This is our last BULLETIN for the 1959-60 Season. We therefore wish to include as much as possible in order to close with a most successful and fruitful season.

We are very pleased to report the following new members and wish to extend to them a most warm welcome:

MRS. K.H. PAPATSIS, 3414 Zenith Ave. S., Minneapolis 16, Minn.
MRS. BRADLEY C. BOWMAN, 545 Sunset Drive N., Minneapolis
MRS. S.M. FIELD, 1920 Summit Ave., St. Paul 5, Minn.
MISS MATHILDA HECK, 1004 Portland Ave., St. Paul 4, Minn.
DR. ROBERT W. HOUSE, Music Dept., University of Minnesota
MISS SALLY O. IRVINE, Pine Tree Road, White Bear Lake, Minn.
SISTER M. LUANE, 241 Summit Ave., St. Paul, Minn.
MRS. M.S. MACKAY, Long Lake, Minn.
MRS. HELEN F. MAIRS, 2422 Clinton Ave. S., Minneapolis
MISS. C.F. PESEK, 2125 Oliver Ave. S., Minneapolis
RIPON COLLEGE, Ripon, Wisconsin
MRS. LELAND T. RITZEL, 809 W. Minnehaha Parkway, Minneapolis 19
MRS. ROBERT A. SCHMITT, 4377 Thielen Ave., Minneapolis
SHAWNEE PRESS INC., Delaware Water Gap, Pa.
MRS. R.H. NELSON is the new President of Matinee Musicale, Duluth, Minn.

Two very successful Regional Conferences were held: one in Bloomington at the University of Indiana on May 18, and the other at the University of Minnesota on May 21. Both were covered by our Chairman, Mr. DeWitt McLaughlin TerHeun, and the Administrator of the National Council, Mr. James Browning. Mr. Browning's reports read as follows:

On May 18, the University of Indiana at Bloomington was host to a Regional Conference of the Central Opera Service of the National Council of the Metropolitan Opera Association. The regions represented were the Central (comprising the states of Illinois, Indiana, and Kentucky) and the Great Lakes Region (comprising Michigan, western New York, western Pennsylvania, Ohio, West Virginia, and the Province of Ontario, Canada). Wilfred C. Bain, Dean of the Indiana University School of Music was in charge of the Conference and Ross Allen of the Music Dept. at Indiana University was Program Chairman.
The Conference was divided into four general sessions, all being held in the beautiful Wittenberger Auditorium of the new Union Building on the University campus. The topic for the first general session was "THE ENGLISH VERSION - TRANSLATION OR ADAPTATION", and the panel included William Ashbrook of Indiana State Teachers College and contributor to the magazine, OPERA NEWS, and Robert Evans and Tibor Kozma, both of the Music Department of Indiana University.

Mr. Ashbrook stressed that in approaching a translation, the first job is to absorb the flavor of the work and to analyze the structure of the libretto, paying close attention to the diction. The translator must not feel hide-bound, and should find a plausible interpretation in English.

Mr. Evans posed the question, "HOW SACROSANCT IS A GIVEN LIBRETTO?" He felt that translations can often be better than the original, and mentioned that Verdi did not pay too much attention to the phrasing of some of his libretti, citing examples of this with passages from several Verdi operas, showing the license taken by Verdi with emphasis on incorrect accent.

Mr. Kozma remarked that people in foreign countries are accustomed to hearing opera in the national language of the country. Americans are not accustomed to this and object unless a translation is enticing. In his opinion, the language of opera must be an elevated language, and the singer should not be expected to sing the English text without a trace of regional accent.

The second general session had has its subject, "OPERA FOR THE SIXTIES" with Dean Bain and George Howerton, Dean of Northwestern University School of Music, giving illuminating thoughts and ideas on anticipated problems concerning opera in general for the next decade.

Dean Bain commented upon the fact that there are over 2,000 colleges and universities in the United States and that, of these, somewhere between two-thirds and three-quarters have music departments. He stressed the fact that not enough is being done for the professional musician today, and that it is a sad commentary on the plight of the musician after graduation to be so unsure of the immediate future.

Dean Howerton said that public attitude is more receptive to opera today, and that opera workshops are becoming more and more popular. There is a new "boldness" in opera and a gradual doing away with old-fashioned traditions.

The attractive TUDOR ROOM was the setting for the Conference Luncheon. The speaker was composer, conductor, and musical administrator, Frank St. Leger, formerly Associate Manager of the Metropolitan Opera and currently Chairman of the Indiana University Voice Faculty. Mr. St. Leger spoke of the days when both the Metropolitan and Chicago operas had wealthy business executives as benefactors, but with their passing, the destiny of opera support had fallen to more people in all stratas of society. He praised the Metropolitan Opera Guild and the National Council as great sources of support for the expansion of opera and particularly for the development of young American singers.

The third general session featured the provocative comments of Moritz Bomhard, University of Louisville and Kentucky Opera Association, and Hans Busch and Herbert Seltz of Indiana University, on the subject of "TELEVISION OPERA".

The three panellists agreed that television is not the ideal medium for operatic presentation, but that the camera is more flexible when sound and picture are taken separately, and the artist has much more freedom and can devote more thought to the acting. One of the problems is the imbalance between chorus, orchestra, and
principals, and another is that, in many cases, the stage director and the television director are not the same person. The enormous advantage of television is that one performance reaches so many more people than is possible with actual staged performances.

The final general session, "ANOTHER LOOK AT OPERA STAGING" featured Ross Allen directing several Indiana University music students in spontaneous demonstrations showing the value of moving choruses, supers, etc., with considerable haste.

Concluding remarks were offered by Robert Gay of Northwestern University and Ludwig Zirner of the University of Illinois. A reception and tea followed for members and guests of Central Opera Service, given by Miss Elsie Sweeney of Columbus, Indiana, a member of the National Council of the Metropolitan Opera.

The busy day ended with a performance of Ravel's charming opera, "THE SPANISH HOUR" sung in English by the Indiana University Opera Theatre.

Everyone agreed that the Conference was a complete success, thanks to Dean Bain and his knowledgeable operatic colleagues, the unusually cooperative weather, and the enthusiasm for the Metropolitan Opera's presentations of THE MARRIAGE OF FIGARO and IL TROVATORE, given at beautiful Northrup Auditorium on Wednesday and Thursday, May 18 and May 19.

Although plagued by a weekend of almost incessant rain, the Upper Midwest Region of the Central Opera Service held a successful one-day Conference on Saturday, May 21, in the Coffman Memorial Union of the University of Minnesota in Minneapolis. Over one hundred delegates, many representing operatic organizations in the area (the Upper Midwest Region comprises the states of Iowa, Minnesota, Nebraska, North Dakota, South Dakota, Wisconsin, and the Province of Manitoba in Canada) attended. The date was selected to coincide with the Metropolitan Opera tour engagement in the Twin Cities.

Preceding the start of the Conference, delegates had the opportunity of studying the attractive exhibits submitted by member organizations. Among these were the St. Paul Opera Workshop, Edythe Bush Theatre, Miss Violet Gould's Operetta School, the University of Minnesota Opera Workshop, Women's Guild of the St. Paul Opera Association, the University Press, Thursday Musical Opera Workshop, Schubert Club, Minneapolis Symphony Orchestra, Minnesota Mining & Manufacturing Co., and the St. Paul Civic Opera Association, St. John's, and St. Benedict's. Mrs. Frank W. Bowman is Chairman of the Central Opera Service for the Upper Midwest Region, and Mrs. Leslie N. Ferrin and Mrs. Clarke Bassett were Co-Chairmen for the Conference.

The first speaker in the Opera Workshop discussion session was Paul Knowles, Director of the University's Opera Workshop. Mr. Knowles stressed that opera workshops provide a marvellous opportunity for singers to develop their voices and acting styles while actually doing roles. He spoke about a singer's "thumbprint", which means the characteristic sound of a voice. It is very important for a singer to develop this "thumbprint". Mr. Knowles feels that opera is the most difficult of the art forms to produce because of its extreme complexity. The University of Minnesota Opera Workshop works in conjunction with the Theatre Workshop on a reciprocal basis. The former uses the theatre workshop facilities and the opera workshop furnishes choruses for the theatre. He feels there is a lack of a proper place for the development of opera. However, the really important thing for singers is for them to have a
chance to perform, even if the productions are not quite satisfactory. He mentioned that, with a little ingenuity, clothing from the Salvation Army and Good Will Shops can even be used for performers' costumes.

Continuing the Opera Workshop discussion, the next speaker, Norman Abelson of the University of Minnesota Workshop summed up some of the work done during the current season. He suggested that taking films during rehearsals and performances could be a help as a technique, affording the actors and singers an opportunity to see themselves in action. This develops a mirror-type technique whereby one singer has the opportunity of seeing how another does the same role. In addition, it gives a maximum of opportunity to a maximum number of singers and avoids starring certain singers.

Mr. Abelson said that there are complications in producing opera and that the singer not only has to learn a singing and acting role, but also has to help with the sets, do publicity, sell tickets, build scenery, etc.

Charles Meehan, Director of the Edythe Bush Theatre, spoke next on the Future of Scenery and Substitutes. He commented on the difficulties of producing plays in buildings and on floors which are not built for play-acting primarily. One serious problem is caused by having to prop scenery rather than nail it to the floors. He then gave suggestions on mooring scenery on this type of waxed hardwood floor. He further recommended using a double turntable for overcoming stage problems and described their use of 3M's liquid synthetic foam in staging one of their plays.

Mr. Donald Sterner of the St. Paul Opera Workshop conducted a live exhibit of the type of clothing that could be made by amateurs and used in amateur or semi-professional productions of operas and plays.

Mrs. Hamilton Kellogg, a member of the Upper Midwest C.O.S. Committee, made a plea for operatic scores, unused costumes, etc. She suggested that anyone with old scores no longer in use could send them to her for the "Score Bank". Already in the Bank are scores of FAUST, HANSEL AND GRETEL, and DIE MEISTERSINGER.

Mrs. Kindy, a member of the St. Paul Civic Opera Board, talked about the Children's Group Theatre and how successful it has been.

A lively question and answer period closed the Discussion Session.

The General Meeting immediately followed with Mrs. Bowman presiding. She introduced Mrs. Frederick K. Weyerhaeuser, President of the National Council of the Metropolitan Opera Association, and Mr. Stanley Hawks, Upper Midwest Regional Chairman of the National Council, both of whom spoke on the background of the National Council and the extension of the Regional Auditions program so that it now covers the entire U.S. and most of Canada.

Mr. DeWitt McLaughlin TerHeun, Chairman of the Central Opera Service, was introduced next, and he commented upon the tremendous growth of the C.O.S. in the area, having grown in eighteen months from five to one hundred memberships, and that the idea for Regional Conferences had originated in this Upper Midwest Region. He complimented the Committee on creating such a widely increased interest in opera education in their part of the country.

Mrs. Stanley Berglund, Chairman of the Membership Committee, reported 103 memberships and stated she would follow up all renewals. She gave four reasons for the sudden growth of membership: (1) concentrated effort and hard work by the Committee; (2) individual committee members took out memberships and presented
them as trial memberships to musical and operatic organizations; (3) improvement in the monthly BULLETIN sent out by the New York office; (4) invitation to an area conference where groups could exchange ideas. (The New York office would like to take this opportunity to thank Mrs. Berglund for her wonderful cooperation).

Mrs. Roy Hollander, Chairman of the Information Service, said that 40 questionnaires went out to member organizations last March, and that 23 replies received to-date showed that 19 reported a total of 110 operas during the past five years, ranging from Copland to Gounod. The most popular composer, in terms of the number of works produced, was Menotti, and three original operas by Upper Midwest composers were produced. The greatest needs were advice in costuming, scenery, and scores. Scores are available on an exchange basis in several groups.

(Ed. note: If any of our members among the music publishing houses have any ideas along this line, perhaps they would be good enough to let the New York office know. For example, do you have any scores lying around that cannot be retailed because of dust, handling, etc., and that you could furnish free or for a nominal fee to such deserving groups?)

The majority of the groups were willing to consider performing outside their own communities.

Mrs. Bowman then introduced Mr. Browning, Administrator of the National Council, who reported briefly on the National Joint Conference which took place in New York in March, cited the various advantages of C.O.S. membership, and closed his remarks by saying that C.O.S. is filling an expressed need, but it must be a two-way service: members must not only send in their questions to the New York office, but should keep the headquarters informed of their activities as well as any successful solution of their problems. This information is an important part of our BULLETIN news, and in this way, all opera groups share directly in the success of all phases of opera.

Mr. Malcolm Willey, Vice-President of the University, mentioned the fact that the Metropolitan Opera Company had been coming to Minneapolis for fifteen years, and that the University had been privileged to provide the setting in which all operatic activities can go forward.

Mrs. John Dalrymple, Chairman of the Regional Auditions for the Region, mentioned that the Auditions would be earlier this year, and invited everyone to come to the Auditions when they are held; the date to be announced later.

Ninety-three delegates attended a brunch in the Junior Ball Room of Coffman Union. Mrs. Leonard Lamber was Chairman of the Luncheon Committee, and she provided attractive pink place mats which were a facsimile of a page from the score of GYPSY BARON, the opera being presented by the Metropolitan Opera later that afternoon. A complimentary copy of the magazine OPERA NEWS containing the report of the U.S. opera companies of 1958-59, was given to each of the delegates.

Speakers at the brunch were Mr. Francis Robinson, Assistant Manager of the Metropolitan Opera, and Mr. Kurt Adler, of the Metropolitan Opera's conducting staff, and its Chorus Master. Mr. Robinson congratulated the women of the C.O.S. Committee for their wonderful work, and reiterated the value of the growth of this activity in the broad expansion of interest in opera. Mr. Adler expressed his profound interest in the regional work. He mentioned that teachers in our country are now often superior to teachers in Europe, so that it is not necessary now for a young singer to go to Europe in order to succeed, particularly since American singers going abroad are not always welcomed. The Council's Auditions bring out the promising young singers and, even those who do not win a first prize and a place in the Metro-
politan Opera Company can usually find a place with other companies and college groups. All this will ultimately lead to a resident opera company in every fair-sized city in the United States.

The very successful Conference adjourned at 1:30 p.m.

HALF NOTES

DOROTHEA SPAETH and students in her "Anatomy of Movement" classes gave a workshop demonstration on May 18 at the MANHATTAN SCHOOL OF MUSIC, illustrating the techniques and purposes of this course in movement for the performer.

MUSICAL AMERICA, one of our generous sources of information, as of last month underwent many construction changes in format that will increase its coverage of up-to-date information, reviews, and news of all artistic media. Beginning Aug. 1, it will be published once a month, and the Special Issue will appear on January 1.

AFTER DINNER OPERA COMPANY gave a bon voyage party-performance at the Plaza Hotel before sailing for Europe to perform there under the sponsorship of the U.S. State Department. One of the New York Premieres was "LADIES' VOICES" by Vernon Martin-Gertrude Stein, produced on May 9.

OXFORD UNIVERSITY PRESS has recently issued an extensive new listing of operas, libretti, and books. Their address is 417 Fifth Avenue, New York 16.

MOBILE OPERA GUILD was host to a "Metropolitan Opera News Night" with Mrs. John DeWitt Feltz, Archivist of the Metropolitan Opera Association, as Guest Speaker, and Mrs. Lewis Frissel, Vice-President of the Metropolitan Opera Guild as Guest of Honor, on April 29. As an affiliate of the Metropolitan Opera Guild, it is their ambition to help the Guild fulfill Mrs. Belmont's dream of reaching the 100,000 membership mark.

BOOSEY AND HAWKES has just published the following opera scores:

- A GAME OF CHANCE, music by Seymour Barab, words by Evelyn Manacher. Comic Opera in one act with a cast of 4.

Their English quarterly review, TEMPO, also lists 3 new works for four-part choir by Zoltan Kodaly, and reviews of two new books on Puccini.

PATRICIA NEWAY'S new group doing contemporary opera opened on May 22 with works by Stanley Hollingsworth, Ezra Laderman, and Samuel Barber. The Company received an "A plus for enterprise and accomplishment", and left the reviewers with the feeling that there is developing a school of American operatic performance that partly fills the need for a lively native operatic theatre.

AMATO OPERA THEATRE'S production of LUISA MILLER also received excellent reviews, with particularly kind notices for Dolores Mari who sang the title role.
At the MANHATTAN SCHOOL’S Commencement on May 26, Dr. Edgar W. Couper, Vice Chancellor of the New York State Board of Regents, addressed the 136 Graduates and made some very encouraging remarks about the future of the fine arts in a scientific age. With reference to the case for music, he cited as examples, the Ford Foundation, the Federal Advisory Council on the arts, the appointment of an assistant to the Secretary of State for the coordination of international cultural and exchange programs, and the cultural exchange made possible by the Fulbright-Thompson Act.

Degrees were conferred on 136 students from 20 states and eight foreign countries. 68 received the Master of Music degree, 74 the Bachelor of Music (8 received both), and 2 the Diploma.

REPORT ON PRODUCTIONS BY C.C.S. MEMBERS

MOBILE, Ala. - MOBILE OPERA GUILD - ROMEO AND JULIET by Gounod - 3/60
Fredric Kurzweil, Conductor, Ellenar Nagy, Director, Ira Swingle, Jr., Asst. Director, Mme. Rose Falmai-Tenser, Artistic Director.
"Something out of the ordinary, exceedingly attractive musically, and presented in a fine theatrical package".

LOS ANGELES, CAL. - UNIVERSITY OF SOUTHERN CALIFORNIA - Verdi’s FALSTAFF presented on WNYC’s "LIVING OPERA" program, May 29, 1960
Translation by Dr. Walter Ducloux - conducted by Dr. Ducloux

SANTA BARBARA, CAL. - Music Academy of the West - ARABELLA by R. Strauss - English version by John Gutman of the Metropolitan Opera to be presented August 20, 22, 24, at the Lobero Theatre, produced by Mme. Lotte Lehmann, conducted by Maurice Abravanel of the Utah Symphony Orchestra.


TERRE HAUTE, Ind. - INDIANA STATE TEACHERS COLLEGE - COMEDY ON THE BRIDGE by Martinu and KITTiwAKE ISLAND by Alec Wilder - March 31, April 1, 2, 1960

Staging: Peter Paul Fuchs
BLOOMINGTON, Ind. - INDIANA UNIVERSITY - THE SPANISH HOUR by Ravel - 5/18
Its 1960-61 season will open with: STREET SCENE - Oct. 15 and 22
LA TRAVIATA on October 29

NEW YORK CITY - ACTORS' OPERA - EURYANTHE (in English) - May 9 and 16
AMATO OPERA THEATRE - LUISA MILLER - May 21
BROADWAY GRAND OPERA ASSOCIATION - BACHELE - Jan. 10

GODINO OPERA COMPANY - Highlights from: AIDA, LUCIA, and MADAMA BUTTERFLY - June 10 at 8:30 p.m. in Judson Hall, under direction of Gerry Koundoury of Athens

MANHATTAN SCHOOL OF MUSIC - RIGOLETTO - Apr. 27, 28
under direction of Emerson Buckley, staging by Carlton Gould
Also Bizet's PEARL FISHERS on May 24, 25

NEWAY OPERA THEATRE - A HAND OF BRIDGES by Barber, GOODBYE TO THE CLOWN by Laderman, THE MOTHER by Hollingsworth - May 22

GARDEN CITY, LONG ISLAND, N. Y. - ADELPHI COLLEGE - THE IMPRESARIO and CAVALLERIA RUSTICANA on May 23, 24, 27

FUTURE PLANS
Starting with our first BULLETIN next fall, we will have a series of articles on various phases of opera, including "THE CAMPAIGN - FUND RAISING AND TICKET SALES" by the National Council's Administrator, James Browning. We also have an interesting article entitled "A PUBLISHER'S VIEWPOINT" by Hans W. Heinsheimer of G. Schirmer Inc.

Please continue to send in material for next season's BULLETINS, especially those on your future productions. Also, let us know if there are any other services you think C. O. S. could perform for our Members. For example, would you be interested in a series of articles to cover promotion and publicity techniques, artistic policy, etc.?

Please forgive any delay in replying to your inquiries. Reorganization and the Conference are the culprits, but we promise an improvement next season.

Our sincere thanks to all who helped make the BULLETIN such a success, especially the contributors and publishers who permitted us to borrow items of interest to our Members.

To those who have been unavoidably delayed in sending us their renewal checks, we would appreciate it if this could be done before July in order to close the books.

Until next fall, a most pleasant summer to all.