NEW OPERAS, PREMIERES, RARELY PERFORMED WORKS

Frederico Garcia Lorca's puppet play "Los Titeres de Cachiporra" has inspired Charles F. Hackett to write an opera entitled "THE LOVES OF DONA ROSITA". Mr. Hackett, Professor of Linguistics and Anthropology at Cornell University, has had extensive musical training and has written various pieces of instrumental music but "The Loves of Dona Rosita" marks his first operatic composition. He considers himself a composer in the romantic style, using dissonances rather sparingly.

The opera is written in four acts (prologue and six scenes) for a cast of seven principals and twelve supporting singers. The story of the opera tells of a pretty Spanish maiden and her three suitors. The dramatic surprise ending reveals that they were puppets. The libretto is derived from the English translation by William I. Oliver of the original play and it is a cooperative effort of Mr. Oliver and the composer. The opera will be premiered in the Fall of 1963 by the Ithaca Civic Opera Group under the direction of Ken C. Baumann.

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The world premiere of "ATHALIAH - QUEEN OF JUDEA" by Hugo Weisgall has been set for February 17, 1964 at Philharmonic Hall. The Concert Opera Association which commissioned the work, will give it its first performance under its director, Thomas Scherman. The libretto is "freely adapted" from Racine's tragedy of the same name and is written by Richard Franko Goldman. Conceived for concert opera presentation the work evaluates the biblical story in contemporary terms, although using a chorus in the Greek theatre tradition. Soloists at the premiere will include Shirley Verrett, Irene Jordan, John Reardon, William Lewis and Raymond Michalski.

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"NATALIE", a full-length opera by Lee Hoiby with a libretto by William Ball, will have its premiere during the Fall season of the New York City Opera Co. Mr. Rudel will conduct the work which he commissioned in 1960. The story is based on Turgenev's "A Month in the Country" and it is set against a background of nineteenth century Russia.

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Also announced for a first performance at the New York City Opera during the next season is "GENTLEMEN BE SEATED". Written in the form of a minstrel show with music by Jerome Moross and libretto and lyrics by Edward Eager, it will feature a white and Negro cast. "NATALIE" and "GENTLEMEN BE SEATED" constitute the fifth and sixth works by American composers presented under the Ford Foundation grant at the New York City Opera.
On May 12, during the annual Festival of American Music, the University of Miami presented the world premiere of "HIGHWAY NO. 1, U.S.A." at the Coral Gables High School auditorium. The one-act opera was composed by William Grant Still with a libretto by Verna Arvey (Mrs. W. G. Still). The set is a highway filling station and the cast consists of three singers in major roles, three in minor parts and an ensemble of twelve. "Highway No. 1, U.S.A." is Mr. Still's sixth opera; his "The Peaceful Land" received an award from the Nat. Fed. of Music Clubs last year.

Carlos Chavez' "LOVE PROPITIATED", a three-act opera, had its Mexican premiere on May 21 at the Instituto National de Bellas Artes in Mexico City.

Cherubini's "ALI BABA" first performed at the Paris Opera, is now being presented in Italy for the first time. 170 years after it was composed La Scala in Milan scheduled the first performance for June 1. Nino Sanzogno is the conductor and American soprano Teresa Stich-Randall sings Ali Baba's daughter. The opera is under consideration for performances at the Vienna Staatsoper next season.

NEW THEATRES AND ART CENTERS

The HUDSON VALLEY INTERNATIONAL CULTURAL CENTER on the campus of Mount St. Mary's College and Newburgh, N.Y., was inaugurated on May 11 with brief ceremonies, followed by a performance of Poulenc's "The Dialogues of the Carmelites". The opera sung in English featured Rose Bampton and Lynn Blair and was produced by Salvatore Baccaloni, the Center's guiding spirit. - The Center is dedicated to the promotion of all the performing and visual arts. Plans include a workshop for young artists throughout the winter, annual competitions, and an exchange program for artists with other countries, presentations of music, drama or dance by individuals or groups in own or imported productions which are then to tour the U.S.

The former Ritz Theatre in Los Angeles at Wilshire Blvd. and La Brea has been renamed THE LINDY OPERA HOUSE and will be the home of the newly established Lindy Opera Co. with Sidney Linden as its general director. The company has acquired sets and stage equipment for twenty-two operas from the Cosmopolitan Opera Co. of San Francisco and it is planning a Fall opening, presenting light and grand opera, musical comedy, as well as ballet and concerts.

With excavations almost completed, the start of the steel construction of the new METROPOLITAN OPERA HOUSE at LINCOLN CENTER was marked by a ceremony on May 9 with Anthony A. Bliss and Zinka Milanov representing the Metropolitan Opera Assn. and various representatives of the construction and steel companies participating. The opera house is scheduled to open in the Fall of 1965 and will have a seating capacity of 3,700. - PHILHARMONIC HALL at LINCOLN CENTER will undergo various changes during July in order to improve the much disputed acoustics of the hall. The major
changes planned are to fill in spaces between the acoustical clouds above the stage and to insert panels behind the screens encircling the stage. Thus acousticians are reverting back to the traditional idea of a music shell. Above the auditorium the overhanging panels will be raised and more space will be filled in between those panels too, leaving an approximate opening of 20% of that ceiling area.

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**SETS TO ORDER**

REXFORD HARROWER, stage director, in cooperation with Casa d'Arte Fiori in Milan is making the following offer to C.O.S. members: He is willing to have sets and costumes designed and executed for any opera (standard or rarely performed work) if three companies will contract to rent those sets and costumes within a period of two years. — At present he has sets and costumes and in some cases also the props for the following operas: "Trovatore", "Pagliacci", "Il Tabarro", "Lucia di Lammermoor" and "Luise Miller"; and costumes only for "Otello". All costumes were made by the Casa d'Arte Fiori in Milan and all drops were hand painted in Europe. There is a minimal amount of scenery (platforms, stairs, etc.) to be assembled on location. Some of these sets have been used by the Houston Opera Co. — For further information contact Mr. Harrower at Leidsegracht 42, Amsterdam, Holland or 228 Wilton Road, Westport, Conn.

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**PUBLISHERS' NEWS IN MUSIC AND BOOKS**

Boosey and Hawkes, 30 W 57 St., New York, announces the publication of a reduced orchestration of Bizet's "CARMEN", to fit the English adaptation by Virginia Card and George Houston. This version has been successfully performed within lighter summer musical fare. The new orchestration is scored for 9 instruments but can be extended to 15. The adaptation is available from Boosey and Hawkes in three versions: four-act opera (incl. choruses), opera-comique styled three-act version (substituting dialogue for recitatives and cut to abt. 2½ hours, including 2 intermissions), and the shortest version cut to abt. 2 hours, including 2 intermissions.

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Oxford University Press announces the publication of the libretto of Berlioz' HENVENUTO CELLINI in the English translation by Arthur Jacobs. It can be ordered for $1.50 from the publisher at 417 Fifth Ave., New York 16, NY.

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Theodore Presser Co. of Bryn Mawr, Pa., is the publisher of the libretto of Pierne's SOPHIE ARNOULD in the English translation by Robert Gay.

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Pantheon Books, 22 E 51 St., New York, has published a revised and expanded version of "THE WORLD OF OPERA" by Wallace Brockway and Herbert Weinstock, available for $10. This extensive reference book contains "Annals of Performance" for some 250 operas listing: world premieres with casts and data, references to opening night reviews and audience reactions, facts about subsequent performances up to the 1961-62 season and including first performances in the U.S. and participating performers. The first
section of the book is devoted to The Development of Opera from its beginning through contemporary opera, including a chapter on American contemporary works. The 700-page volume contains many excellent photographs of important productions as recent as 1961 and the two indexes act as good cross reference. This is a book of equal interest to the opera fan and to the professional musician or opera producer and it deserves an important place in operatic literature.

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Ralph Errolle, singer, director of opera, and teacher of voice and operatic acting is the author of ITALIAN DICTION FOR SINGERS, a 140-page book published by Pruett Press Inc., 2930 Pearl St, Boulder, Colo. In his Guide to Pronunciation Mr. Errolle establishes symbols for phonetic purposes and utilizing this method discusses the Italian diction as used in singing. A supplement in the book contains an operatic vocabulary with phonetic markings and a brief outline on Italian grammar. The book can be ordered for $4.00 through your book store or directly from the publisher.

NEW STAGES, NEW SCHEDULES

The WHITE HOUSE set up its stage in the East Room on March 27 and again on June 3 to entertain visiting dignitaries from abroad with operatic productions. The March date, in honor of the King of Morocco, featured Julius Rudel and the New York City Opera Co. presenting scenes from their production of "Brigadoon". On June 3 the President of India was feted with a command performance of the finale of the 1. act of "The Magic Flute". It was presented by the Opera Society of Washington under its conductor Paul Callaway, with chorus and ballet. Soloists were drawn from the roster of the Metropolitan Opera and the N.Y. City Opera.

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The OPERA REPERTORY GROUP of Jacksonville, Fla., under its director Amelia Smith, will find itself playing on various new stages next season. Ivey's department store in Jacksonville has engaged the group to present several performances of "The Telephone" in its small auditorium. Brundage Motors and the City of Jacksonville are cosponsors of a new program which will present the O.R.C. in various white and Negro high schools in the Jacksonville area, without charge to the students. "The Impresario", "The Telephone", and "Callantery" are the operas to be performed and the casts will include Metropolitan Opera Regional Auditions winners Edward Doe and Logan Smith. Previously this versatile opera group performed on television, in the parks, and during Jacksonville's Arts Festival at the Civic Auditorium.

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The Martha Baird Rockefeller Music Fund, Inc. and Mr. Robert Dowling, New York City's Cultural Executive, will bring Cleveland's KARAMU HOUSE to New York this summer. The group, performing on the Mall in Central Park, will coordinate its productions with those of the Heights Opera Co. as part of George O'Farrell's free "Opera in the Park" series (see perf. listing).

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The West Side YMCA on West 63 Street, New York, one block away from Lincoln Center is the sponsor of the LINCOLN SQUARE WORKSHOP OF THE PERFORMING ARTS. Under its
director Mark Mason and with Jeff Duncan as dance instructor, Richard Flusser in charge of the opera department and Emanuel Levinson musical director, the four-week course will begin Aug. 11; the tuition is $100 for the full workshop. At the end of the sessions there will be performances in the Y8 auditorium.

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The SAN FRANCISCO OPERA CO. has added another subscription series to its Fall season consisting of a new schedule of Sunday afternoon performances. With a total of four matinees, Mr. Adler hopes to facilitate attendance of the many suburbanites who have found the late curtain of evening performances inconvenient (see Feb. Bulletin).

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STATE ARTS' COUNCILS AND THE NEW YORK STATE OPERA LEAGUE

With the awakening of the cultural pride in local areas more and more states are forming their own Councils on the Arts. According to a survey of the New York Times, at present fourteen states have such groups or are in the process of establishing them: California, Connecticut, Kentucky, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Virginia, and Washington. Most of these councils have been established within the last three years by state legislature. Some are fully supported by state funds, others rely on raising money from private and commercial sources.

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On May 18 a meeting was held under the auspices of the New York State Council on the Arts at Binghamton, N.Y. With the council's executive director, Mr. John MacFadyen as chairman, representatives of nine opera producing companies of the New York upstate region met to formulate the purposes and plans of a NEW YORK STATE OPERA LEAGUE and to write its first charter. Represented were: the Opera Theatre of Rochester, the Ithaca Civic Opera Group, the Chautauqua Institution, the Elmira Symphony and Choral Society, the University of Buffalo Opera Theatre, the Syracuse Inter-City Opera, the Syracuse Symphony Orchestra, the Tri-Cities Opera Co. of Binghamton, and the Turnau Opera Players. Each group will appoint a director to the league's board with Mr. Peyton Hibbitt of the Tri-Cities Opera Co. as interim chairman. The aims and purposes laid down at the first meeting were a) to encourage development of professional opera companies throughout the state; b) to help train young operatic performers; c) to pool ideas and resources of the member companies to mutual benefit; d) to assist amateur and non-professional companies. Plans for the exchange of scenery and of full productions were discussed, as well as the possibility of a central music library. Membership will be open to any opera group in the state, presenting at least one fully staged production a year and "upholding standards that indicate a serious attitude toward opera production". Colleges, conservatories and high schools producing opera will be admitted as associate members with no voting power (concern was expressed about the competition between small civic opera companies and college opera workshops, the latter often having greater funds at their disposal). Hyman Faine, representative of AGWA, promised the union's cooperation to the young and rising opera companies and Mrs. John DeWitt Feltz, representing our own Central Opera Service, offered any assistance our organization might be able to give the newly formed league. - The N.Y. State Council on the Arts will not finance the operation of the league, such funds coming from contributions of member organizations. It will, however, underwrite projects proposed by members and recommended by the directors of the league, in addition to its previously established program of financing tours of the New York City Opera Co. and the Metropolitan Opera Studio.
AMENDMENT TO "AWARDS FOR SINGERS" BROCHURE

The LIEDERKRANZ FOUNDATION, 6 E 87 St, New York, NY, gives annual awards to promising young singers between the ages of 18 and 35. All nationalities are eligible. Applications should be addressed to the Foundation in the Fall, auditions are held during the winter and the winners are presented in the annual Liederkranz concert at Carnegie Hall in April. Last year six winners were chosen and, in addition to the Carnegie Hall presentation, they received cash awards in the following amounts: $1,000 first prize, $500 second and third prize, and three prizes at $250 each.

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The ILLINOIS OPERA GUILD AUDITIONS OF THE AIR and WGN radio station have just announced that next year's competition will be on a larger scale than in the past. The cash awards have been increased to two $1,000 prizes, one for a male and one for a female singer; the area from which applicants will be accepted has been widely extended to residents of thirteen states: Arkansas, Colorado, Illinois, Indiana, Iowa, Kansas, Kentucky, Michigan, Minnesota, Missouri, Ohio, Tennessee, and Wisconsin. Preliminary auditions are held in May. Applicants unable to appear at these auditions may submit recordings before Oct. 15. All other conditions remain the same as outlined in the C.O.S. Awards for Singers brochure.

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Two $500 awards in voice and organ for young people living in the Delaware Valley, Pa., have been announced by Dr. Lee H. Bristol, Jr., President of WESTMINSTER CHOIR COLLEGE, Princeton, N.J.

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This Fall the association called Les Amis de l'Art Lyrique is holding an international singing competition in Liege in early September. Deadline for applications is Aug. 15. They are to be mailed to the above organization at Siege Social, 10 rue des Dominicans, Liege, Belgium. Cash prizes will be awarded to the winners.

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APPOINTMENTS AND RESIGNATIONS

The Juilliard School of Music announces the retirement of Mr. FREDERIC COHEN, Director of the Opera Theatre, and the appointment of Mr. CHRISTOPHER WEST as his successor.

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Mr. RICHARD P. LEACH, former Director of the Metropolitan Opera Guild and member of the Aspen Music Festival Committee has been appointed Executive Director, Programming, Lincoln Center of the Performing Arts. His first assignment is to arrange a twelve-month International Festival at Lincoln Center in conjunction with the 1964 World's Fair in New York.

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Mr. BLISS HEBERT has resigned from his post as General Manager of the Opera Society of Washington, D.C. to devote his full efforts to musical and dramatic activities throughout the country. No successor has been named.

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The Metropolitan Opera Assn., announced the appointment of Dame ALICIA MARKOVA as Director of the Metropolitan Opera Ballet and its Ballet Studio. Among her first assignments in this position will be the choreography for the new production of “Manon” (Oct. 17, ’63).

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GLADYS MATHEW, Founder and President of Community Opera Inc. for ten years has been named President Emeritus at the last board of directors meeting. Succeeding her as President is Mr. FLOYD WORTHINGTON, former Vice-President of the organization and an officer of both, the N.Y. Federation of Music Clubs and the N.Y. Singing Teachers Assn. In his inaugural address Mr. Worthington, an active baritone, outlined some of his plans for Community Opera Inc. which include owning its own theatre or auditorium with storage facilities for sets and costumes, and employing an orchestra instead of a piano for the performances. He hopes to enlist the support of foundations and individuals to realize his plans. Mr. Worthington announced the following repertory for next season: "Adriana Lecouvreur", "The Marriage of Figaro", "Macbeth", "The Impresario", "The Jealous Husband" (Pergolesi), "Hansel and Gretel", and "Maria Malibran" (R. Russell Bennett).

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The SHREVEPORT CIVIC OPERA ASSN. announces the election of its new President, Mr. Robert E. Brown, succeeding Mr. O. Delton Harrison, who will remain with the Association as Chairman of the Production Committee. Mr. E. Penn Courtney is the new Secretary. All other officers were reelected, including National Council Regional Chairman, Mrs. R. T. Andress as first Vice-President.

REPORT ON TWO C.O.S. REGIONAL CONFERENCES

The fifth Upper Midwest Regional Conference which convened in Minneapolis on May 17 and 18 was the most extensive and versatile this region has presented so far. In cooperation with Mr. Paul Knowles, Director of the University of Minnesota Opera Workshop, Mrs. Frank Bowman, Regional C.O.S. Chairman and Mrs. Stephen Keating, Conference Chairman, and all the members of the committee who gave so generously of their time and effort deserve congratulation for the great success of the meeting. The morning of the first day was devoted to lectures and demonstrations by representatives of a cross section of opera-professionals, from the Director of the St. Paul Civic Opera Co., Mr. Glenn Jordan, to the head of the music department at a Minneapolis high school, Dr. Dolph Bezoier. Other speakers included Mr. Thomas Nee, conductor of the Minneapolis Civic Orchestra, Mr. Yale Marshall of the Thursday Musical, Dr. Wendell Josal of the University of Minnesota Theatre Dept., and Mr. Arnold Walker of the Center Arts Council. Subject matter ranged from "Opera Available to You", to "New Translations", "Lighting", "Costumes", "The New Professional Chamber Opera Co.", "Contemporary Opera Scores". A luncheon followed the morning sessions at which Mr. R. L. B. Tobin, C.O.S. National Chairman, delivered the major address; other speakers included Mr. Stanley Hawks, National Council Chairman, Dr. Wilfred Bain, Dean of the School of Music at Indiana University, Mrs. Oliver Rea of the Tyroon Guthrie Theatre, Dr. Paul Oberg, Chairman of the Music Dept. at Minnesota University and Metropolitan Opera star Jean Madeira. Metropolitan Nat. Council Regional Auditions' winner, Carol Stuart, and runner-up, Robert Goodloe, were heard in a duet...
from "Faglieacoi". - The afternoon was devoted to operatic presentations. The Northern State Teachers College from Aberdeen, S.D., brought its complete production of "The Impresario" under the direction of Dr. John Berggren. The second offering was Scenes from "Christopher Sly" by Dominick Argento, composer-in-residence at the University of Minnesota.

The next morning was devoted to the Opera Workshop of the University of Minnesota and its cooperative efforts with the Art Education and the Drama Departments. Art Dept. students discussed operatic model stage sets they had constructed (operas chosen for this project were those presented during that week by the Metropolitan Opera in Minneapolis). "The Telephone" was presented by the Art Education Department in the form of a puppet opera and scenes from "Carmen" were presented by the Opera Workshop with special attention given to the problems in presenting opera on television.

Special mention should be made of the many interesting displays assembled for this conference. There were some thirty-five contemporary opera scores made available by Associated Music Publ., Boosey and Hawkes, Franco Colombo Inc., Mercury Music, Shawnee Press, and Theodore Presser Co. or in some cases by the composers themselves. Northwestern and Giesen Costume Companies provided the material for costume displays. In addition to the model stage sets, designed and executed by the university students there were models and photographs of the new theatres in the region: the Tyrone Guthrie Theatre, the Bush Student Center at Hamline University, and the Theatre in the Round to be built at Macalaster College. - Photo displays came in from civic and college opera groups showing the progress they have made in operatic productions. Coinciding with the conference was an exhibit at the Minneapolis Art Institute of part of the David Oenslager Collection: 125 theatre drawings tracing the development of stage designs from the sixteenth century to the present time.

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The Midwest Regional Conference on April 20 in Kansas City was under the very able chairmanship of Mrs. Stuart M. Chambers with cochairmen Robert Anderson (Tulsa), Elihu Hyndman (St. Louis), and Russell Patterson (Kansas City) assisting and actively taking part in all meetings. Although this was only the second conference in the Midwest Region it showed a substantial growth in that district and the day, filled with interesting activities proved a great success. The subjects discussed by various panels of experts were "Promotion of Opera through Affiliated Groups, like Guilds, Women's Committees, etc.", "Organizational Outline and Budget Planning for the Resident Professional Opera Co.", "The Role of the Music Critic", and "Opera in Translation". The demonstrations included showings of slides of stage unit designs. Guests of honor were Mr. R. L. B. Tobin, C.O.S. National Chairman, who, after a welcoming address participated in all panel discussions, and Mr. E. F. D'Arms, Assoc. Director of the Arts and Humanities Program of the Ford Foundation, who delivered a most interesting speech on Foundation aid during the luncheon. - A cocktail party and attendance at the Kansas City Lyric Opera production of "The Medium" and "The Devil and Daniel Webster" brought the conference to a festive close.

PERFORMANCE LISTING

The following three organizations present opera productions during the summer but no program is available at this time:
Inspiration Point Fine Arts Colony, Eureka Springs, Ark. 6/17 - 7/27/63
National Music Camp, Interlochen, Mich. 6/23 - 8/18/63
Turnau Opera Players, Byrdcliffe Theatre, Woodstock, N.Y. 7/5 - 8/30/63
PERFORMANCE LISTING - 1962-63 SEASON (not previously listed)

ARIZONA
University of Arizona, Opera Theatre, Eugene Conley, Dir., Tucson
1/11,12/63 "The Impressario" (Eng. by Akmajian) w. "The Old Maid and the Thief" w.p.
4/3,4,5,6/63 "Fledermaus" w. orch. and string quart.
7/18,19/63 Gay's "The Beggar's Opera"

CALIFORNIA
California Western U., Opera W'shop, Dr. Walter Teutsch, Mus.Dir., San Diego 6
5/10,11,17,18/63 Pierre Petit's "The Game of Love and of Chance" Eng., w.
von Weber's "Abu Hassan" Eng., stage dir. Dorothy Keating; mus. dir. Walter Teutsch
Equity Library Theatre West, Inc., AGMA West Showcase, Margaret Stromer, Dir., Beverly
6/26-7/7/63 Elie Siegmeister's "Darling Corie" w. Siegmeister's Hills "Miranda and the Dark Young Man"

Greek Theatre, Fausto Cleva, Mus.Dir., Hollywood
Aug. '63, 3pfs. "Madame Butterfly", Dorothy Kirsten in title role and as stage dir.

The Lyric Opera of Los Angeles, Nandor F. Domokos, Dir., Los Angeles 4/27/63 "La Boheme". No dates available but scheduled for performances: "The Barber of Seville", and "Gianni Schicchi" w. "The Telephone".

Mills College, Festival of French-American Music, Oakland
May '63 Milhaud's "Medee" in honor of composer's 70th birthday; cond. by composer


University of Redlands Opera Theatre, Larra B. Henderson, Mus.Dir., Redlands 3/26,29,30/63 "The Consul"

COLORADO
Aspen Music Festival, Opera Dept., W. Vacano, Mus.Dir.; E. Nagy, stage Dir., Aspen
7/19,20,21/63 "Cosi Fan Tutte"
8/2,3,4/63 Milhaud's "Les Malheures d'Orfee" w. Rieti's "The Pet Shop" and Stravinsky's "L'Histoire du soldat", Mo. and Mme. Milhaud, Dir.s.

CONNECTICUT
Goodspeed Opera House, Thomas Scherman, Mus.Dir., East Haddam

DISTRICT OF COLUMBIA
New York Opera Festival, F. Salmaggi, Dir., Carter Barron Amphitheatre, Washington
7/15/63 "Rigoletto" 7/16/63 "Aida"
7/17/63 "The Barber of Seville" 7/18/63 "Carmen"
7/19/63 "La Traviata" 7/20/63 "La Boheme"

INDIANA
Indiana University, School of Music, Dean W. Bain, Bloomington
7/27,31; 8/1,3/63 "Aida", Eng., at outdoor stadium
PERFORMANCE LISTING, 1962-63 cont.

MASSACHUSETTS
Oberlin College Players, at Falmouth
7/16-8/31/63 Gilbert and Sullivan operettas

MISSOURI
Washington University Drama and Music Depts., St. Louis
5/15-19/63 Elie Siegmeister's "Dublin Song", world prem. (see April Bullet.)

NEW JERSEY
Monmouth Opera Festival, Convention Hall, Asbury Park
7/12/63 "The Merry Widow" 7/19/63 "Rigoletto"
7/26/63 "Carmen" 8/2/63 "La Traviata"

NEW YORK CITY
After Dinner Opera Co., Richard Flusser, Dir., at Pocket Theatre, Third Ave., N.Y.C.
6/24-29/63 6 pfs. of seven one-act operas nightly: Meyer Kupferman's "In a Garden",
Gerald Cockshott's "Apollo and Persephone", Marc Pucci's "Sweet Betsy from Pike",
Hall Overton's "Pietro's Petard", Vernon Martin's "Ladies Voices", Ernest Kanitz' "Perpetual",
and Claude Pascal's "Bagatelle" Eng. Greta Hartwig.

The Cantata Singers, Thomas Dunn, cond., at Philharmonic Hall, N.Y.C.
7/24/63 Mozart's "La Clemenza di Tito", w. Lois Marshall, Betty Allen, Beverly Wolff,
David Lloyd, David Clatworthy; Paul Callaway, cond.
7/31/63 Britten's "The Rape of Lucretia", w. Betty Allen, Lilli Chookasian, Joan
Caplan, Charles Bressler, Ara Berberian; Thomas Dunn, cond.

Eugene Ionesco Evening, Judson Hall, W. 57 St., N.Y.C.
Prima Donna" by Martin Kalmanoff. James Lucas, dir.

Inwood Chamber Opera Players, Susanne Popper, art. dir., at Alma Gluck Concert Hall, NYC
5/26/63 same w. Wolf-Ferrari's "The Secret of Suzanna", benefit for UNICEF

Operas-in-the-Park, Heights Opera Co., George O'Farrell, Dir., The Mall in Central Park, NYC
6/29/63 "Tosca" 7/2, 9/63 "La Traviata" 7/6/63 "Aida" (Heights Opera Co)
7/16, 18, 20/63 Handel's "Julius Caesar" (presented by Karamu House)
7/23, 25/63 Haydn's "Foolish and Fickle" (presented by Karamu House)
8/1, 6/63 Ballet Evening (Heights Opera Co.)
8/12, 13/63 Operatic Scenes (Heights Opera Co.)

NEW YORK
Amato Opera Theatre's Opera-in-Brief, at Sterling Forest Gardens, Tuxedo
6/23/63 "Carmen" 6/30/63 "The Barber of Seville"
7/14/63 "Fledermaus" 7/28/63 "La Boheme"
8/11/63 "Hansel and Gretel" 8/25/63 "La Traviata"

Chautauqua Festival, John Daggett Howell, art. dir., Chautauqua
7/12, 15/63 "The Merry Widow" 7/19, 23/63 "The Marriage of Figaro", G. Schick, cond.
7/26, 29/63 "Faust" 8/2, 5/63 "Aida" 8/9, 12/63 "Don Pasquale"

Long Island Festival of the Arts, L. Halasz, art. dir., C.W. Post College, Brookville
8/2, 10/63 "Madama Butterfly" Camilla Williams, Barry Morell
PERFORMANCE LISTING, 1962-63 cont.

OHIO
Cleveland Music School Settlement, May Festival at Severance Hall, Cleveland 5/28,29/63 "The Crucible" Cleveland Symphony, Louis Lane, cond., Benno Frank, stage dir., Paul Rogers, desgn.

Columbus Symphony Society, Evan Whallon, cond., Mershon Auditorium, Columbus 4/5/63 Robert Schumann's "Manfred"; first staged perf. in U.S.

PERFORMANCE LISTING - 1963-64 SEASON (see also April Bulletin)

LOUISIANA
Shreveport Civic Opera Assn., Shreveport, La.
11/23/63 "Il Trovatore"

MARYLAND
Baltimore Civic Opera Co., Russell Wonderlic, Baltimore 2, Md.
11/1,2/63 "Rigoletto" 2/28,29/64 "Fledermaus" 4/10,11/64 "Carmen"

NEW YORK CITY
Concert Opera Assn., Thomas Scherman, art. dir.; at Philharmonic Hall, N.Y.C.
11/25/63 "Rienzi" w. Grace Hoffman, Paul Schoeffler, Anton Dermota (Am.debut)
1/13/64 "I Vespri Siciliani" w. Giuseppe Taddei, Irene Jordan, Nicola Moscona
2/17/64 Hugo Weisgall's "Athaliah - Queen of Judea", world pre. (see New Operas)
w. Shirley Verrett, John Reardon, Raymond Michalski

North Shore Friends of Opera, Inc., at Colden Center, Queens College, Long Island
10/27/63 "Carmen" w. George Shirley; La Marchina, cond.; R. Edelman, stage dir.
12/6/63 "Tosca" presented by Goldovsky Opera Theatre
1/25/64 "The Abduction from the Seraglio" Gustav Meier, cond.; R. Edelman, st. dir.
4/4/64 "The Bartered Bride"

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COS BULLETIN, SUMMER '63
In pursuance of the problem of a formal academic education for opera stage directors and opera conductors, it might be well to enlarge on a few problems of the curriculum of which such academic and practical courses might consist.

To start with the more practical requirements, let us consider the startling fact that well up to 50% of our young conducting students do not play the piano well enough to be their own coaches. The question arises here whether proficiency in piano playing for would-be conductors up to the point of coaching singers effectively should be made an entrance requirement for the operatic education or whether it could form one of the credit courses to be taken.

Much seems to speak for the latter procedure; this would, however, presuppose a proficiency in basic piano playing and especially in sight reading as it can hardly be expected of an advanced training program, such as we propose, to teach the rudiments of piano playing. This would mean that nobody could participate in the advanced courses of the whole plan who does not have the basic ability of piano playing and sight reading.

This raises the question whether or not any student of the proposed program, conductors and stage directors alike, should not be required to have this basic ability before being accepted in the proposed course. We will see later that ability of sight reading, orchestra score reading and at least rudimentary piano playing will form an integral part of the finished education of both, stage directors and conductors.

The question whether or not a conductor should be capable of coaching his singers from the piano has been decided long ago in the affirmative. The question of orchestra score reading is not as self-anwering as the previous one, as it can be argued that a stage director might be capable of directing from a vocal score only. Granted that up to a certain point stage-wise interpretation of a vocal score is feasible, it seems obvious to me that the exact understanding of orchestral color might be a great help and time saver in preparing the director's book. I would therefore propose that sight reading of orchestral scores should be stressed but not made an absolute requirement for stage directors.

What is to the stage director a thorough acquaintance with musical problems, is to the conductor a good grounding in one or more foreign languages. As the conductor is responsible for the clearness of pronunciation of the singer, it follows that his acquaintance with French and Italian, or Italian and German, etc., would help him greatly in preparing productions which are not sung in English. As not all American-born singers are pronouncing foreign language parts to the best advantage, it is up to the conductor to eliminate accentual difficulties as much as possible. But the problem goes further than that. The question of cuts in some works does not only hinge on purely musical considerations. The dramatic context is very often dependent on the factual information given in the text of the scene and the question whether to eliminate or not is sometimes based on the understanding of the foreign text.

It seems to follow from what has been said before that quite a number of courses in the proposed curriculum will be taken by both, stage directors and conductors alike, which in itself would make for a better understanding of known problems between the
two groups. In later articles we will stress some of the courses which would be taken separately by the two student groups.

A word should be said here about the problem of faculty staffing and general academic organization of such a proposed curriculum. There will be some academic institutions which have enough administrative flexibility to add linguistic and technical courses to a program based otherwise on their music school; but if that should prove to be difficult, a separate academic unit would have to be constructed to which musical, linguistic and stage technical faculty can be drawn. It is obviously a superior solution to let the music school of the institution be the official carrier of the program since the majority of the courses is of a musical nature. A serious problem could arise if instructors from outside the institution must be called in for part-time duty because the institution lacks one or more of the required teachers on its permanent staff. It will be found, however, that very often room can be made for such an outside faculty member in giving him added work in the existing units of the institution in his special field so that a full-time appointment can be arranged.

We are going to come back to the administrative organization in its many possibilities in this column later on, as we will discuss many more special courses and requirements of the proposed program.

Ithaca, New York
June, 1963

This article is Mr. Baumann's second one on "Master of the Operatic Arts", the first one appeared in the February issue of the Bulletin. It is the XI in the series "From a Notebook of a Stage Director" by the same author.

NEW C.O.S. MEMBERS - WELCOME!
Arlington Opera Theatre, Mrs. E. Woodward, Pres., 300 No. Park Drive, Arlington 3, Va.
Bogard, Miss Carole C., 1114 Keith Avenue, Berkeley 8, Cal.
Brooklyn Academy of Music, W. McKelvey Martin, Dir., 30 Lafayette Ave., Brooklyn, N.Y.
Carpenter, Mrs. J. Vincent, 1212 Douglas Avenue So., Minneapolis 3, Minn.
Dayton, Mrs. G. N., 1720 West Franklin Avenue, Minneapolis 5, Minn.
Dwinnell, Mr. Stanley, 1120 Plymouth Building, Minneapolis 2, Minn.
Gregory, Mrs. Lawrence S., P.O. Box 127, Wayzata, Minn.
Hollander, Mrs. Roger, 1905 Penn Ave, South, Minneapolis, Minn.
Huettkmann, Ronald J., 101 Prospect, Vermillion, S.D. (State U. of S.D.)
Kabal, Fedor, State College Opera Workshop, 450 College Ave., Indiana, Pa.
MacMillan, Mrs. Cargill Jr., Route 2, Box 368, Wayzata, Minn.
Mathews, Mr. W. S., 1906 North 54 St., Omaha 4, Nebr.
Minneapolis Symphony Orchestra Women's Committee, Mrs. A. Strachauer, 204 E 24 St., Minneapolis, Minn.
Pacific Chamber Opera Society, Dr. R. B. Hunt, 2004 Lexington Ave., San Mateo, Cal.
Simpson College, Music Dept., Robert L. Larsen, Dir. Opera W'shop, Indianola, Iowa
Stark, Mrs. Theodore E., 4516 Fremont Ave., South, Minneapolis 9, Minn.
Turner, Mr. M. Sam., 3822 Noble Avenue, Robbinsdale 22, Minn.
Wyse, Mrs. George, Route 2, County Rd. 6, Wayzata, Minn.

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A WONDERFUL SUMMER, —
MUCH SUCCESS to those that are working, and
A PLEASANT REST to those that don't!

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