



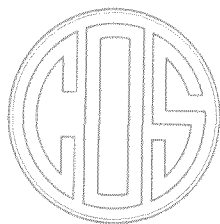
CENTRAL OPERA SERVICE BULLETIN

JANUARY-FEBRUARY, 1966



Sponsored by the Metropolitan Opera National Council

Central Opera Service • 147 West 39th Street • New York, New York 10018 • PE 6-1284



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This first printed issue of the Central Opera Service Bulletin is dedicated to Mrs. August Belmont, founder of Central Opera Service. Through her vision in creating a national organization, she has reached out to everyone connected with opera in America, and her interest, support and encouragement have been of inestimable value throughout the years. American opera will be forever in her debt.

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Permission to quote is not necessary but kindly note source.

We would appreciate receiving any information pertaining to opera and operatic production in your region; please address inquiries or material to:

Mrs. Maria F. Rich
Editor, COS Bulletin
147 West 39th Street
New York, N.Y. 10018



CENTRAL OPERA SERVICE BULLETIN

Volume 8, Number 3

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THE EIGHTH NATIONAL CONFERENCE OF THE CENTRAL OPERA SERVICE OPERA: QUO VADIS

Tentative Schedule

Wednesday, April 13	Eve.	COCKTAIL RECEPTION for COS members attending the conference. * * *
Thursday, April 14 Metropolitan Opera House Opera Club Room	9 a.m.	COFFEE AND REGISTRATION A LAST LOOK AT THE METROPOLITAN OPERA HOUSE ON 39th STREET Guided tour through the Opera House A representative of the Met reminisces
Park-Sheraton Hotel	Noon	LUNCHEON (SPEAKER)
	2 p.m.	THE FUTURE: AID a) Federal Aid; b) State Arts Councils; c) Opera Guilds; d) Educational Programs; e) Publicity and Promotion. (Reports from specialists in each field)
	4 p.m.	THE FUTURE: COOPERATION BETWEEN COMPANIES Various approaches of sharing productions Speakers and question and answer period * * *
Friday, April 15 Park-Sheraton Hotel	10 a.m.	THE FUTURE: THEATRE DESIGN Architecture The New Stage The New Set Design New Lighting (Experts in each field will speak, and answer questions—demonstrations)
	12:30	LUNCHEON (SPEAKER)
	2 p.m.	THE FUTURE: CONTEMPORARY OPERA A round-table discussion between composer, publisher, and 2 producers (major company and workshop)
	3:30 p.m.	PERFORMANCE OF OPERATIC SCENES FROM CONTEMPORARY OPERAS * * *
Saturday, April 16 Lincoln Center	10 a.m.	THE NEW ARTS CENTER Tour through Lincoln Center. Address by Metropolitan Opera official connected with the new building
Philharmonic Hall Louis Sherry's	Noon	LUNCHEON

A detailed program and registration form will be mailed to all members at the beginning of March.

NEW OPERAS AND PREMIERES

NEW AMERICAN OPERAS

Charles Kent, director of the Peabody Conservatory of Music in Baltimore, has written a chamber opera telecast by Baltimore's WBAL-TV on January 9. *A ROOM IN TIME*, described by the composer/librettist as "an operatic venture into the supernatural", will be conducted by Dr. Kent. The five soloists are advanced students from the conservatory; the chamber orchestra is made up of fifteen musicians; Joseph Sullivan is the producer. The story takes place in a Southern mansion, with the set executed by the television studio.

Following the success of her previous Christmas opera *A Gift of Song*, Mary S. Caldwell has completed another one-hour opera in time for its first performance last Christmas. *THE NIGHT OF THE STAR* was commissioned and premiered by the Pasadena Symphony and the Pasadena Junior League on December 5. An earlier work by the same composer is the children's opera *Pepito's Golden Flower*.

The Opera Guild at Florida State University has scheduled the premiere of *THE QUEST* for June 10 and 11 in Tallahassee. The composer is Carl Vollrath.

Martin Kalmanoff, prolific American operatic composer, will see the first staged performance of his full-length opera *THE EMPTY BOTTLE* on March 3 at Judson Hall, where the Ruffino Opera Company will perform it. This three-act work, a "musical who-done-it", is the fourteenth Kalmanoff opera to be performed.

Canadians are to hear two new operas by Canadian composers in the near future. One opera, *THE FOOL*, by Harry Somers, was taped recently in Vancouver for presentation over CBC; yet to be composed, the other opera has been commissioned by baritone Jan Rubes and his Overture Concerts for presentation in the Spring on a five-week tour through Western Canada.

AMERICAN PREMIERES

The San Francisco Opera Guild Talent Bank, an enterprising organization with a penchant for the unusual (it gave the Western premiere of *La Pietra del Paragone* in its original version in 1964) is now preparing what seems to be the American premiere of Rossini's *LA SCALA DI SETA*. Premiered in Venice in 1812, the Rossini opera did not enjoy much more popularity than its direct predecessor *L'Echelle de Soie*, composed by Gaveaux in 1808. G. Rossi adapted the French libretto by Planard for the Rossini one-act work. It was infrequently performed within Italy and hardly at all outside of its native country. The overture alone has become well-known and is included in many symphonic programs today. Extensive research does not yield any record of a previous staged performance in either Italian or English in the United States. The San Francisco Opera Guild's production is sponsored by the Oakland Educational Association and will take place on February 18 as part of the Oakland Symphony Youth Concert Program. The group received permission from the British Broadcasting Company to use a translation by Geoffrey Dunn, commissioned by BBC for a radio performance in April 1966 over its networks.

Paisiello's *L'AMOR CONTRASTATO*, later known as *LA MOLINARA*, enjoyed an immediate success after its premiere in Naples in 1788. Within the next ten years the opera was heard in all major cities of Europe, from London to St. Petersburg, where it was sung in a Russian translation; a German version also existed. By the middle of the 19th century performances had slowed to a trickle and the work is virtually unknown today. Vassar College's Albert J. van Ackere and William F. Rothwell, professors of Music and Drama respectively, have

adapted the opera and written an English translation. This two-act version will have its premiere on February 17 at Vassar College as *THE MAID OF THE MILL*.

An old Viennese favorite, Millöcker's *Bettelstudent*, will appear on the New York City Opera Company's program next year. Ruth and Thomas Martin have been commissioned to transform the operetta into *THE BEGGAR STUDENT*; Adalp Rott has been signed as stage director.

Benjamin Britten's *CURLEW RIVER* (see Sept. 64 Bulletin) will be presented for the first time to American audiences in a performance at the Caramoor Festival in Katonah, New York, this summer. Julius Rudel will conduct the opera on a double-bill with American composer Marvin David Levy's *Escorial*. The world premiere of *Curlew River* took place at the Aldeburg Festival in 1964, and Mr. Britten is currently composing *THE BURNING FIERY FURNACE* with Nebuchadnezzar as central character for the 1966 British Festival.

The Opera Workshop at the University of Iowa in Iowa City announces the premiere of another one-act opera by the name of *ESCORIAL* for March 7. Carl Johnson is the composer.

The Washington, (D.C.) Opera Society, looking forward to a gala opening of the John F. Kennedy Center for the Performing Arts in Washington in 1967-68, has commissioned Argentinian composer Alberto Ginastera to write an opera for this occasion.

EUROPEAN PREMIERES

The commissioning of opera has begun to transcend national barriers, as noted in recent issues of the Bulletin. On December 5, Radio Italiana premiered *I RABBINI*, a radio opera it commissioned from American composer Jan Meyerowitz, with text from the Babylonian Talmud.

Gunther Schuller is currently writing *THE TRIAL*, after Kafka, on a commission from the Hamburg Opera.

British composer Humphrey Searle (*Photo of the Colonel*) was also commissioned by Hamburg to write an opera to be premiered during the 1967-68 season. Mr. Searle is adapting Shakespeare's *HAMLET* and assigns the title role to a baritone. This untraditional casting will also be heard in Samuel Barber's *Anthony and Cleopatra*—Anthony being sung by a bass-baritone.

British composer Alan Bush (*The Sugar Reapers*) and American playwright Barrie Stavis are collaborating on *THE MAN WHO NEVER DIED*, an original play by Mr. Stavis. It is scheduled for a first performance by the Berlin State Opera in 1968.

The last play in Beaumarchais's trilogy on the escapades of Figaro is *LA MERE COUPABLE*. This relatively unknown sequel to *The Barber of Seville* and *Le Nozze di Figaro* has been made into an opera by Darius Milhaud, with text by Mme. Madeleine Milhaud. The premiere is scheduled for June in Geneva under the direction of Herbert Graf. Rosina, who is *The Guilty Mother*, will be sung by Phyllis Curtin. Another contemporary opera, *Figaro lässt sich scheiden*, composed by Klebe and premiered in Hamburg in 1964, is set in modern times. These characters are the descendants of the original Spaniard.

On December 5 the British Broadcasting Company gave the premiere of Christopher Whelen's *THE CANCELLING DARK*. The story of three survivors of a plane crash in the African jungle is set to twelve-tone music.

The Welsh Office of the Arts Council has commissioned Grace Williams to write a one-act opera which will be performed by the Welsh National Opera Company in Cardiff this Spring. *THE PARLOUR* is based on Maupassant's *En Famille*.

In January London's Finchley Children's Opera Group will present the first performance of *JULIUS CAESAR JONES*, a children's opera by Malcolm Williamson (best known for his *Our Man in Havana*), with story and text by writer and translator Geoffrey Dunn. The opera is to be performed by three adults, thirteen children, and a children's chorus. The original story offers delightful phantasy sequences with particular appeal to the young set, while the older children and adults will find a deeper meaning in the moral of the opera. In an article written for OPERA Mr. Williamson explains that the music is written in an "Italianate rather than Wagnerian" style and that the one concession that he made to children's voices is "the use of orchestral interlude-phrases to give the young singers time to recover between bouts of solo singing, and the conductor to recover in the event of anyone missing a cue". Orchestral scoring includes a wind quintet, string quintet, harp, piano, and percussion. This is Williamson's second children's opera, the first was *The Happy Prince* (see Oct. '65 Bulletin).

The Schwetzingen (Germany) Summer Festival will feature the premiere of Herman Reutter's one-act opera *DER TOD DES EMPEDOKLES* after a play by Hölderlin.



VARIOUS APPROACHES TO THE TRAVELING PRODUCTION

A direct result of the constant rise of production cost and of a more discerning audience is the increased interest of opera companies in the sharing of productions. Over the past two years the Central Opera Service Bulletin has frequently reported on exchanges of sets, costumes, or full productions, and, of course, one of the organization's major services consists of counselling on such availability. First reported in the summer of 1963, Rexford Harrower, in cooperation with Casa d'Arte Fiore now has expanded his operation and formed INTER-OPERA, the International Opera Production Association for the rental of complete operatic productions. He has published an attractive brochure with drawings and photographs of his sets and costumes, which is available to performing groups upon request (Interopera Studio, 2407 Radcliffe, Houston, Texas). Mr. Harrower, who functions as stage director, envisions interest in his productions not only from opera companies but even more so from symphonic or choral societies. All productions have first been staged in Houston, Texas, and *Rigoletto*, designed by Lorenzo Ghiglia and executed in Venice, is now returning to this city for performances at the Teatro La Fenice. Other operas available from Inter-Opera are *Il Trovatore* (designed by Enzo Deho), *Pagliacci* (designed by Lorenzo Ghiglia), *Il Tabarro* (Enzo Deho), *Lucia di Lammermoor* (Gisele van der Gracht), *Otello* (sets by Philipp Blessing, costumes by Attilio Colonnello), *Madama Butterfly* (sets by Robert Howery, costumes by Emma Calderini). Inter-Opera hopes to add further operas to this repertory and will undertake the planning and execution of a complete, new production if enough performances can be guaranteed.

The production of Handel's *Julius Cæsar*, commissioned by the Kansas City Performing Arts Foundation and first shown in Kansas City in Spring 1965 and subsequently in Dallas, Texas, in Fall 1965, has been flown to Italy for three performances in Venice in February. La Fenice also contracted for the services of the original director, conductor and costume and set designers.

Another possible solution to production problems is the use of existing designs, without, however, sharing the physical properties. This season's new production

of *Faust* at the Metropolitan Opera, under the direction of Jean-Louis Barrault, with sets designed by Jacques Dupont will be duplicated for La Scala, Milan, and unveiled there later this season. Austrian painter, Oskar Kokoschka, designed *Die Zauberflöte*, presented last summer at Salzburg: this production was recently seen in Geneva. (*Die Zauberflöte* will be seen in two different settings next season in New York: at the Metropolitan Opera designed by Marc Chagall and at the New York City Opera by Beni Montresor.)

Many opera companies who own their own sets specifically designed and built for them are happy to rent. Among these companies are the Opera Society of Washington and the New Orleans Opera House Association (where lists of available productions have been published in these pages previously), and the North Shore Friends of Opera, in Long Island, New York, who will rent sets and costumes for the following operas: *Madama Butterfly*, *The Turk in Italy*, *The Merry Wives of Windsor*, *Così Fan Tutte*, *Le Nozze di Figaro*, *The Taming of the Shrew* (Giannini), *Rita*, *L'Elisir d'Amore* and *La Traviata* will be available in late Spring after their first performances in New York. Also available are sets only for *The Bartered Bride* and *Carmen* and costumes only for *Hansel and Gretel*.



ARTISTS-IN-RESIDENCE

A look at the list of world premieres of American operas during the past and current season shows that the majority of premieres took place at workshops of educational institutions — of the 29 American operas premiered during the 1964-65 season, 19 first performances were at colleges, universities or conservatories. This is not surprising considering the fact that the American composer, as faculty member, has found a responsive audience on the campus, a ready and willing performing group in the opera workshop and student orchestra (unhampered by box-office considerations), and last but not least, financial security and independence. Recognizing the need for this affiliation which benefits the academic institution as well as the composer, foundations have lent support to the Artist-in-Residence Program and some funds from the National Endowment and Educational Council may eventually be channeled in this direction, too. One of the problems now arising is the question of free time for the artist. Each contract is negotiated on different terms and while announcements of new appointments are continuous (Carlisle Floyd-University of Florida, Ned Rorem-University of Utah, Jack Beeson-American Academy in Rome), new formats are slowly emerging. Walter Aschaffenburg, composer-in-residence at Oberlin College, where his opera *Bartleby* was premiered in 1964, has now been appointed to "Research Status" to allow him more free time to work on a new opera.

The performing artist, particularly the young one, faces the same problem. He needs some free time not only for practicing and studying new repertoire but also for traveling and concertizing outside of the college. For this purpose Beloit College, with the assistance of bass-baritone Ed Warner, has instituted the Affiliated Artist Program, whereby the college extends to its Affiliated Artist an annual stipend, sufficient for a basic income. The artist is free to accept concert engagements except for a prearranged time (usually several weeks) when he will teach, lecture and concertize at the college only. (For further information on this program contact the Office of the President at Beloit College, Beloit, Wisconsin).

Following is a list of some operatic composers and the institutions where they are Artists-in-Residence: Flagello-Manhattan School of Music; Kent-Peabody Conservatory; Vollrath-Florida State University; Beadell-Northwestern University; Donato-Northwestern University; Wrights-University of Kentucky; Mayer-New York State University in Potsdam; Fisher-Occidental College; Morrison-Morningside College; Kaufman-Indiana University; Lockwood-University of Denver; Imrie-University of California, Berkeley; Bergsma-University of Washington, Seattle; Weisgall-Juilliard School of Music and Queens College; Giannini-North Carolina School of the Arts; etc.

NEW THEATRES

The new performing arts center in Houston, THE JESSE H. JONES HALL FOR THE PERFORMING ARTS, is nearing completion. It was designed by Houston architects Caudill Howlett Scott, in cooperation with theatre-design-engineering consultant George Izenour from Connecticut, and structural and electrical engineering consultants Walter Moore and Bernard Johnson, respectively (both from Houston); the Massachusetts firm of Bolt, Beranek and Newman were the acoustical consultants. Jones Hall will be the new home of the Houston Grand Opera Association, the Houston Symphony Orchestra, and the Houston Ballet Foundation. Opening ceremonies are scheduled for Sunday, October 2, 1966 with the first symphony concert on the following night and the first opera production, *Aida*, on October 5. Aiming at a multi-purpose auditorium accommodating all forms of the performing arts, the hall is equipped with such technical features as a) a mechanically moveable orchestra pit which can be adjusted to seat 60 to 100 musicians or can be raised to stage level, b) with an acoustical shell forming a continuation of the auditorium's walls and ceiling when used at symphony concerts and which folds back against the rear proscenium wall when not needed, c) with ceiling panels which, when lowered, reduce the seating capacity of 3,000 to 2,400, 2,000 or even to the intimacy of 1,000, and d) with acoustical dampening curtains which, when in use at the rear of the seating area, will shorten the reverberation time of the hall. The physical properties of the building, which occupies a full city block in Houston's down-town area overlooking a civic plaza mall and the Civic Center Convention Hall of Exhibits, combine a curved exterior wall and surrounding colonades, both finished in travestine marble. This stone is also used for interior walls, except in the auditorium which is finished in natural teak wood. Entrance into Jones Hall is on the backstage side of the building, leading into the Grand Lobby. Ascending terraces are visible from the outside through a glass enclosure at one end. All lighting is recessed and slowly diminishing lights in the Grand Lobby will be used to indicate the end of intermissions. Seating in the auditorium is in continental fashion, i.e. no aisles but generous space between the rows. Orchestra seats number 1,781; 286 box seats are arranged in horseshoe fashion in the front part of the first terrace, followed by 326 mezzanine seats. The upper balcony, again in two sections, has a total of 608 seats. Red upholstery is used throughout. Entrance into the auditorium is from the sides only with seats continuing to the rear wall. The \$6.6 million construction cost has been donated by the Houston Endowment Inc., a foundation created by the late Mr. and Mrs. Jesse H. Jones as a gift to the City of Houston. The City is donating the land.

In May the HOUSTON MUSIC THEATRE will open. It was built by Frank W. Sharp, a real estate developer, on the Southwest Freeway outside of Houston in Sharpstown. Designed like most theatres of today for maximum versatility, it houses a theatre-in-the-round, turntables, thrust stages and projection of "scenographic" effects around the circular walls. The seating capacity is about 3,000, but will be reduced by one third when the thrust stage is in use. The theatre will be operated by the managers of the Valley Music Theatre outside Los Angeles; R. C. Ott will be executive producer.

On January 24 Fort Worth opened the WILLIAM EDRINGTON SCOTT THEATRE, built at a cost of \$1.25 million. A novel idea was to invite the well-known stage set designer, Donald Oenslager, to design the 500-seat theatre and thus avoid some pitfalls which have plagued other new theatres. To demonstrate the versatility of the auditorium, equipped with an hydraulically operated orchestra pit, opening night was devoted to the five different media of the performing arts—each presented by Fort Worth's own performing groups, the Fort Worth Opera Association, the Fort Worth Symphony Orchestra, the Fort Worth Community Theatre, the Fort Worth Ballet Association and the Texas Boys Choir. The new theatre, which also houses a 122-seat hall for experimental theatre, is named

for the late William Edrington Scott, Forth Worth art collector and patron of the arts, whose foundation donated the funds for the building. It is part of a cultural center which includes two museums (Scott and Carter Arts Centers), Will Rogers Auditorium and Coliseum and a summer theatre.

Edward Durell Stone, architect of Washington's John F. Kennedy Center, has designed a 4,800-seat amphitheatre to be built in Monmouth County, N. J., near the Garden State Parkway. The circular concrete structure will be open on three sides with columns supporting the round, over-hanging roof which covers the seating area. Landscaped by Edward D. Stone, Jr., the surrounding lawn will accommodate another 5,000 people. The theatre is to be part of the GARDEN STATE ARTS CENTER. Construction is scheduled to begin early this year with the opening planned for Easter 1967. A token festival might be offered in summer 1966 under a temporary tent.

The Princeton Opera Association represented opera at the opening ceremonies of the NEW JERSEY STATE CULTURAL CENTER in Trenton. The auditorium, situated next to the State Capitol complex in a one-story building with marble sheathing and porticos, forms part of the Center. Other structures house a library, a museum, and a planetarium.

Quebec City has announced plans for the establishment of a new theatre to be erected on the Boulevard St. Cyrille. LE GRAND THEATRE DE QUEBEC, to be completed in 1967, will be the home of L'Opéra de Quebec, the former Théâtre Lyrique de Nouvelle-France, under the direction of Roger Gosselin.

OKLAHOMA UNIVERSITY in Norman, Oklahoma, dedicated the first of three buildings which will form the University's Fine Arts Center. The theatre has a capacity of 668. With the orchestra pit in use seating is reduced to 640 and with a thrust stage to 550.

One year after its opening, the Pavilion of the Los Angeles Music Center has been renamed, after its most generous donor, THE DOROTHY CHANDLER PAVILION. Mrs. Chandler, who is the center's principal fund raiser and organizer, is also on the board of the Los Angeles Opera Company and the Symphony Orchestra, resident companies of the Center. The 3,250-seat hall is posing a problem for the San Francisco Opera Company which has been visiting Los Angeles annually for many years. Prior to the completion of the Music Center, opera was performed at the 6,500-seat Shrine Auditorium in Los Angeles. This capacity facilitated local financial guarantees. It is said that the San Francisco Opera is looking in other directions for tour plans and is presently negotiating with Portland, Oregon.

Huntsville, Alabama, home of the National Aeronautics and Space Administration, is now bringing forth its own opera company. Under Mme. Hedy Fiory, its producer-director, the CIVIC OPERA SOCIETY OF HUNTSVILLE, INC., has performed *Abduction from the Seraglio* last December. The Chattanooga Symphony Orchestra under the baton of Peter P. Fuchs was in the pit.



CONFERENCES

THE ARTS COUNCILS OF AMERICA, INC., (see April '65 Bulletin) and the **NATIONAL COUNCIL ON THE ARTS** were the co-sponsors of the National Conference of Governors' Representatives of state arts agencies held in Chicago on January 27-29. Among the 200 participants were representatives of the Governors of each state and Canada and of state arts councils where these exist, as well as representatives of local arts councils, and of national art organizations as observers. The two major aims of this workshop conference were to outline the requirements for the formation of state arts councils and

to exchange ideas and experiences regarding the functions and potentialities of such organizations. Speakers included Ralph Burgard, Executive Director, ACA, W. Howard Adams, Associate Director, ACA, Roger L. Stevens, Chairman, National Council on the Arts, New York Senator Jacob Javits, and John H. MacFadyen, former Executive Director, New York State Arts Council. A very informative "Guide to the Organization and Operation of a State Arts Council" was prepared by the ACA for the meeting and this, together with reprints of some of the speeches delivered at the conference, will be published and available from the Arts Councils of America, 1290 Avenue of the Americas, New York, N. Y. It will illustrate the different approaches available to state supported agencies assisting the arts. Tailoring the aims of each council to the specific needs of its state, with consideration given to the material available, is necessary. (Need and availability may vary drastically even within areas of state.) Above all it was stressed that first consideration should be given to the exploration of opportunities for all artists to be heard or seen, so audiences will have the opportunity to form their own preferences. The Federal Government through the National Council on the Arts offers up to \$50,000 on a matching basis to state councils with an arts program (these funds must be used for the program exclusively and may not go into administrative expenses), and \$25,000 to states without councils wishing to conduct surveys for the formation of state arts agencies. The first of these grants is renewable; the second is not. Suggestions for cooperation between states less endowed with artistic activities found favor among the specific delegates.—The Illinois Arts Council was host to the three day meeting and invited participants to receptions, a concert of the Chicago Symphony, and to a drama presentation at the Goodman Theatre.

In November the Arts Councils of America arranged for 40 national arts organizations to meet with Roger L. Stevens, Chairman of the National Council and National Endowment for the Arts, and with Kathryn Bloom, Director of the National Arts and Humanities Program in Education, to be briefed on the progress of these two Federal agencies.

THE ARTS COUNCILS OF AMERICA has announced its Twelfth National Conference to be held at New York's Waldorf Astoria May 19-21, 1966. The theme will be "The Arts: Planning for Change". Because of the increased scope of the ACA conference, it will be the first time it will not be held in conjunction with the conference of the American Symphony Orchestra League. Further information on this meeting will be forthcoming, and all COS members interested in attending may write to ACA, 1290 Avenue of the Americas, New York, New York 10019.

The National Conference of the AMERICAN SYMPHONY ORCHESTRA LEAGUE has been scheduled for June 15-18, to be held in Kansas City, Mo. Headquarters will be at the Hotel Muehlebach. For further information, please write to ASOL, Post Office Box 66, Vienna, Virginia 22180.

The NATIONAL MUSIC COUNCIL held its meeting on January 11 in New York with guest speakers Roger L. Stevens and Kathryn Bloom from Washington addressing the conference. —Mr. Stevens will also speak at a meeting called by the Nassau County Office of Performing and Fine Arts for February 16, to discuss Federal and state assistance for the arts on Long Island.

March 18-22 are the dates for the Biennial Meeting of the MUSIC EDUCATORS NATIONAL CONFERENCE, to be held in Kansas City, Mo. The theme is "The Changing Curriculum in Music Education". For program information and registration write to MENC, 1201 Sixteenth Street, N. W., Washington, D. C. 20036.

The University of Oregon was host to the Fifteenth Annual Conference on MUSIC EDUCATION, held at its School of Music in Eugene, Oregon, on January 21 and 22.

The AMERICAN MUSIC CENTER, INC. scheduled its annual membership meeting together with its Christmas party. It was held at the Men's Faculty Club Lounge at Columbia University with its president, Hugo Weisgall, presiding. Special guests included Adele Addison, Milton Feist and Thomas Scherman.



IDEAS FOR FUND RAISING

If one had an opera-minded friend in Toronto last Christmas, the chances are that one received a lovely Christmas card with an original costume design of one of the Canadian Opera Company's latest productions. These reproductions in soft colors were the idea of the Women's Committee of the Canadian Opera Company. Available both as Christmas cards and as "Hasti-Notes", a box of 12 sold for \$1.50 for the benefit of the Company. (For further information, contact the Canadian Opera Women's Committee, 131 Bloor Street, W., Toronto 5, Ont.) Similar cards depicting operatic sets in photographs or sketches could also be effective.

Art exhibitions planned in conjunction with operatic performances are another possible source for added income. A Gala benefit opening could be arranged about one week preceding the opera performance insuring press coverage and thereby additional publicity for the opera. Subsequently lower admission fees and free tickets to schools will further stimulate interest before curtain time. These showings may be planned by the women's committee or opera guild, possibly in cooperation with a gallery or museum. Exhibits can reflect many aspects of the opera to be performed, e.g. paintings and drawings from the period in which the opera is set or from the period in which the opera was composed; treatment of the plot or characters by different masters in different periods, even in different media; a general opera exhibit of musical autographs, programs, memorabilia, and photographs.



A BRIEF FORECAST

The SAN FRANCISCO SPRING OPERA COMPANY will give the first performance of Douglas Moore's *Carry Nation* staged by a professional company. (The world premiere will take place at the University of Kansas in Lawrence, Kansas, on April 28.) Other operas scheduled for performance during the Spring season (May 24-June 28) include: *Mignon*, *The Turn of the Screw*, *Il Trovatore*, *Lucia di Lammermoor*, and *The Italian Girl in Algiers* (in English).

CENTRAL CITY OPERA will present new productions of *Carmen* and *The Italian Girl in Algiers* this summer; *The Ballad of Baby Doe* will be repeated from previous seasons in Colorado.

The METROPOLITAN OPERA at LEWISOHN STADIUM will include in its program a concert version of Honegger's *Jeanne d'Arc au Bucher*. Elizabeth Taylor and Richard Burton have agreed to appear as Joan and Frère Dominique.

Opening night operas have been announced by the SAN FRANCISCO OPERA, which will feature Joan Sutherland in *I Puritani* on September 20, 1966 and the CHICAGO LYRIC OPERA which has chosen to open with *Boris Godunov* on October 7, 1966.

The METROPOLITAN OPERA NATIONAL COMPANY will take the following four operas on tour during the 1966-67 season: *La Bohème*, *The Rape of Lucretia*, *The Marriage of Figaro*, and *La Traviata*.

The OPERA GUILD OF GREATER MIAMI will present four performances of each of the following operas in 1967: *Tosca* (January), *Mignon* (February), and *Cavalleria Rusticana* and *Pagliacci* (March).

A repertory of eleven operas, including three new productions, has been announced by the CINCINNATI SUMMER OPERA. Opening with a new production of *Faust* on June 22, other operas to be performed are *Così fan tutte*, *Carmen*, *Don Pasquale*, *Tales of Hoffmann*, *Madama Butterfly*, *La Bohème*, *Cavalleria Rusticana* and *Pagliacci*, *Cinderella*, and *Traviata*. Each opera will be performed twice. Casts and dates will be published later.

NEW TRANSLATIONS

Rossini's *LA GAZZA LADRA* is currently being performed at Sadler's Wells in London in a new English translation by Tom Hammond.

Marjorie Gordon and James Limbacher have revised *HANSEL AND GRETEL*, attempting to make the characters appear "more sympathetic." This new version, available from Piccolo Opera, 18662 Fairfield Ave., Detroit, Mich., is written in two acts and plays 1 hour and 20 minutes.

The libretto for Schoenberg's *MOSES AND AARON* is available from the Friends of Covent Garden, Ltd., c/o Royal Opera House, London W.C. 2, England, for 5/6d (abt. 80¢).

Harold Blumenfeld, director of the St. Louis Opera Theatre, 6500 Forsyth, St. Louis 30, Mo., informs us that he has made translations of *INCORONAZIONE DI POPPEA*, *IPHIGENIA IN TAURIS* and of *LES INCAS DU PERU*, the last one from Rameau's *Les Indes Galantes*.

G. Ricordi & Co., Canada Ltd., in Toronto (51 Prince Arthur Ave.) have added a new translation of Respighi's *MARIA EGIZIACA* (Mary of Egypt) by Rita Ubriaco to its catalogue.

For further translations see paragraph on *American Premieres*.



BOOKS AND PUBLICATIONS

COSTUME IN THE THEATRE by James Laver traces the history of costumes beginning with the Greek and Roman Theatre into modern times. The attractive and interesting illustrations—174 drawings and photographs—and the knowledgeable text, reflect Mr. Laver's authority in the field of costuming. He is the author of various other documentary books on this subject and has been Keeper of Prints and Drawings at the Victoria and Albert Museum. *Costume in the Theatre* is published by Hill and Wang and sells for \$6.50.

Both *MUSICAL AMERICA* and the *MUSIC JOURNAL* have published their *ANNUAL ARTIST'S ISSUE*. *The Musical America Special Directory Issue*, which sells for \$5.00 has American and European listings of: Orchestras, Opera Companies, Music Festivals, Publishers of Music, Music Contests, Concert and Artists Managers (and their artists), Music Magazines, and Professional and Service Music Organizations. Other lists are: Music Critics at American Newspapers, U.S. Music Schools (Conservatories, Colleges, Universities), U.S. Recording Companies, and a Survey of Musical Activities in North American Cities.—*The Music Journal Artists' Directory* lists American Artist's Managers (and their artists), College and University Concert Managers, International Association of Concert Managers, Orchestras in the U.S. and Canada, American Opera Companies, Music Festivals and Record Companies. This Guide is available for \$2.00.

A MUSIC ARTICLE GUIDE is to be published quarterly, listing all signed articles appearing in American music magazines and including a short description of each. Divided into ten categories, annual subscriptions are available for \$2.00 for one category or for \$7.00 for the entire set. For further information write to Music Article Guide, 156 West Chelton Ave., room 5, Philadelphia, Pa. 19144.

Harold Rosenthal, editor of *OPERA*, the British magazine, has published the *OPERA BEDSIDE BOOK*, containing major articles and reviews of particular interest and importance as well as photographs that appeared in the magazine since 1950.

The Library & Museum of the Performing Arts at Lincoln Center received the *LAWRENCE TIBBETT COLLECTION* of American Music from AGMA. This memorial to the late baritone is devoted to American vocal music and includes several well-known songs in manuscript.—The next new exhibit of particular interest to the operatic community will open March 1 and be on view at the museum for two months. *DESIGNING FOR THE THEATRE BY JOE MIELZINER* will show original scene paintings of the forty-year career of this famous designer. The eighty-five designs for operas, musicals, dramas, and ballets will be seen by COS delegates to the National Conference on the occasion of the Lincoln Center tour planned for Saturday, April 16 (see tentative schedule, page 1).

A new "Awards for Singers" amendment will be published in March. For copies, please write to the Central Opera Service, 147 West 39 Street, New York, N.Y. 10018.

PEACE CORPS VOLUNTEERS

The PEACE CORPS has announced that it is looking for volunteers with backgrounds in all phases of the performing arts. A *Latin American Performing Arts Program* is planned for artists to be sent to Venezuela, Costa Rica, Panama and Chile to encourage local artists. They are to assist in the formation of small orchestra, opera, dance and theatre companies and will be utilizing existing organizations, especially amateur groups and university or youth clubs. This is the first program of its type to be undertaken by the Peace Corps and the training of volunteers is scheduled to begin in March 1966. Peace Corps questionnaires can be obtained at the local Post Office or by writing directly to Peace Corps, Arts Desk, Office of Public Affairs, Washington, D.C. 20525.

DRAMA TRAINING AT OPERA WORKSHOPS

On January 28 and 29 the MANHATTAN SCHOOL OF MUSIC offered two performances of the Büchner play, *Woyzeck*. In so doing, the school reaffirmed its belief in drama experience as part of a well rounded education program for an opera school. John Brownlee, director, started this program several years ago, presenting plays which have been adapted for opera.

THE JULLIARD SCHOOL OF MUSIC will add a new drama department after its move to Lincoln Center. Arrangements have been made for John Houseman to direct it. He hopes to develop a training program bringing playwrights, directors and designers "into creative relationship with actors and the public."—(New York University and Columbia University are starting new drama departments in the Fall with top performing artists as new faculty members.)

OPERA COURSES

For the Laymen

NEW YORK UNIVERSITY offers a course on *Contemporary Opera: in Lecture and Performance*. Associate Professor of Music, Martin Chusid, will lecture on the following four contemporary operas: *Ballad of Baby Doe*, *Oedipus Rex*, *Carmina Burana*, and *The Love for Three Oranges*. Each lecture will precede a performance of this opera by the New York City Opera Company and the tuition of \$35.00 includes one ticket to each opera. The course is open to the public. Inquiries should be addressed to the Division of General Education, N. Y. U., 1 Washington Square, New York.

MANNES COLLEGE OF MUSIC arranged for three lectures by Eric Simon held during January. He spoke on Alban Berg's *Wozzeck* with references to Büchner's play and the historical, musical, and dramatic importance of both works. Recordings were used for demonstration.

Dr. Miles Kastendieck, music critic of the "New York Journal-American," is giving the first of eight lectures on *Worlds of Music* on February 10 at the BROOKLYN ACADEMY OF MUSIC. The first will be devoted to *World of Composers*; subsequent lectures on Thursday afternoons will include *World of Opera* on April 21. The series closes on May 12. Admission price is \$1.00 per lecture; further details may be obtained by calling STerling 3-6700.

Boris Goldovsky, known for his lectures at the Metropolitan Museum, moved to Carnegie Recital Hall on January 18 where he spoke on *Bringing Opera to Life*.

For the Professional

New York's NEW SCHOOL OF SOCIAL RESEARCH is offering a course on *Music Criticism* during its Spring semester. Music critic Ronald Eyer is in charge.

The EASTMAN SCHOOL OF MUSIC at the University of Rochester will be host to the *Music Executives' Institute* beginning July 11 through 22. Executives from Schools of Music at colleges, universities and conservatories will meet in Rochester, N. Y. Dr. Edwin Stein, Dean of Fine Arts in Boston, will be the coordinator. For information on registration write to Edward Easley, director of admission, Eastman School of Music, Rochester, N. Y. 14604.

THE AMERICAN SYMPHONY ORCHESTRA LEAGUE offered a course in *Orchestra Management* in New York, January 30 through February 5. Although geared as training for managers of symphony orchestras, the New York State Arts Council offered a limited number of scholarships (tuition fee was \$100) to managers of opera companies, recognizing the value of these workshop sessions and lectures when applied to operatic groups.

THE HIDDEN ORCHESTRA PROBLEM

by Thomas Nee

The hidden orchestra problem is really the problem of the invisible conductor and the insecure singer. From the stage director's point of view, removing the orchestra from the audience's sight can be an advantage (there is nothing to distract from what is going on onstage), or it can be a disadvantage (there is nothing to distract from what is going on onstage).

The conductor is accustomed to musical proceedings in which he has quick and rather absolute control over situations and in which all eyes are on him. He is also used to situations, if he is temperamentally inclined, in which he, the musicians and the singers can make changes in the music normally thought of as "inspiration of the moment."

We have no orchestra pit in the Guthrie Theatre, and some experiments have convinced us that the orchestral sound is better blended by placing the instrumentalists at the rear of the thrust stage around which the audience sits. The alternative is to place the orchestra "in the house," in which case certain members of the audience are bound to hear one instrument—or group of instruments—out of relation to the total sound.

The first year we did our performances with a great deal of faith and a pair of earphones to enable the conductor to hear the singers. The second season we added closed-circuit television so the singers could see the conductor, although he was unable to see them. Even with this sophisticated set-up, faith played an important part in the proceedings.

Our aim is to make a profit out of what some see as a deficit: the audience has no orchestra nor conductor to interrupt its attention to the stage. Because there is no pit jammed in between the audience and the stage, singers and onlookers are put into a highly intimate physical relationship. The effect of the thrust stage on the singers is to make them use their brains constantly, and better performances are very often the result. The conductor is forced to develop a good interpretation early in the preparation period and to teach it to the singers. "Inspiration"—which is often difficult to distinguish from panic—cannot be relied upon to bail us out.

The main points in our approach to the musical end of production are these:

1) We decide on our interpretation early, teach it, and—insofar as it seems good—stick with it. We must all rely on each other not to change the basic elements of our interpretation of the work. There is, nevertheless, still room for changes of detail in performance, although this operates mostly in favor of the singers. (I can actually hear them breathe through the earphones, and have a sense of being closer to them than they probably do to me.)

2) We must not relax our basic ideas of the music during stage rehearsals with the thought that we can retrieve them later. Often there is a tendency to be lenient during staging. (It takes so much time, we consider the acting so important, and time is so precious that we tend to think "we'll fix that next week.") By constantly giving the singers notes on their vocal performances—at rehearsal breaks and even during performance intermissions—we have learned to keep errors to a minimum. We are fortunate in having two excellent coaches in Yale Marshall and Richard Zgodava; they are like highly trained bird dogs in error detection.

3) We need the high intelligence of all our singers. Too often singers are encouraged to stare at a conductor constantly, and they not only destroy the dramatic qualities by concentrating on the orchestra pit instead of the stage action but also tend to become automatons that give up their resourcefulness and musical sense. A singer with a low musical I.Q.—particularly a faulty sense of rhythm and tempo—cannot survive under our conditions. When our singers do need assistance, cues or other signals, we have arranged the stage action so they are looking towards one of our television monitors.

4) My early thoughts were that there would be some operas we could not do because of the musical difficulty involved. A “TV conductor” is a long way off and has little presence. Somehow, although N.B.C. has been doing just this for years, it seemed impossible to us. More and more, however, I believe we can conquer most musical problems with good training during the early rehearsals.

There remain a few problems:

Although outstanding performances can—and have—occurred, the likelihood of a performance of rare incandescence is small since the singers, orchestra and conductor have little physical sense of each other.

It is difficult for the orchestra to adjust itself to the singer, as a normally placed ensemble can. The players cannot hear the singers at all and must take my cues and adjustments on a sort of blind faith.

A fine-grained, instant adjustment to dynamic demands is difficult, since the conductor uses earphones attached to microphones in the house. I hear the singers very well, but the orchestra, heard via earphones, becomes something of a dull roar. (We don't really understand this; from the house the orchestra sounds much better than it does through even the best “hi-fi” equipment.) To hear what the orchestra really sounds like, I usually take off one earphone. By constantly checking the orchestral sound from the house, we determine in advance points of relative dynamic balance.

Problems and positive values must always be balanced off against each other. Anyone who has experienced lyric-drama in the setting of the Guthrie Theatre knows the extent to which the thrust stage heightens the dramatic effects. Anyone who has seen opera in the great opera houses of the world knows the extent to which these performances can become costumed oratorios.

I believe that as we find out more about sound in the Guthrie Theatre and become mutually adjusted to the conditions that exist there, we will have no desire to return to the usual kind of half-visible orchestra pit. It will become a thing of importance to the audience that we put the emphasis on the drama and music on the stage—where it should be.

This article first appeared in OPERA LOG 3, published by the Center Opera Company and the Walker Arts Center and COS gratefully acknowledges permission to reprint.

THOMAS NEE is conductor of the Center Opera Company in Minneapolis; he is also on the music faculty of Macalester College, St. Paul.

PERFORMANCE LISTING, 1965-1966 SEASON (not previously listed)

ALABAMA

Civic Opera Society of Huntsville, Mme. H. Fiory

12/65 *Abduction from the Seraglio* Tatum, Cason; Wade, Sasse; cond: Fuchs;
dir: Fiory

ALBERTA

Edmonton Professional Opera, Brian Priestman, mus. dir.

Fall/65 *La Traviata* di Gerlando; Duval

CALIFORNIA

Circle Star Theatre, Los Angeles

10-11/65 *Carmen* 9 pfs. (incl. at Santa Barbara and Pasadena), M. Miller

Pasadena Opera Company, Allen Jensen, art. dir.

1/27, 29/66 *Aida* Ross, Thebom; Vickers, Guarrera

3/12, 15/66 *Tosca* Fenn; di Stefano, Weede

3/28, 31/66 *Otello* Pobbe; di Stefano, Gobbi

4/16/66 *La Bohème* Pobbe, Bonori; Morell

Pasadena Symphony Orchestra, L. Jones, guest cond.

12/5/65 Caldwell's *The Night of the Star* prem.; 2 pfs.

San Francisco Opera Guild Talent Bank, P. Donavan, mus. dir.

2/18/66 *La Scala di Seta* 3 pfs., Eng. Dunn; Oakland Youth Concert; cond:
Samuels

2/22/66 *La Scala di Seta* (at Pacific Musical Society)

University of California at Berkeley, Opera Workshop

5/19, 20, 21/66 *Incoronazione di Poppea*

University of California at Los Angeles, Opera Workshop, W. Vorenberg

1/7, 8, 9/66 *Albert Herring* cond: Mehli Mehta

3/17, 18, 19, 20/66 *Werther*

date to be announced *Amahl and the Night Visitors*

COLORADO

Denver Lyric Theatre, A. Schoep, art. dir.

12/7/65 *Lucia di Lammermoor* P. Brooks; Worden, Burk

CONNECTICUT

Hartford Symphony, Youth Concert

12/5/65 *Hansel and Gretel*

Hartt College of Music, Hartford (see also Dec. '65 Bulletin)

5/4-7/66 *La Bohème* Eng.

2/23-26/66 Egk's *Peer Gynt*, Am. prem.; composer as guest

FLORIDA

Florida State University, Opera Guild, Tallahassee

3/16, 17, 18/66 *Music Man*

6/10, 11/66 Vollrath's *The Quest*, prem.

8/5, 6/66 Chamber opera to be announced

State Opera Association of Florida, Tallahassee

11/12, 13, 15/65 *Un Ballo in Maschera*

GEORGIA

Opera Atlanta and Atlanta Symphony Orchestra (corrected listing)

sponsored by Atlanta Arts Alliance and other music and civic organizations.

2/24, 25/66 *Gianni Schicchi* and *La Navarraise*

IOWA

Iowa State University, Opera Workshop, H. Stark, dir., Iowa City

2/26/66 *The Happy Prince* W. Fisher/J. Gutman

3/7/66 Johnson's *Escorial*, prem.

4/19/66 *Le Roi l'a dit*

ILLINOIS

**Southern Illinois University Opera Workshop, Marjorie Lawrence,
Carbondale**

2/11, 12, 13/66 *The Medium* and *Gianni Schicchi*

University of Illinois Opera Workshop, L. Zirner, dir., Urbana

3/5, 6/66 *Albert Herring*

5/14, 15/66 *The Bartered Bride*

KANSAS

Tabor College Opera Department, C. Gerbrandt, dir., Hillsboro
2/10, 11/66 *The Apothecary* and Act IV of *La Bohème*
University of Kansas, Opera Workshop, R. Baustian, dir., Lawrence
4/28/66 Moore's *Carry Nation*, prem., Wolff, Brooks; Reardon, Smith
Wichita State University, Opera Theatre Workshop, R. Mesrobian, dir.
2/10, 11, 17, 18/66 *Midsummer's Night Dream*, Kansas prem. cond: J. Robertson

MARYLAND

Peabody Conservatory of Music, Baltimore
1/9/66 Kent's *Room at the Top* prem., (WBAL-TV)

MASSACHUSETTS

Goldovsky Opera Theatre, Boris Goldovsky, dir.
Spring Tour *La Bohème*
**New England Conservatory of Music, Opera Theatre, T. Philips, dir.,
Jordan Hall**
2/2, 4, 5/66 *The Marriage of Figaro* cond: Prausnitz; des: F. Mahard, Jr., Eng
Opera Company of Boston, Sarah Caldwell, art. dir. (revised schedule)
2/18, 21/66 *Don Giovanni* London
3/16, 18/66 *Boris Godunov* Christoff
4/4, 6/66 Rameau's *Hippolyte et Aricie*
4/27, 5/1/66 *La Bohème* Tebaldi; Domingo
5/22, 29/66 Schoenberg's *Moses und Aaron* Am. prem., London, Kachel

MICHIGAN

Piccolo Opera Company, Marjorie Gordon, Detroit
12/4/65 *Hansel and Gretel* new vers. Gordon & Limbacher, 2 pfs.
University of Michigan, J. Blatt, dir. Opera Dept., Ann Arbor
3/16, 17, 18, 19/66 *Die Fledermaus*

MINNESOTA

Center Opera Co., J. Ludwig, mgr., Tryon Guthrie Theatre, Minneapolis
1/12, 15, 20, 22/66 *The Abduction from the Seraglio* dir: Balk, cond: Nee
2/10, 12, 16, 17, 19/66 Kurka's *The Good Soldier Schweik* dir: Balk, cond. Nee
Minneapolis Symphony Orchestra, Northrop Auditorium
11/7/65 *The Mikado* 2 pfs.
St. Paul Civic Opera Association
12/2, 4, 5, 7/65 *The Ballad of Baby Doe* Jenkins; Neilson
1/6, 8/66 *La Traviata* Fenn; Cunningham, White

NEW JERSEY

**Fine Arts Festival Organization, K. Hanley, 154 Inwood Ave.,
Upper Montclair**
4/11/66 Hine's *I Am the Way*
Opera Theatre of Westfield, at High School Auditorium
11/26/65 *Carmen* Matisse
2/5/66 Gala
Paterson Lyric Theatre, A. Boyajian, dir., Paterson
11/13/65 Tchaikovsky's *Yolanthe* and *Gianni Schicchi*

NEW MEXICO

Performing Arts Opera Company, B. Bullock, Albuquerque
3/26, 27, 31, 4/2/66 *Il Trionfo dell'Onore* Bullock trans.
3/25, 4/1, 3, 6/66 *Lo Speciale*

NEW YORK

Long Island Institute of Music, G. Gari, dir., Flushing
12/18, 19/65 *Amahl and the Night Visitors*
North Shore Friends of Opera, E. Mugdan, dir., Douglaston
1/8/66 *Rita* (Music for Westchester Youth series)
2/12/66 *Rita* (Brooklyn Philharmonia Youth Concert, cond: S. Landau)
Syracuse Symphony Orchestra, B. Snyder, gen. mgr., Hotel Onondaga
1/6, 7, 8, 10, 12, 14, 15, 18/66 *The Marriage of Figaro* Blair, Boatwright, Mayes;
Shaffer, Miller; cond: Kritz, Eng. Martin.
Tri-Cities Opera Company, Peyton Hibbitt, Binghamton
11/65 *Madama Butterfly* Crane; Domingo

University of Syracuse, Opera Workshop

2/66 Argento's *Masque of Angels*

Vassar College, Dept. of Music and Drama, Poughkeepsie

2/17 18, 19/66 Paisiello's *La Molinara (Maid of the Mill)* Eng. Van Ackere,
adpt: W. Rothwell

NEW YORK CITY

Amato Opera Showcase, Anthony Amato

1/14, 15, 21, 22, 28, 29, 2/4, 5/66 *La Bohème*

2/11, 12, 18, 19, 25, 26, 26/66 *Carmen*

3/4, 5, 11, 12, 18, 19, 19/66 *Cavalleria Rusticana* and *Pagliacci*

3/25, 26, 4/1, 2, 8, 9, 9/66 *Tosca*

4/15, 16, 22, 23, 29, 30, 30/66 *La Traviata*

5/6, 7, 13, 14, 20, 21, 21/66 *Il Trovatore*

5/27, 28 6/3, 4, 10, 11, 11/66 *Così fan tutte*

6/17, 18, 24, 25 7/1, 2, 2/66 *La Forza del Destino*

2/22, 22 4/16/66 *The Mikado*

4/15, 15 6/18, 18/66 *Hansel and Gretel*

4/16/66 *Dubbiosi's Pied Piper*

American Opera Society, Carnegie Hall

4/25/66 Bellini's *Il Pirata* (substituting for *La Straniera*) Caballé

Brooklyn College Opera Workshop, K. Kope, dir.

1/14, 15, 16/66 *The Magic Flute*

Clarke Center Opera Workshop, YWCA, Eighth Ave.

1/15/66 *Opera Scenes*

1/22, 23/66 *Don Giovanni* Eng., Dir: Naomi Ornest

(new semester starting Feb. 7, one course for *Carmen*; other Operatic Scenes)

Community Opera, Inc., G. Mathew, pres.; for time/place call CO 5-2097

12/12/65 *Amahl and the Night Visitors*

1/14, 15/66 *The Mikado*

2/6, 11, 12, 13, 13, 27/66 *Madama Butterfly*

3/3, 4/66 *Der Rosenkavalier*

3/6/66 *Don Pasquale* Eng. E. Mantovani

5/8/66 *Die Fledermaus* Eng. G. Mathew

Greenwich House Music School Opera Workshop, Charles Haydn Audit.

12/21/65 *Amahl and the Night Visitors*

Henry Street Settlement School, Opera Theatre

2/12, 13/66 *Cavalleria Rusticana* and *Pagliacci* mus. dir: F. White

Hunter College Opera Workshop, W. Tarrasch, H. Thompson

1/23, 24/66 *Operatic Excerpts*

4/29, 30/66 *L'Infidelta Delusa*

Jesse Staus Opera Theatre, H. Hornby, W. 70th Street

2/4, 5/66 *Lucia di Lammermoor* Mobley, Kurzer; MacWherter, Skarimbias; piano.
Wolfe

La Puma Opera Workshop, at Joan of Arc High School

1/8/66 *L'Elisir d'Amore*

Lyric Arts Opera, 41st Street Theatre

1/26, 27 2/2, 3/66 *Die Fledermaus* Eng.

Mannes College of Music, Opera Prod. Workshop, P. Berl, dir.

3/10, 11/66 *Don Pasquale*

Matinee Opera Company, Sailor Snug Harbor Hall, Staten Island

1/9/66 *Tosca*, 3 pts. W. Pericone, art. dir.

New York City Opera, J. Rudel, dir., State Theatre

(subscript. perfs. Dec. '65 Bulletin)

2/26 3/5/66 *Street Scene* Schauler/Carron, Kobart; Chapman, Dupree; cond:
Wilson

2/27 3/12, 19/66 *Ballad of Baby Doe* Sills, Kobart/Bible; Cassilly, cond: Buckley

3/4, 13, 19/66 *Oedipus Rex* Bible/George; Cassilly; cond: Rudel

3/4, 13, 19/66 *Carmina Burana* Elgar/Brooks; Reardon, Dupree; cond: Rudel

3/17, 20/66 *The Consul* cast to be announced; cond: La Selva

3/22, 27/66 *Capriccio* Jeffrey, Faull; Reardon. Thaw; cond: Märzendorfer

3/25/66 *Danton's Death* Creed, Grant, Greenspon; Reardon, Dupree; cond:
Märzendorfer

3/26/66 *Katerina Ismailova* Schauler; Malas; cond: Rudel

New York Philharmonic Orchestra, Philharmonic Hall

3/31 4/1, 2, 4/66 *Siegfried* Kuchta; Thomas; cond: Foss (concert form)

New York State Opera Society, Carl Yost, dir., at Palm Gardens

12/12/65 *Il Trovatore* 1/30/66 *La Traviata*

Opera Players, Donald Nelson, at Palm Gardens

12/5/65 *Tosca* 2/8/66 *La Traviata*

Opera Workshop, 44 Goddard—Riverside Center

12/11/65 *Aida*

Ruffino Opera Theatre, Judson Hall (continued)

1/8 2/5 6/4/66 <i>Madama Butterfly</i>	1/15/66 <i>The Barber of Seville</i>
1/22/66 French Gala	1/29 3/19/66 <i>La Traviata</i>
2/12/66 <i>Impresario</i> and <i>Pagliacci</i>	3/3/66 Kalmanoff's <i>Empty Bottle</i> , prem.
2/26/66 <i>Tosca</i>	3/12/66 <i>The Telephone</i> and <i>The Medium</i>
3/26 6/11/66 <i>Carmen</i>	4/2/66 <i>Faust</i>
4/16/66 <i>Don Pasquale</i>	2/19 4/23 7/13/66 <i>La Bohème</i>
4/30/66 <i>Otello</i>	5/7/66 <i>La Forza del Destino</i>
5/14/66 <i>Rigoletto</i>	5/21/66 <i>Ariadne auf Naxos</i>
5/21 7/3/66 <i>Aida</i>	6/26/66 <i>Lucia di Lammermoor</i>
6/18/66 <i>Andrea Chénier</i>	7/6/66 <i>The Marriage of Figaro</i>

St. George Episcopal Church, perf. by Syracuse Univ. Opera Workshop

2/6/66 Argento's *The Masque of Angels* first N.Y.C. perf.

Savoy Players, Fashion Institute Playhouse, West 27th Street

1/9/66 *H.M.S. Pinafore*

OKLAHOMA

Tulsa Opera (see also Oct. '65 Bulletin)

12/10, 11, 12/65 *Hansel and Gretel*

ONTARIO

CBS-TV Toronto

10/65 Cimarosa's *Music Master*, Rubes

Hamilton Opera Company, Lee Hepner, cond., Rita Ubriaco, st. dir.

3/25, 26 4/1, 2/66 *La Bohème* Kowalchuck, Thornton, Johnson, Frederick, Skirko, James

McMaster Operatic Society, L. Hepner, cond., S. Emberly, dir.; Hamilton

2/ 17, 18, 19/66 *Die Fledermaus*

Royal Conservatory of Music, Boyd Neil, dean, Opera School, Toronto

12/13-18/65 *Love for Three Oranges* Mauro

2/18, 19/66 *Die Kluge*

3/25, 26/66 two one-act operas to be announced

PENNSYLVANIA

Pittsburgh Symphony Orchestra, W. Steinberg, cond.

11/26, 28/65 *Bluebeard's Castle* (concert form) Resnik; Parol

QUEBEC

Le Théâtre Lyrique de Nouvelle France et L'Opéra de Québec,

Gosselin, dir.; Québec

65-66 *La Traviata*, *Lakmé*, *Thaïs*, *La Veuve Joyeuse* (*Merry Widow*)

The Montreal Opera Guild, Mme. Pauline Donalda

4/12, 14, 16, 17/66 *La Bohème*

Montreal Symphony Orchestra, Z. Mehta, cond., Place des Arts

2/7/66 *Tosca* Collier; Cioni, Bacquier; dir: Gutman

SOUTH CAROLINA

Columbia Lyric Theatre, D. C. Sennema, bus. mgr.

11/26, 27/65 *Hansel and Gretel*

April '66 *Faust*

TENNESSEE

Oak Ridge Symphony Orchestra, F. Choset, mus. dir.

6/23, 25/66 *Faust*

TEXAS

San Antonio Symphony Orchestra, V. Alessandro, mus. dir.

Dec. '65 *Barber of Seville* 4 pfs., 1-hour children's vers., des. & dir.: R. Tobin

12/19/65 Caldwell's *A Gift of Song*



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