



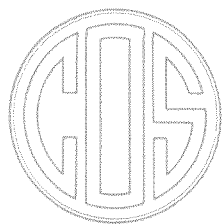
CENTRAL OPERA SERVICE BULLETIN

JANUARY - FEBRUARY, 1968



Sponsored by the Metropolitan Opera National Council

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The next issue of the COS Bulletin will be devoted to a report on the National Conference scheduled for April 10 and 11 in San Antonio, Texas.

Extra copies of the 1967-68 annual survey issue, "The Directory of American Contemporary Operas" are available for \$3.00 each; copies of the "Directory of English Translations" are \$2.00.

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:

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Single copies of this issue: \$1.00



NEW OPERAS AND PREMIERES

AMERICAN OPERAS

The Creative Arts Institute of the University of California has commissioned Roy Travis, Professor of Music at UCLA, to write an opera for production in Los Angeles. Its title is *THE PASSION OF OEDIPUS* and Mr. Travis will fashion his own libretto after the play by Sophocles. The premiere is scheduled for November 15, 1968, with a subsequent performance on the 16th; the production will be under the artistic direction of Jan Popper in collaboration with the composer. Characters represented in the 2 act, full-length opera will be Oedipus (dramatic tenor), Jocasta (mezzo-soprano), Tiresias (bass), Creon (baritone) and The Oracle (coloraturo soprano).

Commissioned for Illinois' sesquicentennial celebration, Will Gay Bottje, faculty member of the School of Music of Southern Illinois University, is writing *REVILED PATRIOT*, an opera based on a story by John Peter Altgeld. The historical subject deals with the 1896 Haymarket riot in Chicago and the related actions of the Governor. The evening-filling opera will receive its first performance in November 1968 in Carbondale.

Eastern Illinois University in Charleston, Ill. commissioned its faculty member and resident composer, Dr. Roger A. Nixon, to write a chamber opera. *THE BRIDE COMES TO YELLOW SKY* has a libretto by Ray B. West, Jr. and is conceived in four scenes. The premiere is scheduled for next season.

On November 18 and 19 the Opera Workshop of Brooklyn College under the direction of Karoly Köpe gave the first performance of *PADREVIA*, a one-act opera with music and libretto by Thomas Pasatieri. This is the third part of a trilogy consisting of *The Women*, premiered in Aspen in 1965 and *La Divina*, first heard at Juilliard School in 1966. *Padrevia* was presented together with the American premiere of Salieri's *FIRST COMES THE MUSIC, THEN THE WORDS* (*Prima la musica poi le parole*). It was sung in an English adaptation written by Mr. Köpe. It is thought that this one-act comedy inspired Strauss to write *Capriccio*.

Yet another version of *WUTHERING HEIGHTS* has come to our attention. This opera in four acts and prologue, written by Bernard Herrmann with a libretto by Lucille Fletscher, has recently been recorded by the Pro Arte Orchestra for Pye Records in Great Britain.

The Metropolitan Opera Studio is offering various programs of readings of contemporary operas. On February 13 the company will present a complete concert version of Sam Morgenstern's *THE BLACK BOX* at the Overseas Press Club. The fifty-minute opera has a libretto by Francis Steegmuller, adapted from a Filipino legend. This is Mr. Morgenstern's second opera; his first one, *Haircut*, premiered in Cleveland in 1962, is an adaptation of Ring Lardner's tragedy. - On February 6 the Metropolitan Opera Studio presented excerpts from three new American operas at the Library and Museum of the Performing Arts at Lincoln Center. Avery Clafin's *UNCLE TOM'S CABIN*, Robert Baksa's *ARIA DA CAPO* and Donald Lybbert's *THE SCARLET LETTER* were represented by the Studio's young singers. Mr. Clafin has four operas

to his credit, while *Aria da capo* and *The Scarlet Letter* are first operatic ventures for Mr. Lybbert (professor of music at Hunter College) and Mr. Baksa, respectively. Other works presented in the Studio reading of excerpts were an Italian version of *Uncle Tom's Cabin* (*La Capanna dello Zio Tom*) by Luigi Ferrari Trecate and French composer Gilbert Becaud's *Opéra d'Aran* (see 11/62 Blltn). In December the Studio gave the first American performance of Henry Sauget's one-act opera, *La Gageure imprevue* (*The Unforseen Bet*), a work premiered at the Opéra Comique in 1944. Another of M. Sauget's operas, *La Chartreuse de Parme*, will be premiered at the Winter Olympics in Grenoble this year.

After completing his first straight play, *The Leper*, Gian Carlo Menotti is currently working on a Ford Foundation - New York City Opera Company commission. The new opera's title is *THE MOST IMPORTANT MAN IN THE WORLD*.

Chester Kallman is supplying Carlos Chavez with the libretto for his forthcoming full-length opera, *THE VISITORS*. Mills Music is the publisher.

Jonathan Elkus' fourth opera, *THE MANDARIN*, was presented in excerpts by the Kosciuszko Foundation on October 26, 1967. This opera buffa has a libretto by Richard Franko Goldman.

John Eaton, recipient of a Fromm Foundation commission, will receive a premiere performance of his opera *HERACLES* by the Italian Radio, Rome, later this winter.

Based on Guy de Maupassant's *Playing With Fire*, Cecil Bentz's opera is entitled *WINDOW GAMES*. The opera workshop of the Clark Center for the Performing Arts in New York gave its first performance on November 18, 1967.

AMERICAN PREMIERES

The Opera Department of the Juilliard School of Music again scored an important first when it presented the American premiere of Richard Rodney Bennett's *THE MINES OF SULPHUR* on January 17. The opera was first performed at Sadler's Wells in 1965; the Italian premiere took place at La Scala in 1966 and the German premiere at Cologne in 1967. In recent years the Juilliard School of Music has given the first American performance of such contemporary works as Henze's *Elegy for Young Lovers*, Hindemith's *Long Christmas Dinner*, Berio's *Passaggio*, Kodaly's *Hary Janos*, etc.

Hans Werner Henze's latest opera, *THE BASSARIDS*, first heard in Salzburg last summer, will be given its first presentation in this country in Santa Fe on August 7, 1968. The Opera Association of New Mexico was also responsible for the American premiere of two other operas by this German composer, *The Stag King* and *Boulevard Solitude*. It is interesting to note that the performance in New Mexico will be the first one in English, the original language of the libretto by W. H. Auden and Chester Kallman. It is based on Euripides' *The Bacchae*. The world premiere was sung in a German translation. On March 26, *The Bassarids* will be heard for the first time in Italian at La Scala in Milan. -- The other first at Santa Fe this summer will be a staged performance of the complete opera-oratorio, *DIE JAKOBSLEITER* by Arnold Schönberg, a work unfinished at the time of the composer's death, later completed by Winfried Zillig. It will be heard August 14 and 16, together with Stravinsky's *Persephone*.

Another American premiere of a work by a contemporary composer took place at Louisiana State University in Baton Rouge. Hermann Reutter's *THE WIDOW OF EPHEBUS* was performed on November 7 in an English translation by Peter Paul Fuchs, director of the University's opera theatre. The original libretto is by Ludwig Anderson. The first performance of the opera took place in Cologne in 1955.

Recent American first performances of early operas include: Verdi's *ALZIRA* (Naples 1845) by the American Opera Society in New York on January 17, 1968 in concert form; Pier Francesco Cavalli's *ORMINDO* (1644) at Juilliard School of Music in New York on April 24, 1968 in Raymond Leppard's arrangement; the previously mentioned Salieri work, *PRIMA LA MUSICA POI LE PAROLE*, at Brooklyn College in November; and last but not least, Mozart's three-act *LUCIO SILLA* in the

original Italian by the Baltimore Chamber Opera on January 19, 1968. It was heard under the direction of Thomas Conlin in a new edition which will be available in orchestral score and parts and in a vocal score with an English translation by Conlin from Theodore Presser, Inc.

EUROPEAN PREMIERES

Benjamin Britten is writing his third Parable for Church Performance for premiere at the Aldeburgh Festival next summer. *Curlew River* and *The Burning Fiery Furnace* are the first two; completing the trilogy is the new work called *THE PRODIGAL SON*. Mr. Britten is also reported to be working on a TV opera for BBC based on a Henry James story. -- British composer, Thea Musgrave, had her first opera performed by London's New Opera Company at Sadler's Wells Opera House on November 30. *THE DECISION* is the story of a mining disaster; Maurice Lindsay is responsible for the libretto. - Sir Michael Tippett (*The Midsummer Marriage*, *King Priam*) is currently working on his third opera named *KNOT-GARDEN*. - Richard Rodney Bennett's comedy, *A PENNY FOR A SONG*, was premiered at Sadler's Wells on October 31, 1967 and will be presented during the Munich Festival in July 1968 under the title *NAPOLEON KOMMT*. (see also Am. Prem. for *Mines of Sulphur*).

In January, La Scala, Milan, presented the world premiere of Gian Francesco Malipiero's *CAPRICCI DI CALLOT*, featuring Fedora Barbieri. - On January 13 Nino Rota's *LA LAMPADA DI ALADINO* was premiered at the Teatro San Carlo in Naples; Attilio Colonello was the designer. - Renzo Rossellini's seventh opera *THE ADVENTURER* is scheduled for a first performance at the Monte Carlo Opera on February 4, 1968. - RAI (Radio Italiano) has awarded three prizes in the musical theatre category: *GIOVANNI SEBASTIANO* with music and libretto by Italian Gino Negri, *PASSION AND DEATH OF OUR LORD JESUS CHRIST* by Polish composer Krzysztof Penderecki and *LOVE AND HATE* by Japanese Yuasa and Hiroshi Mizuo. - The Rome Opera announced a new concept in Light and Musical Theatre utilizing the creativity of Alexander Calder in a combination with Cassella's *Serenata*. It will be presented under the title of *OPERA IN DIVENIRE*. - *LA FILLE DE L'HOMME* by Pierre Capdeville was given a first performance in Bordeaux, France, on December 1, 1967.

Hermann Reutter (see also Am. Prem.) saw two of his one-act operas premiered at Mainz, Germany, in 1967. They were *NAUSIKAA* based on Goethe's play and *DIE BAUERNHOCHZEIT* after Herder's *Voices of the Nations*. - Bern Alois Zimmermann, German composer of *Die Soldaten*, is currently writing *MEDEA*, closely based on the German play by Hans Henny Jahnn. - Siegfried Matthus' *DER LETZTE SCHUSS* was chosen for first performance by the Komische Oper in East Berlin where it was performed on November 5, 1967. The story is after a 1924 novel by Boris Lawrenjow; the libretto is by Götz Friedrich. - The Bonn Opera in a Studio Evening presented *DER LIEBE NACHBAR* (*The Dear Neighbor*) subtitled *Der Gummisarg* by Greek composer Arghyris Kounadis. The book is by the contemporary Greek writer, Basielos Toghas. - *VIERMAL METHUSALEM* by Karel Salomon was produced at Heidelberg, Germany.

Karl Birger Blomdahl, Swedish composer of the space opera *Aniara*, was commissioned by Stockholm's Royal Opera to write *THE TALE OF THE BIG COMPUTER* for premiere in the 1969-70 season. - On April 3, 1968 the Royal Opera will present the first performance of Franz Berwald's *DIE KOENIGIN VON GOLCONDA*, commemorating the centennial of the Swedish composer's birth. - Finland announced two premieres this Fall: Leevi Madetoja's *OSTROBOTHNIANS* on September 8, 1967 and Tauno Pytkkanen's *THE UNKNOWN SOLDIER* on November 16.



NEWS FROM OPERA COMPANIES

Over the last thirty years St. Louis has had a variety of organizations producing opera. Almost every one has followed a different path with different aims. The St. Louis Grand Opera Guild sponsored workshop and semi-professional productions and was primarily dedicated to educational projects. The short lived St. Louis Grand Opera Association brought stars like Pinza and Martinelli to Missouri audiences but was not able to sustain its operation beyond one ambitious season. In 1959 a summer festival was established, presenting chamber opera in a small orchestral shell on the campus of Washington University. Two years ago this August Opera Festival changed to grand opera productions following the replacement of the small shell by a large outdoor pavilion. Meanwhile the opera workshop at Washington University began to offer its own opera productions and four years ago the director of the workshop joined forces with the Opera Guild and formed a new company called the St. Louis Opera Theatre. This company's ambitions were to present lesser-known operas in full productions, not chamber opera, not on a workshop level and not featuring well known stars as each of its predecessors had done. But after three seasons, this venture had to be abandoned and the reorganized Opera Theatre returned to presenting a standard repertory of opera with two annual productions. The August Opera Festival, too, underwent a change by moving onto a river-front showboat near the new waterfront park and within view of St. Louis' landmark, the new silver arch. This Fall, a new organization was formed by merging the winter and summer companies. Under its new president, Elihu Hyndman, and its artistic director, Edward Murphy, the new OPERA THEATRE will combine the various projects under one roof. There will be one major production of a standard work in collaboration with the St. Louis Symphony, a second opera also from the standard repertory will be offered both in St. Louis and on a state tour sponsored by the Missouri Council on the Arts. Excerpts of one or more operas will be taken to city schools under a special grant from the Council on Arts and Education. The August Summer Festival will be held on the "Goldenrod Showboat" presenting chamber opera. (For schedule, see Perf. Listing).

Brooklyn has had its share of opera companies. In recent years there were two different Italian groups each headed by one of the Salmaggi brothers. Boris Goldovsky also offered opera at the Academy of Music and so did the two national touring companies, the Metropolitan Opera National Company last season and Sarah Caldwell's American National Opera Company this season. Now Siegfried Landau, director and conductor of the Brooklyn Philharmonia, has formed the BROOKLYN LYRIC OPERA ASSOCIATION. Utilizing his own orchestra, he will offer three productions annually at the Brooklyn Academy of Music.

After one year of silence at the CHICAGO LYRIC OPERA due to the breakdown of contract negotiations with the musicians union in Spring 1967, Carol Fox, general manager, announced the resumption of the company's activities. Chicago Mayor Richard Daley was instrumental in bringing about an agreement and a three year contract was signed between the musicians' union and the management. The next two seasons each will be eleven weeks long which constitutes an extension of one week over the last (1966) season; the third year will add one further week. As in the past there will be two preceding weeks of rehearsal. Increases in wages amount to 12-15% and a new pension and welfare plan was also agreed upon. The company will open September 27, 1968 (for repertory see A Look Ahead).

The John F. Kennedy Center for the Performing Arts has named its first officers. William McCormick Blair, Jr., former Ambassador to the Philippines, will be the Administrative Director of the Center. The appointment commences April 1, 1968, announced Roger L. Stevens, Chairman of the Board. Julius Rudel, general director of the New York City Opera Company and guest conductor of opera and symphony, has accepted the post of part-time music adviser, which he will hold in addition to his present position. Mr. Rudel had been offered the post of artistic director of the Center but declined since this would not allow him time for outside conducting. The Center is to open in the Fall of 1970.

The Canadian National Arts Center in Ottawa has named the Stratford Festival Company as its resident national theatre company. It will operate under the title of STRATFORD NATIONAL THEATRE of Canada and will play six months in Stratford, Ontario, and six months in the nation's capitol and on tour. The Stratford Company and the Center's boards will have joint jurisdiction with tours being planned in Ottawa. Messrs. Gascon and Hirsch, artistic directors at Stratford, will be in charge of artistic matters for the whole year. (No mention was made of the opera company's part in this arrangement so far). Jean Marie Beaudet, a Canadian musician, has been named director of music for the Center and he is in the process of forming a 45-man resident chamber orchestra.

Dean David Stone of the School of Music at Temple University in Philadelphia announced the formation of the AMBLER MUSIC FESTIVAL and Institute. Operating on Ambler Campus, twenty miles outside of Philadelphia, the Festival and Institute will be in session from June 24 to August 4, 1968 under its director, Anshel Brusilow of the Philadelphia Orchestra. A total of 300 students will be accepted; the opera department will be under the direction of James Lucas and Adelaide Bishop.

A summer day camp for youngsters between 8 and 18 interested in the creative or performing arts will be opened in Huntington, L.I., New York, this summer. Named the SUZANNE AND NATHANIEL USDAN CENTER for the Creative and Performing Arts, it is located on 250 acres of wooded land in Suffolk County. Buses will collect and deliver the campers - 1,000 the first year expanding to 3,000 in the future. Andrew McKinley, director of the Bronx House Music School, will head a staff of 170; conductor James Sample from Erie and Ft. Wayne will head the music department.

The Messina Opera Co., which was originally established in Brooklyn in 1960 and moved to Queens in 1963, has changed its name to THE QUEENS OPERA ASSOCIATION. General director Joseph Messina, announced the appointment of Richard Woitach, assistant conductor of the Metropolitan Opera, as musical director. The Queens Opera Guild was formed recently for the purpose of local support; firms and organizations in the borough are sponsoring one student performance of each production given by the company.

New halls in the news recently are the CORBETT CENTER for the Performing Arts and the Powell Symphony Hall. The former is a \$5 million building added to the College-Conservatory of Music of the University of Cincinnati. Celebrating the opening and commemorating the 100th anniversary of the Conservatory, the opera department offered a new production of *Prince Igor* on December 1st. - St. Louis now prides itself host to an excellent new concert hall, the POWELL SYMPHONY HALL, reconstructed at an approximate cost of \$2.5 million from the St. Louis Theatre, a movie palace of the Twenties. The new hall has been acclaimed for its excellent acoustics and pleasant design.



INTERNATIONAL AND NATIONAL CELEBRATIONS

December 8, 1968 will mark the world-wide celebration of the twentieth anniversary of HUMAN RIGHTS' DAY. The International Music Council and UNESCO urge music organizations to participate in this international celebration by planning some special performance with the Human Rights theme for that day. Any performance thus planned should be reported to Mr. Jack Bornoff, executive secretary, International Music Council, 6, Rue Franklin, Paris XVI, France at the earliest possible date.

The forty-fifth annual observance of the National Music Week is scheduled for May 5 through 12, 1968. It is under the auspices of the National Federation of Music Clubs; this year's theme is "Music - A Keystone for Living".



A LOOK AHEAD

Summer

Lincoln Center Festival '68 will be host to the ROME OPERA, when it comes to New York to perform at the Metropolitan Opera House. Between June 21 and July 9 the company will offer Verdi's *I due Foscari*, Rossini's *Otello*, *Le Nozze di Figaro*, and a contemporary double bill of Dallapiccola's *Il prigioniero* and Petrassi's *Follia di Orlando*.

The BOLSHOI OPERA COMPANY has cancelled its visit to the United States where it was to have performed at the Metropolitan Opera House at Lincoln Center in April 1968. The Bolshoi Ballet Company will come as scheduled; the time reserved for the Opera Company has now been booked by the Royal Ballet from London.

The METROPOLITAN OPERA will again present opera performances in the New York City parks. It will offer three operas in concert performances with each opera receiving between two and five presentations in the different boroughs. However, the company will not return to Newport, R.I. due to the lack of local financial guarantors. The open-air auditorium, a weather hazard from last year, which was to have been replaced by a covered pavilion, would still have had to be used. This had proven a great financial burden because of the unstable weather.

The CINCINNATI SUMMER OPERA has announced new productions of *L'Elisir d'amore* and *Lucia di Lammermoor*. Returning to the repertoire from previous seasons are *Il Trovatore*, *Madama Butterfly*, *Manon*, *Salome*, *Don Pasquale*, *Carmen*, *La Traviata* and *The Tales of Hoffmann*.

The OPERA ASSOCIATION OF NEW MEXICO will open in its new theatre in Santa Fe on July 2, 1968 with *Madame Butterfly*, the same opera which inaugurated its first season. Two American premieres will be featured, Henze's *The Bassarids* (Aug. 7) and Schönberg's *Die Jakobsleiter* (Aug. 14). Other operas on the program are *The Magic Flute*, *La Traviata*, *Elixir of Love* and *Der Rosenkavalier*.

CENTRAL CITY has cancelled its locally produced opera season in favor of a guest engagement of the D'Oyly Carte Opera of London. The British company will open its five week visit in Colorado on June 22 with *The Mikado*. Other Gilbert and Sullivan operettas scheduled are *Iolanthe*, *The Pirates of Penzance*, *The Yeoman of the Guard* and *H. M. S. Pinafore*.

The STRATFORD, (Ont.), FESTIVAL's opera this season is Rossini's *Cinderella* with Patricia Kern in the title role. The opening date is July 6.

The LAKE GEORGE (N.Y.) OPERA COMPANY will devote its entire repertoire this summer to Shakespearean opera. Performing in Glens Falls between July 13 and August 25, the company will offer the world premiere of Davis Amram's *Twelfth Night* (see 4/66 Blltn.) on August 1. *Otello*, *The Merry Wives of Windsor*, *Romeo and Juliet* and *Midsummer Night's Dream* will complete the list. To evoke the Elizabethan era, the company is installing a thrust stage.

The Opera Division of the BANFF SCHOOL OF FINE ARTS in Alberta will prepare two productions next summer. Under its director, Dr. Ernesto Vinci, it will present *Madame Butterfly* and a double bill of *Riders to the Sea* and scenes from *The Ballad of Baby Doe*.

Some of the leading European festivals have announced their major attractions. Salzburg, which features *Das Rheingold* with Herbert von Karajan in its Easter Festival on April 7, will begin its summer activities on July 26. Between this date and August 30, the following operas can be heard: *Don Giovanni* under Karajan, *Fidelio* and *Le Nozze di Figaro* under Böhm, *Die Zauberflöte* under Sawallisch, *Il Barbiere di Siviglia* under Abbado, *Zaide* under Conz and *Rappresentazione di anima e di corpo* under Paumgartner.

Bayreuth's fare besides *The Ring* will offer *Lohengrin*, *Parsifal*, *Tristan und Isolde* and *Die Meistersinger von Nürnberg*. Boulez, Böhm, Kempe, Maazel and Klobucar will share the duties in the pit. The dates for the Festival are July 25 to August 28.

The Bregenz Festival will run from July 23 to August 21 and feature two lighter operas, *L'Elisir d'amore* and *Die lustige Witwe*.

Glyndebourne, with one of the earliest opening dates, begins May 26 with *Eugene Onegin* in Russian and will also offer *The Abduction from the Seraglio*. Closing date is August 4.

The Edinburgh Festival has announced the British premiere of Humphrey Searle's *Hamlet*. The world premiere is in Hamburg in March, 1968.

Lausanne will be host to the East Berlin State Opera during its festival weeks (May 7 - June 15). *Tannhäuser*, *Fidelio*, *Die Kluge* and *Tristan und Isolde* are the operas brought by the German company.

Attuned to an international public, Nice offers an international repertory: *Guillaume Tell*, *Die Walküre*, *Faust*, *Lakmé*, *Tosca* and Lopez' *La Belle de Cadix*.

Next Season

The CHICAGO LYRIC, opening on September 27 with *Salome* (Weathers, Varnay; Hopf, Nienstedt), will include the following operas in its eleven-week season: *Norma* (Suliotis, Cossotto; Cecchele), *Falstaff* (Kabaiwanska, Dominguez; Gobbi), *Don Pasquale* (Grist; Kraus, Evans), *Un Ballo in maschera* (Maragliano; Cioni, Glossop), *Tosca* (Stella; Cioni, Guelfi), *Manon Lescaut* (Tebaldi; Domingo) and a double bill of *Le Rossignol* and *Oedipus Rex*.

The METROPOLITAN OPERA will open on September 16 with *Adriana Lecouvreur*. During February and March Strauss' *Die Frau ohne Schatten* will be revived and a new production of *Der Rosenkavalier* will be offered; the latter featuring Leonie Rysanek as Marschallin and Walter Berry as Baron Ochs. Karl Böhm will conduct both Strauss works. That season will also mark Nilssen's first *Tosca*. During November, Herbert von Karajan will bring *Das Rheingold* to the Metropolitan. As with *Die Walküre* this season, Karajan will be responsible for the staging, lighting and conducting; the sets are again designed by Günther Schneider-Siemssen and the production will again be premiered at the Easter Festival in Salzburg. - One of the major new productions for the following season (1969-70) will be *Boris Godunov* sung in Russian by Raina Kabaiwanska, Nicolai Ghiaurov, Nicolai Gedda and Martti Talvela in leading roles. The Rimsky-Korsakov version will be used. The team of Nathaniel Merrill and Robert O'Hearn will be in charge of stage direction and designs respectively; Claudio Abbado will conduct. This production will be sponsored by a \$300,000 gift from Mrs. DeWitt Wallace, founder and co-chairman of Reader's Digest.

The SAN FRANCISCO OPERA's opening was announced as *Ernani* featuring Leontyne Price.

The SEATTLE OPERA COMPANY has completed its schedule. Performances will be in September, November, January, March and April with each opera given four performances with the international cast and one performance in its National Series. Admission prices vary for the two casts and while a subscription to all five operas in the International Series is offered for \$20 - \$40, the National Series subscription

is available at \$10 - \$20. The operas in order of performance are *Aida* (Lee, Cossotto), *Andrea Chénier* (Corelli), *Der Rosenkavalier* (Crespin, Sarfaty), *Tosca* (Kirsten; MacNeil), and *L'Elisir d'amore* (Costa).

The OPERA GUILD OF GREATER MIAMI will offer *La Gioconda* (Bjoner; Tucker) in January, *Faust* (Pilou; Labo, Treigle) in February and *La Forza del destino* (Gencer; Prevedi, Raimondi) in March.

After its successful three-week stay in Los Angeles, the NEW YORK CITY OPERA Company has announced that it has been invited to return there next fall. The Company will again take eight productions along and give a total of fourteen performances. The repertoire will be announced at a later date.



IN SUPPORT OF THE ARTS

The formation of the BUSINESS COMMITTEE FOR THE ARTS last October seems a natural evolvement from the independent efforts of individual corporations giving to the arts. Some companies have done this most successfully, that is, it has benefited the arts in an *artistic* way while spending the corporation's money wisely. Chanelling the allotted percentage of tax-free donations meaningfully into the arts is the major aim of the Business Committee for the Arts, established for the purpose of advising rather than giving financial aid. The eighty-one members represent executives of major corporations in the fields of banking, industry, newspaper, real estate, film and TV and others. Heading the organization are C. Douglas Dillon, former Secretary of the Treasury and now president of the United States and Foreign Securities Corporation, as board chairman, Goldwin A. McLellan as president and David Rockefeller as founding member. At the recently convened first annual meeting, the organization adopted a five step program for the current year: to publish a four-page newsletter pertaining to business support for the arts to be distributed to about 5,000 business leaders throughout the country; to organize regional seminars serving as meeting ground for local business and artistic leaders; to publish guidelines and information of interest to business executives and to extract pertinent articles from various publications; to arrange for research for the purpose of exploring further means of association between business and the arts; to establish a speakers bureau. Headquarters for the Committee are in New York at 1270 Avenue of the Americas, N. Y. 10020.

Recent matching grants from the NATIONAL COUNCIL ON THE ARTS in the operatic field include \$100,000 (renewal) to the Western Opera Theatre, touring company of the San Francisco Opera, \$30,000 to the Boris Goldovsky Opera Institute and \$20,000 to the Center Opera Company of Minneapolis.

The METROPOLITAN OPERA NATIONAL COUNCIL's annual donation to the company is usually designated to pay for a specific new production. This year, however, the money has been allotted for the purpose of adapting the productions of *Carmen*, *Romeo et Juliette* and *Luisa Miller* for the Metropolitan Opera's spring tour of 1968.

The Metropolitan Opera received a special donation from Mrs. DeWitt Wallace, co-chairman of the Readers' Digest, for a new production of *Boris Godunov* planned for the 1969-70 season.

The Arts and Educational Council of Greater St. Louis has come up with a novel idea of enticing people to become patrons of the arts. Anyone donating \$50 or more to the united arts fund campaign receives a charge plate which entitles the owner to charge tickets or art purchases at any of the ten performing and visual arts organizations

represented in the united fund campaign. The plate is good for one year - or until the deadline of the next campaign drive.

The New England Conservatory is the recipient of a \$750,000 matching grant from the Ford Foundation; the North Carolina School of the Arts just received \$40,000 from the Mary Reynolds Babcock Foundation.



FINANCIAL STATEMENT: METROPOLITAN OPERA

The Metropolitan Opera Assn. published its financial statement for the 1966-67 season with comparative figures for the last ten years. Since space does not permit us going into details, here are some of the most important figures:

EXPENSES (in thousands)			INCOME (in thousands)		
Artistic payroll	\$8,082	38%	Box Office	\$11,712	53%
Stage support	4,008	19%	Rentals, reimbursed exp.	2,609	12%
Staff and buildg. operation	2,275	11%	Contrib., spec. purposes	2,566	
Employee benefits	1,220	6%	Contrib., gen. purposes	1,898	21%
Scenery & costumes	1,897	9%	Emergency Fund Drive	3,106	14%
Transfer & travel	1,226	5%	Total	\$21,891	100%
Buildg. maint. & utility	853	4%			
Royalty, booking, publicity	527	2½%			
Administr. services	751	3½%			
New furnt. & art (incurred in moving to new house)	236	1%			
Insur., interest	271	1%			
Total	\$21,346	100%			

Above expenses include the operation of the National Company with 246 performances in addition to the 303 performances by the main company during the last season. Moving to the new house and working in an unknown theatre incurred additional costs. Hence, the Emergency Fund Drive and the increase in ticket prices in the middle of the season, which left the company by the end of its fiscal year (June 30, 1967) with an income of \$ 545,000.

Here are some comparative figures for the last ten years (in \$ millions):

	No. of perf.	Income			Total Expenses	Total (Loss)/Income	
		Box Office	Others	Contrib.			
1958	234	\$ 4.7	\$ 1.0	\$ 0.6(9%)	\$ 6.3	-	-
1959	234	4.9	1.1	0.5(8%)	6.5	-	-
1960	236	5.1	0.9	0.8(12%)	6.8	-	-
1961	239	5.3	1.0	0.8(11%)	7.2	(0.1)	-
1962	235	5.3	0.9	0.9(13%)	7.1	-	-
1963	237	5.9	1.1	1.3(16%)	8.4	(0.1)	-
1964	244	6.4	0.7	1.6(18%)	8.9	(0.2)	-
1965	252	6.9	1.1	1.9(19%)	9.9	-	-
1966	289+249 (Ntl. Co.)	9.7	1.2	4.4(28%)	15.8	(0.5)	-
1967	303+246 (Ntl. Co.)	11.7	2.6	7.5(34%)	21.3	-	0.5



CONFERENCES

The Sixth Congress of the INTERNATIONAL MUSIC COUNCIL will take place in New York and Washington, D.C. between September 6 and 14. This is the first time that the United States will be host to this distinguished and important biennial conference. As a part of UNESCO, the International Music Council's General Assembly is expected to bring delegates from 44 countries as well as experts and visitors from other countries throughout the world. The topic for the Congress is *Music and Communication*, in recognition of the vast changes occurring currently due to the impact of electronics on a changing and expanding media. Concurrent with the IMC Congress will be the Conference of the International Association of Music Libraries and, with the exception of the initial registration and first Assembly, the program provides for joint sessions. These are held beginning Monday, September 9 to Thursday, September 12th at the Vivian Beaumont Theatre at Lincoln Center; chartered buses will be provided for the trip to Washington where the two-day meeting will be held at the auditorium of the Library of Congress. The list of famous names as panelists and speakers is too long to enumerate here and too prominent to be quoted incomplete. Program and registration information may be obtained from the International Music Council, 809 United Nations Plaza, New York, N.Y. 10017.

June 6 - 8 will mark the National Conference of the Associated Councils of the Arts in San Francisco. Harold L. Zellerbach, president of the San Francisco Arts Commission, will chair the conference, entitled *Arts-People-Arts-People*. For information and registration please contact ACA, 1564 Broadway, New York, N.Y. 10036. - A Seminar in State Arts Council Administration will be held by ACA in collaboration with the New York State University in Buffalo and the Albright-Knox Art Gallery on February 28 - March 8 in Buffalo. W. Howard Adams, associate director of ACA, will head the seminar.

The American Symphony Orchestra League's National Conference will take place this year in Pittsburgh, Pennsylvania, starting on the 10th of June. For further information, write to ASOL, Box 66, Vienna, Virginia 22180.



SETS FOR SALE

Because of limited storage space, the School of Music of Indiana University offers for sale the ten following operatic sets:

Abduction from the Seraglio
all scenes, excell. cond.
des: Nomikos \$1,000.-

Albert Herring
all scenes, gd. cond.
des: Nomikos \$1,000.-

Cavalleria & Pagliacci
all scenes; fair cond.
central curved step
unit; excell. cond.
des: Cristini \$1,000.-

Don Pasquale
all scenes, ex. garden legs
gd. cond., des: Mack \$500.-

Fledermaus
all scenes, no floor
plan; gd. cond.
des: Nomikos \$750.-

Four Ruffians
all scenes, excell. cond.
des: Cristini \$1,000.-

Macbeth
all scenes & projection
des: Nomikos \$1,000.-

Madama Butterfly
all scenes, fair cond.
des: Nomikos \$750.-

Magic Flute
all scenes, except 2 small
ground rows, fair cond.
des: Nomikos \$750.-

Rigoletto
all scenes, except curved
step unit, gd. cond.
des: Cristini \$1,500.-

Complete floor plans, photographed renderings, hanging plots and work drawings are available with each set unless otherwise noted. - All sets are complete, however no standard platforms will be sold and only units specifically built for that opera are included. No properties are included unless considered to be usable only with that particular set. Further information is available from Dean Wilfred Bain, School of Music, Indiana University, Bloomington, Ind.

TRANSLATIONS

Two operas by Haydn have had recent translations, *Orlando Paladino* by Carl Zytowsky of the University of California at Santa Barbara and *La Vera Costanza* by Forsberg. - A new English version of *Falstaff* was sung by the American National Opera Company this season. Charles Kondek was the translator and it is available from him c/o the Boston Opera Company. - The new English version of *Tosca* presented by the same company was done by Marvin Schofer who is also working on a translation of *The Gypsy Baron*. - Arthur Jacob, assistant editor of "Opera" (London), just completed translations of Cherubini's *Medea* and Rossini's *Cenerentola*; *Medea* is available from Ricordi/Franco Colombo in the United States. - Jack O'Brian's translation of Offenbach's *Orphée aux enfers* is available from the Kansas City Performing Arts Foundation with musical revisions by Nicola Rescigno. - Milhaud's *Play of Robin and Marion* has been translated into English by Isaac van Grove and is available from him at 1633 N. Laurel Ave., Hollywood, Calif. 90046.

Flotow's *Martha* was revived by the Metropolitan Opera this season in a new translation by George Mead; the libretto is available from G. Schirmer. The company's new production of *Hansel and Gretel* was sung in an English version by Norman Kelly. - Lawrence Moss was responsible for the new translation and arrangement for chamber orchestra of Pergolesi's *La Serva padrona* as performed at Mannes College this season. - Verdi's *Luisa Miller* is available in an English libretto by William Weaver from G. Schirmer (performance rights are with Ricordi). - Ruth and Thomas Martin announce the completion of their translation of Massenet's *Werther*. - Borodin's *Prince Igor*, as performed this season at the University of Cincinnati, was heard in Robert Evans' translation. - A new translation of Handel's *Giulio Cesare* by Kemp-rud is available from him at the University of California at Santa Barbara. - *Iphigenia en Tauride* has been translated by Camp-Lardner at San Francisco State College in California. - French composer Alexandre Lécocq's (1832-1918) one-act opera, *Le Baiser à la porte*, has been translated by Emil Kahn (300 Riverside Drive, N.Y., N.Y. 10025). - New translations of Mozart's *Bastien et Bastienne* and of *Die Zauberflöte* by Diack are available through Carl Fischer, Inc., N.Y.

Dr. Walter Ducloux has translated *Don Carlos*; vocal score and libretto are available from G. Schirmer. - The only English translation of Richard Strauss's *Friedenstag* is available from Dr. Ducloux at the University of Southern California in Los Angeles. - Daniel Sternberg, dean of the School of Music at Baylor University in Waco, Texas, recently translated *Don Carlos* and *The Bartered Bride*. - Two early operas attracted attention in American premieres recently. Although presented in its original Italian, Mozart's *Lucio Silla* was translated by Thomas Conlin and is available from Theodore Presser, Inc.; Salieri's *Prima la musica poi le parole* was sung in the translation by Károly Köpe (see American Premieres for both works). - Geoffrey Dunn is responsible for a new English translation of Cavalli's *Ormindo*. - Ernst Bloch's translation of Verdi's *Macbeth* is published by the Music Corporation of America. - *Der fliegende Holländer's* newest translation is by Crosby of the University of Salt Lake City, Utah. - The English translation of Ravel's *L'Heure espagnole* by Wolff is published by Elkan-Vogel, Inc., Philadelphia, Pa.

German composer Hans Werner Henze's *Boulevard Solitude* and *Der junge Lord* were both performed here in English, the former at Santa Fe last summer, the latter by the San Diego and Houston Opera Companies; the translations are by Eugene Walter. - Hermann Reutter's one-act *The Widow of Ephesus* was performed at Louisiana State College in an English translation by Peter Paul Fuchs.



MUSIC PUBLISHERS FORUM

Theodore Presser Company has become the sole agent for the United States, Canada and Mexico for Lea Pocket Scores. This catalogue consists of 146 publications in miniature score form of solo, vocal, choral, chamber and orchestral music in urtext editions, all by classical composers. - *Brief Candle*, a six minute opera by William Mayer, has been published by Theodore Presser Co., and has been recorded by the Princeton Chamber Orchestra on Desto Label.

Composer's Press (Dr. Charles Haubiel) was sold to Southern Music Company of San Antonio, Texas.

Schotts Söhne have published Hindemith's *The Long Christmas Dinner*; it is available in the United States from Associated Music Publisher.

Eugene Zador's one-act opera *The Magic Chair* is available from Mills Music. It is published with piano or small orchestra accompaniment.



BOOK CORNER

Herbert Weinstock, musicologist and historian, has given us a comprehensive biography of the life, times and works of Gioachino Rossini. The 600-page book *ROSSINI*, of which the last third constitutes reprinted documents, performance annals, copious notes, as well as an extensive index, is published by Alfred A. Knopf and is available for \$12.50. The author gives due attention to the fact that Rossini, composer of thirty-nine operas written within a twenty-year span of his life, had composed his last one forty years before his death. Early recognition and success brought Rossini into contact with many leading musicians of his period and meetings with Verdi, Wagner, Donizetti, Chopin, etc. are described. The addition of 38 illustrations enhances this informative volume.

Quaintance Eaton, well-known to professionals and opera buffs alike through her previous publications as well as being a contributing editor to *Opera News*, has written "An Informal History of the Metropolitan Opera, 1883-1967", *THE MIRACLE OF THE MET*. The book includes some previously unpublished anecdotes and personal observations gained in interviews with many key figures of the company, both from the past and the present. The book records the history of the company in 430 pages with sixteen pages devoted to photographs. Meredith Press is the publisher and has priced the book at \$10.95.

Marcia Davenport, daughter of Alma Gluck and author of "Lena Geyer" and "The Valley of Decision", has written her autobiography, *TOO STRONG FOR FANTASY*. The book will be of interest to a great variety of readers because of her musical associations as well as her professional and political ones. The latter as wife of the late Russell Davenport and the confidant of Jan Masaryk, the former as travel companion to her mother and as a friend of Toscanini. All this is set against the background of changing times in Europe as well as in America. Charles Scribner published this volume selling for \$8.95.

LETTERS OF COMPOSERS THROUGH SIX CENTURIES, edited by Piero Weiss and published by Chilton, Philadelphia, features 353 letters by 101 composers. All are presented in English (translations by Mr. Weiss), in chronological order covering the years from 1363 to 1951. Included are many fascinating letters. However, the strictly observed arrangement by dates and not by composers sometimes plays havoc with the reader. This 619 page book is available for \$13.95.

LUCKY ROOSTER is the title of Fortune Gallo's autobiography. It also is an approximate translation of his name. Commander Gallo, born in a small town in Southern Italy, rose to fame and fortune in America as an opera impresario, founder of the San Carlo Opera and head of the Chicago Company for some time. His story is studded with names of operatic stars and includes a number of anecdotes and episodes. Exposition Press publishes the 300 page book, which sells for \$6.

John Culshaw's *RING RESOUNDING* is an account of the first recording of the complete *Der Ring des Nibelungen*. Published by Viking Press the book is available for \$7.50 or together with the recording of all four operas on London Records in a 19 disc de-luxe package for \$85.00.

Lotte Lehmann has finished a new book to appear shortly called *OF HEAVEN, HELL AND HOLLYWOOD*. It is to include a number of drawings and engravings executed by the singer herself.

Prentice-Hall Inc., New Jersey, published the Prentice-Hall *HISTORY OF MUSIC SERIES*. The first five volumes feature: 1. "Folk and Traditional Music of the Western Continents" by B. Nettl, 2. "Music Cultures of the Pacific and the Near East, and Asia" by W. Malm, 3. "Music in the Classic Period" by T. Pauly, 4. "Music in the Medieval World" by A. Seay and 5. "Twentieth-Century Music: An Introduction" by E. Salzman. These approximately 200-page volumes are available, clothbound, with illustrations for \$5.95 each; in paperback for \$2.45 each.

The Fourth Volume of the NEW OXFORD HISTORY OF MUSIC edited by Gerald Abraham is called "The Age of Humanism" and deals with music of the period from 1540 to 1630. This 978 page tome published by Oxford University Press is part of an 11 volume reference work which will be the most extensive and informative Music History ever undertaken. The price of volume IV is \$22.50.

The 1968 MUSICIAN'S GUIDE has just been published and it constitutes one of the most extensive and important reference books yielding information on domestic and foreign music festivals, opera and symphony, music education, summer camps, travel agents, foundation, grants, publications, artists agents, publishers, instrument manufacturers, unions and many other categories. This 655 page Directory of the World of Music is available for \$25 from Music Information Service Inc. New York.

The *Music Journal* announces a new bi-monthly publication, MUSIC AND ARTISTS, in addition to its monthly publication. Issues of *Music and Artists* are scheduled for February-March, April-May, August-September, October, November, and December. The December issue will be the Annual Directory, which henceforth will appear as part of *Music and Artists*, rather than of the *Music Journal*. Subscription rates for the first year will be \$5., for the first two years, \$9. Judd French, formerly managing director of the Music Journal Artists' Directory, will be the editor of the new publication, located at 1776 Broadway, New York, N.Y. 10019.



AUDITIONS AND WINNERS

Winners at the Regional Auditions' Finals sponsored by the Metropolitan Opera National Council on November 5, 1967 were *Costanza Cuccaro*, soprano from Iowa, who won the \$2,000 Stuart and Irene Chambers Award, *Sakiko Kanamori*, soprano from New York, who was given the \$2,000 Fisher Governor Foundation Award and *Paula Page*, mezzo-soprano from Mississippi, who was awarded the Ludwig Donath Memorial Scholarship of \$500. The Mme. Teruzzi \$2,000 Award and possible Metropolitan Opera contract were not awarded. - The other participants, all first prize winners of regional awards, were: *Sung Sook Lee*, soprano from Seattle, Washington, *Valerie Hanlon*, soprano from Leichhardt, Australia, *Noel Rogers*, soprano from Ann Arbor, Michigan, *Lauretta Young*, soprano from Washington, D.C., *Sidney Johnson*, tenor from New York, and *George Reid*, bass from New York.

Meanwhile, the 1968 competition has gotten under way; first are the district auditions then followed by the regional finals. These are scheduled as follows:

San Antonio (Southwest) 1/27/68	St. Paul (Upper Midwest) 2/23/68
Atlanta (Southeast) 2/9/68	Bloomington (Tri-State) 2/24/68
Denver (Rocky Mountain) 2/10/68	Seattle (Northwest) 2/25/68
Boston (New England) 2/11/68	St. Louis (Midwest) 3/1/68
Cleveland (Great Lakes) 2/11/68	Memphis (Mid-South) 3/3/68
Washington (Mid-Atlantic) 2/17/68	Shreveport (Gulf Coast) 3/3/68
Los Angeles (Western) 2/21/68	Honolulu (Pan Pacific) 3/4/68
	New York (Eastern) 3/15/68

As initiated last year, the National Semi-Finals will be open to the public. They are scheduled for Friday, March 29, 1968 at 2 p.m. at the Metropolitan Opera. A total of thirteen \$2,000 study grants will be available for awards at that time. The National Finals will take place on November 17, 1968 at 8 p.m. Complimentary tickets to both events may be requested from Auditions, Metropolitan Opera National Council, Lincoln Center, New York, N.Y. 10023. A voluntary contribution is suggested.

Richard D. Evans, tenor from St. Louis and a semi-finalist of last year's Metropolitan Opera Auditions won the Kirsten Flagstadt Memorial Award; the tenor will fulfill a two year contract at Kaiserslautern, Germany beginning next fall. *David Stone*, pianist and coach at Indiana University Opera Theatre, was the other winner of the Flagstadt Award. - The 1967 Marian Anderson Scholarship Fund selected three sopranos as winners; *Joyce Mathis* from New York received \$1,000, *Eva Morris-Thomas* from New Jersey received \$600 and New York's *Margaret Cowie* received \$500. - The National Federation of Music Clubs chose *Jay Thompson*, baritone from Kansas City, Mo., as the recipient of a \$2,000 scholarship for further study. - The Young Musicians Foundation in Los Angeles announced the following winners in the voice category:

Rose Taylor, mezzo-soprano and *James Wagner*, tenor, each a \$1,000 Debut Grant and soprano *Shigemieve Matusumoto*, a \$500 Career Grant. - The Rogers and Hammerstein Scholarship at the Manhattan School of Music was granted to Florida soprano, *Sandra Fox*, for the second time. - The first prize in the vocal competition of the National Arts Club, New York, went to *Aldo Marra*, dramatic tenor currently studying at Philadelphia's Academy of Vocal Arts. - *Danielle Pilon*, twenty-three year old soprano from Montreal won the \$1,000 Jean Chalmers Award. - *Andrews Poulimentos* and *Paulette Schmidt* were co-winners of the Maria de Varady competition; each was awarded a New York City Opera contract for the coming season. - The following Eastman School of Music voice students won grants for graduate study in Europe: sopranos *Cassandra Havens* and *Joanne Hill*, mezzo *Joyce Temanec* and bass-baritone *Harold Tither*. - The fourteenth annual Guthrie Awards administered by the Stratford (Ont.) Festival included two singers: *Muriel Greenspon* and *Gwenlynn Little* each received a further study grant of \$500. Only company members are eligible to win the ten cash grants, raised by an annual benefit performance.

NEW AWARDS

The Kosciuszko Foundation, 15 East 65th Street, New York, N.Y. 10021, has initiated three scholarships in music, offering biennially a \$1,000 Marcella Sembrich Scholarship to vocalists. Beginning in 1968, it is open to singers between the ages of 19 and 25.

A Roberta Peters \$1,000 scholarship will be awarded by the New York Board of Education for the training of young singers. High school music teachers will recommend applicants who will compete for first place in each borough. These winners will audition for a jury of performers and Metropolitan Opera officials who will choose a city-wide winner.

Chatham College in Pittsburgh is offering five \$1,000 awards from the Minna Kaufmann-Ruud Foundation to women between the ages of 18 and 26.

The Castalia Prize for operatic stage design was won by two music students at Indiana University, *Beth Ann Johnson* and *Charles David Higgins*. This award, given through the Society of the Friends of Music of Indiana University, was established by Miss Elsie I. Sweeney of Columbus, Indiana, a member of the Metropolitan Opera National Council.

The College-Conservatory of Music of the University of Cincinnati now offers a Bachelor of Fine Arts degree in Music Theatre.



APPOINTMENTS

Managers of opera companies in new posts include . . . *Benson E. Snyder*, presently with the Syracuse (N.Y.) Symphony and Opera, starting at the end of this season as manager of the Western Opera Company, San Francisco Opera's touring company . . . *George M. Schaefer*, former executive director of the St. Paul Council of the Arts, as general manager of the St. Paul Civic Opera, succeeding *Glenn Jordan*, who in turn will become production director of the St. Louis Municipal Opera . . . *William L. Denton* as general manager of the San Diego Opera and Symphony . . . *Peter Ebert*, director of the Opera School at the Royal Conservatory of Music in Toronto, who will be the new *Intendant* of the Stadttheater, Augsburg, Germany, beginning this fall.

Appointments as artistic directors with opera companies feature . . . *Norman Johnson* for the Denver Lyric Opera, succeeding Arthur Schoep . . . *Giles Lamontagne* for Le Théâtre Lyrique du Québec (formerly Le Théâtre Lyrique de Nouvelle France) . . . *Felix Popper*, in addition to his position as musical administrator of the New York City Opera Company, as general director of the City Center Gilbert and Sullivan Company . . . *Hans Sondheimer* to the newly created post of lighting director for the New York City Opera Company, where he has been technical director since 1944.

Among the new heads of Summer Festivals are . . . *Dr. Walter Ducloux* (USC) as artistic director of the Los Angeles Music Festival, succeeding the late Franz Waxman . . . *Gordon Hilker*, returning as artistic director of the Vancouver (B.C.) International Festival after a three year's absence as director of Entertainment at Expo '67, also named consultant to the Philadelphia 1976 Bicentennial Corporation . . . *Edward Craig Hankenson Jr.*, formerly associate director of the Brevard Music Center, as general manager of the Saratoga (N.Y.) Performing Arts Center . . . also at the Saratoga Performing Arts Center, New York State Comptroller *Arthur Levitt* elected treasurer, succeeding *Newman E. Wait, Jr.* who was named president . . . *Marshall Turkin*, formerly manager of the Ravinia (Chicago) Festival, in the same capacity to the Blossom Music Center, the summer home of the Cleveland Orchestra . . . *Massimo Bogianckino*, former director of the Rome (Italy) Opera, to the newly created post of general manager at the Festival of Two Worlds in Spoleto; Thomas Schippers retains the musical directorship and Gian Carlo Menotti retains the general directorship; this allows Mr. Menotti more free time for composing and directing.

Music and arts organizations have recently announced that . . . *Dr. Peter Mennin*, composer and president of the Juilliard School of Music, was elected president of the National Music Council, succeeding *Howard Hanson*, who has become chairman of the board . . . *Mrs. Brooks Barlow* of the Chattanooga Opera Association, was appointed chairman of the opera panel, one of twelve newly formed advisory panels of the Tennessee Arts Commission . . . *Edward M. Cramer* was elected president and chief executive officer of Broadcast Music Inc. (BMI), succeeding *Robert B. Sour* who was appointed vice chairman of the board . . . *Peter Matthews Spackman*, former editor of the Columbia University Forum, will be the new editor of "Cultural Affairs", the quarterly magazine of the Associated Council of the Arts.

Recently announced academic appointments named *Tito Capobiano*, Argentinian stage director from the Teatro Colón, Cincinnati Summer Opera, New York City Opera, San Francisco Opera, etc., as director of the Juilliard School of Music Opera Theatre, succeeding the late Christopher West . . . *Henry Janiec*, faculty member of Converse College since 1952, as acting dean of the college's School of Music in Spartanburg, S.C. and as artistic director and principal conductor of the Brevard Music Center in North Carolina . . . tenor *James F. Stuart* as director of opera at the Boston Conservatory of Music . . . composer *Dr. Wayne R. Bohrnstedt*, faculty member at the University of Redland, California since 1953, as director of the University's Division of Fine Arts and head of its School of Music . . . *Dorothy Ziegler* as assistant professor of applied music and musical director of the Opera Theatre at the University of Miami in Coral Gables, Fla. . . *Arthur Schoep*, formerly of the Denver Opera Theatre, as professor of voice and *Donald Keene* as assistant professor at North Texas State University Opera Department in Denton . . . *Paul Berl* to teach music literature at the Manhattan School of Music . . . *Arnold Arnstein* to head a new course in music copying at Juilliard's Extension Department . . . *Marcia Hamilton Fiorello* and *George Calder* as opera coaches, *Jean Deis* as assistant professor of voice and *Vera Scammon, Val* and *Lila Stuart* as voice teachers, at Indiana University in Bloomington.

American composers joining new faculties this season include . . . *Jack Beeson* (*Lizzie Borden, Hello Out There*, etc.) at Columbia University as MacDowell Professor . . . *Alec Wilder* (*Sunday Excursion, Lowland Sea*, etc.) at the University of Wisconsin School of Music as guest lecturer . . . *David Ahlstrom* (*Charlie's Uncle, Three Sisters*, etc.) at Eastern Illinois University School of Music in Charleston, Ill., as associate professor . . . *Alexei Haieff* at the University of Utah as composer-in-residence.



HONORIS CAUSA

In honor of *Lotte Lehmann's* eightieth birthday (February 27), the Music Academy of the West in Santa Barbara, established a Lotte Lehmann Vocal Endowment Fund. - Metropolitan Opera tenor, *George Shirley*, received a honorary Doctor of Humanities degree from Wilberforce (Ohio) University. - *Maria Jeritza* received an honorary Doctor of Humane Letters degree from Seton Hall University, N.Y. - An honorary Doctors of Music degree was bestowed on *Marian Anderson* by the Catholic University of America. - Canadian contralto, *Maureen Forrester*, was named a Companion of the Order of Canada. - *Herman Geiger-Torel*, general director of the Canadian Opera Company, received an honorary Doctor of Laws degree from the Prince of Wales College. - *George Howerton*, dean of Northwestern University School of Music, was the recipient of the 1967 National Steinway Award for "outstanding contribution to the field of

music education". - The National Federation of Music Clubs gave a citation and special five-star Award of Merit to the School of Music of Indiana University for "distinguished service and achievement in the performance and promotion of American music". - *Dr. Walter Ducloux*, chairman of opera and conducting at the University of Southern California School of Music, was decorated with the Officer's Cross of the Order of Merit of the Federal Republic of Germany for "outstanding interpretation and teaching of German Music". - *Frank Pandolfi*, director of the Connecticut Opera Company was named Commander of the Order of the Star of Italian Solidarity.

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The 1965-66 production of *Don Pasquale* at Indiana University, filmed by the Department of Radio and Television, won the Broadcast Media Award from San Francisco State College as "an outstanding example of a university - originated cultural affairs television production." It was selected to represent the United States in a competition in the Vienna Festival 1968, an event sponsored by the International Music Center in Vienna.



NEW COS MEMBERS

Augusta Opera Assn., Inc., B.E. Evans, Pres., Augusta, Ga.
Baylor University School of Music, D. Sternberg, Dean, Waco, Texas
Brooklyn College Opera Theatre, K. Köpe, Art. Dir., Brooklyn, N.Y.
Univ. of Chicago Library, Serial Records Dept., Chicago, Ill.
Mr. Thomas Conlin, Chamber Opera Society of Baltimore, Maryland
Dr. Edward Dwyer, New York, New York
Mr. Jonathan Elkus, Dept. of Music, Lehigh Univ., Bethlehem, Pa.
General Library Lincoln Center Branch, New York, New York
Mrs. Frederick E. Gore, New York, New York
Mr. Brannon Hall, New York, New York
John F. Kennedy Memorial Library, California State Col., Los Angeles, Cal.
Sister Juvenalia, Royal Conservatory of Music, Toronto, Ont., Canada
Los Angeles Public Library, Serials Division, Los Angeles, Cal.
Mr. Jerry L. Maddox, Cleveland, Ohio
Miss Catherine J. Merchant, Topeka, Kansas
Sr. Ubaldo E. Monti, Teatro Colón, Buenos Aires, Argentina
Univ. of New Hampshire Opera Workshop, W. Orr, Dir., Durham, N.H.
Mr. Christopher Pavlakis, New York, New York
Miss Patricia Robertson, Jamaica, New York
Mr. Charles W. Hough, Univ. of South Dakota, Vermillion, S.D.
Texas Christian University, Opera Workshop, F. Berens Dir., Fort Worth, Texas
Village Opera Society, L. Newland, Art. Ad., Teaneck, N.J.
Miss Bette Warren, Washington, D.C.



PERFORMANCE LISTING, 1967-68 SEASON (not previously listed)

ALABAMA

Mobile Opera Guild, Mme. R. Palmi - Tenser, art. dir.
3/20/68 *Un Ballo in maschera* di Franco
Mobile Symphony Orchestra
12/67 Mayer's *Hello World!*

CALIFORNIA

The Lamplighters of San Francisco
10/21-11/25/67 *Iolanthe* 12 pfs.
Pasadena Opera Company, A. Jensen, dir.
1/26/68 *Otello* Niska; Sullivan, Gilbert
2/13,15,17/68 Kastle's *Deseret* Gage, Kuhlmann; Paul, Lampi
2/28 3/2/68 *Tosca* Curtin; Corelli, Bacquier
San Francisco Opera Guild Talent Bank, Dr. Peggy Donovan, mus. dir.
1/14/68 *La Finta Giardiniera* at Walnut Creek Youth Center
1/27/68 *Die Fledermaus* 2 pfs. at Lafayette & Berkeley Children's Hour
1-2/68 *Die Fledermaus* at Twin Cities Grass Valley, Mercer County Schools, 8 pfs.
Southern California Opera Theatre, W. Ducloux, dir., U.S.C., Los Angeles
12/2,8,10/67 *Wozzeck* Hirtzel; cond: Beer; dir: Ducloux
4/20,26,28/68 *The Love for Three Oranges* Eng., West Coast prem.
Spring Opera of San Francisco, War Memorial Opera House
4/9,13/68 *The Abduction from the Seraglio*, Eng. cond: Whallon; dir: Farruggio;
des: Porcaro; Colangelo
4/16,19/68 *Carmen* Eng. cond: Reimueller; dir: de Blasis
4/23,26/68 *La Rondine* new prod.; cond: Coppola; dir: Lucas; des: Darling
4/30 5/3/68 *Rigoletto* dir: G. Hager; cond: Coppola
West End Opera Assn., S. Petroff, gen. dir., Alta Loma
11/4/67 *Tosca* Grossi; del Ponte, Combs; st. dir: Stella Roman
Western Opera Theatre, H. Grossman, mus. dir., touring co. of San Francisco Opera
1967-68 (1/6/68) *La Bohème* new prod., other operas on tour: *The Barber of Seville*, *The Old Maid and the Thief*, *The Medium*, *Così fan tutte* over 100 pfs. in Calif., Ariz., Nev.

COLORADO

Denver Lyric Theater, Norman Johnson, art. dir.
11/67 *Il Trovatore*
4/2/68 *The Barber of Seville* Marsh, Herbert
University of Denver Opera Workshop, Miss G. McGiffert, dir.
2/1,2,3,7,9,10/68 *The Old Maid and the Thief* & *The Devil and Daniel Webster*
and 5 matinees under Title III

CONNECTICUT

Hartt College of Music, E. Nagy, dir., Opera Theatre, Hartford
2/28-3/2/68 *The Tales of Hoffmann* Diard; mus. dir: M. Paronov
5/1-4/68 *The Abduction from the Seraglio*
New Haven Opera Society, H. Glatz, dir.
11/3,4/67 *The Barber of Seville* Toscano, Zornig; Fiorito, Pichardo, Gustern;
cond: G. Meier; dir: A. Wegener
Stamford Lyric Opera, 474 Main Street, pf. at Rippowam H.S.
1/27/68 *Tosca* Carson; Consiglio, Dobriansky

FLORIDA

Florida Atlantic University, R. Wright, dir. Opera, Boca Raton
12/10/67 *Amahl and the Night Visitors*
2/68 *Suor Angelica*
4/68 *The Telephone & The Medium*
Florida State University, Opera Guild, R. Collins, art. dir.
11/17,18/67 *The Barber of Seville*, H. Dunscombe, cond.
Florida Symphony and Opera Guild, Orlando
2/9,11/68 *Faust* Pilou, Verreau; Treigle, Cossa; cond: Hertz

Opera Repertory Group, Amelia Smith, dir. Jacksonville

10/8/67 *Slow Dusk*
11/21/67 *Tosca* Hazouri
2/27/68 *Don Giovanni*
5/20/68 *La Traviata*

HAWAII

Honolulu Symphony Opera Festival, R. La Marchina, mus. dir.

12/7 8/67 *Hansel and Gretel* 5 pfs. in cooperation with Dept. of Education
2/9,11,13/68 *La Traviata* Niska; Sergi, Weede
2/23,25,27/68 *Cavalleria Rusticana & Pagliacci* Lewis; Sergi, Turner; -Coppola;
del Ponte, Weede

ILLINOIS

Northwestern University, R. Gay, dir., Opera, Evanston

1/16/68 *Falstaff* condensed version over WTTW - Chicago Ed.-TV
2/23,25/68 *Falstaff* mus. dir: Vianello

So. Ill. University, Opera Workshop, Marjorie Lawrence, dir. Carbondale

2/16,17,18/68 *The Tales of Hoffmann* Eng. Martin

IOWA

Davenport Opera Assn.

4/68 *La Traviata* Meredith

University of Northern Iowa, Opera Workshop, Jane Birkhead, Cedar Falls

11/17,18,20,21/67 *Threepenny Opera* Eng. Blitzstein

KANSAS

Wichita Symphony

12/67 Mayer's *Hello, World!*

KENTUCKY

Kentucky Opera Assn., M. Bomhard, dir., Louisville

10/26,27,28/67 *Don Giovanni* Stuart, Cassady; Whitesides, Samuelsen

11/30 12/1,2/67 *Tosca* Pavek, LoMonaco, Samuelsen

2/8,9,10/68 *Boris Godunov* Samuelsen

3/28,29,30/68 *The Merry Widow* Jennings; James

Western Kentucky University, V. Hale, dir., Opera, Bowling Green

12/19/67 *Amahl and the Night Visitors*

MARYLAND

Chamber Opera Society of Baltimore, Th. Conlin, cond.

1/19,21,22/68 Mozart's *Lucio Silla* Am. prem., K. Riegel, adapt: Th. Conlin
summer tour: *The Telephone* & Berkeley's *Dinner Engagement*: sponsored by
Maryland Arts Council

MASSACHUSETTS

New England Lyric Theatre, R. Marshall, dir., Boston

1/26,27,28 2/2,3,4/68 *The Burning Fiery Furnace* at Arlington St. Church

MICHIGAN

Blue Lake Fine Arts Camp, Muskegan

8/67 Reed's *Michigan Dream*

MINNESOTA

Center Opera Assn., J. Ludwig, mgr., W. Balk, st. dir., Minneapolis

1/25,27 2/1,3,4,10/68 Haydn's *The Man in the Moon*, cond: Johnson

3/7,9,16,17/68 *A Midsummer Night's Dream*

Minneapolis Symphony Orchestra, S. Skrovachewski, mus. dir.

3/1/68 *Fidelio* conc. pf. Arroyo; King

St. Paul Civic Opera, L. Kopp, mus. dir.

11/2,4/67 *Faust* Eng. Martin; Fenn, Nelson; Crain, Lambrinos, Meredith

11/30 12/2/67 *Don Giovanni* Schauler, Jordan, Jenkins; Di Virgilio, Tozzi,
Beattie

1/11,13/68 *Cavalleria Rusticana & Pagliacci* Curtis-Verna, Kraft; Denbough,
Schwartzman; Hurley, Roney, Schwartzman; Eng: Machlis

2/12-18 3/25-31 4/22-28/68 3 prod. of musical comedies

MISSOURI

Kansas City Lyric Theater, R. Patterson, gen. dir.

9/19,12,28 10/6,11/67 *A Masked Ball* Eng. Fuchs; De Paul, Christensen

9/20,26,30 10/5,13/67 *The Barber of Seville* Eng. Bird 10/16,18,20,29/67 on tour

9/21,29 10/4,10,14/67 *Tosca* Eng. Patterson; De Paul; Bullard, Shinall

9/22,27 10/3,7,12/67 *Don Giovanni* Eng. Patterson; Shinall

St. Louis Opera Theatre, Ed. Murphy, art. dir.

12/67 *Die Fledermaus* w. St. Louis Symphony

1-2/68 *Madama Butterfly* state tour sponsored by Mo. Arts Council

Spring '68 *Faust* excerpts; pfs in schools spons. St. Louis Art & Ed. Council

6/68 *The Telephone & The Medium* (on Goldenrod Showboat)

6/68 *The Abduction from the Seraglio* (on Goldenrod Showboat)

Washington University Opera Studio, H. Blumenfeld, dir., St. Louis

4/21,22/68 Bucci's *The Hero* 1st stg. pf. & *Le Rossignol*

5/14/68 Operatic Scenes

NEBRASKA

Omaha Civic Opera Society, revised schedule, J. Levine, mus. dir.

1/26,27/68 *Tosca* Kirsten; Lachona, Rayson

5/3,4/68 *La Bohème* (replacing *Faust*)

University of Nebraska Opera Workshop, J. Zei, dir., Lincoln

2/68 *Albert Herring*

6/68 *La Bohème*

NEW JERSEY

Montclair Fine Arts Festival, Mrs. W. J. Hanley, pres.

12/10/67 *Amahl and the Night Visitors* pf. by Columbus Boychoir of Princeton

Opera Theatre of New Jersey, A. Silipigni, mus. dir., Westfield

11/17,19/67 *La Traviata*

4/19,20/68 *Madama Butterfly*

Princeton Chamber Orchestra, N. Harsanyi, cond. at Westminster Choir College

10/15/67 Mayer's *Brief Candle* (1st pf. with orch.) conc. pf.

Trenton Opera Company

12/67 *La Bohème* Theyard

4/28 *Tosca* Barioni

NEW MEXICO

Albuquerque Symphony

12/67 Mayer's *Hello, World!*

NEW YORK

Adelphi University, L. Rasmussen, Chmn., Dept. of Music, Garden City, L.I.

2/9,10,11/68 *La Perichole* Eng.

Eastman School of Music, L. Treash, dir., Rochester

4/26-28/68 Roger's *The Veil* & Adler's *The Outcasts of Poker Flat* & Provenzano's *The Cask of Amontillado*

Long Island Opera Showcase, Inc., B. Hart, Franklin Sq.,

at Stanford Jr. H.S., Elmont

at Herricks Sr. H.S., New Hyde Park

9/30 10/1/67 *Aida*

10/21/67 *Rigoletto*

12/2,3/67 *Elixir of Love* Eng.

12/16/67 *Tosca*

1/20,21/68 *Faust*

2/10/68 *Il Trovatore*

3/9,10/68 *Madama Butterfly*

4/6/68 *The Merry Widow*

5/4,5/68 *The Tales of Hoffmann* Eng.

5/18/68 *Carmen*

New York State University at Buffalo, Opera Workshop

12/9,10/67 *The Rape of Lucretia*

2/25,27/68 *The Barber of Seville*

Rochester Philharmonic, L. Somogyi, mus. dir.

3/30/68 *Orfeo ed Euridice* Sarfaty; st. dir: Treash

NEW YORK CITY

G. Arthur, prod., Charlotte Bergen, cond. at Town Hall

2/11/68 Monteverdi's *L'Orfeo* conc. pf., w. orch.; Boatwright, Bonazzi;

Stewart, Watson, Gramm

Brooklyn College Opera Theatre, K. Köpe, dir.

11/18,19/67 Pasatieri's *Padrevia* prem. & Salieri's *Prima la musica poi le parole*
Am. prem.; Eng. Köpe

12/16/67 *Der Freischütz* cond: K. Köpe

Brooklyn Lyric Opera Assn., S. Landau, art. dir. at Brooklyn Academy of Music

11/30/67 *The Merry Wives of Windsor* Sena, Patenaude, Neway; Wyatt, Green,
Gregori

2/17/68 *Don Pasquale*

3/9/68 *La Bohème*

Chamber Orchestra, Carnegie Hall

12/24/67 *L'Histoire du soldat* cond: A. Schneider, nar: Moses Gunn

Chamber Symphony of Philadelphia at Carnegie Hall, A. Brusilow, dir.

11/28/67 *The Good Soldier Shweik* Jennings, Sachs; Kelley, Renan, Atkinson

12/17/67 *L'Histoire du soldat* w. Baird Marionettes

N.Y. City Center Gilbert & Sullivan Company, F. Popper, dir.

4/26 5/26/68 *The Mikado, H.M.S. Pinafore, Patience, The Yeomen of the Guard,*
Trial by Jury, The Pirates of Penzance

Clark Center of the Performing Arts, Y.W.C.A., 840 8th Ave.

11/18,19,20/67 Bentz's *Window Games* prem.

Community Opera, G. Mathew, Brooklyn Museum (see also 10/67 Blltn.)

2/4/68 *La Bohème* cond: W. Yearwood

F B N Opera Workshop, Educational Alliance, 197 East Broadway

2/4,11/68 *La Traviata* cond: Stern-Wolfe

Goddard-Riverside Community Center, Sol Bloom School

10/29/67 *The Ballad of Baby Doe* conc. pf.

Goldovsky Opera Theatre at Queens College, Flushing

10/15/67 *The Barber of Seville*

Heights Opera Company, B'nai Jeshurum Synagogue Comm. Center

12/2/67 *Così fan tutte* cond: Spierman

Henry Street Settlement Music School, Opera Theatre

12/28,29,30/67 *Amahl and the Night Visitors* S. Dubbiosi, dir.

2/10,11/68 Operatic Scenes

Juilliard School of Music, Opera Theater, 120 Claremont Ave.

1/17,19,20/68 *The Mines of Sulphur* Am. prem., cond. Morel

3/8/68 *Dido and Aeneas* (Britten vers.) & scenes *Don Pasquale* Eng. Mead;
conds: Balaban/Nelson

4/24-27/68 Cavalli's *Ormindo* (1644) arr: Leppard, cond: Mester; Am. prem.

Laboratory Opera Workshop at YMCA, West 63rd Street

10/16/67 Operatic Scenes

Little Orchestra Society, Th. Sherman, at Calvary Episcopal Church

11/27,28/67 *Curtlew River* Riegel; tour N.Y. State (other progr. see 10/67 Blltn.)

Luigi dell' Orefice Opera Society Workshop, Tremont Temple, Bronx

12/13/67 *The Barber of Seville*

Manhattan School of Music, J. Brownlee, dir., Opera Theatre

12/15,16/67 *La Rondine* cond: Coppola, dir: Gould, des: Salzer/Falloon

3/1,2/68 Operatic Scenes

3/15,16/68 Milhaud's *Médée* N.Y. prem. & 1 sc. Euripides play & 1 act Cheru-
bini's *Medea*

5/10,11,12/68 *Mignon*

Mannes College of Music, C. Bamberger, art. dir.

1/26,27,28/68 Putsche's *The Cat and the Moon** & Eakin's *The Box** & *La Serva*
padrona Eng: Moss; mus. dir.: P. Berl, st. dir.: J. Lucas; * N.Y. prem.

Metropolitan Opera Association, R. Bing, gen. mgr., Lincoln Center

1/1,4,12,20*,27 2/2+, 28 3/5+/68 *Aida*
1/2,5,10,15,18,24,30 2/3,6,10,19 3/8+ 4/13+, 20*/68 *Carmen**
1/3,8,11,16,26 2/3*,7,17/68 *Martha*
1/6*/68 *Die Zauberflöte*
1/6+,9,13*,17,20,25 2/5,13 3/18 4/18/68 *Tosca*
1/13,19,23,27*,31 2/9,27 3/11,19/68 *Die Fliegende Holländer*
1/22,29 2/10*,15 3/6,15,23/68 *Lohengrin*
2/1,23 3/9*/68 *La Forza del destino*
2/8,14,17*,22,26 3/2 4/1,4,9,19/68 *Luisa Miller**
2/12,16,20 3/7,13,16*/68 *Elektra*
2/21,24*,29 3/4/68 *Die Walküre**
2/24 3/2*,12/68 *La Gioconda*
3/1,9,14,20,26,30* 4/8/68 *L'Elisir d'amore*
3/16 Gala Guild Benefit
3/21,27,30+ 4/6*,12,15,20/68 *Un Ballo in maschera*
3/22,28 4/6,13*,16/68 *Romeo et Juliette**
3/23*,29 4/3,10/68 *Manon Lescaut*
3/25 4/2,5,11,17/68 *Madama Butterfly*

*= mat; += non sub.; opera * = new prod.

Metropolitan Opera Studio, G. Schick, mus. dir., Library-Museum for Perf. Arts

11/28/67 The Unknown Mascagni; scenes from unfamiliar operas
12/18/67 *La Gageure Imprevue* by H. Sauguet, Am. prem., semi-stgd. (lib. by Pierre Bertin after Sedaine)
2/6/68 Reading of excerpts from contemporary operas: Clafin's *Uncle Tom's Cabin*, Trecate's *La Capanna dello Zio Tom*, Baksa's *Aria da capo*, Lyb- bert's *The Scarlet Letter*, Becaud's *Opéra d'Aran*.

2/13/68 Morgenstern's *The Black Box* prem. conc. pf. at Overseas Press Club.

New York City Opera Company, J. Rudel, gen. dir., N.Y. State Theatre

2/22,25 3/2,6,16*/68 *Oedipus Rex & Carmina Burana*
2/23,27 3/15,23* 4/7,19/68 *Tosca*
2/24* 3/3*,7,30 4/10,16/68 *Madama Butterfly*
2/24 3/9*,17 4/6,11,21*/68 *Cavalleria Rusticana & Pagliacci*
2/25*,28 3/23 4/3,12,20*/68 *La Traviata*
2/29 3/9,24*,31* 4/13*/68 *La Bohème*
3/1,10*,16 4/14*/68 *Carmen*
3/2*,13,31 4/13,17/68 *The Marriage of Figaro* Eng.
3/8,10,17*,22,29/68 *The Crucible*
3/14,20 4/4,6*/68 *Bomazzo* N.Y. prem.
3/21,24,27 4/5,9,21/68 *Manon* new prod.
3/28 4/2,7*/68 *Carry Nation* N. Y. prem.
3/30* 4/14,18,20/68 *Julius Caesar*

* mat.

sop: Anthony, Bayard, Brooks, Carron, Crader, Elgar, Faull, Lampropulos, Monette, Niska, Patenaude, Penagos, Roberto, Schauler, Schmidt, Sills, Summers, Witkowska mezzo & con: Bible, Creed, E. Evans, B. Evans, Greenspon, Povia, Sachs, Simon, Tourangeau, Turner, Wolff

ten: Castel, DeLon, DiGuiseppa, Domingo, Kelen, Lankston, LoMonaco, Marti, Miller, Molese, Moulson, Nichols, Novoa, Paige, Stamford, Stewart
bar. & bass: Banuelas, Beck, Bittner, Clatworthy, Cossa, Devlin, Fredricks, Gregori, Gibbs, Hale, Holmes, Ledbetter, Ludgin, Malas, Marsh, Metcalf, Pierson, Poulimenos, Roy, Schwartzman, Smith, Torigi, Treigle, Yule
New York Philharmonic, W. Steinberg, guest cond.

11/16-20/67 *La Damnation de Faust* B. Wolff; Häfliger, Souzay, Flagello

New School Opera Workshop, New School Auditorium

1/31/68 Wilder's *The Impossible Forest* 3 pfs.

2/1/68 Operatic Scenes

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

10/22/67 *Aida*

Opera Orchestra of New York, cond: Eve Queler, 100 W. 77th St.

11/8/67 *Carmen*

1/10/68 *The Marriage of Figaro* conc. pf.

Paul de Leeuw, prod., Ballroom, Statler Hilton Hotel

12/10/67 *Fidelio* conc. pf.

Piccolo Teatro Musicale of Rome, Carnegie Hall

4/15,23,24,25/68 Paisiello's *The Barber of Seville*; Rossini's *La Cambiale di matrimonio & Il Maestro di cappella*

**Queens Opera Assn., J. Messina, dir., R. Weitach, mus. dir., at Francis Lewis
Aud., Flushing**

10/28/67 *Carmen* Matisse; Pousseur, Celli 10/28/67 1:30 p.m. youth series
12/23/67 5/25/68 *Die Fledermaus*
3/23/68 *La Traviata*
4/27/68 *Madama Butterfly*

Ruffino Opera Assn., Provincetown Playhouse, 133 Macdougall St.

9/18 12/9/67 *Norma*
10/13,14 12/10/67 *Madama Butterfly*
10/27,29,30/67 *La Traviata*
11/3,6/67 *Aida*
11/4,10/67 1/15,19,21*,27*/68 *The Barber of Seville*
11/11,12 12/30,31/67 2/4*,4,9/68 *La Bohème*
11/17/67 2/17/68 *Il Trovatore*
11/18,19/67 2/11,16/68 *The Marriage of Figaro*
11/24,27 12/8/67 *Carmen*
12/1,4/67 *La Serva Padrona & Il Tabarro*
12/16/67 *La Serva Padrona & Cavalleria Rusticana*
1/5/68 *The Magic Flute*
1/14,21,26,28* 2/10,11*/68 *Tosca*
1/27,28/68 *Cavalleria Rusticana & Suor Angelica*

* = mat.

St. James Presbyterian Church, A. Maynard, mus. dir.

10/8,9/67 Owen's *A Fisherman Called Peter* A. Addison

Staten Island Civic Opera, Sailor's Snug Harbor

9/23/67 *Rigoletto* cond: A. Weiss

Village Light Opera Group, Fashion Institute

12/1,2,9,10,16,17/67 *The Mikado*

Young Artists Opera, O'Shea Auditorium, V. Mauret, dir.

11/5/67 *The Marriage of Figaro* cond: DeMain

12/24/67 *The Barber of Seville*

2/4/68 Operatic Excerpts

2/11/68 *La Traviata*

3/31/68 *Hansel and Gretel*

NORTH CAROLINA

National Opera Co. of Raleigh, A. J. Fletcher, pres.

2/1/68 opening of tour through 12 S.E. states; *Cinderella, Don Pasquale,
The Gypsy Baron*; 70 pfs.

OHIO

Cleveland Institute Opera Theatre, A. Addison, dir. (see also 9/67 Blltn.)

10/28,29/67 Introduction to Opera (for children)

1967-68 tour *Hansel and Gretel* with p., condensed version

Cleveland Symphony Orchestra, G. Szell, art. dir.

1967-68 *Jeanne d'Arc au bûcher*

College Conservatory of the University of Cincinnati

12/1,3/67 *Prince Igor* Eng. Evans; Laird; Tajo, Patrick, cond: Kunzel;
dir: Corsaro; des: Armstrong; opening of Corbett Center for the Perform-
ing Arts

OKLAHOMA

University of Oklahoma, Opera Theatre, J. Harrold, dir., Norman

11/9,11/67 *Orfeo ed Euridice*

2/16/68 Operatic Scenes (testimonial for Giuseppe Bentonelli)

4/10,11,12,13/68 *The Merry Widow*

SOUTH CAROLINA

**University of South Carolina, G. Hargrove, dir., Opera Workshop, Columbia
Spring '68 Giannini's *Beauty and the Beast* w.p.**

TENNESSEE

Peabody School of Music, S. Witherow, dir., Nashville

5/1,2,3,4/68 *The Merry Widow*

TEXAS

Baylor University, D. Sternberg, dean, School of Music, Waco
5/68 *The Crucible* 6 pfs.
LaMar State College of Technology, Sch. of Fine Arts, J. Truncale, Beaumont
1/26,27/68 *The Consul*
North Texas State University Opera Workshop, E. Conley, dir., Denton
12/8,10/67 *The Magic Flute*
4/28,29,30/68 *The Ballad of Baby Doe*
Rio Grande Valley Fest., McAllen - San Antonio Symphony, V. Alessandro
2/24/68 *La Traviata* Sills; Barioni, Meredith; st. dir: A. Stivanello

VIRGINIA

Old Dominion College, H. Hawn, Chmn, Music Dept., Norfolk
1/12/68 *Tosca* Eng. Machlis
3/15,16/68 Musical Comedy
Sinfonicron, College of William and Mary, F. Truesdell, Williamsburg
11/9,10,11/67 *Ruddigore*
Virginia State College, Music Dept., Petersburg
12/14/67 *One Christmas, Long Ago*

WISCONSIN

Florentine Opera, J. Anello, art dir., Milwaukee (see 9/67 Blltn.)
2/9,10/68 *Rigoletto* Hurley; Vrenios, Walker
3/68 *La Bohème* Barioni
American National Opera Company, 1967 Tour
Indianapolis, Ind. 9/15,22 *Falstaff*; 9/16,20 *Lulu*; 9/19,21,23 *Tosca*
Buffalo, N.Y. 9/25,26* *Falstaff* 9/26 *Lulu* 9/27/67 *Tosca*
Rochester, N.Y. 9/28/67 *Tosca*
Middletown, N.Y. 9/30/67 *Tosca*
Syracuse, N.Y. 10/2/67 *Falstaff*
Schenectedy, N.Y. 10/3/67 *Falstaff*
Brooklyn Academy, N.Y. 10/6 *Lulu* 10/7* *Falstaff* 10/7/67 *Tosca*
Columbus, Ohio 10/9/67 *Tosca*
Madison, Wisc. 10/12 *Falstaff*; 10/13 *Lulu*; 10/14*,14/67 *Tosca*
Chicago, Ill. 10/18,21* *Tosca*; 10/19,21 *Lulu*; 10/20,22*/67 *Falstaff*
Champaign, Ill. 10/24/67 *Falstaff*
St. Louis, Mo. 10/26 *Falstaff*; 10/27 *Lulu*; 10/28*/67 *Tosca*
Little Rock, Ark. 10/30 *Tosca*; 10/31/67 *Falstaff*
Chattanooga, Tenn. 11/2/67 *Tosca*
Knoxville, Tenn. 11/3 *Falstaff*; 11/4/67 *Tosca*
Florence, Ala. 11/6/67 *Tosca*
Tuscaloosa, Ala. 11/7/67 *Falstaff*
Birmingham, Ala. 11/8/67 *Falstaff*
Mobile, Ala. 11/9/67 *Tosca*
New Orleans, La. 11/10 *Lulu*; 11/11/67 *Tosca*
Boston, Mass. 11/14-19/67 *Falstaff*, *Lulu*, *Tosca* * = mat.
Spring-68 Tour through West and Southwest *The Rake's Progress*, *La Bohème*,
Carmen

CANADA

Montreal Symphony Orchestra, Salle Wilfrid Pelletier, Quebec
4/15/68 *Manon Lescaut* Zeani; Molese, Quilico; dir: Guttman; cond: Decker
Opera Guild of Montreal, Mme. P. Donaldo
2/2-4/68 *The Barber of Seville* Horne; Remo, Savoie, Bisson, Vokateitis;
cond: Lewis
Centennial Commission, Christ Church Cathedral, Ottawa, Ontario, dir: Guttman;
des: Rinfret/Mess
9/29-10/3/67 *Noah's Fludde* Stanlov; Van Ginkel; cond: Goldschmidt; dir:
Coghill

Royal Conservatory of Music, P. Ebert, dir., Opera School, Toronto, Ont.
11/67 *Oedipus Rex*
12/9-16/67 *The Magic Flute*
1/19,20,22,23/68 *Il Combattimento di Tancredi & Clorinda & Allegra's The Unwilling Physician (Il Medico suo malgrado)*
3/1,2,4,5/68 *Pelléas et Mélisande*
Le Théâtre Lyrique du Québec, R. Gosselin, dir., Québec City, Québec
10/7,8,12*,12,21/67 *Le Barbier de Seville* Martel; Duval
11/18,19,21,24,25/67 *Manon* 11/9,11,12/67 in *Montreal*
2/10-17/68 *Messenger's Monsieur Beaucaire* (1919)
3/16,17,23,24/68 *Tosca*
Toronto Symphony, Ontario
1/68 *Rigoletto* conc. pf. Shirley



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

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



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