



CENTRAL OPERA SERVICE BULLETIN

MAY-JUNE, 1967

INDEX

NEW OPERAS AND PREMIERS	1
NEW COMPANIES — NEW CENTERS	3
AVAILABLE SETS	4
WHAT PRICE OPERA?*	5
INTERNATIONAL VISITORS TO NEW YORK	7
MODERN ART IN OPERA	7
BOOKS	8
HOW AND WHY I WROTE BOMARZO	10
<i>by Alberto Ginastera</i>	
PERFORMANCE LISTING, 1966-67, cont.	14
NEW COS MEMBERS	17
FIRST PERFORMANCE LISTING, 1967-68	18

**COS survey of touring company charges*

Sponsored by the Metropolitan Opera National Council

CENTRAL OPERA SERVICE COMMITTEE

R. L. B. TOBIN, National Chairman
The National Council

JULIUS RUDEL, Co-Chairman
New York City Opera

National Council Directors

MRS. AUGUST BELMONT

MRS. FRANK W. BOWMAN
E. H. CORRIGAN, JR.
MRS. NORRIS DARRELL
HOWARD J. HOOK, JR.

GEORGE HOWERTON
ELIHU M. HYNDMAN
MRS. JOHN R. SAVAGE
JAMES SCHWABACHER, JR.

Professional Committee

MAURICE ABRAVANEL
Salt Lake City Symphony
KURT HERBERT ADLER
San Francisco Opera
VICTOR ALESSANDRO
San Antonio Symphony
ROBERT G. ANDERSON
Tulsa Opera
WILFRED C. BAIN
Indiana University
ROBERT BAUSTIAN
Santa Fe Opera
MORITZ BOMHARD
Kentucky Opera
JOHN BROWNLEE
Manhattan School of Music
PAUL CALLAWAY
Opera Soc. of Wash., D.C.
STANLEY CHAPPLE
University of Washington
EUGENE CONLEY
No. Texas State Univ.
WALTER DUCLOUX
University of S. California
PETER PAUL FUCHS
Louisiana State University
ROBERT GAY
Northwestern University
BORIS GOLDOVSKY
Goldovsky Opera Theatre
WALTER HERBERT
Houston Grand Opera

RICHARD KARP
Pittsburgh Opera
PAUL KNOWLES
University of Minnesota
GLADYS MATHEW
Community Opera
MRS. LOUDON MELLE
Opera Soc. of Wash., D.C.
ELEMER NAGY
Hartt College of Music
MME. ROSE PALMAI-TENSER
Mobile Opera Guild
RUSSELL D. PATTERSON
Kansas City Lyric Theatre
MRS. JOHN DEWITT PELTZ
Metropolitan Opera
GEORGE SCHICK
Metropolitan Opera
MARK SCHUBART
Lincoln Center
MRS. L. S. STEMMONS
Dallas Civic Opera
LEONARD TREASH
Eastman School of Music
LUCAS UNDERWOOD
College of the Pacific
GID WALDROP
Juilliard School of Music
MRS. J. P. WALLACE
Shreveport Civic Opera
MRS. PAUL P. WILSON
Mid-South Reg. Director

LUDWIG ZIRNER
University of Illinois

The September-October issue will carry the final performance listing of the 1966-67 season. Companies who have not yet submitted their schedule should mail them before August 31 to be included.

We extend our best wishes for a pleasant summer to all our members.

The Central Opera Service Bulletin is published bi-monthly for its members by Central Opera Service. 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
Central Opera Service Bulletin
Lincoln Center Plaza
New York, N.Y. 10023

Single copies of this issue: \$1.00



CENTRAL OPERA SERVICE BULLETIN

Volume 9, Number 5

May-June, 1967

NEW OPERAS AND PREMIERES

AMERICAN OPERAS

On May 14 the Religious Program Department of CBS News presented the first performance of Ezra Laderman's *GALILEO GALILEI*, a 90-minute operatorio. It was taped in New York's Riverside Church with soloists, chorus and orchestra in front of the main altar. Joe Darien wrote the libretto.

The "mini" has invaded the operatic field and the Opera Workshop of the New School for Social Research will present a program of five short operas, four of them in world premieres. They are *THE LAST DAY* by Ned Rorem, *BRIEF CANDLE* by William Mayer and *SOUND STUDIO* and *ENTR'ACTE*, both by John Marsh. The fifth work on the program scheduled for May 22 and 26 is Blitzstein's *Triple Sec*.

After a successful premiere by the Opera Society of Washington, D.C., Alberto Ginastera's *BOMARZO* will be included in the New York City Opera Company's Spring season in its original production. (See also Mr. Ginastera's speech on page 10.) The premiere in the nation's capital was conducted, staged and designed by New York City Opera's team—Messrs. Rudel, Capobianco and Cho Lee, who were also responsible for the production of Ginastera's *Don Rodrigo*.

The music department of Albion College in Michigan gave the first performance of Anthony Taff's *LILITH* on February 6. Albion College had previously presented *Noah* and *The Summons* by the same composer in 1963 and 1964 respectively; the latest opera is based on a novel by Ero McDonald.

Hawaii's University Opera Studio has offered the premiere of *RING AROUND HARLEQUIN*, a one-act opera composed by the Studio's musical director, Neil McKay. The performance took place on April 24 and was presented in a double bill with *Il Tabarro*.

Shasta College in Redding, California, offered Peter Sacco's one-act comedy, *MR. VINEGAR*, on May 12 and 13. It was programmed together with *Pagliacci*.

Dr. Kelsey Jones of the music faculty of Montreal's McGill University is the composer of *SAM SLICK*, an opera scheduled for premiere by McGill's Opera Workshop on December, 15, 1967. Subsequent performances, all with orchestra, will take place on December 16 and 18.

The National Federation of Music Clubs awarded *CHANTICLEER*, a one-act opera by Joyce Barthelson, the \$1,000 first prize in its contemporary opera contest. The composer is co-founder of The Music School in Scarsdale, New York. Seymour Barab, another American composer, also wrote a children's opera based on the same fairy tale.

Mezzo-soprano Elaine Bonazzi commissioned Henry Rauscher to write a one-act opera for her. The title will be *JOAN OF ARC AT REIMS*.

Another commission announced recently was awarded by the Center Opera Company in Minneapolis to Eric Stokes, member of the faculty at the University of

Minnesota. John Ludwig, general manager of the opera company, informs us that "the musical style will be contemporary, emphasizing simultaneous events and spatial separation of performers. The libretto will be equally contemporary with the subject best described as American." Premiere of the three-act opera is planned for the 1968-69 season at the Tyrone Guthrie Theater.

AMERICAN PREMIERES

Italian composer Renzo Rossellini will witness the American premiere of his *THE VIEW FROM THE BRIDGE*, scheduled by the Lyric Opera Company of Philadelphia for October 17.—The Peabody Institute of Music in Baltimore gave the first American performance of Rossellini's *LA GUERRA* on April 28. The composer is reported to be collaborating with librettist Diego Fabbri on a new opera entitled *L'AVVENTURIERO*. The rights for the 1968-69 world premiere have been obtained by the Opera Company of Monte Carlo.

Carl Orff's *ANTIGONAE*, first performed in Germany in 1949, will be presented by The Little Orchestra Society under Thomas Scherman on April 23, 1968, for the first time in this country. The performance will take place at New York's Philharmonic Hall as part of the company's 1967-68 season. (Other premieres announced in the March '67 Bulletin.) The Sophocles drama was previously adapted by some 25 composers, among them Ziani (1660), Orkandini (1718), Gluck (1756), and Honegger (1927).

THESPIS, or *THE GODS GROWN OLD* will be performed by the Comic Opera Company of Baltimore, Md., on May 19 and 20. The original Gilbert and Sullivan operetta was first heard in England in 1871. Much of the original musical material was lost, but in 1962 two London musicologists reconstructed the work and it was subsequently presented in this adaptation in England. The Baltimore performance will mark its American premiere.

EUROPEAN PREMIERES

Next season Munich's Theater am Gärtnerplatz will premiere Mark Lothar's *DER WIDERSPENSTIGE HEILIGE*. In May of this year the theater is presenting Chabrier's *L'Etoile* in a German translation as *DAS HOROSKOP DES KOENIGS*.—Hindemith-Brecht's *LEHRSTUECKE* will be performed at the Ruhrfestspiele in Germany this summer. It is the first performance given with the consent of the composer's widow.—In February the Stadttheater in Saarbrücken gave the first performance of yet another musical version of *MEDEE*, this one composed by Andras Kovach.—Rolf Liebermann, director of the Hamburg Opera, commissioned Lars Johan Werle, composer of *A Dream of Thérèse*, to write an opera for his theatre. Mr. Werle will collaborate with librettist Lars Junsten on the new work based on the novel *NACH WAERMEREN LAENDERN (Towards Warmer Lands)* by P. C. Jersild.—*TOGETHER AND ALONE* by Ondras Mihaly was given its premiere by the Budapest Opera this season. It is a play within a play, set in the time of World War II.

RARELY PERFORMED OPERAS

The Glyndebourne Festival announced a new production of Cavalli's *L'ORMINDO* for this season. This almost extinct work, first heard in Venice in 1644, will be performed in Glyndebourne in a "realization" by Raymond Leppard. The English translation of Giovanni Faustini's libretto is by Geoffrey Dunn; a vocal score will be published by Faber and Faber and will be available in this country from G. Schirmer.

Rameau's *PLATEE* was given its first hearing in the United States on May 4 and 5 by the Clark University Opera Workshop in Worcester, Mass. First performed in 1754 in Versailles and in 1749 in Paris, the opera is also known as *Junon jalouse*. The latest recorded performance was in Milan in 1921.—A recent revival of another Rameau opera took place in Boston, when the Opera Company of Boston performed *Hippolyte et Aricie*.

The Metropolitan Opera Studio is offering a program entitled "The Other Opera." It presents arias and ensembles from largely unknown operas based on stories made famous by other composers. The program includes Sutermeister's and Bellini's *Romeo and Juliet*, Lortzing's *Hans Sachs*, Boito's *Mefistofele*, Goetz's *Taming of the Shrew*, Blech's and Massenet's *Cinderella* and Bernstein's *West Side Story*.



NEW COMPANIES — NEW CENTERS

On April 21 THE OPERA ASSOCIATION OF WESTERN MICHIGAN celebrated its formation with a Reception-Musical. The company's aim, as stated by its president, John F. Gilmore, is to present the citizens of Grand Rapids with staged opera performances of professional quality. For that purpose the new association has appointed Carl Karapetian, musical director and conductor of the Grand Rapids Symphony, as its artistic director, together with Paul Dreher, director of the Grand Rapids Civic Theatre. This cooperation between the city's major cultural organizations will culminate in five performances of *The Marriage of Figaro* in June.

Besides offering enjoyment to Ontario, California, audiences through its operatic performances, the WEST END OPERA ASSOCIATION is also leading a new way in rehabilitation and human relations. Former Metropolitan Opera soprano Stella Roman, who is the guiding spirit behind the California company, has persuaded the authorities at nearby Chino State Prison to permit some inmates to build and paint scenery for a recent production of *La Bohème*. They did this with the aid of the Supervisor of Industrial Arts and were permitted to attend a performance to witness the success of their handiwork.

BRADLEY UNIVERSITY in Peoria, Illinois, has announced the establishment of an Opera Workshop under Edwin K. Blanchard, director. Its first endeavor will be the presentation of operatic scenes and a one-act chamber opera. Mr. Blanchard envisions the establishment of a permanent community opera group by eventually joining with the Civic Orchestra and Ballet.

* * *

Among the cities in the process of planning NEW ARTS CENTERS are Birmingham, Ala., Atlanta, Ga., Cincinnati and Toledo, Ohio, San Antonio, Texas, Washington, D.C., White Plains, N.Y., and Woodbridge, N.J. The 2,500-seat Toledo auditorium will be part of a Masonic Civic Center and will open in the winter of 1968-69.—The opening of the Woodbridge-Garden State Arts Center was postponed until the summer of 1968. The six million dollar amphitheatre, designed by Edward Durell Stone, will accommodate 4,800 people under its overhanging roof and another 5,000 on its spacious lawns.—The Westchester County Arts Commission is still searching for the site for its \$16.5 million Arts Center. Recent changes within its board of directors may assure an early decision.

A recent announcement from the JOHN F. KENNEDY CENTER in Washington gives details of the architectural layout as well as of the artistic aspirations for the art center. It is only natural that many changes have been made in both plans since the center's authorization in 1958. With a projected deadline for the opening during the 1969-70 season, definite outlines have emerged. The \$55 million center will house four auditoria, a 2,700-seat Concert Hall, a 2,200-seat Opera House, a 1,100-seat Theatre and a 500-seat Studio Playhouse. The latter will be on the top floor of the building housing the Theatre and will be adjoined by restaurants and The Pavilion, which will be available for state dinners, receptions and band concerts. The same building will also contain the Atrium Gallery for special exhibitions. While workmen are busily readying the foundation for

the erection of the steel framework, a program committee and the trustees of the center are planning its artistic future. The greatest departure from the original concept, which saw the Center as a forum for visiting groups, was the decision to establish national companies in the four performing arts categories. The National Symphony Orchestra of Washington will most likely become the resident symphonic organization and the program committee is negotiating with dance and repertory theatre groups elsewhere for their possible move to the capital. Although Washington has its own resident opera, no mention has yet been made regarding a national opera company which may be due in part to the great financial assistance it will require. Further developments may have to await appropriations of funds to the National Endowments for the Arts. The proposed increase in demands for funds will be from an annual \$5 million to \$25 million. The national ensembles shall serve the capital and the nation by performing in Washington six to nine months and by touring the remainder of the year, much like the British National Theatre or the Comédie Française. This will also allow the Center to book other national or foreign attractions. To honor the memory of the late president, the J.F.K. Center, designed by Edward Durell Stone, has received many pledges for gifts from foreign countries. Marble for the walls is being presented by Italy, custom-made furnishings and tapestries for the foyer by Denmark, bronze panels for the entrance by Germany, twelve crystal chandeliers for the Concert Hall by Norway, a Waterford chandelier for the Pavilion by Ireland and a handwoven curtain for the Opera House by Japan. The opening work at the Opera House will be an opera-musical by Leonard Bernstein.

The 2,800-seat SAN ANTONIO CONCERT HALL/OPERA HOUSE will be ready in time for the grand opening at "Hemisfair '68." Inaugural ceremonies are planned for April 5; the first event on April 6 will be a performance of Verdi's *Don Carlos* in the uncut version. Curtain time is set for 6 p.m.; a dinner in Moorish style, as it may have been served at the court of Phillip II, will be served during the first extensive intermission. The auditorium will be part of a \$9 million complex which will also include an arena and a convention center. Opera performances and symphony concerts in San Antonio are presently offered in the 8,000-seat civic auditorium.

The Georgia Southern College in Statesboro announced a November 1967 opening for its FOY FINE ARTS CENTER. A newly created Fine Arts Division will occupy the new building, proving that setting the cart before the horse can be a very satisfying arrangement after all.

The NEW YORK CITY CENTER on 55th Street will receive a face lifting during the summer months. This will constitute the first phase of a \$500,000 job of modernization of the former Masonic temple.



AVAILABLE SETS

The Martha Baird Rockefeller Fund for Music has given a \$40,000 grant towards a new production of *Boris Godunov*. It will be shared by five Eastern opera companies (Baltimore, Toronto, Philadelphia Lyric, Hartford and Washington, D.C.) with a premiere performance in Baltimore in November. Collaborating on the production will be set designer Ming Cho Lee, costume designer Jose Varona and stage director Tito Capobianco; cast and musical direction will vary with each company.

Omaha Civic Opera Association offers for rent the sets and costumes for *The Ballad of Baby Doe* designed by John Braden. For further information contact M. S. Matthews, 4515 Military Avenue, Omaha, Nebraska.



WHAT PRICE OPERA?

Published here for the first time are minimum guarantees and set rates by opera companies on tour as compiled by a recent Central Opera Service Survey.

With more and better equipped auditoriums available for operatic performances, the demand for travelling productions has risen. A recent Central Opera Service study finds that the wide range of demand has created a wide range of supply. Depending upon the size of community and the type of audience to be attracted, the search may go all the way from one or more evenings of grand opera to a lecture demonstration for middle or high school students. The choice may also be limited by the pocketbook of the school or the budget of the impresario dictating whether the Metropolitan Opera or its Studio Company will be engaged.

Beginning with the largest of American companies, the METROPOLITAN OPERA on its Spring tour, travelling with 350 performers and 80 stage hands, musical instruments, thousands of tons of scenery and costumes, demands a guarantee of \$40,000 per performance in 1968. This amount does not include rental of the theatre, ushers and local advertisement. These items are never included in quotations and must always be borne by the local impresario or sponsoring organization. (For schedule of this season's tour, see Jan. '67 Bulletin.)

NEW YORK CITY OPERA COMPANY'S price per performance on tour is about \$15,000; however, this does not include travelling expenses for the company members, sets and costumes. Depending on the distance, it might raise the price to \$18,000–\$20,000 if only a single performance is contracted. The projected three-weeks engagement in Los Angeles will involve the transportation of eight complete productions and over 200 company members for twenty performances. —No figures are available from the SAN FRANCISCO OPERA COMPANY since the ensemble has not performed away from its home base for the last two years.

The METROPOLITAN OPERA NATIONAL COMPANY'S prices ranged from \$6,500 to \$10,000, depending on various factors. Traveling with four productions and 130 members, it incurred so large a deficit that operations were suspended, at least for the coming season.

The new AMERICAN NATIONAL COMPANY, headed by Sarah Caldwell, will be picking up some of the National Company's bookings (both ensembles are managed by Sol Hurok). It is asking a guarantee of \$8,500. Traveling with about 200 members, it will offer three operas in the Fall and two further productions in the Spring. But whereas the Metropolitan touring ensemble was travelling almost continuously and had no home theatre, the American National group will be operating out of Boston with the Opera Company of Boston's performances being an integral part of the company. The Fall tour has been announced as lasting two months. Each tour will be preceded by eight weeks of rehearsals.

The GOLDOVSKY OPERA THEATRE is a well-known travelling institution and possibly the only one not operating with a deficit. One or two productions are taken on extended Spring and Fall tours of about three months each. The tours are managed by Herbert Barrett Management who guarantees the company \$4,000 per performance and a minimum amount of performances a week. A 22-man orchestra travels with the company; the four company stage hands have to be augmented by three to four local stage hands. This, plus the usual hall rental fee, ticket printing and advertisement have to be added to expenses.

The CANADIAN OPERA COMPANY offers a three to four months annual tour which alternates between the Eastern provinces one year and the Middle-West and West the next. Most of the Western tour is book by Overture Concerts. Until this season performances were with piano accompaniment only and were available for \$1,350. Beginning with the 1968 tour, the company will take a twelve to fifteen-man orchestra along which will bring the number of touring members to about 34–40. Using some subsidies from the Canada Council, the company will ask for a minimum guarantee of \$1,950.

The LAKE GEORGE OPERA COMPANY'S season has been extended with some performances outside Glens Falls for a fee of about \$3,000. The company

on tour furnishes sets, costumes and an orchestra of 32. However, it must be considered that these performances involve only a minimum of travel.

The WESTERN OPERA THEATER, the young travelling company of the San Francisco Opera which was established this season with assistance from a Federal grant, offers a variety of arrangements. The choice depends on the size of the budget and the availability of an orchestra pit. Operas like *Così fan tutte*, *The Medium* together with *The Old Maid and the Thief* or *The Barber of Seville* can be conscripted for a minimum guarantee of \$2,750 with orchestra or for \$1,250 with two piano accompaniment. Performances are presented under the sponsorship of a responsible local organization, as is the case with the Metropolitan Opera and many other organizations. Western Opera Theater also offers a lecture demonstration for presentation in cooperation with local schools. This is available for \$600.

THE LINCOLN CENTER STUDENT PROGRAM presents two of its operatic constituents in a variety of programs. A choice of one or two may be included in the regular Lincoln Center Student Program series which also includes one chamber music, one dance and one theatre program. All lecture demonstrations are about one hour long. THE METROPOLITAN OPERA STUDIO offers three different programs to choose from: *An Opera Lecture Demonstration*, *Shakespeare in Opera and Song*, or *Songs, Arias and Vocal Ensembles*. These programs are available to schools for \$400 each in the series or for \$450 if taken individually. A somewhat higher fee would be charged to non-educational organizations. Further, the Met Studio offers its complete opera productions (*Così fan tutte*, *Don Pasquale*, *Cinderella*) staged and costumed with piano accompaniment for \$850 in the student series and for \$925 if not in subscription. As an operatic alternative or additional event, Lincoln Center Student Program offers two programs presented by the NEW YORK CITY OPERA Educational Department, *Introduction to Contemporary Opera or Drama and Novel in Opera*. Each program lasts about one hour and is available to schools through Lincoln Center at the same price as the Met Studio, \$400 in the series, \$450 for a single performance. All are presented under the auspices and with assistance of the U.S. Department of Health, Education and Welfare under the Title III program.

Almost since its inception the NEW HAVEN OPERA SOCIETY has offered an educational program to local and surrounding area schools. It presents a lecture-demonstration of one hour for \$100 with four professional singers, one narrator and one accompanist participating. For a second performance on the same day, the charge is reduced by \$25. Scenes from different operas, which are presented in costume and with props, are available for \$350 per day, \$550 for two-day.

Opera performances with piano accompaniment, but fully staged and costumed, are offered by the TURNAU OPERA PLAYERS, who also bring their own lighting equipment. Bookings are arranged by the non-profit management of the National Music League. The charge is \$1,400 per night and the company's tour repertory includes such varied fare as *La Traviata*, *Bluebeard's Castle* and *Erwartung*, *The Rake's Progress*.

The NATIONAL OPERA COMPANY, sponsored by the Grass Roots Foundation of Raleigh, North Carolina, offers three complete operas with piano accompaniment on a 70-performance tour. Bookings are made by the Celebrity Bureau, Atlanta, Ga., which charges \$1,250 per performance. The agent, in turn, engages the company on a weekly basis. National Opera travels with sets and costumes. The company also offers approximately forty performances to public schools for about \$300 each. These are shortened versions (one to one and one-half hours) of the operas in its repertoire.

The AFTER DINNER OPERA COMPANY offers two different programs at different prices: "Three Happy Operas" are available for \$1,250 while "Seven Short, Short Operas" command the double fee. Both programs are staged, costumed, with piano accompaniment; each program lasts about two hours.

Although this list cannot include all companies giving performances outside their home theatres, it is hoped that this cross-section will be of assistance and inspira-

tion. A word still about repertoire. Almost all groups have found that it is only the standard opera that will sell on tour, that will appeal to the local impresario who must put up the guarantee. The most famous operas assure box office success. This has been true for productions the Metropolitan Opera is offering on tour and it was proven again when the Metropolitan Opera National Company offered four operas in its touring repertoire. *Madama Butterfly* and *La Bohème* far outsold *Cinderella*, with *Susannah* coming in last. Goldovsky, showing a profit on his venture, offered the Puccini and Verdi staples, but also included some Mozart. The Santa Fe Opera, however, flourishes in the desert on such non-staples as *Cardillac*, *Boulevard Solitude*, and *Lulu*. Sarah Caldwell announced that she will offer *Lulu* on her first tour. Will her courage be rewarded?



INTERNATIONAL VISITORS TO NEW YORK

"The Russians are Coming"—five hundred and thirty-five of them, and they will be most anxiously awaited. Impresario Sol Hurok announced that he has finalized negotiations, begun in 1960, for a guest engagement of the Bolshoi Opera and Ballet Companies. The opera company will bring five or six productions still to be announced, which will compare in volume to twenty-seven railroad cars. The Company will perform at the Metropolitan Opera House for one month beginning April 21, 1968. Following the opera company's four-week engagement, the Bolshoi Ballet will perform there, also for four weeks. Then the Ballet ensemble will tour the U.S. for 12 to 14 weeks. The opera company will return to Moscow after 28 performances at Lincoln Center. Under the agreement with the Soviet Ministry of Culture, the Soviet Government will pay the round trip fare for the personnel. All other expenses are Mr. Hurok's responsibility. Ticket prices for the Bolshoi Opera might range from \$7.50 to \$25. The company's first visit to North America will be in August when it is scheduled to give fifteen performances at Expo '67.

Milan's La Scala has just announced a New York guest engagement for October 18. Following the company's performances at Expo '67 the orchestra and some soloists will come to New York for one performance of the Verdi Requiem under Herbert von Karajan at Carnegie Hall.

William Schuman, president of Lincoln Center, announced that negotiations are under way for a visit by the Rome Opera Company. The ensemble was invited to participate in the Center's June Festival in 1968. Confirmation of final arrangements is expected shortly.



MODERN ART IN OPERA

This season marks the debut of a renowned French painter, an American cartoonist and most recently of a famous British sculptor on the operatic stage. Marc Chagall's colorful sets for the Metropolitan Opera's *Magic Flute* are already well known and Saul Steinberg's designs for Seattle's *Story of a Soldier* were previously mentioned in these pages. Now comes word from the Festival of Two Worlds in Spoleto that sculptor Henry Moore will try his hand at creating sets for the new production of *Don Giovanni*. This will be Mr. Moore's first venture in stage design. Another American artist participating in the American-Italian Festival for the first time will be architect Buckminster Fuller. He is designing a 350-seat, domed theatre called Spoleto-Sphere, which will be used for plays, recitals and art exhibitions. It will open on July 1. It will be realized with the assistance of the Aluminum Company of America, Southern Illinois University, and the National Endowment for the Arts. Mr. Fuller designed the dome-shaped American Pavilion at Expo '67.

The Opera Company of Boston's performance of *The Rake's Progress* in March included both Op and Pop art effects. "Kinetic Visuals" gave the appearance of a discothèque, complete with Mod clothes. Projection, as well as television, were used through much of the whole production, while backdrops were stark black and white designs. For the auction scene the chorus was placed among the audience, calling its bids up to the stage.

Another production with an up-dated change of locale was offered by the Center Opera Company when it performed Gilbert and Sullivan's *The Gondoliers* in April. The Minneapolis group used a Mod clad and "Twiggy looking" chorus in audience fashion on stage. Sets were replaced by large Pop Art signs.

Poster art is enjoying a great revival and with interest flourishing for the graphic arts, numerous new posters have appeared. Chagall designed a poster announcing the opening of the Metropolitan Opera House last fall; an attractive new design by Frank Stella announces the dates of the Lincoln Center Festival '67; copies may be purchased for \$10, special silk screened prints numbered and signed are available for \$120 each from gift shops at Lincoln Center. There are three gift-book stores (Library-Museum, Philharmonic Hall and the Metropolitan Opera House) which sell posters ranging in subject matter from a facsimile of the 1883 opening of *Faust* to posters commemorating the openings of individual buildings in the Lincoln Center complex by such artists as Ben Shahn and Robert Indiana.



BOOKS

A fascinating book of commentary, anecdotes and serious professional evaluation is **THE TOSCANINI MUSICIANS KNEW** by B. H. Haggin, published by Horizon Press. A collection of seventeen candid interviews with famous musicians, reminiscing about the Maestro, revealing many details of their personal experience with Toscanini never before brought to light. Mr. Haggin collected, prepared and edited the book which also contains some previously unpublished photos. The book sells for \$7.50.

Frank Merkling, Editor of *Opera News*, is preparing a new series of books of popular operas of the Metropolitan Opera repertory. Utilizing material formerly published in the magazine, each volume will be devoted to one opera; the first off the press is **THE MARRIAGE OF FIGARO**, illustrated with musical samples, photographs and drawings. The series is published by Dodd, Mead & Co., and each book sells for \$5.

The title, **RICHARD STRAUSS, THE LIFE OF A NON-HERO**, epitomizes the concept of this new biography. Author George Marek follows the composer from his youth to his death in 1949, with special emphasis on the years spent under Hitler in Germany. His personality as reflected in his compositions is also discussed. Published by Simon and Schuster, the 330-page book sells for \$7.95.

THE INFINITE VARIETY OF MUSIC is Leonard Bernstein's latest book, published by Simon and Schuster. It features all the TV scripts Mr. Bernstein delivered over the last years to an ever increasing, spellbound audience. The book also contains symphonic analyses and some musical essays, as well as photos and musical examples. The price is \$6.50.

Musicologist and music critic Henry Pleasants is the author of **THE GREAT SINGERS**, featuring seventy-one biographies of opera stars in chronological order up to Kirsten Flagstad. Photographs of some of the singers are included. The book is published by Simon and Schuster; the price is \$7.50.

Quaintance Eaton's new book, **THE MIRACLE OF THE MET**, will be published by Appleton-Century in the fall. Subtitled "An Informal History," it covers the entire span of the Metropolitan through its last Paris visit and the first season at Lincoln Center and contains hitherto unpublished material obtained through personal interviews as well as little known stories from newspaper columns of early days.

ALBAN BERG: *Letters to His Wife*, is a must for any Berg scholar and of more than routine interest to the aficionado of contemporary music. It serves also as a document of the times in which Berg lived. Published in German by Langen-Müller Verlag, Munich, it contains 560 letters, cards, notes and drawings collected and edited by the composer's widow, Helene Berg. It sells in the United States for \$13.

Another German book of interest to the opera lover and professional alike is the beautifully appointed **CASPAR NEHER**, containing innumerable scenic designs (many operatic) by the famous German artist who died in 1962. The book has been edited by Gottfried von Einem and Sigfried Malchinger, published by Erhard Friedrich Verlag, Velber bei Hannover, Germany, and is available here for \$23.50.

A recent book by Ned Rorem, **MUSIC FROM INSIDE OUT**, is a collection of lectures and articles by the composer on such subjects as the art of song writing, philosophy on life and art, or the contemporary musical scene. This 144-page book is aimed at the musician or knowledgeable music lover. George Braziller is the publisher; the price is \$4.

MUSICAL INSTRUMENTS THROUGH THE AGES is edited by Anthony Baines, published by Walker & Co. Besides numerous drawings (about 60 plates and 85 text figures) the book features articles by sixteen musicians, each discussing their particular instrument. The book costs \$10.

Those of our readers with a knowledge of Greek may have the special pleasure of delving into a volume containing letters exchanged between Dimitri Mitropoulos and Katy Katsoyanis dated 1925 to 1960. These letters, which are reported to contain innumerable references to musicians and the musical scene in Greece, Minneapolis, New York and other musical centers, were originally in English and were translated for this publication. It is hoped that it will soon be available in English.

Recent books on European operatic centers include the following publications: **OPERA AT COVENT GARDEN, A Short History**, by Harold Rosenthal, updating and completing his own book of 1957; — **LA SCALA, 1946-66**, edited by Franco Armani, published by the Teatro all Scala, Milan, Italy, with 582 illustrations, 25,000 lire; — **FESTSPIELE IN SALZBURG** by Josef Kraut, published by Residenz Verlag, Salzburg; — **BAYREUTH 1967**, an annual publication of the Festival management, 60 pages containing many illustrations, price D.M. 7.80; — **DER GROSSE READERS DIGEST OPERNFUEHRER** by Kurt Honolka in German, a combination Kobbé and opera dictionary, containing references to 300 operas, synopses and technical information, as well as biographical notes on some singers and facts about seasons and opera houses. D.M. 24.80.

Reference Books

An excellent guide to basic designs for costumes is **COSTUMING FOR THE MODERN STAGE** by Laura Zirner. Simple sketches and clear instructions should be helpful to the novice designer of an opera workshop as well as the inexperienced volunteer in charge of wardrobe with a civic opera group. It is available from University of Illinois Press, Champaign, Ill.

The newly formed American Association of Music Festivals has listed the names of 40 American music festivals, giving the schedule of eight major organizations. The brochure is available free from AAMF, 145 West 71st St., New York, N.Y. 10023 — The American Music Conference published **CAREER OPPORTUNITIES IN MUSIC** by Marion Egbert, describing seventy-eight categories for musical careers. The booklet is available for \$1.00 from the American Music Conference, 332 S. Michigan Avenue, Chicago, Ill. 60604. — The MacMillan Company, New York, has published **THE CORPORATION AND THE ARTS** by Richard Eells. It is the result of an extensive study by the author in cooperation with Columbia University Graduate School of Business and it discusses the interest and moralities of the close association of big business and the arts as well as its support of the arts. It has 384 pages and sells for \$7.95.



HOW AND WHY I WROTE "BOMARZO"

by *Alberto Ginastera*

The process of creation is very difficult to explain. To some extent I don't believe that a creator should explain his work of art. It has to speak for itself, or could be explained afterwards by the experts in philosophy of art.

Anyhow, when a creator is presenting a world premiere, it is worth while to make known the intentions of the author. In this case we are two authors. That is why we planned this lecture. If our intentions have reached our goal, this will be known on May 19th at the premiere of "Bomarzo". But at least I may say that we have tried, with specific ideas and some technique, to fulfill one of the most exciting experiences an artist may have, the creation of an opera.

If writing an opera was a difficult task one hundred or fifty years ago, I can assure you that now it is much more difficult. One has to observe some laws connected with the inner nature of an opera, but one has to invent some new laws too, new proceedings and new language, if one wishes to remove contemporary opera from stagnant waters and go further on.

Art never repeats itself and as we cannot write a symphony in the same way as Beethoven did—even if we had the genius, this would be completely absurd—we cannot either go on composing operas in the same style and patterns used by Verdi.

So, we must lay out again all the problems of opera, facing them from another point of view. That is what I have been trying to do, first with "Don Rodrigo" and now with "Bomarzo." Paul Klee said once: "why not?" and I have taken these words as my device. But let me tell you this first of all: I do not wish to break the operatic tradition, I do not wish to destroy a beautiful form which will give still new flowering, I do not wish to do as many of my colleagues do, most of them from Italy or Germany, who create new forms in theatre—some of them very interesting I agree—calling them operas, and they are not. If one writes an opera one has to respect some of its traditional laws, or write something else. On the other hand, I do not feel like imitating the great masters of the past. I think it is useless to go on doing the same thing, repeating endlessly the same type of melody and harmony, following the same paths marked by the footsteps of so many geniuses who have passed by that road. So I have to dare to walk in a different direction and establish modern opera under a new shape and new stature. To tell the story of *how* I wrote "Bomarzo" is very difficult. It is easier to start telling *why* I wrote "Bomarzo."

Opera is a great adventure and to be successful and reach the goal one has to be able to put together, harmoniously, many elements and materials which will take part in this adventure.

When a composer wants to write an opera and feels he has the power and the endurance to fulfill his aim, he has to find first a good plot, since an opera has to lean upon good music and a good plot. So, when I found the story of Bomarzo, I was ready to compose my second opera. But let's see how I reached this point.

When Harold Spivacke commissioned me to write a chamber work for the Coolidge Festival in 1964, I was reading Mujica Lainez' novel "Bomarzo" which was a best seller in Buenos Aires, having won several prizes and press acclaim. The story and the personality of the Duke of Bomarzo fascinated me and I then had the idea of selecting three prose parts from this book, asking my friend Mujica Lainez to write three poems on the same subject, which would be interpolated with the prose parts. Thus was born my cantata "Bomarzo."

When I finished the score I realized that I had not finished with the Duke of Bomarzo, who continued to puzzle me. Then Hobart Spalding, President of the Opera Society, who was my friend since that happy day when he landed in Buenos Aires to attend the world premiere of "Don Rodrigo" at Teatro Colón, asked me in 1965 if I would like to compose a new opera. So we began to talk about "Bomarzo" and he offered me and Mujica Lainez a commission to secure the premiere. In this way, the dream I had been dreaming for some time came true: I could bring the mysterious personality of the Duke and the surrealist world of

Bomarzo into the lyric scene. As I had done three years ago with Alejandro Casona for "Don Rodrigo," I worked in the dramatic structure of the new libretto, considering carefully the musical demands of this work. I do not agree that it is good to use libretti, based on plays without the close collaboration of the composer. I must say that I have been very lucky to find in my life two extraordinary writers: Alejandro Casona and Manuel Mujica Lainez, both wonderful poets and so intelligent and broad-minded men who were ready to work closely with me, discussing thoroughly every scene.

So, Mujica Lainez worked on his libretto, which is, in my opinion, not only a beautiful work of art, but also one of the most interesting libretti ever written for an opera. I only hope I have caught with my music something of this wonderful story so poetically told.

Some people may be interested in knowing why this story puzzled me, since the plot is not historical and Bomarzo is not really a hero, like Don Rodrigo, for example.

No, Bomarzo is not a hero. I would even say more, he is an anti-hero. Instead of being handsome and attractive, he is hunchbacked; he does not have the passions we usually consider "great," as like: passion for our country, passion for a woman, passion for God. He is, on the contrary, mean and cruel; he only desires what other people possess. He does not fight important enemies, he fights with his own tortured soul, with his hidden demons, and when he dies, it is not with the same "grandeur" which surrounds the death of Rodrigo. Bomarzo is killed by poison out of a boy's vengeance.

But if Bomarzo is an anti-hero, he must also be regarded as an archetype. I see Bomarzo, not as a man of the Renaissance, but as a man of our time. We live nowadays in an age of anxiety, an age of sex, an age of violence. Bomarzo struggles with sex, submits to violence and is tormented by anxiety, the metaphysical anxiety of Death. As Ionesco did in his play "Le Roi se meurt," Mujica Lainez in his "Bomarzo" gives us a picture of man's anxiety confronted by the mystery of death. So Bomarzo is a man of our time, and to comment on his story I had to compose music of our time. In finding him and his story I had only achieved the first step which was leading me towards the completion of my opera.

In my opinion, and according to my experiences, the operatic composer must face four problems after he has found a good plot and made a good libretto.

1) The first one is the problem of drama versus music. I have been reading so much lately about the great importance of drama in modern opera and of staging new productions that one begins to wonder if things are not going too far. I had this thought when I heard people talking about Chagall's "Magic Flute" as if Mozart had never existed.

I think that new productions have to face new staging concepts which give drama the opportunity to exercise its impact. I really am very happy to see that the reign of those neurotic prima-donnas and stupid tenors begin to lose its overwhelming power.

But don't let us forget, precisely in this year which celebrates the centennial of Monteverdi, that opera is Drama per Musica, and that music must not be forgotten. If anyone would make a list of opera masterpieces from the past which continue to enchant the public, we would see that they were all written by wonderful composers who wrote everlasting music. So, the relationship between music and drama, in my opinion, must be harmoniously achieved. One must not overpower the other and both have to come close together enriching each other with their own accomplishments.

2) And here we come to the second point: the problem of the dramatic expression by means of singing. People in an opera have to be musically characterized according to their psychology. This is one of the most difficult problems a composer has to face. Many have achieved this beautifully and with striking results. Others prefer their characters involved with facts rather than with psychological reactions, but almost all represent their creatures faithfully through distinctive melodies. And now we come to that terrific word: MELODY!

Everybody agrees that opera singing has to have melodic lines, even nowadays. But what means a melodic line? Everyone has his own interpretation of it. For

some people it is only the melody which can be remembered and whistled. For me a melodic line may be produced even with atonality, or serial music, providing that the line is not broken. A composer may use the most advanced language and still produce music fitted for singers. If we compare, for example, the melodic line of "Don Giovanni" and of "Tristan," you will see the difference between them, because both works belong to different periods, but have nevertheless beautiful singing, melodic lines. The same may happen with a modern composer.

I have worked a lot on this problem when I wrote "Bomarzo," since I tried to write for the voice and not against it. I think that although "Bomarzo" is probably more far-out in its musical language than "Don Rodrigo," I have achieved greater and more substantial results for the voice.

3) The third problem has to deal with form. The structure in opera, as in other musical forms, must be very tight. The composer has to watch and adapt carefully the form of drama to the musical form. The reading of a monologue may take one minute, but if you put it to music it will last four minutes. So the proportion is one to four. That means that the tempo in drama and the tempo in music is different and it must be adjusted very carefully.

"Bomarzo," as all my other works, has been built into a very strict and severe structure. It is divided into fifteen scenes and each one is divided in itself into three micro-structures, each one reproducing the Greek form of exposition, crisis and conclusion. So the form which governs the whole opera is reproduced in tiny cells in each scene. The main point or crisis in the opera is the Erotic Ballet, in which the Duke of Bomarzo dreams and in this nightmare he foresees his Sacro Bosco, his Garden of Monsters, which he creates at the end of his life.

One of the novelties which "Bomarzo" offers in its structure, is the "racconto" or flash-back, which has been used many times in the movies or in novels, but never, as far as I know, in opera. "Bomarzo" begins when the Duke is dying and the opera tells the main events of his life as he recalls one after another. At the end we find again the first scene and the Duke dies. It is as if the whole opera had only taken fifteen seconds.

4) The fourth and last problem deals with the musical language. A composer has to write music of his own time. I do not believe in the greatness of contemporary composers who write in the style of nineteenth-century composers.

I have written only two operas but I have great experience with this form. I was very lucky to be born in Buenos Aires, where the Teatro Colón has a long and great operatic tradition, presenting not only the great operas of the classic repertoire but also almost all modern operas. Since the age of fourteen I had the chance of seeing and listening to the works of Monteverdi, Gluck, Mozart, Rossini, Verdi, Puccini, Massenet, Strauss, Wagner, Mascagni, Debussy, Rabaud, Britten, and Menotti. I could also enjoy the acquaintance of more unfrequently played composers as: Rimsky-Korsakoff, Busoni, Pizzetti, Respighi, Malipiero, Berg, Stravinsky, Dallapiccola, Schoenberg. But I have not only seen these operas, I have studied many of them through their scores. And one thing I have learned is that the operatic composer must establish his relationship with the public through a dramatic action using the language of his own time. It is not necessary to use a story of our day to write a modern opera. Sometimes it happens to be the contrary. What makes a contemporary opera is its musical language. When Berg uses for his "Wozzeck" a story written a hundred years ago or Dallapiccola in his "Prigioniero" tells the story of a man during the Inquisition, they are producing contemporary works of art because the language they use is contemporary.

In "Bomarzo" I have tried to write a more advanced work than in "Don Rodrigo" or any of my latest compositions. I use series and also other devices as microtonalism, chromatic whole, aleatory forms. I have also employed three kinds of different techniques in the texture: clusters, which are massive sounds of chords like big sonorous columns, clouds and constellations. Clouds are sounds which are produced in an aleatory form and which stay suspended in the air but change slowly in color and form, as clouds do. Constellations are bright flashes of sounds which suddenly appear and which disappear the same way.

I have used two rhythmic patterns: the metrical rhythm and the alleatory rhythm. Both are notated in the score in two different ways as a symbolic notation and as a proportional notation.

Besides singing I have employed for the voice the dramatic speech, with poetic rhythm in the two soliloquies. In these the orchestra plays with alleatory forms. For the main character I have chosen the voice of a lyric tenor since Pier Francesco Orsini, Duke of Bomarzo, is not a powerful man of action and I needed to create a doubtful and uncertain personality. Julia Farnese, his wife, is a soprano. She is a sweet character with some mystery in her. We never learn whether she has been unfaithful to her husband, same as with *Mélisande*. Pantasilea, the beautiful temptress, is a mezzo because her voice has to be warm and sensual, expressing lust, passion and also some contempt for the Duke. Maerbale, Bomarzo's brother, is a romantic and also secretive character, while the other brother, Girolamo, is violent. Both are baritones and in each one I have stressed the accents needed to mark their personalities. The father, that old and cruel Condottiero, is a bass and the grandmother, Diani Orsini, who adores Pier Francesco is a contralto. She is the great lady of the family, the column holding up the pride and nobility of the whole family. The Magician Silvio de Narni, that enigmatic man who exerts great influence on the weak Duke, is a baritone. And finally, if you see the opera after hearing so much about it, you will find in the cast a very strange character: the slave Abul. He is represented by a mime, because he never speaks or sings, although he is the constant companion of Bomarzo and has enormous influence upon him.

Regarding the orchestra, I have used a normal one with an important percussion section. Harpsichord, mandolin and viola d'amore provide in certain moments strange and different orchestral colors. The chorus is placed in the pit and sings as if it were another section of the orchestra. Sometimes the chorus is singing, as in traditional opera, only commenting on the action, in other parts I have used it to create a surrealist atmosphere. For example, at the beginning in the Prelude I have tried to depict musically Bomarzo's garden with its strange monsters. The chorus sings making sounds of consonants without vowels, such as: L, J, G, K, P, M; it is as if the monsters wished to speak but were unable to do so because they are not alive; they are stone monsters. Later in the Erotic Ballet, the voices of the chorus, besides sighing, murmuring, lamenting, pronounce the word "love" in almost all the languages of the world. For this part I had several friends helping me, and we found quite a long list of words, some of them very phonetic. The chorus serves also to develop a Choral Interlude, which I wrote in the form of a Villanella.

And now enough of the technique.

I hope that by what we have said today, my friend Mujica Lainez and I, we have unveiled the mysterious and magic world of "Bomarzo." In this world, as in "Ulysses" by Joyce, dreams and reality are mixed in such a way that the ideas, fantasies, desires, past memories, imaginations, eagerness of Bomarzo, become more real than the reality itself. And this is why I would like to read for you as an ending of this talk the following lines written by Paul Klee and which may be applied to our present work:

"But our pounding heart drives us down, deep down to the source of all.

"What springs from this source, whatever it may be called, dream, idea or fantasy—must be taken seriously only if it unites with the proper creative means to form a work of art.

"Then those curiosities become realities—realities of art which help to lift life out of its mediocrity.

"For not only do they, to some extent, add more spirit to the seen, but they also make secret visions visible."

Lecture given by Alberto Ginastera in the Auditorium of the State Department in Washington, on May 4, 1967, under the auspices of the Opera Society of Washington, D.C., preceding the premiere of "Bomarzo" on May 19.



PERFORMANCE LISTING, 1966-67 SEASON (not previously listed)

ALABAMA

University of Alabama; Sylvia Dehenport, dir., University
3/10, 11/67 *The Triumph of Honor* Eng. Zytowski

CALIFORNIA

Cabrillo Music Festival, G. Clark, dean, Community Service, Aptos
8/20, 25, 27/67 *The Three Penny Opera*
California Institute of the Arts, Opera Workshop, Los Angeles
4/2, 30/67 *The Play of Robin and Marion* van Grove trans., and orchest.
Calif. Western University, W. Teutsch, dir. Opera, San Diego
4/21, 22/67 *An Incomplete Education* Eng. Addison & *Djamileh* Eng. Teutsch-Turner
5/22, 23, 24, 26, 27/67 *Così fan tutte* Eng. Martin
6/1, 2, 3/67 *Billy Budd*
Sacramento State College, music dept., J. M. Lewis
1/19, 20/67 Bacon's *A Tree on the Plains*
San Francisco Opera Guild Talent Bank, Peggy Donovan, mus. dir. for Children's Hour
66-67 *Amahl and the Night Visitors* w. Oakland Symphony, 5 pfs.
Cenerentola 6 pfs. in Merced County
6/24/67 *La Finta Giardiniera* at Montalvo Festival
Shasta College, Opera Workshop, O. Tognozzi, dir., Redding
5/12, 13/67 Sacco's *Mr. Vinegar* prem. & *Pagliacci* Eng. Gratton Grafton
West End Opera Assn., Stefan Petroff, gen. dir., Ontario
11/9/66 *La Traviata*
4/22/67 *La Bohème* Tweed, Walker; Dastrup, Bewers; dir: S. Roman
Yuba College Theatre, D. Butler, dir., Marysville
3/30, 31 4/1, 6, 7, 8/67 *The Pirates of Penzance*

CONNECTICUT

Hartt College, of Music, E. Nagy, dir. Opera Theatre, Hartford
5/3-6/67 *Ariadne auf Naxos* mus. dir: M. Paranov; Hinds; Johnson (Met. Aud. finalist) (see also 1/67 Bulletin)

FLORIDA

Florida State University School of Music, Opera Guild, Tallahassee
6/9, 10, 12, 13/67 *Don Giovanni* Jeffrey; White; cond: Dunscombe; dir: Collins
Stetson University School of Music, Opera Workshop, R. Hause, mus. dir., DeLand
3/1, 2, 3, 4/67 *The Marriage of Figaro* Eng. Martin, J. Clements

HAWAII

University of Hawaii Opera Studio, N. McKay, mus. dir.
4/24, 25, 26/67 *Il Tabarro* & McKay's *Ring Around Harlequin* prem.

ILLINOIS

Northwestern University Summer H. S. Music Project, Ravinia Park
7/22, 24/67 *The Second Hurricane* cond: Copland
Springfield Jr. College, music. dept., Sister Annunciata, chmn.
2/20, 21, 22/67 Goldstein's *A Bullet for Billy the Kid*
University of Illinois Opera Group, L. Zirner, dir., Urbana
2/24, 26/67 *The Good Soldier Schweik* (see also 3/67 Bulletin)

IOWA

Drake University Opera Workshop, Marion Hall, dir., Des Moines
4/21, 22/67 *The Secret Marriage* Eng. Witherspoon & *The Cloak* Eng. Machlis w.p.
7/3/67 Mohaupt's *Double Trouble*

KANSAS

Bethany College, Opera Workshop, Elizabeth Patches, dir., Lindsborg
12/2/66 *Dido and Aeneas*

KENTUCKY

Union College, music dept., Barbourville
2/9/67 *The Telephone* w.p.

LOUISIANA

New Orleans Recreation Dept., Helena Carriere, cultural dir.
7/23, 25, 27/67 *Madama Butterfly*

MARYLAND

Comic Opera Co. of Baltimore, Wm. Hyder, dir.
5/19, 20/67 Gilbert & Sullivan's *Thespis* Am. prem., Reese-Morton adapt.
Johns Hopkins University, Hopkins' Evergreen House
5/5, 6, 7/67 *Acis and Galatea* cond: T. Conlin; dir: E. Golden; chor: Diamond;
des: Brady

MASSACHUSETTS

Boston University, Opera Theatre, L. Bergmann, mus. dir.
11/17, 18/66 *Le pauvre matelot* Eng. Finley & scenes from *The Magic Flute*
3/9, 10/67 *The Old Maid and The Thief* & scenes from *Manon, La Bohème*
5/8, 9/67 *The Tender Land*
New England Conservatory Opera Theatre, Th. Phillips, dir., Boston
12/2, 3/66 *Hansel and Gretel* w.p.
2/2, 3, 4/67 *Falstaff* Eng. Goldovsky
5/25, 26/67 *A Midsummer Night's Dream*
New England Conservatory Summer Workshop, S. Caldwell, dir., Ipswich
7/14, 15/67 Offenbach's *Voyage to the Moon* Eng. Caldwell

MICHIGAN

Albion College Choral Society, D. Strickler, dir., Albion
2/26/67 Taffs' *Lilith* prem.; concert pf.
The Opera Assn. of Western Michigan, Grand Rapids
6/2, 3, 9, 10/67 *The Marriage of Figaro* mus. dir: C. Karapetian
Overture to Opera, Oakland University and Detroit Grand Opera, Rochester
3-4/67 *The Portuguese Inn* Eng. Gutman & Opera Scenes, 12 pfs. at schools,
mus. dir: D. di Chiera; multiscreen projection system, E. Nagy
Western Michigan University, music dept., Wm. Appel, Kalamazoo
1/19, 20, 21/67 *The Medium*

MINNESOTA

Center Opera Company, J. Ludwig, mgr., Minneapolis
4/23/67 *The Gondoliers* dir: Balk; cond: Trautbein

MISSOURI

University of Missouri at Kansas City, Opera Workshop, H. Fischer, dir.
2/16, 17, 18, 23, 24, 25, 26/67 Austin's *The Beggar's Opera* (see also 3/67 Bulletin)
Washington University Opera Studio, H. Blumenfeld, dir., St. Louis
2/13, 3/15, 5/8/67 Operatic Scenes
5/15/67 *L'Enfant prodigue* Eng. Blumenfeld & Rita Eng. Mead

NEBRASKA

Nebraska Wesleyan University, Opera Workshop, R. Jones, dir., Lincoln
11/30/66 *Cox and Box & The Telephone*
3/31/67 *The Impresario* Eng. Cardelli & R.S.V.P. Eng. Yannopoulos

NEW YORK

Adelphi University Opera Workshop, L. Rasmussen, dir., Garden City
5/12, 13/67 *Down in the Valley & The Impresario* dir: Renan; des: Winter

NEW YORK CITY

Canterbury Choral Society, Philharmonic Hall
5/5/67 Handel's *Samson* Carron; McCollum; cond: Walker
CBS-TV Religious Program Department
5/14/67 Laderman's *Galileo Galilei* prem.
City College of New York, F. Jahoda, chmn, music dept.
12/16, 17/66 Mark Brunswick's *The Master Builder*
FBN Opera Workshop at Educational Alliance, L. Fowler, dir.
5/20, 21, 28/67 *Die Fledermaus* Eng. (see also 3/67 Bulletin)
Fifth Avenue Opera Assn., S. Friedberg, gen. mgr., tour, w.p.
12/5, 27, 28/66 3/4 5/5, 16/67 *Hansel and Gretel* Eng. Bache 8 pfs.
4/5, 7, 9/67 *The Magic Flute* Eng. Glennon
4/16, 21, 27 5/5, 9, 10/67 *The Barber of Seville* Eng. Goldovsky 8 pfs.

Lincoln Center Student Program, tour in schools

NEW YORK CITY OPERA

66-67 lecture demonstrations 47 pfs.

METROPOLITAN OPERA STUDIO

66-67 *Così fan tutte*, *Don Pasquale*, *Cerenentola*, 119 pfs.

lecture demonstrations 44 pfs.

Lyric Arts Opera Co., G. Panvini, dir.

1/28/67 *Die Fledermaus* Eng. Martin

4/22/67 *Rigoletto*

Manhattan Opera Company in Central Park

6-9/67 26 pfs. *La Gioconda*, *Otello*, *Cavalleria Rusticana & Pagliacci*, *Andréa*

Chenier, *Madama Butterfly*, *Tosca*

Mannes College of Music, Opera Production Workshop

5/6, 7/67 *The Impresario & The Medium* cond: P. Berl

New School for Social Research, R. Flusser, dir. Opera Workshop

5/22, 26/67 5 mini-operas: Rorem's *The Last Day*, Mayer's *Brief Candle*, Marsh's

Sound Studio & Entr'acte prem.; Blitzstein's *Triple Sec*

5/67 3 programs of operatic scenes

Opera Guide Theatre Co., P. Rubino, gen. dir.

5/21/67 *La Traviata* Casa Italiana, Columbia University

Opera Workshop, Alfred Smith Audit., West 97th St.

4/26/67 *Tosca*

4/29/67 *Un Ballo in maschera*

Wind Ensemble Workshop, Lincoln Center Library and Museum

5/2/67 *L'Histoire du soldat* w. soloists from Met. Opera Studio

Yale University Opera Company, at Holy Family Church

5/14, 15/67 *Curlew River*, N.Y. prem. benefit for Pacem in Terris Library

NORTH CAROLINA

Brevard Music Center, H. Janiec, art. dir., Brevard

7/8, 10/67 *The Marriage of Figaro* cond: Schick

7/14/67 *Faust* cond: Rosekrans

7/21/67 *The Old Maid and the Thief & Suor Angelica*

8/4/67 *Murder in the Cathedral* cond: Woodbury

8/11/67 *Carmen* cond: Janiec

OHIO

Mansfield Symphony Orchestra, R. L. Cronquist, mus. dir.

5/7/67 *Il Trovatore* Ginn, McMurray; Gallagher, Knoll; dir: D. Schrock

Oberlin College Gilbert and Sullivan Players, Hayden Boyers, prod.

12/7-10/66 *Ruddigore*

6/9, 10/67 *The Pirates of Penzance* (see also 3/67 Bulletin)

PENNSYLVANIA

Academy of Vocal Arts, Philadelphia

5/6/67 *Don Pasquale* Moscona

Carnegie Tech Opera Workshop, R. Fellner, dir., Pittsburgh

4/20, 21, 22/67 *Così fan tutte* dir: Lee Cass Eng. Martin (5/2 Washington, Pa.)

Chatham College, The Opera Workshop, A. Keister, Pittsburgh

11/1/66 Lehar's *Paganini* Monette; Watts

Operalogues: *Louise* (12/4/66), *La Perichole* (1/11/67), *Lohengrin* (2/12/67),

Don Giovanni (4/19/67)

Indiana University of Pa., Opera Theatre, H. Wildeboor, dir., Indiana

3/24/67 *Down in the Valley* (see also 3/67 Bulletin)

Temple University, Opera Workshop, J. Lucas, dir., Philadelphia

4/23/67 *La Navarraise & La Serva padrona* Eng. Lief

QUEBEC

McGill University Opera Workshop, E. & L della Pergola, dirs., Montreal

12/16, 17, 19/66 *Pelléas et Mélisande* w.p.

3/20, 22/67 *The Secret of Suzanna* w.p.

6/14/67 *The Medium* w.p.

12/66-5/67 12 programs of operatic scenes

SOUTH CAROLINA

Converse College, Opera Workshop, J. McCrae, dir., Spartanburg

11/19/66 *Novellis, Novellis*

2/22/67 Operatic Scenes

5/5/67 *The Elixir of Love* Eng. Gallagher

TENNESSEE

Carson-Newman College Opera Workshop, Th. Teagues, dir., Jefferson City
3/19/67 *Noye's Fludde*
Memphis State University Opera Theatre and Workshop, G. Osborne, dir.
11/10, 11/66 *The Elixir of Love* Eng. Martin
3/30, 31/67 *Albert Herring*
5/3, 4, 5/67 *Rigoletto* Eng. Martin
5/19/67 *The Telephone & A Game of Chance*
Middle Tennessee State University, Neil Wright, mus. dir., Murfreesboro
2/4, 6/67 *Die Fledermaus* Eng. Dietz-Kanin

TEXAS

Baylor University, School of Music, D. Sternberg, dean, Waco
5/4, 5, 6, 11, 12, 13/67 *Otello* Eng. Sternberg

WISCONSIN

Beloit College, music dept. Wm. Jones, chmn., Beloit
3/17/67 *The Medium & The Telephone*
Florentine Opera Company of Milwaukee, J. Anello, mus. dir.
7/7, 8/67 Musical Comedy (winter season see 9/66 Bulletin)
8/4, 5/67 *The Merry Widow*

All performances are staged and with orchestra unless marked "concert pf." or "w. p." (with piano).

Performances and news items once announced will not be relisted at the time of performance.

NEW COS MEMBERS

Paul Berl, 250 West 85th St., New York, N.Y.
Bradley Univ. School of Music, E. Blanchard, Peoria, Ill.
Univ. of California Library, Serials Section, Irvine, Calif.
Miss Tatiana B. Evtushenko, 210 Euclid St., Hartford, Conn.
FBN Opera Workshop, L. Fowler, dir., 42-55 Colden St., Flushing, N.Y.
Mrs. Lyle H. Fisher, 1624 Edgcombe Rd., St. Paul, Minn.
Philip Meister, Natl. Shakespeare Company, 639 Tenth Ave., New York, N.Y.
Francis F. Randolph, J. & W. Seligman Co., 65 Broadway, New York, N.Y.
David Rowe, 324 East 66th St., New York, N.Y.
Miss Ruth Uebel, 123 East 64th St., New York, N.Y.
Jack Eric Williams, 1410 East 42nd St., Odessa, Texas



FIRST PERFORMANCE LISTING, 1967-1968 SEASON

ALABAMA

Birmingham Civic Opera Assn. and Birmingham Symph., M. McClung, prod.
12/19/67 *Hansel and Gretel*
4/3, 4/68 *The Consul*

CALIFORNIA

Los Angeles Music Center, Chandler Pavilion
11/17-12/6 New York City Opera Co. (program see N.Y.C.)
San Diego Opera Company, W. Herbert, mus. dir.
11/9, 11/67 *Salome* Weathers
3/14, 16/68 *Carmen* Blackham; Olvis, Treigle
5/2, 4/68 *The Magic Flute* Pracht; Blankenship, Palmer
San Francisco Children's Opera, N. Gingold, dir., at Marines' Theatre
10/15/67 *Johnny Appleseed*
12/10/67 *Snow White and the Seven Dwarfs* (at S.F. Opera House)
1/28/68 *Little Red Riding Hood*
3/3/68 *Goldilocks Becomes Queen*
4/28/68 *Sleeping Beauty*
5/26/68 *Snow White and Rose Red*
6/3/68 *The Boot of Mr. Ticklewood*
San Francisco Opera Co., K. H. Adler, gen dir.
9/19, 22, 27 10/1/67 *La Gioconda* Crespini, Forrester, Bumbry; Cioni, Ludgin;
cond: G. Patané
9/20, 23, 26, 29, 10/8/67 *The Magic Flute** Eng. Marsh, Scovotti; Burrows,
Evans; cond: Stein; dir: Hager; des: Businger, West
9/30, 10/3, 13/67 *Louise* Saunders, Cervena; Alexander, Rossi-Lemeni; cond:
Perisson; dir: Erlo
10/4, 7, 10, 15/67 *Der Rosenkavalier* Crespini, Anderson, Grist; Greindl, Modeno;
cond: Stein; dir: Hager
10/6, 11, 17/67 *Macbeth* Bumbry; Ludgin; cond: Patané; dir: Erlo
10/14, 20, 24/67 *Manon Lescaut* Kirsten; Ilosfalvy, Bryn-Jones; cond: Grossman;
dir: Mansouri
10/18, 27, 31 11/5/67 *Tristan und Isolde** Dalis, Dunn; Thomas, Ludgin,
Greindl; cond: Stein; dir: Hager; des: Bauer-Ecsy, West
10/21, 25, 29/67 *L'Elisir d'amore** Grist; Kraus, Wixell, Bruscantini; cond: Patané;
dir: Mansouri; des: Darling
10/28 11/3, 8/67 *The Vistation*** Weathers, Scovotti, Cervena, Kirkpatrick;
Estes, Ulfung, Crofoot, Ludgin, Wixell, Bryn-Jones, Modenos, O'Leary; cond:
Schuller; dir: Hager; des: Bauer-Ecsy, West
11/4, 7, 10, 12/67 *Faust** Saunders, Anderson; Kraus, Ghiaurov; cond: Perisson;
dir: Erle
11/11, 15, 19, 21, 24/67 *La Bohème* Freni, Scovotti; Pavarotti, Wixell; cond:
Bernardi; dir: Farruggio; des: Jenkins
11/14, 18, 26/67 *Un Ballo in maschera* Price, Dunn, Grist; Ulfung, MacNeil;
cond: Bernardi; dir: Mansouri
11/17, 22, 25/67 *Das Rheingold** Saunders, Dalis, Dunn; Ward, Thomas; cond:
Ludwig; dir: Hager; des: Skalicki, West
* new production ** first American production

COLORADO

Colorado Springs Opera Assn., J. Crawford, mgr.
10/31, 11/1, 2, 3/67 *Hansel and Gretel*
2/7, 8, 9/68 *Rigoletto*
4/24, 25, 26/68 *La Perichole*

CONNECTICUT

Connecticut Opera Assn., F. Pandolfi, exec. dir., Hartford
10/7/67 *Tosca* Tucci; Campora, Colzani
11/9/67 *Madama Butterfly* Scotto, de Carlo; Fiorito, Bardini
12/15/67 *Roméo et Juliette* Moffo; Corelli
2/15/68 *Manon Lescaut* Tebaldi; Domingo, Sordello
3/12/68 *Otello* Fenn; McCracken, Bacquier
4/4/68 *Cavalleria Rusticana & Pagliacci* Borso, Quilico; Ross; Gismondo

FLORIDA

Opera Arts Assn., Dolores McReynolds, art. dir., Merritt Island
9/23, 24/67 *Die Fledermaus* Eng. Dietz-Kanin

Opera Guild of Greater Miami, A. di Filippi, gen. mgr.

1/22, 24, 27/68 *Un Ballo in maschera* Malaspino, Kramarich, Clements; Domingo
(1/30 in Ft. Lauderdale)
2/19, 21, 24/68 *Die Fledermaus* Eng. Martin; Fenn, Scovotti, Roggero; Craig,
Guarrera, Hayward (2/27 in Ft. Lauderdale)
3/18, 20, 23/68 *Samson et Dalila* Warfield; McCracken, Bacquier, Moscona, Pi-
chardo

GEORGIA

Brenau College, Music Dept., Dr. K. Baumgardner, head, Gainesville
2/27, 28/68 *Trouble in Tahiti*

ILLINOIS

Chicago Lyric Opera — season cancelled
Univ. of Illinois, L. Zirner, dir. Opera, Urbana
3/9, 10/68 Schuller's *The Visitation* composer conducting

INDIANA

Ball State University Opera Workshop, J. T. Campbell, dir., Muncie
11/9, 10, 11/67 *Don Pasquale* Eng. Mead
2/2-4/68 Musical Comedy
2/22/68 Thompson's *Solomon and Balkis* w.p.
5/10, 11, 12/68 *The Medium & The Old Maid and the Thief*

LOUISIANA

New Orleans Opera House Assn., New Orleans
10/5, 7/67 *Faust* Kirsten; Hines, Molese
10/19, 21/67 *Madama Butterfly* Zeani; di Virgilio, Rayson
11/2, 4/67 *Macbeth* Borkh; MacNeil
12/7, 9/67 *Der fliegende Holländer* Bjoner; Ward, Cassilly
2/29 3/2/68 *Lucia di Lammermoor* Sutherland; Cossa, Malas, Molese
3/14, 16/68 *Il Trovatore* Caballé, Pospinov; Domingo, Sordello
3/28, 30/68 *Pagliacci & Amelia Goes to the Ball* Schuh, Gismondo; Ludgin,
Fredericks
4/25, 27/68 *The Tales of Hoffmann* Sills; Alexander, Treigle, Castel

MARYLAND

Baltimore Civic Opera Co., R. Wonderlich, pres.
11/2, 4, 6/67 *Boris Godunov* st. dir: Capobianco; des: Lee/Vorona
2/15, 17, 19/68 *Salome*
3/21, 23, 25/68 *La Traviata*

MASSACHUSETTS

American National Opera Company, S. Caldwell, dir., Boston
9/25-11/26/67 Eastern tour: *Falstaff, Tosca, Lulu*
Spring 68 Western tour: above and *Die Meistersinger von Nürnberg, Cavalleria*
Rusticana & Pagliacci
New England Conservatory Opera Theatre, Th. Philips, dir., Boston
11/10, 11/67 *The Coronation of Poppea*
2/1, 2, 3/68 *Ariadne auf Naxos*
5/4, 5/68 To be announced

MICHIGAN

Western Michigan University, Music Dept., Wm. Appel, dir., Kalamazoo
11/30 12/1, 2/67 *Gianni Schicchi*

MISSOURI

St. Louis Opera Theatre, St. Louis
11/67 *Wozzeck*

NEW YORK CITY

Clark Center for the Perf. Arts, N. Ornest, dir. Opera Workshop, YWCA
1/68 *Scenes*
1/68 *Un Ballo in maschera*
Little Orchestra Society, Th. Scherman, mus. dir., Philharmonic Hall
10/10/67 Busoni's *Turandot* Am. prem. Kuhse semi-staged
12/12/67 *The Makropoulos Case* N.Y. prem. Kuiplova, Zidek
4/23/68 Orff's *Antigonae* Am. prem.; Borkh, Mannioni, C. Alexander, W. Lewis
12/22/67 *L'Enfance du Christ*

New York City Opera Company, Julius Rudel, gen. dir.
 9/14–11/12/67 opening: *The Magic Flute*, new prods: Weisgall's *Nine Rivers* from Jordan prem., *Le Coq d'or*, *Cavalleria Rusticana* & *Pagliacci* dir: Zorina.
 other operas: *Julius Caesar*, *Der Rosenkavalier*, *La Traviata*, *Tosca*, *Madama Butterfly*, *Carmen*, *The Marriage of Figaro*, *La Bohème*, *The Barber of Seville*
 11/17–12/6/67 at Los Angeles Music Center. 20 pfs: *Don Rodrigo*, *Julius Caesar*, *The Magic Flute*, *Tosca*, *La Bohème*, *Madama Butterfly*, *La Traviata*, *The Tales of Hoffmann*
 2/22–4/21/68 spring season, Ginastera's *Bomarzo*, N.Y. prem.
Opera Guide Theatre Co., P. Rubino, gen. dir.
 10/21/67 Mascagni's *Iris* at McMillan Theatre, Columbia U.

NORTH CAROLINA

Charlotte Opera Assn., Mrs. J. Henderson, pres., J. McCrae, mus. dir.
 11/13/67 *Faust* Alexander
 2/12/68 *Così fan tutte*
 4/1/68 *Tosca* Krall; Crain, Meredith

OHIO

Cincinnati Symphony Orchestra, M. Rudolf, mus. dir.
 10/13, 14/67 *Fidelio* Tatum, Traficante; Sullivan, Elvira, Paul; concert pf.
 12/67 *L'Enfance du Christ*
Columbus Civic Opera Assn., with Columbus Symph., J. Holland, art. dir.
 11/67 *Rigoletto* (sets from Cincinnati)
 2/67 *Albert Herring* (sets from Chautauqua)
 4/68 *Faust* (sets from Cincinnati)
Dayton Opera Association, Dayton (and Toledo Opera Ass'n.)
 10/28/67 *La Bohème* Thomson, Randazzo; Bardini, Lambrinos, Hernandez, Voketaites
 2/3/68 *Don Giovanni* Lampropoulos, Pracht, Hurley; Hecht, Green, Lampi, Beck
 5/4/68 *Turandot* Ross, Malbin; Barioni, Moscona
Lake Erie Opera Theatre, L. Lane, dir., Cleveland
 9/67 *The Bartered Bride* Eng., Goldovsky, cond. & st. dir.: Goldovsky
 9/67 *L'Heure espagnole* & *Oedipus Rex* dir: H. Butler
Mansfield Symphony Orchestra, R. L. Cronquist, mus. dir.
 2/4/68 *Carmen* (staged)

OKLAHOMA

Tulsa Opera Company, R. Anderson, dir.
 11/2, 4/67 *Madama Butterfly* Scotto; Alexander
 3/21, 23/68 *Don Pasquale* D'Angelo; Tajo

PENNSYLVANIA

Indiana University of Penn., H. Wildeboor, dir., Opera Theatre, Indiana
 10/28–30/67 *H.M.S. Pinafore*
 2/9–11/68 *Die Fledermaus* Eng. Dietz-Kanin
Philadelphia Grand Opera Co., A. Terraciano, mgr.
 10/27/67 *La Traviata*
 11/10/67 *Madama Butterfly*
 12/7/67 *The Barber of Seville*
 12/31/67 *Die Fledermaus*
 1/23/68 *Rigoletto*
 2/13/68 *Norma*
 3/12/68 *La Bohème*
 4/16/68 *Turandot*
Philadelphia Lyric Opera Company, A. Fabiani, dir.
 10/17/67 Rossellini's *View from the Bridge** Am. prem. Lane; Galli
 10/20, 24/67 *Roméo et Juliette* Freni, Pilou; Corelli, Flagello
 11/14/67 *Rigoletto* Scotto; Protti, Kolk
 11/17, 21/67 *Faust* Lorengar; Alexander/Kraus, Ghiaurov
 12/1/67 *I Puritani** Moffo, Duval; Ausensi
 12/5, 8/67 *Otello* Tebaldi; Vickers
 2/6/68 *Tannhäuser** Bjoner, Dunn; Thomas, Dooley
 2/20/68 *Aida* Arroyo, Bumbry; Corelli, Giaiotti
 3/5, 8/68 *Il Pirata** Caballé; Marti
 3/26, 29/68 *Norma** Sutherland * new production
Pittsburgh Opera, Inc., Richard Karp., gen. dir.
 10/26, 28/67 *Lucia di Lammermoor* Scotto; Ausensi, Lavirgen
 12/7, 9/67 *Carmen* Resnik; Olvis, Hecht
 1/18, 20/68 *Aida* Mastilovic, Rankin; Savelli; Moscona
 2/15, 17/68 *Lakmé* Peters; Duval
 3/21, 23/68 *Il Trovatore* Caballé, Kramarich; Marti, Sordello

Suburban Opera Co. of Philadelphia, J. Parkinson, gen. mgr., Chester

10/22/67 Garwood's *Trojan Women* (prem.) & *Il Tabarro*
11/26/67 *Madama Butterfly* in Vineland, N.J., 12/3/67 in Chester
1/21/68 *La Traviata*
3/3/68 *Tosca* 3/10/68 in Cape May, N.J.
4/29/68 *The Tales of Hoffmann* Eng.

SOUTH CAROLINA

Bob Jones University, Opera Series, Greenville

10/24/67 *Curlew River*
3/28, 30/68 *Rigoletto* Yarick; Craig, Milnes, Berberian
Columbia Lyric Theatre, F. Harris, pres., Columbia
12/28-30/67 Musical Comedy
5/19, 20/68 *Susannah*

TENNESSEE

Memphis State Univ., Opera Theatre and Workshop, G. Osborne, dir.

9/29 10/7/67 *Don Pasquale*
10/31 11/1, 2, 3/67 Paisiello's *The Barber of Seville*
2/16, 17, 22, 23, 24/68 *The Merry Widow*
4/24, 26/68 *Boris Godunov*

TEXAS

Dallas Civic Opera Co., L. Kelly, dir.

11/4, 10, 12/67 Cherubini's *Medea* Olivero, Sciutti, Casoni, Zaccaria
11/17, 19/67 *The Marriage of Figaro* Caballé, Sciutti, Bruscantini, Trama
11/18, 22, 25/67 *Il Maestro di cappella & Suor Angelica* de los Angeles, & Ballet
The Fairy Queen Fonteyn

Fort Worth Opera Assn., R. Kruger, gen. mgr.

12/1, 3/67 *Aida* Eng. Ducloux; Bjoner
1/19, 21/68 *The Marriage of Figaro* Eng. Martin
3/8, 10/68 *Manon Lescaut*
4/5, 7/68 *Lucia di Lammermoor*

Houston Grand Opera Assn., W. Herbert, art. dir.

10/24, 27, 29/67 *Carmen* Pospinov; Domingo
12/5, 8, 10/67 *The Young Lord* Turner Eng. Walter; sets: San Diego
1/9, 12, 14/68 *Manon Lescaut* Collier; Cossutta, Milnes
2/6, 9, 11/68 *Falstaff* Kabaiwanska, Turner; Evans, Sordello, Riegel
4/2, 5, 7/68 *Madama Butterfly* Weathers

Lamar Tech State College, Opera Workshop, J. Truncale, dir., Beaumont

1967-68 *Suor Angelica, The Consul*

WASHINGTON

Seattle Opera Company, Glynn Ross., gen. dir., Seattle

9/13, 15, 16, 20, 23/67 *Otello* Fenn; McCracken
11/1, 4, 8, 10, 11/67 *Roméo et Juliette* d'Angelo; Corelli
1/30 2/1, 2, 3, 7/68 *The Crucible* Bible; Ludgin
2/27, 29 3/1, 2, 6/68 *Fidelio* Bjoner
4/16, 18, 19, 20, 24/68 *Don Giovanni* Sutherland; Bacquier, Foldi

CANADA

Canadian Opera Company, H. Geiger-Torel, gen. dir., Toronto, Ontario

9/15, 19 10/2/67 R. Pannell's *The Luck of Ginger Coffey* comm. by COC & Canada Council, prem.
9/23, 28 10/11/67 Somer's & Moore's *Louis Riel* comm. by Floyd Chalmers Found., COC & Canada Council, prem. (10/19, 21/67 at Expo '67, Montreal)
9/16, 21, 27 10/3, 7, 9, 13/67 *Il Trovatore* Crader/Sapinsky, Dunn; Lazero, Braun; Barbini, Harrower
9/18, 22,30 10/5, 10, 14/67 *The Barber of Seville* Eng. Goldovsky-Caldwell; Boky/Piercey; Price, Rubes/Rouleau; Barbini; Guttman
9/20, 25, 29 10/7, 14/67 *The Tales of Hoffmann* Boky/Calbes, Thomson; Turp, Mittelmann, Rubes, Mueller; P. Ebert; Jackson/Mess
9/26, 30, 10/4, 6, 12/67 *Madama Butterfly* Kai, Greenwood; Theyard, Turgeon; Barbini; Torel; Lawrence/Mess
10/1-15/67 *Noye's Fludde* in Ottawa





CENTRAL OPERA SERVICE
BULLETIN

Lincoln Center Plaza • Metropolitan Opera
New York, N.Y. 10023

M E M B E R S H I P

INFORMATION SERVICES

Central Opera Service will either supply specific information requested or will suggest sources where information may be acquired. This is a cooperative information exchange service on:
Repertory, Translations, Performances, Musical Materials, Scenery, Costumes, Props, Publicity, and General Organizational Counseling.

PUBLICATIONS, SURVEYS AND SPECIAL LISTINGS

Bulletin. Lists of: Opera Producing Companies in the U.S. and Canada. Annual Performances; American Contemporary Operas; Annual Premieres in the U.S.; Available English Translations; Awards for Singers.

MEETINGS

Central Opera Service National Conference
Central Opera Service Regional Conferences

ENROLLMENT BLANK

- INDIVIDUAL MEMBERSHIP \$ 5.00
Bulletin, Announcements of Publications, Conferences
- GROUP MEMBERSHIP \$10.00
Bulletin, Publications, Conferences, Information Service
- INSTITUTIONAL MEMBERSHIP \$50.00
Bulletins, Publications, Conferences, Information and Full Research Service

Name of Organization or Individual

Name and Title of Officer

Address

City, State, Zip Code

Please make checks payable to Central Opera Service

Date 19.....