couch).  
b. Don José (Lee Couch); Carmen (Alice Howland).  
c. Chorus; Carmen (Alice Howland).  
d. Don José (Lee Couch); Micaëla (Gertrude Gibson).  
e. Carmen (Alice Howland).  
f. Zuniga (Ira Katy); Carmen (Alice Howland).

- g. Zuniga (Ira Katy).
- h. Chorus.
- i. Chorus.
- j. Chorus "among which is Leota Lane."
- k. Chorus; Morales (William Gephart); Micaëla (Gertrude Gibson).

**DIE ENTFÜHRUNG AUS DEM SERAIL.** Photographer: Robert A. Simon.

- C40a. Pedrillo (Frederick Loadwick); Osmin (Elwyn Carter).
- b. Pedrillo (Frederick Loadwick); Osmin (Elwyn Carter).
- c. Constanza (Helen Marshall).
- d. Pasha (Charles Yearney); Constanza (Helen Marshall).
- e. Blonda (Berenice Alarie).
- f. missing 9/89.  
Belmont (Lee Couch); Constanza (Helen Marshall).
- g. Chorus.
- h. Blonda (Berenice Alarie); Pedrillo (Frederick Loadwick).
- i. Osmin (Elwyn Carter); Blonda (Berenice Alarie).
- j. Pasha (Charles Yearney).
- k. Osmin (Elwyn Carter); Blonda (Berenice Alarie).

**LES CONTES D'HOFFMANN.**

- C41. Dr. Miracle (Hugh Thompson).
- C42. Nicklaus (Jean Bryan).

**LA BOHEME.** Photographer: Robert A. Simon.

- C43. Musetta (Vera Weikel); Rodolfo (Ronald Marsilia); Colline (Eugene Bonham).
- C44. Musetta (Vera Weikel); Rodolfo (Ronald Marsilia); Mimi (Gertrude Gibson); Schaunard (Gordon Dilworth).
- C45. Rodolfo (Ronald Marsilia); Marcello (Hugh Thompson).
- C46. Rodolfo (Ronald Marsilia); Mimi (Gertrude Gibson).
- C47. Rodolfo (Ronald Marsilia).

C48. Mimi (Gertrude Gibson); Rodolfo (Ronald Marsilia);  
Schaunard (Gordon Dilworth).

C49. Alcindoro (Leon Lishchiner); Musetta (Vera Weikel);  
Schaunard (Gordon Dilworth); Rodolfo (Ronald Marsilia); Colline  
(Eugene Bonham); Mimi (Gertrude Gibson).

**LE DONNE CURIOSE.** Photographer: Robert A. Simon.

C50. Rosaura (Janet Burt); Beatrice (Margaret Harshaw);  
Columbina (Estelle Hoffman).

C51. Florindo (John Maxwell); Ottavio (Philip MacGregor);  
Leandro (Robert Harmon).

C52a. Beatrice (Margaret Harshaw); Eleonora (Gertrude Gibson);  
Rosaura (Janet Burt).

- b. Rosaura (Janet Burt).
- c. Beatrice (Margaret Harshaw).
- d. Beatrice (Margaret Harshaw); Eleonora (Gertrude Gibson).
- e. Eleonora (Gertrude Gibson).

C53a. Beatrice (Margaret Harshaw); Rosaura (Janet Burt);  
Arlecchino (Clifford Harvout).

- b. Rosaura (Janet Burt).
- c. Florindo (John Maxwell); Rosaura (Janet Burt).
- d. Ottavio (Philip MacGregor); Lelio (John Tyers).
- e. Arlecchino (Clifford Harvout); Pantalone (David Otto).

**FALSTAFF.**

- C54. Mistress Ford (Brenda Miller); Mistress Page (Dorothy Hartigan).  
Photographer: Robert A. Simon.
- C55. Falstaff (Clifford Harvout); Mistress Ford (Brenda Miller).  
Photographer: Robert A. Simon.
- C56. Anne Ford (Janet Burt); Mistress Ford (Brenda Miller).  
Photographer: Robert A. Simon.
- C57. Anne Ford (Janet Burt); Mistress Page (Dorothy Hartigan);  
Dame Quickly (Margaret Harshaw); Mistress Ford (Brenda Miller).  
Photographer: Robert A. Simon.
- C58. Ford (Hugh Thompson); Dame Quickly (Margaret Harshaw);  
Mistress Ford (Brenda Miller). Photographer: Robert A. Simon.
- C59. Mistress Ford (Brenda Miller); Falstaff (Clifford Harvout).  
Photographer: Robert A. Simon.
- C60. Fenton (Clifford Menz); Anne Ford (Janet Burt).  
Photographer: Robert A. Simon.
- C61. Falstaff (Clifford Harvout); Bardolph (Robert Harmon).  
Photographer: Robert A. Simon.
- C62. Anne Ford (Vivienne Simon). Photographer: Robert A. Simon.
- C63. Falstaff (John MacCrae). Photographer: Emil Barrasch.
- C64. John MacCrae being made up as Falstaff. Photographer:  
Emil Barrasch.
- C65. Pistol (Eugene Bonham). Photographer: Emil Barrasch.



- C66a. Falstaff (Clifford Harvout). Photographer: Robert A. Simon.
- b. Dame Quickly (Margaret Harshaw); Mistress Ford (Brenda Miller); Mistress Page (Dorothy Hartigan); Anne Ford (Janet Burt).
  - c. Mistress Ford (Brenda Miller); Mistress Page (Dorothy Hartigan).
  - d. Anne Ford (Janet Burt); Fenton (Clifford Menz).
  - e. Mistress Ford (Brenda Miller); Falstaff (Clifford Harvout).
  - f. Dame Quickly (Margaret Harshaw); Mistress Ford (Brenda Miller).
  - g. Dame Quickly (Margaret Harshaw); Mistress Ford (Brenda Miller); Mistress Page (Dorothy Hartigan); Anne Ford (Janet Burt).
  - h. Ford (Hugh Thompson) center; Dame Quickly (Margaret Harshaw).
  - i. Falstaff (Clifford Harvout) right.
  - j. Dame Quickly (Margaret Harshaw); Mistress Ford (Brenda Miller); Mistress Page (Dorothy Hartigan); Anne Ford (Janet Burt).
  - k. Falstaff (Clifford Harvout).

C67. Albert Stoessel conducting. Photographer: Robert A. Simon.

C68. "Home work." Photographer: Robert A. Simon.

**DIE ZAUBERFLÖTE.** (1940) Photographer: Robert A. Simon.

C69. Papagena (Vivienne Simon); Papageno (William Gephart).

**BOX 5: (con't) MISCELLANEOUS PHOTOGRAPHS 117-131**

From 1942-1943 Juilliard season:

117-119. **ORFEO ED EURIDICE**, Christoph Willibald Gluck.

120-121. **SOLOMON AND BALKIS**, Randall Thompson.

122-125. **THE MOTHER**, Joseph Wood.

May 26, 1947:

126-128. **DER FREISCHÜTZ**, Karl Maria von Weber.

Costume reproductions: may have been used with GARRICK production:

129-131. Six 18th-century costume illustrations.

**BOX 6: ORIGINAL DRAWINGS D1-D69**

**DIE LUSTIGEN WEIBER VON WINDSOR.**

- D1. missing 9/89.  
Act I. Design by Bruno Funaro.
- D2. missing 9/89.  
Act II. Design by Bruno Funaro.
- D3. missing 9/89.  
Act III. Design by Bruno Funaro.

**L'HEURE ESPAGNOLE. (1936)**

- D4. missing 9/89.  
Clock shop interior, design by Bruno Funaro.
- D4b-3. Costume design for Concepción by Graham Erskine.
- D4b-4. Costume design for Gonsalve by Graham Erskine.
- D4b-5. Costume design for Inigo by Graham Erskine.

**LE NOZZE DI FIGARO.** (1938)

D5. missing 9/89.

Original color sketch for the insert of the overture curtain, by Tom Jones.

D5a. missing 9/89.

Act I, scene 2. View of Figaro's room through the insert curtain, by Tom Jones.

D6. Act I, scene 2. Partly furnished room (not executed). Set design by Edward McMullin.

D7. Act II. The Countess's Room. Set design by Edward McMullin.

D7a. Act II. The Countess's Room. Set design by Edward \ McMullin (for scene of Tom Jones).

D8. Act III. Palace Hall (not executed). Set design by Edward McMullin.

D9. Act IV. Garden at night (not executed). Set design by Edward McMullin.

D10. Overture Curtain. Design by Tom Jones.

D11. missing 9/89.

Act I. Partly furnished room. Design by Tom Jones.

D12. missing 9/89.

Act II. The Countess's Room (not executed). Design by Tom Jones.

D13. missing 9/89.

Act III. Palace Hall (not executed). Design by Tom Jones.

D14. missing 9/89.

Act IV. Garden at night (not executed). Design by Tom Jones.

D15. Act I. Partly furnished room (not executed). Set design by Cole McFarland.

D16. Act II. The Countess's Room (not executed). Set design by Cole McFarland.

D16a. Act III. Palace Hall (not executed). Set design by Cole McFarland.

D17. Act IV. Garden at night. Set design by Cole McFarland.

D18. Act I. Partly furnished room (not executed). Scheme with interchangeable panels and columns. Set design by Daniel Brenner.

D18a. Act I. Scheme with interchangeable panels and columns: ground plan (not executed). Set design by Daniel Brenner.

D19. Act II. The Countess's Room (not executed). Set design by Daniel Brenner.

D20. Act III. Palace Hall. Set design by Daniel Brenner.

D21. Act IV. Garden at night (not executed). Set design by Daniel Brenner.

## **FALSTAFF.**

D23. Act I, scene 2. The Garden of Ford's House. Set design by John Stevens.

D24. Act II, scene 2. Room in Ford's House. Set design by John Stevens.

D28. Act III, scene 2. Windsor Forest. Set design by John Stevens.

D29. Act I, scene 1. Interior of the Garter Inn (not executed). Set design by Carl Beck.

D30. Act I, scene 2. Garden of Ford's House (not executed). Set design by Carl Beck.

D31. Act II, scene 2. Room in Ford's House. Set design by Carl Beck.

D32. Act III, scene 1. Street in front of the Garter Inn (not executed). Set design by Carl Beck.

D33. Act III, scene 2. Windsor Forest (not executed). Set design by Carl Beck.

### **LES CONTES D'HOFFMANN.**

D34. missing 9/89.  
Prologue. Wine Cellar (Unit setting with central arch). Set design by Frederick John Kiesler.

D35. missing 9/89.  
Act I. Room in the House of Dr. Spalanzani. Set design by Frederick John Kiesler.

D36. missing 9/89.  
Act II. Palace of Giulietta in Venice. Set design by Frederick John Kiesler.

D37. missing 9/89.  
Act III. A room in the home of Councillor Crespel. Set design by Frederick John Kiesler.

D38. Scenery elevations "Scale drawing," by Frederick John Kiesler.

### **MARIA MALIBRAN.**

D41. Act II. First sketch: a living room; by Frederick John Kiesler.

### **DIE ZAUBERFLÖTE. (1940)**

D43. Unit setting with central arch, designed by Frederick John Kiesler.

**THE POISONED KISS.**

D44a. Act II. Apartment of Tormentilla. Set designs by Nathalie Swan.

D44b. Act III. Palace of the Empress. Set designs by Nathalie Swan.

**GARRICK.**

D45. Act I. Bare theater stage (not executed). Set design by Giovanni Battista Repetto.

D46. missing 9/89.  
Act II. Garrick's house (not executed). Set design by Giovanni Battista Repetto.

D47. Act III. A street (not executed). Set design by Giovanni Battista Repetto.

**GARRICK.**

D52. Act I. Bare theater stage. Set design by Paul Oppenheim.

D53. Act II. Garrick's house. Set design by Paul Oppenheim.

D54. Act III. A street. Set design by Paul Oppenheim.

D55. Costume sketches by Paul Oppenheim.

D56. Costume sketches by Paul Oppenheim.

D57. Costume sketches by Paul Oppenheim.

D58. Costume sketches by Paul Oppenheim.

D59. Costume sketches by Paul Oppenheim.

**JOSPEH AND HIS BRETHREN.**

- D62. Costume sketch of 3 Ismailites by Nathalie Swan.
- D63. Costume sketch of Pharaoh by Nathalie Swan.
- D64. Costume sketch of 2 Astrologers by Nathalie Swan.
- D65. Costume sketch of Joseph, with accessories by Nathalie Swan.
- D66. Costume sketch of 2 Courtiers by Nathalie Swan.
- D67. Costume sketch of Jacob by Nathalie Swan.
- D68. Costume sketch of 10 Brethren with Benjamin by Nathalie Swan.
- D69. Costume sketch of a Dancer by Nathalie Swan.

**BOX 7: ORIGINAL DRAWINGS D70-D79****LE DONNE CURIOSE.**

- D70. Design of Ottavio's House by Frederick John Kiesler.
- D71. Design of Lelio's House by Frederick John Kiesler.
- D72. Act I, scene 1. A room in the Club-house. Sketch by Frederick John Kiesler.
- D73. Act I, scene 2. A room in Ottavio's house. Sketch by Frederick John Kiesler.
- D74. Act II, scene 2. A room in Ottavio's house; with the Dining Room visible. Sketch by Frederick John Kiesler.
- D75. Preliminary sketch for the Street Scene and view of Venice by Frederick John Kiesler.
- D76. Second sketch for the Street Scene and view of Venice by Frederick John Kiesler.
- D77. Third sketch for the Street Scene and view of Venice by Frederick John Kiesler.
- D78. Final sketch for the Street Scene and view of Venice by Frederick John Kiesler.
- D79. Quick change scheme by Frederick John Kiesler.



**BOX 8: ORIGINAL DRAWINGS D83****HELEN RETIRES.**

- D83.1. Costume sketch by Frederick John Kiesler.
- D83.2. Costume sketch by Frederick John Kiesler.
- D83.3. Costume sketch by Frederick John Kiesler.
- D83.4. Costume sketch by Frederick John Kiesler.
- D83.5. Costume sketch by Frederick John Kiesler.
- D83.6. Costume sketch by Frederick John Kiesler.
- D83.7. Costume sketch by Frederick John Kiesler.
- D83.8. Costume sketch by Frederick John Kiesler.
- D83.9. Costume sketch by Frederick John Kiesler.
- D83.10. Costume sketch by Frederick John Kiesler.
- D83.11. Costume sketch by Frederick John Kiesler.
- D83.12. Costume sketch by Frederick John Kiesler.
- D83.13. Costume sketch by Frederick John Kiesler.
- D83.14. Costume sketch by Frederick John Kiesler.
- D83.15. Costume sketch by Frederick John Kiesler.
- D83.16. Costume sketch by Frederick John Kiesler.

[Oversize items]

**SPECIAL COLLECTIONS STACKS, PRESS "0"; CASE 3; DRAWER 2**

Matted photographs:

**HELEN RETIRES.**

14. Act II. Ghosts in the Island of the Blest. Helen (Martha Dwyer).

15. Act II. In the Underworld. Dialogue between Menelaos (Mordecai Bauman) at extreme left, and Helen (Martha Dwyer).

Original drawings:

**L'HEURE ESPAGNOLE. (1936)**

D4a. Composite costume design of 5 lead characters, by Graham Erskine.

**FALSTAFF.**

D22. Act I, scene 1. Interior of the Garter Inn. Set design by John Stevens.

D25. Act II, scene 2. Room in Ford's House. Set design by John Stevens.

D26. Second sketch of Garden of Ford's House by John Stevens.

D27. Act III, scene 1. Street in front of the Garter Inn. Set design by John Stevens.

**MARIA MALIBRAN.**

D39. Act I. First sketch: Vauxhall Gardens; by Frederick John Kiesler.

D40. Act I. Second sketch: Vauxhall Gardens; by Frederick John Kiesler.

D40a. Act I. Third sketch: Vauxhall Gardens; by Frederick John Kiesler.

D42. Act II. Second sketch: in Mrs. Prescott's living room; by Frederick John Kiesler.

**GARRICK.**

D48. Act I. Stage within a stage. Set design by Frederick John Kiesler.

D49. Act I. Set design by Frederick John Kiesler.

D50. Act II. Garrick's House. Set design by Frederick John Kiesler.

D51. Act III. A Street. Set design by Frederick John Kiesler.

**JOSEPH AND HIS BRETHREN.**

D60. Competition drawing by Logan Stanley Chappell.

D61. Competition drawing for Thorne Sherwood.

Examination drawings.

D80. Conference room design and floor plan by Giovanni Battista Repetto for entrance into Stage Craft Class from School of Architecture, Columbia University.

D81. Conference room design and plan by Graham Erskine for entrance into Stage Craft Class from School of Architecture, Columbia University.

D82. Set design and 3 sketches of DIE ZAUBERFLÖTE, by Carl Beck for entrance into Stage Craft Class from School of Architecture, Columbia University.

"Photograph" 111a&b, i. e., 2 blueprints.

**DIE ZAUBERFLÖTE. (1940)**

111a&b. 2 Blueprints of arch mechanism, by Frederick John Kiesler. Frame construction and machinery showing mechanism for reeling off all backdrops of the opera on a roll of canvas 120 feet long. The mechanism is so designed that it can be operated by one man. He is able to propel one scene after the other, or recall a previous scene. Stretching of the canvas after each change to take up possible sagging is provided. This is especially necessary when a cut-out appears in the canvas as in No. 101 or No. 108.

**FINIS**