



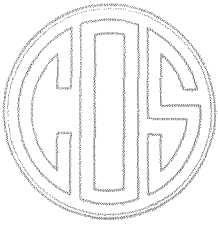
CENTRAL OPERA SERVICE BULLETIN

SEPTEMBER-OCTOBER, 1970



Sponsored by the Metropolitan Opera National Council

Central Opera Service • Lincoln Center Plaza • Metropolitan Opera • New York, N.Y. 10023 • 799-3467



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*The 1970 Survey Issue of the COS Bulletin will be in two parts:
1) Operatic Sets and Costumes for rent and 2) Opera Companies and
Workshops indicating number of annual productions and performances.*

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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

FAUST COUNTER FAUST is a collage of operas and plays (Berlioz, Boito, Gounod, Goethe, Marlowe) on the mefistofelian subject. Additional music was composed by John Gessner. Wesley Balk of the Center Opera Company, the organization that commissioned the opera, is responsible for the adaptation. He will stage the work in its premiere in Minneapolis at the Tyrone Guthrie theatre on January 30; repeat performances are scheduled for February 7, 12 and 13 and for March in San Francisco as part of the Spring Opera Theatre's season at the Curran Theatre.

The second new opera commissioned and scheduled for premiere by the Center Opera Company this season will be the result of the collaboration of Mr. Balk with Yale Marshall. *CHRISTMAS MUMMERIES AND GOOD GOVERNMENT* combines "The Business of Good Government" by John Arden with a medieval mummers play. Seven performances will be given at the Hennepin Avenue Methodist Church in Minneapolis beginning December 12.

Indiana University announced the new date for the premiere of John Eaton's *HERACLES* as May 15, 1971, in Bloomington. It was originally contemplated for the past season.

Two new one-act operas will make up a program of world premieres at the University of Wisconsin/Milwaukee Opera Theatre on November 13. Both are by Jonathan Elkus, composer-in-residence at Lehigh University in Pennsylvania, and represent his fifth and sixth venture into operatic composition. *HELEN IN EGYPT* has a libretto by Jere Knight after an epic poem by Hilda Doolittle dealing with "the wrong Helen"; the libretto for *MEDEA* is by the composer and is based on the original Euripides play.

After some postponements, final premiere dates for two operas by major American composers have now been set. Gian Carlo Menotti's *THE MOST IMPORTANT MAN IN THE WORLD* is scheduled by the New York City Opera for March '71, and Lee Hoiby's *SUMMER AND SMOKE* after Tennessee Williams' play will receive a first performance by the St. Paul Opera Company during its first summer festival in July '71. The work had originally been commissioned by the San Francisco Opera.

American composer Thomas Pasatieri is working on his first full-length opera; he has three one-act works to his credit. The Seattle Opera, assisted by a grant from the National Opera Institute (see article on "Federal Aid and Grants"), plans the premiere for March '72.

November 11 will mark the premiere of John Lawrence Seymour's *RAMONA* at Brigham Young University's Opera Theatre. This is Mr. Seymour's fourth opera. His first, the one-act *In the Pasha's Garden*, was first heard at the Metropolitan Opera in January 1935.

American composer Joseph Frank Pouhé's *PANTOMIME* will receive its first performance on May 10, 1971, by the Opera Orchestra of New York at Tully Hall. The one-act work will be presented in concert form; excerpts were heard in March '69 at a concert by the Metropolitan Opera Studio. The opera is published by Franco Colombo.

Stanley Silverman (*Elephant Steps*) returned to the Stratford Festival last summer where he wrote incidental music to Sheridan's *SCHOOL FOR SCANDAL* produced there in August. Musical styles varied from "rock to roccoco".

Blanche Thebom and her Southern Regional Opera commissioned and premiered *MANY A GLORIOUS MORNING*, a musical depicting school days in Georgia over the last hundred years. The company, which received a grant from the Georgia School Board Assn., thus celebrated the centennial of the Georgia public school system. Seven performances of the musical were given during October at DeKalb College in Atlanta; a video tape of the performance will later be shown throughout the state. Miss Thebom portrayed the ever adaptable teacher, Miss Fair.

Three other children's operas are in the news: Harry Phillips' *THE PRINCESS AND THE FROG PRINCE* after Anderson, performed by the University of Alabama Opera Theatre last March and recorded on video tape for future TV presentations; Canadian composer Barrie Cabena's *THE SELFISH GIANT* performed last April at the First St. Andrew's United Church in London, Ontario; and Ronald Lo Presti's *PLAYBACK*, the one-act winning entry at the Arizona State University competition. The original libretto is by Joy Harvey, the cast consists of two adults and one child, and the work plays forty-five minutes. The premiere is scheduled for December 18.

The Opera Workshop of the University of Tennessee in Martin has commissioned Ned Rorem to write a short opera for the opening of its Fine Arts Center in May 1971. Recently, two one-act plays (without music) by Mr. Rorem were premiered in an Off-Broadway production in New York.

The seventh musical version of *THE PIED PIPER* — by COS count — has been composed by Jean Berger (pronounced like Fabergé); it was premiered in Dayton, Ohio, in January '70. The children's opera has been published by G. Schirmer.

AMERICAN PREMIERES

Last summer's Contemporary Music Conference in Aspen, Colorado, was treated to the first American performance of David del Tredici's *POP-POURRI* and the first American stage performance of Alexander Goehr's *NABOTH'S VINEYARD*.

ORPHEUS IN HIROSHIMA, a one-act opera by Japanese composer Yasushi Akutagawa, will be seen in the U.S. for the first time on January 24 when the National Educational Television will show the video tape made by NHK in Japan. The film, set in contemporary Japan, will have English subtitles. Monteverdi's *Favolo d'Orfeo* will be its companion piece on the program.

The University of Wisconsin in Milwaukee will perform Harrison Birtwistle's *THE MARK OF THE GOAT* as part of "An Evening of Experimental Theater" later this season. This will be the first American performance of the one-act opera; the composer's *Punch and Judy* was heard in Minneapolis last year.

EUROPEAN PREMIERES

It seems that German opera houses will be leading in the number of world premieres this year. Munich's Theater am Gärtnerplatz offered a double bill of two new operas, *ENCORES* and *YOLIMBA*, by W. Killmayer on May 9. On May 1 the opera house in Cassel gave the first performance of Anthony Gilbert's *JUGENDOPER*. On April 28 Hans Chemin-Petit's fourth opera, *DIE KOMOEDIANTIN*, was first heard in Coburg. On May 20 Dortmund featured a new double bill of Joseph Kosma's *ELEKTRONISCHE LIEBE* and Maurice Ohana's *KOMMENTAR ZU PHAEDRA*. Hans-Ulrich Engelmann's *Ophelia*, heard over Hanover radio in 1969, was presented in a new version entitled *MUSIKATIONS-THEATER* at the West Berlin Opera on May 15, and Austrian composer Karlheinz Füssl's *DER DYBBUK*, with a libretto by Helmut Wagner after Anski's play, was premiered in Karlsruhe on September 26. *NATIONAL FEIERTAGE*, a new opera by Thomas Kessler in collaboration with Henneberg and Bauernfeind, was performed on October 2 at the Akademie der Künste in Berlin. *Melusine* by Aribert Reimann completed the program.

Forthcoming premieres in German houses include Paul Burkhard's *EIN STERN GEHT AUF AUS JACOB* on December 12 in Hamburg (with Arlene Saunders and Norman Mittelman) and Mauricio Kagel's *STAATSTHEATER*, "A Scenic Composition", in a multi-media production in Hamburg on April 25, 1971. Another multi-media opera, *BEDROHUNG UND UEBERLEBEN (Menace and Survival)* created by Dieter Schönbach, Edmund Kieselbach and Otto Piene, will be premiered on May 11, 1971, at the Cologne Opera. It was commissioned by the city. The Greek composer, Arghyros Kounadis, will witness the first performance of his opera, *DIE VERHEXTEN NOTENSTAENDER (The Bewitched Music Stands)*, in Freiburg im Breisgau later this season. It will be shown together with Kurt Sandloff's *TRAUM UNTER DEM GALGEN*. Another foreign composer with a world premiere in Germany is Isang Yun whose latest work, *GEISTERLIEBE*, with a libretto by Harald Kunz, will be heard in Kiel in June '71. Besides conventional instruments, it will feature three large Sharman drums. Wolfgang Fortner is presently working on a commission by the Hamburg Opera; *DIE STUART* with a libretto by Matthias Braun will be premiered there in Fall '72. Roman Haubenstock-Ramati plans a new work to be ready for a first hearing in Hamburg in 1973.

On April 26 Swiss composer Heinz Holliger's new one-act opera, *DER MAGISCHE TAENZER*, was performed at the Basel Opera. The premiere of Gottfried von Einem's opera, *DER BESUCH DER ALTEN DAME*, has been scheduled for June '71 during the Vienna Festival Weeks at the Staatsoper. Christa Ludwig and Gerhard Wächter will sing the leading roles, Horst Stein will conduct, Otto Schenk will direct, and Günter Schneider-Siemssen will design the sets. *DIE LEDER-KOEPFE* by Rudolf Weishappel, after a story by Georg Kaiser, will receive its premiere in Graz, Austria, this season.

British composer Alan Bush's *JOE HILL* had its premiere on September 29 in East Berlin. It concerns the story of Joe Hill, composer and leader of a left wing labor movement in the United States in 1915, and it uses four original songs by Hill. The opera is based on Barrie Stavis' play, *The Man Who Never Died*; the University of Utah Press in Salt Lake City recently published a biography, *Joe Hill*, by Gibbs Smith.

In England, Michael Tippett's third opera, *LABYRINTH*, will be premiered at the Royal Opera in December. Elizabeth Maconchy's third opera, *THE JESSE TREE*, with a libretto by Anne Ridler, was commissioned and performed on October 7 by the Dorchester Abbey Festival. David Rowland's *TRIQUETRA* was performed for the first time by the Focus Opera Group at the Cockpit Theatre in London on June 25; it appeared on a triple-bill with Danish composer M. W. Holm's *Sonata for Four Opera Singers* and Italian Franco Evangelisti's *The Box*. Also programmed on a triple bill was Alexander Goehr's *SHADOWPLAY 2*, which

was heard at the City of London Festival on July 8. *AGAMEMNON* by Richard Morris with a libretto by A. Holden was heard in November '69 in Oxford, and *MAMMON* by Derrick Mason with a libretto by C. Dandy was performed on June 5, 1970, at London's Morley College.

Three new short operas were done in Bergamo, Italy, on one program: Danilo Lorenzini's *QUATTRO PER CINQUE*, G. C. Sonzogno's *BOULE DE SUIF* and Alberto Soresina's *LA TAVERNA DEL MIRACOLA*. On March 26, the Piccola Scala in Milan offered a double bill of Bruno Bettinelli's *COUNT DOWN* (sic) and Gino Negri's *PUBBLICITA NINFA GENTILE*. In January, the opera house in Mantua presented Marieli Ovvero's *LA FINTA MUTA* with the composer conducting. In October '69, *IL MARESCALCO* (*The Stablemaster*), a comedy after Aretino by the prolific composer G. F. Malipiero, was premiered in Treviso.

Rumanian composer Pascal Bentoiu was awarded the \$1,600 Guido Valcarengi Prize for Unpublished Operas for his opera, *HAMLET*, while the Italian Copyright Society SIAE bestowed its Gold Medal on American Robert W. Mann for his opera *THE SCARLET LETTER*: Giancarlo Colombini and British composer Sidney John Kay received honorable mention for their operas *IL GHETTO* and *STRATEGY* respectively.

Rafaello de Banfield is presently completing *TOMBE POUR UNE FEMME SEULE*; the premiere is planned for Marseille in January. Grenoble offered the first performance of René Leibowitz's *LES ESPAGNOLS A VENISE* on January 27, 1970. The one-act opera has a libretto by G. Limbour. A new form of musical theatre is being presented in Paris near Les Halles by a group called *Les Tréteaux de France*. The multi-media piece, based on Pierre Bourgeade's *La Rose rose*, is called *ORDEN*; the music is by Girolamo Arrigo, and the staging, which is an integral part of the work, was devised by Jorge Lavelli. The Royal Flemish Opera, which offers new works annually, performed Marinus de Jong's *ESMOREIT* on September 11 in Antwerp, and the Norwegian Opera in Oslo premiered Edvard Fliflet Braein's *ANNE PÆDERSDOTTER*.

Recently premiered Czech operas include Jiri Paur's fourth opera, *ZDRAVY NEMOCNU*, after Molière's *Malade imaginaire*, at the Prague National Theatre on May 22, Milos Stedron's *APARAT A MACHINA*, a one-act chamber work after Kafka's *Penal Colony*, in Brno on April 3, and Alois Pino's *VYVOLAVACI* (*The Hucksters*) with a libretto by J. Berg in Brno on April 1. Hungarian composers are represented by György Fanki and his *TRAGEDY OF THE MAN*, based on a Hungarian drama by I. Madach, performed this season in Budapest and by Otto Ferenczy and his *UNUSUAL HUMORESQUE*, after Kurt Götz's *The Dead Aunt*, which was done last season in Kosice. Mansi Barberis's second opera, *KERA DUDUCA* (*Dear Duduca*) was seen on Rumanian television on July 26. The libretto is by Anghel Ionescu-Arbore after a book by N. Filimon, Bulgarian composer Stjepan Sulek chose Shakespeare's *The Tempest* as the subject for his opera, *OLUJA*, performed in November '69 in Zagreb. The last season also brought Kyril Molchanov's third opera, *RUSSIAN WOMEN*, to Saratov, U.S.S.R., and Boris Latoshinski's *POLKOWODETZ* (*The Major*) to Kiev in February 1970.

This list would not be complete without mention of the new operas performed in the Far East. Tokio was the scene of the premiere of Sonki Kinoshita's *OKINAWA* (12/69) and also of Osamu Shimizu's *DAIBUTSU KAIGEN* (*Tales of the Celebration of the Great Image of Buddha*) on October 2, 1970 at the Niki-Kai Opera. *JAHANARA* by Indian composer and soprano Shanno Khurana combines a Western style libretto in Urdu by Rifat Sarosh with Indian classical music. The first performance took place in New Delhi on January 7, 1970.



FEDERAL AID TO OPERA, Other Grants

It is now definite that opera on a national basis will be the next recipient of a larger grant from the National Endowment for the Arts. Following a survey of major professional companies, the Endowment plans to set up a program of assistance to non-profit, fully-professional opera companies under a wide range of projects, including both new programs and the expansion of existing ones with special emphasis on public service activities, i.e. benefitting the community, neighboring areas and young audiences. However, each application will be evaluated on its own merits. Individual grants to professional companies with "highest artistic standards" will be limited to a maximum of \$100,000 and will carry a matching-fund clause. Awards will be made beginning in July '71. Guidelines regarding applications will be mailed by the National Endowment to all major, professional opera companies in November. Central Opera Service has been able to assist the Endowment in the preparation of various preliminary charts and surveys and has worked with the Economic and Social Development Institute in the preparation of questionnaires and in establishing an Information Bank for the Endowment.

At this time, a brief summary of the proceedings of the last few months may be in order. Following committee hearings, legislation was passed extending the life of the National Endowment for the Arts and Humanities for three years and allocating a total of \$40 million (including \$5 million from private contributions) for the current fiscal year. This will allow the Endowment to make grants totalling \$17.5 million to the arts, a figure which includes \$75,000 to each of the state arts councils or a total of \$3.75 million. Recently, the Federal agency announced its plan to grant a total of \$3 million to symphony orchestras — over half of this amount is now committed to thirty-four orchestras for specific projects, and it is hoped that an equivalent amount will be made available for opera in the first year. This will be especially significant since it was found that each Endowment dollar generates \$3-\$4 of private funds.

Appropriation for the following two years for the National Endowment for the Arts and Humanities has been proposed as \$60 million and \$80 million respectively; these figures, however, have not yet been approved by Congress. One item not likely to be covered by Endowment grants, at least at the present time, is accumulated deficits. In this connection it is interesting to note that the CANADA COUNCIL and the PROVINCE OF ONTARIO COUNCIL OF THE ARTS have made a far-sighted, one-time grant to performing arts organizations in Ontario to fully eliminate their accumulative deficits. It took \$315,000 of Provincial funds and \$60,000 of Federal money to cover the backlog of deficits of the Canadian Opera Company, the Toronto Symphony, the Stratford Festival, the National Ballet Company and the St. Lawrence Arts Centre. One condition attached to the grants was that no future grants would be given for any purpose if deficits were ever allowed to accumulate again.

Some of the overall figures resulting from the CENTRAL OPERA SERVICE surveys and charts for the 1969-70 season may be of interest to our readers. There are presently forty "major opera companies", i.e. those with budgets over \$100,000; their combined budgets for the last season amounted to \$40.6 million; they played for an approximately 2.5 million people, offering 216 productions in 1,096 performances. Their box-office and other income before contributions was slightly below 50 percent of their expenses. These forty companies are part of a total of 300 opera companies and orchestras performing opera. These 160 groups, however, are estimated to spend only a total of \$10 million on opera performances although they rang up 1600 performances within the last season. They reached an audience of below 1.5 million. In addition to the above professional and amateur groups, there are 347 opera workshops at colleges and universities which were responsible

for an additional 1,483 performances last season. (Financial figures cannot be estimated for these workshops since their budgets are part of academic expenses.)

The NATIONAL OPERA INSTITUTE was formed last summer "to encourage the growth and development of opera in the U.S." and to assist opera companies, composers and young singers. It was established with a \$300,000 grant from Mrs. DeWitt Wallace and a matching contribution from the National Endowment for the Arts. These funds will be disbursed over a two-year period. The general programs as well as specific initial grants for the first year have been announced: 1) \$150,000 to opera companies to assist with production costs of new American operas and/or to workshops to hire professional singers to give new works the best possible performance (\$25,000 was awarded to the Santa Fe Opera to assist in the production of Berio's *Opera*, and \$17,500 was pledged to the Seattle Opera towards production costs of the world premiere of Pasatieri's *Dos Madres* which is scheduled for March '72); 2) \$75,000 for commissioning new works as grants to composers and librettists, and for the preparation of musical material; 3) \$25,000 for a study of opera on film or video tape (study and introductory program to be developed by the New York City Opera, recipient of this grant); 4) \$75,000 to sponsor operatic programs on tours to communities which have had no previous exposure to opera (\$10,000 to the Alaska State Council to engage the Western Opera Theatre for eight student performances and \$10,000 to the Inner City Cultural Center of Los Angeles to engage the Western Opera Theatre for one week of performances and seminars, also \$5,000 to the Afro-American Singing Theatre of New York City); 5) \$125,000 to assist young promising singers. Roger L. Stevens is President of the National Opera Institute of which the following opera personages are trustees: Kurt Herbert Adler, Luciano Berio, Anthony Bliss, Robert Collinge, Lawrence Deutsch, Don Engle, Michael Forrestal, Carol Fox, Prentiss Cobb Hale, Paul Hume, Irving Kolodin, George London, George Moore, Gunther Schuller, Blanche Thebom, John Walker, and Ludwig Zirner. Further information may be obtained by writing to N.O.I., 726 Jackson Place, N.W., Washington, D.C. 20506.

The NEW YORK STATE COUNCIL ON THE ARTS has made a first round of grants from its recently allocated funds of \$18 million; the largest contribution in the operatic field (\$328,000) went to the Metropolitan Opera to be used towards expenses at the free park concerts and an upstate tour by the Metropolitan Opera Studio. The Tri-Cities Opera in Binghamton and the Syracuse Symphony and Opera Assn. also received grants. The Brooklyn Academy of Music and Lincoln Center were among the performing arts centers to receive funds.

Both the ASSOCIATED COUNCILS OF THE ARTS and the BUSINESS COMMITTEE ON THE ARTS are working on assistance programs for arts organizations. Although neither group has funds to disburse, each is working on a pilot program which can be translated into dollars and cents for performing groups. With the assistance of ACA, *N.Y. Volunteer Lawyers for the Arts* has been formed. It offers free legal counsel to artistic companies. Its headquarters are the ACA offices, 1564 Broadway, New York, N.Y. 10036, and if successful similar organizations will next form in Boston and Washington. BCA plans other free volunteer services and is presently organizing Certified Public Accountant firms to advise and assist arts organizations free of charge.

The TENNESSEE ARTS COMMISSION effects state touring programs in the arts by bringing together interested sponsoring organizations and eligible arts groups. Both the Memphis Opera Theatre and the Opera Theatre of the State University are participating in the program.



NEWS FROM OPERA COMPANIES

The SPRING OPERA THEATRE is the new name under which the former Spring Opera of San Francisco will open at the Curran Theatre, its new home, in March 1971. It will perform on a thrust stage with the conductor and orchestra backstage and hidden from the audience. Musical problems will be solved in a way similar to that devised by the Center Opera Company at the Guthrie Theatre, i.e. closed circuit TV monitors and extensive rehearsals. In fact, one of the four productions to be heard at the Curran Theatre under the Spring Opera Theatre's sponsorship will be the new opera, *Faust Counter Faust*, in the original Center Opera production (see New Operas and Premieres). The other operas to be performed by the junior San Francisco company are *Titus (La Clemenza di Tito)*, *Rigoletto* and *Don Pasquale*; all operas will be sung in English. The company continues under the auspices of the San Francisco Opera and the directorship of Kurt Herbert Adler.

The NEW ORLEANS OPERA, now in its twenty-eighth consecutive season, is experimenting with a new schedule this year. It will attempt to put the budget and the fund drive as well as the performance schedule and the subscriptions on a calendar-year basis. The first three operas winding up the 1970 year have been offered under one short subscription series. The three operas to be performed during the Spring (1971) will be on the same subscription as those scheduled for the following Fall. The Company also announced that its current repertory of *Faust*, *Rigoletto* and *Madama Butterfly* was chosen "quite frankly, to increase box office". It is also reducing the number of productions from eight two years ago to six this year. Similarly, the VANCOUVER OPERA has found itself in a financial predicament and has reduced the current season from four to three productions of "standard fare for conservative audiences". It will be interesting to observe the outcome of the New Orleans plan for it is the first time a company has arranged its schedule and finances on a calendar rather than a seasonal basis, with the exception, of course, of those companies whose seasons automatically fall into one calendar year.

For the second year the NEW ORLEANS OPERA is offering a remarkable and extremely well planned program, the OPERA IS club, designed to involve teenagers in opera, thus insuring the continuance of local audiences while stimulating potential careers in the arts. The program is coordinated and publicized in high schools, but neither teacher nor parent may apply on behalf of the student. There are no initiation fees, no dues, and no compulsory meetings. The members receive an attractive certificate and a psychedelic membership button and have the privilege of buying opera tickets at the box office for themselves or for friends for \$1 each. They are invited to special press conferences where they may be photographed with lead singers and interview these stars prior to each production for the school newspaper. They may also apply for jobs as ushers, supers or backstage helpers. A Newsletter is mailed to all members before each production; a briefing coke party, held at the beginning of the season, offers alternating entertainment of psychedelic lights and rock music and projections of past opera productions and operatic music. It is no wonder that membership in the first year exceeded 500.

The ST. PAUL OPERA, too, is in the process of reorientation. Its current season features two double bills alternating at the Crawford Livingston Theatre followed by Floyd's *Of Mice and Men* which will open the O'Shaughnessy Auditorium at St. Catherine's College on October 20. A Thanksgiving production of *Hansel and Gretel* rounds out the opera company's Fall season. Rather than presenting a traditional Spring season, the company hopes to offer the first Summer Festival in St. Paul at the new auditorium. Present plans provide for five operatic productions with star singers and a concurrent Opera Academy, offering academic credit for courses in voice, staging, design, etc. The faculty will be made up of performing artists employed at the festival. Further information will be announced as soon as plans are complete.

The SEATTLE OPERA ASSOCIATION is in the news with three different innovative programs: 1) the training of two potential opera administrators, 2) the National Artists Program for young singers, and 3) a computerized address system for speedy distribution of announcements and subscription news. The first beneficiaries of the administrative training program, operated with financial assistance from the Adolph Foundation, are Robert de Simone, assistant stage director in Seattle last year and who is also trained as a concert pianist, and Robert Peterson, production assistant at the Seattle Opera for the last three years. They will now be exposed to handling public relations, community marketing, personnel management, administration, production, etc. The second program offers a year-round opportunity to three young singers to participate in both the International and National Series, to sing in the multi-media production of the Seattle Opera's Youth Program and to concertize throughout the state in schools or clubs. The third project is a cooperative effort with the University of Washington under a Federal Government Work Study Program. Over 30,000 names of contributors, subscribers and friends of the opera company are entered into the computer with specific information on each, thus enabling the company to reach individual groups for specific purposes without flooding everyone with mail and saving days of work otherwise needed for hand addressing. Subscription renewals and general ticketing will also be handled by the computer. A two-year study revealed the Burroughs B-5500 Computer with the computer code of ALGOL, which allows up to 120 entries with each name, to be the most suitable system for the project. The computer is located at the University.

The NEW YORK CITY CENTER OF MUSIC AND DRAMA is offering its *Third Edition* of A City Center Sampling, consisting of thirty-three different subscription series. Each one combines four or five events, drawing from opera performances at the State Theatre, from fifteen American and foreign dance companies performing at the 55th Street Theatre and from the Anta Theatre.

The same organization is continuing its afternoon low-priced-ticket programs (\$1 and \$1.50) of dance, opera and drama for Senior Citizens which it so successfully started last year. New this year are morning programs for school children with tickets for 50¢. Among the various grants facilitating such programs is the Billy Rose Foundation's five-year award of \$250,000 to the New York City Center for the "expansion of its urban activities with special consideration for disadvantaged children". — HUNTER COLLEGE will now make tickets available to Senior Citizens for \$1 for seven of its regular concerts and for a travel film series. Tickets may be bought at the box office with ID cards or may be ordered by mail; a copy of the ID card must be enclosed with the order and payment.

Rush-ticket plans have been instituted by a number of performing groups. Ticket prices for these last minute pick-ups vary with each organization. Student ID cards are required in all instances and tickets in any location of the house not sold one half hour before curtain time are made available for \$3.50 at the San Francisco Opera, for \$2.00 at New York's Philharmonic and Tully Halls, for \$1.75 at the New York State Theatre and the City Center of Music and Drama, for \$1.50 at the St. Paul Opera and for \$1 at the Brooklyn Academy of Music. Not all events at these theatres, however, are included in this plan.

Two American opera companies have eliminated the word *Civic* from their titles. Henceforth they will be known as THE OMAHA OPERA ASSOCIATION and THE BALTIMORE OPERA COMPANY. Robert Collinge, the latter's Managing Director, will now have the title General Manager. — The Jackson Opera Guild has formally changed its name to THE MISSISSIPPI OPERA COMPANY.

The NEW YORK CITY OPERA COMPANY closely averted a strike when it was able to settle with its orchestra musicians in the middle of its Fall season. An agreement was signed with the basic orchestra of forty-five musicians which assured them of a weekly minimum of \$300 in the third year of the contract, of a six-performance week and additional health and welfare benefits. A thirty-two week season was guaranteed. This had been one of the major points of contention since

the orchestra had previously been given additional employment by the now defunct light opera and musical comedy series. The New York City Ballet Company (in the Spring) and the Cleveland Orchestra (in the Fall) had been hit by musicians' strikes before settling with the unions and resuming their seasons.

May 18 will mark the opening of the BOLSHOI OPERA at the Metropolitan Opera House in New York. This will be the first visit of the Russian company to the U.S., — it visited Canada during Expo '67 in Montreal. During the four-week New York visit the 532-member company will present *Boris Godunov*, *Eugene Onegin*, *Pique Dame* and *War and Peace*. The U.S.S.R. is paying for the trip to and from London; Sol Hurok will be responsible for all other arrangements. Although ticket prices have not yet been determined, Mr. Hurok mentioned that tickets sold for \$30 at the Bolshoi's performances in Osaka last Summer. The Bolshoi Ballet will perform at the Metropolitan Opera starting April 20 until May 15. Following the close of the Bolshoi Opera on June 12, the Metropolitan will be host to the Stuttgart Ballet.

Opera also bridged the political gap between East and West in Europe itself through the formation of the INTERNATIONAL THEATRE INSTITUTE. It is under the joint directorship of Walter Felsenstein, head of East Berlin's Komische Oper, and Stephen Arlen, head of London's Sadler's Wells. The first meeting is scheduled for May in East Berlin; the next one will take place in London.

Further joint European ventures include a production of *Don Giovanni*, planned by producer Franco Zeffirelli to open in Palermo in June 1971 and subsequently to travel to Rome, Naples, Florence, Venice, Stockholm, Oslo, Copenhagen and finally also to Buenos Aires.

The Strassbourg Opera has been renamed OPERA DU RHIN and will function as a tri-city company serving Mulhouse and Colmar in addition to Strassbourg.



NEW ART CENTERS AND AUDITORIUMS

Sarasota, Florida, has been enhanced by the addition of the LEWIS AND EUGENIA VAN WEZEL PERFORMING ARTS HALL, situated at the tip of a peninsula in a landscaped, terraced, natural-beach setting. It was designed by William Wesley Peters, chief architect of Taliesin Associate Architects, Arizona, and Vice President of the Frank Lloyd Wright Foundation. George C. Izenour, professor at Yale, was the theatre design consultant. The \$2.5 million hall, owned by the City of Sarasota, is adaptable to opera, ballet, symphony, chamber music and theatre performances and can be transformed through the use of an acoustical stage enclosure, a reduction of the proscenium opening and a reduction of the auditorium itself. At full capacity the hall accommodates 1,778 people in a continental seating arrangement.

A new theatre at ARIZONA STATE UNIVERSITY in Tempe is also the design of an architect from Taliesin Associates. The 700-seat hall is scheduled for opening in Spring '71 with a production of *Don Giovanni* by the University's opera workshop.

The I. A. O'SHAUGHNESSY AUDITORIUM has opened at the College of St. Catherine in St. Paul. The 1800-seat hall will be the new home of the St. Paul Opera Company (see News from Opera Companies) and the home of the Minnesota Symphony Orchestra, formerly the Minneapolis Symphony, when it plays in St. Paul. The hall, part of \$5-million Fine Arts complex on the campus of St. Catherine, was designed by George Izenour (see Sarasota Arts Center) with Bolt Beranek and Newman responsible for the acoustical qualities. A pit is available for operatic performances; an acoustical steel shell (yes, steel) is placed on stage for symphony concerts.

Last summer, audiences at the RAVINIA FESTIVAL outside Chicago were treated to a new pavillion. The stage, made of translucent Plexiglass panels, was wider and deeper than before and sported removable acoustical clouds; the seating capacity was enlarged to a capacity of 3,259, and a pit accommodating eighty-five musicians was added. The air-conditioned back-stage facilities were also new. Christopher Jaffe was the acoustical consultant for the project.

The HOLLYWOOD BOWL is undergoing renovation and improvements. The project, begun last Spring, will take five years to complete.

In New York, 122 Street and Fifth Avenue is the site of a new Recreation Center and Amphitheatre, donated by Richard Rogers and opened last July. The \$1 million MOUNT MORRIS PARK CENTER consists of an outdoor stage and bandshell with seating facilities for 2,000 and an arts building for painting, film, dance and drama. The firm of Lundquist and Stonehill designed the project.

The Alabama State Council for the Arts and the DeKalb County Arts Council sponsored the renovation of the FORT PAYNE OPERA HOUSE. Built in 1889, it had been used as a warehouse for the last few years. The opening was celebrated with a concert by the high school band and the Northeast State Junior College Chorus. The theatre is planned for symphony concerts as well as for theatrical and musical productions.

Dalhousie University and the Atlantic Symphony Orchestra in Halifax, Nova Scotia, recently opened a \$4 million ARTS CENTRE, which houses a large concert hall, studios and an art gallery.

Her Majesty's Theatre in Sidney, Australia, which had served as the opera company's home, burned down last July after a performance of *Otello*. Yet, in old theatrical tradition (reaffirmed recently in Santa Fe), the company continued its season in spite of the losses of sets, costumes and musical material. But the loss of the theatre makes the completion of the controversial new SIDNEY OPERA HOUSE an even more urgent matter. The famous structure, begun in 1959, will, it is hoped, be ready by March 1973. Costs, estimated at \$8 million, have risen to more than ten fold; \$95 million was the latest quotation. At the same time theatre areas seem to be shrinking, and the opera theatre, which was to have been the largest hall in the complex, has now been reduced to 1,600 seats. The symphony hall is still planned to accommodate 2,750 persons. A theatre for 600 and a recital hall for 450 people complete the performing halls, while exhibition and convention facilities, restaurants and lobbies will fill the remaining spaces.

The ALDEBURGH FESTIVAL HALL, which was converted into a theatre from a malt barn three years ago, burned down on the Festival's opening day last year. It was recreated to perfection and was opened by Queen Elizabeth II on June 5, 1970. The new hall, with its brick walls, wooden roof and rafters, is a complete replica of the first one, and it is equally successful acoustically. The Festival Committee, headed by Benjamin Britten, aims to turn the summer festival into a year-round event and to include a music school. Other existing buildings and barns could be converted into serviceable and attractive halls and studios.



NEW TRANSLATIONS

Mozart's *Zaide* turned up last summer at Boston's Gardner Museum, in one of its rare performances, in a new English translation by Michael Kaye. The translation is available from Mr. Kaye, c/o New England Conservatory of Music, Boston.

Ann Bailey, Frank Corsaro and Raymond Pinnell worked with a new, up-dated translation of *La Bohème* at the Lake George Opera Festival last summer. Set in the 1920's, the text includes references to various events in Paris after World War I.

Lehar's *The Merry Widow* will appear in a new English translation by Janne Allers when it is performed in Dallas in November.

Anne Grossman has added Pergolesi's *La Serva padrona* to her many English translations, which are available from her at 1235 Park Ave., N.Y., N.Y.

Carmen is appearing in yet another modern disguise (*Carmen Jones*) as *The Naked Carmen*, a rock version, written for and recorded by Mercury Records. Composer John Corigliano (son of violinist) and record producer David Hess have collaborated on this new presentation, which features, besides the Detroit Symphony, the Moog Synthesizer and other electronic sounds; the libretto contains numerous references to contemporary politics.



NEW ACADEMIC PROGRAMS

The University of Toronto's Royal Conservatory offers for the first time a *Diploma in Opera Performance*. Eligible are vocal and music students who have had three to four years training and who have subsequently completed the special two-year advanced opera course, recently instituted by the University.

The University of Miami's Sally and Joseph Handleman Institute for Recorded Sound will offer a *Bachelor of Music in Recorded Music* degree as soon as the special courses are developed.

The training in arts administration offered by UCLA includes a period of *Student Internship* with a performing or administrative arts organization.

The University of Cincinnati College-Conservatory is expanding its operatic division to include instruction by two new faculty members, Steven Waxler and Snellen Childs. They come from the Cleveland Playhouse and the Missouri Repertory Theatre respectively and their instruction in "opera and theatre crafts" will emphasize the technical aspects of production methods.

Some major foundation grants were recently awarded in the educational field. The Rockefeller Foundation allocated \$440,000 for a five-year project for a New Center for the Performing Arts at the University of Iowa, an interdisciplinary program started one year ago with an initial Rockefeller grant of \$25,000 — The Ford Foundation's \$2 million program for the arts and humanities includes the following educational music programs: the Symphony for the New World for the training of young, non-white musicians, the New York Committee for Young Audiences for special demonstrations in schools and libraries, and the Kodaly Institute for the training of American music educators. — The Booth Ferris Foundation gave \$50,000 of unrestricted funds to the Mannes College of Music in New York. — The federal grant from HEW to the new California Institute of the Arts in Valencia was augmented by \$1 million, and now totals \$3.1 million; a large portion of the \$54 million cost is being sustained by the Disney Foundation.

The International Society for Music Education held its latest conference in Moscow in July 1970. Ninety-five American music educators from twenty states participated in the week-long meeting.

November 15 to December 15 was designated as *Children and the Arts Month* by Nancy Hanks, Chairman of the National Endowment for the Arts, and Stephen Hess, Chairman of the White House Conference on Children and Youth. The month-long activities, planned and supported by State arts councils, will culminate in a White House Conference scheduled for December 13-15.



ANNIVERSARY CELEBRATIONS

A great number of new productions of *Fidelio* are planned for this year, the two hundredth anniversary of BEETHOVEN's birth. Indicative, perhaps, of today's hurried pace is last season's great increase in performances of the opera. In anticipation of the bicentennial, performances in the United States totalled thirty-two compared to three the year before.

This year also marks the centennial of FRANZ LEHAR's birth and Austria honored its native son and operetta king with a special summer festival. The Dallas Civic Opera is offering a new production of his *The Merry Widow* for the occasion, which, however, has not been marked by any increase in performances of his works in this country.

Other composers with special anniversaries this season include BELA BARTOK (twenty-fifth anniversary of his death) and AARON COPLAND and SAMUEL BARBER (seventieth and sixtieth birthday respectively).

Preliminary planning for the UNITED STATES Bicentennial Celebration of the Declaration of Independence has been started by the *American Revolution Bicentennial Commission*. The commission first concentrated on recommendations for the site of the 1976 celebration. Philadelphia will most probably be host to the international exhibition, with Boston, Miami and Washington actively participating. Hopefully, the American operatic community will rise to the occasion with commissions for new works.

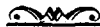
Metropolitan Opera singers celebrating debut anniversaries include LICIA ALBANESE, whose first Metropolitan Opera performance dates back thirty years, RICHARD TUCKER and REGINA RESNICK, who both celebrated their twenty-fifth anniversaries with the company earlier this year, and most recently, ROBERT MERRILL, who was feted after a silver anniversary performance of *La Traviata*. General Manager RUDOLF BING just completed his twentieth season with the company.

LAURITZ MELCHIOR celebrated his eightieth birthday in March with gala dinners in New York and Los Angeles, while two conductors observed their eighty-fifth birthdays by leading their orchestras in full-length, gala concerts; they were OTTO KLEMPERER at the Royal Festival Hall, conducting Mahler's *Lied von der Erde* and VITTORIO GUI conducting at the Maggio Musicale Fiorentino, which he had founded in 1933.

The MOBILE OPERA GUILD, founded by Mme. Rose Palm-Tenser, will celebrate its silver anniversary in March with two performances of *Faust*. The company reflects the philosophy of its dedicated founder and director by annually giving one fully professional production, featuring the best young American singers. The Guild also sponsors a workshop.

The ITHACA OPERA ASSN., Inc., claims the distinction of being the only opera company with consecutive seasons in a community of under 30,000 inhabitants to celebrate its twentieth anniversary. Kenneth Baumann, who founded the company in 1949, is its artistic director and driving force.

Binghamton, an up-state New York city with almost triple the population of Ithaca, has been the home of the TRI-CITIES OPERA, which also celebrated its twentieth season. The company produces three different operas plus one short opera in a workshop production and offers a total of 26 performances a season.



NEWS FROM PUBLISHERS AND ARTISTS MANAGEMENT

Carl Fischer, Inc., has published two operas by Martin Kalmanoff, *The Bald Prima Donna* (after Ionesco) and *The Great Stone Face* (after Hawthorne). — Oxford University Press announced the publication of Samuel Adler's *The Outcasts of Poker Flat*.

Sidney A. Seidenberg has formed his own artists's management and has opened offices at 1414 Avenue of the Americas, N.Y., N.Y. 10019.

ANNOUNCEMENT

If you have sets and/or costumes for rent and have not yet received a questionnaire, please contact the COS office immediately so that they may be listed in the Special Survey Issue (see the announcement on inside cover).



COMPETITIONS FOR COMPOSERS AND SINGERS

The City of Geneva and the Radio de la Suisse Romande jointly sponsor an International Contest for Opera Composition, offering cash prizes to three winners (S. Fr. 12,000, S. Fr. 7,000 and S. Fr. 5,000) as well as a performance at the Grand Théâtre de Genève and a radio broadcast. The opera should be of 25 to 60 minutes duration. Deadline for submission of the new work is September 1, 1971. Inquiries may be addressed to: Concours International d'Opéra 1971, Maison de la Radio, 66 Boulevard Carl-Vogt, CH 1211, Geneva 8, Switzerland.

Just a reminder that this is the year of the triennial International Competition for Singers, sponsored by the Friday Music Club Foundation and open to singers between the ages of 18 and 29. The Foundation offers four cash prizes and a recital. Applications should be sent to Nancy Phillips, 3530 N. Dickerson St., Arlington, Va. 22207, before February 28. The competition is held in April.

This is also the year of the competition of the Artists' Advisory Council, held every two years. The deadline for applications is January 31, 1971, auditions are held in New York and Chicago in February and March; over \$10,000 are awarded in prizes. Application forms are available from Mrs. W. Cowen, 55 E. Washington St., Chicago, Ill. 60602.

Please note the new address for application forms for the competition sponsored by the Friday Morning Music Club Foundation: Nancy L. Phillips, 3530 N. Dickerson St., Arlington, Va. 22207. Cash prizes total \$2500; deadline is February 28, 1971.

The Corbett Foundation, 1501 Madison Road, Cincinnati, Ohio 45206, sponsors participation of young American singers (residing in the U.S. or in Europe) in the Zurich Opera Studio. Eligible are unmarried singers with professional training between the ages of 25 and 30. Tuition and living expenses are paid by the Foundation as are travel expenses for singers presently living in the U.S.

Spain has announced the International Competition of the Conservatory at Orense, which is open to singers, pianists and chamber music ensembles. Information may be obtained from: Secretariat des Concursos Internacionales del Conservatorio de Musica de Orense, Plaza Major 2, Orense, Spain.



WINNERS

The 1970 San Francisco Opera Auditions were won by 28-year-old mezzo CARMEN TEJADA from Los Angeles (\$1,000 James Schwabacher Award), 28-year-old Japanese soprano TAMI ASAKURA (\$750 Florence Bruce Award), 22-year-old mezzo GWEN JONES from Oklahoma (\$500 William Kent Jr. Memorial Award) and 26-year-old soprano HELEN DILWORTH (\$250 Il Cenacolo Award). The winners were also presented in a concert at Stern Grove and later participated in the Merola Training Program at Saratoga, California. After completing that program, with its production of *Four Saints in Three Acts*, Miss Jones also received the \$1,000 Gropper Memorial Award while JOSEPH PINEDO was awarded the first \$500 Karl Kritz Memorial Award.

The Metropolitan Opera and Community Funds, Inc., announced the three winners of the Kirsten Flagstad Memorial Award: sopranos PATRICIA GUTHRIE, past member of Geneva Opera's training center and presently singing in Coburg, Germany and KIRSTEN HUEHN, presently in Berlin, daughter of bass-baritone Julius Huehn and godchild of Mme. Flagstad, as well as tenor DANIEL NELSON of Indiana University. — The second prize (\$2,500) at Japan's Madama Butterfly Competition went to the 1969 Metropolitan Opera National Council Auditions' winner, soprano GILDA CRUZ-ROMO.

The Minna Kaufmann Ruud Foundation awarded \$1,000 each to ANA RIERA, soprano from Jersey City, BARBARA HENDRICKS, soprano from Little Rock, Arkansas, and EVELYN PETROS, mezzo from Bowling Green, Ohio. Prizes of \$500 were given to FAYE ROBINSON, soprano from Houston, Texas, and to JACQUELINE PIERCE, mezzo from Oklahoma City. — Soprano MICHELINE RENE, from Cap de la Madeleine in Quebec, was named the 1970 winner of Winifred Cecil's *Joy of Singing* competition. She was presented in a debut recital in October at Lincoln Center's Tully Hall. — Lyric soprano KATHLEEN MOTT, a graduate of the University of Texas, received the \$1,000 first prize from the National Assn. of Teachers of Singing.

WGN Radio in conjunction with the Illinois Opera Guild named its two first-prize winners of the Auditions on the Air competition: mezzo THERESA TREADWAY and baritone RALPH GRIFFIN. Cash awards totalling \$3,500 are available for the winners, who are also presented in a summer concert at Chicago's Grant Park Concerts. Preliminary auditions are held in New York, Chicago, San Francisco and Los Angeles, and are followed by fifteen weeks of auditions on the air; the finals are held at the Chicago Opera House. For further information see the *COS Awards for Singers* brochure. — The 1970 commencement prizes at the Cleveland Institute of Music went to CHRISTINE GILLESPIE (Max Berman Prize) and to MARY MICHAL EARL (Boris Goldovsky Prize in Opera).

Prizes have also been awarded to coaches, conductors and arts administrators. The first Kurt Herbert Adler Award for an operatic coach and assistant conductor was bestowed on MONROE KANOUSE, past staff member of the Western Opera Theatre and currently with the San Francisco Opera. The award brings a cash prize of \$1,250. — American conductor JAMES FRAZIER was the 1970 winner of the Guido Cantelli International Conductors Competition held in Milan. — *Arts Management* announced the two winners of its 1970 awards. JOHN B. HIGHTOWER was named "Arts Administrator of the Year" for his achievements as Director of the New York State Council on the Arts, and JOHN S. EDWARDS received the "Career Service Award" as Manager of the Chicago Symphony and Board Chairman of the American Symphony Orchestra League.

Foreign vocal competitions turned up some interesting winners. The first prize of the Canadian Broadcasting Company's Talent Festival, a concert at the National Arts Center, went to Canadian mezzo GABRIELLE LAVIGNE, a current member of the New York City Opera, and the second prize to coloratura-mezzo RENEE ROSEN. — The much publicized International Voice Competition held in Montreal last summer did not award a first prize; a second prize of \$1,000 went to Canadian bass MAURICE BROWN. (Since prizes were high, this competition should have drawn an exceptional crop of young singers; one wonders whether the exceedingly heavy demands on repertory, including contemporary Canadian, may have had an adverse effect on participation.) — The jury of the International Competition for Young Singers in Sofia heard fifty-nine singers from thirty-one countries and awarded first and second prizes to Bulgarian sopranos GENA DIMITROVA and ANNA TOMOVA-SINTOVA, and third prize to British soprano MARGARET CURPHEY. American soprano MARGARET GRAEME CANNING was invited as a guest artist at various Bulgarian opera houses as a result of her participation in the competition. — Seventy-one singers from fifteen countries competed in this year's International Competition held in Moscow every third year. First and second prizes in both men's and women's divisions went to Russian singers; two Americans, EDNA GARABEDIAN-GEORGE and JOHN WEST, were awarded prizes; the international jury included Maria Callas and Tito Gobbi.



BOOK CORNER

With Christmas approaching soon, here are two books of unusual beauty paired with the great competence of the respective writers. The first is yet another book on Beethoven, called simply LUDWIG VAN BEETHOVEN. It was originally published last year by the Deutsche Grammaphone Gesellschaft in German and has now been translated and published by Praeger Publishers in New York. This exquisite volume of 275 pages is replete with handsome reproductions of well-known as well as of rarely seen paintings, etchings, programs and facsimiles of letters and manuscripts. The knowledgeable text has been contributed by members of the staff of the Beethoven-Archive in Bonn and edited by Joseph Schmidt-Görg and Hans Schmidt. The price of this boxed book is \$25 until December 31, 1970 and \$29.50 thereafter.

The second gift suggestion is also an English version of a German book, THE VIENNA OPERA, by Marcel Prawy. The author has been director of the Vienna Volksoper for fifteen years and is professor at the Vienna Academy and University. He recalls with warmth and compassion as well as with scholarly detail the history of the greatest Austrian institution, the Wiener Staatsoper, and its many stars. This book, too, is generously and attractively illustrated. Its 224 pages contain at least an equal number of photographs, reproductions of drawings, programs and newspaper clippings and cartoons. It is also published by Praeger and is offered for the special price of \$19.95 until December 31, 1970; the price thereafter will be \$25.

Winthrop Sargeant's IN SPITE OF MYSELF: A PERSONAL MEMOIR is the fascinating and honest autobiography of a serious and troubled musician. Mr. Sargeant allows us to follow him through his years as a child prodigy and his subsequent years of agonizing self-searching and psychoanalysis. As explained in the Foreword, the book was written nearly twenty years ago and, therefore, does not include recent events. The author, who is well known as the music critic of the *New Yorker* and formerly of *Life*, has written a most readable and interesting book. It consists of 264 pages, is published by Doubleday and Co. and sells for \$6.95.

Two books on contemporary composers are IGOR STRAVINSKY, HIS LIFE AND TIMES by Arnold Dobrin (who also wrote "Aaron Copland, His Life and Times") and BENJAMIN BRITTEN, HIS LIFE AND OPERAS by Eric Walter White. The Stravinsky book, a pocket-size biography of 179 pages, written in a light and lively style, also features some photographs of the composer and his friends. It is published by Thomas Crowell Co. in New York and is available for \$4.50.

In White's book on Britten, about one third of the 250 pages is devoted to the composer's biography, while the remaining text contains the history and analysis of his operas, including innumerable musical examples. Many personal photographs as well as interesting ones of operatic productions enhance the book. Appendix A, listing all compositions in chronological order with cast and instrumental requirements and publishers, and Appendix B, listing premiere dates, places and casts of each opera, complete this informative volume. The publisher is the University of California Press; the price is \$10.

Although published two years ago by Oxford University Press, Gunther Schuller's EARLY JAZZ: ITS ROOTS AND MUSICAL DEVELOPMENT has not been mentioned here before. Many musicians will appreciate this most interesting and unique treatise, which is undoubtedly the result of extensive research. This serious and scholarly 400-page book sells for \$10.50.

The second edition of the **CONCISE OXFORD DICTIONARY OF MUSIC** by Percy A. Scholes and edited by John Owen Ward has now appeared in a \$2.95 paperback volume. Oxford University Press should be commended for having made this valuable 636-page reference work available at such low cost.



COLLECTIONS ON VIEW AND FOR RESEARCH

Wagner's Bayreuth festival estate, with the Villa Wahnfried and with archives containing the original manuscripts, letters, and memorabilia, has been offered for sale — with the proviso that the estate and all parts thereof will be left intact in Bayreuth and opened for research. A recent joint statement by the city's mayor, H. W. Wild, and Mrs. Winifred Wagner announced that the family-owned estate and archives have now been reorganized into a "public foundation" and have thus been saved from any sale, which might have endangered the intactness of the invaluable collection.

The Beethoven House in Heiligenstadt, outside of Vienna, where the composer wrote the *Heiligenstädter Testament*, has been purchased by the City of Vienna and will be opened as a museum. The three-room apartment once occupied by Beethoven will be renovated and ready for visitors during Vienna's Beethoven weeks.

The Pierpont Morgan Library in New York has recently acquired the invaluable **MARY FLAGLER CARY MUSIC COLLECTION**, containing some 3,000 letters and documents and over 150 musical manuscripts by such composers as Bach, Mozart, Beethoven, Schubert, Bellini, Verdi and Schoenberg. This priceless collection, not available for viewing or research while it was in private hands, will go on display on November 17. The wealth of original material, including an unpublished opera, *Hernani*, by Bellini as well as the full score of Verdi's *Ernani* including an unknown aria, will be on view through January 30, 1971.

The University of Texas Library in Austin is the recipient of a collection of Italian opera libretti published between 1600 and the present. H. P. Kraus, New York publisher and book dealer, was the donor who collected the approximately 3,800 items.

The University of California in Santa Barbara has purchased the collection of historical phonograph records of the late Anthony Boucher. Consisting of 7,640 records, almost exclusively vocal, made between 1904 and 1968, it features nearly every opera and lieder singer of that period. The library also hopes to provide copying services. Information may be obtained from Susan Sonnet, Assistant Music Librarian, Arts Library, University of California, Santa Barbara, Calif. 93106.

A collection of over 500 letters and documents owned by 19th century soprano Giuditta Pasta, has been acquired by the New York Public Library and is presently on view at the Library's Music Division at Lincoln Center. The soprano came to special prominence when she created a number of leading roles in premieres of Rossini operas and in *Norma* and *La Sonnambula*, which Bellini wrote especially for her.



APPOINTMENTS

R. DOUGLAS RICHARDS, general manager of the Phoenix Symphony for the past eleven years, has become Special Assistant to Nancy Hanks, Chairman of the National Endowment for the Arts. He will assist her "in organizational planning for the performing arts" and will also work closely with Walter Anderson, Director of the Endowment's Music Program.

MAX RUDOLF, Director of the Opera Department at Curtis Institute of Music and formerly music director of the Cincinnati Symphony and artistic administrator of the Metropolitan Opera, has been invited to serve on the Orchestra and Opera Advisory Panel of the National Endowment for the Arts.

Among the newly appointed members of the National Council on the Arts (terms expiring 1976) are MAURICE ABRAVANEL, Music Director of the Utah Symphony and the Music Academy of the West, and soprano BEVERLY SILLS.

In October, JOSEPH P. DAVIDSON became the first Deputy Administrator of New York's Parks, Recreation and Cultural Affairs Department; he will work closely with August Heckscher and Dore Schary.

A. JAMES BRAVAR has been named Executive Director of the New Hampshire Commission on the Arts in Concord, N.H. He was formerly Director of the Institute of Arts and Sciences in Manchester, N.H.

Dr. CURTIS HAUGH resigned from the Presidency of the Chautauqua (N.Y.) Institution to become Executive Director of the new van Wezel Center for the Performing Arts in Sarasota, Florida (see New Arts Centers and Auditoriums).

Richard Clurman, Board Chairman of the New York City Center of Music and Drama, announced that NORMAN SINGER has forgone his previously announced appointment to become Dean of Administration of the Graduate Division of N.Y.C. University and will remain in his post as Executive Director at the City Center.

President Nixon's daughter, PATRICIA NIXON, and the President's assistant, H. R. HALDEMAN, were both named to ten-year terms on the Board of Trustees of the John F. Kennedy Center for the Performing Arts. They are replacing members whose terms have expired.

ANTHONY A. BLISS was named Chairman of the Board of the Foundation of American Dance Companies. He is also a member of the Metropolitan Opera's executive committee, was the company's President 1956-1967, and is on the advisory dance panel of the National Council on the Arts; he is also a member of the Board of the National Opera Institute.

Composer FRANCIS THORNE was appointed Executive Director of the Walter W. Naumburg Foundation, which has offices at the Juilliard School.

The Music Educator's National Conference, with a membership close to 60,000, elected the following officers to two-year terms: Dr. FRANCIS M. ANDREWS (Penn State U.), National President; WILEY L. HOUSEWRIGHT (U. of Florida), former National President, Vice-President; and JACK E. SCHAEFFER, President Elect. He will become National President in 1972. O. M. HARTSELL (U. of Arizona, Tucson) was named Chairman of the Music Educators' Journal Editorial Board.

The Spring Opera Theatre of San Francisco has appointed the following to the Board of Directors: J. PETER CAHILL Chairman, WILLIAM W. GODWARD President, JAMES H. SCHWABACHER, Jr. Artistic Vice-President, OTTO E. MAYER Administrative Vice-President, Mrs. A. BARLOW FERGUSON Vice-President of Special Events and Volunteers, PETER M. ZUBER Treasurer and JOHN M. COLLETTE Secretary.

The Hawaii Opera Theatre, formerly part of and now a subsidy of the Honolulu Symphony Society, has named DANIEL C. BONBRIGHT President and THOMAS W. FLYNN, ROBERT DUNCAN, Mrs. STUART T. K. HO, and JAMES F. MORGAN Vice-Presidents. — RICHARD W. CORNWELL, formerly of Arts Unlimited and the Seattle Symphony, is the company's new General Manager, succeeding Alice B. Taylor.

STEFAN MINDE, who came from Germany in 1968 to become an assistant conductor at the San Francisco Opera, succeeded the late Herbert Weiskopf as Music Director of the Portland Opera Assn.

ARTHUR COSENZA, resident stage director with the New Orleans Opera since 1964, has become the company's General Director. Mr. Cosenza joined the organization in 1954 as a baritone and later was also in charge of the company's Experimental Opera Theatre.

PAUL MAYNARD is the new Music Director of the New York Pro Musica where he has been a member of the ensemble for sixteen years. He succeeds JOHN REEVES WHITE, who resigned to become visiting professor at Indiana University for 1970-71 and faculty member of the new California Institute of the Arts in Valencia the following year.

RICHARD PARINELLO, associate conductor with Western Opera Theatre 1967-68, has been appointed the company's Musical Director succeeding Richard Woitach.

BENSON SNYDER, Manager of Ohio's Blossom Music Festival, has also become Manager of the Lake Erie Opera Theatre in Cleveland. KENNETH HAAS, former assistant to the managing director of the New York Philharmonic, is the new Assistant Manager of the Cleveland Orchestra.

Yugoslav-born MILKO SPAREMBLEK has been appointed Ballet Director of the Metropolitan Opera, succeeding Dame Alicia Markova.

Conductors

PIERRE BOULEZ, who will begin his directorship with the New York Philharmonic next season, has also been named Advisor and Principal Guest Conductor of the Cleveland Orchestra for 1971-72, following the death of George Szell. This year's guest conductors include Erich Leinsdorf, Rafael Kubelik and Georg Semkow. Louis Lane, former associate conductor of the Cleveland Orchestra, was advanced to Resident Conductor.

YURI KRASNAPOLSKI was appointed Conductor of the Omaha (Neb.) Symphony. — HAROLD FARBERMAN, former conductor of the Colorado Springs Symphony, has taken over the music direction of the Oakland (Cal.) Symphony succeeding Gerhard Samuels, while CHARLES ANSBACHER is replacing Mr. Farberman in Colorado Springs. — EVE QUELER, Director of the Opera Orchestra of New York, will succeed James Sample as Music Director of the Fort Wayne Philharmonic.

MELVIN STRAUSS is the new Conductor-in-Residence at the Buffalo Philharmonic with former music director LUCAS FOSS active as principal guest conductor. — The Dallas Symphony Orchestra announced the appointments of PAUL FREEMAN, former associate conductor, to Conductor-in-Residence and CHARLES BLACKMAN to Administrative Conductor. — DONALD JOHANOS, former conductor of the Dallas Symphony, joined the Pittsburgh Symphony as Associate Conductor, a job held by HENRY MAZER, who went to the Chicago Symphony in the same capacity. — PIERRE HETU, formerly conductor of the Kalamazoo Symphony, became Associate Conductor in Detroit, succeeding Valter Poole.

MAURICE PERESS, formerly of the Corpus Christi Orchestra, has become Conductor of the Austin Symphony Orchestra, and EDWARD ZAMBARA, director of opera at the University of Tennessee, is the new Music Director of the Oak Ridge Symphony and Chorus. — The Calgary Philharmonic in Canada has chosen British conductor MAURICE HANDFORD for its new Music Director. — Honolulu born ANDREW SCHENCK, former assistant professor at the University of Wisconsin and 1963 winner at the International Competition for Young Conductors in Besançon, France, was named Assistant Conductor of the Honolulu Symphony and the Hawaii Opera Theatre.

Academia

Yale University's School of Music has a new Dean. He is PHILIP R. NELSON, who was formerly Chairman of Music at the State University of New York in Binghamton and Director of the Tri-Cities Opera there. He succeeded Luther Noss who retired. — RALPH HAMPTON LANE has been named Dean of the Lawrence Conservatory of Music at Lawrence University in Appleton, Wis. — FELIX GANZ succeeds retiring Dean J.

Creanza at the Chicago Musical College of Roosevelt University. — Dr. NATHAN GOTTSCHALK was appointed Chairman of the Music Department at the State University of New York in Albany. He was professor and executive director at the Hartt College of Music in Connecticut. — GUNTHER SCHULLER, President of the New England Conservatory, will also fill the position of Permanent Conductor of the Conservatory's Symphony Orchestra. He takes over from Leon Barzin, who, after one year in this position, is returning to head the National Orchestra Assn., which he founded in 1930. — MICHAEL POLLOCK, former coordinator of Opera at Florida State University, has accepted the position of Director of Music Theatre at the University of Oklahoma in Norman. — Dr. RICHARD ALDERSON, former artistic director at the Jackson Opera Guild in Mississippi, is the new Head of the Voice Department at Northwestern University, Evanston, Illinois — ARTHUR B. CORRA, faculty member at Indiana University in Bloomington, has been named Director of the School of Music where Wilfred C. Bain is Dean.

Australian composer MALCOLM WILLIAMSON will be Composer-in-Residence at the Westminster Choir College in Princeton, N.J., while VLADIMIR USSACHEVSKY will have the same position at the University of Utah this season. British composer RICHARD RODNEY BENNETT joined the music faculty of the Peabody Conservatory for the 1970-71 academic year.

Metropolitan Opera soprano GIANNA d'ANGELO has joined the voice faculty of Indiana University in Bloomington, bass-baritone YI-KWEI SZE that of the Cleveland Institute of Music, baritone ANDREW B. WHITE the one at the University of Cincinnati College-Conservatory and DEAN WILDER that of the New England Conservatory. — LINDA MATOUSEK, winner of the Marian Anderson and the W. M. Sullivan Competitions, has become Artist-in-Residence at Memphis State University. — IVAN TCHEREPNIN, son of composer Alexandre, has joined the music faculty of Stanford University in California and DANIEL LEWIS that of the University of Southern California, where he will also conduct the orchestra. — ELENA FELS NOTH, Director of the opera workshop at the Wisconsin College-Conservatory in Milwaukee, is also Visiting Lecturer in Music at the University of Illinois in Urbana this year.

Foreign

A new Director of the Wiener Staatsoper has finally been appointed. He is RUDOLF GAMSIÄGER, who is presently Generalsekretär der Gesellschaft der Musikfreunde (Vienna Philharmonic). He will take over from Acting Director Heinrich Reif-Gintl in Fall 1972. In his first official announcement he mentioned that Herbert von Karajan had accepted his invitation to return to the Staatsoper as guest conductor. — HERBERT VON KARAJAN, lifetime head of the Berlin Philharmonic and Director of the Salzburg Easter Festival, did not renew his contract with L'Orchestre de Paris, where Georges Prêtre and Serge Badau will share musical responsibilities until the beginning of the Orchestre's new contract with GEORG SOLTI in November '71. Solti will hold the position of Musical Advisor and Chief Conductor for four years concurrently with his directorship of the Chicago Symphony.

In August '72 EGON SEEFELNER will succeed retiring Gustav Rudolf Sellner as Generalintendant of the Deutsche Oper Berlin, where he is now Deputy Director. HANS WALLAT will be the new Music Director in Mannheim, Germany, succeeding Horst Stein who will become Principal Conductor at the Vienna State Opera.

JEAN-CLAUDE HARTEMANN was appointed Music Director of the Opéra Comique in Paris.

Australian born conductor CHARLES MACKERRAS was chosen Musical Director of London's Sadler's Wells Company.

JOHN PRITCHARD is the new Musical Director and Principal Conductor at the Glyndebourne Festival where Myer Fredman and Brian Dickie are First Conductor and Opera Manager respectively. They hold comparable positions with the Glyndebourne touring company.

The London Symphony renewed the contract with its Musical Director, ANDRE PREVIN, for another five-year term. — WOLFGANG SAWALLISCH agreed to take over the Orchestre de la Suisse Romande in Geneva, in addition to his other duties.



FINAL PERFORMANCE LISTING, 1969-70 SEASON

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

ALABAMA

Auburn University Opera Studio, S. Timberlake, Dir., Auburn

1/70 *Rita* w.p.

5/70 *The Telephone* & Act I *The Marriage of Figaro*

University of Alabama Opera, Miss S. Debenport, Dir., University

11/4, 5/69 *Dido and Aeneas* (prod. available on video tape)

12/15, 16/69 *L'Histoire du soldat* 12/10 in Lexington, Ky.

3/13, 14/70 Phillips' *The Princess and the Frog Prince* prem. (prod. available on video tape) & *Il Tabarro* Eng. Machlis

ALASKA

Alaska Lyric Opera & Western Opera Theatre, pf. in Anchorage

4/22/70 *The Crucible*

University of Alaska, Opera Workshop, D. Williams, Dir., College

12/10, 12/69 *Amahl and the Night Visitors* w.o.

5/3, 4/70 *Coffee Cantata*

ARIZONA

Glendale Community College, Opera Workshop, Mary A. Dutton, Dir., Glendale

4/8, 9/70 *The Tender Land* w.o.

Grand Canyon College Opera Workshop, Mrs. M. Delavan, Dir., Phoenix

1969-70 *Don Giovanni* 4 pfs. w.p., Eng. Dent

ARKANSAS

Harding College, Department of Music, E. T. Moore, Searcy

1969-70 *The Impresario* Eng. Cardelli; *Cavalleria rusticana* Eng. May; w.p.

Ouachita Baptist Univ., Opera Workshop, J. Tompkins, Dir., Arkadelphia

5/14/70 Zaninelli's *Speak Up!* & *Hand of Bridge* & Scenes w.p.

CALIFORNIA

California State College, Opera Workshop, Hayward

4/18, 19/70 *The Medium*

Carmel Bach Festival, S. Salgo, Mus. Dir., Carmel

6/26/70 *The Magic Flute* Eng. Martin

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

11/13, 14, 15/69 Scenes, staged w. 2 ps.

3/4, 5, 7, 8/70 *The Marriage of Figaro* Eng. Martin, w.o.

College of the Desert, Opera Workshop, J. Kneebone, Dir., Palm Desert

11/20, 21, 22/69 *La Serva padrona* & *Suor Angelica* Eng. Furgieule & Withers

College of Marin Opera Workshop, S. Merrick, Dir., Kentfield

1/16, 17, 23, 24/70 *The Apothecary* Eng. Ornest

5/13, 14, 15, 16/70 *Albert Herring*

Educational Opera Assn., Claremont, (tour 25 pfs. in schools)

1969-70 *The Barber of Seville* Eng. 1 hour vers.

Guild Opera Company, J. Moss, Mgr., Los Angeles

4/1-21/70 *The Bartered Bride* Eng. Reese 12 pfs.

Immaculate Heart College, Opera Workshop, Los Angeles

4/4, 5/70 *Hand of Bridge* & *The Medium*

Los Angeles Valley College, Music Department, Van Nuys

5/26, 31/70 *Die Fledermaus* Eng. Dietz-Kanin

Merritt College Opera Workshop, R. Hunt, Dir., Oakland

6/5, 6/70 *The Old Maid and the Thief* & *Dido and Aeneas*

Pacific West Coast Opera Co., R. Machamer, Dir., Los Angeles

1969-70 *La Bohème*, *Madama Butterfly* on tour, 10 pfs.

Pepperdine College, Music Department, Los Angeles

7/24, 25/70 *Così fan tutte* Eng. Martin

San Diego State College, Opera Workshop, L. C. Hurd III, Dir., San Diego

1/9, 10, 16, 17, 18/70 *La Périochole* Eng. Valency

5/15, 16, 22, 23, 24/70 *The Marriage of Figaro* Eng. Kalmus; concert-theatre prod.

San Francisco Conservatory, Opera Department

5/19, 24/70 *Albert Herring*

1969-70 Season

San Francisco Opera Merola Program, Masson Vineyards, Saratoga
8/2/70 *The Magic Flute* conc. pf. Asakura, Novak, Kaye; Keating, Cook, Gallup;
cond: Wilson; at Stern Grove

8/15, 16/70 *Four Saints in Three Acts* Jones; Pinedo; cond: Wilson; dir: Rosa

San Jose State College Opera Workshop, E. C. Dunning, Dir., San Jose
5/21, 22/70 *Carmen*

5/15, 16, 20, 21, 22, 23/70 Musical

Shasta College Opera Workshop, O. Tognozzi, Mus. Dir., Redding

4/24, 25 5/1, 2/70 *Otello* Eng. Hueffer

Sonoma State College Opera Workshop, Miss P. Donovan-Jeffry, Dir., Rohnert Park

12/69 *Amahl and the Night Visitors* 3 pfs., w.p.

4/70 *The Secret Marriage* 2 pfs. w.o., Eng. Popper (summer see 6/70 Bltn.)

Stanford University Opera Theater, S. Salgo, Dir., Stanford

2/27, 28 3/1/70 *Dialogues of the Carmelites* Eng.

5/1, 2, 3, 10/70 *The Magic Flute* Eng. Auden-Kallman

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

1/16, 17/70 *Madama Butterfly*

U.S. International Univ., Opera Workshop, W. Teutsch, Dir., San Diego

5/1, 2/70 *The Secret of Susanna* Eng.

8/24, 26, 27, 28, 29, 30/70 *Le Nozze di Figaro* guest cond: Z. Rozsnyai

8/25, 26, 27, 29, 30, 31/70 *Ariadne auf Naxos* guest dir: J. Popper

University of the Pacific Opera Theater, L. Underwood, Dir., Stockton

9/69 Opera concert w.p.

4/25/70 *The Marriage of Figaro* w.o.

University of Redlands Opera Workshop, R. Picardi, Dir., Redlands

11/21, 22/69 Scenes

1/23, 24/70 *Gianni Schicchi* & "Baroque Evening" Eng. Grossman

4/16, 17, 18/70 Musical

Univ. of California at Berkeley, Music Dept., D. Hertz, Chmn.

5/29, 30, 31/70 Handel's *Hercules*

Univ. of Cal. at Los Angeles (UCLA) Opera Workshop, J. Popper, Dir.

3/13, 14, 15/70 *Il Signor Bruschino & Aunt Caroline's Will* Eng. Strasfogel & Gay

6/5, 7/70 *The Mines of Sulphur*

Univ. of Southern Cal., (USC) Opera Theater, H. L. Beer., Dir., Los Angeles

12/7, 12, 14/69 *Jenufa* Eng. Downes/Krauss

4/4, 5, 10, 12/70 *Yeoman of the Guard*

1969-70 Monteverdi/Orff's *Lament of Arianna* 3 pfs., w.p.; Eng. Beer

1969-70 Scenes; 3 different evenings

COLORADO

Adams State College Music Theatre Workshop, E. Richmond, Dir., Alamosa

3/12/70 *The Boor & La Serva padrona* Eng. own; w.p.

Colorado State University Opera Workshop, L. J. Day, Dir., Ft. Collins

3/10/70 *The Lowland Sea* w.p.

5/22, 23, 24, 29, 30/70 *Fidelio* Eng. Dent; w.o.

8/6, 7/70 *La Traviata* Eng. Martin

Southern Colorado State College, Opera Workshop, Pueblo

11/24, 25, 26/69 *The Marriage of Figaro* Eng. Martin

University of Colorado, Opera Workshop, Boulder

5/15, 16, 17, 18/70 *The Bartered Bride* Eng. Farquhar

CONNECTICUT

University of Bridgeport Opera Workshop, E. Gilmore, Dir., Bridgeport

4/16/70 *R.S.V.P.* Eng. Yannopoulos

4/26/70 *Così fan tutte* Eng. Martin

University of Connecticut, Music Department, Storrs

5/1-9/70 *The Love for Three Oranges*

DELAWARE

Chamber Opera Society, Delaware

10/8, 9/69 *The Wandering Scholar & The Man on a Bearskin Rug*

DISTRICT OF COLUMBIA

American University, Music Department, Washington

5/8, 9, 13, 14, 15, 16/70 *La Périchole* Eng. Valency

Washington Cathedral, Washington, D.C.

5/70 Rossini's *Mosè in Egitto* Vrenios

1969-70 Season

FLORIDA

Beaches Choral Society, Jacksonville

6/6/70 *La Périchole* Eng. Valency

Jacksonville University Opera Theatre, R. L. Bunting, Dir., Jacksonville

1969-70 *The Pirates of Penzance*

1969-70 *Don Giovanni*

Rollins College Opera Group, W. Woodbury, Winter Park

10/12/69 *La Serva padrona* w.o., Eng. Furgiuele

10/29, 31/69 *Dido and Aeneas* w.o., conc. pf.

3/25 5/7/70 *La Serva padrona* w.p.

St. Petersburg Jr. College, Opera Dept., C. Carroll, Dir., St. Petersburg

7/17, 18/70 *La Serva padrona & Trouble in Tahiti*

7/23, 24/70 *Solomon and Balkis*

7/30/70 *Help! Help! The Globolinks*

University of Miami, Opera Workshop, Dorothy Ziegler, Dir., Coral Gables

1969-70 *Little Red Riding Hood* w.p.

2/9/70 *Game of Chance* w. 2 ps.

5/11, 12/70 *Tosca* w.o., Eng. Gutman

8/14, 16/70 *Don Pasquale* w.o.

8/21, 23/70 *Madama Butterfly* w.p.

GEORGIA

Brenau College Music Department, K. Baumgardner, Dir., Gainesville

2/24, 25/70 *The Medium*

DeKalb College Opera Theater, Gladys Huff, Art. Dir., Clarkston

12/4, 5/69 *Hansel and Gretel*

3/70 *Il Tabarro*

5/70 *Gianni Schicchi*

Valdosta State College, Music Department, Valdosta

1/29/70 *Trouble in Tahiti*

2/27, 28/70 *Sunday Excursion*

HAWAII

The Church College of Hawaii, Music Department, Laie

5/4, 6/70 *Die Fledermaus* Eng. Martin

University of Hawaii Opera Workshop, W. Pfeiffer, Dir., Honolulu

11/17/69 *Scenes*

5/17, 18/70 *Bastien and Bastienne & Comedy on the Bridge & McKay's Planting a Pear Tree* prem.

ILLINOIS

All Children's Grand Opera, Mrs. Z. Muhlman Metzger, Dir., Chicago

5/2/70 *Hansel and Gretel* (scenes)

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

2/19, 21/70 *Slow Dusk & R.S.V.P.* Eng. Yannopoulos

4/19/70 *Opera scenes* (incl. Act III *La Bohème*)

DePaul University Music Theatre, Annemarie Gerts, Dir., Chicago

1/16, 17/70 *Dido and Aeneas* as Restoration Court Festival Entertainment

MacMurray College, Opera Workshop, C. M. Fisher, Dir., Jacksonville

5/1, 2/70 *The Medium & Scenes*

Midland Repertory Players, Dorsey

6/13/70 *Down in the Valley*

7/25/70 *The Magic Flute*

Northern Illinois University Opera Workshop, Elwood Smith, Dir., DeKalb

11/19-22/69 *La Serva padrona & The Old Maid and the Thief* Eng. Furgiuele

Southern Illinois University, Opera Workshop, Marjorie Lawrence, Dir., Carbondale

10/28/69 *Little Red Riding Hood*

11/9/69 *The Impresario & Scenes*

3/13, 14, 15/70 *The Magic Flute* Eng. Martin; w.o.

5/17/70 *Opera Scenes*

University of Illinois Opera Group, L. Zirner, Dir., Urbana

7/31 8/1/70 *Così fan tutte* (see also 6/70 Blltn.)

8/9/70 *Opera Scenes*

Wheaton College, Opera Workshop, Wheaton

2/20/70 *Opera Scenes*

1969-70 Season

INDIANA

Ball State University Opera Workshop, J. Campbell, Dir., Muncie

7/11/70 *La Bohème* conc. pf., w.p. (see also 10/69 Bltn.)

8/13-16/70 Musical

Butler University, Jordan College of Music, Opera Theatre, J. Wiley, Dir., Indianapolis

4/10, 11, 12/70 *The Consul*

7/24, 25, 26/70 *Slow Dusk & The Triumph of Honor* Eng. Zytowski

Coe College Opera Workshop, Elizabeth Weber, Dir., Cedar Rapids

5/8, 9, 13m, 13/70 *Love Is a Game & A Game of Chance*

DePauw University Opera Workshop, Greencastle

2/12, 14, 19, 21/70 *Così fan tutte* Eng. Martin

Drake University Opera Theatre, Marion Hall., Dir., Des Moines

4/10, 11/70 *Orpheus and Euridice* Eng. Ducloux, w.p.

6/25, 27, 30 7/2, 5/70 *H.M.S. Pinafore*

6/26, 29 7/1, 3/70 *A Game of Chance*

Indiana University Opera Workshop, Bloomington

1969-70 *The Medium, The Stronger, A Hand of Bridge, Les Malheurs d'Orphée, Alfred Heller's Sister Carrie* prem; all workshop pfs. w.p., no scenery

Simpson College Opera Theatre and Workshop, R. Larsen, Dir., Indianola

10/31 11/1, 2/69 *Lucia di Lammermoor* w.p.

2/14, 15/70 *Dido and Aeneas & Gianni Schicchi* w.o., Eng. Grossman

4/30 5/1, 2, 3/70 Musical

Univ. of Northern Iowa, Music Theatre, Jane Birkhead, Dir., Cedar Falls

11/22-28/69 Musical

4/1, 2, 3, 10, 11, 12, 13, 14, 25, 26/70 Musical (incl. out-of-town pfs.)

IOWA

Cornell College Opera Workshop, M. Lee & J. Dietz, Co-Dirs., Mt. Vernon

2/28 3/1/70 *The Consul*

Luther College Opera Workshop, D. Greedy, Decorah

5/15, 16/70 Opera Scenes w.p.

University of Iowa Opera Workshop, Herald Stark, Dir., Iowa City

11/21, 22/69 *Manon* (excerpts) Eng. Csonka, w.p.

3/20, 21/70 *The Marriage of Figaro* Eng. Martin, w.o.

7/28, 29, 31 8/1/70 *Il Tabarro & Gianni Schicchi* Eng. Machlis & Grossmann, w.o.

KANSAS

Baker University, Opera Workshop, C. H. Weedman, Dir., Baldwin

2/11, 13/70 *The Medium* w.o.

Bethel College Opera Workshop, W. Jost, Mus. Dir., N. Newton

5/7, 8, 9/70 *Così fan tutte* Eng. Martin

Friends University Music Theatre, J. M. Miller, Dir., Wichita

4/18, 19/70 *The Telephone & There and Back & Trouble in Tahiti*

Kansas State Teachers College, Music Department, Emporia

4/23, 24, 25/70 *The Tales of Hoffmann* Eng. Martin

Southwestern College Opera Workshop, D. Williams, Dir., Winfield

2/14/70 *Dido and Aeneas* w.o.

3/18, 19/70 *Trial by Jury & Trouble in Tahiti*

University of Kansas Theatre, G. Lawner, Mus. Dir., Lawrence

10/31 11/1, 2, 6, 7/69 *Die Fledermaus* Eng. Martin

3/14, 15, 16, 17/70 *Little Red Riding Hood*

4/23, 24, 25 5/1, 2/70 *Three Penny Opera* 5/8 in Bartlesville, Okla.

Wichita State University Opera Theatre, G. Gibson, Dir., Wichita

4/10, 12/70 *Madame Butterfly* Eng. Martin (see also 10/69 Bltn.)

4/24/70 *Gianni Schicchi* Eng. Grossman

5/12-14/70 Scenes

Wichita Symphony Orchestra, J. Robertson, Mus. Dir., Wichita

4/10, 12/70 *Madama Butterfly* st. dir: C. Savoca

KENTUCKY

Georgetown College, Music Department, Georgetown

4/27/70 *The Impresario*

Morehead State University Opera Theatre, R. A. Cooke, Dir., Morehead

1969-70 2 Musicals

1969-70 Season

LOUISIANA

McNeese State University, Opera Workshop, F. Tooley, Dir., Lake Charles

7/23, 24/70 *Dido and Aeneas*

Xavier University Opera Theatre, G. O. Brown, Dir., New Orleans

4/23, 24, 25/70 *Cavalleria rusticana & Suor Angelica*

MARYLAND

University of Maryland, Opera Workshop, College Park

7/70 Moss' *The Brute*

8/70 *The Brute* at International Youth Festival in Bayreuth, Germany

MASSACHUSETTS

Amherst College Music Department, E. D. May, Amherst

3/12, 13, 14/70 *Dido and Aeneas*

Boston University, Music Department, Boston

3/18, 20, 21/70 *The Rape of Lucretia*

Cambridge Opera Workshop, Mary Lee Edmonds, Dir., Cambridge

2/14/70 *Carmen* w.o., in Lexington

3/8/70 *La Serva padrona & Offenbach's Blind Beggars* w.p.

4/11/70 *Down in the Valley & Blind Beggars* w.p.

5/9/70 *Gianni Schicchi* Eng. Grossman, w.p.

6/13/70 *The Game of Love and of Chance*

7/4/70 *The Devil and Daniel Webster* w.p. in Marblehead

8/26, 27/70 *La Bohème* w.p.

1969-70 Lecture demonstrations 5 pfs.

Gardner Museum Concert Series, C. Smith, Mus. Dir., Boston

7/26/70 Mozart's *Zaide* Eng. Kaye

Hingham Civic Chorus, Mrs. C. McArthur, Hingham

11/69 Children's opera *Wind in the Heather* w.2 ps., 2 pfs.

12/69 Bach oratorio

4/70 Musical 4 pfs.

Leverett House Opera Society, Harvard University, Cambridge

4/24, 25, 26 5/1, 2/70 *Curlew River*

New England Regional Opera, R. Marshall, Dir., Middlebury

12/7/69 1/24 3/23/70 *Chanticleer*

Tufts University Chorale, K. McKillop, Jr., Dir., Medford

12/6/69 *Amahl and the Night Visitors* w.p.

4/24, 25/70 *Susannah* w.p.

MICHIGAN

Delta College, Music Department, University Center

8/12/70 *The Secret of Susanna* Eng.

Detroit Symphony Orchestra, S. Ehrling, Mus. Dir., Detroit

12/13/69 *Amahl and the Night Visitors*

Eastern Michigan University, Opera Workshop, C. Roe, Dir., Ypsilanti

1/9/70 *Scenes*

5/9/70 *Captain Lovelock & Gianni Schicchi* w.p.

5/17/70 *Die Fledermaus* w.o., Eng. Martin

Interlochen Opera Theatre, National Music Camp & U. of Mich.,

A. Addison Art Dir.

Summer '70 *Hansel and Gretel, Gianni Schicchi, La Serva padrona, L'Education manquée & scenes*; total of 17 pfs.

Lansing Community College Opera Workshop, D. Machlet, Lansing

5/23/70 *The Elixir of Love* Eng. Martin

Michigan State University Music Dept., J. Niblock, East Lansing

2/5, 7, 8/70 *Don Pasquale* Eng. Martin

Overture to Opera, D. di Chiera, Mus. Dir., Detroit Grand Opera

1969-70 *The Barber of Seville* tour 7 pfs.

Piccolo Opera Co., Marjorie Gordon, Dir., Detroit

10/10/69 *Die Fledermaus* conc. pf. w.o.

11/9/69 *The Impresario & The Music Master* w.p.; 11/12/69 w.o.

11/10/69 *The Impresario*

11/30/69 4/3/70 Colby's *Rumpelstiltskin*

11/17/69 2/8 4/12/70 Bermar's *The Goat's Tale* w.p.

12/13m, 13/69 *Hansel and Gretel* w.o.

Port Huron Musicale, Port Huron

5/6, 12/70 *Orpheus and Euridice*

1969-70 Season

University of Michigan Opera Department, J. Blatt, R. Herbert, Co-Dirs., Ann Arbor

11/19, 20, 22, 23/69 *Manon* Eng. Blatt
2/27, 28 3/2, 3/70 *The Merry Widow* Eng. Lester
8/14, 15, 17, 18/70 *Comedy on the Bridge & Gianni Schicchi* Eng. Schmolka & Blatt
Western Michigan University Opera Workshop, W. Appel, Dir., Kalamazoo
3/13, 14/70 *Die Fledermaus* Eng. Martin

MINNESOTA

Bemidji State College, Music Department, Bemidji

2/15, 16, 17/70 *La Bohème* Eng. Martin
College of St. Benedict Opera Workshop, Sister Mary Juettner, St. Joseph
12/11, 12, 13, 14/69 *Amahl and the Night Visitors*
4/10, 11, 12, 13/70 Moore's *The Wings of the Dove*
Macalester College Music Dept., Dale Warland, St. Paul
5/8, 9, 10/70 *Carmina Burana*
University of Minnesota Opera Workshop, V. Sutton, Dir., Minneapolis
10/9/69 da Gagliano's *Dafne* (1608) Eng. Sutton
5/17/70 *Le Devin du village* Eng. Sutton-White
6/1/70 *The Emperor of Ice Cream*
Willmar State Jr. College, Music Dept., M. Dusak, Willmar
4/23-25/70 Musical

MISSISSIPPI

Delta State College, Opera Workshop, Betty Campbell, Dir., Cleveland

11/18, 19/69 *The Telephone* & excerpts *La Traviata* w.p.
12/69 *Amahl and the Night Visitors* w.p.
2/17, 18/70 *Le Nozze di Figaro* (excerpts)
4/70 Scenes
Tougaloo College Opera Workshop, M. T. Keiser, Dir., Tougaloo
11/20-22/69 Musical
University of Southern Mississippi, Opera Workshop, Hattiesburg
5/1, 2/70 *Così fan tutte* Eng. Martin

MISSOURI

August Opera Festival, Opera Theatre of America, St. Louis

8/14, 15/70 *Madama Butterfly* Settle, Dougherty; Becker, Thompson
8/21, 22/70 *Don Pasquale* Blaylock; Riegel, Havranek
8/29, 30/70 *Carmen* Williams, Settle; Jones, Clatworthy; for all pfs. cond: Murphy;
dir: Thompson

Central Missouri State College Opera Theatre, Daniel Scott, Dir., Warrensburg

1/20, 22, 24/70 *The Consul*
5/19, 20/70 *Little Harlequinade & Gallantry & The Jumping Frog of Calaveras*
County
7/30, 31/70 Musical

The School of the Ozarks, John Mizell, Dir. Opera, Point Lookout

12/14/69 *Amahl and the Night Visitors* w. org.
5/1, 2/70 *L'Elisir d'amore* Eng. Martin, w.o.
6-7/70 Musical 8 pfs.

Stephens College, Music Department, Opera Workshop, Columbia

11/20/69 *Così fan tutte* Eng. Martin; w.o.
2/22, 23/70 Musical w.o.
4/23/70 Scenes w.p.

Southwest Missouri State College Opera Workshop, D. Emanuel, Dir., Springfield

2/27, 28 3/1, 6, 7, 8/70 *Madama Butterfly*

Tarkio College, Mule Barn Theatre, William Mansfield, Dir., Tarkio

7/15, 16, 18, 19/70 *Susannah*

University of Missouri at Kansas City, Opera Workshop, N. Abelson, Dir.

4/9, 10/70 *Werther*

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

3/15, 16/70 Caldara's *Il Guioco del Quadriglio* adapt: Kondek (*Charles of the Glitz*)
4/26, 27/70 *The Burning Fiery Furnace* & Hamilton's *Pharsalia* Am. prem.—
conc. pf.

1969-70 Season

MONTANA

Great Falls Symphony, T. Madden, Cond., Great Falls

1/31 2/1, 8, 15/70 *Così fan tutte* Eng. Martin

Montana State University, Opera Workshop, B. Browne, Dir., Bozeman

1969-70 *Carmen* Eng. Martin

5/70 Scenes

Rocky Mountain College, Department of Music, D. F. Pihlaja, Billings

5/1, 3/70 *Down in the Valley & Comedy on the Bridge & The Old Maid and the Thief*

University of Montana Opera Workshop, John Lester, Dir., Missoula

5/14, 15, 16, 17/70 *The Marriage of Figaro* Eng. Martin

7/16, 17, 18, 19/70 *Help! Help! the Globolinks & The Medium*

NEW MEXICO

Eastern New Mexico University Opera Workshop, R. Griffith, Dir., Portales

11/6, 7, 8/69 Opera Scenes w.p.

5/14, 15, 16/70 *The Barber of Seville* w.o.; Eng. Martin

7/24-26/70 Musical

7/30-8/1/70 Musical

University of New Mexico Opera Studio, T. Philips, Dir., Albuquerque

12/12/69 1/24, 26/70 *The Marriage of Figaro* excerpts; Eng. Goldovsky

4/9/70 *Il Maestro di capella & Donizetti* excerpts (the latter also 3 stud. pf.)

5/15/70 *Fidelio* conc. pf., w.p.

NEW HAMPSHIRE

Colby Jr. College, Music Department, New London

11/13/69 *The Telephone*

3/12, 13, 14/70 *Hand of Bridge*

Dartmouth College, Music Dept., Peter Smith, Hanover

4/20-23/70 *The Devil and Daniel Webster*

5/7-10/70 *The Beggars Opera*

NEW JERSEY

Fairleigh Dickinson University Opera Workshop, D. Shapiro, Dir., Rutherford

6/20, 21/70 *The Marriage of Figaro* Eng; w.p.

Glassboro State College Opera Workshop, J. R. Shaw, Dir., Glassboro

11/13, 14, 15/69 *Acis and Galatea*

Opera Society of Northern New Jersey, Ridgewood

11/14, 16/69 *Così fan tutte* Eng. Martin

4/8, 10/70 *Carmen* Eng.

Paterson Lyric Opera Theatre, A. Boyajian, Dir., Paterson

11/22/69 *Il Trovatore* w.p.

4/3, 4/70 *Lucia di Lammermoor*

7/10, 11/70 *Carmen*

Princeton Opera Assn., V. C. Schley, Princeton

3/22/70 *The Wandering Scholar & The Impresario*

Rutgers College at Newark, University Chorus, L. L. White, Newark

5/3/70 *Down in the Valley*

NEW YORK

Adelphi University Opera Workshop, L. Rasmussen, Dir., Garden City

2/12, 13, 14, 15/70 *Gianni Schicchi & Cavalleria rusticana* Eng. Grossman & Machlis

5/16, 17, 18, 19/70 *Così fan tutte* Eng. Martin

Manhattanville College, Music Department, Purchase

2/26, 27, 28/70 *The Turn of the Screw*

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

12/2/69 *Rigoletto* Harrison; Greisinger

Pro Arte Symphony, Hempstead, L.I.

3/21, 22/70 *El Retablo de Maese Pedro*

Seagle Music Colony, Schroon Lake

7/24, 25/70 *Help! Help! The Globolinks*

State Univ. of New York at Buffalo, Univ. Opera Studio, Muriel H. Wolf

11/21, 22, 23/69 *The Abduction from the Seraglio* w.p.

5/1, 2, 3/70 *The Turn of the Screw* w.o.

Storm King Arts Center

7/26/70 *L'Histoire du soldat*

1969-70 Season

NEW YORK CITY

American Opera Society, S. Oxenburg, Dir., conc. pf. at Carnegie Hall
Spontini's *La Vestale* postponed for next season (see 1/70 Bltn.)

The Association for the Furtherment of Bel Canto, S. Zucker, Dir.

8/16/70 *L'Italiana in Algeri* pf. in Central Park

The Bel Canto Opera Co., T. Sieh, Dir.

1/4, 11/70 *Rigoletto* w.p. 6/7, 14, 21/70 *Tosca* w.p.

3/15, 22/70 *Madama Butterfly* w.p. 7/21 8/31/70 Opera concerts

3/31 4/1, 2/70 *Chanticleer*

Brooklyn Philharmonic Orchestra, S. Landau, Mus. Dir., Brooklyn Academy

4/25/70 *Abu Hassan* conc. pf.

Hunter College Opera Theatre, D. Lloyd, Art. Dir., (see also 1/70 &
5/70 Bltns.)

5/70 *Le Nozze di Figaro* 2 pfs.

Light Opera of Manhattan, W. Mounte-Burke, Dir., at Jan Hus Playhouse

6/10-14, 17-21, 24-28 8/5-9/70 *H.M.S. Pinafore*

7/1-5, 8-12, 15-19 8/12-16/70 *The Mikado*

7/22-26, 7/29-8/2, 8/19-23/70 *The Pirates of Penzance*

8/30m, 30 9/2, 3, 4, 5, 6m, 6/70 *Ruddigore*

The Lighthouse Music School & Opera Workshop, R. Krause, Dir., E. 59 St.

5/21, 22/70 Thompson's *Solomon and Balkis* & Beethoven oratorio

Lyric Arts Opera Inc., Grace Panvini, Dir., (pfs. in Brooklyn and Queens)

1/31/70 *La Bohème*

3/8/70 *The Barber of Seville*

Lyric Theater of New York, at Eisenhower Park, East Meadow, L.I.

7/5/70 *La Bohème*

4-5/70 *L'Histoire du soldat* 9 pfs.

New York City Community College Opera, A. Sherman, Dir., Brooklyn

1969-70 *La Bohème* w.o.

1969-70 *Down in the Valley* & *Scenes* w.p.

1969-70 *La Traviata* w.p.

New York Opera Theater and Workshop, L. Fowler, Dir., Flushing

12/3, 7, 10, 17/69 1/10/70 *Faust* w.p.

3/14, 21 4/4 5/4, 14/70 *Rigoletto* w.p.

6/4, 14, 18, 23, 25/70 *The Magic Flute* w.p., Eng. Martin

8/15, 29, 30/70 *The Old Maid and the Thief* & *A Game of Chance* w.p. spons. by

Urban Task Force and Queens Council on the Arts

New School for Social Research, Opera Directors' Seminar

6/9/70 *Savitri* & *Livietta and Tracollo*

Opera Theatre of New York, R. Barri, Dir., (pfs. on tour)

1969-70 *Otello* w.p., 8 pfs.

1969-70 *Beatrice and Benedict* w.p., 3 pfs., Eng. Barri

1969-70 Gala concerts 2 pfs.

Queens Opera Assn., J. Messina, Dir., Flushing

8/8/70 *Madama Butterfly* staged excerpts, in Kissena Park

8/22/70 *Il Trovatore* full opera, conc. pf.; in Cunningham Park

Ruffino Opera

MATUNICK, R.I.

8/2/70 *Rigoletto*

8/16/70 *La Traviata*

8/30/70 *Aida*

7/5/70 *La Bohème*

MONTICELLO, N.Y.

8/3/70 *Madama Butterfly*

8/17/70 *Rigoletto*

YONKERS, N.Y.

6/22/70 *Aida*

NORTH CAROLINA

Duke University Opera Ensemble, J. Kennedy Hanks, Dir., Durham

12/69 *Amahl and the Night Visitors* 3 pfs. w.o.

4/70 *La Serva padrona* w.p., Eng. Stoessel

Mars Hill College Opera Workshop, D. Therrell, Dir., Mars Hill

12/4, 5, 6/69 *Amahl and the Night Visitors* w.o.

5/5, 6/70 *The Old Maid and the Thief* w.o.

National Opera Company, A. J. Fletcher, Dir., Raleigh & tour

1-5/70 *The Italian Girl in Algiers* 20 pfs. w.p., Eng. Martin

1-5/70 *The Marriage of Figaro* 20 pfs. w.p., Eng. Martin

1-5/70 *La Périochole* 10 pfs. w.p.; 2 pfs. w.o., Eng. Valency

tour to Ky., W. Va., Va., N.C., S.C., Tenn., Ala., Ga., Fla.

1969-70 Season

University of North Carolina Opera Theater, R. P. Porco, Chapel Hill

2/13, 14/70 *The Marriage of Figaro* Eng. Dent

University of North Carolina, Opera Theatre, R. Sander, Dir., Greensboro

11/25/69 *The Impresario* (12/3/69 on TV)

4/30/70 *The Old Maid and the Thief & The Music Box*

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

3/20, 21/70 *Tosca*

NORTH DAKOTA

Dickinson State College, Division of Music, E. H. Brown, Dir., Dickinson

12/4-6/69 *The Tender Land* w. 2 ps.

4/23, 24/70 Opera Scenes

International Music Camp, M. Utgaard, Dir., Bottineau

7/18/70 *Down in the Valley & Suor Angelica* w.o.

Minot State College Opera, W. Nelson, Dir., Minot

1/26, 27/70 *Così fan tutte* Eng. Kalmus Ed.

North Dakota State University, Opera Workshop, R. W. Olson, Dir., Fargo

10/7-11/69 Musical

2/20/70 Opera Scenes

Univ. of North Dakota Opera Co., P. Hisey, Dir., Grand Forks

11/17/69 1/19/70 Opera Scenes w.p.

4/9, 10, 11/70 *What Men Live By & Amahl and the Night Visitors* w.o.

OHIO

Baldwin-Wallace College Opera Workshop, Miss S. Ginn, Dir., Berea

12/2-5/69 *Amahl and the Night Visitors*

6/4, 5/70 *Dido and Aeneas*

Capital University Conservatory of Music, G. Allen, Columbus

11/12/69 Opera Scenes

5/13, 14/70 *The Old Maid and the Thief* w.p.

Denison University Opera Workshop, H. Larsen, Dir., Granville

4/17, 18/70 *Hand of Bridge*

Kent State University Opera Workshop, D. Pegors & J. Stuart, Co-Dirs., Kent

10/28, 29/69 *Curlew River* w.o.

12/2, 3/69 Opera Scenes w.p.

3/12, 13/70 *Gallantry & Comedy on the Bridge & The Old Maid and the Thief*

2/13/70 Rameau's *Platée* conc. pf.

4/3, 4, 5/70 *The Gondoliers*

(*The Consul* planned for June was cancelled)

Muskingum College Conservatory of Music, W. Pickering, New Concord

5/29, 30/70 *L'Ivrogne corrigé* Eng. Pickering

Miami University Opera Workshop, O. Frohlich, Dir., Oxford

4/11/70 *Der Freischuetz* Eng., conc. pf.

Wittenberg University Opera Theatre, Michael Chang, Dir., Springfield

5/8, 9, 16/70 *Gianni Schicchi* Eng. Grossman

Youngstown State University Opera Workshop, Donald Vogel, Dir.

11/16/69 *The Telephone* w.p.

5/6, 7, 14, 15/70 *The Marriage of Figaro* w.o., Eng. Martin

OKLAHOMA

Cameron State College, Music Department, Lawton

3/19, 20/70 *Die Fledermaus* Eng. Martin

East Central State College, Opera Workshop, Ada

3/4, 10, 12/70 *Sunday Excursion*

Oklahoma City University Opera Theatre, Inez Silberg, Art. Dir.

10/10, 11/69 *Gallantry & L'Enfant prodigue & Rita* w.p.

11/18/69 2/14 4/21/70 *Gallantry* (1/10/70 WKY-TV)

1/30, 31/70 *The Ballad of Baby Doe*

5/1/70 *Rita*

Southeastern State College Opera Workshop, R. H. Aubrey, Dir., Durant

1969-70 *The Telephone & Sunday Excursion*

OREGON

Southern Oregon College Opera Workshop, J. R. Tumbleson, Dir., Ashland

4/9, 10/70 *The Medium & The Impresario* Eng. Cardelli

University of Oregon Opera Workshop, L. Maves, Eugene

5/15, 16, 17/70 *The Marriage of Figaro* Eng. Martin, w.o., semi-staged

1969-70 Season

PENNSYLVANIA

Academy of Vocal Arts, V. Hammond, Dir., Philadelphia

4/11/70 *Mignon* w.o. in Doylestown, Pa.

Lehigh University Music Dept., Robert Cutler, Bethlehem

5/11/70 *Cox and Box* w.p.

Music Club of Reading, Miss P. Strauss, Reading

10/11, 23, 24, 25/69 *The Tales of Hoffmann* Eng. Martin

Muhlenberg College, Music Department, Allentown

4/30 5/1, 2/70 *Die Fledermaus* Eng. Martin

Rittenhouse Opera Society, M. Farnese, Dir., Philadelphia (all pfs. w.o.)

11/22/69 *La Bohème* in Bristol, Pa., 11/29 in Vineland, N.J.

12/10, 12, 13/69 *Cambiale di matrimonio & Le Villi*

4/3, 5, 25 6/24, 25 7/15, 16/70 *Le Villi* in Philadelphia and tour

4/15, 17, 18/70 *Cavalleria rusticana & Gianni Schicchi* 4/25 in Vineland, N.J.

5/13, 15, 16 7/20 8/5/70 *Luisa Miller*

Wilkes College, Music Department, R. Chapline, Wilkes-Barre

1/30, 31/70 *Boston Baked Beans & Many Moons* w.p.

5/1, 2/70 *The Mighty Casey* w.p.

SOUTH CAROLINA

Charleston Opera Co., H. A. Morris, Dir., Charleston

11/14, 15, 21, 22/69 *Madame Butterfly* Eng. Martin

Charleston Symphony Orchestra & S.C. Tricentennial Commission

6/26/70 *Porgy and Bess* st. dir: Ella Gerber; 15 pfs. at Municipal Auditorium

Columbia College Opera Workshop, J. Caldwell, Dir., Columbia

2/26, 27, 28/70 *La Serva padrona & Sunday Excursion* w.p.

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

11/27/69 Opera Scenes based on Shakespeare plays

2/27/70 *The Unicorn in the Garden & Suor Angelica*

5/1/70 *Carmen* Eng. McCrae

SOUTH DAKOTA

University of South Dakota Opera Workshop, F. J. Aiello, Dir., Vermillion

5/11-16/70 *The Medium & The Devil and Daniel Webster* w.p.

Yankton College Opera Workshop, Mrs. V. Kaune, Dir., Yankton

2/19, 20, 21/70 *Così fan tutte* Eng. Martin; w.o.

TENNESSEE

Bryan College Opera Workshop, James Greasby, Dir., Dayton

12/16/69 *Amahl and the Night Visitors*

University of Tennessee Opera Theatre, E. Zambara, Dir., Knoxville

11/21, 22/69 *There and Back & Hand of Bridge & The Old Maid and the Thief*

2/12, 14/70 Opera Gala

4/23, 25/70 *The Tales of Hoffmann* Eng. Agate

5/28/70 *Trial by Jury*

TEXAS

Austin College, Opera Workshop, B. Lunkley, Dir., Sherman

3/13, 14/70 *The Elixir of Love* w.p.

North Texas State Univ. Opera Workshop, E. Conley, Dir., Denton

12/15/69 *Dido and Aeneas & Schubert's The Conspirators (Häusliche Krieg)* Eng. Kerne

5/2, 4m, 4, 5/70 *Don Pasquale* Eng. Mead

Southwestern Baptist Theological Seminary, Music Dept., R. Burton, Fort Worth

12/11, 13/69 *Amahl and the Night Visitors* w.p.

2/3/70 *What Men Live By* w.o.

Texarkana College Music Department, Texarkana

4/26/70 Opera Scenes

Texas Arts and Industry Univ., Opera Workshop, Kingsville

12/3, 4/69 Opera Scenes

Texas Christian University Opera Dept., Fritz Berens, Dir., Fort Worth

12/3/69 Opera Scenes w.p.

2/20, 21/70 *La Bohème* Eng. Martin, w.o.

4/22 5/3/70 Opera Scenes w.p.

Texas Wesleyan College Opera Workshop, S. Simons, Mus. Dir., Fort Worth

11/21/69 *The Jumping Frog of Calaveras County & Game of Chance* w.o.

4/4/70 *Game of Chance* w.p.

1969-70 Season

Texas Woman's University Opera Workshop, Joan Wall, Dir., Denton

5/70 Williamson's *The Happy Prince*

5/70 *Così fan tutte* w.p., Eng. Martin

West Texas State University, Opera Workshop, R. Brantley, Canyon

11/19-22/69 *Gianni Schicchi* & *Amelia Goes to the Ball* Eng. Grossman & Mead

UTAH

Weber State College, Opera Workshop, Ogden

3/3-8/70 *Help! Help! The Globolinks* & *The Medium*

VIRGINIA

Norfolk State College Opera Workshop, Gloria Amos, Norfolk

5/8, 9/70 *Cavalleria rusticana* w.o., Eng. Machlis

Roanoke College, Music Dept., S. Good, Salem

1/29-31/70 *The Medium*

Virginia State College Opera Workshop, R. Edwards, Dir., Petersburg

1969-70 *Dido and Aeneas* w.o. and harps

WASHINGTON

Bainbridge Light Opera Assn., Bainbridge Island

6/13, 20, 21, 26, 27/70 *Die Fledermaus* Eng. Dietz-Kanin

The Cornish School of Allied Arts Opera Workshop, M. Friedman, Dir., Seattle

1/16/70 Opera Scenes

4/18/70 *The Telephone*

Washington State University Opera Theatre, Margaret West Davis, Dir., Pullman

1/15/70 *The Marriage of Figaro* excerpts

5/1, 2, 8, 9/70 *Die Kluge* Eng. Balk-Marshall

WEST VIRGINIA

Marshall Univ. Opera Workshop, P. Balshaw & J. Schleicher, Co-Dirs., Huntington

11/19/69 1/10/70 *Hansel and Gretel* Eng. own

4/15/70 *Don Pasquale* Eng. own

WISCONSIN

Bel Canto Chorus & Milwaukee Symphony, Keeley, Dir., Milwaukee

4/24/70 *Boris Godunov* Eng. Gutman; semi-stgd.; Hines, Khanzadian, Paul

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

1/22-24/70 *Les Mamelles de Tirésias* Eng. Goss

Milwaukee-Florentine Opera Company, J. Anello, Dir.

8/8/70 *Cavalleria rusticana* & *Pagliacci*

Skylight Comic Opera, C. Richardson, Dir., Milwaukee

10-11/69 *La Bohème* 22 pfs. incl. tour; w.p.

11-12/69 Musical 16 pfs., w.p.

1-2/70 *Patience* 26 pfs., w.p.

3-4/70 *Falstaff* 13 pfs., w.p., Eng. Ducloux

4-5/70 *The Mother of Us All* 12 pfs., w.p.

7/25-8/30/70 *Die Fledermaus* w.o. at Performing Arts Center, 12 pfs.

8/5-9/5/70 *The Merry Widow* w.o. at Performing Arts Center 13 pfs.

8/12-9/5/70 *The Land of Smiles* w.o. at Performing Arts Center 11 pfs., Eng. Kloss

University of Wisconsin Opera Theatre, E. Foreman, Dir., Milwaukee

12/12, 13/69 *Cavalleria rusticana* & *Dido and Aeneas* Eng. Foreman

4/9, 10, 11/70 *The Marriage of Figaro* (instead of *Idomeneo*) Eng. Foreman

10/26/69 2/13, 14 8/1, 2/70 Opera Scenes

University of Wisconsin Opera Workshop, R. Combs, Dir., Stevens Point

12/15, 16/69 *Dido and Aeneas* & *The Three Wishes*

3/16, 17, 18/70 *The Devil and Daniel Webster* & *The Medium*

The Viterbo College Music Dept., Sister Arlene Lavadiere, LaCrosse

4/17, 21, 24, 26/70 *Bastien and Bastienne* & *Suor Angelica* w.p.

Wisconsin College-Conservatory, Opera Workshop, Miss E. F. Noth, Dir., Milwaukee

69-70 Scenes from *Don Giovanni* & *Pagliacci* also taped for Ed. TV

WYOMING

Cheyenne Symphony and Choral Society, Cheyenne

10/17, 26/69 *Carmen* Eng. Card

1969-70 Season

CANADA

Banff School of Fine Arts, J. Craig, Mus. Dir.

7/8-8/15/70 Courses and Workshops

8/1, 3/70 *Hansel and Gretel* Protero, Newman, Faye-Carr (8/5 in Edmonton, 8/7 in Calgary)

8/10, 11, 13/70 Musical

8/26, 27/70 *Riders to the Sea* & one-act opera

CBC French Network, A. Plante, Prod., Montreal

1969-70 *Manon, Werther, Hérodiade, The Barber of Seville, Rigoletto, Faust*

Center for Continuing Education, Elliot Lake, Ontario

7/8-31/70 Voice and Opera Workshop A. Schoep, Dir., B. Goldovsky, guest dir.

First St. Andrew's United Church, London, Ontario

4/70 Cabena's *The Selfish Giant* prem.

McGill University Opera Workshop, E.&L. Della Pergola, Dirs., Montreal

12/5, 6, 14/69 Banchieri's madrigal *La Pazzia senile* in pantomime & *L'Heure espagnole*

1969-70 Opera Scenes 10 pfs. w.p.

University of Manitoba, Opera Group, R. Irwin, Dir., Winnipeg

2/27 3/1, 2/70 *Il Trionfo dell'onore* Eng. Watts

Waterloo Lutheran University, V. Martins, Dir., Voice Dept., Ontario

3/70 *The Marriage of Figaro* w.p.

7/70 *La Voix humaine*



NEW COS MEMBERS

Addison, Anthony, Interlochen Arts Academy, Mich.; Winter: Cleveland, Ohio

Assn. for the Furtherment of Bel Canto, S. Zucker, Dir., N.Y., N.Y.

Beaux Arts Opera Workshop, Miss L. Sullam, Gen. Dir., Forest Hills, N.Y.

Bethards, Jack M., San Francisco Opera, San Francisco, Cal.

Boston Conservatory of Music, A. Alphin Library, Boston, Mass.

Cleveland Institute of Music, The Library, Cleveland, Ohio

Des Moines Public Library, Des Moines, Iowa

Greenough, Mrs. Peter S., New York, N.Y.

Hammond, Terry, Rego Park, N.Y.

Hay, Miss Alexandra, Woodland Hills, Cal.

Irvine, Horace H., Cambridge, Mass.

Graham, Mrs. Susan C., Bedford, Mass.

Kohs, Ellis B., Los Angeles, Cal.

Lind, Miss Deborah, St. Paul, Minn.

McLeese, Miss Jean, Hanover, N.H.

Morrill, Mrs. Olesia A., Boston, Mass.

New York, State Univ. of., Music Library, Purchase, N.Y.

Northwestern University, Music Library, Evanston, Ill.

Oberlin College, Music Library, Oberlin, Ohio

Phillips, Miss Susan, Locust Valley, N.Y.

Richardson, Miss Virginia, Richmond, Va.

Rudolf, Max, Curtis Institute of Music, Philadelphia, Pa.

Vang, Miss Nancy, Wood River, Ill.

Village Light Opera Group, R. Sabacek, Pres., N.Y., N.Y.



PERFORMANCE LISTING, 1970-71 SEASON (cont.)

ALABAMA

The Birmingham Civic Opera Assn., Martha McClung, Art. Dir., Birmingham
2/25, 26, 27/71 *Don Pasquale* Hamilton; Koehn, Veazey, Timberlake: cond:
Marino; dir: Collins; at Shades Valley H.S.
3/27/71 Opera Scenes w.p. (at Spanish Festival)
Mobile Opera Guild, Mme. Rose Palmat-Tenser, Dir., Mobile
3/17, 19/71 *Faust* Eng. Martin; Sukis; Novoa, Treigle; dir: Nagy

ARIZONA

Arizona State Univ., Lyric Opera Theatre, K. Seipp, Dir., Tempe
10/16, 17, 23, 24/70 *Don Pasquale* Eng. Mead
12/9, 10, 11/70 Musical
12/18, 19, 20/70 Presti's *Playback* prem.
2/5, 6, 7/71 Barab's *Who Am I?*
Spring opening of new theatre: *Don Giovanni, Christopher Sly, The Unicorn, the Gorgon and the Manticore*

CALIFORNIA

Fresno Opera Association, N. Iacovetti, Dir., Fresno
11/13, 14/70 *Tosca* Eng.
2/14/71 Opera concert
5/14, 15/71 *Lucia di Lammermoor* Eng.
Music Center Opera Assn., N.Y. City Opera Co., Los Angeles
11/20 12/2/70 *Roberto Devereux*
11/21 12/5/70 *Madama Butterfly*
11/21, 29/70 *La Traviata*
11/22, 30/70 *Don Rodrigo*
11/23 12/1/70 *Mefistofele*
11/24, 29 12/6/70 *Lucia di Lammermoor*
11/28 12/4/70 *Faust*
1/28 12/5/70 *Help, Help, The Globolinks! & Amahl and the Night Visitors*
San Diego Opera Co., W. Herbert, Dir. and Cond., San Diego
11/9, 11, 13, 15/70 *La Traviata* Cruz-Romo; Blankenship, Schwartzman; dir:
Adams; des: West; Eng.
3/22, 23, 24, 26, 28/71 *Madama Butterfly*
San Fernando Valley State College Opera Theatre, D. W. Scott, Dir., Northridge
12/4, 5, 6, 11, 12, 13/70 *The Rake's Progress*
4/28, 29, 30 5/3, 4, 5/71 *Carmen* Eng.
Western Opera Theater, touring company of San Francisco Opera
11/9/70-5/9/71 *La Cenerentola**, *Elixir of Love**, *Spanish Hour**, *La Bohème*,
The Medium, Gianni Schicchi (pfs. in Cal., Ariz., Nev.)

COLORADO

Denver Lyric Theatre, N. Johnson, Dir., Denver
10/19/70 *The Medium* at Third Eye Theatre; w.p.
1/26, 28/71 *The Crucible* Williams, Nickel; Patrick; cond: Johnson; dir: Barker;
sets: St. Paul Opera; w. Denver Symphony
3/23, 25/71 *Rigoletto* Tucker; Knoll, Rayson; cond: Johnson; dir: Barker;
des: Jackson; w. Denver Symphony

CONNECTICUT

New Haven Opera Society, Herta Glaz-Redlich, Prod., at Yale Univ. Theatre
10/31 11/1/70 *Così fan tutte* Graziano, Zornig, Fay; Duvall, Parke, McKee; cond:
Wyner; dir: Brenda Lewis
Hartt College of Music, E. Nagy, Dir., Opera, W. Hartford
11/1/70 Anniversary celebration, 50 years Hartt College and 75th birthday of
M. Paronov, Pres.
2/24, 25, 26, 27/71 *The Pearl Fishers*
4/28, 29, 30/71 *Sister Angelica & Gianni Schicchi*

DISTRICT OF COLUMBIA

Opera Society of Washington, H. Spalding, Pres., Washington
12/18, 20, 21/70 Delius' *Koanga* Lindsey; Holmes, Pierson; cond: Callaway; dir:
Corsaro; Am. stg. prem. (replacing *Four Saints in Three Acts* prev. announced)
1/22, 27/71 *La Traviata* in New Orleans setting; Weathers; Poretta, Reardon
3/18, 24/71 *Don Giovanni* Valente, Wykoff, von Stade

1970-71 Season

FLORIDA

Civic Opera of the Palm Beaches, P. Csonka, Art. Dir., Palm Beach

11/29/70 *Cinderella* Eng. Csonka

2/7/71 *Hänsel und Gretel*

3/25/71 *Rigoletto*

HAWAII

Hawaii Opera Theatre, Honolulu Symphony Society, R. LaMarchina,

Mus. Dir.

2/5, 7, 9/71 *Tosca* Kirsten; Morell, Weede; 2/11 on Maui

2/19, 21, 23/71 *The Flying Dutchman* Nickel; Ludgin, Chapman, Lachonas, Fried;

2/25 on Kauai

ILLINOIS

Goodman Theatre Co., J. Reich, Prod., Chicago

10/12-11/15/70 *The Three Penny Opera* 34 pfs.

INDIANA

Indiana University, Opera Theatre, W. Bain, Dir., Bloomington

10/17, 24, 31 11/7/70 *Lucia di Lammermoor* 10/20 in Indianapolis

11/14, 21 12/5, 12/70 *Manon Lescaut*

1/9, 16 2/13, 20/71 *Luisa Miller*

2/27 3/6, 13, 20/71 *Così fan tutte*

3/26, 27/71 Musical

5/15, 22/71 Eaton's *Heracles* prem.

KENTUCKY

Kentucky Opera Assn., M. Bomhard, Dir. and Cond., Louisville

10/23, 24/70 *The Barber of Seville*

11/10, 14/70 *Madama Butterfly* Stewart, McKnight, Riesley; Nelson,

Horton; dir: Driver; des: Paris; at Danville and Russellville H.S.

12/4, 5/70 *Carmen* Mannion, Davis; Reece, Roy; dir. & des: as above; at Brown Theatre

1/29, 30/71 *Macbeth* Floyd; Samuelson, Peterson, Horton; dir. & cond: Bomhard; des: Paris; at Brown Theatre

3/5, 6/71 *Manon* Shane, Price, Horton; dir. & cond: Bomhard; des: Paris; at Brown Theatre

LOUISIANA

New Orleans Opera House Assn., A. Cosenza, Gen. Dir., K. Andersson,

Mus. Dir.

10/1, 3/70 *Faust* Maliponte; Alexander, Flagello

11/5, 7/70 *Rigoletto* Wise; MacNeil, di Giuseppe

12/3, 5/70 *Madama Butterfly* Kabaivanska, deCarlo; Campora

New Orleans Opera House Assn., A. Cosenza, Dir., New Orleans (Spring '71)

3/4, 6/71 *La Traviata* Costa

3/18, 20/71 *Salome* Kouba; Cassel

4/15, 18/71 *Carmen* Domingo

MARYLAND

Montgomery College, Musical Theatre, G. Muller, Dir., Rockville

8/1, 2, 5/70 *Dido and Aeneas & Miranda and the Dark Young Man*

4/1, 2, 3, 4/71 *The Czar and the Carpenter* Eng. own

8/5, 6, 7, 8/71 *Faust* Eng. Martin

MASSACHUSETTS

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

2/24, 26/71 *Louise* Valente, Alberts; Alexander

3/31 4/2/71 *Aida* Ross; McCracken, Shinall; dir: Caldwell; des: Pond/Senn

6/11, 13/71 *Norma* Sills; Alexander, Gramm

MINNESOTA

Center Opera Company, J. Ludwig, Gen. Mgr., Minneapolis

11/22/70 *Sir John in Love* at Guthrie Theatre w. St. Paul Chamber Orch., conc. pf.

12/12, 18, 19, 23, 26, 29, 30/70 *Christmas Mummeries and Good Government* prem.; at Methodist Church

1/30 2/6, 12, 13/71 *Faust Counter Faust* prem.; at Guthrie Theatre

3/13, 19, 20, 26, 27/71 *The Coronation of Poppea* Eng.; at Cedar Village Theatre

5/8, 14, 15, 21, 22, 28, 29/71 *The Mother of Us All* at Cedar Village Theatre

dir: Balk; cond: Marshall, Brunelle; des: Kraning, George, Conklin

Duluth Symphony Assn., H. Maddox, Mgr., Duluth

9/18, 20/70 *Faust* Sills, Creed; Molese, Cossa, Treigle; cond: Buckley; dir: Beattie

1970-71 Season

MISSISSIPPI

Mississippi Opera Assn., Mrs. John H. White, Pres., Jackson

11/24/70 *Tosca* Fenn; Alexander, Patrick, Bencze; cond: Alderson; dir: Cosenza

NEBRASKA

Omaha Opera Assn., J. Levine, Dir., Omaha

2/25, 27 3/1m/71 *Aida* cond: Kopp; st. dir: de Blasis

4/23, 24/71 *Die Fledermaus* Schauler

NEW JERSEY

Garden State Opera Co., J. T. McGill, Mgr., Jersey City (pf. at Park Theatre, Union City)

9/26/70 *Carmen*

10/17/70 *La Traviata*

11/7/70 *Tosca*

11/21/70 *Rigoletto*

12/5/70 *La Bohème*

12/19/70 *Hansel and Gretel* Eng.

Opera Theatre of New Jersey, A. Silipigni, Dir., Newark

11/7/70 *Tosca* Olivero; di Amorim, Shinall

12/26sm/70 *Hansel and Gretel* Eng.; von Stade, Parker, Traficante, Fritz

1/10/71 *Don Giovanni* Evangelista, Heimal; Hines, Plishka

2/5sm, 7/71 *Carmen* Dunn; Theyard

3/7/71 *I am the Way* Evangelista; Hines

4/23m, 25/71 *Il Trovatore* Galvany, Nave; Lomonaco

sm—student matinee, 1 p.m. m—matinee, 2 p.m.

Ridgewood Gilbert and Sullivan Opera Co., J. Edson, Mgr., Ridgewood

12/4, 5/70 *The Pirates of Penzance* at Benjamin Franklin Jr. H.S.

NEW YORK

Eastman School of Music, Opera Theatre, L. Treash, Dir., Rochester

12/17, 18/70 *Die schweigsame Frau*

3/19, 20/71 *The Italian Girl in Algiers*

11/21, 22/70 2/20/71 4/24, 25/71 Opera Scenes

Ithaca Opera Assn., K. Baumann, Dir., Ithaca

10/19, 20/70 *Don Pasquale*

Spring '71 to be announced

Tri-Cities Opera Co., C. Savoca, P. Hibbitt, Co-Dirs., Binghamton

10/16, 24, 30, 31 11/1/70 *Tosca* 10/11, 18, 25/70 stud. mat.

1/14, 15, 16/71 *Rapunzel*

3/5, 13, 19, 20, 21/71 *Romeo and Juliet* 2/28 3/7, 14/71 stud. mat.

5/15/71 Gala concert

NEW YORK CITY

Amato Opera Theatre Inc., A. Amato, Pres., 319 Bowery

9/11, 12, 18, 19, 25, 26m, 26 10/2, 3, 4m/70 *La Traviata*

10/9, 10, 16, 17, 23, 24m, 24, 30, 31 11/1m/70 *The Marriage of Figaro* Eng.

11/6, 7, 13, 14, 20, 21m, 21, 27, 28, 29m/70 *Faust*

12/4, 5, 11, 12, 18, 19, 26m, 26, 27m/70 *La Bohème* spc. gala 12/13m/70

11/28m/70 *Hansel and Gretel* Eng.

12/31/70 *Die Fledermaus* spc. gala; also 1/2, 3m/71

1/2m/71 *The Mikado*

2/12, 13, 19, 20, 26, 27m, 27 3/5, 6, 7m/71 *Il Trovatore*

3/12, 13, 19, 20, 26, 27m, 27 4/2, 3, 4m/71 *The Barber of Seville* Eng.

4/9, 10, 16, 17, 23, 24m, 24, 30 5/1, 2m/71 *Carmen*

5/7, 8, 14, 15, 21, 22m, 22, 28, 29, 30m/71 *Rigoletto*

The Assn. of Furtherment of Bel Canto, S. Zucker, Dir., at Central Park Mall

9/3/70 *Norma* w.p.

9/8/70 *I Puritani* w.p.

10/13, 16/70 *La Sonnambula* w.p.

Little Orchestra Society, T. Scherman, Mus. Dir.

10/27/70 Weber's *Euryanthe* conc. pf.; Kubiak, Bible; Lewis, Howard; at Philharmonic Hall (preview Brooklyn College 10/25m)

1/26 4/6/71 Symphony concerts at Tully Hall

1970-71 Season

Manhattan School of Music, G. Schick, Pres., J. Brownlee Opera Theatre

12/11, 12/70 *The Magic Flute*
3/19, 20/71 *Arlecchino* & Rossellini's *La Guerra*
5/14, 15/71 Massenet's *Cendrillon*

National Educational Television Opera Project, P. H. Adler, Dir.

10/25/70 *The Abduction from the Seraglio* new NET prod. Cormany, Smith-Meyer;
Hirst, Malas, Lankston; des: Israel
11/20/70 *From the House of the Dead* (repeat 1969-70 NET prod.)
12/27/70 *Hansel and Gretel* co-prod. CBS & NET; Forst, Anton, Forrester, Meadows; Opthof
1/24/71 Monteverdi's *Favolo d'Orfeo* RAI prod. & Akutagawa's *Orpheus in Hiroshima* NHK prod. w. English subtitles; Am. prem.
2/24/71 *The Queen of Spades* new Net prod.; Mandac, Tourel; Khanzadian, Reardon
3/29/71 Ballet (Prokofiev's *Cinderella*)
4/71 BBC prod. to be announced
5/71 Beeson's *Lizzie Bordon* (repeat 1966 NET prod.)

Opera Ensemble of N.Y., Mrs. R. E. Buehre, at Donnell Library Auditorium

10/19/70 *Die Entführung aus dem Serail* conc. pf.

Opera Orchestra of New York, Eve Queler, Dir., at Tully Hall

12/6/70 *Fedora* conc. pf.
2/2/71 *L'Incoronazione di Poppea* w. Schola Cantorum; conc. pf.
3/22/71 Respighi's *Belfagor* first N.Y. pf; conc. pf.
5/10/71 Pouhé's *Pantomime* prem.; conc. pf.

Ruffino Opera Assn., Town Hall Series

10/28/70 *Die Zauberflöte*
11/18/70 *L'Italiana in Algeri*
12/30/70 *Il Trovatore*
1/27/71 *Die Walküre*
2/24/71 *Lakmé*
3/31/71 *Fedora*
4/28/71 *Otello*
5/26/71 *La Gioconda*

The Village Light Opera Group, R. Sabacek, Dir., at Fashion Institute Theatre

12/4, 5, 11, 12m, 12/70 *The Pirates of Penzance*
4/23, 24, 30 5/1m, 1/71 *Naughty Marietta*

OHIO

Cleveland Institute of Music Opera Theatre, A. Addison, Dir.

12/19, 20/70 *Hansel and Gretel*
1/27, 31/71 *Ariadne auf Naxos*
5/12, 14/71 *Mavra* & *Arlecchino*
10/18, 12/20/70 2/21 4/25/71 Afternoons for Children Series

Dayton Opera Co., L. Freedman, Dir., Dayton

10/17/70 *Die Fledermaus* Fenn, Mavrikos; Anthony, Goodloe; cond: Woitach
1/30/71 *The Crucible*
4/24/71 *Lohengrin*

Toledo Opera Co., L. Freedman, Dir., Toledo

10/24, 25*/70 *Die Fledermaus* (same cast as Dayton)
1/23, 24*/71 *The Crucible*
5/1/71 *Lohengrin*
* student perf.

OKLAHOMA

Tulsa Opera, Inc., Mrs. J. Turner, Mgr., Tulsa

11/5, 7/70 *Tosca* Galli; Tagliavini, Glossop; cond: Moresco
3/11, 13/71 *Lucia di Lammermoor*

University of Oklahoma Music Theatre, M. Pollock, Dir., Norman

11/19, 20, 21/70 *The Abduction from the Seraglio*
5/6, 7, 8/71 *La Traviata* Eng.

1970-71 Season

OREGON

Portland Opera Assn., Stefan Minde, Art. Dir., Portland

10/8, 10, 11/70 *Cavalleria rusticana & Pagliacci*
1/21, 23, 24/71 *Fidelio*
3/4, 6, 7/71 *A Masked Ball*
4/29 5/1, 2/71 *Don Giovanni* Thomson

PENNSYLVANIA

Philadelphia Grand Opera Company, A. Terracciano, Gen. Mgr.

10/16/70 *La Traviata* Maliponte; di Giuseppe, Mitic; cond: Moresco; dir: Stivanello
11/13/70 *Carmen* Cortez, Niska; Tucker, Fioravanti; cond. & dir: as above
1/21/71 *L'Amico Fritz* Maliponte; Campora, Schwartzman
2/26/71 *Madama Butterfly* Tucci; Consiglio
3/12/71 *La Bohème*
4/16/71 *Samson et Dalila* Dunn; Tucker

Philadelphia Lyric Opera Co., A. Fabiani, Gen. Mgr., Philadelphia

10/27/70 *Die Meistersinger von Nürnberg* Rhein; Thomas, Macurdy, Kusche, Imdahl
11/3/70 *Lucia di Lammermoor* Sills; Kraus, Sardinero
11/24/70 *Aida* Talajic, Wolff; Spiess, Estes, Milnes
12/1/70 *Il Trovatore* Caballé, Berini; Domingo
1/5/71 *Otello* Tebaldi; Vickers, Glossop
1/26/71 *Carmen* Corelli
3/16/71 *L'Elisir d'amore* Scotto; Bergonzi
4/13/71 *Macbeth* Bumbry; MacNeil, Lavirgen
other soloists: de Carlo, Love, Schneider, Sheele, Stokes; Binder, Christopher, Fredericks, Glaze, Hale, Johnson, Nabakov, Price, Sgarro, Stewart.

Suburban Opera Company, J. Parkinson, Gen. Mgr., Chester

10/11/70 *La Traviata*
11/29/70 *Il Tabarro & Gianni Schicchi*
1/17/71 *Ariadne auf Naxos**
3/7/71 *Tosca**
4/24/71 *Carmen*

TENNESSEE

Memphis State University Opera Theatre, G. Osborne, Dir.

9/22, 29, 30m 10/1m/70 *Madama Butterfly* first pf: Weathers; Shirley; others students
10/19-24, 26-31/70 *Rumpelstiltskin* by Children's Music Theatre, 3 pfs. daily
12/5, 12/70 *La Traviata* first pf: Fenn; Alexander
1/14/71 Gala Concert w. Leontyne Price
4/24, 27/71 *Macbeth* Tatum; Osborne
6/25, 26/71 *The Abduction from the Seraglio*

TEXAS

Fort Worth Opera Association, R. Kruger, Mus. Dir.

12/4, 5, 6/70 *The Ballad of Baby Doe* Armstrong/Christensen, Bible/Wall; Cassel/Pickett, Castel, Baird; dir: deBlasis; des: Oenslager
1/22, 24/71 *La Bohème* Cruz-Romo, Bayard; Domingo, Darrenkamp, Baird, Pickett; dir: Orwoll
3/5, 7/71 *Don Giovanni* Eng.; Niska, Meier, Belling; Bullard, Diaz, Malas; dir: Hebert

4/23, 25/71 *Carmen* Davidson; Alexander, Darrenkamp; dir: Igesz

San Antonio Grand Opera Festival, V. Alessandro, Mus. Dir.

3/19, 21/71 *Die Fledermaus* Wise, Schauler; di Virgilio, Gramm, Reardon
3/20/71 *Otello* Ross; McCracken, Meredith
3/27/71 *Tristan und Isolde* Bjoner, Rankin; Cox, Berberian; 3/31 in Austin
3/28/71 *La Bohème* Kirsten; Tucker; 3/6 in McAllen; Yarick; Alexander
San Antonio Symphony Assn., V. Alessandro, Mus. Dir.
12/12/70 *Tosca* Lear; Morell, Milnes; in Shreveport

WASHINGTON

Seattle Opera Assn., G. Ross, Gen. Dir., Seattle (see also 6/70 Biltn.)

12/27-30/70 *Help, Help, The Globolinks!* 8 pfs. for children
3/70 *Penelope* 12 pfs. on State tour at schools
5/70 *Penelope* 8 pfs. at Seattle Opera House for children, 5 pfs. on tour

1970-71 Season

WISCONSIN

Milwaukee Florentine Opera Co., J. Anello, Mus. Dir., Milwaukee

10/15, 17/70 *Lohengrin*

11/12, 14/70 *The Barber of Seville*

3/25, 27/71 *Roméo et Juliette*

5/6, 8/71 *La Traviata*

University of Wisconsin Opera Theatre, E. Foreman, Dir., Milwaukee

11/13, 14, 15/70 Elkus' *Helen in Egypt & Medea* prems.

Spring '71 Mozart opera to be announced

Summer '71 Birtwistle's *The Mark of the Goat* Am. prem.

1970-71 Opera scenes, touring group

CANADA

Canadian Opera Co., two touring groups, H. Geiger-Torel, Dir.

(see also 6/70 Bltn.)

11/1/70-4/4/71 Offenbach's *Orpheus* adapt. by Fulford & Knight; abt 120 pfs.

11/17/70-3/20/71 *Rita* w.p., Eng., "Prologue for the Young" tour; abt 150 pfs.

Central Technical Opera Workshop, G. Macina, Dir., Toronto, Ont.

12/2, 3, 4, 5/70 *La Traviata*

3/17, 18, 19, 20/71 *Lucia di Lammermoor*

2/5, 6 4/9/71 Opera Scenes

Dalhousie University Music Dept., and Atlantic Symphony, Halifax, N.S.

3/7, 8/71 *Così fan tutte* cond: Mizerit

Edmonton Opera Assn., B. Thompson, Mng. Dir., Edmonton, Alberta

11/20, 21/70 *Il Trovatore* Carson, Chookasian; Marti, Sordello

2/5, 6/71 *Madame Butterfly* Thomson; Campora, Turgeon

4/16, 17/71 *The Tales of Hoffman* Salemka, Forst, Tourangeau; Alexander, Reardon

Montreal Symphony Orchestra, F. P. Decker, Mus. Dir., Place des Arts, Quebec

9/29, 30/70 *Fidelio* conc. pf.

11/2, 4, 7, 9, 12/70 *La Bohème* Carson, Boky; Duval, Savoie; cond: Bernardi; dir: Maestrini

2/22, 24, 26 3/4, 6/71 *Carmen* Verrett, Patenaude; Molese, Quilico; cond: Decker

National Arts Centre Orchestra, M. Bernardi, Mus. Dir., Ottawa, Ont.

12/70 *Acis and Galatea* conc. pf.

4/71 *The Abduction from the Seraglio*

University of Toronto, Royal Conservatory, Opera Dept., G. Philip, Dir., Toronto

11/70 *Iphigénie en Tauride* w. ballet and symphony

3/71 *The Little Sweep* pfs. for schools

Vancouver Opera Assn., I. Guttman, Art. Dir., Vancouver, B.C.

10/1, 3, 6, 8/70 *Aida* Carson, Rankin; Nagy, Bisson, Plangi, Lishner; cond:

Guadagno; dir: Guttman; des: Deho/Mess

2/18, 20, 23, 25, 27/71 *Madama Butterfly* Pellegrini, de Carlo; Campora, Turgeon; dir: Guttman; des Darling/Mess

4/29 5/1, 5, 8/71 *The Tales of Hoffman* Salemka, Forst, Tourangeau; Alexander, Reardon, Crofoot; cond: Krachmalnick; dir: Hebert; des: Klein/Mess





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