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NEW OPERAS AND PREMIERES

Last season proved to be the most promising yet for new American operas, their composers and librettists. A total of 64 new music theatre pieces were premiered by opera companies in 1978-79, almost double the number of previous seasons. (For a complete report see COS survey in this issue.) Many have been reported in earlier issues of the COS Bulletin, additional ones are mentioned below, together with new works reaching American stages in the current season.

The Music Society of the Midland Center for the Arts in Michigan offered the first performance of Norman dello Joio's AS OF A DREAM on May 18, 1979. It was composed on a special commission from the Society.

The University of Minnesota in Minneapolis had a particularly ambitious season last year. In addition to the previously announced premiere of Libby Larsen's Silver Fox, the opera theatre also offered a double-bill of new American operas on June 1 and 2, 1979. EPI-PSYCHIDION, by Paul Wilkinson, a 15-minute musical morality play, was presented together with Patrice Doub's THE TROJAN WOMEN. The latter was adapted by the composer from Euripides, and has a performance time of 75 minutes. (The same subject was also set to music by Margaret Garwood.)

Jerome Rosen's CALISTO AND MELIBEA premiered May 31, 1979, at the University of California at Davis. The libretto is by Edwin Honig and is based on a 1499 romance by Fernando de Rojas, La Celestina. The work, under the musical direction of Jan Popper, was presented on a double-bill with La Canterina.

On September 11, 1979, the Goodspeed Opera House in East Haddam, Connecticut, premiered A LONG WAY TO BOSTON with music by Donald Siegal, book by Michael Lohman, and lyrics by Susan Birkenhead. First performances by this company seem to augur well for the success of musical theatre pieces, as in the past they included such hits as Man of La Mancha, Annie, and Shenandoah.

Kurt Vonnegut's 1965 novel, GOD BLESS YOU, MR. ROSEWATER, has been adapted by Howard Ashman into a musical under the same title. Composer Alan Menken is responsible for the music, and Dennis Green for additional lyrics; the composer's daughter, Edith, is the producer. The show opened in May '79 at the WPA Theatre in New York, considered Off-Off Broadway, and moved to the Entermedia Theatre (Off Broadway) this Fall.

THE CASK OF AMONTILLADO, after Edgar Allen Poe, has inspired four composers, the latest of whom is Donald Para. His version was premiered last May at Western Michigan University in Kalamazoo, where it was also videotaped.

Last summer, the Eugene O'Neill Theatre Center and the Opera Company of Philadelphia held their second Composer/Librettist Conference in Connecticut. Of some 75 works submitted for consideration, two were selected. NINE is a musical comedy inspired by Fellini's film 8½, with music and lyrics by Maury Yeston, book by Mario Fratti. SUMIDAGAWA, based on a Japanese Noh drama, has music by Nicholas Scaram. The two-week workshop, under the artistic direction of Paulette Haupt-Nolen, took place between July 15 and 29.
The Central City Opera Singers participated in a similar workshop in Colorado. Between July 21 and August 4, staged excerpts from Richard Cumming and Henry Butler's *THE PICNIC* were offered. The team had received an NEA grant toward the creation of this work. (See Bulletin Vol. 21, No. 3 regarding a premiere by the parent company.)

On March 22, 1979, The Manhattan Opera Singers gave the first performance of Martin Kalmanoff's *THE HARMFULNESS OF TOBACCO* (after Chekov) at Tully Hall. It was staged together with Argento's one-act *The Bear*, under the artistic direction of Lois Albright.

Tim Mukherjee, who is music tutor at the North House Music Society of Harvard University, staged two of his one-act operas there in 1979. March saw the premiere of his chamber opera *SWEENEY AGONISTES*, after T. S. Eliot, and October his *YOU HAVEN'T CHANGED*, with a libretto by Alain Rekke-Grillet.

Last August the Opera Workshop of the Aspen Institute performed *THE LAST OF THE JUST*, a one-act opera by Thomas Shepard, libretto by Gerald Walker.

Browning's poem *The Last Duchess* was the inspiration for Harris Lilienfeld's *THE DUCHESS*, a chamber opera with dance. It will be premiered on February 15, 1980, by the Society for New Music of Syracuse and Syracuse University at Hamilton College and will be repeated at the Carrier Theatre in Syracuse four days later. The librettist is William Rosenfeld.

John Eaton, who composed *Myshkin* and *Danton and Robespierre* for Indiana University, will see his third opera, *THE CRY OF CLYTAE MSTRA*, premiered there on March 1, 1980. The composer, who is a faculty member at Bloomington, has fashioned his story after Aeschylus, seen from the Queen's point of view. The one-act opera will incorporate electronic music and microtones. It will be presented on a double-bill with Busoni's *Arlecchino*.

*AMERICANA*, by Neely Bruce, has a libretto by Tony Connor. The four-act work is projected for a first performance in April, 1980, at Wesleyan University in Connecticut, where the composer is associate professor of music.

Paul Reale is the composer of the one-act *BALLAD OF THE SLEAZY CAFE* scheduled for premiere on February 20, 1980, by the UCLA Opera Theatre under the direction of Samuel Krachmalnick.

Opening on January 17, 1980, Encompass, The Music Theater, in New York, will present *ELIZABETH AND ESSEX* after Maxwell Anderson's *Elizabeth, The Queen*. Douglas Katsaros is the composer who scored the work for a ten-piece orchestra. The book is by Michael Stewart and Mark Bramble, the lyrics by Richard Engquist. There will be a total of 24 performances. Also included in the company's current season is the American premiere of Marschner's *Der Vampyr*.

Encompass will be adding a composer/librettist workshop next Spring under the name of First Stage First. Four music theatre pieces have been chosen to be developed: *ABELARD AND HELOISE* by Jack Gaughan, book by Brian Wilson (Robert Ward is presently finishing his operatic version of this 12th century story for the Charlotte Opera); *SEPIA STAR* by Mildred Kayden, book by Ed Bullins; *MOTHER ANN* by Nicholas Meyer; and *VAN GOGH/GAUGUIN* by Gene Rickard with a book by Don Goldstein.

The Golden Fleece Opera Company in New York has announced the first performance of Tom Flanagan's *RISE IN FLAMES, CRIED THE PHOENIX* for January 25, 1980. It will be presented on a double-bill with Robert Mitchell's *NEIGHBORHOOD*.

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A third operatic version of *FEATHERTOP*, this one composed by Edward Barnes with a libretto by Maurice Valency, has been scheduled by the Juilliard’s American Opera Center for February 7, 1980. The two other composers who have written one-act operas of the same story by Hawthorne are Joyce Barthelson and Dika Newlin.

Opera Southeast in Valdosta, Georgia, plans to present a new musical by Botie Chitty called *BAZE*. The book and libretto are by Albert Pendleton. The premiere is scheduled for June 20, 1980, under artistic director Richard Collins.

Hiram Titus’s *ROSINA*, which will be premiered by the Minnesota Opera on April 26, 1980, is based on the third play of Beaumarchais’s Figaro trilogy. Milhaud’s *La Mère coupable* is also based on the same play.

Southwestern Oklahoma State University in Weatherford has scheduled the first performance of Charles Chapman’s *PETER GRAY*. The one-act opera has a libretto by the composer who heads the University’s opera workshop.

A number of prominent composers are currently working on or have received commissions to write new operas. Leonard Bernstein will be taking a sabbatical from conducting in order to devote more time to composing. Among his projects is a sequel to his popular *Trouble in Tahiti*. The work will have a libretto by Montelth and Rand, and completion is planned for late 1980.

With the encouragement of a $5,000 grant from the National Opera Institute, Stanley Silverman is completing *RIP* for a first performance by the Manhattan Theatre Performing Arts Group in New York City.

Composer Gerhard Samuels and librettist Worth Gardner are collaborating on a new music theatre piece for the Cincinnati University College-Conservatory. The story is based on Thomas Mann’s *The Blood of Walsung*, a final title has yet to be announced.

Conrad Susa is the third composer to receive a commission for a new opera from the Houston Grand Opera Company, the others being Carlisle Floyd (*Bilby’s Doll*) and Tom Pasatieri (*The Seagull*). Susa, whose credits include *Transformations* and *Black River*, will collaborate with librettist Richard Street on *THE LIVES AND LOVES OF LOLA MONTEZ*. The story will deal with 16 years of Montez’s colorful life, the years when she became the mistress of Ludwig of Bavaria, later moving to New York, California, and finally Australia. Mr. Street has already received a grant from the NEA towards writing the libretto. The premiere is planned for the company’s 25th anniversary during the 1980-81 season.

During that same season, Opera Memphis is planning the first live stage production of Pasatieri’s *THE TRIAL OF MARY TODD LINCOLN*. The opera was originally written for television and premiered over PBS stations in 1972. The composer is now revising and expanding it to make it a full-length work.

There are four new works in search of a producing company which include Michael Jeffrey Shapiro’s *THE LOVE OF DON PERLIMPLIN AND BELISA IN THE GARDEN*, based on the Lorca play. We find the same subject matter treated by composers Fortner, Rieti, and Maderna. The latest work has four scenes, the playing time is one hour. It features three main characters and a supporting cast which includes two children and a women’s chorus. — McNeil Robinson chose *MEDEA* as the subject of his first full-length opera. A native of Alabama and graduate of Juilliard, the composer has various choral and vocal pieces to his credit. Theodore Presser is the publisher. A scene from the opera was presented at the Abraham Goodman House in New York on November 10. — *THE*
**NEW OPERAS AND PREMIERES**

**CHILDREN'S OPERAS**

*NIGHT OF THE HUNTER* is a dramatic American folk opera by Henry Humphreys, based on an original novel by Davis Grubb and a subsequent film-script by James Agee. The action is set in West Virginia in the early Thirties, and the music includes folk tunes and gospel hymns. The leading role in the full-length, 12 scene opera has been assigned to a baritone, with a girl soprano, a boy soprano, and a mezzo also featured in major parts. Four supporting roles and a chorus round out the complete cast.

— *GODSONG*, composed by J. Hamilton Grandison with book and lyrics by Tad Truesdale, is based on James Weldon Johnson's series of poems entitled *God's Trombones*. It is written for full chorus, orchestra, and dancers, and was presented as a work-in-progress at New York's La Mama theatre in 1977. The rights are held by Mr. Grandison at 203 West 46 Street, New York, NY.

A favorite children's character, Dr. Doolittle, is the central figure in *PACIFICA*, an opera for young audiences by the late German/Israeli composer Walter Sternberg. Written and premiered in 1939 in Israel in oratorio form, it was later revised for stage presentations. The Rochester Philharmonic, together with the Opera Theatre of Rochester, gave the first American performance on June 1, 1979. Isaiah Jackson conducted, Gideon Schein was the producer/director. The 75-minute opera, played without intermission, has a libretto by Renate Alsberg Hunter; Bruce Rodgers was responsible for the adaptation and dialogue.

Oxford University Press has just published a new children's opera, *BEL AND THE DRAGON*. The two-act, one-hour music theatre piece by John Gardner, with a libretto by Timothy Kraemer, is based on the story of Daniel in the Lion's Den and the pagan god, Bel. The six solo roles may be taken by either children or adults.

A new British Children's opera by Richard Blackford, with a libretto by Ted Hughes, will be performed in January at London's Roundhouse. The producing organizations are the Opera Players, in collaboration with the Royal Opera House. Entitled *THE PIG ORGAN* or *PORK WITH PERFECT PITCH*, it is written for six child and six adult performers, to be accompanied by eight instrumentalists.

Among the compositions by Charles Wilson (see COS directories), we find the children's opera, *JOHNNY FIBBER*. It has a libretto by Philip John Spensley, requires ten soloists, and is scored for piano accompaniment. Copies are available from the Canadian Music Centre.

**NEW CANADIAN OPERAS AND PREMIERES**

On May 24, Co-Opera Theatre in Toronto premiered Raymond and Beverly Pannell's *SOUVENIRS*, and on October 23, the same company, together with the Toronto Opera Workshop, produced their latest musical theatre oeuvre, *REFUGEES*. The work is staged in arena style, and the instrumentalists are placed on the stage and periodically take part in the action. The music combines a contemporary idiom with a 1930 cabaret style. The performance on October 25 was dedicated to and attended by delegates to the COS National Conference.

The Comus Music Theatre Studio in Toronto, with Michael Bawtree as artistic director, offers workshops for composers, librettists, and directors for the development of new music theatre pieces. On November 23 it will sponsor the first reading of Charles Wilson's *KAMOURASKA*, adapted from a novel by Anne Hébert. Other programs of the Studio included a Kurt Weill seminar in October, in conjunction with workshop performances of *Little Mahagonny* and *Seven Deadly Sins*. Year-round classes and workshops in Dancing and Acting for Singers, Singing and Dancing for Actors, and Acting and Singing for Dancers are administered by Diane Strickland.
Dennis Farrell has written the music and libretto for a new *BIRTHDAY OF THE INFANTA*, after Oscar Wilde. There are also operas by Nelson and Seagrace based on the same book. Farrell's "lyric tragedy in two scenes" was first performed on April 22, 1979, at Dalhousie University in Halifax, where he is a member of the music faculty.

The Banff Centre for the Arts has commissioned two operas for premières in August, 1980. Although no titles have been announced as yet, the two creative teams responsible for the new music theatre works are composer Gait MacDermot with librettist Sharon Pollock, and composer David Warrack who will collaborate on book and lyrics with Michael Bawtree.

Perforum is the name of a new Canadian company in Toronto. It has commissioned Canadian composer Michael Sinkewicz to write a new *BEAUTY AND THE BEAST* (see also Giannini and Respighi) which will be performed on February 22, 1980.

A new Canadian musical, Bett's *ON A SUMMER'S NIGHT*, was produced by the Charlottetown Festival last summer.

The Canadian Opera Company has announced the first performance in the country of Berg's *LULU* for October 15, 1980. The three-act version, completed by Cerha, will be sung in an English translation by Arthur Jacobs, with Karan Armstrong in the title role and Victor Braun as Dr. Schön. Lotfi Mansouri will direct the production, Kenneth Montgomery will conduct the six performances.

Although Schubert's *DIE FREUNDE VON SALAMANKA* was composed in 1815, the first known performance took place in Halle in 1928. By that time the original dialogue by J. Mayrhofer had become extinct, and only the lyrics remained, so new dialogue by G. Ziegler was commissioned for the Halle performance. Thomas Holliday based his new English translation on this version, and the opera enjoyed its first American performance on June 21, 1979, in his translation. The Opera Theatre at North Texas State University in Denton was the producer.

The American premiere of the same composer's *FIERABRAS*, announced in the last *Bulletin*, will take place at the Academy of Vocal Arts in Philadelphia on May 9, instead of the earlier April date.

Bizet's *DON PROCOPIO* finally made its first American appearance on May 10, 1979, when the Theatre Opera Music Institute (TOMI) performed it at the Park Royal Theatre in New York. The one-act opera, composed in 1858 and premiered posthumously in Monte Carlo in 1906, was programmed together with the same composer's *Djamileh*.

When Kurt Weill's *SILVERLAKE* is performed on the New York City Opera stage next Spring (see *Bulletin* Vol. 21, No. 3) it will be heard in a new English version by Hugh Wheeler who rewrote the book and lyrics.

The Encompass Music Theatre in New York has scheduled 24 performances of Heinrich Marschner's *DER VAMPYR* in an English translation. The first American performance will take place on April 17, 1980. The opera had its world premiere in 1828 and subsequently enjoyed international popularity during the 19th century. However, during the 20th century, it had only a few productions and those were primarily in Germany.

Prokofiev started composing *MADDALENA* in 1911, but never finished the opera. It was completed and translated into English by Edward Downes, who gave the world premiere in both Russian and English in March 1979, over BBC radio (see *Bulletin* Vol. 21, No. 3). The first stage production has now been scheduled by the Opera Theatre of St. Louis for June 3, with five additional performances during that month. Another one-act opera to complete the evening is to be announced.
On July 26, 1980, the Santa Fe Opera will give the first American performance of Schönberg's VON HEUTE AUF MORGEN. Also on the same program is the composer's Erwartung and Die Jakobsleiter, the latter first heard in Santa Fe in 1968 in its American premiere.

The Ernst Krenek Festival held last April in Santa Barbara was the occasion for the first American viewing of the composer's DER ZAUBERSPIEGEL on videotape. The Indiana University Opera Theatre made its contribution to the Festival by bringing its production of What Price Confidence? to Santa Barbara.

The Deutsche Oper in West Berlin presented Wilhelm Dieter Siebert's DER UNTERGANG DER TITANIC on September 6, 1979. Described as a Grand Opera with "Salon" orchestra, it attempts — and, from all accounts, succeeds — a cynical report on the tragic event of 1912. The book and text represent the collaboration of the composer with Christian Rateuker and Hartmann Schmige. The commissioned work was conducted by Caspar Richter, directed by Winfred Bauernfeind, and designed by Martin Rupprecht. — On June 10, the State Theatre at Kassel offered the first performance of COMMEDIA, a new opera by the 36-year old British composer Edward Cowie. James Lockhart conducted and Michael Geliot was in charge of the stage direction.

The very adventurous Oper der Stadt Köln commissioned two new works and one new realization of a baroque opera. Jens Peter Ostendorf is creating a new opera based on Pablo Neruda's play, GLANZ UND TOD DES JOAQUIN MURIETTA, and Udo Zimmermann is working with librettists Michael Hampe and Claus Henneberg on DIE SUNDFLUTH after Ernst Barlach's book. Hans Werner Henze has been entrusted by the Cologne company to make a new edition of Monteverdi's RITORNO D'ULISSE IN PATRIA. — Henze is also completing a new stage work, THE KING OF HARLEM, to be premiered in Florence during the Maggio Musicale next Spring. — The premiere of Udo Zimmermann's DIE WUNDERSAME SCHUSTERFRAU (see Bulletin Vol. 21, No. 1) will take place in Schwetzingen in May, 1980 (not 1979), produced by the Hamburg State Opera. — The Sebalduskirche in Nürnberg was the scene of the first performance of Werner Jacob's church opera TEMPUS DEI — DES MENSCHEN ZEIT (The Time of Man), produced by the city's Musiktheater. Theologian Jörg Zink wrote the text which was set to music in traditional church compositional style (passacaglias, fugues, etc.). The performance took place in July 1979. — On April 21, audiences in Ulm attended the first performance of JAGDSZENEN AUS NIEDERBAYERN by Ferdinand Silhanek. The Austrian composer is a former member of the Vienna Sängerknaben and sang the leading tenor role in his own opera.

Milko Keleman's third opera, APOCALIPTICA, will be premiered in Graz in October. Based on a play by the Spanish author Fernando Arrabel, the opera was first performed in excerpted form last July in London at the St. Bartholomew Church Festival. It will be available through G. Schirmer. — Linz, Austria, was host to the first performance of Helmut Eder's GEORGE DANDIN oder DER BETROGENE EHEMANN. The date was October 9, 1979, and Paul Wolfrum was heard in the title role. — The Landestheater in Salzburg performed ODYSSEUS, by Franz Richter Herf, on June 13. It was offered within a new series called "Aspekte Salzburg '79", supported by the Austrian Radio.

The Teatro alla Scala in Milan announced plans for three new operas by Italian composers to be brought to its stage over the next three years: Nono's PROMETHEUS, Berio's THE STORY OF CALVIN, and Salvatore Sciarrino's MACBETH.

AN ACTOR'S REVENGE by Minoru Miki, libretto by James Kirkup after Otokichi Mikami, is written in the Kabuki Theatre tradition. October 5,
1979, was the premiere date. It was staged by the English Music Theatre Company, which commissioned it with financial assistance of the Arts Council of Great Britain. The score calls for a combination of Western and traditional Japanese instruments. Steuart Bedford conducted, Colin Graham directed, and Peter Docharty was responsible for the designs. The composer's first opera, SHUNKIN-SHO, was heard over BBC in May '79.

INNER VOICES, with a libretto drawn by Louis Norwa from his own play, was set to music by Australian composer Brian Howard. The story takes place in 18th century Russia, and the Victoria State Opera in Melbourne gave the premiere on October 2, 1979. The work is scored for a chamber orchestra of twelve musicians.

Dutch composer Hans Kox is currently working on two operas based on Shakespeare. SHYLOCK, after The Merchant of Venice, will be completed this season; the title of the other work has yet to be announced. Kox recently finished LORD ROCHESTER, an opera in two acts with prologue and epilogue. His first opera was Dorian Gray, premiered in 1974 by the Netherlands Opera. — Swedish composer Lars Johan Werle's latest operatic work is ANIMALEN — A Musical Fable. Göteborg was the scene of its first performance on May 19. The libretto is by Tage Danielsson. — Summer 1984 will bring a new opera to the Savonlinna Festival in Finland. Finnish composer Aulis Sallinen has been commissioned by Covent Garden in cooperation with BBC to write a new work, which will be presented at the Royal Opera in London immediately following its home country premiere.

The Festival in Avignon devoted two different double-bills to new French operas last summer. July brought Auriel Stroë's LES CHOEPHORES together with Vinko Globokar's UN JOUR COMME UN AUTRE, and August saw Antoine Duhamel's LE CIRQUE IMPERIAL with Jean-Bernard Dartigolle's MARIO ET LE MAGICIEN. — Two Parisian theatres offered contemporary French operas. Adrienne Clostre's NIETZSCHE, composed in 1976, was performed at the Espace Cardin on June 5, 1979, and Marins Constant's LE JEU DE SAINTE AGNES, first heard in Besançon in 1974, was performed at the Palais de Chaillot on June 12, 1979. — French tenor Alain Vanzo, who will be singing at the Metropolitan Opera in Spring 1980, has written his first opera, CHOUANS, based on Balzac.

COMPOSERS' SOCIETIES

The City University of New York is publishing an INTERNATIONAL ALBAN BERG SOCIETY NEWSLETTER. It is available from Subscription, International Alban Berg Society Ltd., attn.: Mary Lou Humphrey, Ph.D. Program in Music, CUNY, 33 West 42 Street, New York, NY 10036.

The INTERNATIONAL RICHARD WAGNER SOCIETY and the New York Wagner Festival Theatre have joined forces to encourage young American singers to study and perform the composer's music, and to promote performances for American audiences. In its first endeavor, the Society presented an open rehearsal of scenes from Die Walküre at Carnegie Hall on November 2. The National Orchestral Association's orchestra was conducted by Ronald Schweitzer.

PROMOCION FRANZ SCHRECKER has been founded by the composer's daughter, Haidy Schrecker-Bures, in Buenos Aires. The Society advocates performances, and reports on recent and forthcoming productions of the composer's works: Der ferne Klang (Graz 1976), Christophorus (Freiburg 1978), Die Gezeichneten (Frankfurt 1979 and 1980), Der Schmied von Gent (East Berlin 1981) and Die Schatzgräber (French radio 1980-81). Mrs. Schrecker-Bures invites inquiries (Francisco Beiro 1315, Florida 1602, Buenos Aires, Argentina) regarding the availability of tape recordings of some of the operas, which are represented in the U.S. by European American Music.
In May, THE INTERMOUNTAIN OPERA ASSOCIATION staged its first production in Bozeman, Montana. Two performances of La Traviata were given in English at the 1,150-seat Willison Auditorium. Verity Bostick is president, and Gerry Ann Dover is manager of the new organization.

The MICHIANA OPERA GUILD, INC., was founded to present opera in English to regional audiences in Indiana and Michigan. The company is based in South Bend, Indiana, and its first season will offer one production in the Fall and one in the Spring. October saw Fledermaus touring to four cities, with Traviata to follow in May. All performances will be with orchestra under the artistic direction of Robert DeMaree. Thomas Zoss is the president.

On August 15, the CHAMBER OPERA THEATRE gave its opening production of The Medium and The Bear at the Eleventh Street Theatre in Chicago. Opera in English will be the young company's fare, to be presented by young American singers, accompanied by a chamber orchestra consisting of local professional musicians. R. Paul Williams is Artistic Director responsible for staging, Steven Larsen is Principal Conductor and Ed Starkeson General Manager. The Menotti/Walton double-bill was also performed in Cincinnati. The next production will be The Barber of Seville in a new English translation.

Presenting young American professional singers in innovatively staged operas with orchestra is the purpose of OPERA MIDWEST. Located in Evanston, Illinois, the company uses Northwestern University's Pick-Staiger Theater and Cahn Auditorium. C. Stephen Griffeth is the administrative director and Gershon Miklos Braun the music director. They will mount a total of four productions in eight performances per season. Paisiello's Barber of Seville was staged in July, followed by Traviata in September, and Threepenny Opera in October; Fledermaus is planned for New Year's Eve. Stage directors include Carlo Maestrini, Worth Gardner, and baritone Philip Kraus.

On September 29, LAORT (The Los Angeles Opera Repertory Theatre) gave its opening fund-raising benefit concert with the Pasadena Symphony Orchestra. Operatic highlights were offered at the Civic Auditorium. Johanna Dordick, artistic director of the new company, announced the first staged production for May, 1980.

Offenbach's Pepito ou La Fille du Elizondo will be the first work mounted by the AUSTIN LYRIC THEATRE in November. Mark D. Welch is artistic director of the Texas company.

Thaddeus Motyka is the director of THE NEW RENAISSANCE OPERA—A New Space, Inc. Performing in various small theatres in New York, the two-year old company added an Opera Wing last season. Costi fan tutte and a double-bill of Old Maid and Secret of Suzanna were played nightly for two weeks in June at the WPA Theatre on Fifth Avenue.

Robert Bruce Holley and Jerry Bell, producers, have founded THE NEW YORK CITY BANDWAGON. Reflecting the rising interest in classical American musicals, operettas, vaudeville pieces, and reviews, the company plans to offer authentic performances of the best works from this repertoire, composed between the 19th century and World War II. A one-night benefit performance of Get Happy was staged at the Chelsea Westside Theatre, co-sponsored by the Cultural Council Foundation. Regular performances are to begin in Fall '80, with David Richards as music director and Holmes Easley as designer.

First shown at last summer's Edinburgh Festival Fringe, a program of Offenbach's Rejected Bridegroom (Un Mari à la porte) and "With a Straight Face — A Salute to American Operetta 1866-1928" was transported to the Network Inc. Theatre in Manhattan by the NEW YORK LIGHT OPERA. The company is headed by Judith Neale who is also the stage director.
It is good to report that Montreal will again have its own opera company. This time, Place des Arts will be the producer, with M. Gérard Lamarche as executive director. Plans for three annual productions are on the drawing board; each opera will be given seven performances. La Bohème will open in the fall of 1980; the operas scheduled for mid-winter and spring are yet to be announced. The Montreal Symphony Orchestra will be in the pit for all performances.

OPERA PICCOLA in Vancouver, BC, evolved from the Shawningan Lake Music Camp and the Victoria Festival. J. J. Johannesen is general manager of the new touring ensemble, which brings chamber operas with six young singers and piano accompaniment into schools in the area. Leopold Simoneau and Pierrette Alarie are co-founders; Miss Alarie is also artistic director. Serva padrona and Prima Donna were last season's offerings, Cambiale di matrimonio and The Bear will travel this year.

Although Madama Butterfly was the opening production of the COLUMBUS OPERA COMPANY last March in Toronto, the company plans to concentrate primarily on commissions and performances of new Canadian operas.

The San Francisco Opera announced it is planning to begin an INTERNATIONAL FESTIVAL in 1981. It will be scheduled for June and July. The company also intends to slightly lengthen its 1980 Fall season.

The NEW WORLD CONTEMPORARY FESTIVAL OF THE ARTS will take place in Miami in June 1982. The Greater Miami Opera will be one of the major participants, with two or three productions including a commission of a major work from an American composer. Concerts, theatre productions, and exhibitions of American paintings and sculptures will also be featured in the Festival, whose budget is estimated at about $1.5 million. Sir Rudolf Bing has been appointed executive director, responsible for policy, planning and coordination in cooperation with Robert Herman, general manager of the Greater Miami Opera, and with Zev Bufman, theatre producer in Miami. Performances will take place in the 2,900-seat Miami Beach Theatre and the 2,500-seat Dade County Auditorium.

The METROPOLITAN OPERA's Spring Tour will open at the Kennedy Center for the first time. Performance dates in Washington are April 21-26, 1980. From there, the company will travel to Cleveland (4/28-5/3), Atlanta (5/5-10), Memphis (5/12-14), Dallas (5/15-17), Minneapolis (5/19-24) and Detroit (5/26-31). The Boston week, which usually opens the tour, has been programmed for June 9-14, and the visit to Philadelphia will be discontinued, at least for 1980. As a result of the company's performances at the Kennedy Center, its guest appearance at Wolf Trap will not take place. However, the NEW YORK CITY OPERA, which has been performing at Kennedy Center in late Spring, has changed its booking to Wolf Trap Farm Park in Virginia. The Met hopes to extend its stay at the Kennedy Center to two weeks during the following year.

Other news from the MET includes its latest offer of a historic broadcast recording to contributors of $125 to the Met Opera Fund. This year's commemorative album is a recording of the April 17, 1937 broadcast (from Cleveland on tour). The opera is Carmen, the cast features Rosa Ponselle in the title role, with René Maison as Don José, Julius Huehn as Escamillo, and Gennaro Papi conducting. As in previous years, the set is attractively boxed and contains the libretto and an illustrated booklet.

The ARIZONA OPERA will be expanding its touring schedule. It presently performs in Tucson — its home town — and in Phoenix. This spring it plans to include other cities in Arizona, performing Barber of Seville, and next season hopes to create a separate group for touring primarily American operas.
Among the more important touring ensembles of major opera companies utilizing the services of young American singers was the New York City Opera Theatre (about 75 performances last season). The ensemble has been discontinued, and Beverly Sills announced plans for the creation of the NATIONAL TOURING OPERA COMPANY with a larger budget than that of the Opera Theatre and a wider and more diverse tour. — For the first time, the company gave a free, pre-season performance last August. It brought its complete production of *Daughter of the Regiment* to the Lakeside Theatre in East Meadow, Long Island, sponsored by the Nassau County Office of Cultural Development and the New York State Council for the Arts.

Mezzo-soprano Mildred Miller has turned producer/director and is heading a new educational and touring ensemble. The PITTSBURGH CHAMBER OPERA THEATRE, a subsidiary of the Pittsburgh Opera, will tour with chamber operas, abridged standard works, and opera appreciation workshops to smaller communities and area schools. Young local performers of professional caliber are chosen, with particular emphasis on their ability to relate to children. As with most of these programs, it is intended to a) bridge the gap between academic workshops and international star performances for young singers, b) develop new audiences and raise community interest in opera, and c) function as an educational arm of the parent company. The young singers will also be invited to participate in some of the company’s major productions, filling leading roles. They will present one of their own productions in Pittsburgh after the first touring season. *Cenerentola* has been chosen for performance in June.

The VIRGINIA OPERA THEATRE is the new touring division of the Virginia Opera Ass’n. In its first season, it will perform in 24 cities in the state, travelling on a special Trailways bus. Schools or community centers interested in booking the young company have a choice of various programs: complete staged performances of *Don Pasquale* in English with two pianos ($2,800), a 70-minute abridged version of the opera with sets, costumes, make-up, and lighting ($2,000), and a 45-minute version with minimal sets ($750); workshops or masterclasses may be engaged for $150. The company will also be developing residency programs lasting one week ($13,000) offering three full performances, three abridged performances, and four educational services, or half-week residencies for $6,700. The program is under the supervision of VOA’s former president, Edyth Harrison.

Another company joining the touring/educational circuit is Milwaukee’s Florentine Opera. Its new WISCONSIN OPERA THEATRE has fashioned its program after the example of the Eastern Opera Theatre of the Baltimore Opera, where the staged performance is accompanied by a pre-taped orchestra with a videotaped conductor for musical coordination. The first such venture will be a touring *Dr. Miracle*, playing for junior and senior high school students.

Fifteen performances each of *The Old Maid and the Thief* and *Hansel and Gretel* will constitute the new OPERA-IN-THE-SCHOOLS program of the Cleveland Opera Theatre. The former work will be taken to secondary schools during November and December, the latter to elementary schools in the spring. Janice Aubrey, formerly with the Greater Miami Opera’s educational department, has been engaged to supervise the program.

This Fall the Los Angeles Music Center established an EDUCATIONAL DIVISION along the lines of those at the Kennedy and Lincoln Centers. Heading this division is Joan Reynolds Boyett, who, for the past nine years, was in charge of youth programs of the Los Angeles Philharmonic.
The AMERICAN OPERA PROJECT is a new affiliate program of the San Francisco Opera. Similar to other composer/librettist labs described in earlier Bulletins, it offers the composer and librettist of the selected work rehearsal and rewrite time, with the ultimate culmination in public performances. The first opera chosen for presentation was Harbison's *Winter's Tale* (see Bulletin Vol. 21, No. 3), which was performed at San Francisco's Herbst Theatre last August. The program is, in part, funded by NEA and Hewlett Foundation grants.

FIRST STAGE FIRST is the name of another such project, this one under the auspices of New York's Encompass, The Music Theatre Company. Four operas have been selected for the new workshop, with staged readings in June '80 (see "New Operas" this issue). In addition, the company will offer "Dark Night Specials" on Sunday, Monday and Tuesday evenings when no regular performances are scheduled. These are envisioned as operatic events featuring former members of the company.

The Kentucky Opera has established an ARTISTS-IN-RESIDENCE program in Louisville. It will be open to six singers and was made possible with the assistance of a grant from the Brown-Forman Distillers Corporation. In gratitude, the company invited corporation employees and their families to a special dress rehearsal of *Fledermaus*.

The SINGERS-IN-RESIDENCE program of the Opera Theatre of Syracuse has created the new American Carrier Series. Taking its name from the Carrier Theatre at the Syracuse Civic Center, the ensemble will present there two performances of *Old Maid* in October, and two performances of *Gianni Schicchi* in April.

See also "New Subsidiary Companies" for performance opportunities.

A new YOUNG CONDUCTOR'S PROGRAM is being offered next summer under the aegis of the San Diego Opera Center. Scheduled to coincide with the San Diego Opera's Verdi Festival (6/2-27,) advanced training courses will be available to four to eight young conductors. Although there is no official age limit, preference will be given to musicians between the ages of 20 and 32. Gianandrea Gavazzeni from La Scala will head the conducting faculty. A grant from the National Opera Institute will facilitate a no-tuition policy, and stipends are available to cover the cost of materials. Applications should be addressed before February 1, 1980, to John Balme, Opera Center Coordinator, San Diego Opera, Box 988, San Diego, CA 92112.

Last summer, the LAKE GEORGE OPERA offered a master class in conducting during its season. Held in conjunction with its Young Resident Artists Program for Singers, promising young conductors were offered training under the direction of Josef Rosenstock.

A third such program was administered by the NATIONAL ARTS CENTRE in Ottawa. Mario Bernardi and Franz-Paul Decker headed the Training Workshop for Opera Conductors during the five-week Opera Festival Ottawa in June and July. The program is open to conductors with some experience, however, it does not require experience in opera conducting.

The San Francisco Opera established the OTTO GUTH MEMORIAL FUND to provide training for a coach/accompanist within its Merola Program during the summer months.

A new training area, one for wig-makers and make-up artists, has been developed by the San Francisco Opera in response to the need for such a program. The company offers a one-year apprenticeship under Richard Stead, which will involve the students in the productions of the major company as well as its subsidiary groups. The program is in part supported by a National Opera Institute grant. A $1,500 fee must be met by the individual apprentice. Inquiries should be addressed to Wig and Make-up Training Program, San Francisco Opera, War Memorial Opera House, San Francisco, CA 94102.
In recent years, the only fully professional opera performances in Los Angeles have been those imported by the New York City Opera. This will change in 1982 when, according to an announcement, the Los Angeles Philharmonic and the Los Angeles Music Center will become one of two co-producers of Verdi's *Falstaff*. For the second half of the team, the California orchestra is reaching across the seas and joining with the Royal Opera/Covent Garden. The first performance has been promised to Los Angeles in April '82, followed in June by performances in London. Carlo Maria Giulini will conduct and Franco Zeffirelli will both design and direct. Renato Bruson will portray the title role.

The Lake George Opera Festival and the Capitol Artists Opera Company have formed a joint opera committee to promote regional cooperation and communication toward expansion of both organizations.

The Tri-Cities Opera in Binghamton, NY, has entered into an agreement with the local State University whereby students may enroll in SUNY's graduate program toward a Master of Music degree. Requirements for completion of the course combine studies at SUNY and practical experience with the opera company through an apprentice program. Tri-Cities' directors, Carmen Savoca and Peyton Hibbitt, have been named professors at SUNY's music faculty. One annual joint production is also projected.

The EASTERN OPERA THEATRE of New York, which gives opera performances with orchestra on tour, has acquired its own building at 276 West 43 Street. Part of New York's revitalization of the theatre district, the building will house the company's offices, studio, and rehearsal space, and will be available for lease to non-profit performing groups. The Eastern Opera Theatre also heads an operetta company, the Manhattan Savoyards, which will be touring with *Naughty Marietta* in 1980. Bookings will be managed by Columbia Artists Management.

THE CLEVELAND OPERA THEATRE, too, is occupying new office space at 11300 Juniper Road, University Circle, Cleveland, OH 44106.

1518 Walnut Street, Philadelphia, PA 19102 is the new address for the PENNSYLVANIA OPERA THEATER, Barbara Silverstein, artistic director.

Administrative offices of Toronto's CANADIAN OPERA COMPANY have been moved into the newly rehabilitated Harbor Front area. COC occupies a complete floor at 417 Queen's Quay West, with attractive views over Lake Ontario, while carpenter and paint shops and rehearsal space are being provided partly in the same building and partly in the neighboring Terminal Warehouse Building. Telephone numbers have also changed to (416) 363-6671.

WEST MICHIGAN OPERA COMPANY is the new name of the twelve-year old Opera Association of Western Michigan in Grand Rapids.

SCHOLAR OPERA is the new name of the former West Bay Opera in Palo Alto. The address remains the same, as does its general director, Donald Straka.

The NEW YORK CITY OPERA was closed between October 1 and 10 due to a labor dispute with Local 802 of the American Federation of Musicians. A hastily re-arranged schedule at reopening allowed for making up most of the lost performances.

Brief orchestra strikes in Chicago and St. Louis fortunately did not affect the respective opera seasons.

Due to financial difficulties, the CENTRAL CITY OPERA's Denver season had to be cancelled this Fall. *Traviata* and *Fliegende Holländer* had been planned for performance at the Boettcher Concert Hall of the Performing Arts Center.

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Performances of Don Giovanni in Mobile had to be called off after Hurricane Frederick ravaged the city shortly before opening night.

The previously announced American tour of Milan's TEATRO ALLA SCALA could not be realized when subsidies for theatres were drastically cut by the Italian government. The five-city tour was to have been co-sponsored by the Kennedy Center.

Three French opera companies have banded together to form the OPERA DU NORD under general director Elie Delfosse, formerly with the opera in Nancy, and music director Henri Gallois from Toulouse. The three companies and their individual functions within the regional umbrella organization are: L'Opéra de Lille for grand opera, L'Atelier Lyrique de Tourcoing for 20th century and baroque opera, and Théâtre de Roubaix for ballet. In addition, the Théâtre Sébastopol in Lille will continue to be responsible for operetta productions.

The THEATRE DE CAEN will tour lower Normandy, visiting Cherbourg, Coutances, Deauville and Vire, with such operas as Barberie di Siviglia, Nozze di Figaro, and Let's Make an Opera. — In Corsica, the new FESTIVAL DE MILLELLI offered Cosi fan tutte last July.

The Hanover Opera and orchestra participated for the second summer in the HERRENHAUSEN MUSIC FESTIVAL where it performed The Turn of the Screw in 1979. — July 30 to August 12 were the dates of the first music festival in BUXTON, ENGLAND. Performing in a renovated 1903 opera house in this city near Manchester, the company offered concerts and two operas: Lucia, and the children's opera The Two Fiddlers. Anthony Hose of the Welsh National Opera is conductor and music director; Malcolm Fraser the artistic director.

The Belgian CENTRE LYRIQUE DE WALLONIE visited Montreal last April. The 820 company members performed four operas at the Salle Wilfrid Pelletier (see Performance Listing).

The LUBO OPERA in Guttenberg, New Jersey, performs with a 35-piece orchestra, not with piano accompaniment as erroneously reported.

The Santa Fe Opera is now accepting applications for participation in its Administrative Training Program for Summer 1980. Salaried assistantships are offered in various departments. Some previous experience is required.

The 22nd Performing Arts Institute was held at New York's Sheraton Hotel November 9-11. Sponsored by the Arts Management Newsletter and the CPA firm of Lutz and Carr, it was directed by its founder/director Alvin H. Reiss, editor of the AM Newsletter.

Two opera companies, six theatres, and two ballet groups are participating in the National Fellowships in Performing Arts Management program, administered by the Theatre Communications Group (TCG). Mark Paquette was accepted by the Greater Miami Opera for training in production management and development and Sandra Tanzer by the San Francisco Opera for training in marketing.
The 1980 season will mark the sixth summer when the NORTHWEST OPERA FESTIVAL in Seattle presents the complete Ring cycle in German and in English.

After a dearth of opera (only two productions last year), the SPOLETO FESTIVAL USA has scheduled five for this season (5/23-6/8/80). Upon visiting Charleston one will be able to hear Sonnambula, Dr. Miracle on a double-bill with RSVP — A Musicale at Mr. Cauliflower’s, and Transformations, all with orchestra, and Menotti’s new children’s opera, Chip and His Dog, with piano accompaniment.

The San Diego Opera VERDI FESTIVAL will open on June 26 with Giovanna d’Arco, and offer this rarely performed work alternately with Trovatore using the French version ending. A total of six performances will end July 6.

In celebration of its Diamond Jubilee, the CINCINNATI OPERA has scheduled a Gala concert with Sutherland, Bonyne conducting, for October 7. Traviata has been slated for two performances in March, while the summer season will present Fledermaus, Turandot, Manon, Fidelio, Trovatore, and The Pirates of Penzance between June 18 and July 25.

A triple-bill of Schoenberg operas (see American Premieres) will be the focus of attention at this summer’s SANTA FE OPERA season. The company will also present Elektra, Eugene Onegin, Traviata, and a new production of The Abduction from the Seraglio.

The following three operas have been announced by the LAKE GEORGE OPERA FESTIVAL for its 1980 season: The Student Prince, Susannah, and Madama Butterfly.

Candide, Così fan tutte, and Siegmeister’s The Plough and the Stars are this summer’s fare offered by the CENTRAL CITY OPERA.

The DES MOINES METRO FESTIVAL, performing at the Blank Performing Arts Center in Indianola, will give five performances each of Trovatore and Don Pasquale, and four of Ariadne auf Naxos next summer (6/20-7/13).

Strauss’s Ariadne will also be part of the three-opera season mounted by the SUMMER OPERA THEATRE in Washington in June and July; the others will be Madama Butterfly and Merry Widow. Performances will take place at the Hartke Theatre.

A program of great variety, with emphasis on the lighter side, is being planned by ARTPARK in Lewiston, New York. The Summer Festival will offer Madama Butterfly, Susannah, Fledermaus, The King and I, and Oliver. — The same policy will prevail at the GLIMMERGLASS OPERA THEATRE, which has programmed The Marriage of Figaro and The Chocolate Soldier in up-state New York’s Cooperstown for July.

Allenhurst, New Jersey, will be treated to productions of four classical operas when the METRO LYRIC OPERA will stage Madama Butterfly, Barber of Seville, Rigoletto and Trovatore in Summer 1980.

Two major works in next Fall’s season of the SAN FRANCISCO OPERA will be Tristan und Isolde, featuring Gwyneth Jones and Spas Wenkoff, and Die Frau ohne Schatten with Birgit Nilsson as the Färberin.

The NEW YORK CITY OPERA has announced two operas new to its repertoire for next season. Both will feature conductors making their debuts with the company. Next fall, Calvin Simmons will lead The Pearl Fishers and, during the spring season, Michael Tilson Thomas will be in the pit for a new production of The Cunning Little Vixen.
The eagerly anticipated performance of *Fledermaus*, bringing together the talents of Beverly Sills and Joan Sutherland, will take place in SAN DIEGO on October 5, 1980. It will be a benefit for the opera company, with ticket prices ranging from $250 for front orchestra, to $50 for upper balcony seats. Mail orders are now being accepted, and a major portion of the ticket price is tax-deductible.

Notification of four of the five operas making up the SEATTLE OPERA 1980-81 season has been received. The works are *Les Contes d'Hoffmann*, *Aida*, *Manon Lescaut*, and *Don Pasquale*, and will star, in the above order, Justino Díaz and Dennis Bailey, Martina Arroyo and James McCracken, Carol Neblett, and Geraint Evans. Six performances of each work will be given, two of them in English.

The PITTSBURGH OPERA has announced its 1980-81 schedule. The season opens with *Susannah*, continues with *Carmen*, *Attila*, *The Flying Dutchman*, and *Tosca*, and concludes with *The Marriage of Figaro*.

The CHARLOTTE OPERA will include one American opera in its next season: *Porgy and Bess*. Completing the schedule are *Amelia Goes to the Ball* together with *Pagliacci*, and *Carmen*, which will open the season.

FRIENDS OF FRENCH OPERA has scheduled Gluck's *Armide* for the current season, and the company will bring the previously announced *Hamlet*, by Thomas, to New York's Carnegie Hall in March '81. Plans for 1982 project a concert performance of Dukas' *Ariane et Barbe-Bleue*.

Next season's plans of the ANCHORAGE CIVIC OPERA include full productions of *Rigoletto* and *Christopher Columbus*, as well as a series of in-school performances and "operas-on-tour".

The CANADIAN OPERA COMPANY has announced two of its productions for 1980-81; the Canadian premiere of the three-act *Lulu*, and *Anna Bolena*.

The following Canadian companies will each offer a three-opera season. *Tosca* with Kubiak and Bondino in the Portland Opera production, *Rigoletto* with Margarita Noye, Turgeon and Serbo, and *Otello* with Carson, Johns, and Edwards will be performed by the VANCOUVER OPERA. The EDMONTON OPERA will also offer *Otello*, this time with Cruz-Romo, Cassilly and Braun, in addition to *South Pacific* featuring Maureen Forrester, and *Nabucco* with Deutekom, Ryan Edwards, and Samuel Ramey. The *Nabucco* production will be shared with the MANITOBA OPERA in Winnipeg, which will also stage *Tosca* and *The Barber of Seville* during its season.

(continued from page 13)

Under its liberal arts program, Salem College in Winston-Salem is now offering a degree program in arts administration. — The University of South Dakota in Springfield has initiated a program in Music Merchandising.

The second annual Management Development for Arts Administration was held at Banff Centre School last August. The three-week course offers a diploma to its graduates. — The Confederation College of Applied Arts and Technology in Thunder Bay, Ontario, has instituted a Performing Arts Administration Programme. A two-semester work-experience internship in the field is part of the two-year degree program.

The American Council for the Arts has prepared a Survey of Arts Administration Training in the United States and Canada 1979-80. Although it does not represent a complete listing, it describes in detail 19 major academic graduate programs for arts administrators and seven non-academic programs. In addition, it lists 13 graduate programs on museum studies and administration. Copies may be ordered from ACA, 570 Seventh Avenue, New York, NY 10018 for $6.95.
The NEA has instituted a pilot program of Institutional Advancement Grants administered under the Challenge Grants Program. Intended for organizations not yet eligible for Challenge Grants, the new awards will be limited to a maximum of $150,000 per year, though most will be considerably lower. They will be available to no more than fifteen companies during the first year of the program, which may possibly be extended for two additional years. Contrary to Challenge Grants, they will not have to be matched by "new" money. Any contributed income and in-kind services may be applied towards the matching funds. Decisions will be made on the basis of individual applications with some recipients required to match each federal dollar with three dollars raised by the company, others on a one-to-one basis. Smaller and/or emerging community based arts groups are eligible.

It was recently announced that Chamber Music has been removed from the NEA Music Program and now has a program of its own, similar to the Opera/Musical Theatre Program separation of last year. Further information may be obtained from Chamber Music America or directly from the NEA.

Applications for funds under the New Music Performance and Chamber Music Program must be received by NEA by June 9, 1980, for projects taking place between 6/81 and 5/31/82. These grants are not to assist actual performance activities, but are meant to improve the quality of performances, to expand audiences, etc. Program descriptions and guidelines are available from NEA's Music Program.

A quarterly calendar listing forthcoming application deadlines for the various NEA programs will be published and may be requested from Public Information, NEA, 7th Floor, 2401 “E” Street NW, Washington, DC 20506.

The former Work Experience Internship Program is being continued as the National Endowment Fellowship Program. It offers thirteen weeks of training in one of NEA's divisions.

The Community Program Policy Task Force, founded in 1978, recently recommended that grants to individual artists and arts organizations contributing to the artistic development of local communities should be administered through local and state arts agencies in cooperation with NEA.

A new bill introduced by Congressman Ted Weiss (D-NY) proposes the creation of a new program under NEA to assist in employment opportunities for artists with emphasis on community related services. Local arts agencies would act as liaison between potential employers of artists in the community and the Endowment. The three-year program, to be funded initially by NEA with $60 million, would pay the new employer 75% of the artist's salary in the first year, 50% in the second, and 25% in the third year. It is hoped that by that time the program will have sufficient momentum to support itself. The bill will come up for discussion together with the one for re-authorization of the Endowment.

The Labor Institute for Human Enrichment is embarking on a new program for the Employment and Training of Professional Performing Artists and Supporting Craft Personnel. The U.S. Department of Labor is making $650,000 available to start this new program. Details will be announced in the near future.

The Department of Labor also recently granted $200,000 to the National Arts Consortium for the establishment of a training institute for set, lighting, and other design students. NAC, founded two years ago by
minority groups working in the performing and visual arts, has as its aim the pooling of administrative resources. Membership is limited to organizations which have been in existence at least ten years and which maintain consistently high levels of performance. Hazel Bryant is the founding director. She also heads the Richard Allen Center for Culture and Art, which was the recipient of a $63,000 grant from the Department of Labor to enable staff members in administrative, technical, and design areas to increase their skills. The two grants were announced simultaneously by Ernest Green, Assistant Secretary of Labor.

The AMERICAN WOMEN COMPOSERS INC. was formed under president Tommie Carl. The organization will maintain a library of scores, tapes, etc. of works by its members, and is dedicated to promote and assist not only women composers but also performers and educators in the field of music. For further information write AWC, 6192 Oxon Hill Rd. #406, Washington, DC 20021.

American artists representatives have banded together to form the NATIONAL ASSOCIATION OF PERFORMING ARTS MANAGERS AND AGENTS. Primarily a trade organization serving the interest of managements, agents, and the artists they represent, it will monitor current events, function as advocate where deemed necessary, and form a resource and information center for its members. It also intends to represent artists with government agencies or unions, and to publish a newsletter. There are two categories of membership: full members must have been in business for at least three years and have at least three artists under exclusive contract; all others, including press representatives, may join as non-voting associate members. Judith Liegner, of Liegner Management in New York, was elected president. The organizing committee included Herbert Barrett, Harold Shaw, Lee Lamont, and Sara Tornay.

A similar organization of artists managers, exclusively for those dealing with opera companies, is also being formed. Members' names will appear in the next issue.

While on this subject, it will be of interest to many that the Italian government has rescinded its ban on activities by artists managers and they are again free to work in Italy.

A number of opera companies joined together for mutual benefit, forming the SOUTHERN OPERA CONFERENCE. It stretches over a large territory of the southeast, reaching as far north as the District of Columbia and including Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia. Touring and the sharing of resources are some of the problems of mutual concern. Richard Marshall, general director of the Charlotte Opera, is president of the organization.

The ANDREW MELLON FOUNDATION announced a one-time program of grants to twelve opera companies for the development of methods to increase earned and contributed income. Funding ranged from $100,000 to $250,000 over a three-year period. The recipients are the companies of Chicago, San Francisco, Houston, Seattle, Boston, Dallas, Miami, San Diego, Santa Fe, Cincinnati, Detroit, and Washington, DC.

OPERA GUILDS INTERNATIONAL has established a “Resource Central” under the supervision of Mrs. Edward Gaylord, 823 Briar Ridge Drive, Houston, TX 77057. It publishes a catalogue of program descriptions undertaken by various opera guilds, and currently on file with OGI. The resource material is arranged into the following categories: 1) Educational, 2) Audience Development, 3) Guild Development, and 4) Fund Raising. The catalogue indicates the company which compiled and executed the program and the specific subject matter.
THE ARTS, EDUCATION AND AMERICANS, INC., with David Rockefeller as chairman, has launched a national advocacy program to "secure for the arts a greater and on-going role in American education". A public awareness campaign is planned, and a free consumer information service is being offered. For further information write AEA at 10 Rockefeller Plaza, New York, NY 10020.

A three-day conference in Denver, which brought together representatives of private, non-profit organizations advocating philanthropy, resulted in the decision to merge two of the largest such groups, the National Council on Philanthropy and the Coalition of National Voluntary Organizations.

A feasibility study of computers for arts organizations is being conducted by the THEATRE COMMUNICATIONS GROUP, assisted by a grant from the Donner Foundation. The three-phase program will first investigate the present use of computers by arts organizations with on-site visits (Margaret Norton, director of planning and ticket services of the San Francisco Opera is participating for opera). The second step is the convening of a conference covering the information, and the final phase calls for a report of the information collected and of the results of the conference.

Over the last year, AFFILIATE ARTISTS, INC. has successfully launched two new programs known as CART and PACT. The former is the Community Artist Residency Training, which was created with grants from the Ford Foundation, Southern Arts Federation, and the National Endowment for the Arts, and is to stimulate support for the performing arts, specifically in the southeast. It consists of a training program for community leaders to 1) present performing artists in the area, 2) develop community support for the arts, and 3) stimulate performing opportunities. — Performing Artists and Communities Together (PACT) just finished its first year of operation. It brings professional performers, especially selected for their experience and suitability, into participating communities for a one-week series of informal performances and one formal recital, stimulating community interest and awareness in the arts. — Coordinator Conferences is yet another Affiliate Artists program, which serves to inform arts coordinators of corporate sponsors of the possibilities of community development, publicity, and sponsorship in the performing arts. For information on participation in these programs, write Affiliate Artists, 155 West 68 Street, New York, NY 10023.

The BELL SYSTEM will carry a new listing in its Yellow Pages. Under the heading "Arts Organizations and Information", your organization can and should be listed. For inclusion, contact your local telephone company representative.
When the Indianapolis opera gave this season’s opening performance of *La Bohème* on September 28, it performed, for the first time, in the renovated MURAT THEATRE. Built in 1910 as the auditorium of the Murat Temple, a mosque for the Shriners, it hosted its first opera performance, also *La Bohème*, in 1912. The first orchestra concerts given there were offered by the Indianapolis Symphony in 1911. The Theatre was later purchased by the Schubert Theatre group and remained a favorite auditorium until the opening of Clowes Hall in 1963.

Plans are on the way for the opening festivities of the new MADISON CIVIC CENTER in Wisconsin March 28-30, 1980. The Madison Civic Opera Company will be among the participating organizations.

THE PENNSYLVANIA OPERA THEATER will be performing in the newly renovated and restored Arch Street Opera House in Philadelphia beginning this season. It was originally built as the Trocadero Theatre in 1870 and was recently declared a national landmark as one of the few true Victorian-style opera houses in the United States.

The Utah Symphony, which has been performing at the 5,000-seat Mormon Tabernacle, will be giving its concerts at the new, 2,800-seat theatre which is part of the SALT LAKE CITY BICENTENNIAL ARTS CENTER. When completed, the complex will include a smaller theatre, a museum, and will also be the home of the Utah Opera Company and Ballet West.

A $2.14 million grant from the Economic Development Administration of the U.S. Department of Commerce to be matched by local donations, will realize the renovation of a vacant theatre in downtown Winston-Salem. It will be used by the North Carolina School of the Arts for both training and performances.

October 24 will see the opening celebration of the AARON DAVIS HALL, the new arts center of the City College of New York, constructed on the site formerly occupied by Lewisohn Stadium.

Celebrating the fiftieth anniversary of its concert series, and honoring its president of 31 years, Robin Hocd Dell West in Philadelphia was renamed the FREDRIC R. MANN MUSIC CENTER.

A new arts center is currently being built in San Juan, Puerto Rico, with the opening projected for 1981. The Casals Festival, cancelled in 1979 but scheduled to resume in 1980, will be one of the new tenants.

The BREGENZ FESTIVAL in Austria is receiving a new Festspielhaus and a new, more sophisticated, permanent floating stage replacing the original structure. The latter was ready for last summer’s festival, and *Turandot* was performed there. The adjoining indoor auditorium will open with *Falstaff* next summer. At that time, *Die Entführung aus dem Serail* will be presented on the outdoor stage on the lake.

Following a national competition, the new opera/concert hall in Helsinki will be built after the winning design of architects Hyvämäki & Karhunen & Parkkinen. The main auditorium will have a seating capacity of 1,400. A site on the lakeshore near Finlandia House was chosen for the theatre, which is to be ready in 1983.
APPOINTMENTS AND RESIGNATIONS

FEDERAL/STATE PROGRAMS

The Federal Council on the Arts and the Humanities and its Chairman, Joan Mondale, have named DON MOORE to the post of Deputy Director, LARRY CHERNIKOFF will assume Mr. Moore’s former duties as Congressional Liaison Officer of NEA.

Other new appointments at the National Endowment for the Arts include WILLIAM E. TERRY to Director for Federal/State Partnership Coordination (he had been an assistant in this program since 1977); ANTHONY TURNEY to the new position of Director of State Programs to assist and advise the Director for Partnership, Henry E. Putsch, regarding state and regional arts support as it relates to the Endowment, and to administer federal support through state and regional arts agencies (he was Executive Director of the Southern Arts Federation for the last three years); PAUL ZARBOCK, former Dean of the University of Tennessee, to NEA Grants Officer; VINCENT LINDSTROM, former North Dakota public school director instrumental in developing new arts programs in schools, to the new position of Coordinator U.S. Office of Education and NEA; Dr. JOE N. PRINCE, former Dean of the College of Creative Expression at Murray State University (KY), to Director of NEA Artist-in-the-Schools Program; and ROBERT HOLLISTER, former Director of Dance with the Southern Arts Federation, to Director of the new NEA Gulf Coast Region (AL, FL, GA, LA, MS).

JAMES IRELAND, Director of the Opera/Musical Theatre Program, has resigned (see Opera Companies). His successor has not yet been announced.

PETER De C. HERO, Executive Director of the Oregon Arts Commission, was named Chairman of the National Assembly of State Arts Agencies (NASA). LEE HOWARD was elected President and GEOFFREY PLATT Vice President of the National Assembly of Community Arts Agencies (NACAA).

WENDY PARKS has resigned from the position of Executive Director and President of the National Committee for the Arts for the Handicapped.

THEODORE W. STRIGGLES, a lawyer and former dancer, was appointed Executive Director of the New York State Council on the Arts, succeeding Robert A. Mayer. He had also been Chairman of the Board of Volunteer Lawyers for the Arts. — The California Arts Council, which has a vastly extended budget this year ($8.4 million) over last season, has selected WILLIAM COOK, from the San Francisco Mayor’s office, as Executive Director; HOWARD KEITH is the Chairman.

NATIONAL ARTS ORGANIZATIONS

Following the expiration of Merle Montgomery’s term as President of the National Music Council, GUNTHER SCHULLER was elected to this office. He announced the formation of a policy planning committee, consisting of RALPH BLACK (ASOL), MARTIN BOOKSPAN (Concert Division, ASCAP), SAMUEL HOPE (NASM), ALLEN SAPP (College-Conservatory, Cincinnati), and GENE WENNER (AMC-American Music Conference).

As part of its structural and program changes, the American Symphony Orchestra League (ASOL) has elected PHILIP H. YASINSKI as Executive Vice President, a new post created to assist with the program reorganization. He had directed international education and cultural exchange programs. — GRETCHEN RALPH resigned from her position as Director of the National Committee for Symphony Support, since this division is being incorporated into the ASOL structure.

DONALD W. DILLON, formerly of the NEA Partnership and the Grants Office, was named Executive Director of the Music Educators National Conference (MENC), succeeding Theodore Tellstrom. — The American Arts Alliance has engaged ANNE MURPHY as its new Executive Director. She has been Congressional Relations Director for the NEA and, more recently, with the Corporation for Public Broadcasting. — EDMUND W. PEASE joined the American Council on the Arts (ACA) as Director of Administration. He will work with the Executive Director, W. Grant Brownrigg.

The Presidents of both performers unions, the American Guild of Musical Artists (AGMA) and Actor’s Equity, were re-elected for another term: GENE BUCHER for the former, THEODORE BIXEL for the latter. AGMA’s Vice Presidents were also announced: BETTY BAISCH, HENRY BUTLER, MURIEL COSTAGREENSPON, RICHARD GILL and FRANK GUARRERA.

THOMAS ROWE has left Opera America, where he had been Executive Director.

ARTS CENTERS

In addition to her other commitments, SARAH CALDWELL has accepted the duties and title of Music Director of Wolf Trap Farm Park for the Performing Arts, in charge of programming opera, dance, symphony, and chamber music. She will work closely with Executive Director Craig Harkenson.

Following the abolition of the post of Executive Director of the Kennedy Center for the Performing Arts, MARTIN FEINSTEIN was named Director of Opera and
Ballet for the Center, and Executive Director of the Washington Opera. He had been in charge of programming and booking attractions for the past eight years.

CLINTON E. NORTON, former head of Thomas Hall at the University of Akron, is the new Director of the Performing Arts Center of the University of Texas at Austin, currently under construction. His predecessor was MICHAEL HARDY, who is now in charge of the Krannert Center for the Performing Arts at the University of Illinois in Urbana.

After 19 years as Executive Director of Carnegie Hall, JULIUS BLOOM resigned, but will be available as a consultant to the Carnegie Hall Corporation.

PUBLICATIONS

Author ANN LINGG is Editorial Consultant and Staff Editor of Aria, the biannual magazine of the National Endowment for the Arts. ROBERT LAWRENCE was named Associate Editor. Dennis D. McCravy is the Founding Editor, with Brenda Baldwin Assistant to the Editor.

Symphony News, the official newsletter of ASOL, has a new Editor in the person of ROBIN L. PERRY.

OPERA COMPANIES

The new Executive Director of the Washington Opera is MARTIN FEINSTEIN (see also Arts Centers), a title formerly held by George London. Gary Fifield continues as Managing Director and Francis Rizzo as Artistic Administrator.

As of January 1, JAMES D. IRELAND, Director of NEA's Opera/Musical Theatre Program, will become Managing Director of the Houston Grand Opera. The position was created for him following the resignation of Associate Director ROBERT BUCKLEY, who moved to New York to work for Theatre Now. While David Gockley will continue overall and future planning, Mr. Ireland will be primarily in charge of day to day operation. — The company also announced the appointment of JOHN DE MAIN as Music Director. He has been principal conductor and artistic advisor, and started with HGO in 1975 as an Exxon/Arts Endowment conductor intern for Texas Opera Theatre.

Following the resignation of BARBARA KARP as Artistic Director of the Pittsburgh Opera, General Manager Vincent Artz announced that JAMES DE BLASIS, General Director of the Cincinnati Opera, will function as Artistic Advisor for the Pittsburgh company for one year. Other new appointees include JAMES MEENA as Chorus Master, NORMAN BROWN as Production Administrator, and MARC VERSATT as Production Manager.

GEORGE OSBORNE, formerly Director of the Memphis Opera, replaced William Wander as General Director of the Connecticut Opera. — RICHARD GETKE advanced from Artistic Director of the Annapolis Opera to General Director of that company, succeeding Martha Wright.

ROSA PONSELLE has resigned her position as Artistic Director of the Baltimore Opera.

Several touring and educational subsidiary companies have new people at the helm. M. JANE WEAVER, former Production Manager of the Houston Grand Opera, became Managing Director of Texas Opera Theatre, with RAYMOND HARVEY as Music Director, SCOTT VOKEY as Director of Development, and CAROL YAMAMOTO as Marketing Director. For the first time, TOT has its own board of directors, with TERRYLIN NEALE as President. — HAROLD EVANS, formerly of the University of Mississippi Opera Theatre, was engaged as Music Director and Conductor of the newly founded touring group, the Virginia Opera Theatre (see News from Opera Companies). He will also function as Associate Music Director of the Virginia Opera Association. — CHARLES CHAPPELL is the new Manager of the Southern Opera Theatre and will also work as Director of Production for Opera Memphis, the parent company. — Dutch director JAN BOUWS, who is resident producer at the Netherlands Opera, will teach at the San Diego Opera Center for five weeks, and Spanish soprano ISABEL PENAGOS will hold Master Classes there. — The Opera and Ballet School of the Lyric Opera of Chicago has signed RANDALL J. VOIT as Manager. He held the same position with the Milwaukee Ballet for five seasons.

The beginning of this season also saw various changes of department heads. Following the resignation of AUDREY KEANE as Ballet Administrator of the Metropolitan Opera, the company named DONALD MAHLER Ballet Master and DIANA LEVY Administrative Assistant for Ballet. — The Opera Company of Philadelphia drew on local talent to fill the positions of Chorus Master and Director of the Corps de Ballet. MICHAEL KORN, Artistic Director of the Philadelphia Singers, was engaged as the former, MARGARITA DE SAA and JOHN WHITE, Directors of the Pennsylvania Academy of Ballet, will share the responsibilities of the latter post. — After 17 years with the Metropolitan Opera, MARIANNE FLETTNER has moved to San Diego to become Assistant to the Director, Tito Capobianco; URSULA EGGER vacated that position to join the Lyric Opera of Chicago as Assistant in the Artistic Department. — MARGARET GENOVESSE's move took her from the Houston Grand Opera to the Artistic Department of the Canadian Opera Company where she is in charge of Special Events.

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Development, marketing and promotion officers are being added to company staffs in increasing numbers. Recent appointments include: MRS. TOBIA FRANKEL to the New York City Opera as Director of Marketing, Promotion, and Audience Development; ROBERT T. MATHEWS to the Arizona Opera as Business Manager and Director of Development; GORDON EMORY to the San Diego Opera as Director of Development; CAROL HOFFMAN to the Post Director of Public Relations with CHERIE LEBLANC as Sales and Ticket Manager; GAYLE WAXMAN as Director of Development and Publicity, and CONNIE SOLTZ as Director of Education, both at the New Cleveland Opera.

New heads of production teams have been announced by: the Michigan Opera Theatre, DWIGHT BOWES, formerly New York City Opera Theater, to Director of Productions; the Virginia Opera Ass'n, WILLIAM DOLIVE, formerly of the Houston Grand Opera, to Production Manager; and the Florentine Opera of Milwaukee, MARTY JACOBS, also to Production Manager.

SYMPHONY ORCHESTRAS

CHRISTOPHER KEENE is the Music Director of the recently founded Long Island Philharmonic, scheduled to give over 100 concerts throughout the Island in its first season. — The Houston Symphony has signed SERGIU COMISSIONA, Music Director of the Baltimore Symphony, as Music Advisor for the next three seasons. — Music Advisor and Principal Guest Conductor of the New Orleans Philharmonic Symphony will be the French pianist/conductor, PHILIPPE ENTERMONT, beginning Fall '80. He succeeds Leonard Slatkin, who became Music Director of the St. Louis Symphony. — Music Director FRANCIS MADEIRA, who founded the Rhode Island Philharmonic in 1945, has announced his retirement, and ALVARO CASSUTO, life-long Music Director of the Portuguese Radio Orchestra in Lisbon, will take over the baton next season. — A three-year contract was signed by 34-year old VAROUJAN KODJIAN, which will make him the successor to Maurice Abravanel as Music Director of the Utah Symphony. He has been Assistant Conductor of the Los Angeles Philharmonic and Associate Conductor of the Seattle Symphony. — The San Antonio Symphony announced that it has not renewed its contract with Music Director FRANCOIS HUYBRECHTS. However, he will complete the remaining nine weeks of his contract.

The following are some managers in new positions with major orchestras: ROSS REIMUELLER, Operations Manager, Los Angeles Philharmonic; PAUL R. CHUMMERS, Manager, Chicago Symphony; RALPH GUTHRIE, Managing Director, Detroit Symphony; MICHAEL STEINBERG, Artistic Advisor and Publications Director, San Francisco Symphony; DAVID KENT, General Manager and President, Kansas City Philharmonic; and ANTHONY DAMATO, General Manager, Winnipeg Symphony.

ACADEMIA

PAUL C. BOYLAN, Associate Dean since 1974, was promoted to Dean of the School of Music at the University of Michigan in Ann Arbor, succeeding Allen P. Britton, who retired. WILLIS C. PATTERSON, Chairman of the Voice Department, is filling Mr. Boylan's former post. — As a result of WILEY HOUSEWRIGHT's retirement as Dean of the Florida State University School of Music in Tallahassee, ROBERT GIDDEN, from Bowling Green State University, assumed the deanship. — LEROY JOHNSTON, formerly of the University of Southern Mississippi, is the new Dean at the Boston Conservatory of Music.

From Indiana University and, more recently, the Peabody Institute, FIORETTINO moved to Austin to assume the duties of Chairman of the Music Department of the University of Texas. — The same position at the University of Utah in Salt Lake City has been filled by EDGAR J. THOMPSON. — Pennsylvania State University at University Park has established a separate School of Music. Its first Director is MAUREREEN A. CARR, formerly with the Montclair State College in New Jersey.

RALPH HERBERT, who has been Director of Opera Production at the University of Michigan since 1961, announced his retirement as of the end of last season. He has been invited by the University of Colorado in Boulder to join the institute as Distinguished Professor of Voice for the current season. — JOHAN VAN DER MERWE is a new Assistant Professor of Opera and Vocal Coaching at the University of Michigan in Ann Arbor, where PATRICK BAKMAN and CAROLLA WILSEN have also joined the voice faculty. — GLORIA LIND was named Chairman of the Voice Department at the Chicago Conservatory College. — The Sam Houston State University in Huntsville, TX, has engaged BARBARA CORBIN as voice teacher and Director of the Opera Workshop. — JOYCE FARWELL is a new member of the voice faculty at Baylor University in Waco. — FRANK VALENTINO has joined the Academy of Vocal Arts in Philadelphia, where Jerome Hines and Renato Capecechi hold master classes.

After a fifteen year association with the Royal Academy of Music in London, ARTHUR JACOBS, British author, editor, translator and lecturer, is joining the Huddersfield Polytechnic in Yorkshire as head of its music department.
The Vienna State Opera has named its first American director. Cleveland Orchestra's Music Director, LORIN MAazel, will assume the venerated post in 1982; the contract extends until 1986. His predecessors include such illustrious names as Gustav Mahler, Richard Strauss and, in recent years, Herbert von Karajan and Karl Böhm. Mo. Maazel will succeed Egon Seefehrer upon his retirement in two years. The American conductor made his Vienna opera debut in 1964 with Fidelio, and was Artistic Director of the West Berlin Opera 1965-71. In his new position, he will be responsible for artistic planning and administrative matters. He intends to conduct some thirty performances each season and will reside in Vienna.

Another American conductor, RICHARD DUFALLO, will become Chief Conductor and Artistic Director in Europe. He will take over the Gelders Orchestra in Arnhem, Holland, next season.

The Städtische Theater in Bonn has a new Director. UWE KREYSSIG took over from Hans-Joachim Heyse earlier this Fall.

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COS SALUTES

... The Lyric Opera of Chicago on the occasion of its 25th anniversary, celebrated in a Gala Concert on October 14 in the presence of H.R.H. The Princess Margaret. Numerous stars of the company's past and present seasons were in the audience or performing on the stage in honor of founding director Carol Fox.

... The National Opera Institute on the occasion of its tenth anniversary, marked by a luncheon honoring Roger L. Stevens, Julius Rudel, and Horace Irvine on September 24.

... The Juilliard School on its tenth anniversary at Lincoln Center, to be celebrated with a Festival of Contemporary Music.

... Robert L. B. Tobin on receiving the New York Mayor's Award of Honor for Arts and Culture. Others so honored on November 5 included Kitty Carlisle Hart, Leonard de Paur, Mabel Mercer, and Alexander Schneider.

... Beverly Sills, who received the key to the City of New York from Mayor Koch on August 30, which was officially declared Beverly Sills Day in the city.

... Elizabeth Howard, executive director of the Alliance of New York State Arts Councils and president of the National Assembly of Community Arts Agencies, who was named "Arts Administrator of the Year," and E. Ray Scott, executive director of the Michigan Council for the Arts since 1966, who was selected winner of the Career Service Award. Both honors were bestowed by the 1979 Arts Management Awards committee.

... And last but not least, COS salutes COS on the occasion of its own 25th anniversary.
Three hundred twelve singers auditioned for the Kennedy Center/Rockefeller Foundation International Vocal Competition for Excellence in the Performance of American Music. Ten Americans entered the semi-finals on September 12 and 13, each receiving $1,500 and presenting a 45-minute program, and each of the three finalists, all baritones, was heard in a 60-minute performance on September 15 at the Kennedy Center. First prize went to 35-year old WILLIAM PARKER from Pennsylvania ($10,000 plus recording and concert contracts), second prize to 44-year old LESLIE GINN from Texas ($5,000) and third prize to 25-year old SANFORD SYLVAN from New York ($3,000). The seven other semi-finalists were: sopranos BARBARA HOCHER and WILMA SHAKESNIDER, mezzos MARY ANN HART, BARBARA MARTIN and GLENDA MAURICE, tenor JAMES ATHERTON, and baritone CHARLES ROE. The 1980 competition will be held for violinists.

Six winners were chosen from 13 finalists at the San Francisco Opera Auditions. The $2,000 Schwabacher Memorial Award went to tenor MICHAEL MYERS, the $1,000 Florence Bruce Award to mezzo LYNN WICKENENDEN, the $750 Kent Family Award to soprano KATHRYN MONTGOMERY, the $600 Lena Gordon Award to soprano EVELYN DE LA ROSE, the $500 Il Cenacolo Award to mezzo PATRICIA SCHUMAN, and the new $500 Merola Fund Award to bass KEVIN LANGAN.

The San Francisco/Affiliate Artists Opera Program, now in its third year, has selected the following singers to participate in the 1979 residency and career development program: sopranos REBECCA COOK and ELLEN KERRIGAN, mezzo SUSAN QUIMTMAYER, tenor TONIO DI PAOLO, baritone DAVID KOCH, and bass-baritone BORIS MARTINOVICH.

Fourteen singers have been accepted into the third San Diego Opera Center program: sopranos ALEICIA BYRNES, SUSAN LYNN DIXON, JULIANE GONDEK, FRANCINE LANCASTER, KAREN LYNN O'MEARA and KATHLEEN SIEGFRIED, mezzos SANDRA DUDEK and LESLIE RICHARDS, tenors NEIL BREEDEN and DANA WAKELAND, and baritone THOMAS HINCKLEY.

MARTA MARQUEZ, soprano, was the winner of the $1,500 Puccini Foundation Award given as first prize by the New Jersey State Opera. Bass KEVIN LANGAN placed second ($1,000), while sopranos MARILYN BRUSTADT and GAIL HADANI, and baritone NICHOLAS KAROUSATOS were named third, fourth, and fifth winners, with a $500 award to each.

The Minna Kaufmann Ruud Fund, administered by Chatham College in Pittsburgh, gave two $1,000 prizes to sopranos MARGARET CHALKER and JANNE JAFFE, and four $500 awards to sopranos JANICE DIXON, HEI HYUNG HONG and RUTH-ANN TUREKIAN, and mezzo MARTHA SHELLEY.

The latest Concert Artists Guild's award includes the following two vocalists: soprano MARTHA WHITMAN and mezzo MARIE LAFERRIERE. — Coloratura soprano BEVERLY HOCH and mezzo ZEHAVA GAL won in the vocal division of the Young Concert Artists International Auditions. — The Virginia State Lions Clubs selected baritone WILLIAM KELLY, JR. for its $1,000 award; honorable mention went to sopranos KAREN VAUGHAN and TERESA WANDLESS. (See "Career Guide Additions").

Canadian baritone INGEMAR KORJUS was the recipient of the $2,000 Chalmers Foundation Award. He is presently under a two-year contract in Dusseldorf. — The Canada Council is sponsoring the attendance of three singers at the training school of the Paris Opera, l'Ecole d'Art Lyrique de l'Opera de Paris. They are PETER BARCZA, GINO QUILICO and JEAN VERREAU. — Among the 49 musicians awarded the latest Canada Council grants for musical performance were four singers, MICHELE BOUCHER, PATRICIA FOURNIER, JANE MACKENZIE, and HEATHER WILBERFORCE, and opera director MARC BEGIN.

American soprano PAMELA HINCHMAN was a winner at the International Belgian Competition and was cited for her "outstanding dramatic and musical interpretation." — Two singers from Great Britain were among those who earned prizes at the seventh International Competition for Opera Singers in Sofia. They were sopranos ROSALIND-ANNE PLOWRIGHT and MARIE SLORACH. All other honors went to Bulgarian and Russian singers, with the grand prize to STEFKA EVSTATIEVA.
CHANGES AND ADDITIONS FOR THE COS CAREER GUIDE FOR THE YOUNG AMERICAN SINGER

("Insert" represents a new listing, "see page" refers to specific changes only.)

ALABAMA (insert page 5)
Rose Palmai-Tenser Music Scholarship Awards, Box 8366, Mobile, AL 36608. Sponsored by Mobile Opera Guild Auxiliary and WKRG-TV. Open to resident students and young singers from a five-state regional area. Cash prizes total $2,000.

INDIANA (insert page 9)
The MacAllister Award for Opera Singers, Indianapolis Opera Company, Box 44311, Indianapolis, IN 46204. No age or residency restrictions. Repertory requirements: arias from French, Italian and German operas and one representative American work. Other requirements: six copies of complete resume, six glossy photographs, registration fee $10. Preliminary and final auditions May '80. Prizes: first $1,500, second $500.

NEW YORK CITY (insert page 11)
The Bruce Yarnell Memorial Award, c/o Joan Patenaude-Yarnell, 15 West 82 Street, Suite 4B, New York, NY 10024; under auspices of Opera Company of Philadelphia. No age limit. Open to baritones, bass-baritones, basses. Requirements: U.S. citizenship. Fee: $20 (made payable to "Yarnell"). Deadline: 2/1/80. Auditions: early Spring in New York City. Cassette or tape recording may be submitted in lieu of personal preliminary audition; will be returned with comments of the judges. First prize: $1,000; also possible contract with the Opera Company of Philadelphia.

(see page 12)

(see page 13)
Symphony of the New World Competition

VIRGINIA (insert page 16)
Lions Club Bland Memorial Scholarship, Chairman, Music Department, University of Richmond, Richmond, VA 23173. Open to vocalists and instrumentalists. Preliminary auditions in districts. Total cash prizes $4,500; first prize for singers $1,000.

GREAT BRITAIN (insert page 20)

JAPAN (insert page 21)
Worldwide Madama Butterfly Competition for the Tamaki Miura Prize, 1-30-5 Yoyogikicho, Shibuya-ku, Tokyo 151. Competition at irregular intervals. Next deadline January 15, 1980, competition March/April '80 (arrival in Tokyo by 3/14 required). Open to sopranos and tenors who can sing roles of Butterfly and Pinkerton, respectively. Repertory requirements: sopranos, four arias, one duet from Butterfly; tenors, one aria, one duet from Butterfly; both, one aria each from Tosca, Turandot, and Manon Lescaut. Other requirements: complete application form, detailed biography, three black and white photos, press notices, piano score of opera aria, folk song or traditional song of applicant's country which he/she would sing at World Folk Song Festival. Hotel and meals during competition and return flight from Tokyo to capital of contestant's home country are paid; accompanists are supplied. Prizes: three cash awards in each category, one grand prize of 2,000 yen.

COLORADO (see page 25)
Central City Festival Apprentice Artists. National auditions held in Denver, Chicago, Boston, New York City.

NEW MEXICO (see page 29)

Copies of the complete Amendment to the Career Guide are available free of charge to holders of the original 1978 publication. Send a self-addressed stamped envelope with request to Central Opera Service, Career Guide Amendment, Metropolitan Opera, Lincoln Center, New York, NY 10023.
Memories of Mrs. Belmont are as vividly aural as they are visual, often more so. Two remain cut into my senses. The first was after she had, in her generosity and courtesy, invited me to meet the Chairman of the Metropolitan Board. After Lauder Greenway had left, we chatted over tea for some time about the future of opera in America and specifically about Central Opera Service. As we went to the door of her apartment overlooking the park, she held out her hand and said, in that most distinctive of voices, “Thank you, Mr. Tobin, you have recharged my batteries.”

A later memory is that of standing on the parterre level of the old opera house looking down at the babbling Saturday matinee crowd. Mrs. Belmont had forgotten her tickets and the usher at the foot of the staircase didn’t recognize her. He did admit her, and she went over to the house manager and in that same voice, with its unique vibrato, in a gesture of kindness, asked him to reassure the “young man at the door that I have a right to be in this house.”

Recharging batteries and right to be in the house. Two phrases, both symbolic for me. But it was Eleanor Belmont that recharged our batteries and it was her house and will be as long as her beloved voices are heard.

Robert L. B. Tobin, Honorary National Chairman

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While the figures below speak for themselves, a brief analysis may help identify some of the recent important trends. The most striking development is the increase in performances of American works: from 2,092 to 2,764; the number of American operas performed: from 156 to 202; and the number of premieres of American operas: from 42 to 64.

The survey also revealed an expansion of the classical repertoire into little or unknown areas, which points to a more curious and adventurous audience than has previously been the case. (A listing of last season’s repertoire is, as always, available from COS for $2.50.) Both these developments can be credited to the significant and continuous growth and expansion of opera in the United States over the last few years.

A sense of responsibility toward the community on behalf of opera producers is leading to a great variety of community outreach and educational programs, as is indicated on the accompanying table (from 47 to 122 programs within one season).

On the debit side, we note that only eleven companies were able to cover 50 percent or more from ticket sales (these include the Met and San Francisco), while the average percentage of box office receipts dropped to 38.6 percent. This trend had been predicted as early as 1964 in the Baumol and Bowen study, Performing Arts: The Economic Dilemma.

Although operatic audiences at live performances are still on the increase, they did not quite keep pace with the increase of performances; the former are up by about 0.2 percent, the latter by almost 10 percent.

For a detailed report on last season, see “A Banner Year” in the November Opera News.
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<th>PERFORMING GROUPS*</th>
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<tr>
<td>Companies: over $100,000 budget</td>
<td>$111.5</td>
<td>$96.3</td>
<td>$79.7</td>
<td>na</td>
<td>$36.5</td>
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<td>Companies: $25,000 - $99,999</td>
<td>3.8</td>
<td>4.4</td>
<td>3.5</td>
<td>na</td>
<td>na</td>
<td>na</td>
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<tr>
<td>all others</td>
<td>31.1</td>
<td>29.8</td>
<td>27.2</td>
<td>na</td>
<td>na</td>
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<td>Total</td>
<td>$146.4</td>
<td>$130.5</td>
<td>$110.4</td>
<td>na</td>
<td>$36.5</td>
<td>na</td>
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*DETAIL OF PERFORMING GROUPS number of companies number of performances

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<tr>
<td>Companies: budget over $1 million</td>
<td>15</td>
<td>13</td>
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<td>Companies: budget over $500,000</td>
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<td>Companies: budget over $200,000</td>
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<tr>
<td>Companies: budget over $100,000</td>
<td>36</td>
<td>18</td>
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<td>sub-total</td>
<td>95</td>
<td>78</td>
<td>2,442</td>
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<td>Companies: budget over $50,000</td>
<td>37</td>
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<td>sub-total</td>
<td>73</td>
<td>75</td>
<td>869</td>
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<td>Orchestra/Festival/Chorus</td>
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<td>146</td>
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<td>Vocational/Clubs, etc.</td>
<td>187</td>
<td></td>
<td>191</td>
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<tr>
<td>Theatres (non-profit)</td>
<td>71</td>
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<td>46</td>
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<tr>
<td>sub-total</td>
<td>383</td>
<td>383</td>
<td>2,777</td>
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<tr>
<td>Total Companies</td>
<td>551</td>
<td>536</td>
<td>2,466</td>
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<tr>
<td>College/University Workshops</td>
<td>415</td>
<td>420</td>
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<td>TOTAL OPERA PRODUCING ORGANIZATIONS</td>
<td>966</td>
<td>956</td>
<td>8,554</td>
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MISCELLANEOUS
Companies with community and educational service programs | 122 | 47 |
Light repertoire of opera companies and workshops and the 71 non-profit theatres:
Gilbert and Sullivan | 14 | 679 performances |
oclassical operettas | 18 | 502 performances |
musicals | 72 | 1,430 performances |

Total | 2,611 |
71 Theatres (light opera, music theatres, etc.) | 1,559 performances |
Do not miss the announcements of various new programs for composers and conductors under "News from Opera Companies."

In addition, a reminder that the deadline for submitting opera scores for consideration in the third Eugene O'Neill Theatre Center's Composer/Librettist Conference is December 15. The works-in-progress program, to be held in July 1980 in cooperation with the Opera Company of Philadelphia, will choose at least two music theatre pieces previously unproduced and not presently under option to be performed, for development and performance. Professional singers, instrumentalists, and artistic staff are at the disposal of the composers and librettists who are required to be in residence for at least two weeks. They will receive transportation, room and board, and a stipend of $200. Address applications to the O'Neill Theater Center Conference, 305 Great Neck Road, Waterford, CT 06385, attn: Marilyn Glassman.

The Open Court Publishing Company (Theo C. Harter, Box 599, La Salle, IL 61301) is holding a competition for children's musical theatre pieces. They should be suitable for performances at school assemblies, and address an age group between 6 and 12. First and second prizes are cash awards of $200 and $150, respectively; eight additional awards will be given in the form of $100 credits towards the company's summer music seminar.

The American Music Center has inaugurated a program for singers (and instrumentalists) whereby singers may commission composers of their choice to write a new work for solo voice and one accompanying instrument. The singer must guarantee at least three performances within the first three years. AMC will pay up to half of the commission fee.

Librettist Karl H. Bratton is looking for a composer interested in setting his The Courtesan and the Scholar to music. The libretto is based on a 16th century Chinese legend. (Karl H. Bratton, 9701 Oakstone Drive, Sun City, AZ 85351).

The University of Michigan in Ann Arbor recently added a Doctor of Musical Arts in Conducting degree. It embraces opera, orchestra, and choral conducting in a five-semester program beyond the master's degree. Gustav Meier heads the opera and orchestra division, Thomas Hilbish the choral part, and H. Robert Reynolds the band and wind ensembles.

Of the eight conductors accepted into the Affiliate Artists/Exxon/NEA Conductor's Program this year, four are new and four have been reappointed from previous seasons. The former include DAVID AGLER (San Francisco Opera), ALAN BALTER (Baltimore Symphony), CLARK SUTTLE (Buffalo Philharmonic) and HUGH WOLFF (National Symphony); the latter are VICTORIA BOND (Pittsburgh Symphony), MYUNG-WHUN CHUNG (Los Angeles Philharmonic), C. WILLIAM HARWOOD (Houston Symphony), and SUNG KWAK (Atlanta Symphony).

PUBLISHERS
G. Schirmer has acquired the American and Canadian representation of the works in the Editions Salabert catalogue. — Schirmer has also become the exclusive agent for all rental material of vocal and orchestral scores from Frank Music. These include many classical musicals such as Guys and Dolls, Music Man, Kismet, Where's Charlie?, Damn Yankees, Most Happy Fella, and Pajama Game.

The Dover Music catalogue has been transferred to European American Music Distributors. It includes the orchestral study scores of Nozze di Figaro and Don Giovanni in the Peters edition, with original and English text, and the Peters/Leipzig study scores of Meistersinger, Walküre, Tristan (with commentary by Felix Mottl) and Freischütz (including the spoken text). EAM will also be distributor for the Dover Opera Guide and Libretto Series, which includes the original and English texts, history of the work, and composer's biography.

Theodore Presser has announced the publication of Offenbach's La Fille de Tambour-major with the full score and parts for rent, the vocal score for sale. In addition, Presser offers the first publication of Debussy's Chute de la Maison Usher in the Juan Allende-Blin edition. The vocal score was published earlier this year by Editions Joubert, available in the US through Presser.
NEW EDITIONS
The University of Chicago Press and G. P. Ricordi are preparing critical editions of some Verdi operas, based on research by the Institute of Verdi Studies (see Bulletin Vol. 19, No. 4). The recent performance of Rigoletto at the New York City Opera, conducted by Brian Salesky, incorporated a few of the new revisions.

The Ensemble for Early Music is reconstructing and editing material used in its Tully Hall performances in New York. A recent concert presented the 16th century court entertainment, The Merry Gests of Robyn Hoode and the Fryar, and an Elizabethan stage jig, Singing Simkin.

Hans Werner Henze is responsible for new editions of two early operas: Paisiello's Don Quixote performed in September in Gelsenkirchen and Monteverdi's Ritorno d'Ulisse in patria, in preparation, for the Cologne Opera.

SCORES FOR SALE
Colorado Springs Opera — which is no longer performing — had collected a respectable library of full scores, orchestra parts, vocal scores, and choral parts for twenty-six different operas. It would like to divest itself of the material, and parties interested in purchasing all or some of the scores should write Donald McB. Curtis, Support Committee, Colorado Springs Opera, 1806 Hercules Drive, Colorado Springs, CO 80906.

FOR SINGERS
Roberts Recording Studio, Box 21, Hammond, LA 70404, is offering a "Song Study Series" consisting of fifty cassettes of taped piano accompaniments for the song literature. Each cassette contains various selections and is priced at $7.99.

CURRENT MUSICOLOGY
Ralph P. Locke, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604. Musicologist, researcher. Special field: 19th century French opera, particularly those by Félicien David, a contemporary of Berlioz, e.g. Pearl of Brazil, Herculaneum, Lalla-Rookh.

CONFERENCES
10/4-6/79 Atlanta, GA: "The Southern Arts Exchange", Southern Arts Federation
11/12-14/79 Airlie, VA: "Opera Service Organizations Colloquium II", National Opera Institute
11/19-21/79 New York, NY: "Colloquium on 19th Century Opera: Versions and Editions", American Music Critics Ass'n (on Don Carlos, Carmen, Boris Godunov)
12/5-7/79 Norfolk, VA: Annual Conference, National Opera Ass'n (NOA) (See Bulletin Vol. 21 No. 1)
12/11-13/79 San Antonio, TX: "Arts and City Planning", American Council for the Arts (ACA)
12/12-16/79 Miami, FL: Annual Meeting, OPERA America
4/9-12/80 Miami, FL: National Conference, Music Educators National Conference (MENC)
5/14-16/80 Augusta, GA: Southern Opera Conference
9/25-28/80 Sun Valley, ID: Annual Meeting, National Ass'n of State Arts Agencies (NASAA)
10/80 Philadelphia, PA: Regional Conference, Central Opera Service (COS)
11/80 San Francisco, CA: Seventh Conference, Opera Guilds International (OGI)
FINAL PERFORMANCE LISTING 1978-79 SEASON

All performances are staged with orchestra unless marked "conc. pf." or "w. p." (with piano). — * following an opera title indicates new production. — Performances and news items once announced will not be relisted at the time of performance.

ALABAMA
University of Southern Alabama Opera Theatre, B. Rogers, Dir., Mobile
University of Montevallo Opera Theatre, B. Middaugh, Dir., Montevallo
12/3/78 Opera Scenes w.p.
4/28/79 La Bohème Eng. Martin; w.o.

ALASKA
Alaska Repertory Theatre, Anchorage
7/79 Simpson & Wann’s Diamond Studs

ARKANSAS
University of Arkansas Opera Theatre, R. Brothers, Dir., Fayetteville
1/29, 30, 31 2/1, 2, 3/79 Gianni Schicchi Eng. Grossman & Il Campanello Eng. Brothers; also videotaped
University of Arkansas at Monticello, Dept. of Fine & Performing Arts, J. W. Dougherty, Jr., Dir. Opera
1978-79 H.M.S. Pinafore; Caroussel
University of Central Arkansas Opera Wksp., K. Kraeft, Dir., Conway
2/1, 2m, 2, 3/79 The Happy Prince & Down in the Valley w.o.

CALIFORNIA
American Opera Project of the San Francisco Opera, Herbst Theatre
8/20, 22/79 Harbison’s Winter’s Tale prem.; G. Jones; Tate, Mallory; c: Agler; d: Lamos; ds: Gorgenson
California State University Opera Wksp., D. Scott, Dir., Northridge
7/13, 14, 18, 20, 21, 22/79 La Bohème
Carmel Bach Festival, S. Salgo, Mus. Dir., Carmel
7/15, 20/79 The Magic Flute
La Mirada Civic Light Opera, La Mirada
7/13, 14, 15m, 19, 20, 21, 22m/79 South Pacific
Merola Opera Program, Masson Winery, Saratoga
8/18, 19/79 Le Donne curiose Eng.
Oakland Opera Theater, A. Taylor, Dir., Oakland (see also Vol. 21, No. 1)
Pocket Opera, D. Pippin, Art. Dir., Little Fox Theatre, San Francisco
1/28 5/18/79 La Serva padrona Eng. Pippin; conc. pf. w.o.
2/4, 11 7/15, 26, 29/79 Cost fan tutte Eng. Pippin; conc. pf. w.o.
3/25/79 Handel’s Admeto conc. pf. w.o.
3/31 4/3 5/5 7/19/79 Don Pasquale Eng. Pippin; conc. pf. w.o.
4/21/79 L’ajo nell’ imbarazzo Eng. Pippin; conc. pf. w.v.
4/25/79 Handel’s Teseo conc. pf. w.o.
7/22/79 Giulio Cesare conc. pf. w.o.
8/5/79 Agrippina conc. pf. w.o.
8/12, 16, 23/79 Stiffelio Eng. Pippin; conc. pf. w.o.
8/26/79 Alcina conc. pf. w.o.
8/30 9/6, 9/79 The Rake’s Progress conc. pf. w.o.
Producers Assoc., Inc., H. J. Schlader, Prod./Dir., Oakland
7/12-22/79 Romberg’s New Moon
8/9-19/79 Guys and Dolls
9/6-16/79 Once Upon a Mattress
San Diego State University Opera Wksp., L. Hurd, Dir., San Diego
12/8, 9, 15, 16/78 The Merry Wives of Windsor
4/27, 28 5/4, 5/79 The Elixir of Love
5/11, 12, 16, 17, 18, 19/79 Promises, Promises
San Francisco Talent Bank, R. Picardi, Art. Dir., San Francisco
10/16/78 Rita Eng. Mead; w.p.
San Jose State University Opera Wksp., I. Dalis, Dir., at Montalvo Center for the Arts, Saratoga
6/17/79 Henderson's The Last Leaf prem.; c: Bangs; d: Dalis
Santa Barbara Repertory Theatre, City College of Santa Barbara
7/5-24/79 Pirates of Penzance 14 pfs.
Scholar Opera, D. Straka, Gen. Dir., Palo Alto
1/26-28 2/2-4/79 The Barber of Seville Eng. Lata; w.o.
University of California at Davis, Opera Dept., J. Popper, Dir., Davis
5/31/79 Rosen's Calisto and Melibea prem. & La Canterina Eng. Geiringer
University of the Pacific Opera Theatre, G. Buckbee, Dir., Stockton
11/18-22/78 Kiss Me Kate w.o
West Hill College Opera Wksp., Coalinga
3/22, 23, 24/79 A Little Night Music

CONNECTICUT
Composer/Librettist Conference, Opera Co. of Philadelphia & O'Neill Theatre Center, Connecticut College, New London
7/27, 28/79 Yeston's Nine & Scarlatti's Sumidagawa workshop prod. prems.; c: Haupt-Nolen
Wesleyan University Singers, N. Bruce, Dir., Middletown
4/9, 10/79 Dido and Aeneas Laurie & Dart ed. w.prologue
Yale University Opera Wksp., R. Crittenden, Dir., New Haven (see also Vol. 21, No. 1)
4/19, 20/79 Falstaff Eng. Porter

DELAWARE
Minikin Opera Co., J. Cason, Gen. Mgr., Wilmington
11/16/78 3/30 5/6/79 An Incomplete Education Eng. Schoep
1978-79 Opera in Schools tour: The Boor 8 pfs.; The Perfect Wife 6 pfs.; The Telephone 6 pfs.
Wilmington Opera Society, E. Kjellmark, Pres., Wilmington Grand Opera House (see also Vol. 21, No. 1)
3/9, 10m, 10, 11/79 The Wizard of Oz
6/7/79 R.S.V.P. Eng. Yannopoulos

DISTRICT OF COLUMBIA
Children's Opera Theatre, M. Kaye, Art. Dir., Ford's Theatre, Washington
(see also Vol. 21, No.3)
12/9, 16, 20, 23, 26, 27, 29, 30/78 Ba-Ta-Clan Eng. Kaye
Musical Theatre Lab, S. Ostrow, Art Dir., J. F. Kennedy Center, Washington
10/17-29/78 Really Rosie prem., also videotaped; w.p.
1/16-28/79 Three Mean Fairy Tales prem., also videotaped; w.p.
National Lyric Opera, N. Wells, Dir., Lisner Auditorium, Washington
5/19/79 Cavalleria rusticana & opera scenes w.o.

FLORIDA
Encore Opera of the Orlando Opera Co., J. Brower, Dir., Orlando
10/6/78 Martha in Daytona
12/15, 16/78 One act each from Faust, Freischütz, Rigoletto
5/17, 18, 19/79 The Merry Widow
Jacksonville University Opera Wksp., W. A. Vessels, Dir., Jacksonville
3/24, 25/79 The Pirates of Penzance w.o.
Miami Beach Symphony, B. Breeskin, Art. Dir., Miami Beach
5/6/79 A Night at the Opera
7/29/79 Die Fledermaus w. Piccolo Opera, Detroit
North Miami Beach Opera, L. Siegel, Mus. Dir., North Miami Beach (see also Vol. 21, No. 1)
3/25/79 The Sound of Music (replaces La Périchole)
Opera-a-la-Carte, A. Smith, Gen. Mgr., (educational program of Opera Co. of Jacksonville)
Pensacola Jr. College Summer Opera, S. Kennedy, Mus. Dir., Pensacola
7/12, 13, 14/79 The Marriage of Figaro w.p.
1978-79 Season

University of Miami Opera Wksp., H. Thompson & F. Summers,Dirs., Coral Gables

GEORGIA
Columbus College Opera Theatre, R. Davis, Dir., Columbus
5/3, 4/79 Down in the Valley & Sunday Excursion w.o.
Macon Jr. College Opera Wksp., J. Hutcheson, Dir., Macon
5/16-20/79 Man of La Mancha w.p.
Opera Southeast, R. Collins, Art. Dir., Valdosta
12/15, 16/78 Amahl and the Night Visitors
4/27/79 La Bohème
Phoenix Opera, O. Loveland, Art. Dir., Atlanta
10/21/78 “Viva Opera” w.p.
12/27, 28, 29/78 La Péricole Eng. Loveland; w.p.
2/1, 2/79 Hansel and Gretel w.p.
Valdosta State College Opera Theatre, C. Mikkelsen, Dir., Valdosta
5/24, 25/79 Suor Angelica Eng. Withers; w.o.

IDAHO
University of Idaho Opera Wksp., C. Walton, Dir., Moscow
10/19, 20, 21, 27, 28, 29/78 Carnival
4/18, 19, 20, 21/79 The Marriage of Figaro

ILLINOIS
Black Hawk College Opera Wksp., J. Parks, Dir., Moline
12/78 Amahl and the Night Visitors
5/4, 5/79 Bastien and Bastienne & The Telephone
Chicago Opera Theatre, A. Stone, Art. Dir., Chicago (see also Vol. 20, No. 4)
1978-79 tour Merry Wives of Windsor; Don Pasquale; The Barber of Seville
Grant Park Symphony Concerts, S. Ovitsky, Mgr., Chicago Park District
Illinois Wesleyan University Opera Theatre, L. Snyder, Dir., Bloomington (see also Vol. 21, No. 1)
11/29/78 Scenes from Italian Operas w.p.
3/8-11/79 The King and I (replaces Orfeo ed Euridice) w.o.
Northern Illinois University Opera Wksp., E. Smith, Dir., DeKalb
10/31 11/1-4/78 La Péricole w.p.
4/6, 7, 11-14/79 Company w.o.
Opera in the Barn, K. Shanahan, Prod. Dir., Alton
Opera Midwest, C. S. Griffeth, Adm. Dir., Evanston
7/13, 15/79 Paisiello’s The Barber of Seville Eng. Gay; Seidl; Hartman, Figueredo, Hammons; c: Braun; d: Gardner; ds: Shortt; at Northwestern University
Opera Profiles, R. Woods, Art. Dir., Chicago
1978-79 The Emperor’s New Clothes; Little Red Riding Hood w.p., tour

INDIANA
Indiana Central University Opera Wksp., D. Searles, Dir., Indianapolis
5/16, 17/79 Suor Angelica & Gallantry & The Wandering Scholar w.p.
Indiana-Purdue Opera Wksp., J. Meyers, Dir., Ft. Wayne
11/17, 19/78 Amahl and the Night Visitors w.o.

IOWA
Coe College Opera Wksp., A. Kellar, Dir., Cedar Rapids
4/6, 7, 8/79 L’Histoire du soldat w.o.
4/12, 13, 14/79 Company w.o.

KANSAS
Bethel College Opera Wksp., A. Kasper, Dir., North Newton
Topeka Civic Theatre, D. Bachmann, Mng. Dir., Topeka
9/22-10/21/78 Jesus Christ Superstar
4/20-5/12/79 Jacques Brel is Alive and Well and Living in Paris
7/5-8/5/79 Camelot

— 32 —
1978-79 Season

Washburn University Opera Wksp., J. Iltis, Dir., Topeka
11/10, 11, 12, 17, 18, 19/78 The Mikado w.o.
3/10/79 Melissa and the Fear Monster w.p., 3 pfs.

LOUISIANA
Opera-on-Wheels, Shreveport Civic Opera in the Parks
7-8/79 The Barber of Seville 5 pfs. in Shreveport, 3 pfs. on tour

MAINE
The Maine Opera Ass'n, R. Owen, Dir., Deertrees Theatre, Harrison
7/17, 19, 21, 23/79 La Traviata Toscano/S. Darling; Fitch
7/26, 28, 30 8/2/79 The Marriage of Figaro Owen, Darling; Paul, Green; 8/7 in Biddeford
8/4/79 Die Fledermaus Owen, Toscano; Paul, Fitch; 8/7 in Portsmouth; 8/11 in Biddeford

MARYLAND
Eastern Opera Theatre, R. Collinge, Gen. Mgr. (educational company of Baltimore Opera)
University of Maryland Opera Theatre, G. Tallman, Dir., College Park (see also Vol. 21, No. 1)
10/5-8, 12-14/78 Peter Pan w.o.
Young Victorian Theatre Co., M. Downs, Art. Dir., Baltimore
7/6, 7, 11, 13, 14, 18, 20, 21/79 The Mikado
8/3, 4, 10, 11/79 A Gilbert & Sullivan Potpourri

MASSACHUSETTS
Lowell House Opera/Musical Society, K. Waltzer & A. Ciaccella, Dirs., Cambridge
3/9, 10, 16, 17/79 Die Fledermaus Eng. Dietz/Kanin; w.o.
North House Music Society, N. Mukherjee, Dir., Cambridge
12/6, 7, 9, 10/78 Orfeo ed Euridice Eng. Ducloux
3/8, 9, 10/79 Mukherjee's Sweeney Agonistes prem.

MICHIGAN
Michigan State University Opera Wksp., R. W. Jones, Dir., East Lansing
12/1, 2/78 Salieri's Falstaff Eng. Ashbrook & Benjamin's Prima Donna w.o.
Music Society of the Midland Center for the Arts, R. Puckett, Bus. Adm., Midland
10/20-22, 25-28/78 The Sound of Music
2/16-18, 22-24/79 Shenandoah
5/18, 19, 20/79 dello Joio’s As of a Dream prem.; concert pf.
Piccolo Opera Co., M. Gordon, Dir., Detroit (see also Vol. 21, No. 1)
5/79 H.M.S. Pinafore conc. pf.
6/30/79 Cost fan tutte w.o., at Blue Lake’s Fine Art Camp
7/29/79 Die Fledermaus w. Miami Beach Symphony
Western Michigan University Opera Theatre, W. Appel, Dir., Kalamazoo (see also Vol. 21, No. 1)
10/25-29/78 Cabaret w.o.
5/79 Para's The Cask of Amontillado, experimental videotape

MINNESOTA
Mankato State University Opera Wksp., J. Dunn, Dir., Mankato
5/9/79 Bastien and Bastienne Eng. Paul; w.o.
University of Minnesota Opera Theatre, V. Sutton, Prod. Dir., Minneapolis
12/1, 2, 3/78 Mignon Eng. Jones & Sutton
2/24 3/2, 4/79 Elixir of Love Eng. Sutton
4/20, 21, 28 5/2, 11/79 Larsen's The Silver Fox prem.
6/1, 2/79 Doub's The Trojan Women & Wilkinson's Epi-Psychidion prem.

MISSISSIPPI
Delta State University Opera Wksp., R. Zaleck, Dir., Cleveland
12/2/78 Amahl and the Night Visitors w.p.; videotaped
1978-79 Season

University of Mississippi Opera Theatre, L. Fox, Dir., University
10/12, 13, 14/78 Guys and Dolls w.o.
12/1/78 The Old Maid and the Thief w.p.
7/12, 13, 14/79 The Robber Bridegroom w.o.
8/2, 3, 4/79 The Sound of Music w.o.

MONTANA
Intermountain Opera Ass'n, V. J. Bostick, Dir., Bozeman
5/4, 5/79 La Traviata Eng.; Bostick; Venezia, Elvira; c: Reynolds; d/ds: Stivanello

NEBRASKA
Opera/Omaha, M. Elsberry, Gen. Mgr. (see also Vol. 20, No. 4)
4/79 tour to schools: The Face on the Barroom Floor 10 pfs.

NEW HAMPSHIRE
Prescott Park Arts Festival, Portsmouth
8/2, 3, 10/79 Brigadoon
8/4, 5, 11, 12/79 Fiddler on the Roof
8/7/79 Die Fledermaus prod. Maine Opera Ass'n

NEW JERSEY
Montclair State College Opera Wksp., J. Sacher, Dir., Montclair
5/2, 3/79 The Marriage Proposal
Rutgers University Opera Wksp., V. Goodall & J. Connell, Dirs., New Brunswick
12/78 Der Jasager 4 pfs.

NEW MEXICO
Eastern New Mexico University, Music Theatre, R. Cage, Dir., Portales
10/4, 5, 6, 7/78 Cabaret w.o.
10/27, 28/78 Hansel and Gretel w.p.
1/22, 23, 25, 26, 27/79 "Swanee" Annual all-student production
4/27, 28/79 The Barber of Seville Eng. Martin; w.o.

NEW YORK
Delano Playhouse, Monticello
7-8/79 Kalmanoff's Ralph and the Stalking Bear children's opera
Eastman Opera Theatre, R. Spellman, Coord., Rochester (see also Vol. 21, No. 1)
4/28, 29/79 Wargo's The Crystal Mirror prem. (replaces Turn of the Screw)
Hudson Valley Festival of Opera, Touring Concert Opera Co.
7/28, 29/79 La Bohème in Cairo & Kinderhook, NY
8/11, 12/79 Thé Art of Zarzuela; in Ghent, NY
Opera Sacra, J. Ledwon, Dir., Buffalo
6/3, 8, 9/79 Jeanne d'Arc au bûcher Eng. Arundell; w.o.
Opera Theatre of Syracuse & Finger Lakes State Park & Taylor Wine Co., State Parks
7/27, 28 8/2, 3, 4/79 Sweet Betsy from Pike & "Evening of Song"
Oswego Opera Theatre, J. Soluri, Art. Dir., Oswego
3/15-18/79 H. M. S. Pinafore
Rochester Philharmonic Orchestra & GeVa Theatre, Eastman Theatre, Rochester
6/1/79 Sternberg's Pacific prem.; c: Jackson; d: Schein; ds: Isackes/Wallace; 2 pfs.
SUNY-Fredonia Opera Wksp., J. B. Neely, Dir., Fredonia (see also Vol. 21, No. 1)
4/30-5/5/79 No, No, Nannette w.o.; also 5/11, 12 in Buffalo
SUNY-Oneonta, Opera Wksp., W. Cole, Dir., Oneonta
2/8-13/79 Bluebeard's Castle w.p.
SUNY-Potsdam Opera/Music Theatre, T. K. Thompson, Dir., Potsdam
11/17, 18, 19/78 The Gondoliers
3/16, 17, 18/79 The Tender Land

NEW YORK CITY
AMAS Repertory Theatre, R. LeNoire, Art. Dir.
11/2-5, 9-12, 16-19/78 Fuller's Sparrow in Flight prem.
11/30-12/3, 7-10, 14-17/78 Helen prem.

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1978-79 Season

2/22-25 3/1-4, 8-11/79 Grant's It's So Nice to be Civilized prem.
5/3-6, 10-13, 17-20/79 Brandon's Suddenly the Music Starts prem.

**Community Opera, Inc., G. Mathew, Gen. Dir.**
12/12, 14/78 Il Geloso schernito Eng. Mathew; w.p.
1/6/79 Opera Scenes w.p.
5/2, 10/79 Die Fledermaus Eng. Mathew; w.p.

**Eastern Opera Theatre of New York, D. Westwood, Gen. Mgr., all pfs. on tour**
1978-79 Don Pasquale 5 pfs.; La Traviata 6 pfs.; The Marriage of Figaro 9 pfs.;
El Capitan 2 pfs.; La Bohème 3 pfs.; 40 opera/operetta concerts

**Ensemble for Early Music, F. Renz, Dir., Cathedral of St. John the Divine**
2/26, 27/79 Roman de Flauvel; Eng. F. Didisheim; 2/18 in LaCrosse, WI; 2/24 in Detroit

**Inwood Chamber Opera Players, S. Edelman, Dir., Brooklyn**

**Judson Poets' Theater, Judson Memorial Church, A. Carmines, Dir.** (see also Vol. 21, No. 1)
12/14-17, 19-21/78 Christmas Rappings w.p.

**Manhattan Opera Singers, L. Albright, Dir., Tully Hall**
1/21/79 The Vagabond King
3/22/79 Albright's Saul and the Medium & The Boor & Kalmanoff's The Harmfulness of Tobacco prem.

**Manhattan Opera Theatre, A. Charlet, Dir., St. Jean-Baptiste Church**
7/20, 21/79 Countess Maritza

**Mostly Mozart Festival, Fisher Hall (7/16-8/25/79)**
8/6, 8/79 La Clemenza di Tito conc. pf.; Bryn-Julson, Bouleyn, Carlson, Petros; Kuebler, Cheek; c: Leppard

**New Renaissance Co., T. Motyka, Dir., Ansonia Hotel** (see also Bltn. Vol. 21, No. 3)
5/19/79 Così fan tutte

**New York City Opera, B. Sills, Gen. Dir., Lakeside Theatre, Eisenhower Park, East Meadow**
8/25/79 The Daughter of the Regiment Eng.; staged; Rolandi, Costa-Greenspan; Reed, McKee; c: Wendelken-Wilson; d: Auerbach

**The Opera Ensemble (form. Opera in Progress), R. Bierhoff, Dir., St. Peter's Episcopal Church**
11/13, 21/78 Opera Scenes

**Queens College Opera Wksp., H. Weisgall, Art. Dir., Flushing**
11/9, 10, 11, 13/78 Mandelbaum's The Dybbuk
3/12, 13, 14, 15/79 The Threepenny Opera Eng. Blitzstein

**Theatre for the New City, G. Bartienfieff, Pres.**
9/7-24/78 Conrad's Travelors prem.; w.o.
10/12-28/78 Songs of Adolescence prem., w.o.
11/16-12/17/78 Kalavala prem., w.p.
12/16/78-1/4/79 The Butterfly Encounter prem., w.o.
1/18-21/79 Pow-wow prem., w.o.
6/7-17/79 Owls in the Ivy prem., w.o.
6/17-24/79 We Never Thought a Wedding prem., w.o.

**WNET Opera Theatre, D. Griffiths, Prod.** (see also Vol. 21, Nos. 1 & 3)
7/19/79 Rota's The Italian Straw Hat Meneghini, Cortes, Martelli; Benelli, Zan- canaro; orch. & chorus of Rome; c: Rota; d: Gregoretti; Eng. subtitles adapt. from Kondek transl.; RAI/WDR prod.

**Young Artist Opera, V. Mauret, Dir.**
1978-79 Season

NORTH CAROLINA
Atlantic Christian College Music Theatre, J. R. Albert, Dir., Wilson
4/4, 5, 6, 7/79 The Old Maid and the Thief w.p.
Western Carolina University Opera Wksp., T. Tyra, Dir., Cullowhee
4/5, 6, 7/79 Once Upon a Mattress
6/22, 23/79 Die Fledermaus

NORTH DAKOTA
Dickinson State College Opera Wksp., E. Brown, Dir., Dickinson
2/15, 16, 17/79 Starting Here, Starting Now w.p.
6/30 7/5, 8, 12, 14/79 Oh, Kay! w.p.
7/1, 4, 9, 13, 15/79 Calamity Jane w.p.
Minot Community Opera Ass'n, W. Nelson, Dir., Minot
6/14, 16/79 Don Pasquale Eng. Beni

OHIO
Blossom Festival School Opera, J. Haber, Art. Dir., Kent
7/19, 20, 22/79 Falstaff
8/9, 10, 12/79 Die Fledermaus
Bluffton College Opera Wksp., S. Jacoby, Dir., Bluffton
5/25, 26/79 How to Succeed in Business Without Really Trying
Bowling Green State University Opera Theatre, F. E. Dybdahl, Dir., Bowling Green
9/21 22/78 The Bartered Bride w.p.
11/17, 18/78 Street Scene w.o.
3/2, 4, 9, 11/79 La Bohème w.o.
6/1, 2/79 Albert Herring w.p.
Capital University, Opera Wksp., G. Allen, Dir., Columbus
11/13/78 Opera Scenes w.p.
5/8/79 Carmen conc. pf., w.o.
Cincinnati University College-Conservatory Opera Theatre, I. Tajo, Dir. (see also Vol. 21, No. 1)
11/16, 17, 18, 19/78 A Little Night Music w.o., 5 pfs.
12/2, 3/78 Gianni Schicchi w.p.
5/18, 19, 20/79 Candide 5 pfs., w.o.
Fine Arts Ass'n, J. Savage, Exec. Dir., Willoughby
10/20, 21, 22, 27, 28, 29 11/3, 4, 5/78 Camelot w.o.
10/26 12/13/78 1/10/79 La Serva padrona w.p.
11/6, 7/78 Sanderson's Other World w.p.
1/11, 16 2/23 3/6, 14 4/9, 18, 19 5/10, 16/79 Sweet Betsy from Pike w.p.
3/8, 11, 22/79 Bastien and Bastienne
Heidelberg College Opera Theatre, P. & N. Wurgler, Dirs., Tiffin
Karamu Performing Arts Theatre, Cleveland
6-7/79 H. Q. Thompson's Langston
Ohio Light Opera Co., College of Wooster
6-8/79 The Gondoliers; Iolanthe; H.M.S. Pinafore; Trial by Jury; Pirates of Pen-
zance; Cox and Box; Ruddigore; Yeomen of the Guard
Ohio Lyric Theatre, J. Geil, Gen. Mgr., Springfield
6/16/79 The Paun in the Forest w.p.; also 6/23 in Kettering
7/11/79 Chanticleer w.p.; also 7/28 in Kettering
University of Akron Opera Theatre, J. D. Goddard, Dir., Akron (see also Vol.
21, No. 1)
11/10, 11, 12, 17, 18, 19/78 Little Mary Sunshine w.o.
12/2/78 Opera Scenes w.p.
3/22/79 Trial by Jury and Opera Scenes w.p.
5/11, 12/79 The Marriage of Figaro (replaces Albert Herring) w.o.
OKLAHOMA
Lyric Theatre of Oklahoma, L. Dye, Dir., Oklahoma City
6/12-23/79 Fiddler on the Roof
6/26-7/7/79 George M
7/10-21/79 The Pajama Game
7/24-8/4/79 Gypsy
8/7-18/79 Annie Get Your Gun
Oklahoma Christian College, Music Theatre, S. Smith, Dir., Oklahoma City
11/9, 10, 11/78 Music Man
3/29, 30, 31/79 The Old Maid and the Thief & Down in the Valley
Oklahoma City University, Opera Wksp., C. Osterhaus, Dir., Oklahoma City
9/28, 29, 30/78 The Mikado
11/16, 17, 18/78 The Roar of the Greasepaint, the Smell of the Crowd
2/8, 9, 10, 11/79 La Bohème Eng. Martin
4/5, 6, 7/79 Pippin
Southwestern Oklahoma State University Opera Wksp., C. Chapman, Dir., Weatherford
10/11, 12/78 Chapman’s Peter Gray prem.; w.p.
2/14, 15, 16, 17/79 The Apple Tree w.o.
University of Science & Arts, Theatre Dept., G. McAtee, Dir., Chickasha
1978-79 season: Little Mary Sunshine 5 pfs.
OREGON
Oregon College of Education, Music Theatre, E. Mitton, Dir., Monmouth
2/22, 23, 24 3/1, 2, 3/79 Pippin
Pacific University School of Music, K. Combs, Dir., Forest Grove
12/8/78 Emmanuel also 12/10 in Portland
3/9, 10, 16, 17/79 Guys and Dolls
PENNSYLVANIA
Bloomsburg State College Opera Wksp., W. Decker, Dir., Bloomsburg
4/26, 27, 28/79 Finian’s Rainbow w.o.
5/7/79 Rameau’s Naïs excerpts w.p.
7/26, 27, 28/79 Carousel w.o.
Curtis Institute of Music, Opera Dept., B. Goldovsky, Head, Philadelphia
11/6/78 Livietta et Tracollo Eng. Goldovsky & The Telephone & The Meeting w.o.
12/18/78 An Incomplete Education Eng. & Hansel and Gretel excerpts, Eng., w.o.
3/12 5/7/79 Opera Scenes w.o.
Indiana University of Pennsylvania Music Theatre, J. H. Wildeboor, Dir., Indiana
12/6, 7, 8, 9/78 Man of La Mancha w.o.
4/28, 29, 30/79 Albert Herring w.o.
Muhlenberg College Opera Group, J. Slavin, Dir., Allentown
2/9, 10/79 Garwood’s The Trojan Women prem., revised vers. w.o. & The Telephone & Scenes w.p.
7/18, 20, 23, 26 8/2/79 Poulenc’s The Story of Babar Eng.; narr: Gittleman;
accomp: Hinderas; Carter St. Mime Co. & Pergolesi’s Livietta e Tracollo Eng.;
Colvin; Lyon; c: Korn
Philadelphia College of the Performing Arts, J. Castaldo, Pres. Opera Division,
Philadelphia
12/7-12/78 Amahl and the Night Visitors w.o.
5/6-11/79 Gluck’s Der betrogene Kadi & Blacher’s Die Flut w.p.
5/15/79 Jeanne d’Arc au bûcher w.o.
Pittsburgh Chamber Opera Theater, M. Miller, Dir., Pittsburgh Opera’s touring group
6/6/79 Cenerentola w.o. at Pittsburgh Playhouse
Rittenhouse Opera Society, M. Farnese, Dir., Philadelphia
7/20 8/6/79 La Traviata, 8/13 excerpts staged
8/2/79 Cavalleria rusticana, 8/13 excerpts staged
Susquehanna University Opera Theatre, H. Couch, Dir., Selinsgrove
Temple University, Opera Department, Philadelphia
2/25, 26, 27/79 Christopher Sly
1978-79 Season

SOUTH CAROLINA
Columbia College Opera Wksp., S. Palmer, Dir., Columbia
3/5, 6, 7/79 H.M.S. Pinafore w.p.

TENNESSEE
Austin Peay State University Opera Theatre, S. Mabry, Dir., Clarksville
Carson-Newman College Lyric Theatre, T. Teague, Dir., Jefferson City
10/19, 20, 21/78 Carousel
East Tennessee State University Opera Theatre, R. LaPella, Dir., Johnson City
1/17/79 Scenes from Carmen w.p.
4/6, 7 5/1/79 Sunday Excursion & The Old Maid and the Thief w.p.
Fisk University Opera Wksp., E. Payne, Dir., Nashville
4/11/79 La Traviata
Memphis State University, Opera Wksp., Memphis

TEXAS
Hardin-Simmons University Opera Wksp., L. Wolz, Dir., Abilene
Lamar University Opera Theatre, J. Truncale, Dir., Beaumont
3/10-12/79 Carmen Eng. Card/Houston; w.o.
Midwestern State University Opera Wksp., R. Hansen, Dir., Wichita Falls
11/17, 18/78 Opera Scenes w.p.
2/1-4/79 The Gondoliers w.o.
North Texas State University Opera Theatre, T. Holliday, Dir., Denton (see also Vol. 21, No. 1)
Southwestern Baptist Theological Seminary Opera Wksp., S. Gray, Dir., Ft. Worth
11/21/78 Amahl and the Night Visitors w.p.
4/10/79 Bass's The Father's Love w.o.
Trinity University, Dept. of Music, W. Thornton, Chmn., San Antonio
University of Texas Opera Theater, W. Ducloux, Dir., Austin
11/14, 15, 17, 18/78 La Périchole Eng. Valency
3/28, 30 31 4/1/79 The Rape of Lucretia
University of Texas Civic Opera, L. Woodul, Dir., El Paso
11/2, 3, 4, 5/78 Faust Eng. Martin, w.o.
6/3, 4, 5, 6/79 Carnival w.o.

UTAH
Pioneer Memorial Theatre, University of Utah, K. Engar, Exec. Prod., Salt Lake City
9/28-30 10/2-7, 9-14/78 Camelot
11/2-4, 6-11, 13-18/78 Pippin
12/6-9, 11-16/78 Amahl and the Night Visitors
2/22-24, 26-28 3/1-3, 5-10/79 How to Succeed in Business Without Really Trying
5/3-5, 7-12, 14-19/79 The Merry Widow
Webber State College Theatre, L. Rowley, Mng. Dir., Ogden
2/12-17/79 Kiss Me Kate w.o.; 6/25-30/79 w.p.
7/16-21/79 Oklahoma w.p.

VIRGINIA
Virginia Commonwealth University, Opera Wksp., Richmond
2/23, 24/79 Christopher Sly

WASHINGTON
Central Washington University Opera Wksp., S. Nesselroad, Dir., Ellensburg
1978-79 Season

Civic Light Opera, W. Swenson, Pres., Seattle
10/6-22/78 The Song of Norway 9 pfs., w.o.

Eastern Washington University Music Theatre, J. Duenow, Dir., Cheney
2/1, 2, 3, 8, 9, 10/79 The Roar of the Greasepaint, the Smell of the Crowd w.p.
5/17, 18, 19/79 Scenes from The Barber of Seville w.p.

Seattle Pacific University, School of Fine and Performing Arts, W. Saba, Dir.
Opera Wksp., Seattle
12/3, 4/78 Amahl and the Night Visitors w.o.

Spokane Symphony Society Productions, D. Thulean, Mus. Dir., Spokane
5/10, 12, 14/79 Madama Butterfly
7/20, 21, 23/79 South Pacific

University of Washington, School of Music, P. M. Palombo, Dir., Seattle
11/13, 15/78 The Merry Wives of Windsor Eng. Blatt
2/14, 16, 18/79 Albert Herring
5/17, 19/79 Dvorak's Rusalka Eng. Ducloux

WISCONSIN
Lawrence University Opera Theatre, J. Koopman, Dir., Appleton

University of Wisconsin Opera Theatre, C. Philabaum, Dir., Milwaukee
5/8-10, 12, 14/79 Gianni Schicchi & Riders to the Sea w.o.

University of Wisconsin Opera Theatre, A. Bumgardner, Dir., Superior
5/3, 4, 5, 6, 11, 12/79 The Pirates of Penzance w.p.

WYOMING
University of Wyoming Opera Theatre, F. Gersten, Dir., Laramie
10/13, 20/78 Sunday Excursion 4 pfs., w.p.
5/1, 2, 3, 4, 5/79 The Pirates of Penzance w.o.

CANADA
Banff Centre Opera Wksp., N. Armstrong, Dir., Banff, Alta.
8/9, 10, 11/79 Carousel 4 pfs., w.o.
Centre Lyrique de Wallonie, guest appearance Salle Pelletier, Montreal
Spring '79 Carmen; Roméo et Juliette; Les Indes gallantes; La Vie parisienne

Charlottetown Festival, A. Lund, Dir.
6-8/79 Anne of Green Gables; Bett's On a Summer's Night prem.

Community Music School of Vancouver, B.C.
3/79 Hansel and Gretel

Comus Music Theatre Workshop, Toronto

Co-Opera Theatre, R. Pannell, Art. Dir., Toronto
5/24, 25, 26, 27/79 Pannell's Souvenirs w.o.
6/4-16/79 Workshops of two new scores; readings w.p.

Cosmopolitan Opera Co., W. Shookhoff, Mus. Dir., Ryerson Theatre, Toronto
3/2/79 Madama Butterfly Castaneda, Antony; Strano, Kittask; c: Shookhoff; d: Aster

Dalhousie University, Music Department, Dalhousie Arts Centre, Halifax

Montreal Philharmonic Orchestra, Montreal
5/22, 23/79 La Damnation de Faust conc. pfs.; Chauvet

National Arts Centre, Ottawa (see also Vol. 21, No. 3)
7/31-8/5/79 Bey's Indigo at Studio Theatre
8/22-9/9/79 A Chorus Line at Opera Theatre

Perforum, Arena Theatre, Toronto
2/22-24/79 Sinkiewicz's The Beauty and the Beast prem.

8/21, 22/79 La Cambiale di matrimonio & The Bear

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All performances are staged with orchestra unless marked "conc. pf." or "w. p." (with piano). — * following an opera title indicates new production. — Performances and news items once announced will not be relisted at the time of performance.

ALABAMA

Mobile Opera Guild, K. Willson, Gen. Mgr., Mobile Municipal Theatre
10/4, 6/79 Don Giovanni Eng. Martin; A. J. Smith, Zoghby, Telese; Ostendorf, Estes; c: Yestadt; d: Lloyd
3/4, 6/80 La Traviata Eng. Machlis; W. Brown; Bailey, Cooper; c: B. Hess; d: Di Virgilio

Mobile Opera Guild, educational program to Mobile County Schools
10/79 Barab's The Toy Shop
University of Alabama Opera Theatre, B. Rogers, Dir., Mobile
12/10-18/79 Hansel and Gretel w.p.

ALASKA

Anchorage Civic Opera, E. Voth, Art. Dir., Anchorage
10/20, 24, 26, 28/79 Lucia di Lammermoor
3/1, 2, 7, 8, 9/80 The Pirates of Penzance

ARIZONA

Glendale Community College, Music Dept., Glendale
12/7, 8, 9, 24/79 Hansel and Gretel Eng. Hammond; w.p.

ARKANSAS

Arkansas Opera Theatre, A. Chotard, Gen. Dir., Little Rock
9/8/79 The Crucible Stewart, Bible; Schmorr, Ludgin; c: Klippstatter
11/24, 25/79 Help, Help, the Globolinks!
3/1, 2/80 The Devil and Daniel Webster
5/17/80 Musical adaptation of Belasco's Girl of the Golden West

University of Arkansas Opera Theatre, R. Brothers, Dir., Fayetteville
3/6, 7, 8, 13, 14, 15/80 Carmen Eng. Brothers
University of Central Arkansas Opera Wksp., K. Kraeft, Dir., Conway
1/24, 25, 26/80 The Medium & Gallantry

CALIFORNIA

California State University, Music Theatre Program, H. Lampi, Dir., Long Beach
11/2, 3, 4, 7, 8, 9, 10/79 Boys from Syracuse
3/14, 15, 16, 19, 20, 21, 22/80 Venus and Adonis & Christopher Sly
12/78 5/79 Opera Scenes, w.p.

California State University Opera Wksp., R. L. Stradley, Dir., Sacramento
12/79 Amahl and the Night Visitors w.o.
4/80 Dido and Aeneas w.o.

Dominican College, Music Department, San Rafael
11/16, 17/79 Hin und zurück

Educational Opera Ass'n, J. A. Ford, Adm. Dir., Valencia
1979-80 "Fun With Opera" tour to schools, over 100 pfs.

Five Penny Opera, C. Boelter, Art. Dir., Costa Mesa
10/26, 27 11/2, 3, 10/79 Lucia di Lammermoor Eng. Boelter
2/15, 16, 22, 23 3/15/80 Don Giovanni Eng. Boelter

Hidden Valley Musical Theater, P. Meckel, Gen. Dir., Carmel Valley
9/21, 22, 23m, 23, 27, 28, 30m, 30 10/4, 5/6, 7m, 7/79 Candide
10/19, 20, 21m, 21, 25, 26, 27, 28m 11/1, 2, 3, 4m, 4, 8, 9, 10, 11m, 11, 15,
16, 17, 18m, 18/79 Fiddler on the Roof
12/7, 8, 9m, 9, 13, 14, 15, 16m, 16, 20, 21, 22, 23m, 23/79 "The Christmas Show"

Hollywood Opera Ensemble, A. Monte, Gen. Dir., Los Angeles
10/12, 14/79 La Bohème
2/9/80 The Barber of Seville

Humboldt Light Opera, J. Stanard, Mus. Dir., Eureka
9/21, 22, 28, 29/79 Oklahoma! w.o.
1/18, 19, 20/80 Costi fan tutte Eng. Winter; w.p.
3/13, 14, 15/80 Porgy and Bess w.p.

Lamplighters, S. S. Beman, Mgr., G. Russak, Mus. Dir., San Francisco
9/29 10/5-7, 12, 13, 19-21, 26, 27 11/2-4/79 Die Fledermaus

Long Beach Civic Light Opera, H. Waggoner, Exec. Dir., Terrace Theater
10/5-21/79 No, No, Nanette
1/25-2/10/80 Flower Drum Song
5/2-18/80 Man of La Mancha

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1979-80 Season

Oakland Opera Theater, A. Taylor, Dir., Oakland
11/24, 25/79 Hansel and Gretel w.o.

Opera Ensemble of San Francisco, R. Halper, Art. Dir., San Francisco
12/10, 17/79 Long Christmas Dinner conc. pfs. w.p.

Pasadena Symphony Orchestra, D. Lewis, Mus. Dir., Pasadena
9/29/79 Opera Gala

Riverside Opera Ass'n, R. G. Derick, Mus. Dir., Riverside
11/10/79 Lucia di Lammermoor Eng.; at Municipal Auditorium
1/26/80 Il Campanello dinner opera at Elks Club
3/15/80 Don Giovanni Eng.; at Municipal Auditorium
4/27/80 The Face on the Barroom Floor & Down in the Valley 2 pfs. at The Red Barn, Indian Hills

San Carlo Opera of Los Angeles, M. Leonetti, Gen. Dir., San Gabriel
11/10/79 Concert w.p.
5/3, 17/80 La Traviata

San Diego Opera, T. Capobianco, Gen. Dir., San Diego (see also Vol. 21, No. 3)
5/24, 27, 30 6/1m/80 Don Pasquale (replacing Elixir of Love) Sills; Serbo, Fredricks; c: Alcantara; d: Capobianco

San Diego State University Opera Wksp., San Diego
10/26, 27, 31 11/1, 2, 3/79 H.M.S. Pinafore
12/7, 8, 14, 15/79 The Barber of Seville
4/18, 19, 25, 26/80 Albert Herring
5/2, 3, 7, 8, 9, 10/80 Cabaret

San Francisco Talent Bank, C. Dayton, Bus. Mgr., San Francisco
4/80 Dr. Miracle

Scholar Opera, D. Straka, Gen. Dir., Palo Alto
11/2, 3, 4, 9, 10, 11/79 Daughter of the Regiment Eng.
1/25, 26, 27 2/1, 2, 3/80 Cenerentola Eng.
4/18, 19, 20, 25, 26, 27/80 The Marriage of Figaro Eng.

Skyline College Opera Theater, R. R. Conrad, Art. Dir., San Bruno
3/80 Handel's Ariodante 5 pfs. staged

Stanford Savoyards, R. J. Taylor, Prod., Stanford
11/14, 15, 16, 17, 18/79 The Mikado
5/3, 4, 9, 10, 11/80 Ruddigore

University of California at Los Angeles Opera Theatre, S. Krachmalnick, Dir.
12/5, 6, 7/79 Bastien and Bastienne & The Impresario w.p.
2/20/80 Reale's The Ballad of the Sleazy Café prem., w.o.
4/25, 26, 27 5/2, 3, 4/80 The Consul w.o.

West End Opera Ass'n, F. Fetta, Mus. Dir., Upland
12/1/79 Die Fledermaus pfs. at Gardiner Spring Aud., Ontario, CA
5/10/80 Madama Butterfly

Western Opera Theatre, E. J. Schub, Mgr., San Francisco, Spring Tour
2/1-5/1/80 La Traviata 27 pfs.; Die Fledermaus 23 pfs.; Rita 15 pfs.; 31 workshops

COLORADO
Colorado Children's Chorale, D. Wolfe, Art. Dir., Boettcher Hall, Denver
3/23/80 The Little Sweep w. Denver Symphony

Crystal River Opera Ass'n, L. E. Levy, Pres., Carbondale
4/11, 12/80 Carmen Eng. Martin; 4/16 in Rifle; 4/19 in Glenwood Springs

Denver Opera Co., N. Laurienti, Art. Dir., Paramount Theater, Denver
2/15 3/1/80 La Bohème
2/16 3/21/80 La Forza del destino
2/29 4/12/80 Cavalleria rusticana & Pagliacci
3/22/80 Naughty Marietta

Opera! Opera! Opera! C. Topilow, Mus. Dir., R. Marinoff, Prod., Cherry Creek Arts Center, Denver
11/16, 18/79 The Magic Flute

University of Denver Opera Theatre, R. Worstell, Dir., Denver
11/7-17/79 Anything Goes
2/22, 23, 24, 28, 29 3/1/80 The Medium & Gianni Schicchi

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1979-80 Season

CONNECTICUT

Connecticut Opera, G. Osborne, Gen. Dir., Bushnell Hall, Hartford
10/27, 29/79 La Traviata Farley; Garrison, Fazah; c: Winograd; d: Gentilesca
12/1, 3/79 Madama Butterfly Matsumoto, Harris; Suarez
3/8, 10/80 The Merry Widow Moffo, Dennison; Diard; c: Walters; d: Osborne

Goodspeed Opera House, M. Price, Exec. Dir., East Haddam
9/11/79 (opening) Siegel/Lohman/Birkenhead's A Long Way to Boston prem.;
Dussault; d: C. Anderson

Hartt Opera Theatre, J. Zei, Dir., Hartt College of Music, West Hartford
10/5, 6/79 Hansel and Gretel* Eng. Bache
11/79 Gianni Schicchi tour to schools in New England
1/26, 27, 28, 29/80 La Rondine Eng. Hess; c: Klippstatter; d: Zei
4/19, 20, 21, 22/80 Albert Herring c: Paranov; d: B. Lewis

Stamford State Opera, G. Consiglio, Art. Dir., Stamford
9/29/79 Aida Regis, Lanzillotti; Consiglio, Shinall; c: J. Rescigno; d: Stivanello
2/23/80 La Bohème
4/19/80 Don Pasquale

Yale University Opera Wksp., R. Crittenden, Dir., New Haven
10/13/79 Abu Hassan Eng. Crittenden

DISTRICT OF COLUMBIA

Catholic University of America, School of Music, M. Cordovana, Art. Adm., Washington
2/1, 2, 3/80 The Rake's Progress

National Lyric Opera, N. Wells, Dir., Lisner Auditorium, Washington
11/29 12/1/79 Il Trovatore
1/24/80 Rubinstein's The Demon
3/80 La Bohème
5/80 The Tales of Hoffmann

Trinity College Opera Wksp., S. Shafer, Chmn., Music Dept., Washington
2/26/80 The Old Maid and the Thief w.p.

10/6, 7/79 The Barber of Seville Eng. Martin
11/24/79 Don Giovanni

FLORIDA

Asolo Opera, P. L. Hall, Gen. Dir., Sarasota
1/1, 2, 4, 5, 11, 13m, 15, 17, 19m/80 Madama Butterfly w.p.; Zannoth/James,
Weiner; Livings/Anderson, Baker; c: Hochins; d: Pouliott; ds: Dean/Jackson;
also 1/21 in Ft. Myers
1/10, 12, 13, 16, 18, 20m/80 Les Nuits d'été James; Large, Foss & Les Illuminations
Large & Bluebeard's Castle Eng.; w.p.; James; Foss; c: Marano; d: Walker; ds:
Dean/Kos
1/24, 25, 26, 27 2/1, 2, 5, 7, 9m/80 The Threepenny Opera Eng. Blitzstein; w.o.;
Dickson, Wilkes, Chrisman, Capone; Kukuruya, Foss, Warner; c: Houchins;
d: Gruenewald; ds: Kos
1/31 2/2m, 3, 6, 8, 9/80 The Music Master Eng. Falk/Eager; w.o. & ballet;
Pranschke, Zornig; Large, Stephens; c: Houchins; d: Walker; ds: Dean/Jackson;
also 2/12, 13, 14 at Players Theatre

 Broward Community College Opera Wksp., R. Crawford, Dir., Davie
12/14, 15/79 Opera Scenes, w.p.

Encore Opera Co. of the Orlando Opera, J. Brower, Dir., Orlando
11/79 Opera Highlights, w.p.
4/80 La Traviata

Florida State University Opera Theatre, R. Murray, Dir., Tallahassee
11/15-18/79 Dialogues of the Carmelites
2/21-24/80 Albert Herring 4/11 in Miami
5/16-19/80 Carousel

Greater Miami Opera/Florida Family Opera, R. Herman, Gen. Mgr., Miami
(see also Vol. 21, No. 3)
9/17-11/10/79 The Wandering Scholar tour (schools, community centers) abt. 150
pfs.

Miami Beach Symphony, B. Breeskin, Dir., Miami Beach
5/4/80 “Night at the Opera”
1979-80 Season

Orlando Opera Co., Inc., M. McKechnie, Pres., Orlando
2/1, 3/80 Don Pasquale Eng. Mead
10/26/79 The Mikado Manhattan Savoyards
11/30/79 Rigoletto Russell; Theyard, Long
2/22/80 Opera Highlights, B. Goldovsky
3/21/80 La Bohème Bouley, Harrison; di Giuseppe, Palmer
University of Central Florida Opera Wksp., E. Wrancher, Dir., Orlando
3/20, 21, 22/80 Dido and Aeneas
5/15, 16, 17, 18, 23, 24, 25/80 The Threepenny Opera

GEORGIA
Macon Jr. College Opera Wksp., J. Hutcheson, Dir., Macon
5/14-18/80 Annie Get Your Gun
Opera Southeast, R. Collins, Art. Dir., Valdosta
4/1980 The Barber of Seville
6/20, 21, 23, 24/80 Chitty/Pendleton's Baze prem.

ILLINOIS
Chicago Opera Theatre, A. Stone, Art. Dir., Atheneum Theater, Chicago
1/11, 12, 18, 19, 20m/80 La Périchole Eng. Valency; Lagios; Orth, M. Davis
3/14, 15, 21, 22, 23m/80 Italian Girl in Algiers Eng.; Munzer; Quillin, Geiger
5/23, 24, 30, 31m/80 Summer and Smoke also telecast; M. B. Peil; Orth
Illinois University Opera Theatre, D. Lloyd, Dir., Urbana
9/7, 9, 13, 15/80 La Traviata
12/6-8/79 Hansel and Gretel excerpts Eng. Lloyd & Amahl and the Night Visitors
3/6-9/80 Don Giovanni Eng. Martin
4/3-5/80 The Coronation of Poppea Eng. Rheims
5/1-4/80 The Barber of Seville Eng. Martin
Mulliken University Opera Theatre, S. F. Fiol, Dir., Decatur
11/1, 2, 3, 4, 8, 9, 10, 11/79 The Boy Friend w.o.
4/18, 19/80 Suor Angelica & Gianni Schicchi Eng. Grossman; w.o.
1979-80 Trouble in Tahiti 4 pfs. at elementary & high schools
Opera Midwest, C. S. Griffith, Adm. Dir., Evanston
9/12, 13, 17, 19, 23, 24/79 La Traviata Cordell; Mack, Brandstetter; c: Braun; d: Maestrini
10/5, 7/79 The Threepenny Opera c: Boldrey; d: Gardner; at Pick-Staiger Audit.
12/29, 31/79 Die Fledermaus c: Braun; d: P. Kraus; at Cahn Audit.
Southern Illinois University Opera Wksp., L. Stripling, Dir., Edwardsville
1979-80 The Bear; The Cradle Will Rock

INDIANA
Ball State University Opera Wksp., J. Campbell, Dir., Muncie
9/23/79 Four Note Opera w.p.
11/9/79 Opera Gala w.p.
2/14, 15, 16/80 Elixir of Love Eng., w.o.
Indiana University Opera Theater, C. H. Webb, Dean, School of Music, Bloomington
9/29 10/5, 6, 13/79 Susannah c: Balkwill; d: Allen; ds: Higgins; also videotaped
10/27 11/2, 3, 10/79 The Bartered Bride c: Baldner; d: Allen; ds: Roethlisberger
11/17 12/1, 8, 15/79 Don Giovanni c: Balkwill; d: Igesz; ds: Roethlisberger
2/2, 9, 15, 16, 23/80 Porgy and Bess c: Webb; d: Allen; ds: Roethlisberger
3/1, 8, 15/80 Eaton's The Cry of Clytemnestra prem. & Arlecchino c: Baldner;
4/5, 12, 19, 26/80 Manon c: Balkwill; d: Allen; ds: Higgins
Indianapolis Opera Co., E. M. Bookwalter, Gen. Mgr., Indianapolis (see also Vol. 21, No. 3)
12/23/79 Hansel and Gretel: 11/18 in Monticello, IN; w.p.
6/6, 7/80 The Ballad of Baby Doe
Michiana Opera Guild, Inc., R. W. Demaree, Jr., Art. Dir., South Bend
10/19, 21/79 Die Fledermaus Eng. Dietz/Kanin; 10/5 in Michigan City; 10/7 St. Joseph; 10/14 Elkhart
4/17, 20, 25, 26/80 La Traviata
Northern Indiana Opera Ass'n, W. Jaworski, Art. Dir., Huntington
6/16, 17, 19, 20/80 La Traviata

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1979-80 Season

Whitewater Opera Co., Inc., C. Combopiano, Art. Dir., Richmond (see also Vol. 21, No. 3)
12/8, 9/79 Help, Help, the Globolinks 4 pfs. in Middletown w.p.

KANSAS
University of Kansas Opera Theatre, G. Lawner, Dir., Lawrence
4/4, 5, 11, 12/80 Das Rheingold
Washburn University Music Dept., J. Iltis, Dir., Topeka
4/24-27/80 South Pacific

KENTUCKY
Centre College of Kentucky, R. L. Weaver, Chmn., Music Program, Danville
11/6-10/79 The Amorous Flea

LOUISIANA
Louisiana Opera Theatre, J. Shenaut, Mus. Dir., Shreveport
2/29 3/2/80 Otello Eng. Porter
4/25, 27/80 Delius' Koanga
5/80 The Marriage of Figaro Eng., 2 pfs.
Louisiana State University Opera Theatre, R. Aslanian, Art. Dir., Baton Rouge
10/23-26/79 Happy End Eng. Feingold
Shreveport Civic Opera Ass'n, M. Melson, Mgr., Shreveport (see also Vol. 21, No. 3)
6/16-25/80 Elixir of Love free pfs. in parks

MARYLAND
The Annapolis Opera, Inc., R. Getke, Gen. Dir., Annapolis
10/18, 20/79 Faust Eng.; O. Buckley, Sonnenberg; Shoff
1/24, 26/80 H.M.S. Pinafore Thigpen; Harrington, Javore
4/17, 19/80 Madama Butterfly Del George; Griffith
Eastern Opera Theatre of the Baltimore Opera, R. Collinge, Gen. Mgr.
1979-80 tour: The Old Maid and the Thief
Peabody Institute Opera Theater, A. Lindquist, Art. Dir., Baltimore
12/9, 10/79 Amahl and the Night Visitors c: Polochick
4/18, 19/80 The Magic Flute c: Prausnitz; d: Lindquist
University of Maryland Opera Theatre, G. Tallman, Dir., College Park
11/14-17/79 Signor Deluso & The Medium

MASSACHUSETTS
Boston Concert Opera Orchestra, Jordan Hall, Boston
9/23/79 La Rondine conc. pf.
10/21/79 Nabucco Hazzan, A. Smith; conc. pf.
North House Music Society, N. Mukherjee, Dir., Cambridge
10/28-30/79 Mukherjee's You Haven't Changed prem., w.o.
12/6/79 The Magic Flute Eng., w.o.

MICHIGAN
Music Society of the Midland Center for the Arts, G. R. Ryan, Art. Dir.
10/19-21, 26-28/79 Funny Girl
2/22-24, 28, 29 3/1, 2/80 The King and I
5/2-4/80 dello Joio's Joan of Arc

MINNESOTA
Minnesota Opera Touring Ensemble, P. Myers, Tour Dir., St. Paul
11/27-12/18/79 Sandow's A Christmas Carol tour to IA, MN, ND, SD, WI
St. Cloud State Univ. Opera Theatre, C. Peterson, Dir., St. Cloud
10/29, 30, 79 Opera Scenes
3/25, 26, 27/80 La Scala di seta also videotaped
University of Minnesota Opera Theatre, V. Sutton, Prod. Dir., Minneapolis
12/1, 2/79 The Gypsy Baron Eng. Sutton
3/80 Martin y Soler's Una Cosa rara Eng. Sutton

MISSOURI
Opera Theatre of Saint Louis, R. Gaddes, Gen. Dir., St. Louis
5/24, 28, 30 6/5, 15, 21/80 The Magic Flute Eng.
5/29, 31 6/6, 11, 14m, 17/80 Falstaff Eng.
6/3, 4, 7, 10, 13, 21/80 Prokofiev's Maddalena Am. stg. prem. & 1-act opera tba
6/12, 14, 18, 20/80 Turn of the Screw

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1979-80 Season

University of Missouri Opera Dept., H. S. Morrison, Dir., Columbia
11/79 Cabaret 4 pfs.
3/80 Die Fledermaus 2 pfs.

MONTANA
Intermountain Opera Ass'n of Bozeman, G. A. Dover, Bus. Mgr., V. J. Bostick, Pres., Bozeman
3/29/80 L'Amore dei tre re Moffo, Harrison, Cooper, Seabury; d: Ruffino-Connor
5/16, 18/80 The Barber of Seville 5/20 in Billings

NEBRASKA
Nebraska Opera Ensemble On Tour, D. Mahy, Dir., University of Nebraska, Omaha
10/15-11/4/79 Pepito; Doctor Miracle; "The Player's Forum"
University of Nebraska Lyric Theater, D. Mahy, Dir., Omaha
12/1, 2m/79 Pimpinone at Eppley Conference Center, Omaha
1/18, 19/80 Costì fan tutte w.o.; at University Theatre
3/21, 22/80 Offenbach's Pepito & Doctor Miracle w.p.; at Arts Center Recital Hall
Nebraska Wesleyan University Opera Theater, W. A. Wyman, Dir., Lincoln
11/30 12/1, 2, 6, 7, 8/79 Amahl and the Night Visitors & La Canterina Eng. Geiringer

NEVADA
University of Nevada in Las Vegas, L. Uhl, Dir. Opera, Las Vegas
2/16, 17/80 Opera Scenes

NEW HAMPSHIRE
Claremont Opera House, Claremont
10/20/79 La Bohème Eng., w.p.

NEW JERSEY
Family Opera, J. Ruffino, Pres., North Bergen
9/9/79 Lucia di Lammermoor
10/14/79 Il Trovatore
11/11/79 Aida
12/9/79 La Bohème
1/13/80 La Traviata
2/10/80 The Merry Widow Eng. Martin
4/13/80 Carmen
5/4/80 Otello
Glassboro State College Opera Co., J. R. Shaw, Adv., Glassboro
11/15, 16, 17/79 Opera Scenes
3/13, 14, 15/80 H.M.S. Pinafore
Lubo Opera Co., J. Lasky, Gen. Mgr., Guttenberg
11/1/79 The Merry Widow Haldman, Polesinelli, Connizzo; d: Mihov; c: Morss
1/12/80 La Bohème Lasky, Miller; Cipolla, Gratton
4/13/80 Cavalleria rusticana & Pagliacci
5/1/80 Il Trovatore
New Jersey State Opera, A. Sillipligi, Art. Dir., Newark (see also Vol. 21, No. 3)
Fall '79 La Serva padrona tour to schools
3/1/80 La Traviata in Trenton
4/18, 19/80 The Barber of Seville in Union and Lakewood
Opera Classics of New Jersey, G. Ungaro, Art. Dir., Paramus
11/3/79 Lucia di Lammermoor
1/19/80 Gala Concert
2/9/80 Madama Butterfly
3/1/80 Die Fledermaus Eng. Martin
4/26/80 L'Elisir d'amore
Princeton University Opera Theatre, P. Westergaard, Dir., Princeton
2/15, 16, 20, 22, 23/80 Don Giovanni Eng. Westergaard; w.o.
11/2, 3, 9, 10/79 Pippin
2/22, 23, 25, 26/80 Damn Yankees
5/9, 10, 16, 17/80 My Fair Lady

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1979-80 Season

12/7, 8, 9/79 Ruddigore 11/10, 17 12/1, 2/79 in Mountain Lakes, Southbury, Totowa, Jersey City
5/16, 17, 18/80 Princess Ida 10 pfs. on tour

NEW MEXICO
Albuquerque Opera Theatre, J. T. Opel, Adm., Albuquerque
11/2, 3/79 The Consul
2/22, 23/80 The Merry Widow Eng. Hammer
4/18, 19/80 La Bohème Eng. Martin

Four Corners Opera Ass'n, J. Turano & R. Gregori, Dirs., M. Lord, Mgr., Farmington
8/17, 18/79 The Barber of Seville Eng.; Turano; Gregori, Adams, Gustern; c: Kirschke; d: Lehmeyer
2/29 3/1/80 South Pacific w.p.; c: Turano; d: Gregori
6/5, 7/80 Madama Butterfly Eng.; Turano; di Giuseppe, Gregori; c: Kirschke; d: Bishop

NEW YORK
The American/Carrier Series of the Opera Theatre of Syracuse (see also Vol. 21, No. 3)
10/27, 28m/79 The Old Maid and the Thief
4/26, 27m/80 Gianni Schicchi

Colgate University Opera Wksp., Dana Arts Center, Hamilton
1/31 2/3/80 Sandow's The Richest Girl in the World Finds Happiness & La Serva padrona

Ithaca Opera Ass'n, B. Troxell, Art. Dir., Ithaca
10/26, 27/79 Dido and Aeneas
5/4, 5/80 The Impresario & Secret of Susanna

10/6, 13/79 Die Fledermaus Eng.; in Riverhead and Port Jefferson

Opera Theatre of Syracuse. R. Driver, Dir. (see also Vol. 21, No. 3)
1/25, 26/80 The Daughter of the Regiment (replacing The Merry Widow)

Oswego Opera Theatre, J. J. Soluri, Art. Dir., Oswego
12/79 Opera Scenes, tour to schools
3/80 Susannah

Society for New Music & Syracuse University School of Music
1/16/80 Transformations c: Keene; d: Deutsch
2/15-17/80 Lindenfeld's The Duchess prem.; at Hamilton College; 2/19 in Syracuse; c: C. Schneider; d: Bellini-Sharp

SUNY-Stony Brook Opera Wksp., T. Neumiller & D. Lawton, Dirs., Stony Brook
11/30 12/1, 6, 7/79 Beatrice and Benedict Eng. Dunn

SUNY-Fredonia Opera Wksp., J. B. Neely, Dir., Fredonia
12/7, 8, 9/79 Amahl and the Night Visitors also 12/10 in Buffalo
3/7, 8/80 Opera Scenes w.p.
3/17-22/80 Musical

Youth Theatre of Opera Theatre of Syracuse, R. B. Driver, Gen. Mgr./Art. Dir., Syracuse (see also Vol. 21, No. 3)
12/8, 9/79 The Shepherdess and the Chimneysweep
2/80 tour: Sweet Betsy from Pike

NEW YORK CITY
Bandwagon, Chelsea Westside Theater, Cultural Council Foundation
10/22/79 Arlen's Get Happy

The Bronx Opera Co., M. Spierman, Art. Dir., Bronx H.S. of Science & Hunter College Playhouse
1/12, 13, 18, 19/80 Gounod's Le médecin malgré lui Eng. Herman & Apter; c: Spierman; d: Shookhoff
5/3, 4, 9, 10/80 Susannah c: Spierman; d: Rhodes

Brooklyn Opera Society, R. Tazzini, Mng. Dir., Gershwin Theatre, Brooklyn
11/79 Madame Butterfly
12/79 L'Amico Fritz
3/80 L'Elisir d'Amore
5/80 La Traviata

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### 1979-80 Season

**Children's Free Opera of New York, M. S. Feldman, Art. Dir., J. Miller, Adm. Dir.**
- 10/22/79 Renard & Eine kleine Nachtmusik 2 pfs. at SUNY-Purchase
- 1/7-11/80 Renard & Le Boeuf sur le toit Carnegie Hall
- 3/80 Lo Speziale Eng. Hess; Colden Center, Queens
- 4-5/80 La Scala di seta Eng. Hess; Brooklyn Academy of Music

**Eastern Opera Theatre of New York, D. Westwood, Gen. Mgr., pfs. on tour**
- 1979-80 La Traviata 9 pfs.; Madama Butterfly 6 pfs.; Don Pasquale 2 pfs., also 60 opera/operetta concerts

**Encompass, The Music Theatre, R. Cunningham, Prod., N. Rhodes, Art. Dir.**
- 1979-80 Four Note Opera 5 pfs.; 4 pfs.; in Darien, CT; Wise Woman in Darien 2 pfs.
- 6/80 “First Stage First” (Composer/Librettist Lab): Gaughan/Wilson's Abelard and Heloise; Kayden/Bullins' Sepia Star; Myers/Lamb's Mother Anne; Rickard/Goldstein's Van Gogh/Gauguin

**Ensemble for Early Music, F. Renz, Dir., Alice Tully Hall**
- 12/20-22/79 Merry Gestes of Robyn Hoode and the Fryar 16th cent. court entertainment
- 1/19/80 Singing Simpkin An Elizabethan stage jig

**Golden Fleece Ltd., L. Rodgers, Dir.**
- 12/16/79 Hansel and Gretel Goddess Riverside Community Cntr. 5 pfs. w.p.
- 4/80 Rodgers' The Specialist St. John's University
- 5-6/80 Rorem's Fables & Bertha

**Goldovsky Opera Theater, B. Goldovsky, Art. Dir., F. Popper Gen. Mgr.**
- 10-11/79 2/80 tour of Opera Highlights

**Juilliard School, American Opera Center, P. H. Adler, Dir., Lincoln Center**
- 12/6, 7, 8, 9/79 La Rondine c: Halasz; d: Strasfogel
- 10-11/79 Dr. Faustus Lights the Lights 12 pfs. w.p.
- 12/79 3/80 The Savoyard Masque
- 4/9-13 5/14-18/80 The Gondoliers

**Liederkranz Foundation Opera Showcase, T. Martin, Mus. Dir.**
- 11/30 12/1/79 The Consul

**Light Opera of Manhattan, W. Mount-Burke, Dir. (see also Vol. 21, No. 3)**
- 10/10-14/79 1/30-2/3 3/26-30/80 The Mikado
- 10/24-28/79 Iolanthe
- 10/31-11/4/79 Ruddigore
- 11/7-11, 14-18/79 1/2-6 2/6-10/80 The Pirates of Penzance
- 11/28-12/2, 5-9, 12-16, 19-23, 26-30/79 Herbert's Babes in Toyland
- 12/31/79 New Year's Eve Gala
- 1/9-13 3/13-17/80 The Yeomen of the Guard
- 1/16-20, 23-27/80 The Merry Widow
- 2/27-3/2, 5-9, 12-16 4/16-20/80 Herbert's The Fortune Teller
- 3/19-23 5/7-11/80 Trial by Jury & The Sorcerer
- 3/23/80 The Savoyard Masque
- 4/9-13 5/14-18/80 The Gondoliers
- 4/23-27 4/30-5/1/80 Herbert’s Naughty Marietta

**Manhattan Opera Singers, L. Albright, Dir., Tully Hall**
- 1/7/80 The Merry Widow
- 4/3/80 La Traviata
- 6/14/80 Lehár's Paganini

**Manhattan Opera Theater, A. Charlet, Dir., Carter Theatre**
- 9/7, 8/79 Massenet's Le Cid
- 10/3/79 La Gioconda
- 12/18/79 Samson et Dalila
1979-80 Season

Metropolitan Opera Ass'n, A. A. Bliss, Exec. Dir. (see also Vol. 21, No. 3)
1/17, 22, 26m, 30 3/13, 19, 22, 25, 28 4/2, 5/80 Tosca Caballé; Giacomini, MacNeil; c: Patané
2/1, 6, 12, 16m/80 Elektra (replacing Lohengrin) Nilsson, Rysanek, Dunn; Cassilly, McIntyre; c: Levine

11/6, 7, 8, 9, 10, 11m/79 Offenbach's The Rejected Bridegroon Eng. Roberts &
"With a Straight Face ..." A Salute to American Operetta; Inglis, Tisheff; Nelson, Tamburello; c/d: Neale

The Opera Ensemble, R. Bierhoff, Dir., St. Peter's Episcopal Church
11/29 12/1, 6, 8, 13, 15/79 L'Elisir d'amore w.p.

Queens College Opera Wksp., H. Weisgall, Art. Dir., Flushing
5/80 Rita & The Old Maid and the Thief

Queens Opera Ass'n, J. Messina, Gen. Dir., Forest Hills
11/3/79 Die Fledermaus Owen, Toscano; Jeffrey, R. Paul, Fitch; c: Saffir; d: Brewer; at Hicksville

12/16/79 Concert w. soloists of New York City Opera

Scovasso Opera Co., S. Scovasso, Gen. Mgr., Sheepshead Bay, Brooklyn
10/14, 20, 21/79 Madama Butterfly w.p.
12/2, 9/79 Hansel and Gretel w.p.
2/24 3/1/80 Tosca w.p.
3/22, 23, 29m, 29/80 Carmen w.p.
5/17, 24, 31m/80 Don Giovanni w.p.
5/18, 25, 31/80 La Traviata w.p.
6/21m, 22, 28m, 28/80 The Merry Widow w.p.

Soho Baroque Opera Co., R. Horton, Mus. Dir., The Open Space
10/15, 22, 29 11/5, 12, 19/79 Soprano Scenes and Ensembles; stgd. w.o.

11/79 Albert Herring
5/80 Fields' Sacco and Vanzetti prem.

Village Light Opera Group, B. Knapp, Pres., F.I.T. Theatre
12/1, 2, 5, 7, 8, 9/79 The Pirates of Penzance
4/26, 27, 30 5/2, 3, 4/80 Grand Duchess of Gerolstein Eng. Himelstein

The Waverly Consort, M. Jaffe Dir., Tully Hall
11/1, 3/79 Le Roman de Fauvel also pts. on tour

WNET, Great Performance Series, D. Griffiths, Prod., Public Broadcasting System
9/16/79 La Gioconda Scotto; Pavarotti; live from San Francisco Opera
10/24/79 UN Day Concert, Dresden State Orchestra; L. Price; c: Blomstedt
12/5/79 Carmen Vienna State Opera prod.
12/19/79 Block /Harnick/ Masteroff's She Loves Me 1963 BBC prod.
3/19/80 Tannhäuser Bayreuth Festival prod.
1/2/80 Faust Lyric Opera of Chicago prod.
1/5/80 Elisir of Love Cincinnati Opera prod.

Winter '80 The Most Happy Fella Tozzi: Michigan Opera Theater prod.

WNET Live from Lincoln Center, M. Goberman, Prod., PBS
10/27/79 Street Scene New York City Opera prod.

WNET Live from the Met, M. Bronson, Exec. Prod., PBS
9/24/79 Otello Cruz-Romo, Love; Domingo, Milnes, Ciannella, Moll; c: Levine; d/d: Zeffirelli; tv d: Browning
11/27/79 Rise and Fall of the City of Mahagonny Stratas, Varnay; Cassilly, Ulfung, MacNeil, Plishka; c: Levine; d: Dexter; ds: Herbert; tv d: Large
2/16/80 Un Ballo in maschera Ricciarelli; Pavarotti; c: Patané; d: Moschinsky; ds: Wexler/Hall
4/12/80 Don Carlo (taped 2/21/80) Scotto, Cossotto; Moldoveanu, Milnes, Raimondi, Hines; c: Levine; d: Dexter; ds: Reppa/Diffen

NORTH CAROLINA
Elon College Opera Wksp., Elon
11/19, 20/79 H.M.S. Pinafore

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1979-80 Season

National Opera Company, D. Witherspoon, Gen. Mgr., Raleigh
La Pétriche Eng. Lert; Marriage of Figaro Eng. Martin

North Carolina Opera Theatre, touring co. of Charlotte Opera Ass’n, Charlotte
1979-80 Little Red Riding Hood; Old Maid and the Thief 20 pfs.

University of North Carolina Opera Theatre, M. B. Marvin, Dir., Chapel Hill
12/1, 2/79 Offenbach’s The Isle of Tulipatan Eng. Marvin, w.p.
4/17, 18, 19/80 “Through the Opera Glass”, scenes

NORTH DAKOTA
Dickinson State College, Dept. of Music, E. Brown, Dickinson
12/17, 19/79 Amahl and the Night Visitors w.p.

OHIO
Canton Symphony Orchestra, T. Michalak, Mus. Dir., Canton
5/18, 19/80 Elixir of Love Cincinnati Opera cast & prod.

Cincinnati College-Conservatory of Music Opera Theatre, I. Tajo, Dir., R. Brunyate, Coord.
11/15, 16, 17, 18/79 West Side Story
1/11, 12/80 Dido and Aeneas
2/8, 9, 10/80 The Robber Bridegroom
2/22, 23, 24/80 I Quattro rusteghi Eng. Dent
4/11, 12/80 Amelia al ballo Eng. Mead
5/15, 16, 17, 18/80 Don Giovanni Eng. Dent

Cincinnati Opera Ass’n, J. DeBlasis, Gen. Dir., Music Hall
3/5, 9/80 La Traviata Craig; Evans

Cleveland Institute of Music Opera Theater, A. Addison, Art. Dir., Cleveland
9/27, 10/11, 13/79 Opera Scenes
10/11, 13/79 Opera Scenes
11/7, 9, 10/79 Les Mamelles de Tirésias & Satie’s Sports and Diversions/Serva padrona
1/21/80 “An Evening with Charles Strouse”, excerpts of musicals
3/26, 28, 29/80 tba

Dayton Opera Ass’n, L. Freedman, Gen. Dir., Dayton
10/6/79 La Traviata Peters; Garrison, Cossa; c: Coppola; d: Freedman
1/26/80 Don Carlo Lorange, Conrad; Norman, Hines, Burchinal; c: Guadagno; d: Freedman
5/3/80 Tosca Arroyo; Morell, Colzani; c: Coppola; d: Freedman

Fine Arts Association, J. J. Savage, Exec. Dir., Willoughby
9/79 Cost fan tutte 3 pfs.
1979-80 tour: Little Red Riding Hood; Bastien and Bastienne; Sweet Betsy from Pike; The Proposal

Mansfield Symphony Society, J. Keeler, Mgr., Mansfield
4/27/80 Hansel and Gretel

New Cleveland Opera Co., D. Bamberger, Art. Dir., Cleveland (see also Vol. 21, No.3)
3/27-29/80 The Pirates of Penzance at John Carroll University

Oberlin College Opera Dept., R. Baustian, Mus. Dir., Oberlin
10/7, 9, 10/79 The Marriage of Figaro
12/17/79 Opera Scenes

Toledo Opera Ass’n, L. Freedman, Gen. Dir., Toledo
10/13/79 La Traviata same cast as Dayton
2/2/80 Don Carlo same cast as Dayton
5/10/80 Tosca same cast as Dayton

University of Akron Opera Theatre, J. D. Goddard, Dir., Akron
11/9, 10, 11, 16, 17, 18/79 Promises, Promises w.o.
4/1/80 Opera Gala w.p.
5/2, 3/80 tba

OKLAHOMA
Oklahoma Baptist University Opera Wksp., J. Graham, Dir., Shawnee
11/29 12/1/79 Die Fledermaus Eng. Martin

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1979-80 Season

Oklahoma City University, Opera Wksp., C. Osterhaus, Dir., Oklahoma City
9/28, 29, 30/79 The Merry Widow
11/16, 17, 18/79 The Elixir of Love
2/8, 9, 10/80 The Ballad of Baby Doe
4/11, 12, 13/80 Wonderful Town

Southwestern Oklahoma State University Opera Wksp., C. Chapman, Dir., Weatherford
10/12, 13/79 “Cuttings”, Opera Scenes
2/13, 14, 15, 16/80 The Unsinkable Molly Brown

OREGON
Lane Community College, Dept. of Performing Arts, E. Ragozzino, Dir., Eugene
1/19/80 The Club
Oregon College of Education Music Theatre, E. Mitton, Dir., Monmouth
2/28, 29 3/1/80 Die Fledermaus Eng. Martin

Pennsylvania
Bloomsburg State College Opera Wksp., W. Decker, Dir., Bloomsburg
Edinboro State College Opera Wksp., J. Klausman, Dir., Edinboro
2/25/80 The Four Note Opera w.p.

Indiana University of Pennsylvania Music Theatre, J. H. Wildeboor, Dir., Indiana
10/20-24/79 Pal Joey w.o.
12/1-3/79 The Devil and Daniel Webster w.p.
2/21, 22, 23/80 Postcard from Morocco w.o.

Johnstown Symphony Orchestra, D. Barra, Mus. Dir., Johnstown
1/29/80 The Barber of Seville conc. pf., Eng.

Lancaster Opera Workshop, D. R. Smith, Art. Dir., Lancaster
11/23, 24, 30 12/1/79 Il Tritto Eng. Machlis & Withers
12/9, 14/79 Amahl and the Night Visitors
5/2, 3, 5, 6, 7, 8/80 The Magic Flute Eng. Martin

4/25/80 Carmen Eng. Martin

Philadelphia College of the Performing Arts, J. Castaldo, Pres., Opera Division
11/16, 18/79 Monteverdi’s Orfeo w.o.

The Savoy Company, G. Rorer, Prod., Philadelphia
5/16, 17/80 The Yeomen of the Guard also 6/6,7 at Longwood Gardens

Rhode Island
Providence Opera Theater, M. Ruffino, Dir., Ocean State Auditorium
9/8/79 The Student Prince Lovett, Young, Harrison; c: Coppola; 9/15 in Worcester
10/20/79 The Tales of Hoffman Godine, Gatti, Walters, Harrison, Corbell; c: Coppola; d: Norris; ds: Naccarato/Malabar
10/21/79 La Bohème Moffo, Alford, Bibao, Guarrera; c: Coppola; d: Hefferan; in Worcester, MA
12/15/79 The Barber of Seville Paul, Misracki, Fazah, Bertolino
1/15/80 Don Carlo c: Rinaldi; d: Harrison

South Carolina
Bob Jones University, D. Gustafson, Dir., Greenville
3/25, 27, 29/80 Samson et Dalila Grillo; Kness, Fredricks

Tennessee
Southern Opera Theatre, W. Davidson, Mus. Dir., C. Chappell, Mgr., touring company of Opera Memphis
2-4/80 Jack and the Beanstalk; Hansel and Gretel; La Bohème (full and abrdg.); “The Wonderful World of Opera”

Texas
Baylor University Opera Theatre, K. Peeler & J. McFadden, Dir., Waco
10/28, 29/79 Opera Scenes, w.p.
1/31 2/1, 2/80 The Merry Wives of Windsor Eng. Blatt; w.o.

2/29 3/1, 2/80 The Daughter of the Regiment Eng. Martin
1979-80 Season

Houston Opera Studio, Houston Grand Opera and the University of Houston
3/29, 30/80 Smetana's *The Two Widows* c: Moores; d: Bakman

Lamar University Opera Theatre, J. Truncale, Dir., Beaumont
3/8, 9/80 *Die Fledermaus* Eng. Dietz/Kanin

Midwestern State University Opera Wksp., R. Hansen, Dir., Wichita Falls
12/13, 14/79 An Evening of Chamber Opera, w.p.
2/21-24, 28 3/1,2/80 *Kiss Me Kate* w.o.
5/1, 2/80 Opera Scenes w.p.

Southwest Texas State University Opera Ensemble, J. M. Belisle, Dir., San Marcos
10/21, 23, 26, 27, 28/79 *Masque of Angels* w.o.
12/3, 2, 7, 8, 9/79 *Amahl and the Night Visitors* w.p.
6/27, 28, 29 7/5, 6/80 *Fiddler on the Roof* w.o.

Southwestern Opera Theater of the Ft. Worth Opera Ass'n, W. Massad, Bus. Mgr., Fort Worth
10/15-11/2/79 *Sweet Betsy from Pike* tour; w.p.
1/28-2/15/80 *Charnicler* tour; w.p.

Texas Christian University Opera Theatre, A. Hopkin, Dir., Fort Worth

Texas Opera Theatre, M. J. Weaver, Mng. Dir., Houston
1979-80 tour: *Madama Butterfly; The Barber of Seville; L'Heure espagnole; Rita*

Texas Tech University Music Theatre, J. Gillas, Dir., Lubbock
10/25, 26, 27, 28/79 *Faust* Eng. Pearlman/Mead
2/14, 15, 16/80 *My Fair Lady*

Theatre Under the Stars, F. M. Young, Art. Dir., Herman Park/Concert Hall, Houston
10/30-11/4/79 *Timbuktu* 4/16-27/80 *Bells Are Ringing*
12/19-30/79 *West Side Story* 5/28-6/8/80 *Dancin'*
2/13-24/80 *Peter Pan* 6/80 *Whoopee*

West Texas State University Opera/Musical Theatre Wksp., B. Rosevear, Dir., Canyon

UTAH

Brigham Young University Music Theatre, C. Robison, Dir., Provo
10/79 *Jenufa* Eng. Downs & Kraus; 4 pfs. w.o.

Pioneer Memorial Theatre, K. Engan, Exec. Prod., Salt Lake City
9/27-29 10/1-6, 8-13/79 *Funny Girl* 11/1-3, 5-10, 12-17/79 *The Fantasticks*
12/12-15/79 *Godspell* 2/21-23, 25-28 3/1, 3-8/80 *The Most Happy Fella*
5/8-10, 12-17, 19-24/80 *Oklahoma!*

10/18, 20, 22, 24/79 *Madame Butterfly* 1/31 2/2, 4, 6/80 *Aida*
5/15, 17, 19, 21/80 *The Barber of Seville*

Weber State College Theatre, L. Rowley, Mng. Dir., Ogden
2/11-16/80 *Oliver*

VIRGINIA

James Madison University Opera Wksp., J. A. Little, Dir., Harrisonburg
11/29, 30/79 *Jumping Frog of Calaveras County & Sweet Betsy from Pike* w.p.
2/19-24/80 *Man of La Mancha* w.o.

Opera Theatre of Northern Virginia, R. Weilenmann, Art. Adm., Arlington

Southwest Virginia Opera Society, M. Granger, Art. Dir., Roanoke
9/27, 28, 29/79 *La Bohème* c: Granger

Virginia Opera Theatre, touring company, Norfolk (see also Vol. 21, No. 3)
1979-80 *Don Pasquale* 42 pfs.; Scenes for Young Audiences 25 pfs.; Affiliate Artist Program 95 pfs.

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1979-80 Season

WASHINGTON

Civic Light Opera, W. Swenson, Prod., Seattle
10/5-28/79 Show Boat 12 pfs.
2/8-3/2/80 The Count of Luxembourg 12 pfs.

Seattle Opera Company & Seattle Opera Guild (see also Vol. 21, No. 3 Bltn.)
11/25/79 Birgit Nilsson in Concert; c: Holt
University of Washington, School of Music, R. Rosinbun, Dir., Seattle
11/13, 16, 18/79 Così fan tutte Eng.; c: M. Singer
2/13, 16, 17, 19/80 Musgrave's Voice of Ariadne
5/80 Manon

WEST VIRGINIA

West Virginia Opera Theater, D. Riggio, Art. Dir., Charleston
10/79 Rita Eng. Mead; tour
5/13/80 La Bohème conc. pf.

WISCONSIN

Madison Civic Opera, A. Johnson, Dir., Madison
12/14, 15/79 Hansel and Gretel
3/28-30/80 Aida

University of Wisconsin Opera Theatre, K. Moser, Art. Dir., Madison
11/9, 10, 16, 17/79 Albert Herring
2/29 3/1, 7, 8/80 La Bohème
4/30 5/1, 2, 3/80 Happy End Eng. Feingold

Viterbo College Opera Wksp., D. Johnson-Wilmot, Dir., LaCrosse
5/3, 4/80 Cenerentola

WYOMING

University of Wyoming Opera Theatre, F. Gersten, Dir., Laramie

CANADA

Algoma Festival, Sault Ste. Marie, Ontario
9/29/79 Les Pêcheurs de perles Barcza

Canadian Opera Touring Company, Toronto (see also Vol. 21, No. 3)
11/7-12/2/79 The Marriage of Figaro 12 pfs.
1/20-2/9/80 Cinderella

Comus Music Theatre Studio, M. Bawtree, Art. Dir., Toronto
10/6/79 Wilson's Kamouraska prem.; reading
10/27, 28/79 Seven Deadly Sins & Little Mahagonny

Hamilton Symphony, B. Brett, Mus. Dir., Hamilton, Ontario
9/13, 15/79 La Bohème Tucci, Forst; Pastine, Sereni

Manitoba Opera Ass'n, I. Guttman, Art. Dir., Winnipeg
11/22, 24, 27/79 La Traviata Malfitano; Shicoff, Mittelmann; c: Silipigni; d: Guttman; ds: Darling/Mess
2/14, 16, 19/80 The Merry Widow Eng. Hassall; Costa, Shuttleworth; Price, Corbel, Reardon, Gray; c: Holt; d: Guttman; ds: Varona
4/24, 26, 29/80 Turandot Vinzing, Pellegrini; Johns, Charbonneau; c: Guadagno; d: Guttman; ds: Darling/Mess

Opera in Concert, S. Hamilton, Prod., Toronto

1/23-3/2/80 The Marriage Contract & The Bear tour pfs.

Toronto Symphony, A. Davis, Mus. Dir., Toronto, Ont.
1/31 2/1/80 Eugene Onegin Söderström, Marshall, Paunova; Gedda, Stilwell, Garrod; conc. pfs.

University of Toronto, Opera Division, C. Fisher, Coord., Toronto
11/9, 10, 16, 17/79 L’Enfant prodigue & Gianni Schicchi Eng. Pitt
3/7, 8, 14, 15/80 Dialogues of the Carmelites Eng. Machlis

University of Victoria & KCTS (Channel 9/Seattle), Victoria, B.C.
9/26/79 Cenerentola conc. pf. videotaped; Forst, Lavigne; Turgeon, Astor, Beattie. Albert; c: Corwin
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