

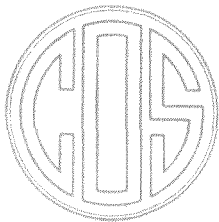


CENTRAL OPERA SERVICE BULLETIN

JANUARY-FEBRUARY, 1969

Sponsored by the Metropolitan Opera National Council

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We are greatly honored to announce the appointment of Dr. George Howerton, Dean of the School of Music at Northwestern University, Evanston, Illinois, to the new position of National Vice-Chairman of Central Opera Service.

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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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CENTRAL OPERA SERVICE BULLETIN

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NEW OPERAS AND PREMIERES

AMERICAN OPERAS

For its 1969-70 season the New York City Opera Company is considering a number of new works. First on the priority list appears Gian Carlo Menotti's *THE MOST IMPORTANT MAN IN THE WORLD* which may be ready for premiere at that time. Other possibilities include Ezra Laderman's *SHADOWS AMONG US*, an opera commissioned by the New York City Opera Company with a libretto by Normal Rosten. The opera is completed and the composer, who also wrote the opera-oratorio *Galileo* (CBS-TV 1967) is presently collaborating with Archibald MacLeish on *AIR RAID*.

Stanley Silverman, who received extensive publicity for his "occult opera" *Elephant Steps* heard at Tanglewood last summer, is now writing the music to a fourth-century Roman play by Petronius. Peter Raby is responsible for the adaptation of *THE SATYRICON*. It is commissioned by the Stratford Festival and the premiere is set for July 4 at the Avon Theatre in Stratford, Ontario. The musical-play will be performed through July and August on a four-times-a-week schedule. Although described as *not* an opera, music will be a prominent feature with different musical styles for each of its scenes. It will replace a more conventional opera usually scheduled at the festival.

The Metropolitan Opera Studio, always interested in assisting young artists, whether singers or composers, offered its first "opera reading" of the current season. Contemporary operas represented in scenes or arias were *PHILLIP MARSHALL* by Seymour Barab, *PANTOMIME* by Joseph Frank Pouhé, *THE LEGEND OF THE STAR VALLEY JUNCTION* by Don Gillis and *ROMEO AND JULIET* by A. Liotta. The reading took place on January 7 at 5 p.m. at the Library and Museum for the Performing Arts at Lincoln Center. This season the Studio will also offer 25 performances of American composer Ron Nelson's *The Birthday of the Infanta*.

News of contemporary operas at colleges and universities comes from: . . . Hart College of Music, where on April 30 *THE YOUNG GOD* "A Vaudeville" written by faculty member Edward Miller, will be heard for the first time. The composer is a Guggenheim fellowship recipient. His one-act opera will be presented together with de Falla's *La Vida breve*; it will be repeated on May 1, 2 and 3. . . . Southern Illinois University in Carbondale, where Will Gay Bottje's latest opera *ALTGELD* will receive its premiere on March 7, 1969. His *Reviled Patriot* was heard there last November.

. . . the University of California, where on October 3, 1968 Jan Popper led the first U. S. performance of *THE MARRIAGE CONTRACT* by Japanese composer Osamu Shimizu. It was sung in Japanese. Central Opera Service members may remember excerpts from his *The Mask Maker* performed in San Antonio during the COS National Conference. . . . Roosevelt University in Chicago which commissioned Robert Lombardo to write *THE SORROWS OF A SUPERSOUL*; no performance date has yet been announced.

. . . Harold Blumenfeld, director of the opera workshop at Washington University in St. Louis, who informs us that his opera, formerly announced as *Gentle Boy* after Hawthorne's story, will be premiered under its new title *THE ROAD TO SALEM*. . . . University of Houston, where Michael Horbit's *TOMO* was premiered on November 21, 1968; the composer is a member of the music faculty.

The opening of the new musical by Leonard Bernstein-Jerome Robbins-Stephen Sondheim is scheduled for Fall 1969. Temporarily called *A PRAY BY BLECHT* (sic) the story is adapted by John Guare from Bentley's English version of Bertolt Brecht's *The Exception and the Rule*. (The original play with music was given in six out-door performances by the New York City Street Theatre Ensemble last August.)

AMERICAN PREMIERES

The Opera Company of Boston, which gave us the first American performance of such major works as Schönberg's *Moses und Aron* and Nono's *Intolleranza*, has scheduled the American premiere of Roger Sessions' *MONTEZUMA* for May 18, 1969. The opera was first heard at the Deutsche Oper in West Berlin on April 19, 1964. The company now performing in the refurbished Shubert Theatre in Boston, also programs the first version of Verdi's *Macbeth* for this season.

The Santa Fe Opera which presents important American operatic premieres each summer will feature the first U.S. performances of Krzysztof Penderecki's *THE DEVILS OF LOUDON* and Gian Carlo Menotti's *HELP! HELP! THE GLOBOLINKS*. (not "Gobelinks" as previously announced) Premieres are scheduled for August 14, 1969 and August 1, 1969 respectively. The world premiere of Penderecki's opera will precede the American premiere by only six weeks; it is scheduled for June 21 in Hamburg where it will be sung in the original German. The Santa Fe performance will use an English translation. The opera is based on John Whiting's play which in turn is based on Aldous Huxley's story. Menotti's one-act opera, also premiered in Hamburg, was performed there in November 1968 in a German translation. It was on a double-bill with *Amahl and the Night Visitors*. In New Mexico it will be heard in the original English together with Stravinsky's *Le Rossignol*.

On April 16 the Juilliard School of Music will give the first American performance of Honegger's *ANTIGONE*. Premiered in Brussels in 1927 it uses a text by Jean Cocteau based on Sophocles. Another French work will precede *Antigone*, Poulenc's mono-opera *La Voix humaine*.

On February 17, 1969, the Princeton Chamber Orchestra under the direction of J. Merrill Knapp will give the first American performance of Handel's *AMADIGI*. Mr. Knapp, musicologist and faculty member at Princeton University, has edited the opera and it is in this new version that it will be presented at the McCarter Theatre in Princeton, N.J. Featured soloists in this concert performance will be: Helen Boatwright, Janice Harsanyi, Jenneke Barton and John Ferrante. The opera was first heard in London in 1715.

In July the Caramoor Festival at Katonah, N.Y., will give the first American performance of Benjamin Britten's third short opera *THE PRODIGAL SON*, premiered in Aldeburgh last summer.

Haydn's *ARMIDA* might be heard later this spring in New York. Naomi Ornest and Kurt Saffir of Actor's Opera are contemplating the American premiere at the YWCA on 51st Street.

EUROPEAN PREMIERES

The Friends of Covent Garden have commissioned two composers to write operas, one to be presented at Covent Garden in 1970-71, the other for a production by the English Opera Group at the Aldeburgh Festival next summer. The first mentioned opera, *VICTORY*, will be by Richard Rodney Bennett (*The Mines of Sulphur, A Penny for a Song*) with Beverly Cross fashioning the libretto after Joseph Conrad's novel of the same name. The latter work will be a yet un-named, one-act opera by Gordon Crosse and librettist David Rudkin. — Humphrey Searle's *HAMLET*, first heard on March 5, 1968 in Hamburg, is undergoing some revisions by the composer before its first English language production at Covent Garden in April 1969. The London premiere is sponsored by the Friends of

Covent Garden. *Hamlet* is presently under consideration for presentation by the Opera Department of the Royal Conservatory of Music in Toronto. This performance would constitute the opera's North American premiere. — Irish composer Gerald Victory's *MUSIC HATH MISCHIEF* was premiered by the Dublin Opera Society on December 2, 1968. The one-act opera's playing time is 30 minutes. — The director of the Western Australian Opera Co. in Perth, James Penberthy, is the composer of *DALGERIE*, to be premiered in Perth next summer.

Three new Danish operas will be heard in their native country this season: *EVA* "A Parable for Church Performance" by Svend S. Schultz, *LOVELY WEATHER TODAY, N'EST-CE-PAS, IBSEN?* by Henning Christiansen and *SONATA FOR FOUR OPERA SINGERS* by Mogens Winkel Hahn. The two latter operas will be performed on a double-bill. — The Royal Flemish Opera in Antwerp recently premiered *LANCELOOT EN SANDERIEN* by Renaat Vereman and *KALCHAS* by Andriessen Jr. — Sacchini's *OEDIPE A COLONE* (1786) will be presented in a new edition by Raymond Leppard for the first time at the Swedish Royal Theatre in Drottningholm.

On May 4 the opera house in Bern, Switzerland, will present the premiere of Luc Balmer's *DIE GEFOPPTEN EHEMAENNEN* (*The Cheated Husbands*). — Roman Vlad has two one-act operas premiered in Italy this season: *THE SEA-GULL*, after Chekhov, an opera-ballet performed in Siena last summer on a double-bill with Spontini's *Julie, ou le pot de fleurs* and *LA STORIA DI UNA MAMMA* coming up in Trieste on February 8 on a triple-bill with Peragallo's *La Gita in campagna* and Petrassi's *Il Cordovano*.

Bielefeld (West Germany) Opera announces the premiere of *VINETA*, an opera composed by the company's conductor Rudolf Mors. His first opera *Der Weiber Streik* was premiered in Bielefeld in 1958. — The Dresden (East Germany) Opera scheduled the premiere of Rainer Kunad's *MAITRE PATELIN* for April 1969. — On May 15 Giseler Klebe (*Jacobovsky and the Colonel, Figaro laesst sich scheiden*) will hear the premiere of his latest opera *DAS MAERCHEN VON DER SCHOENEN LILIE* at the Schwetzingen Festival. — Carl Orff's *PROMETHEUS*, first heard in March 1968 in Stuttgart, has been revised by the composer. It will be performed at Darmstadt with a new orchestration scored for chamber orchestra and shortened to one and a half hours. The American premiere will be offered by the Little Orchestra Society under Thomas Scherman in New York next season. Dmitri Shostakovich has written a chamber opera for performance by students at the Leningrad Conservatory. It is *ROTHSCHILD'S VIOLIN* and is based on a Chekhov story by the same name. — Hungarian composer Sandor Szokolay has written another *HAMLET* (other composers availing themselves of the story were Gasparini, Faccio, Hignard, Thomas, Kalnins, Kagen, Searle). It was premiered in Budapest last October. Szokolay's *Blood Wedding* is being performed this season in Germany and Czechoslovakia following its first performance in Hungary in 1965. — Russian composer Boris Arapov has based his new opera on Somerset Maugham's novel *RAIN*. It will be performed at the Leningrad Opera on April 25, 1969. — Fall 1968 saw the first performance of Isa Krejci's one-act *ANTIGONAE* in Prague. It was presented on a double-bill together with Martinu's *Theatre Behind the Gate*. — From Leningrad comes the news that a Haydn manuscript, believed lost, was found in the public library there. It is the score to *L'Incontro improvviso* that the grandson of Haydn's benefactor, Count Esterhazy, gave as a gift to Tsar Alexander II.



NEWS FROM CULTURAL CENTERS

And the news is not good in this department. Almost simultaneously came word of financial crises from New York's LINCOLN CENTER and Atlanta's younger MEMORIAL ARTS CENTER. In both cases they will result in some casualties. Although it is yet too early to make a definite pronouncement, it is feared that in Atlanta the newly formed Atlanta Opera Company will not be able to survive the disbanding of the collective organization, the Atlanta Municipal Theatre. Other member organizations of the AMT, which just announced its dissolution due to financial difficulties, are the Atlanta Ballet and the Atlanta Repertory Companies. Both groups have been in existence considerably longer than the opera company and, individually, hope to raise sufficient funds to assure their continuance. The disbanded Atlanta Municipal Theatre with its three constituents was the major occupant of the Memorial Arts Center which is operated by the Atlanta Arts Alliance. This organization itself has three member organizations, the Arts Museum, the Arts School and the Symphony Orchestra. One of the many problems that confronted the Atlanta Municipal Theatre was the timing of its major fund drive which was delayed in order not to coincide with that of the Arts Alliance.

Lincoln Center, Inc., the administrative body of the entire cultural complex, finds income and donations lagging badly and announced that "if substantial aid in unrestricted contributions is not forthcoming, Lincoln Center could find itself broke by June 30, 1970." Cited among the numerous problems was that of competing with its constituents in fund drives. Maintenance of the Center (heating, cleaning and security) amounts to \$500,000 annually. Lincoln Center officials stated two reasons for not turning over the maintenance to each constituent: it would put a further strain on the budget of each performing company and would increase the overall expense for maintenance by administering it individually. In order to lower its expenses, Lincoln Center, Inc. has reduced its administrative staff from 80 to 50, has greatly curtailed its activities as producer or sponsor of special programs and has cancelled its summer festival, an undertaking that left the organization with a loss of \$750,000 in 1967 and \$700,000 in 1968. It has also withdrawn its sponsorship from the New York Film Festival held annually at Philharmonic Hall, which has added an additional \$200,000 to the deficit. Mr. Schuyler Chapin who had been in charge of Lincoln Center Programming resigned and will administer the Film Festival as an independent organization with funds solicited from business and private sources. Due to the renovation of Philharmonic Hall (see Sept. Bulltn) this year's film festival will be held at the Alice Tully Hall. The third major function of Lincoln Center is its educational program. This, however, will not be affected since it is financed by restricted funds from the Lincoln Center Fund and by Federal, State and City grants. — Reorganization among top officials of Lincoln Center was touched off with Dr. William Schuman's resignation as president earlier this season. This post has not yet been filled. Three vice-presidents have also resigned, Mr. Chapin included. Mr. John W. Mozzola, senior vice-president and general counsel under Dr. Schuman, has been appointed executive vice-president and general manager. Mr. Amyas Ames continues as Chairman of the Executive Committee.

The financial plight of arts institutions is constantly increasing with rising expenses and income and donations not keeping pace. The business community, including both large, national corporations and small local businesses, is awakening to the need for support of the arts; a larger allocation of Federal funds is also hoped for. Presently Federal funds are frequently disbursed with the provision for raising matching local funds. If business can be stirred sufficiently we may see the day when *its* donations will be given with the provision of matching federal, state or city grants. Meanwhile the two imminent problems which the cases of Lincoln Center and Atlanta Center seem to raise most urgently are 1) the competition in fund drives, especially of interdependent organizations and 2) assurance of the continuance of donations or grants. After all, both Centers began with enthusiastically large pledges but now encounter great difficulties in raising donations to cover the daily operating costs.

Meanwhile the JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS in the nation's capital is growing, but growing also are the costs. It is now estimated that building costs will total \$60 million, an increase of \$15 million over the original calculations. The first year's operating expenses will amount to about \$2 million and with the Center's opening projected for December 1970, efforts in fund raising have multiplied. (The National Arts Center in Ottawa has revised its estimated cost to \$46.5 million from its original figure of \$26 million; the first year's estimated operating cost of \$2.5 million has been guaranteed by the Canadian government.) The Washington arts center will house four major halls, the 2,200-seat opera house, a concert hall, a theatre and a film auditorium. The American Ballet Theatre was selected as the Center's first constituent. It will perform in the opera house in two annual seasons of 4 weeks each. Founded in 1939 the company's present home base is the Brooklyn Academy of Music; the group formerly performed at the New York City Center on West 55 Street. Lucia Chase and Oliver Smith are the co-directors.

The CENTER OPERA COMPANY of Minneapolis has been part of the Walker Arts Center since its founding in 1964. This season the company has become an independent organization and has received support from the National Council on the Arts (\$15,000), from the Martha Baird Rockefeller Fund for Music and also from local sponsors. The fund-raising goal is \$49,000 to cover three productions during a 7-month period. The company is now performing at the 350-seat Janet Wallace Fine Arts Center (Macalaster College) in St. Paul, returning to the Tyrone Guthrie Theatre only with one production, i.e. the premiere of a new opera, commissioned last year by the Center Opera-Walker Arts organizations.

With its first production this season the FORT WORTH OPERA ASSOCIATION has opened the new County Convention Center Theatre. The new hall has a seating capacity of 3066, 100 seats more than the previous auditorium, and features continental seating. The modern stage has a 65-foot proscenium opening.



ARTS SERVICE ORGANIZATIONS

Representatives of leading American arts service organizations have arranged for periodic meetings to explore mutual problems, aid to each other, concerted effort in areas of mutual interest as well as avoidance of duplicate individual action. Originally called "President's Council" the organization has now adopted the more explicit title of FORUM OF NATIONAL ARTS ORGANIZATIONS. A steering committee of ten members holds preliminary meetings to determine urgent matters for discussion. One of the subjects recently explored was the need for facilities to train arts administrators.

The ASSOCIATED COUNCILS OF THE ARTS' monthly *Report*, edited by Ralph Burgard, contains valuable advice on such subjects as fund raising or "involving the public official in the local art scene" etc. To increase the efficiency of its placement service for administrative positions with arts councils the *Report* also lists "Open Positions". — ACA's 1969 Arts Seminar is scheduled for May 21-24 at the Chantecler Lodge in St. Adele, P.Q., outside Montreal. Seminars alternate annually with General Conferences; the next Conference will take place in St. Louis on May 20-23, 1970. — When announcing Miss Nancy Hanks' appointment to president of ACA, the COS Bulletin stated that this had become a paying position. Meanwhile we learned that this is not so and we apologize for the error.

The one-year old BUSINESS COMMITTEE FOR THE ARTS is urging, assisting and advising corporations on donations to and involvement in the performing and visual arts. In recognition of its potential work the organization has been awarded grants from the Ford Foundation (\$225,000), the Rockefeller Brothers Fund (\$225,000), the Rockefeller Foundation (\$200,000) and the Old Dominion Foundation (\$75,000). The monies will be used for counseling and communications activities to increase corporate support of the arts.

ARTS MANAGEMENT, a national newsletter for those who finance, manage and communicate the arts and its editor, Alvin Reiss, announce the sponsorship of two new annual awards. They are in the field of arts administration—a Career Service Award and an Arts Administrator of the Year Award. Eligible for the first are administrators active in the profession for at least ten years who have contributed broadly to cultural development; eligible for the second award are administrators who have done outstanding work on behalf of their own organization in 1968. All nominees must have been professionally employed as administrators of a cultural program by an organization primarily active in the visual or performing arts. Nominations should be submitted to Arts Management, 408 West 57 St., New York 10019 no later than February 15 and will be judged by Donald Engle, Director, Martha Baird Rockefeller Fund for Music, R. Philip Hanes, Jr., trustee and officer of many cultural organizations and Charles Mark, Director of Planning, National Endowment for the Arts.

This year ESQUIRE MAGAZINE is joined by the Business Committee for the Arts in sponsoring the third *Business in the Arts* awards. Eligible to enter this national competition are companies who have "actively participated in or conducted one or more projects fostering appreciation of the fine or performing arts during the calendar year 1968." The degree of participation rather than the money involved will be the decisive factor in selecting the twenty winners. A distinguished panel of judges representing prominent business as well as cultural institutions will make the decision. The awards will be presented in Atlanta on June 5, 1969 during the American Symphony Orchestra League's conference. Nominations should be addressed to Administrator, Esquire Arts Awards, Room 603, 310 Madison Avenue, New York, N.Y. 10017 before February 15.

Another new award, this one for a prospective administrator AND conductor of opera, has been announced by the ADOLPH FOUNDATION of Los Angeles. The *Julius Rudel Award*, named after COS co-chairman and renowned administrator/conductor, will include a yet undetermined cash prize.

The National Conference of the USITT (U.S. Institute for Theatre Technology) will be held March 17-20 at the Hollywood Roosevelt Hotel in Los Angeles. *Total Theatre* will be the subject of the meeting; attendance at a production on the Mark Taper Forum's thrust stage is also scheduled.

Similarly of interest to architects, city planners, music and theatre directors and educators will be four seminars arranged by Bolt Beranek and Newman Inc. Staff consultants on architecture, acoustics, illumination and theatre technology will be in charge of each of the two-day symposia scheduled for March 14, 15 in San Francisco (Sheraton Palace Hotel), for April 11, 12 in Toronto (Inn on the Park), for April 25, 26 in Minneapolis (Sheraton Ritz Hotel) and for May 2, 3, in Atlanta (Holiday Inn Downtown). For further information contact Bolt Beranek and Newman Inc., 101 Park Avenue, New York, N. Y.

The MUSIC EDUCATION LEAGUE announced that it will disband its organization by January 31. Rising costs and lack of facilities for its annual auditions forced this decision. Founded 46 years ago as Music Week Association, it arranged an annual competition and festival in New York. Ten years later it changed its name and the emphasis was shifted to education. Year-round auditions resulted in a presentation of young performers at a Town Hall recital.



FORECAST

With the new year come also the first announcements for the summer festivals — some even for next season. The CINCINNATI SUMMER OPERA'S season will open on July 2 with *La Bohème* and close July 27 with *Faust*. The other operas on the program are Bellini's rarely heard *Il Pirata* (Caballé), *Rigoletto*, *La Forza del destino*, *Elixir of Love* and *Carmen*. This will be the last season the company performs at the Zoo. Next summer it will move to the renovated and air-conditioned Music Hall, no doubt an improvement. However, there will be those that will think with nostalgia of the intermittent cries of the peacocks and monkeys or the roar of some more ferocious beast—sounds that have become part of the Opera at the Zoo.

The SANTA FE OPERA, besides its two previously mentioned American premieres of operas by Penderecki and Menotti (see this issue "American Premieres"), will also include new productions of *Così fan tutte* and *Salome*, and will repeat *The Magic Flute* and *Tosca*. The latter inaugurates the season on July 5.

The CARAMOOR FESTIVAL in Katonah, N.Y. will present two one-act *parables* by Benjamin Britten, — *Curlew River* opening the Festival on June 22 and the composer's latest opera *The Prodigal Son* in its American premiere.

The LAKE GEORGE OPERA FESTIVAL, which last year devoted its season to "Shakespeare in Opera", calls this year's season "A Festival of Comedy". Under this heading it will offer *Don Pasquale*, *Albert Herring*, *L'Heure espagnole* together with *Gianni Schicchi*, and *Ariadne auf Naxos*. The season will run from July 17 to August 23; all operas are sung in English.

Temple University at its AMBLER FESTIVAL will feature *Don Pasquale* and a student production of *The Consul*.

The HOPKINS CENTER at Dartmouth College in New Hampshire has again invited three prominent composers to participate in its Congregation of the Arts (June 30 - August 23): Roger Sessions, Luigi Dallapiccola and Roberto Gerhard.

Starting this year the Opera Division of the BANFF SCHOOL OF FINE ARTS in Alberta, Canada, will become a separate entity. Under the direction of James Craig a production of *La Traviata* is planned at the end of its summer term. Herman Geiger-Torel and Paul Schöffler have been invited to hold master classes.

For the SPRING OPERA OF SAN FRANCISCO spring will come late this year. Whereas its 1968 season was held in April, this year's four-week "stagione" will be in June with the opening performance of *La Rondine* programmed for June 3. There will be four operas in all, each performed twice.

March 14-30 will mark the 19th BIRMINGHAM FESTIVAL OF THE ARTS. This year's event will salute the cultural heritage of Italy and although it will not include an opera performance, it will feature an operatic concert with Franco Corelli. It was also announced that the Birmingham-Jefferson Civic Center with a 3,000-seat concert hall, an 800-seat theatre and exhibit halls will be ready for the 1972 Festival.

Announcements from European festivals include: SALZBURG EASTER FESTIVAL — March 30, *Siegfried* (Dernesch, Dominguez, Grist; Thomas, Stewart; prod.: Karajan; des.: Schneider-Siemssen; to be presented at Metropolitan next season); *Das Rheingold* (prod.: Karajan; repeated from last year). — SALZBURG — July 26 to August 30 — *Der Rosenkavalier* (Ludwig, Rothenberger; Böhm), *Don Giovanni* (Karajan), *Fidelio* (Böhm), *Il Barbiere di Siviglia* (Abbado), *La Serva padrona* together with *Bastien und Bastienne*, *La Rappresentazione di anima e di corpo* (Märzendorfer) and a new production of *Così fan tutte* (Janowitz; Ozawa). The previously announced *Otello* in a new Karajan production has been postponed til 1970. — GLYNDEBOURNE — *Così fan tutte*, *Don Giovanni*, *Pelléas et Mélisande* and *Werther*. The premiere of Nicholas Maw's *Rising of the Moon* is postponed til next summer because of the composer's illness. — BAYREUTH — July 25 to August 28 — *Der fliegende Holländer* (Varviso), *Parsifal* (Stein), *Die Meistersinger von Nürnberg* (Klobucar), *Tristan und Isolde* (Böhm) and the complete *Ring des Nibelungen* (Maazel). — MAGGIO MUSICALE DI FIRENZE — *Fidelio*, (Jurinac), *Aida* (Verrett), and *Die Entführung aus dem Serail* (Eddy). — BREGENZ — *L'Elisir d'amore* and the Stolz operetta

Hochzeit am Bodensee. — LUCERNE — August 13 to September 7 — Visiting international orchestras, solo recitals, plays and special exhibits.

Turning to the next season in 1969-70 the METROPOLITAN OPERA will offer six new productions: the previously announced *Boris Godunov* in Russian, sponsored by Mrs. DeWitt Wallace of the Reader's Digest Assn., on February 11 (Kabaiwanska, Forst, Madeira; Ghiaurov/Siepi, Gedda, Shirley, Dooley, Corena; cond.: Mehta; dir.: Merrill; des.: O'Hearn); *Siegfried* sponsored by Eastern Airlines, on November 20 (Nilsson, Grist, Chookasian; Thomas, Stewart, Stolze, Keleman, Ridderbusch; prod/cond.: Karajan; des.: Schneider-Siemssen/Wakhevitch); *Cavalleria rusticana* and *Pagliacci* sponsored by Glen Alden Corporation, on October 24 (Cossotto; Domingo, Colzani; — Moffo; McCracken, MacNeil, Bottcher; cond.: Schippers; dir./des.: Zeffirelli); Glucks' *Orfeo ed Euridice* sponsored by Francis Goelet, on December 12, (Bumbry, Tucci, Peters; cond.: Varviso; dir.: Sparembek; des.: Gerard); *Der Freischütz* sponsored by Mrs. John D. Rockefeller, Jr., on January 17 (Janowitz, Mathis; Konya, Talvela; cond.: Böhm; dir.: Schenck; des.: Heinrich) and *Norma* also sponsored by Mrs. J. D. Rockefeller, Jr., on March 3, 1970 (Sutherland, Horne; Bergonzi, Siepi; cond.: Bonyng; dir.: Deiber; des.: Heeley). Dates indicate the first performance.

The NEW YORK CITY OPERA's fall season will open November 16, 1969, and play through January 25, a drastic departure from its previous policy when the fall season would begin September-October and extend only into November. There will be three new productions in the repertory: Boito's *Mefistofele* (Treigle; dir.: Capobianco); *Lucia di Lammermoor* (Sills; Molese, Cossa); and Orff's *Carmina Catulli*. Repeats from other seasons will include *Capriccio*, *Katerina Ismailova* and *L'Heure espagnole*. — The Company also announced its first price rise since before its move to Lincoln Center. The top price will be increased \$1.00 to \$6.95, the lowest price ticket will be raised 25c to \$1.25.

In November audiences at the DALLAS CIVIC OPERA will hear *Aida* with Elena Suliotis and *Don Giovanni* in a Zeffirelli production with Teresa Stich-Randall, Teresa Zylis-Gara, Graziella Sciutti and Ugo Benelli, both under the baton of Nicola Rescigno.

Chicago's LYRIC OPERA announced that it is opening its fifteenth season on September 26 with a new production of Moussorgsky's *Khovanshchina* featuring Nicolai Ghiaurov. Among the eight operas to be produced next season are *Madama Butterfly* starring Felicia Weathers and *Der fliegende Holländer* with Anja Silja and Thomas Stewart.

The LITTLE ORCHESTRA SOCIETY holding forth at Philharmonic Hall in New York will offer one American premiere and one New York first: Orff's *Prometheus* will be heard for the first time in the United States while Strauss's *Die Liebe der Danae* (Am. prem. Univ. of So. Calif.) will be new for New York audiences. Holst's *At the Boar's Head*, a first performance by an American professional company together with *Riders to the Sea* completes the season's opera program. All performances will, as usual, be in semi-staged productions.



MUSIC PUBLISHERS

Novello and Co., Ltd. appointed Franco Colombo Inc., 16 West 61 St., New York 10023 as his sole representative in the U.S.

Alexander Broude, 120 West 57 St., New York 10019, has acquired the rights to American composer Bernard Heiden's 3-act opera *The Darkened City*. Full score, vocal score, orchestra and chorus parts are available on rental.

A new version by Kurt Honolka of Verdi's *I Vespri Siciliani* will be published by Ricordi-Frankfurt (Germany). It will be premiered in Hamburg this year.

Thomas Dunn joined the E. C. Schirmer Music Company of Boston as its editor-in-chief.

NEW EDUCATIONAL INSTITUTIONS

With its move to Lincoln Center in September the Juilliard School of Music, henceforth to be known as THE JUILLIARD SCHOOL, will open the Juilliard Opera Center for Advanced Training. The school is presently recruiting young professional singers between the ages of 25 and 35 through auditions in Los Angeles, Dallas and New York. The Center expects to enroll a total of about 25 singers, tuition free who will be offered a "subsistence pay" of about \$3,500 for the 30-week season. Four public productions at the Juilliard Theatre, some out-of-town performances and various workshop presentations are planned. — An additional Study Center for Opera Productions will function as a training ground for stage directors, conductors, designers, composers and librettists.

The newly-created AMERICAN ACADEMY OF OPERA which opened in January for its spring semester (through May) is located at Westfield, New Jersey 07090 (P.O. Box 747). Officers of the school are: Mrs. Robert W. Nottorf, President; Mrs. Willard I. Marr, Exec. Vice-President; Nicolas Flagello, Artistic Director; Riccardo Moresco, Director of Staging and Mariano Caruso, Director of Vocal Interpretation. Applicants are expected to have a basic music preparation; admission is by audition. A diploma is awarded after successful completion of the two-year course. Tuition per semester is \$375.

In September 1969 the new INTERNATIONAL OPERA CENTER will open in Geneva, Switzerland. Founded and administered by Dr. Herbert Graf, General Director of the Geneva Opera, the new Center will be a training ground for young professional singers and stage directors. Instructions will include intensive study of repertoire, acting, dance, diction, make up, etc. The student performers will sing secondary roles with the Geneva Opera and understudy major roles. Ernest Ansermet is musical advisor, Dr. Graf and Lofti Mansuri will be responsible for dramatic instructions. Auditions will be held in New York, Toronto, London (England) and Geneva. Further information may be obtained from Centre Lyrique International, Grand Théâtre, CH-1211, Geneva, Switzerland.

The CALIFORNIA INSTITUTE OF THE ARTS in Los Angeles is building a new \$20 million campus in Valencia, 30 miles north of Los Angeles. It will incorporate six different schools devoted to music, theatre and dance, arts, design, film and television, and general studies. At the time of the opening in the fall of 1970 the Institute will enroll 600 students; by 1973 the enrollment is expected to have expanded to 1,500. Robert Corrigan, President of the Institute and former Dean of New York University's School of the Arts, has announced the appointments of Mel Powell, pianist, composer and professor of composition at Yale University as Dean of Music and Herbert Blau, former co-director of Lincoln Center Repertory Theatre as Dean of Theatre and Dance. The late Walt Disney, one of the Institute's founders and major supporters, left a substantial sum for its continuance and expansion.

The NEW YORK STATE UNIVERSITY ARTS COLLEGE at Purchase plans an initial enrollment of 700 students at its opening in the fall of 1971. President Dr. Abbott Kaplan has appointed Michael Hammond as Dean of Music.

The New York City COMMUNITY COLLEGE has instituted an opera workshop as part of its Division of Continuing Education and Extension Services. R. Flusser and F. Smith will be co-directors of the workshop located in Brooklyn.

The MUSIC ACADEMY OF THE WEST in Santa Barbara announced the return of Mme. Lotte Lehmann to its school next summer when the renowned artist will give a series of four classes in German Lieder. She headed the Vocal Department at the Academy until her retirement in 1962. Martial Singher is the present Head of that Department; Maurice Abravanel is the Academy's Musical Director.

For Children

The CAPITAL ARTISTS RESIDENT OPERA COMPANY has been formed to present short operas or scenes for children. Touring the Albany-Schenectady-Troy area of New York State, the group made a guest appearance in New York City at the Historical Society.

Soprano Ruby Mercer (Met 1935-37) and editor of Opera Canada together with Lloyd Bradshaw, chorus master of the Canadian Opera Co., has founded a 32-voice children's chorus. The CANADIAN CHILDREN'S OPERA CHORUS's first professional appearances were last fall when it participated in the Canadian Opera Company's production of *La Bohème* and *Tosca*. This was the company's Twentieth Anniversary season.



WINNERS

There were six winners at the METROPOLITAN OPERA NATIONAL COUNCIL's Finals: *Nancy Shade*, 22 year-old soprano from Bloomington, Ind. won the \$2,000 Fisher Governor Foundation Award; *Ruth Welting*, 20 year-old soprano from Memphis and *Gwen Jones* also 20, a mezzo-soprano from Lawton, Okla. shared the \$2,000 Frederick K. Weyerhaeuser Award; soprano *Glenys Fowles*, 27, from Perth, Australia, won the \$500 Ludwig Donath Memorial Metropolitan Opera Studio Scholarship; soprano *Patricia Craig*, 25, from Milwaukee, Wisc., the \$500 Anne Boshen Memorial Metropolitan Opera Studio Scholarship and soprano *Jessye Norman*, 23, of Ann Arbor, Mich., the \$500 Walden Trust Award. Two Metropolitan Opera contracts were awarded after the semi-finals, one to tenor *William Cochran*, the other to mezzo-soprano *Judith Forst*. Both performed also on the Finals program. Also participating in the Finals were the following regional winners: sopranos *Helen-Kay Eberley* from Sterling, Ill., *Jacquelyn Benson* from College Park, Ga., and *Loretta Ziskin* from Cleveland, Ohio. For the schedule of the 1969 auditions please see the Oct. 1968 Bulletin. —

Howard J. Hook, Jr., National Chairman of the Metropolitan Opera Regional Auditions for the last 15 years, has resigned his post. It is under his guidance and with Mrs. Belmont's and Mr. Bing's encouragement that the Auditions program evolved from the local, New York based "Auditions on the Air" to the present nationwide program encompassing 44 district and 16 regional centers. While formerly there was only one winner (who received a Metropolitan Opera contract), the present national program has shifted its emphasis to cash prizes and, during the last season alone, has awarded over \$9,000 in regional awards, \$26,000 in national awards and \$11,000 in financial aid under its Educational Program. In addition to these cash prizes two Metropolitan Opera contracts were also awarded. Because of its widespread network of local auditions it is now possible for any singer to enter the competition without incurring almost prohibitive expenses. — Central Opera Service most gratefully acknowledges Mr. Hook's interest, support and cooperation through the many years. At the same time COS extends its welcome and best wishes to Mr. Carroll Harper, the Audition's new chairman.

The \$1,000 first prize in the vocal category of the 17th International Music Competition held in Munich went to American soprano *Jessye Norman*, one of the winners at the Metropolitan Opera Audition Finals. Her participation in the German competition was sponsored by the Institute of International Education with funds from the Office of Cultural Presentations of the U.S. Department of State. A graduate of Howard University and the Peabody Conservatory of Music, Miss Norman is currently at the University of Michigan. She is also a winner of the William M. Sullivan Foundation Award.

Baritone *Paul Aquino* won first prize at the National Arts Club competition for young singers. — Winners at the 1968 National Competition in Voice, sponsored by the Young Musicians Foundation were *Thomas Graefe* of Los Angeles and *Michael Chris Warren* of Fullerton, California. — Northwestern University's new Mario Lanza Scholarship was awarded to tenor *Ronald Combs*. The \$500 first prize of the Louis Sudler Award for "excellence in the art of oratorio singing" went to soprano *Lucy Peacock* of Jacksonville, Texas, second and third prizes went to *Susan Wold* of Mable, Minn., and to *Linda Mabbs* of Barrington, Illinois, respectively. All are students at Northwestern University. — *Linda Matousek*, presently faculty member at Ball State University, won the \$800 Marian Anderson Scholarship Award; she was also a recipient of the Rosanna Enlow Competition Award last season. — The 1968 Jean A. Chalmers Award of \$1,000 administered by the Canadian Opera Company, was won by Australian bass-baritone *Donald Rutherford*.

Forty young conductors from 18 countries competed in the seventh annual Dimitri Mitropoulos International Competition. Their number was reduced to twelve for the semi-finals and to six for the finals held at Philharmonic Hall in New York. Four winners emerged, receiving \$5,000 each and assistant conductorships with the New York Philharmonic, the Washington National Symphony, the National Orchestra of Monte Carlo and a guest engagement with the Denver Symphony respectively. They are *Alfredo Bonavera*, 33, from Italy; *Mesru Mehmedov*, 33, from Bulgaria; *Uri Segal*, 24, from Israel; and American *Michael Zearott*, 31, from Atlanta. The two other finalists, *Klauspeter Seibel* from West Germany and *Akiro Endo* from Los Angeles received \$2,500 and \$1,000 respectively.



APPOINTMENTS

In his capacity as President of the New York City Center of Music and Drama, Mayor Lindsay appointed RICHARD MICHAEL CLURMAN as Board Chairman of the Center. This position has been open since the death of Morton Baum. Mr. Clurman is the chief of correspondents of the Time-Life News Service and has not previously served with a civic or artistic organization.

WALTER F. ANDERSON, Professor of Music at Antioch College, Ohio, was named Director of Music Programs for the National Endowment for the Arts. He will supervise the panel evaluating requests for grants in music; final approval must be given by the 26 members of the National Council on the Arts. In 1968 the Council's music grants amounted to over \$1.1 million. Mr. Anderson will retain his post at Antioch College and will divide his time between the College and Washington.

RUSSELL LYNES, author and editor, succeeds Aaron Copland as President of the MacDowell Colony in Peterborough, N.H. Mr. Copland has served in this capacity for the last seven years; Mr. Lynes was Vice-President. The Colony was founded in 1907 by Mrs. Edward MacDowell.

RICHARD PEARLMAN, stage director with the Metropolitan Opera from 1964-67, is the new General Manager of the Opera Society of Washington, D.C. Mr. Pearlman took over this administrative position earlier this season; he will also be the director for the February production of *Manon Lescaut*.

VICTOR DI BELLO has been appointed Director of Music for the Stratford (Ontario) Festival where he has been Music Administrator since 1962; prior to this he was the conductor of the Hamilton (Ont.) Philharmonic Orchestra. (see also "American Operas" in this issue)

The San Francisco Opera has engaged RICHARD RODZINSKI for the newly created position of Artistic Assistant, directly responsible to General Director, Kurt Herbert Adler. Mr. Rodzinski, son of the late conductor Artur Rodzinski, has been with the Spoleto Festival for three years. He has studied conducting, composition and musicology, plays several instruments and speaks five languages. — Also new as Permanent Chorus Director, in San Francisco is ALDO DANIELI, formerly of Venice, Torino, Verona and Trieste and STEFAN MINDE as Associate Chorus Director, formerly with the Trier (Germany) Civic Opera.

GEORGE BARATI, composer and former conductor of the Honolulu Symphony, has been named Director of the Villa Montalvo, a cultural center in the San Francisco Bay area.

JAMES G. ROY, JR., was named Assistant to Oliver Daniel, Vice-President, Concert Music Administration of Broadcast Music, Inc. Mr. Roy succeeds Ulysses Kay who has joined the faculty of Herbert Lehmann College.

MARIO BERNARDI has been named conductor of the Canadian National Arts Center Orchestra, presently being formed as resident orchestra of the new Center. Jean-Marie Beaudet is the Center's Director of Music.

News of other artistic appointments with opera companies came from the San Diego Opera where WILLIAM J. ADAMS was named Associate Artistic Director and LARRY KANE Technical Director and Consultant on production matters. . . . from the Opera Guild of Greater Miami where HUGH THOMPSON (baritone Metropolitan Opera 1944-51, and Director Hunter College Opera Workshop 1965-68) was appointed Co-Stage Director and Administrative Artistic Assistant, and Stage Director for Miami's

Family Opera Series. . . from Amherst (Mass.) Community Opera where NATHAN GOTTSCHALK from Hartt College of Music was named Music Director.

Several major new appointments in European opera houses have been announced recently. With GEORGE SOLTI taking over the Chicago Symphony beginning September 1969 (Carlo Maria Giulini will be principal guest conductor) the musical directorship of the Royal Opera, Covent Garden, was open. COLIN DAVIS, Chief Conductor of the B.B.C. Orchestra and formerly Music Director at Sadler's Wells Opera, also Guest Conductor at the Metropolitan Opera, has been named to the Covent Garden position. French composer/conductor PIERRE BOULEZ will succeed Mr. Davis at B.B.C. JAMES WALKER has been appointed Music Director of London's D'Oyly Carte Opera Company. He succeeds Isadore Godfrey who is retiring after 42 years in this position.

WOLFGANG SAWALLISCH has been named Chief Conductor of the Bayrische Staatsoper in Munich succeeding the late Joseph Keilberth. — Conductor HORST STEIN, presently Generalmusikdirektor in Mannheim, Germany, and Guest Conductor at the San Francisco Opera will become Chief Conductor at the Vienna Staatsoper beginning in 1970. He has been signed for 45 annual performances and will advise on repertory and artistic matters. He will reside in Vienna for at least 7 months of the year.

Composer MARIO ZAFRED is the new Artistic Director of the Rome Opera, a position left vacant when Massimo Bogianckino accepted his assignment with the Spoleto Festival. — The new Artistic Director for the Teatro alla Scala is composer LUCIANO CHAILLY, succeeding Gianandrea Gavazzeni who resigned. Yet to be announced is a successor to Antonio Ghiringhelli, La Scala's General Administrator since 1946, who will continue as Vice-President of the corporation that directs the opera house. — ANGELO MUSCO, composer of *Il Gattopardo*, was named Artistic Director of Palermo's Teatro Massimo. — Tenor JEAN GIRAUDEAU has become the new Artistic Director of the Opéra-Comique in Paris. He succeeds Eugène Germain.

Academia

MAX RUDOLF, Conductor and Artistic Director of the Cincinnati Symphony for the last ten years and Assistant Manager at the Metropolitan Opera from 1950 to 1958 has agreed to develop and direct the newly formed Opera Department at the Curtis Institute of Music in Philadelphia. Mr. Rudolf will start in his new position in the fall of 1970.

RICHARD FRANCO GOLDMAN has been named Director of the Peabody Conservatory of Music in Baltimore. ROBERT LAWRENCE is the new Director of the Opera Workshop at the Conservatory and RICHARD VOINCHE has been named General Assistant.

EDWIN McARTHUR has been appointed Professor of Opera and Music Director of the Opera Department of the Eastman School of Music in Rochester, N.Y. Leonard Treash is the Artistic Director of Opera.

THOMAS PHILIPS, former Director of Opera at the New England Conservatory of Music became Director of Opera at the University of New Mexico in Albuquerque.

ANTHONY BESCH is the new General Director of the Opera School at the Royal Conservatory of Music in Toronto; DR. DAVID OUCHTERLONY is Acting Principal of the School of Music, succeeding the late Dr. Ettore Mazzoleni.

HAROLD T. LUCE was appointed Director of the School of Music at Ohio State University in Columbus.

Recent faculty appointments include: ROBERT BAUSTIAN (conductor Santa Fe) and N.Y. City Opera bass ROY LAZARUS at Oberlin College Department of Music; THOMAS BRIDWELL as Technical Director of Opera at Florida State University; soprano MARGARET HARSHAW (Metropolitan Opera 1942-57) at New England Conservatory; JAMES STUART as Associate Professor of Voice at Kent State University, Ohio; PAUL KNOWLES, formerly of the University of Minnesota, as Professor of Voice and Vocal Pedagogy at Louisiana State University in Baton Rouge; JOHN G. PATON at the University of Colorado in Boulder; tenor DAVID AIKEN, soprano LINDA ANDERSON and mezzo-soprano ELIZABETH MANNION to the Vocal Department of the Indiana University School of Music in Bloomington; EUNICE ALBERTS to the School of Music at Boston University; BRUCE McINTYRE as Visiting Professor of Opera, BROOKS JONES as Associate Professor of Theatre, JOSEPH PACITTI and CALEY SUMMERS, all at the University of Cincinnati, College-Conservatory of Music; accompanist JOHN WUSTMAN at the University of Illinois School of Music in Urbana.

SPECIAL ANNOUNCEMENTS

The annual Upper-Midwest Regional Conference of the Central Opera Service will be held in Minneapolis on Saturday, May 24. For program and registration please contact Mrs. Timothy Fiske, St. Albans Bay, Route 6, Box 133, Excelsior, Minnesota.

The last issue (Volume 11, Number 2) of the COS Bulletin featured the annual survey, this season devoted to Awards for Singers and American Operatic Premieres, 1962-1968. Extra copies are available for \$2.00. Previous survey issues listed English Translations of Foreign Language Operas (Volume 9, Number 2) and American Contemporary Operas (Volume 10, Number 2); these Bulletins are available for \$2 and \$3 respectively.

The Metropolitan Opera Guild is offering membership in its Affiliated Guild program to opera guilds and other supporting organizations of opera companies, e.g. women's committees, clubs, etc. Eligible are those with a minimum of 100 members. Instead of membership dues the local guild must submit 100 names and addresses of prospective *new* members for the Metropolitan Opera Guild. Those will receive *Opera News* for one year. The Metropolitan Opera Guild has a wide variety of educational material for school or home use which is at the disposal of the Affiliated Guild; ticket service privileges for the Metropolitan Opera are extended to board members of the Affiliated Guild and general membership privileges to all 100 members at the reduced rate of \$7 per year. Only one Affiliated Guild is accepted from any one city. For further information please contact Mrs. E. K. Meade, Jr., Chairman, Affiliated Guilds Committee, 1865 Broadway, New York, New York 10023.



NEW COS MEMBERS

Associated Colleges of Central Kansas, Robert Mesrobian, McPherson, Ka.
Atlanta Opera Co., Blanche Thebom, Art. Dir., Atlanta, Georgia
University of California Library, Santa Barbara, California
Cambridge Opera Inc., Campbell Johnson, Dir., Cambridge, Mass.
Margaret Graeme Canning, Tucson, Arizona
Chicago Public Library, Music Department, Chicago, Illinois
George E. Dunkel, Tenafly, New Jersey
East Carolina Univ., Clyde Hiss, Dir., Opera Theatre, Greenville, N.C.
Laszlo Emoed, Shawnee Mission, Kansas
Joseph Furgiuele, New York, New York
Sara Heller, Forest Hills, New York
Honolulu Children's Opera Chorus, Eileen Lum, Dir., Honolulu, Hawaii
Honolulu Opera Workshop, Charles Perlee, Dir., Honolulu, Hawaii
Mrs. Nancy W. Kapp, New York, New York
John La Montaine, Hollywood, California
Music Center Opera Assn., L. E. Deutsch, Vice-President, Los Angeles, Cal.
Mrs. Allen Myers, Ypsilanti, Michigan
University of New Mexico, Thomas Philips, Dir., Opera Studio, Albuquerque, N.M.
Northern Arizona Univ., Dennis W. Wakeling, Dir., Opera Workshop, Flagstaff
David Schiffmann, New York, New York
University of South Florida, Everett S. Anderson, Opera Dept., Tampa
State University College, Main Library, Fredonia, New York
Mrs. Mimi Stern-Wolfe, New York, New York
University of Texas at El Paso, Music Department, B. Swingle, El Paso, Texas
Richard W. Thompson, Madison, Wisconsin
Tougaloo College Opera Workshop, Judith Layng, Dir., Tougaloo, Miss.
Dr. Frank Treiber, Fort Gordon, Georgia
Dennis W. Wakeling, Flagstaff, Arizona
Western Illinois Univ., John Duenow, Dir., Opera Workshop, Macomb, Ill.

IN 1968 OPERA LOST . . .

Conductor ARTURO BASILE Italian, 54 years old, automobile accident Italy 5/21/68. Guest conductor in U.S. at New York City Opera, San Francisco Opera, invited to return to N.Y. City Opera to replace Franco Patané who was killed in a previous automobile accident.

MORTON BAUM President, New York City Center of Music and Drama, co-founder of the New York City Opera Co., board member of Lincoln Center, 62 years old, American, New York City, 2/7/68. Lawyer, assistant U.S. Attorney 1930, tax adviser to New York City's Mayor LaGuardia 1935-38. Together with LaGuardia and the late Newbold Morris organized the City Center and founded the Opera Co. in 1944. Was instrumental in N.Y. City Opera's move to Lincoln Center resolving difficulties with Lincoln Center board. Was board member of Metropolitan Opera Assn. 1943-53.

Composer KARL-BIRGER BLOMDAHL Swedish, 51 years old, in Stockholm 6/16/68. Operatic compositions are *Aniara* (1959) a space opera performed on this continent by the Royal Opera from Stockholm at Montreal's Expo '67, and *Herr von Hacken*. *The Saga of the Great Computer* was left unfinished. Was director of Swedish Radio and professor at Academy of Music in Stockholm.

Within our own ranks, singer, music educator and administrator JOHN BROWNLEE 68 years old, New York 1/12/69. Among the earliest Central Opera Service committee members, he was always a staunch supporter of the organization and Vice-President 1958-59. Born in Geelong, Australia, he started his singing career at 19 when he won a national vocal contest, subsequently made his debut at Covent Garden in Dame Nellie Melba's farewell-performance (1926), his Paris debut in 1927 and in 1936 he joined the Metropolitan Opera where he sang some 80 roles during his 22-year tenure. He joined the faculty of the Manhattan School of Music in 1953, became its director in 1956 and president in 1966. It was under his guidance that the school's expansion and move to the Juilliard School building on Claremont Avenue was planned. From 1952 to 1966 he served as president of AGMA and he was on the Advisory Committee on the Arts during the Eisenhower administration, on the Committee for Cultural Exchanges under J. F. Kennedy.

Composer MARIO CASTELNUOVO-TEDESCO Italian/American, 73 years old, Beverly Hills 3/15/68. Settled in U.S. 1938. Operas include: *La Mandragola* (1926), *Bacco in Toscana* (1931), *Aucassin et Nicolette* (1938), *The Princess and the Pea* (1943) and *The Merchant of Venice* premiered in Florence in 1961; U.S. premiere in Los Angeles in 1966 in English. Also wrote oratorios, symphonic compositions and film music.

Violinist VICTOR DARDENNE Belgian/American, 68 years old, New York City, 7/16/68. For forty-two years violinist with Metropolitan Opera orchestra.

Composer VERNON DUKE (Vladimir Dukelsky) Russian/American, 65 years old, Santa Monica, Cal., 1/17/69. In his youth supported by Prokofiev, wrote for Diaghilev. Came to U.S. in 1929 and wrote a number of successful Broadway musicals and film music. His one opera *Mistress into Maid* was premiered in California in 1959.

Art patron JULIUS FLEISCHMANN American, 68 years old, in Cincinnati, 10/22/68. Vice-President of the Metropolitan Opera National Council and one of its earliest supporters, a member of the board of directors of the Metropolitan Opera Assn., a fellow of London's Royal Society of the Arts and executive committee member of the U.S. National Commission for the U.N. Educational, Scientific and Cultural Organization. He was former president of the arts and music committee of the Congress for Cultural Freedom in Paris, past director of the Ballet Russe de Monte Carlo and the Ballet Foundation of New York. Was famous yachtsman.

Director of the Vienna Staatsoper DR. EGON HILBERT Austrian, 68 years old, in Vienna, 1/18/68. After 5 years of imprisonment by Nazis became Vienna Staatsoper administrator 1946-53. Went to Rome 1953 as president of Austrian Cultural Institute until his return to the Staatsoper in 1960 where he was appointed co-director with von Karajan in 1963. After von Karajan's resignation in 1964 he became sole director, a post he held until a few days before his death.

Conductor JOSEPH KEILBERTH German, 60 years old, in Munich, 7/20/68 of heart attack while leading *Tristan und Isolde* at Bayrische Staatsoper where he was director. Conducted Karlsruhe Opera 1935-40, Berlin Philharmonic 1940-45, Dresden Opera 1945-51. Founded Bamberg Philharmonic in 1951, international tours, U.S. debut Carnegie Hall 1954.

Dramatic soprano ANNY KONETZNI Austrian, 66 years old, Vienna, 9/6/68. Member Vienna Staatsoper 1934-54, guest in Italy, Buenos Aires, London. Metropolitan Opera 1934-35 (leading parts in Wagnerian repertory). Sister of soprano Hilde Konetzni.

Musicologist, author and composer JULIUS MATTFELD, American, 74 years old, in New York, 7/31/68. With New York Public Library from 1910-26, the last 4 years as acting chief of the music division followed by 3 years as music librarian at NBC and subsequently at CBS. Was organist for CBS, at N.Y. World's Fair 1939-40 and Fordham Lutheran Church. His publications include "A Hundred Years of Grand Opera in New York", "A Handbook of American Operatic Premieres, 1731-1962" (see COS Bulletin December 1968), "Folk Music of the Western Hemisphere" and "Variety Music Cavalcade".

Conductor CHARLES MUNCH French, 79 years old, while on U.S. tour with Orchestre de Paris in Richmond, Va., 11/6/68. Internationally famous conductor. Was concertmaster Leipzig under Furtwängler; conductorial debut Paris 1932 (41 years old); American debut Boston 1946; succeeded Koussevitsky as director of Boston Symphony 1949-62. France offered to form special orchestra for him (1966), the Orchestre de Paris which he conducted at the time of his death.

Stage designer TEO OTTO German, 63 years old, Frankfurt, 6/9/68. Berlin's Kroll Opera and other theatres in Berlin from 1920 to 1930 and in Zurich from 1933-46. Returned to Germany and designed for leading opera houses in Germany, also Vienna, Salzburg, Covent Garden. In 1959 he designed a new *Tristan und Isolde* and in 1960 a new *Nabucco* for the Metropolitan Opera in New York.

Conductor FRANCO PATANE Italian, 62 years old, automobile accident, Bologna, 5/12/68. Conducted throughout Italy, U.S. debut New York City Opera 1960 where he was supposed to return in fall 1968. Conducted also in Philadelphia, Hartford and Seattle.

Composer ILDEBRANDO PIZETTI Italian, 87 years old, Rome, 3/13/68. Also conductor and teacher (director Conservatorio G. Verdi, Milan, director Academia di Santa Cecilia 1949-51). Wrote 12 operas: *Fedra* (1915), *Debra e Jaele* (1922), *Lo Straniero* (1930), *Fra Gherardo* (Milan 1928; Metropolitan Opera, N.Y. 1929), *Orsèolo* (1953), *L'Oro* (1947), *Vanna Lupa* (1949), *Ifigenia* (1950), *Cagliostro* (1953), *La Figlia di Jorio* (1954), *Assassinio nella cattedrale* (Milan 1958) performed in concert form in New York's Carnegie Hall the same year, and *Clitennestra* premiered at La Scala in 1965. He wrote many libretti himself; also wrote concert music, incidental music to plays and music reviews.

Composer BERNARD ROGERS American, 75 years old, Rochester, N.Y. 5/24/68. Professor at Eastman School of Music for 38 years; composed five operas, the one-act *The Warrior* won the Alice Ditson Fund Contest and was premiered at the Metropolitan Opera in 1947. The other operas are *The Marriage of Aude* (1932), *The Musicians of Bremen* (1957), *The Nightingale*, (1955) and *The Veil* (1950). Also composed symphonies and shorter works.

Art patron MRS. WALTER (Lucie Bigelow) ROSEN American, 80 years old, New York, 11/27/68. With her husband co-founder of the Caramoor Festival in Katonah, N.Y. in 1945. Played the Theremin (instrument invented by Leon Theremin in 1920) and made her debut at Town Hall Jan. 20, 1935 as Theremin Player; also commissioned compositions for the Theremin. She established a chair in music at Harvard University in memory of her son; was a fellow of the Morgan Library and a patron of the Metropolitan Museum of Art. She provided for the Walter and Lucie Rosen Foundation to administer the Caramoor Festival and thus assure its continuance.

Bass **NORMAN SCOTT** American, 47 years old after a brief illness, New York, 9/22/68. Member Metropolitan Opera since 1951, was scheduled to participate in opening night of this season. Sang a total of 47 roles at Metropolitan. Prior to his engagement there sang at New York City Opera (1947-52). Sang throughout the U.S., also Vienna 1956, Buenos Aires 1960-61, made broadcasts and recordings with Toscanini. Musicologist and author **WILLIAM SELTSAM** American, 71 years old, New York, 12/27/68. Founder and editor of Metropolitan Opera Annals 1883-1968, first published in 1947. Also head of International Record Collector's Club.

Conductor **TULLIO SERAFIN** Italian, 89 years old, in Rome, 2/2/68. Quoting Max de Schauensee in *Opera News* "The last of the triumvirate of great Italian conductors which included Toscanini and Victor de Sabata". Conducted throughout Europe, in Buenos Aires and in the U.S. during his 60-year career. At the Metropolitan Opera 1924-34 all opening nights and many important premieres.

Baritone **MARIANO STABILE** Italian, 79 years old, Milan, 1/68. Leading baritone at La Scala (Falstaff with Toscanini 1921), also Salzburg and Glyndebourne.

Conductor **FRITZ STIEDRY** Austrian/American, 84 years old, in Zurich, 8/9/68. Leading conductorial positions in Germany (Berlin 1929-33) subsequently conductor of Leningrad Symphony (1933-37), arrived in U.S. 1938, at Metropolitan Opera 1946-58. Retired to Majorca where he started composing, later moved to Switzerland.

Soprano and music patron **GLADYS AXMAN TAYLOR** American, 72 years old, New York City, 1/30/68. Sang at Metropolitan Opera 1919-22, then toured with Fortune Gallo's San Carlo Opera. Charter member of the Metropolitan Opera National Council, established the Gladys Axman Taylor Award for a winner of the National Council's Auditions; also donor of Spoleto Festival.

Art patron **MRS. L. K. THOMPSON**, American, 83 years old, in Memphis, 10/5/68. For the last six years Regional Chairman and member of the Executive Committee of the Metropolitan Opera National Council and very active in its Auditions and Central Opera Service Programs. Assisted young local singers, founded the local Opera Guild, was president of the Memphis Opera Theatre, board member of the Memphis Arts Council.

Pianist and accompanist, **PAUL ULANOWSKY** Austrian/American, 60 years old, New York City, 8/4/68. Accompanied leading international singers in concert recitals (Lehmann, Seefried, Schwartzkopf, Tourel, Fischer-Dieskau etc.) Came to U.S. in early 1930's, professor at University of Illinois and Yale University Summer School of Music in Norfolk.

Tenor **ERWIN WOHLFAHRT** German, 36 years old, in Hamburg, 11/29/68. Sang in Bayreuth, Berlin, Italy, Buenos Aires, and since 1962 with Hamburg Opera. In New York with Hamburg Opera summer 1967 (Lincoln Center Festival) and scheduled to make Metropolitan Opera debut November 1968 as Mime in *Das Rheingold*.



PERFORMANCE LISTING, 1968-69 SEASON (not previously listed)

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

ALABAMA

Alabama College Lyric Theatre, B. Middaugh, Dir. Montevallo

5/8, 9/69 *The Marriage of Figaro*; Eng. Martin

Birmingham Center, R. Pannell, Cond.

12/68 *La Bohème*

Birmingham Southern College Opera Workshop, M. McClung, Dir.

4/18, 19, 20/69 *Amelia Goes to the Ball & The Telephone*

CALIFORNIA

California State College at Fullerton

12/68 Grétry's *Amants jaloux*

Chico State College Opera Workshop, J. H. Kinnee, Dir., Chico

11/68 2 one-act operas (*Riders to the Sea*)

2/14, 15, 21, 22/69 *Il Trovatore*

Guild Opera Company, J. Barrett, Mus. Dir. at Shrine Auditorium

4-5/69 *Hansel and Gretel, The Bartered Bride* abt. 20 pfs. for students.

The Lamplighters-Opera West Foundation, San Francisco

11/68 *Patience*

3/69 *Beggar's Opera*

5/69 *Die Fledermaus*

San Fernando Valley State College Opera Theatre, D. Scott, Dir., Northridge

12/68 *Manon*

San Francisco Children's Opera Co., N. Gingold, Dir.

10/20/68 *Puss 'n Boots*

(all w. orch.)

12/8/68 *Cinderella*

12/22/68 *Santa Claus's Beard*

1/26/69 *Johnny Appleseed*

3/2/69 *The Magic Lamp*

4/27/69 *Sinbad the Sailor*

San Francisco Opera Assn., & Music Center Assn., at Shrine Audit., Los Angeles

3/1, 7/69 *Turandot* Shuard, Marsh; Spiess, Bryn-Jones, Berberian

3/2*, 15/69 *Il Barbiere di Siviglia* Costa, Cervena; Botazzo, Sordello,

Rossi-Lemeni, Vinay

3/5, 9*/69 *Il Trovatore* Bakocevic, Lilova; Ilosfalvi, Braun, Berberian

3/8, 23*/69 *Lucia di Lammermoor* Rinaldi; Cioni, Bryn-Jones, Grant

3/12, 30*/69 *Madama Butterfly* Pilou/Kirsten, Anderson; Di Virgilio, Bryn-Jones

3/14, 19/69 *Ernani* Price; Cioni, Glossop, Tozzi

3/16*, 22/69 *Don Giovanni* Tarrés, Zylis-Gara, Pilou; Siepi, Holley, Trama

3/21/69 *Les Troyens* Créspin, Lilova, Anderson; Chauvet, Berberian

3/26, 29/69 *Die Walküre* Créspin, Kniplova, Lilova; Vickers, Ward, Wildermann

3/28/69 *Das Rheingold* Lilova, Cervena; Mazura, Bryn-Jones, Glover, Wildermann

* — matinee

San Francisco State College Opera Theatre, D. Camp, Dir.

3/14, 15, 21, 22/69 Nixon's *The Bride Comes to Yellow Sky* rev. vers. & Rieti's

Don Perlimplin

San Jose State College Opera Workshop, E. Dunning, Dir.

2/69 *La Serva padrona & The Secret of Suzanna*

5/27-29/69 *The Marriage of Figaro*

Sonoma State College Opera Workshop, Miss P. Donovan, Dir.,

Rohnert Park

1/9, 10, 11, 12/69 *La Cenerentola*

Stockton Opera Assn., L. Underwood, Mus. Dir.

4/69 *La Traviata* 3 pfs.

University of California at Berkeley, Dept. of Music, L. Moe, Chmn.

10/3/68 Shimizu's *The Marriage Contract*; Japanese

3/23-25/69 *Idomeneo* (opening of Zellerbach Hall)

West End Opera Assn., S. Petroff, Gen. Dir., Alta Loma

11/68 *Rigoletto*

4/69 *Carmen*

**Western Opera Theatre, R. Weitach, Mus. Dir., B. Snyder, Mgr.,
San Francisco**

11/4/68-5/31/69 tour *La Traviata**, *Gianni Schicchi*,* *Old Maid and the Thief*,
The Medium, *La Bohème*, *Così fan tutte*

* — new production tour: California, Arizona, Nevada, Oregon.

CONNECTICUT

Hartt College of Music, Opera Theatre, E. Nagy, Dir., W. Hartford

2/26-28, 3/1/69 Boito's *Mefistofele* Eng., Gosselin/Monk; Diard/Kierig, Gall; cond.:
Paranov

4/30, 5/1-3/69 E. Miller's *The Young God* prem. & *La Vida breve*

1968-69 children's series *Hansel and Gretel*, *The Magic Flute* sp. adapt.,
Little Red Riding Hood

DISTRICT OF COLUMBIA

Washington Cathedral and WABC-TV

12/22/68 La Montaine's *The Shepherd's Playe*

FLORIDA

Civic Opera of the Palm Beaches, P. Czonka, Dir.

2/28/69 *Lucia di Lammermoor* Peters; Campora, Iglesias

Florida Symphony Orch., H. Herz, Mus. Dir., Orlando

2/7, 9/69 *Tosca* Tucci; DiVirgilio, Quilico; dir; DiBlasis; des: Brown

Opera Repertory Group, Amelia Smith, Mng. Dir., Jacksonville

10/13/68 Scenes (*La Traviata*)

1/9, 11/69 *Madama Butterfly* (second pf. w.p.)

3/3, 5/69 *Carmen* Eng. Green; Steffan; Smith, Doe

4/24/69 *Tosca* Friedlander; for Huntsville Opera Society, Huntsville, Ala.

4/25/69 *Carmen* same as above; for Huntsville Opera Society, Huntsville, Ala.

5/6, 8/69 *The Tales of Hoffmann* Eng., Aronow, Carswell, Smith, Walker;
Varnadore, Hecht.

Stetson University Opera Workshop, J. Thompson, Dir., De Land

11/21-23/68 *L'Elisir d'amore* Eng., Martin

2/26-28, 3/1/69 to be announced

5/16, 17/69 Operatic scenes

GEORGIA

Atlanta Chamber Opera Society, Fletcher Wolfe, Mus. Dir.

9/68 *Don Pasquale*

HAWAII

Honolulu Symphony Society Youth Program

(see also 10/68 Blltn.)

12/68 *Gianni Schicchi* 2 pfs.

Univ. of Hawaii Opera Dept., Honolulu

11/68 *Beggar's Opera*

ILLINOIS

Bradley University Opera Workshop, E. Blanchard, Dir., Peoria

12/68 Operatic Scenes

3/30, 4/1/69 *Tales for a Deaf Ear & Gianni Schicchi*

De Paul University Opera Workshop, A. Gerts, Dir., Chicago

3/69 *Rita & The Old Maid and the Thief*

Eastern Illinois Univ. Opera Dept., J. Johnson, Dir., Charleston

1968-69 *Orfeo ed Euridice*

1968-1969 *Game of Chance & The Devil and Daniel Webster*

Lithuanian Opera Co. of Chicago, V. Juska, Pres.

3/69 Julius Gaidelis' *Dana* in Lithuanian

Northwestern University Opera Workshop, R. Gay, Dir., Evanston

Four half-hour programs co-sponsored with WTTW, Chicago

12/3/68 Scenes from *Don Giovanni* & Dargomyzski's *The Stone Guest*, Henze's
The Country Doctor, *The Impresario*

Scenes from Monteverdi's *Tancredi and Clorinda*

2/28, 3/2/69 *Albert Herring* at Northwestern Campus

Peoria Symphony, H. Bauer, Mus. Dir.

1968-69 *Hansel and Gretel* (staged)

**Southern Illinois University, Opera Workshop, Miss M. Lawrence,
Carbondale**

3/7/69 Bottje's *Altgeld* prem.

INDIANA

De Pauw University Opera Theatre, T. Fitzpatrick, Dir., Greencastle

2/69 *L'Elisir d'amore* 4 pfs. (in mid-western dress) Eng.

St. Mary's College Music Dept., Miss K. Valaske, Notre Dame

3/69 *Trouble in Tahiti*

Philharmonic Regional Opera Co., G. Bengston, Fort Wayne

12/68 *Die Fledermaus*

IOWA

St. Ambrose College, J. Greene, Mus. Dir., Davenport

12/8/68 *Curlew River*

4/19, 20/69 *Carmen* conc. pf.

4/69 Musical

KANSAS

**Fort Hays Kansas State College Opera Productions, P. Goeser, Dir.,
Hays**

10/68 *La Serva padrona* Eng. Stoessel

Kansas State College Opera Theatre, L. Siegle, Dir., Pittsburg

11/68 *Amelia Goes to the Ball*

12/68 *Amahl and the Night Visitors*

2/69 *Vanessa*

6-7/69 2 musical comedy productions

University of Kansas Opera Theater, J. Davis, Dir., Lawrence

11/12/68 Kay Bethea's *The Little Princess* 12 pfs. in schools

4/25, 26, 5/2, 3/69 *A Midsummer Night's Dream*

LOUISIANA

**Northwestern State College Opera Workshop, J. Crim, Dir.,
Natchitoches**

11/25, 26/68 *The Medium & A Hand of Bridge* w.p.

Xavier University, New Orleans

12/15/68 Grétry's *Silvain* commemorating 250th anniv. of founding of
New Orleans

MARYLAND

**University of Maryland Symphony Orchestra, H. Ulrich, Dir.,
College Park**

3/13, 17/69 *The Barber of Seville*; Eng. Martin

3/21, 26/69 *Beggar's Opera*

1968-69 2 Musicals

MASSACHUSETTS

**Boston Symphony Orchestra in Boston & New York City,
E. Leinsdorf, Mus. Dir.**

1/69 *Ariadne auf Naxos* Watson (N.Y. debut), Sills; Nagy, Reardon; conc. pf.

Opera Company of Boston, Sarah Caldwell, Gen. Dir.,

Shubert Theatre

1/10, 12, 14/69 *The Wooden Prince & The Miraculous Mandarin & Bluebeard's
Castle Szonyi*; cond.: Kulka, des.: Kipnis, dir.: Caldwell

1/29, 31, 2/2, 4, 15/69 *Lucia di Lammermoor* Sills; Kachel, Farrar, Gramm;
cond. & dir.: Caldwell, des.: Senn/Pond

3/31, 4/2, 4, 13/69 *Macbeth* 1st vers. Kuhse; Paskalis; cond.: McConathy, des.:
Heinrich, dir.: Caldwell

4/9, 11, 14, 18/69 *The Marriage of Figaro* cond. & dir.: Caldwell, des.: Heinrich

5/18, 25/69 Sessions' *Montezuma* Am. prem. Kachel, Shinall, Alvarado; cond.:
Schuller, dir.: Caldwell, des.: O. Smith

New England Conservatory of Music, G. Schuller, Pres., Boston

2/6-9/69 *Pelléas et Mélisande* 1st vers.; alternating pfs. French/Eng. dir.:

I. Strassfogel

MICHIGAN

Overture to Opera, C. Karapetian, Cond., Detroit

2-3/69 Weill's *The Choice (Der Jasager) & Il Campanello* Tajo; tour at
colleges and high schools.

MINNESOTA**Center Opera Company at Macalester College Theatre,****J. Ludwig, Mgr., St. Paul**

11/9, 10, 15, 16, 23, 24/68 *Così fan tutte* Eng. in modern dress cond; Brunelle,
dir: Balk

2/15/69 Stokes' & Greenberg's *Horspfa!* prem., commissioned by Center
Opera Co., for perf. at Tyrone Guthrie Theatre

6/69 *Bluebeard's Castle* & *The Spanish Pastime* (Ravel's *L'Heure espagnole*)

Duluth Symphony Orchestra, G. Hawthorne, Mus. Dir.

9/19, 21/68 *La Traviata* Sena; Alexander, Milnes

St. Paul Opera Co., J. Buketoff, Cond., G. Schaefer, Gen. Mgr.

12/12/68 *Hansel and Gretel*; Eng. Kelly; Williams, Benner, Turner

12/19-22/68 *Hansel and Gretel* in Chicago at Auditorium Theatre

1/9, 11/69 *Manon Lescaut* Crader; Khanzadian; Buketoff, Kennedy (postponed,
new date to be announced)

3/17-22/69 Musical

MISSISSIPPI**Jackson Opera Guild, Mrs. J. Kitchings, Pres.**

11/22, 23/68 *Andrea Chénier*

4/15, 17/69 *La Traviata* Martí

Mississippi College Opera Workshop, G. Claxton, Dir., Clinton

1968-69 *The Magic Flute* Eng.

1968-69 *The Prodigal Son* Eng.

1968-69 Musical

MISSOURI**Washington University Opera Studio, H. Blumenfeld, Dir. St. Louis**

11/22/68 *Rita & Moss' The Brute* at Florissant Valley Community Coll.

4/20/69 *The Brute*

4/27/69 Caldara Chamber Opera & *Liviette e Tracollo*

NEBRASKA**University of Nebraska Opera Company, J. J. Zei, Dir., Lincoln**

1/69 *Le Nozze di Figaro*

5/69 *Così fan tutte*

8/69 *The Tales of Hoffmann*

NEW JERSEY**Opera Theatre of New Jersey, A. Silipigni, Art. Dir., Westfield**

11/4, 6/68 *Faust* Albanese; Fritz; Hines; at Symphony Hall, Newark

1/24, 26/69 *Gianni Schicchi* Eng. Pitt

2/22/69 *Aida*

3/30/69 Verdi Requiem

5/2, 4/69 *Manon*

7/69 at Garden State Park Arts Center, to be announced

Princeton Chamber Orchestra, J. M. Knapp, Cond.

2/17/69 Handel's *Amadigi* Am. prem., edited Knapp; Boatwright, Harsanyi,
Barton; Ferrante; conc. pf.

Princeton Opera Assn., V. Cole-Schley, Dir.

10/5, 6/68 *Impresario & Riders to the Sea & The Telephone* in Trenton

10/30/68 *Hansel and Gretel*

11/16/68 *La Traviata* (Bayside, L.I.)

2/5/69 *Impresario & The Telephone*

Trenton State College Opera Workshop, B. Steele, Dir., Trenton

3/69 *Madame Butterfly* Eng. Martin

NEW HAMPSHIRE**University of New Hampshire, The Opera Workshop, W. Orr, Dir.,
Durham**

10/15/68, 3/26, 5/21/69 Opera Scenes w.p.

11/24, 26, 27/68 *Cambiale di matrimonio*, Eng. Orr

11/21/68 *Cambiale di matrimonio* 2 pfs. on tour

2/23, 25, 26/69 *The Medium*

5/7, 8, 9/69 *The Magic Flute*

NEW YORK**New York State University at Buffalo, Opera Theatre**

12/68 *The Burning Fiery Furnace*

Opera Theatre of Rochester, R. Rosenberg, Gen. Mgr.

11/26/68 *Così fan tutte*

6/69 *The Consul*

Syracuse Symphony, K. Kritz, Mus. Dir.

1/9-17/69 *The Barber of Seville* 6 pfs. Hall; Stewart, Patrick; Eng. Martin

NEW YORK CITY

**Brooklyn Philharmonic Youth Music Festival, S. Landau, Dir.,
Brooklyn Academy**

1/25/69 2:30 p.m. Vernon/Hartwig's *The Triumph of Punch* N.Y. prem.

Capitol Artists Resident Opera Company at Historical Society

1/18/69 *Trouble in Tahiti* & scenes

Carol Longone's Operalogues, Hotel Pierre (at 2:30 p.m.)

1/13/69 *Impresario* & Booth's *Gentlemen in Waiting*

1/27/69 *Rigoletto*

2/10/69 *Lakmé*

2/24/69 *Don Pasquale*

3/10/69 *Faust*

Clark Center Opera Workshop, N. Ornest, Dir., YWCA

12/15/68 Opera scenes

2/12/69 *The Magic Flute* 2 pfs. w.p.

Community Opera Inc., Mrs. G. Mathew, Pres.

10/7, 13*/68 Respighi's *Maria Egiziaca* (Lincoln Center Library)

11/3*/68 *Tosca*

12/1*, 16, 29/68, 1/17, 18/69 *Amahl and the Night Visitors* (Donnell Library)

2/2*/69 *Lucia di Lammermoor*

2/16/69 Opera Concert (Historical Society)

3/2*, 10/69 Leoni's *L'Oracolo* (Donnell Library)

4/6*/69 *Mignon*

5/31/69 Pergolesi's *The Jealous Husband* (Lincoln Center Library)

* — at Brooklyn Museum

D'Oyly Carte Opera at City Center

10/29, 30, 11/3m, 14/68 *H.M.S. Pinafore*

10/31, 11/3, 12, 13/68 *Patience*

11/1, 2m, 2, 5, 10m, 10, 16m, 16/68 *The Mikado*

11/6, 7, 17m/68 *The Pirates of Penzance*

11/8, 9m, 15/68 *Iolanthe*

11/17 "Surprise Program"

**FBN Opera Workshop, L. Fowler, Prod.-Dir., at Strauss Theatre,
Educat. Alliance**

11/24, 12/1, 8/68 *Le Nozze di Figaro*

2/9, 15, 23/69 *A Hand of Bridge, A Game of Chance, The Devil and Daniel
Webster*

3/15, 4/16/69 opera scenes and arias

5/11, 18, 25/69 *Mignon* and 5/15/69 at Donnell Library

Fifth Avenue Opera Assn., S. Friedberg, Mgr. tour to schools

1968-69 abt 150 pfs of condensed English versions of *Hansel and Gretel,
The Magic Flute, The Barber of Seville, The Tales of Hoffmann*

Figaro/Faust Opera Dinner Theater, Hotel Riverside Plaza

11/8/68 *La Traviata*

11/16, 22/68 *La Gioconda*

12/6/68 *La Forza del destino*

12/7/68 *Die Fledermaus*

12/21/68 *Madama Butterfly*

Hunter College Gilbert & Sullivan Society

3/8, 9/69 *The Pirates of Penzance*

Hunter College Opera Workshop, D. Lloyd & W. Tarrasch, Co-Dirs.

4/69 Amram's *Twelfth Night* N.Y. prem.

Interstate Opera at Central Commercial H.S.

11/15/68 *Norma*

12/6/68 *Madama Butterfly*

12/17/68 *Il Trovatore*

Juilliard School of Music, T. Capobianco, Dir. Opera Dept.

12/11-14/68 *Il Barbiere di Siviglia* (Eng. & It. alternating)

4/16-19/69 Poulenc's *La Voix humaine* & Honegger's *Antigone* Am. prem.

5/16, 17/69 Student performance Opera Theatre

Little Orchestra Society at St. James Episcopal Church

12/5/68 *Curlw River* (see also 6/68 Bltn.)

Manhattan School of Music

(see also 10/68 Bltn.)

2/21, 22/69 Scenes (*Così fan tutte*, *Secret of Suzanne*, *The Crucible*)

Mannes College of Music, C. Bamberger, P. Berl, Co-Dirs.

1/24, 25, 26/69 Chabrier's *The Horoscope (L'Etoile)* Eng. adapt. Ackart &

Boucher, pfs. at Marymount Manhattan College Audit.

Metropolitan Opera, Lincoln Center, R. Bing, Gen. Mgr.

1/1, 4/69 *La Sonnambula*

1/2, 7, 17, 22, 29, 2/7, 10, 13/69 *Die Meistersinger von Nürnberg*

1/3, 8, 11, 14, 18m, 20, 28, 2/6/69 *Faust*

1/4m, 10, 15, 25, 30/69 *Don Giovanni*

1/6/69 *Madama Butterfly*

1/11/69 *Il Barbiere di Siviglia*

1/13, 19, 24, 2/4, 12, 3/15, 31, 4/11/69 *Carmen*

1/16, 21, 31, 2/3, 22, 26, 3/5, 22m/69 *Turandot*

1/23g, 27 2/1, 8m, 24, 27, 3/7, 11, 15, 19/69 *Der Rosenkavalier**

1/25m, 3/28, 4/4, 12, 16/69 *La Bohème*

2/1m, 5, 8, 11, 14, 20, 28, 3/3/69 *Lucia di Lammermoor*

2/15m, 18 3/1, 22, 26, 29, 4/3, 7/69 *Tosca**

2/15g/69 *Gala*

2/17, 21, 3/4, 8m, 12/69 *Die Frau ohne Schatten*

2/19, 3/1m/69 *Die Walküre*

2/22m, 25/69 *Das Rheingold**

3/6g, 10, 17, 25, 27, 29m, 4/1, 5, 9, 15, 18/69 *Il Trovatore**

3/13, 18, 21, 4/5m, 10, 14, 19/69 *Peter Grimes*

3/14, 20, 24, 4/19m/69 *Adriana Lecouvreur*

4/2, 8, 12m, 17/69 *Wozzeck*

m — matinee g — guild benefit * — new production

for artist listing and first half of season see 10/68 Bltn.

Metropolitan Opera Guild & Brooklyn Academy of Music

2/17, 19, 20, 21, 27, 28, 3/3, 5, 5, 6, 10/69 11:15 a.m. *The Barber of Seville*

1½ hour vers. for students; Metropolitan Opera Studio & Hudson Valley

Philharmonic; cond.: Schick

Metropolitan Opera Studio, J. Gutman, Dir.,

Lincoln Center Library

1968-69 Nelson's *The Birthday of the Infanta* abt. 25 pfs. also tour

11/26/68 "From Vienna to Broadway" special program

1/7/69 Scenes from Contemporary Operas (see "New Operas and Premieres")

New York Chamber Soloists, M. Kaplan, Adm.,

at Grace Rainey Audit.

12/22/68 Handel's *Acis and Galatea* Bressler

New York City Opera Company, Lincoln Center, J. Rudel, Gen. Dir.

2/20, 23, 3/1, 9m, 16m, 4/18/69 *Manon*

2/21, 3/8, 19, 4/12, 20m/69 *Madama Butterfly*

2/22m, 23m, 28, 3/15m, 21/69 *Cavalleria rusticana & Pagliacci*

2/23, 26, 3/8m, 14, 22, 4/15/69 *La Bohème*

2/27, 3/2m, 9, 12, 29m, 4/1/69 *Prince Igor** Eng.: Robert Evans, cond.: Rudel

dir.: Corsaro, des.: Armstrong, (for Cincinnati College-Conservatory of Music.)

3/1m, 2, 4, 6, 15/69 *La Traviata*

3/5, 16, 22m, 4/11/69 *The Magic Flute* Eng.

3/7, 13, 30m, 4/5/69 *The Ballad of Baby Doe*

3/20, 23m, 25, 27, 29, 4/4, 6/69 *Rigoletto** Brooks; Molese, Quilico, cond.: O

Otvös, dir.: Corsaro, des.: Evans/Varona

3/23, 4/2, 6m, 9, 13m, 20/69 *Le Coq d'or* Eng.

3/26, 28, 30, 4/3, 17/69 *Faust*

4/5m, 8, 12m, 19/69 *Il Trittico*

4/10, 13, 16, 19m/69 *The Marriage of Figaro* Eng.

* — new production

Sopranos: Anthony, Augur, Bayard, Blanchard, Brooks, Clements, Crane, Elgar, Lampropulos, Niska, Mulvey, Ottaviano, Schauler, Sills, Thompson, Tyler, Wise. — *Mezzo-sops. & contras.:* Bible, Creed, Davidson, B. Evans, N. Evans, Greenspon, Guilet, Lueders, Turner, Vanni, Winburn. *Tenors:* Callio, Castel, Clements, Di-Giuseppe, Domingo, Kelen, Lankston, LoMonaco, Marti, Molese, Nichols, Novoa, Savoldi, Stewart, Porretta. *Bar. & Basses:* Banuelas, Beck, Bittner, Chapman, Clatworthy, Cossa, Devlin, Fredricks, Gibbs, Hale, Hecht, Ledbetter, Jamerson, Ludgin, Malas, Murray, Patrick, Quilico, Roy, Samuelson, Schwartzman, Smith, Trehy, Treigle, Yule.

New York Philharmonic, Philharmonic Hall

11/4/68 Berlioz's *Roméo et Juliette* excerpts in conc. pf. Wolff, cond.: Davis
11/10/68 Bernstein's *Candide* (benefit) A Birthday Salute to L. Bernstein
2/26/69 *Tristan und Isolde* excerpts (benefit pf.) Farrell, Simon; Thomas; cond.: Bernstein

New York State Opera Society, Inc., C. Yost, Gen. Mgr.

10/12/68 *Rigoletto*
12/8/68 *Norma* w.p. at Community Center at West 89 Street

**Opera Guide Theatre, P. Rubino, Gen. Dir.,
at Carnegie Recital Hall**

4/13/69 2 pm Catalani's *Lorelei* conc. pf.; Salazar, Fodor; Simeone, Inchaustegui

Opera Orchestra of N. Y., Eve Queler, Mus. Dir., O'Shea Audit.

12/4/68 *The Barber of Seville* Eng. Martin, conc. pf.
1/15/69 *Faust* conc. pf.

dates to be announced *La Bohème, Don Giovanni*

Queens Opera Assn., J. Messina, Gen. Dir., Jamaica

10/68 <i>Tosca</i>	Youth Appreciation Series
12/68 <i>Il Trovatore</i>	9/68 <i>Die Fledermaus</i> Eng. Martin
3/69 <i>The Barber of Seville</i>	3/69 <i>The Barber of Seville</i> Eng.
4/69 <i>La Bohème</i>	

Ruffino Opera, at Provincetown Playhouse, C. Ruffino, Dir.

10/27/68 <i>The Tales of Hoffmann</i>	12/13/68 <i>Aida</i> at Cooper Union
11/4/68 <i>L'Elisir d'amore</i>	12/16/68 <i>La Forza del destino</i>
11/11/68 <i>La Gioconda</i>	12/20/68 <i>Norma</i> conc. pf. at Town Hall
11/15/68 <i>Tosca</i> at Cooper Union	12/30/68 <i>The Impresario & Hansel and Gretel</i>
11/17/68, 1/24/69 <i>Don Giovanni</i>	1/20/69 <i>Rigoletto</i>
12/9/68 <i>Die Fledermaus</i>	2/16/69 <i>Otello</i>

Salzburg Marionette Theater at Hunter College

12/27, 29/68 *The Magic Flute*

Sunday Cafe Concerts at Hotel Pierre

10/20/68 "Portraits and Operas" incl. scenes from Thompson's *The Mother of Us All, Lord Byron*. Metropolitan Opera Studio
10/68 Duets Steber and Thebom

Village Light Opera Group, B. Cumming, Dir., at Fashion Institute

12/6, 7m, 7/68 *The Yeomen of the Guard*
5/9, 10/69 *The Gondoliers*

Young Artists Opera, V. Mauret, Dir., at O'Shea Audit.

11/17/68 *La Bohème*
1/12/69 *L'Elisir d'amore*
3/9/69 *The Abduction from the Seraglio*

NORTH CAROLINA

Mitchell College, Music & Drama Depts., M. Brachner, Statesville

2/14, 15/69 *The Medium*

National Opera Co., A. J. Fletcher, Dir., Raleigh, tour

12/68-4/69 *L'Italiana in Algeria, La Périchole, Don Pasquale*
60 pfs. in ten states

N. C. School of the Arts, N. Johnson, Dir. Opera, Winston-Salem

12/6, 7/68 Scenes from 3 operas on Falstaff theme
3/14, 15/69 *Così fan tutte* st. dir.: Noble

Winston-Salem Symphony, J. Iuele, Mus. Dir.

1968-69 *Carmina Burana* with The Singer's Guild

OHIO**Cleveland Concerts Associates Inc., Severance Hall**

3/22/69 *Don Giovanni* conc. pf. Marshall, Endich, Mandac; Peerce, Bottcher, Flagello, Tajo, Vinay; cond.: Levine

Columbia Symphony Orchestra, E. Whallon, Mus. Dir.

1968-69 *Otello* Weathers; McCracken, Paskalis; conc. pf.

Karamu Theatre, Cleveland

10/17-11/10/68 *Hansel and Gretel*

5/22-6/15/69 *Orpheus and Eurydice*

Mansfield Symphony Society, R. L. Cronquist, Mus. Dir., Mansfield

3/2/69 *Rigoletto* Raitch; Knoll, Guarrera; also shorter vers. for Jr. H.S. pfs.

Oberlin College-Conservatory, Opera Theatre

11/7, 9/68 *Don Pasquale* Eng. Mead

4/17, 19/69 *Ormindio* Eng. adapt. Leppard

Springfield Civic Opera Co., M. Kommel, Sec'y, Springfield

11/22, 23/68 Gilbert & Sullivan opera

11/30, 12/1/68 *Amahl and the Night Visitors*

4/18, 19/69 *Tosca*

Springfield Symphony Orchestra, J. Wiley, Mus. Dir.

1968-69 *Porgy and Bess* with Central State University Chorus

Univ. of Cincinnati-College Conserv. of Music, E. Kunzel, Mus. Dir.

11/22, 24, 25, 26/68 *The Soldier's Tale* & *Gianni Schicchi*

3/9, 10, 11/69 *Pelléas et Mélisande*

OKLAHOMA**Oklahoma City Symphony Orchestra, G. F. Harrison, Mus. Dir.**

11/68 *Rigoletto* Scovotti

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

10/30-11/2/68 Musical

12/11/68 Opera Gala (honoring Joseph Bentonelli; establishing Benton Scholarship Award)

2/20, 21/69 *St. John's Passion*

4/16, 19/69 *Carmen* Carroll (Met National Council District Audition winner)

OREGON**So. Oregon College Opera Workshop, J. Tumbleson, Dir., Ashland**

2/13-15/69 *Die Fledermaus*

5/1-3/69 Chamber opera to be announced

PENNSYLVANIA**Indiana Univ. of Penn. Opera Theatre, H. Wildeboor, Dir., Indiana**

10/2/68 *Carmen*

12/11-13/68 *Deseret*

3/21-23/69 *Street Scene*

Pennsylvania State University Theatre, W. Allison, University Park

2/27, 28, 3/1, 7, 8, 9/69 *Così fan tutte*

Pittsburgh Symphony Orchestra, W. Steinberg, Mus. Dir.

9/20, 22/68 *Elektra* Lammers, Schauler, Resnik; Ludgin, Nagy; conc. pf.

RHODE ISLAND**R. I. Civic Chorale & Orchestra, L. Pichierri, Mus. Dir., Providence**

11/2/68 *Nabucco* Lang; Barioni, Hines, Lambrinos

SOUTH CAROLINA**Bob Jones University Opera Assn., D. Gustafson, Dir., Greenville**

3/27, 29/69 *Il Trovatore* Crader, Chookasian; Druary, Gregori

Columbia Lyric Theater, L. Harrelson, Exec. Dir., Columbia

12/68 *Carmen*

4/69 *L'Elisir d'amore*

TENNESSEE**Carson-Newman College Opera Workshop, C. Gossett, Dir.,****Jefferson City**

2/27, 28, 3/1/69 *Die Fledermaus* Eng. Dietz-Kanin

Middle Tennessee State University, Music & Drama Depts.,**N. Wright, Murfreesboro**

2/14, 15/69 *Carmen* Eng. Card

Univ. of Tennessee Opera Theater, E. Zambara, Dir., Knoxville
11/68 *The Telephone & The Medium* 2 pfs.
2/69 *La Périochole* 2 pfs.
5/69 *The Magic Flute* 2 pfs.

TEXAS

Austin College Opera Workshop, B. Lunkley, Dir., Sherman
3/7, 8/69 Benjamin's *Prima Donna*

East Texas State University Musical Theatre, Commerce
10/68 Musical

12/68 *Amahl and the Night Visitors*

12/68 *Il Segreto di Susanna*

4/69 *Die Entführung aus dem Serail*

University of Houston, Opera Workshop, J. Bruary, Dir.

11/21/68 Michael Horbit's *Tomo* prem.

University of Texas, W. Ducloux, Dir. Opera Theatre, Austin

3/18, 20, 22, 25/69 *Der Rosenkavalier* Eng. Gutman

University of Texas at El Paso, Opera Dept., B. V. Swingle, Dir.

10/19, 20/68 *Gianni Schicchi & Cavalleria rusticana* conc. pf.

12/4, 5, 7, 8/68 *The Barber of Seville*

3/27-30/69 *Madame Butterfly*

UTAH

University of Utah Opera Co., A. Watts, Dir., Salt Lake City

12/68 *Amahl and the Night Visitors*

2/69 *La Traviata*

5/69 to be announced

VIRGINIA

Old Dominion College Opera Workshop, H. Hawn, Dir., Norfolk

1/9-12/69 *The Marriage of Figaro* Eng. Martin

4/69 Musical 8 pfs. (also touring)

Penninsula Civic Opera, R. Sawyer, Pres., Newport News

11/68 Musical

2/69 *Madama Butterfly*

4/69 *The Magic Flute*

WEST VIRGINIA

West Virginia Opera Theatre Inc., Mrs. B. Rusk, Sec'y, Charleston

3/14, 21, 25*, 28, 4/11, 18/69 *Gianni Schicchi* Eng. Pitt.

3/21, 28, 4/11, 18/69 *The Old Maid and the Thief*

all on tour except *

CANADA

Canadian Broadcasting Company-TV

1/69 Lecocq's *La Fille de Mme. Angot* Tourangeau

Canadian Opera Company, tour.

10/20-12/20/68 *The Barber of Seville*

2/17-5/27/69 *The Secret of Susanna* School program "Prologue to the
Performing Arts"

Gilbert and Sullivan Society, Univ. of Western Ontario, London

1/17-24/69 *The Pirates of Penzance*

Montreal Opera Guild, Mme. P. Donald, Dir., at Place des Arts

3/1, 3/69 *Madama Butterfly* Vaughan, Chiochio; Porretta, Savoie; cond.:

Balkwell, dir.: Guttman

The Opera Workshop of Ottawa, Fisher Park H.S., R. Vadine, Dir.

11/7-9/68 *L'Elisir d'amore*

1/30, 31, 2/1/69 *Gianni Schicchi & Il Tabarro*

5/1, 2, 3/69 *The Tales of Hoffmann*

Royal Conserv. of Music, A. Besch, Dir., Opera School, Toronto

11/1-5/68 *The Turk in Italy*; Eng. Jacobs

Spring '69 Searle's *Hamlet* No. Am. prem.





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