

**The New York Public Library**  
**New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center**  
**Music Division**

Guide to the

**Rhoda Levine papers**

1952-2009 (bulk 1959-2004)

JPB 11-4.

Compiled by Matt Snyder, August 2011

## **Summary**

**Creator:** Levine, Rhoda

**Title:** Rhoda Levine papers, 1952-2009 (bulk 1959-2004)

**Size:** 26.59 linear feet (72 boxes)

**Source:** Donated by Rhoda Levine, 2009.

**Abstract:** The Rhoda Levine Papers document the career of the opera director, mainly through files on each of the many stage and opera productions on which she worked as dancer, choreographer or director. The papers contain annotated scores and libretti; costume, stage and set designs; choreographic, rehearsal and performance notes; programs; clippings; photographs; and audio/visual recordings.

**Access:** Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

**Copyright information:** For permission to publish, contact the Chief, Music Division, The New York Public Library for the Performing Arts.

**Preferred citation:** Rhoda Levine Papers, JPB 11-4. Music Division, The New York Public Library for the Performing Arts.

## **Processing note**

Processing consisted of foldering and arranging files and oversized stage/set designs.

## Creator history

Rhoda Levine is a director and choreographer for theater and opera, both on and Off-Broadway, in London's West End, and for CBS and WNET television. She has staged operas for the Netherlands, Belgian, Scottish, San Francisco, Seattle, and Dallas Operas. In Holland she directed the world premiere of *Der Kaiser von Atlantis* by Viktor Ullmann, who tragically died in Auschwitz. She has often recreated the original production in both Europe and the United States. Her work has appeared at the Festival of Two Worlds (Italy and the United States), the Holland Festival, the Jerusalem Festival, and the Festival Cervantino. In 1996 she directed the South African premiere of *Porgy and Bess* in Capetown. For the New York City Opera, she directed the world premiere of *X: The Life and Times of Malcom X*, for which she was also artistic consultant; the American premiere of *From the House of the Dead*, and productions of *Medea*, *The Ballad of Baby Doe*, *Die Soldaten*, *Mathis Der Maler*, *Rigoletto*, *Of Mice and Men*, *Lizzie Borden* (televised by PBS), and *Little Women*. Her work for Glimmerglass Opera includes Robert Kurka's *The Good Soldier Schweik*. Ms. Levine acted as Creative Consultant to Doris Lessing and Philip Glass on *The Making of the Representative for Planet 8*, and Creative Consultant and director on *Wakonda's Dream* for Opera Omaha.

On Broadway, she choreographed and staged the musical numbers for *Pantagleize*, *Exit The King*, *War And Peace*, *The Grass Harp*, *The Sign In Sidney*, *Brustein's Window*, *Baby Want A Kiss*, *One Flew Over The Cuckoo's Nest*, *Young Abe Lincoln*, *Lock Up Your Daughters*, and *Gianni Schicci* (for the National Theatre of the Deaf). In the West End, Ms. Levine staged the musical numbers for Charles Strouse's *Flowers For Algernon* and the revue, *Here Is The News*. For television, she did all the musical staging for *DuPont's Show Of The Month* and assisted Joe Layton on *The Gershwin Years*.

Ms. Levine is the author of eight books for children, as well as libretti for Stanley Hollingsworth and Luciano Berio, for whom she wrote *Children's Play for Wind Quintet*, Op. No. Zoo. Along with Philip Glass and George Abbott she was a recipient of the National Institute of Music Theater Award for her contribution to American Musical Theater, as well as an award from the National Opera Association. She was awarded a peace medal from the Lakota Tribe for her contribution to *Wakonda's Dream*. Ms. Levine is the Artistic Director of the New York improvisational opera group, *Play it by Ear*.

Ms. Levine has been on the faculty of the Yale School of Drama, the Juilliard School of Music, the Curtis Institute of Music and Northwestern University, and is currently on the faculty of the Manhattan School of Music and the Mannes School of Music. She is a graduate of Bard College (class of 1953), and was awarded the school's Charles Flint Kellog Award in Arts and Letters.

Sources: <http://www.bostonmetroopera.com/rhoda-levine.html>  
<http://www.msmnyc.edu/catalog/facbio.asp?fid=1008172972>  
(accessed May 18, 2011)

## Scope and content note

The Rhoda Levine Papers document the career of the opera director, mainly through files on the many stage and opera productions on which she worked as dancer, choreographer or director. The papers contain correspondence, annotated scores and libretti; costume, stage and set designs; choreographic, rehearsal and performance notes; programs; clippings; photographs; and audio/visual recordings. The productions documented include traditional works such as *The Barber of Seville*, *Falstaff*, *The Marriage of Figaro*, *Rigoletto*, *Susannah*, *Orfeo ed Euridice*, *Porgy and Bess* and *La Tragedia de Carmen*; lesser performed pieces such as *Lizzie Borden*, *A Death in the Family*, *La Fille de Madame Angot*, *Lucia di Lammermoor* and *Lulu*; the world premiere of Anthony Davis's *X: The Life and Times of Malcolm X*; and the American premiere of Janáček's *From the House of the Dead*. The papers also reveal her work as an educator, particularly her career at the Curtis Institute of Music, the Manhattan School of Music and Northwestern University, and in her participation in many panels and symposia on teaching singers how to act. Among Levine's correspondence is a reproduction of a 1957 letter from J.D. Salinger to the composer William Mayer regarding a proposed operatic adaptation of *The Catcher in the Rye*.

The collection's video content includes the Santa Fe Chamber Music Festival's production of *L'Histoire du Soldat* (1987); *Lizzie Borden* (producer and date unknown); Glimmerglass Opera's productions of *Of Mice And Men* (1987) and *Rigoletto* (1999); and Maryland Opera Studio's production of *La Tragedie de Carmen* (1991). Audio content includes an open-reel tape of a performance of Stanley Hollingsworth's *The Mother* (at Spoleto USA, 1979); a cassette of a performance of Kurt Weill's *Mahogany Songspiel* and *Happy End Songspiel* (Curtis Institute, 1992); and an open-reel tape of Jacques Brel's *Voyage to the Moon*, possibly recorded at La Monnaie in 1971.

Inquiries regarding audio/visual materials in the collection may be directed to the Rodgers and Hammerstein Archives of Recorded Sound ([rha@nypl.org](mailto:rha@nypl.org)). Audio/visual materials will be subject to preservation evaluation and migration prior to access.

## Arrangement

The Rhoda Levine papers are organized into the following series:

Series I: Projects, 1959-2004

Series II: General Files, 1952-2009

## Key terms

### Names

Curtis Institute of Music  
Davis, Anthony, 1951-  
Floyd, Carlisle  
Hollingsworth, Stanley  
Levine, Rhoda  
Manhattan School of Music (New York, N.Y.)  
Northwestern University (Evanston, Ill.)  
Salinger, J. D. (Jerome David), 1919-2010

### Occupations

Choreographers  
Theater directors

**Special formats**

Clippings (information artifacts)

Correspondence

Costume design

Librettos (document genre for music)

Notes

Photographs

Programs (documents)

Scenography

Scores

## Container list

### **Series I: Projects, 1959-2004**

This series contains documentation of the operas, operettas, musicals, award ceremonies and other theatrical or television productions on which Levine has worked in some capacity; they also document her work as an educator. The earliest titles featured Levine as dancer or choreographer; later productions usually credit her as director. The files are split into two sub-series: Series I.A is arranged by project title, and Series I.B by producers or educational institutions with whom Levine has or had working relationships. Levine directed many of these titles more than once; if so, they are sub-arranged by producer. All titles include creators, if known. If Levine worked on a title only once, the producer (if known) is listed in a note. Producers with whom Levine worked most often include De Nederlandse Operastichting, La Monnaie (National Opera of Belgium), Glimmerglass Opera Theater, the New York City Opera and the San Francisco Opera. Certain titles, such as Mozart's *The Abduction from the Seraglio*, Leoncavallo's *Il Pagliacci* and Mascagni's *Cavalleria Rusticana*, appear only in Series I.B under the producing company or institution.

The files in both sub-series include correspondence with presenters and other creators; annotated scores and libretti; costume, stage and set designs; notes taken during creative meetings, rehearsals and performances; rehearsal schedules; programs; clippings; and photographs. The scores and libretti are all published and contain Levine's notes, edits, stage directions and staging sketches. Some costume, stage and set designs may have been created by Levine, but with few exceptions their authorship is unknown. Some files contain rough photographs used for production purposes only; publicity photos are present as well in some cases.

Series II also contains clippings, programs and photographs, some of which may duplicate content found in this Series.

**Series I: Projects** (cont.)

I.A. Productions, 1959-2004

Not all titles listed in this sub-series were produced, or produced with Levine's participation. Some files consist only of correspondence or a script which was sent to Levine for her review or approval, and may contain her notes. In the case of 1776, she was fired from the production.

Because Levine played a vital creative role in their production, the three titles with the most content in the collection are X: The Life and Times of Malcolm X, Lizzie Borden and Of Mice and Men. The files for X contain correspondence with Anthony Davis and document the creation and development of the opera from its workshop at the American Music Theater Festival through its premier at the New York City Opera.

Other titles with multiple productions and/or substantial content include The Barber of Seville, A Death in the Family, Falstaff, La Fille de Madame Angot, From the House of the Dead, Lucia di Lammermoor, Lulu, Man of La Mancha, The Marriage of Figaro, Mathis der Maler, Orfeo ed Euridice, Porgy and Bess, The Rape of Lucretia, Rigoletto, Susannah and La Tragedia de Carmen.

Levine herself was one of the creators for three of the titles: Children's Play for Wind Quintet, Op. Zoo, for which she wrote the words for Luciano Berio's music; Just So Stories, a theatrical adaptation of stories by Rudyard Kipling; and The Thirteen Clocks, with music by Robert Chauls.

One title, The Letter, is a compilation of scenes from operas by Verdi, Puccini, Susa, Pasatieri and Bizet, presented at the Curtis Institute of Music.

Two of the titles were gala ceremonies directed by Levine: The Dream of Generations honored the fortieth anniversary of the State of Israel, and The Harvey Gala, a benefit for the Brooklyn Academy of Music, feted BAM founder Harvey Lichtenstein.

- b.1 f.1            1776 by Sherman Edwards and Peter Stone, 1968-1969  
*Abelard and Heloise* by Robert Ward and Jan Hartman, 1982 (Charlotte Opera Association)
- b.1 f.2            Score
- b.2 f.1-2            Libretti, Correspondence and Designs
- b.3 f.1            *Abraham and Isaac* by Benjamin Britten, 1965  
*Albert Herring* by Benjamin Britten
- b.1 f.3-4            Northwestern University, 1994-1995
- b.2 f.3            Other Presenters, 1978-1979
- b.4 f.1-2            *Ariadne auf Naxos* by Richard Strauss and Hugo von Hofmannsthal, 1980-1981 (Atlantic Civic Opera)  
*The Ballad of Baby Doe* by Douglas Moore and John Latouche
- b.4 f.3-5            Dallas Civic Opera, 1978
- b.5 f.1            New York City Opera, 1988  
*The Barber of Seville* by Gioacchino Rossini and Cesare Sterbini
- b.5 f.2            Academy of Vocal Arts Opera Theatre, 1989-1990
- b.5 f.3            Curtis Institute of Music, 1995
- b.5 f.4-5            New Jersey Opera Theater, 2005

**Series I: Projects** (cont.)

I.A. Productions (cont.)

xxThe Barber of Seville by Gioacchino Rossini (cont.)

- b.2 f.4 New York City Opera, 2005  
*The Bartered Bride* by Bedrich Smetana and Karel Sabina
- b.6 f.1-2 The Juilliard School and Opera Omaha, 1973, 1978
- b.7 f.1-2 Glimmerglass Opera Theater, 1985  
*La Boheme*  
By Ruggero Leoncavallo, 1991 (Opera Theatre of Saint Louis)
- b.7 f.3-4 Papers
- b.8 f.1-2 Scores
- b.9 f.1 Scene Design  
By Giacomo Puccini, Luigi Illica and Giuseppe Giacosa
- b.8 f.3-4 San Diego Opera, 1984-1985
- b.9 f.1 Curtis Institute of Music, 1993
- b.10 f.2 *Boris Gudonov* by Modest Moussorgsky, 1964 (New York City Opera)
- b.10 f.3-5 *La Cenerentola* by Gioacchino Rossini and Jacopo Ferretti, 1992 (Utah Opera)
- b.10 f.6 *Children's Play for Wind Quintet, Op. No. Zoo* by Luciano Berio and Rhoda Levine, 1997
- b.11 f.1 *The Consul* by Gian Carlo Menotti, 1996-1997 (Carnegie Mellon University)  
*Così fan tutte* by W.A. Mozart and Lorenzo Da Ponte  
De Nederlandse Operastichting, 1984
- b.11 f.2-3 Scores, Notes and Correspondence
- b.9 f.2 Costume Designs
- b.11 f.4 Berkshire Opera Company, 2001
- b.12 f.1 *The Cradle Will Rock* by Marc Blitzstein, 1964, 2000-2001 (Off-broadway and Northwestern University)
- b.12 f.2 *Il Curioso Indiscreto* by Pasquale Anfossi, 1992 (Mannes College of Music)
- b.12 f.3 *Cyrano de Bergerac* by Edmond Rostand, 1972  
*A Death In The Family* by William Mayer  
Opera Theatre of Saint Louis, 1986
- b.12 f.4-5 Rehearsal Notes and Correspondence
- b.13 f.1-2 Scores
- b.3 f.2 Score, Notes and Set Designs
- b.13 f.3-4 Manhattan School of Music, 1999
- b.14 f.1 *Dido and Aeneas* by Henry Purcell and Nahum Tate, 1966 (Dallas Civic Opera)  
*Don Giovanni* by W.A. Mozart and Lorenzo Da Ponte
- b.14 f.2 Orlando Opera, 1993
- b.14 f.3-4 Curtis Institute of Music, 1999  
*Don Pasquale* by Gaetano Donizetti and Giovanni Ruffini, 1972, 1984  
Augusta Opera Association and Music Academy of the West
- b.14 f.5-6 Correspondence, Score and Notes

**Series I: Projects** (cont.)

I.A. Productions (cont.)

xxDon Pasqualeyy by Gaetano Donizet... (cont.)

- b.3 f.3 Set Designs
  - Don Quichotte* by Jules Massenet and Henri Cain
- b.15 f.1 De Nederlandse Operastichting, 1980
- b.15 f.2-3 Hartford Stage Company, 1983
- b.15 f.4 *The Dream of Generations*, 1988
- b.15 f.5 *The Emperor Jones* by Louis Gruenberg and Kathleen De Jaffa , 1978-1979  
(Michigan Opera Theatre)
- b.16 f.1 *Ethan Frome* by Edith Wharton, adapted for television by Jacqueline Babbin and Audrey Gellen, 1960 (Du Pont Show of the Month)
- b.9 f.3 Experimental Festival, Haddington, England, 1970
  - Falstaff* by Giuseppe Verdi and Arrigo Boito
- b.9 f.4 Opera Theatre of Saint Louis, 1979
- b.16 f.2 San Francisco Opera, 1979
- b.16 f.3-5 De Nederlandse Operastichting, 1980
- b.16 f.6 Yale University, 1990
- b.17 f.1 Unidentified Producer, 1995
- b.18 f.1 *The Fantasticks* by Tom Jones and Harvey Schmidt, 1976 (De Nederlandse Operastichting)
- b.18 f.2 *Fahrenheit 451* by Ray Bradbury, Georgia Bogardus Holof and David Mettee (Never produced)
  - La Fille de Madame Angot* by Charles Lecocq, Clairville, Paul Siraudin and Victor Koning, 1973-1974 (La Monnaie )
- b.17 f.3-4 Scores, Libretto, Notes and Correspondence
- b.19 f.1-2 Libretto and Correspondence
- b.20 Poster
- b.19 f.3 *Flowers For Algernon* by Charles Strouse and David Rogers, 1979
  - From the House of the Dead* by Leoš Janáček
- b.19 f.4 De Nederlandse Operastichting, 1972
- b.19 f.4 Correspondence, Libretto and Notes
- b.21 Scores
  - New York City Opera, 1990
- b.19 f.5 Correspondence and Notes
- b.22 f.1 Scores
- b.18 f.2 Photographs, 1972, 1990
  - From Netherlands and New York productions, and from National Educational Television production
- b.18 f.3 *The Gondoliers* by W.S. Gilbert and Arthur Sullivan, 1978
  - Wolf Trap Foundation for the Performing Arts
- b.22 f.2 *Good Neighbor Fritz* by Pietro Mascagni, 1976 (San Francisco Opera)
- b.22 f.2 Libretto, Notes and Correspondence

**Series I: Projects** (cont.)

I.A. Productions (cont.)

xxGood Neighbor Fritzzy by Pietro M... (cont.)

- b.18 f.4               Set Designs  
*Hansel and Gretel* by Engelbert Humperdinck and Adelheid Wette, 1988, 1993-1994  
Northwestern University and Queens College
- b.22 f.3-4             Correspondence, Notes, Clippings, and Score
- b.23 f.1               Score
- b.23 f.2               *The Harvey Gala*, 1999
- b.23 f.3               *He Was There From The Day We Moved In*, 1983
- b.25 f.1               *L'Heure Espagnole* by Maurice Ravel and Franc-Nohain, 1984-1985 (De Nederlandse  
Operastichting)
- b.23 f.4               *L'Histoire du Soldat* by Igor Stravinsky, 1987, 1991  
Santa Fe Chamber Music Festival and Saratoga Performing Arts Center  
*Horspfa!* by Eric Stokes and Alvin Greenberg, 1971 (Hunter College Opera Theater)
- b.23 f.5               Program, Notes and Correspondence
- b.20               Poster
- b.23 f.6               *Jack and the Beanstalk* by Linda K. Schwarz
- b.3 f.4             *Joseph and the Amazing Technicolor Dreamcoat* by Andrew Lloyd Webber and Tim  
Rice, 1975 (La Monnaie)
- b.23 f.7               *Just So Stories* by Rudyard Kipling, adapted by Rhoda Levine, 1968
- b.23 f.8               *Kabbalah* by Stewart Wallace and Michael Korie, 1990
- b.23 f.9               *The King and I* by Richard Rodgers and Oscar Hammerstein II, 1959 (Saint Louis  
Municipal Opera)
- b.24 f.1-2             *Kiss Me Kate* by Cole Porter, 1983 (Lake George Opera Festival)
- b.24 f.3             *The Letter*, 1995
- b.24 f.4             *Little Women* by Mark Adamo, 2000-2002  
Glimmerglass Opera Theater and New York City Opera  
*Lizzie Borden* by Jack Beeson and Kenward Elmslie  
Glimmerglass Opera Theater, 1996
- b.24 f.5-6             Rehearsal Notes
- b.26 f.1             Correspondence and Notes
- b.26 f.2-4             Scores  
New York City Opera, 1998-1999
- b.26 f.5             Libretto
- b.26 f.6             Score
- b.27 f.1             Notes and Program
- b.27 f.2             *Lock Up Your Daughters* by Laurie Johnson and Lionel Bart, 1959
- b.27 f.3-4             *The Love For Three Oranges* by Serge Prokofiev, 1976 (De Nederlandse  
Operastichting)  
*Lucia di Lammermoor* by Gaetano Donizetti and Salvatore Cammarano
- b.27 f.5-6             Tulsa Opera, 1983-1984
- b.27 f.7             Opera Carolina, 1986-1989

**Series I: Projects** (cont.)

I.A. Productions (cont.)

xxLucia di Lammermoory by Gaetano ... (cont.)

- b.28 f.1-3 San Diego Opera, 1988-1989
- b.28 f.4-5 Seattle Opera Association, 1991-1992
- b.29 f.1-2 Seattle Opera Association, 1991-1992
- b.29 f.3 General
- Lulu* by Alban Berg, 1977-1980 (De Nederlandse Operastichting)
- b.29 f.4-5 Correspondence, Photographs and Notes
- b.29 f.6 Stage Designs and Notes
- b.25 f.3-4 Scores
- b.29 f.7 *The Lyrics of Oscar Hammerstein II* (Annotated script of revue)
- Macbeth*, 1980 (De Nederlandse Operastichting)
- b.30 f.1-3 Correspondence, Rehearsal Schedules, Scores and Notes
- b.31 f.1 Costume Designs and Staging Notes
- b.30 f.4 *The Mad Show New York*, 1965-1967 (Correspondence and script)
- Madama Butterfly* by Giacomo Puccini
- b.30 f.5 Opera Company of Philadelphia, 1979
- b.32 f.1-2 San Diego Opera, 1982
- The Magic Flute* by W.A. Mozart and Emanuel Schikaneder, 1977, 1996  
Michigan Opera Theatre and Northwestern University
- b.33 f.1 Scores
- b.32 f.3 Stage Designs, Program and Notes
- b.33 f.2 *The Making of the Representative for Planet 8* by Philip Glass and Doris Lessing,  
1986 (Houston Grand Opera)
- Man of La Mancha* by Mitch Leigh, Joe Darion and Dale Wasserman  
Lake George Opera Festival, 1981
- b.32 f.4 Correspondence, Set Designs, Notes and Program
- b.34 f.1-2 Libretto and Scores
- b.34 f.3 De Nederlandse Operastichting, 1982-1984
- b.34 f.4 Skylight Opera Theatre, 1991
- b.34 f.5 *The Man With The Secret Smile* (Annotated script only)
- b.35 *Manon* by Jules Massenet, Henri Meilhac and Philippe Gille, 1981 (San Francisco  
Opera)
- b.34 f.6 *Marilyn*, 1993
- The Marriage of Figaro* by W. A. Mozart  
La Monnaie, 1972
- b.34 f.7 Photographs and Program
- b.20 Poster
- b.36 f.1 The Juilliard School, 1986
- b.36 f.2 Kentucky Opera, 2000
- b.37 f.1-2 *Mathis der Maler* by Paul Hindemith, 1994-1995 (New York City Opera)

**Series I: Projects** (cont.)

I.A. Productions (cont.)

xxMathis der Maler by Paul Hindem... (cont.)

- b.36 f.3-5 Correspondence, Notes and Stage Design
- b.37 f.1-2 Scores
- b.72 f.1-2 *Medea* by Luigi Cherubini, 1981-1982
  - b.37 f.3 *The Medium* by Gian-Carlo Menotti (Contains only annotated score)
  - b.37 f.4 *Metamorphosis* by Milton Goldberg, based on novel by Franz Kafka
  - b.37 f.5 *Il Mondo della Luna* by Joseph Haydn and Carlo Goldoni, 1975 (La Monnaie )
  - b.38 f.1 *The Mother* by Stanley Hollingsworth and John Fandel, 1979
  - b.38 f.2 *Muhammad Ali* by John Duffy and Robert Lipsyte, 2000
  - b.38 f.3 *My Fair Lady* by Alan Jay Loerner and Frederick Loewe, 1975 (De Groninger Opera)
  - b.38 f.4 *Noah and the Whale, Jonah and the Ark*, 1972  
Performing Arts Repertory Theatre Foundation, Inc.  
*Of Mice and Men* by Carlisle Floyd
    - b.38 f.5 De Nederlandse Operastichting, 1976  
Glimmerglass Opera Theater, 1997
- b.38 f.6-7 Scores
- b.39 f.1-4 Correspondence, Libretto and Notes
- b.40 f.1-2 San Diego Opera, 1998-1999
- b.40 f.3-4 New York City Opera, 1998-2003
  - b.41 f.1 Florentine Opera, 2003
  - b.41 f.2 General, 1981, 1998
- Orfeo ed Euridice* by Christoph Willibald Gluck
  - b.41 f.3 Holland Festival, 1975
  - b.41 f.4 De Nederlandse Operastichting, 1979  
Chicago Opera Theater, 1987
  - b.41 f.5 Score
- b.42 f.1 Correspondence, Notes and Set Designs
- b.42 f.2 *Ormindo* by Francesco Cavalli and Giovanni Faustini, 1987 (Banff Centre for the Arts)
- b.42 f.3-5 *Orpheus Descending*, 1994 (Lyric Opera of Chicago)
- b.43 f.1 *The Past is Prologue: A Drama in Celebration of Hadassah's Golden Jubilee* by Millard Lampell, 1961
  - b.43 f.2 *The Photographer*, 1984
- b.43 f.3-4 *Pinnocchio: A Romp for Instrumentalists* by John Eaton, 2004 (Tribeca Performing Arts Center)  
*Pollicino, or The New Adventures of Tom Thumb* by Hans Werner Henze, 1983
  - b.43 f.5 Correspondence, Program and Notes
- b.72 f.3 Score
- Porgy and Bess* by George Gershwin, Ira Gershwin and DuBose Heyward, 1996  
Cape Performing Arts Board, Capetown, South Africa
  - b.43 f.6 Correspondence, Notes, Clippings and Program
  - b.44 f.1 Photographs and Correspondence

**Series I: Projects** (cont.)

I.A. Productions (cont.)

xxPorgy and Bessyy by George Gershw... (cont.)

- b.45 Score
- b.44 f.2 *The Queen of Spades* by P.I.Tchaikovsky and Modest Tchaikovsky, 1970 (National Educational Television)
- The Rape of Lucretia* by Benjamin Britten
- b.44 f.3-4 Jackson State University, 1977-1978
- b.44 f.5 Northwestern University, 1999
- b.46 f.1 *Rapunzel*
- Rigoletto* by Giuseppe Verdi and Francesco Maria Piave
- b.46 f.2 Michigan Opera Theater, 1979-1980
- Glimmerglass Opera Theater, 1998-1999
- b.46 f.3 Score
- b.47 f.1-2 Correspondence, Notes and Libretto
- b.31 f.2 Costume Designs
- b.47 f.3-4 New York City Opera, 2000-2001
- b.48 f.1-2 *Salome* by Richard Strauss, 1980 (De Nederlandse Operastichting)
- b.31 f.3 *Savitri* by Gustav Holst, 1976-1977 (San Francisco Opera)
- b.49 f.1 *The Scarlet Pimpernel*, 1960 (Dupont Show of the Month)
- La Schiava Liberata* by Niccolò Jommelli and Gaetano Martinelli, 1984 (De Nederlandse Operastichting)
- b.49 f.2-3 Correspondence, Notes, Libretto and Costume Designs
- b.31 f.4 Score, Set Photographs and Notes
- b.49 f.4 *Scourge of Hyacinths* by Wole Soyinka and Tania León, 1993 (Banff Centre for the Arts)
- b.49 f.5 *Showboat* by Jerome Kern and Oscar Hammerstein II
- Slip Knot* by T.J. Anderson and Yusef Komunyakaa, 2002 (Northwestern University)
- b.49 f.6 Program and Libretto
- b.49 f.7 Score and Source Material
- b.50 f.1 Score and Production Notes
- Snow Leopard* by William Harper and Roger Nieboer, 1988-1989 (Minnesota Opera)
- b.50 f.2-4 Scores, Libretto and Notes
- b.51 f.1 Score, Libretto and Notes
- b.51 f.2 *Die Soldaten* by Bernd Alois Zimmermann, 1991 (New York City Opera)
- b.51 f.3 *The Sound of Music* by Richard Rodgers and Oscar Hammerstein II
- b.51 f.4-6 *Stauf* by Michael Sahl and Eric Salzman, 1987 (American Music Theater Festival)
- b.52 f.1-2 *Stealing* by Ada Janik and Ted Sod, 1982-1985
- Susannah* by Carlisle Floyd
- b.52 f.3 Metropolitan Opera, 1965
- b.52 f.4-5 Opera Festival of NJ, 1998
- b.53 f.1 Kentucky Opera, 2000

**Series I: Projects** (cont.)

I.A. Productions (cont.)

- b.53 f.2-4      *Tales of Hoffman* by Jacques Offenbach and Jules Barbier, 1982-1983  
Lake George Opera Festival and Charlotte Opera Association
- b.48 f.3      *Tartuffe* by Kirke Mechem, 1980 (San Francisco Opera)  
*The Thirteen Clocks* by Robert Chauls and Rhoda Levine, 1983  
National Opera / Music Theater Conference
- b.53 f.5      Program, Correspondence, Notes and Libretto
- b.54 f.1      Score
- b.54 f.2      *The Threepenny Opera* by Kurt Weil and Berthold Brecht, 1986-1987  
New York University Tisch School of the Arts
- b.54 f.3      *La Tragedie de Carmen* by Georges Bizet, Henri Meilhac and Ludovic Halévy  
Maryland Opera Studio, 1991
- b.54 f.4      Banff Festival of the Arts, 1992
- b.54 f.5      Mannes College of Music, 1994-1995
- b.54 f.6      *La Traviata* by Giuseppe Verdi and Francesco Maria Piave, 1978-1979, 2006  
San Jose Symphony Opera, Long Beach Grand Opera and Atlanta Opera  
*Treemonisha* by Scott Joplin, 1999-2000 (Opera Theatre of Saint Louis)
- b.55 f.1-2      Program, Libretto, Score and Notes
- b.20      Poster
- b.55 f.3-4      *Il Turco in Italia* by Gioachino Rossini and Felice Romani, 1981  
L'Opera de Nantes
- b.56      Correspondence, Program and Notes
- b.55 f.5      Score and Costume Designs
- b.55 f.5      De Nederlandse Operastichting
- b.57 f.1      *The Turn of the Screw* by Benjamin Britten and Myfanwy Piper, 1982 (Holland Festival)  
Score, Program and Notes
- b.20      Costume and Set Designs
- b.57 f.2-3      *Under the Double Moon* by Anthony Davis and Deborah Atherton, 1987-1988
- b.57 f.4-5      *Voices from the Shadows* by Gershon Kingsley, 1997  
*Voyage to the Moon* by Jacques Brel, 1971 (La Monnaie )
- b.58 f.1      Correspondence, Notes and Photographs
- b.59 f.1      Score
- b.58 f.2-3      *Werther* by Jules Massenet, 1982 (Scottish Opera)  
*Where The Wild Things Are* by Maurice Sendak and Oliver Knussen, 1979-1980 (La Monnaie)
- b.58 f.4-5      Correspondence, Notes and Set Designs
- b.60      Scores
- b.61 f.1-3      *X: The Life Times of Malcolm X* by Anthony Davis, Christopher Davis and Thulani Davis  
American Music Theater Festival, 1984-1985
- b.61 f.4      Guggenheim Museum, 1985-1986

**Series I: Projects** (cont.)

I.A. Productions (cont.)

xxX: The Life Times of Malcolm Xyy ... (cont.)

New York City Opera, 1986

b.62 f.1-2 Correspondence, Notes and Program

b.59 f.2 Stage Designs

General, 1985-1986

b.62 f.3 Stage Directions and Script

b.62 f.4-5 Scores

b.63 f.1 Score

b.63 f.2 Correspondence and Notes

b.63 f.3 *Young Abe Lincoln* by Victor Ziskin, Joan Javits, Richard N. Bernstein and John Allen, 1961 (The Little Golden Theatre)

b.63 f.4 General/Unidentified, 1961 (Notes and costume designs)

I.B. Producers, 1970-1993

This series contains material similar to that in Series I.A., but arranged by producer rather than by production. Of these producers, De Nederlandse Operastichting, Spoleto Festival USA and National Educational Television have the most content. Much of the Dutch company's file is composed of correspondence with Hans de Roo. The Spoleto files document the production of three musicals for children by Stanley Hollingsworth: *The Mother*, *The Selfish Giant* and *Harrison Loved His Umbrella*. Levine was involved early on with National Educational Television (the precursor to the Public Broadcasting System), directing dramatic and operatic productions, including Mozart's *The Abduction from the Seraglio*. Levine directed *Cavalleria Rusticana* and *Il Pagliacci* for both the Opera Theatre of Syracuse and the Opera Theatre of Saint Louis; files for both companies document those productions. Other producers in this series with whom Levine has had long-standing relationships (as either director and/or educator) are the Curtis Institute of Music, the Manhattan School of Music, the Wolf Trap Foundation for the Performing Arts, and Northwestern University. In addition to correspondence discussing Levine's teaching post, the Curtis Institute file contains documentation of *An Evening with Kurt Weill*, a production of *Mahagonny Songspiel* and *Happy End Songspiel*. For more on Levine's activities in education, see the workshops, panels and symposia file in Series II.

b.63 f.5 Banff Centre for the Arts, 1991-1993

b.63 f.6 Curtis Institute of Music, 1970-1975, 1992

b.63 f.7 Houston Grand Opera, 1976-1979

b.63 f.8-9 Manhattan School of Music, 1993

b.64 f.1 Manhattan School of Music, 1993

De Nederlandse Operastichting

b.65 f.1-2 de Roo, Hans, 1976-1978

b.65 f.3 General, 1972-1991

National Educational Television, 1971

b.65 f.4 *The Critic* by Richard Brindley Sheridan

b.65 f.5 *The Abduction from the Seraglio* by W.A. Mozart

b.65 f.6 *Masquerade*

b.65 f.7 National Theatre of the Deaf, 1970

b.66 f.1 Northwestern University, 1995

b.66 f.2 Opera Theatre of Saint Louis, 1979

**Series I: Projects** (cont.)

I.B. Producers (cont.)

- b.66 f.3 Opera Theatre of Syracuse , 1979  
Spoleto Festival USA, 1975-1981
- b.66 f.4-5 Correspondence, Notes, and Scores
- b.59 f.3 Score
- b.66 f.6 Wolf Trap Foundation for the Performing Arts, 1973-1982

**Series II: General Files, 1952-2009**

Levine's general files consist of correspondence, clippings, programs, photographs and resumes. They also contain files on Bard College, her books for children, and her teaching and other public speaking activities.

The correspondence is with friends, producers and presenters, lawyers and managers, universities and conservatories, and composers and librettists. Producers and presenters include the National Institute for Music Theater (which gave her its 10th annual National Musical Theater Award in 1987) and the Scottish Opera. Opera composers/librettists include Eric Stokes, William Mayer and Anthony Davis. Attached to a note from Mayer is a reproduction of a 1957 letter to Mayer from J.D. Salinger stating why *The Catcher In The Rye* would not make a good opera, and that his short story *The Laughing Man* could be an effective ballet; Mayer's note to Levine puts the Salinger letter in context. Corresponding managers include Sheldon Soffer and Columbia Artists Management, Inc.

The clippings, all reproductions, date from 1960-1969, documenting the start of Levine's career as a dancer-choreographer and her transition into opera direction. Many files in Series I also contain clippings. The programs are from all stages of Levine's career, and may in some cases duplicate programs in Series I. The photographs are a combination of original prints and photocopy reproductions, and consist of publicity photos of Levine, pictures of her at work, and unidentified opera production shots. Many files in Series I also contain photographs. The resumes date from all stages of Levine's career. Few are dated, but dates can often be estimated by most recent productions listed.

The Bard College file contains writings and correspondence dating from Levine's undergraduate years, and also has correspondence and other material relating to a 1992 class reunion. The file on Levine's books for children contains publicity material from Atheneum Books for *Arthur*, *Quiet Story* and *Three Ladies Beside The Sea*. The workshops, panels and symposia file contains programs and publicity material for various events hosted by, among others, the American Lyric Theater, Wolf Trap, Columbia University, Kent State University, American Opera Workshop, the Society of Stage Directors and Choreographers and the National Opera Institute. For more on Levine's educational activities, see, in Series I.B, the Curtis Institute, Manhattan School of Music and Northwestern University files, and, in this Series, the correspondence with Queens College.

- b.67 f.1 Bard College, 1952-1953, 1992
- b.67 f.2 Books for Children, 1963  
Clippings
- b.67 f.3-4 1960-1969
- b.59 f.4 1966-1967

**Series II: General Files** (cont.)

Correspondence

- b.67 f.5 A-B, 1961-2004
- b.67 f.6 C-E, 1966-2007
- b.67 f.7 Columbia Artists Management, Inc., 1974-1989
- b.68 f.1 F-H, 1968-2001
- b.68 f.2 I-K, 1967-2005
- b.68 f.3 Institute for the Humanities, 2004-2005
- b.68 f.4 Israel, Robert, 1974-1976
- b.68 f.5 L-M, 1957, 1972-2006
- b.68 f.6 Lantz, Robert, 1981-2002
- b.68 f.7 N-P, 1968-2009
- b.68 f.8 National Institute for Music Theater, 1982-1987
- b.68 f.9 Northwestern University, 1993-2003
- b.68 f.10 Queens College - R, 1964-2007
- b.68 f.11 S, 1972-2006
- b.68 f.12 Scottish Opera, 1982-1990
- b.68 f.13 Stokes, Eric, 1971-1979
- b.68 f.14 T-Z, 1965-2005
- b.68 f.15 Unidentified, 1965-2001
- b.69 f.1 Unidentified, 1965-2001
- b.69 f.2 Photographs, 1950s-1980s
- b.70-71 Programs, 1950s-2000s
- b.69 f.3 Resumes, 1960s-2000s
- b.69 f.4 Workshops, Panels and Symposia, 1980-2009