

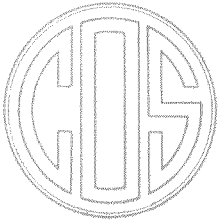


CENTRAL OPERA SERVICE BULLETIN

MARCH-APRIL, 1971

Sponsored by the Metropolitan Opera National Council

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Our deep appreciation and sincere gratitude go to STANLEY HAWKS, retiring President of the Metropolitan Opera National Council, for his support of Central Opera Service. His belief in COS and his enthusiasm will remain a constant source of inspiration to our organization.

We also take this opportunity to welcome his successor, ALEXANDER SAUNDERSON, and to extend to him our best wishes. We look forward to a close and very productive collaboration.

The Central Opera Service Bulletin is published bi-monthly for its members by Central Opera Service. Permission to quote is not necessary but kindly note source.

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

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Lincoln Center Plaza
New York, N.Y. 10023



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Volume 13, Number 4

March-April, 1971

NEW OPERAS AND PREMIERES

AMERICAN OPERAS

THE LOSERS is the name of a motorcycle gang and the title of the latest opera by Harold Farberman. The book and libretto are by Barbara Fried who placed the violent action of two feuding gangs into the California hills. The two-act opera was premiered at the Juilliard School's Opera Theatre on March 26 with a repeat performance on the 28th. John Houseman directed and Douglas W. Schmidt designed the production; the composer conducted.

Gogol's *THE INSPECTOR GENERAL* receives its fourth operatic treatment, this one by Austrian-American composer Eugene Zador. (Italian composer Amilcare Zanella's *Il Revisore* was premiered in Trieste in 1940, Werner Egk's *Der Revisor* was first heard in Schwetzingen in 1957, and Yugoslavian composer Kresimir Fribec's *Dolazi revisor* was completed in 1965). Zador's version of the Gogol comedy is scheduled for June 11, 1971, by the Westcoast Opera Company at El Camino College in Los Angeles. Louis Palange will conduct and Charles Gonzales will direct the performance.

The University of Tennessee in Martin has commissioned Ned Rorem to write a one-act opera for its Arts Festival in May. The work is *FOUR FABLES FROM LA FONTAINE* and will be heard in Martin on May 21 and 22.

In February, the opera workshop at Ohio State University in Columbus gave the first performance of *THE MARRIAGE OF THE GROCER OF SEVILLE* by Gerald Seager, member of the University's music department.

Richard Bernstein and John Allen wrote the book and lyrics and Victor Ziskin and Joan Javits composed the music for *YOUNG ABE LINCOLN*, a one-act opera for children. The New York Children's Theatre offered it on a state tour which closed in February at Town Hall in New York City.

CANADIAN OPERAS

THE ANCIENT WOUND, inspired by Eurydice's tale, was commissioned and performed by the University of Victoria, B.C., in Canada as part of the Victoria Fair last July. The opera is composed by Wilfrid Mellers with a libretto by Peter Garvie. The premiere performance on July 27 was taped by CBC and broadcast over the Canadian network in January 1971. The Bath and Aldeburgh Festivals in England are presently negotiating for performances of *The Ancient Wound* during their 1971 summer festivals.

PHRASES FROM ORPHEUS is the title of the multi-media work by Charles Wilson, written for the Guelph Festival and announced in the 1/71 *COS Bulletin*. Meanwhile, the Canadian Opera Company has also commissioned Dr. Wilson to write a new opera. It will be based on Eugene Benson's drama, *HELOISE AND ABELARD*, and is scheduled for premiere in 1973, when the company will celebrate its twenty-fifth anniversary.

AMERICAN PREMIERES

The performance of Respighi's *BELFAGOR* on March 22 by the Opera Orchestra of New York at Tully Hall constituted the American premiere of the work which was first heard at La Scala in Milan in 1923.

Benjamin Britten's *OWEN WINGRAVE*, composed for BBC and based on the Henry James story, will have an almost simultaneous first performance in England and in the United States. The video tape, made at Aldeburgh, will be sent over the BBC network on the evening of May 16 and the Public Broadcasting Service (Channel 13) will present it in New York the same evening. The one and a half hour work features Janet Baker, Peter Pears, and others, with the composer conducting.

FOREIGN PREMIERES

The first performance of Wolfgang Fortner's *ELIZABETH TUDOR*, formerly titled *Maria Stuart* (see *COS Directory of Foreign Contemporary Operas*), has been announced for January 1972. It will be presented under the musical direction of Gustav Leitner and the stage direction of Günther Rennert at the Deutsche Oper, West Berlin, during the festival weeks. Subsequent productions in Zurich and Munich have also been announced. Other new operas with second and third productions scheduled immediately following their premiere performances are Keleman's *BELAGERUNG SZUSTAND* (Zagreb, May '71, also TV, Paris '71-'72), von Einem's *BESUCH DER ALTEN DAME* (Zurich, Sept. '71, Berlin, March '72), and Petrovics's *CRIME AND PUNISHMENT* (Wuppertal, Feb. '71).

British composer Anthony Gilbert has been commissioned to write a stage work for the opera house in Kassel, Germany. He is collaborating with British poet, George Macbeth, who is basing the libretto on a story idea by Gerd Albrecht and Ulrich Melchinger. The, as yet untitled, opera will deal with the problems of a young protester who suddenly finds himself rich and successful in show business and is eventually killed by his fellow protesters. Fitting the music to this story, the composer will write in the jazz-folk-rock idiom. — *STATUS-QUO* is another opera with a political subject. It is written by German composer Friedrich Leinert, recent winner of the international composers' competition in Kuhlau; the libretto is by Michael Leinert. The premiere of the one-act opera is scheduled for June by the studio of the Academy of Music and Theatre in Hanover. — The opera company in Kassel will give the first performance of the amusingly titled opera *CA N'AURA PAS LE PRIX NOBEL* (*This won't receive the Nobel Prize*) by Aurel Stroe in the Fall of 1971.

June 20, 1971, is the date for the first performance of Isang Yun's *GEISTER-LIEBE* in Kiel, Germany. — The same composer's *SIM TJONG*, with a libretto by Harald Kunz, will be one of the new operas featured during the 1972 Olympics in Munich. It will be part of the Bayrische Staatsoper Festival performances which are programmed for August 1 to September 10, 1972. There will also be guest appearances by Milan's La Scala (*Aida*) and three performances by the New York City Ballet. At the same time, the Theater am Gärtnerplatz will feature a world premiere, Gerhard Wimberger's *LEBENSREGELN, EIN KATECHISMUS MIT MUSIK* with a libretto by Oliver Hassenkamp, as well as one festival week devoted to Offenbach and one to Slavic operas; performances of *Gloriana* will be offered by the visiting Sadler's Wells Company. — East Berlin's prolific composer, Paul Dessau, is presently working on an "Einstein Oper" after fragments by Berthold Brecht. Premiere of the work is planned for next season. — Austria's entry for the Salzburg Television Opera Prize 1971 is Fatty George's *TRIP*. — A one-act opera by Italian composer Giorgio Ferrari, *LORD SAVILE*, was given its first performance on March 20 on a double-bill together with Fiume's *Il Tamburo di panno*.

Jacques Bondon, whose first opera *La Nuit foudroyée* was premiered in Metz in 1968, had his latest operatic creation performed there in October 1970. The new work is called *ANA ET L'ALBATROS*; the libretto is by d'Yvon Mauffret. — A one-act opera-buffa, *UN CLAVIER POUR UN AUTRE*, by Claude Arrieu will be performed for the first time in Avignon in April.

The Kirov Opera will offer the first performance of *NINETY-THREE*, an opera by the Russian composer Guennadi Belov from Leningrad. It is based on a story by Victor Hugo. — Moscow's second opera house, the Stanislavsky-Dantchenko Music Theatre which is being renovated, will premiere O. Taktakishvily's *THREE NOVELS* this Spring. — Hungarian composer György Ranki has created *THE TRAGEDY OF MAN* after a poetic drama with a Faustian theme by Imre Madach. Mr. Ranki wrote his own libretto. The four-hour work was heard for the first time last Fall in Budapest at the Hungarian State Opera.

Gian Carlo Menotti's *MARIA GOLOVIN* received its first hearing in France during the Contemporary Opera Festival in Marseille in January. — The European premiere of Peter Westergaard's *MR. AND MRS. DISCOBOLOS* was performed by the Opera Studio in Kiel, Germany, on March 20 on a triple-bill together with Davis' *Vesalli Icones* and Grünauer's *Lipmanns Leib*.

The forty-year-old Argentinian composer/conductor, Antonio Tauriello, a student of Ginastera, has completed his first opera. It is based on a story by Rabelais, the title is still to be announced. According to a recent news release, the first performance of the new work might take place in Washington, D. C., on the occasion of a visit by the Chamber Opera Group of the Teatro Colón from Buenos Aires. The company is negotiating for performances at the Lisner Auditorium in late Spring; besides the new opera, *La Finta giardiniera* and *Lo Frate innamorato* are to be included in the program.

ROCK and Other Up-To-Date OPERAS

The first and most famous rock opera is *TOMMY*, written and originally performed by the British group, The Who. After the highly successful recording, the group began live performances; some were at legitimate opera houses, including Hamburg and the Metropolitan Opera. During April and May, the work is being presented by three different producers in the United States. The Seattle Opera Company is taking it on a tour to schools and smaller communities as its annual multi-media production. The twenty-two participants will be directed by Richard Pearlman; stage designs are by R. Chase. The Dramatic Arts Department of the University of Connecticut in Storrs offered two performances of *Tommy*, combining the original recording with dialogue added by Mr. Wolas; Messrs. Rojo and Davis were responsible for the designs and the choreography respectively. The internationally known Grands Ballets Canadiens have adopted *Tommy* and Fernand Nault is choreographing the action to fit the original soundtrack by The Who. Designs are by David Jenkins. The company has announced a two-week run in New York at the City Center of Music and Drama on 55th Street in April.

JESUS CHRIST SUPERSTAR, known to aficionados of rock from its original album, is presented for the first time in a live, concert performance by the Ravenswood Rock Group, sponsored by the Bel Canto Opera at New York's Madison Avenue Baptist Church.

THE SURVIVAL OF ST. JOAN, subtitled "A Medieval Rock Opera", was performed at the East Village Theatre by the rock group *Smoke Rise* with Gretchen Corbett as Joan of Arc.

Changing the original setting of a classical opera, either by moving the locale or up-dating the action, has often been attempted with varying degrees of success. In 1966 *The Trial of Lucullus* was presented with allusions to Nazi Germany by the Juilliard School; *Elisir d'amore* played in the American West when presented in Cincinnati and later in Greencastle, Ind.; *Così fan tutte* was staged in modern dress in Minneapolis and as a Rock Opera in Long Island; *La Bohème* was set in post-war Paris at its performance in Atlanta and included more daring exposure in performances at Hunter College and Lake George. Boston saw *The Rake's Progress* as a modern drama complete with motorcycle gangs while Seattle presented Rossini's *Marriage Contract* in a hippie setting. The venerable Metropolitan Opera once moved the fifteenth century *Faust* to a nineteenth century setting,

dressing Mefistofele in top hat and tails, while a workshop production in New York gilded the lily in turning *Carmen* into *Carmencita*. (The Broadway version *Carmen Jones*, and the recorded version, *The Naked Carmen*, also come to mind.) Even Gilbert and Sullivan underwent changes when the Center Opera presented *The Gondoliers* and New York's Village Light Opera staged *Patience '70*. Now San Francisco's Spring Opera Theater, with the aid of a new translation, is moving *Don Pasquale* into the North Beach Italian section of the city at the turn of the century, and the Lake George Opera Festival will present a new *Fledermaus* transported to a Saratoga, New York, setting.



NEWS FROM OPERA COMPANIES

OPERA/SOUTH is sponsored by the Mississippi Intercollegiate Opera Guild which, in turn, is composed of three black colleges: Jackson State College, Utica Junior College, and Tougaloo College. The company was created "to give black people in the area a chance to contribute to the cultural life of their community and to offer music, drama and art students the opportunity to work in professional productions". The first performance will be *Aida* on May 7 with Mississippi soprano Emma Goldman in the title role. She is director of the Opera Workshop at Jackson State, where Opera/South will perform; she has been a soloist with the New Orleans Opera and the Karamu Theatre. Ruby Jones, who has performed with the Kansas City Lyric and the Opera Theatre at Indiana University, will sing Amneris, and Robert Honeysucker, professor at Tougaloo College, will sing Ramfis. Walter Herbert of the Houston and San Diego Opera Companies will conduct and Donald Dorr will design the sets. The chorus will be drawn from all three participating colleges. Sister M. Elise, director of the Fayette, Miss., Cultural Association, is the general director of the new company.

The Minister of Cultural Affairs of Quebec, M. François Cloutier, announced the formation of L'OPERA DU QUEBEC. It will be under the guidance of French tenor, Leopold Simoneau, and will offer performances at Le Grand Théâtre in Quebec City as well as at Montreal's Place des Arts. Plans are presently underway for four annual productions, each repeated six times. Operas under consideration for the first season (1971-72) are *Samson et Dalila*, *Il Trittico*, *La Fille du régiment*, *Carmen*, and *La Traviata*. The Province's cultural department has allotted \$200,000 to the company for the first year and the Canada Council is also expected to make a sizable grant. After a lapse of three years, the Montreal Symphony again offered three opera productions at the Place des Arts this season.

The BRIAR KNOLL FESTIVAL, the result of a dream of its founder/director, Leon L. Jones, gave its first staged opera performance in the summer of 1969. Mr. Jones related how, in 1942, he bought Briar Farm in Loveland, Ohio, and envisioned then the possibilities of presenting a music festival on part of its 80 acres of hilly farmland. In 1962, he started choral concerts on a small handcrafted stage and, with the assistance of friends and his voice students, he continued this practice until, in 1969, he was able to give the first opera performance on a covered proscenium stage (built and painted by his group). In good operatic tradition, the opener was *Faust*. The following year it was repeated and *La Bohème* was also given two performances. Plans for the coming summer feature a total of eight performances, two performances each of the past productions plus new productions of *Madama Butterfly* and *Tosca*. (Dates will be announced in the next issue under Summer Performance Listing.)

A good example of constructive cooperation between an opera workshop and a professional opera company is the arrangement between the PITTSBURGH OPERA and the Opera Department of the CARNEGIE-MELLON UNIVERSITY, whereby the workshop offers a lecture-demonstration preceding each production by the company. These lectures are open to the students as well as to the general public.

Continuing our reports of performances for Senior Citizens (10/70 Bltn.), Virginia Mauret, director of the YOUNG ARTISTS OPERA, INC., informs us of her group's performances at Senior Citizens' and Nursing Homes. They are staged, in costume, with piano accompaniment, and usually precede the company's regular performances with orchestra at the O'Shea Auditorium. The company has had some financial assistance towards these special performances from the New York Foundation. Young Artists, Inc., now in its ninth year, performed at the auditorium of Finch College for the first five years before moving to the somewhat larger O'Shea Auditorium at a high school on Seventy-seventh Street.

Just as the symphony musician enjoys an occasional jaunt into opera, the opera musician appreciates an outing into the symphonic field, especially since this implies the emergence of the orchestra musician from the pit. There are numerous examples of symphony orchestras performing opera, however, the reverse is more unusual. Therefore, it is particularly noteworthy that the orchestras of both New York major opera companies recently gave symphony concerts. THE METROPOLITAN OPERA orchestra performed two concerts in St. Patrick's Cathedral, one under Leopold Stokowski, the other under Zubin Mehta; both concerts were for the benefit of Catholic charities. Members of the NEW YORK CITY OPERA orchestra formed the New Amsterdam Ensemble and offered an evening of chamber music at Carnegie Recital Hall under the direction of Julius Rudel.



NEW ARTS CENTERS AND AUDITORIUMS

In the Fall, Indiana University will inaugurate its new Musical Arts Center with the world premiere of Eaton's *Heracles*. The 1500-seat opera house will have 19 rows with a total of 900 seats on the steeply-raked parterre level and 600 seats in the three balconies. It will feature the latest technical stage facilities, an adjustable proscenium, and three full-size rehearsal stages surrounding the main stage. Each of these will allow the assemblage of complete sets which can be wheeled onto the main stage in a minimum of time. The conventional asbestos curtain will be replaced by an emergency water system creating a "wall of water" in case of fire and the lighting mechanism will employ a magnetic memory system. Besides the public areas and the dressing rooms, the building is designed to house ample rehearsal halls and studios as well as workshops for scenery construction, painting, and costumes. The top floor will accommodate offices, classrooms and the Center for Mathematical and Automated Music.

The Power Center for the Performing Arts at the University of Michigan in Ann Arbor is also slated for an opening in the Fall. It was designed by Kevin Roche and Warren Dinkeloo, who cooperated on the Vivian Beaumont Theatre at Lincoln Center and on many other major architectural projects. The new opera house/concert hall has the same seating capacity as that at Indiana University; the stage will be convertible from a standard proscenium stage to a thrust stage by means of raising the floor of the orchestra pit.

During the summer, the new California Institute of the Arts hopes to move from its temporary quarters at the Villa Cabrini Academy in Burbank to its new campus at Valencia. The school opened last October.

Two other new performing facilities at institutions of higher learning are being completed. This Spring, Simpson College in Indianola, Iowa, is opening a new Performing Arts Center with a performance of *Die Fledermaus* produced by the S.C. Opera Theatre, and Drake University in Des Moines is adding a new complex for its College of Fine Arts. It will include a 750-seat auditorium, studios and classrooms.

The Opera Guild of Greater Miami, now in its thirtieth year, has purchased a building at 1200 Coral Way and renovated it to accommodate a small theatre, dressing rooms, lounges, and storage space for scenery and props. The theatre, with a seating capacity of 175, a 35x16 ft. stage, and a small orchestra pit, will be used by the Guild's Family Opera Singers for concerts and mini-operas, for children's performances and for company rehearsals. The new building, called the Opera Guild of Greater Miami Educational Center, will also house administrative offices and the ticket office.

A remodeled townhouse in New York's fashionable East Side has been turned into The Automation House, an experimental center for adventuresome cooperation between artists and technologists. Three floors of the building accommodate countless possibilities of combined media presentations. *Intermedia* is the name of the organization which programs and books attractions, including light shows, film and still projection, electronic and other musical presentations, dance and drama groups. New computers and other technical innovations are also being introduced. The New York State Council on the Arts and the American Foundation on Automation and Employment both support the Intermedia Institute, located at 49 East 68th Street

STAGES

The Spring Opera Theater of San Francisco, performing on a thrust stage with the orchestra backstage hidden from both the audience and the singers, received a gift of closed-circuit television equipment and monitors from Sony Corporation. Television cameras and screens have been installed by the Corporation to facilitate communication between the singers and the conductor, and technical personnel of the opera company was trained to handle the equipment. The first use of similar equipment was mentioned in an article in the January 1966 COS Bulletin entitled *The Hidden Orchestra*, describing the functioning of the Center Opera Company at the Guthrie Theatre in Minneapolis under the same conditions.

Experimentierbühne is the new name given to the full-size rehearsal stage at Munich's Bayrische Staatsoper and, as such, it is used for the presentation of new operatic works. There, composer Walter Haupt and his ensemble, "Neue Musik der Bayrischen Staatsoper", an arts laboratory, has performed Kagel's *Sur scène*, Haubenstock-Ramati's *Spiel* and Gackstetter's *Süntome* within the last year.

RENOVATIONS

Obsolete movie houses can find a future as homes for symphony orchestras and opera companies especially, it seems, when originally designed by C. W. and G. Rapp in the 1920's. This happened to a movie theatre in St. Louis three years ago—it is now used most successfully by the St. Louis Symphony—and is presently happening to Pittsburgh's Penn Theatre which is being converted into the new home of the Pittsburgh Opera Company, the Pittsburgh Symphony, and the Civic Light Opera Company. Plans for the reconstruction of the 1927 building call for its completion this Fall.

Under the guidance of its new director Jerrold Ross, New York's Town Hall is being refurbished—the image as well as the actual property. The auditorium, the lobby, and also the façade are undergoing modernization while the interior will be enhanced by the addition of furnishings from the late 18th and early 19th century, the period of the traditional American town halls. Mr. Ross, who is head of the Division of Music Education of New York University, views Town Hall as an integral part of the urban university and hopes to reflect this in the types of programs as well as in the price of admission (\$2 to \$3). The hall will also be for rent at an all-inclusive price of \$910, or less where special consideration is warranted.

Another remodeling venture involves the Vivian Beaumont Theatre which will be taken over by the N.Y. City Center of Music and Drama. Richard Clurman, the Center's Chairman, announced the decision to convert the lower level of the

building into three movie theatres and to move The Forum, the smaller theatre, into a vacant area backstage of the main auditorium. Thus the main theatre will be kept intact and the Lincoln Center Repertory Theatre will continue to perform there for the major part of the season; the remaining time, the 1100-seat, thrust-stage theatre will be rented to visiting companies. Negotiations are under way to join the activities of the Lincoln Center Film Society, which offers the New York Film Festival, to those of the City Center, while an agreement has been reached to house the American branch of the Cinémathèque Française at the Beaumont Theatre. The changes, estimated to take one and a half to two years and to cost \$3 million, are expected to decrease substantially the present high deficit of running the Theatre. They will not alter the front or outer shell of the building which was designed by Eero Saarinen.

FOREIGN CENTERS

Bombay is planning a National Centre for the Performing Arts which will be sponsored by Tata Trusts, India's largest private industry. Blueprints feature an auditorium to accommodate 2,200 spectators, a small experimental theatre, a movie theatre, and a school of music, dance and drama. The Centre, and particularly the school, will be dedicated to preserving the Indian heritage in the arts. In May a new opera house is scheduled to open in Capetown, South Africa. *Aida* and *Die Zauberflöte* will be produced during the Spring/Summer season.



NEW TRANSLATIONS

Two 18th century comic intermezzi for singers and string quartet have been adapted and translated by Gordana Lazarewich, faculty member of Barnard College. The two one-act operas, Giuseppe Sellitti's *The Venetian Window and the Quack* and Adolf Hasse's *The Would-Be Gentleman*, were performed there recently.

Rossini's one-act *Cambiale di matrimonio (The Marriage Contract)* was performed at Brown University in an English translation by John Mastroianni and David Tabbat, and Cimarosa's *Il Matrimonio segreto* received yet another English version of its text, this one by Benton Hess and David Bartholomew, for a performance at the Boston Conservatory of Music in March.

As announced in the last issue of the *Bulletin*, Boston Opera Company's junior company, The Living Theatre, is presently performing Mozart's *La Finta giardiniera* as *Down the Garden Path* in an English version by Sarah Caldwell and Eugene Hahn.

Earlier this year the Dallas Opera Company performed Lehar's *The Merry Widow* in a new translation by Janne Allers.

The Royal Opera at Covent Garden commissioned David Lloyd-Jones to translate Tchaikovsky's *Eugen Onegin* for a performance in London in February; Andrew Porter, music critic for London's *Financial Times*, was responsible for the new English translation of *Götterdämmerung* heard last month at Sadler's Wells in London.

Virginia Card wrote the English text for a one-hour, abridged version of *The Flying Dutchman*; conductor Robert La Marchina was responsible for the musical adaptation. It was presented by the Honolulu Symphony in its Opera-For-Youth Series, sponsored by the Symphony Society and its Women's Association.

See "Special Announcement" regarding a new amendment for the *COS Directory of English Translations*.



FORECAST

In addition to the four new productions announced in the January COS Bulletin, *Der Freischütz*, *Tristan und Isolde* (with Nilsson and Jess Thomas), *Pelléas et Mélisande*, and *La Fille du régiment*, the METROPOLITAN OPERA will also prepare a new production of *Otello*. Franco Zeffirelli will design the sets and stage the production; Karl Böhm will conduct; the soloists will include Teresa Zylis-Gara, James McCracken and Sherrill Milnes. The soloists for *Freischütz* and *Pelléas*, not announced earlier, are: Milnes, Sandor Konya and Walter Berry with Rudolf Heinrich designing and staging and Leopold Ludwig conducting the former; Teresa Stratas, Barry McDaniel, Thomas Stewart and Giorgio Tozzi featured in the latter. The Debussy opera will be designed by Desmond Heeley, staged by Paul-Emile Deiber and conducted by Colin Davis. Revivals of the following operas are also programmed: *Così fan tutte*, *Le Nozze di Figaro*, *Don Carlo*, *Falstaff*, *La Forza del destino*, *Luisa Miller*, *L'Elisir d'amore*, *Faust*, *Hansel and Gretel*, *Die Meistersinger von Nürnberg*, *Salome* and *Samson et Dalila*. Rounding out the season of twenty-five productions, will be the following operas included in the current schedule: *Carmen*, *Cavalleria rusticana* and *Pagliacci*, *Fidelio*, *Parsifal*, *Rigoletto*, *Tosca*, and *Werther*. Five new conductors will be added to the roster, John Pritchard, Christoph von Dohnanyi, Michelangelo Veltri, Gabor Otvös, and Hans Wallat.

The SAN FRANCISCO OPERA, too, has announced its complete repertoire of twelve operas for the coming season. In addition to the new production previously listed, *Maria Stuarda*, *Die Meistersinger*, and *Manon (Così fan tutte and Nabucco* were new in 1970), the following operas will also be performed: *Der Rosenkavalier*, *Madama Butterfly*, *Eugene Onegin*, *Il Trovatore*, *Un Ballo in maschera*, *Lulu*, and *Il Tabarro* on a double-bill with *Carmina Burana*. As part of the "British Week in San Francisco", the company will bring the English Opera Group for guest performances of Britten's *A Midsummer Night's Dream* in early October. The season, opening on September 10, will run through November 28. Casts and dates will be listed in the next issue under First Performances 1971-72.

The complete program of eight operas scheduled by the LYRIC OPERA OF CHICAGO was mentioned in the Jan. Bulletin, however, one change was announced later, Anja Silja will sing Salome instead of Lulu; von Dohnanyi will conduct. This year the company offers twelve different subscription series, some include all eight productions, some only five; the season will open on September 24 and close on December 18.

THE OPERA GUILD OF GREATER MIAMI will present two Puccini and one Verdi favorites in 1972. *La Bohème* in January will feature Scotto and Pavarotti, *Manon Lescaut* in February, Kubiak and Tucker, and *Aida* in March, Arroyo, Cossotto, and Domingo. The Family Opera Series announced *Cinderella*, *The Merry Widow* and *The Mikado* as its choices for the coming season.

Rigoletto with Gail Robinson, Barry Morrell and Louis Quilico will be heard in February 1972 in Omaha and *The Tales of Hoffmann* with Kay Creed and Joshua Hecht in April, each performed twice by the OMAHA OPERA CO.

The PORTLAND OPERA's 1971-72 schedule features *The Marriage of Figaro*, *Andrea Chénier* and *Der Rosenkavalier*.

The NEW ORLEANS OPERA has announced the productions for its Fall and Spring seasons. They are *La Bohème* in September, *The Pearl Fishers* in November, *Lucia di Lammermoor* with Beverly Sills in December, *Aida* with Elinor Ross in February, *Don Giovanni* with Justino Diaz in March, and *Samson et Dalila* with Mignon Dunn in April.

In an attractively designed brochure, THE HOUSTON GRAND OPERA announced its schedule for the coming season presenting, at the same time, an effective appeal for support. The operas are: *Carmen* in October, *Tosca* in November, *Boris Godunov* in January, *Help, Help, the Globolinks!* together with *The Medium* in February, and *Tannhäuser* in April; the projected budget is over one-half million dollars with the goal for the fund drive set at \$200,000.

Leonard Bernstein's operatic schedule for the next three years is said to include *Otello* in Hamburg in 1972, *Tristan und Isolde* in Vienna in 1973, and *La Bohème* at the Royal Opera in London in 1974.



COS SPECIAL ANNOUNCEMENTS

Contrary to the usual practice, Central Opera Service has sent the minutes of the recent meeting of the COS Professional Committee and members of the Metropolitan Opera National Council to *all* members. This was done for a two-fold purpose:

- 1) to inform all members of the current state of federal subsidies and of the importance of individual involvement (Congressional voting records, compiled by ACA, were enclosed); and
- 2) to announce the next Central Opera Service National Conference scheduled for November 4, 5, 6, 1971 in Washington, D.C. A novel and exciting program is being assembled. Be sure to come!

Central Opera Service has compiled an *Amendment* to its 1966 *Directory of English Translations of Foreign Language Operas*. The three-page mimeographed list is available for 50¢; please enclose self-addressed, stamped envelope with request. We urge everyone who owns the Translation Directory to get this Amendment as it includes address changes of sources as well as operas not previously translated. (Copies of the original Directory are still available for \$2.)

Upon the request of Central Opera Service, the United States Institute for Theatre Technology (USITT) has agreed to undertake a survey of performing facilities not primarily designed for opera, and to develop guidelines for the accommodation of opera orchestras in such new and existing facilities. The Institute will present a report on its findings at the COS National Conference next Fall. COS would like to take this opportunity to thank the Institute, its president, Mr. C. Ray Smith and its Executive Director, Thomas de Gaetani, for their continuous support and cooperation.



WINNERS

The National Finals of the Metropolitan Opera National Council Auditions featured nine young singers — ten were chosen, but one finalist was indisposed and will come back next year to compete. Although no Metropolitan Opera contract was awarded, 24-year-old soprano Barbara Pearson from Chicago won the first prize, the \$2000 Mrs. Frederick K. Weyerhaeuser Award, and 24-year-old baritone Thomas McKinney from Los Angeles the second prize, the \$2000 Gramma Fisher Foundation Award. The ten finalists were also presented, at this time, with the \$2,000 cash prize each won in the semi-finals. Following are the names of the other eight finalists: 27-year-old mezzo Bonita Bachman from Honolulu, 23-year-old soprano Leah Beth Frey from Minnesota, 29-year-old mezzo Bonnie Hurwood from Los Angeles (did not compete in the finals), 25-year-old mezzo Mary Lee Maul from Louisville, Ky., 24-year-old mezzo Sharon Moore from Arlington, Va., 28-year-old soprano Kathleen Mott from Forth Worth, Tex., 25-year-old mezzo Christine Robbins from Wayland, Mass., and 19-year-old soprano Margaret Jane Williams from Shreveport, La. Thus, a total of four mezzos, four sopranos, and one baritone appeared in the Finals, chosen from over 1,000 competitors heard in sixteen regions.



SUMMER TRAINING PROGRAMS

The practice of including summer schools, workshops, or seminars in summer festivals is becoming increasingly popular. It affords the fledgling artist an opportunity to watch the professional at work while receiving special training. By the same token, some summer festivals are out-growths of summer schools which have found the addition of performances a welcome attraction.

Following is a list of summer festivals with schools, seminars, or apprentice programs (moving from East to West): **BERKSHIRE MUSIC FESTIVAL AND INSTITUTE**, Tanglewood, Mass., June 27-August 21 (for information, write to Boston University, Tanglewood Institute M-1, 855 Commonwealth Ave., Room 204, Boston, Mass. 02215); **CHAUTAUQUA SUMMER FESTIVAL** and School, Chautauqua, N.Y. 14722, July 9-August 23 (Opera Festival information c/o Eastman School of Music, Rochester, N.Y.); **LAKE GEORGE OPERA FESTIVAL** and **APPRENTICE PROGRAM**, David Lloyd, Dir., Glens Falls, N.Y., July 14-August 28 (Box 471, Glens Falls, N.Y. 12801); **WOLF TRAP FARM PARK FESTIVAL** and **AMERICAN UNIVERSITY**, June 28-August 22 (information from Academy for the Performing Arts, Eugene B. Kassman, Dir., American University, Washington, D.C. 20016); **THE AMBLER FESTIVAL** and **TEMPLE UNIVERSITY INSTITUTE**, Harvey Wedeen, Dir. Institute, July-August (Dean David Stone, School of Music, Temple University, Philadelphia, Pa.); **BREVARD MUSIC CENTER**, Henry Janiec, Dir., July-August (Box 592, Brevard, N.C. 28712); **BLOSSOM MUSIC FESTIVAL AND SCHOOL**, Pierre Boulez, Music Advisor, John Flower, Dean, Kent State University School of Music, July 5-August 15 (Dr. Lindsey Merrill, Dir., School of Music, Kent State Univ., Kent, Ohio 44242); **SANTA FE OPERA** and **APPRENTICE PROGRAM**, John Crosby, Dir., N.M. July 9-August 28 (Box 2408, Santa Fe, N.M.); **ASPEN MUSIC FESTIVAL AND SCHOOL**, Jorge Mester, Dir., Aspen, Colo., June 28-August 29, includes also The Aspen Choral Institute, J. Nelson, Dir., July 26-August 21 (Box AA, Aspen, Colo. 81611); **SAN FRANCISCO OPERA-MEROLA TRAINING PROGRAM**, K. H. Adler, Dir., perf. at Saratoga, Cal., July, August (c/o San Francisco Opera, War Memorial Opera House, San Francisco, Cal. 94102).

The newly inaugurated Summer Festival of the **ST. PAUL OPERA COMPANY** (see 9/70 Blltn.) will also feature an Apprentice Program whereby young singers will be included in the chorus and offered secondary roles in the company's productions, while receiving training in interpretation (coaching), stage direction and languages (June 19-July 17).

In Canada, the **STRATFORD FESTIVAL** offers a one-week Masterclass in Singing under the guidance of Gérard Souzay. No opera performances are planned during this year's Festival.—The Opera Division of the **BANFF SCHOOL OF FINE ARTS**, Alberta, will be under the direction of James Craig; emphasis will be on teaching rather than on the presentation of complete productions. The school is open to students between 18 and 35 years. — The **CENTER FOR CONTINUING EDUCATION** at Elliot Lake, Ontario, will offer a summer workshop in opera and voice from June 28 to August 27. Dr. Arthur Schoep is Director and Frederick Popper and M. Donais Roche are also on the faculty.

Most conservatories, universities, and colleges offer some summer sessions; following is a list of those which have registered their summer workshops with COS: The **CLEVELAND INSTITUTE OF MUSIC**, Dean William Kurzban, Anthony Addison, Dir., Opera Theatre, June 15-July 24; **THE PEABODY CONSERVATORY OF MUSIC**; Baltimore, Ray Robinson, Dean, Summer Session, July, August; **EASTMAN SCHOOL OF MUSIC**, Rochester, N.Y., June 28-August 6, including various two-week Institutes; **HARTT COLLEGE OF MUSIC**, West Hartford, Conn., June 21-July 23, also Youth Music Program for teen-aged students, August 8-21; **COLLEGE-CONSERVATORY OF MUSIC**, Univ. of Cincinnati, Ohio, June 21-August 27, also Music Institute for High School students (6/21-7/23) and special enrollment for graduate students; **MUSIC ACADEMY OF THE WEST**, Maurice Abravanel, Dir., Santa Barbara, Cal., July 5-August

28, with Martial Singher, Natalie Limonick, Irving Beckman, and Lawrence Smith on the operatic faculty. The opera production this summer will be *Der Freischütz*.

A four-week Operatic Seminar for Coaches, Assistant Conductors, and Rehearsal Pianists will be directed by George Schick, President of the MANHATTAN SCHOOL OF MUSIC in New York. The students, accepted on a scholarship basis only, will be working with singers on operatic repertoire. The regular Summer Sessions of the Manhattan School, under Maxym Stephen, are from June 7-August 2; they also include a two-week seminar on the Art of French Song led by Pierre Bernac. — Boris Goldovsky's annual opera workshop at the OGLEBAY INSTITUTE in Wheeling, W. Va., will be held August 1-21; applications must be received before May 1. Arthur Schoep and Frederick Popper are associate directors. As always, the National Federation of Music Clubs offers a scholarship to a pianist with a working knowledge of six operas and some foreign language, to train as operatic coach.

YALE UNIVERSITY's Summer School of Music and Art is scheduled for July in Norfolk, Conn.; the opera workshop will be under the musical direction of Gustav Meier and stage direction of George Mully and plans include performances of *The Abduction from the Seraglio* and *Il Re pastore*. — SOUTHERN ILLINOIS UNIVERSITY at Carbondale offers an Opera Workshop at Harmony Hills Ranch in Hot Springs, Ark., under Marjorie Lawrence's direction, from June 21 to July 30. Preceding it will be a Vocal and Choral Workshop, scheduled for the week of June 13. — CORNELL UNIVERSITY in Ithaca will hold a Summer Arts Festival, further information is available by writing to B 46, Ives Hall, Ithaca, N.Y. — BALL STATE UNIVERSITY's summer music courses are scheduled in two terms, June 10-July 15 and July 19-August 20. Further information is available from Dr. Robert Hargreaves, Dir., School of Music, Ball State Univ., Muncie, Ind. — Under the auspices of the CLAREMONT MUSIC FESTIVAL INSTITUTE at Pomona College in Claremont, Calif., Scripps College offers an Opera Workshop June 21-August 1. Val Stuart is the Director, John Lilley, the conductor. — The "Creative Arts Summer Study" at ADELPHI UNIVERSITY in Long Island, N.Y., will include workshops for singers and opera courses. The two summer sessions are scheduled for June 7-July 9 and July 12-August 13. — The Opera Workshop at the CALIFORNIA STATE COLLEGE AT HAYWARD will hold a summer workshop July 6-September 19 under its director, Marilyn Heinmiller.

The STATE UNIVERSITY OF NEW YORK AT ALBANY announced its first Summer Program in Music and Opera. A three-week session, "Opera Workshop", June 7-25, may be taken for three college credits, a seven-week session, "Opera Theatre Production", June 28-August 13, for six credits. All courses are offered in conjunction with the neighboring festivals, the Lake George Opera Festival and the Saratoga Performing Arts Center. Details are available from Nathan Gottschalk, Chmn., Dept. of Music, State Univ. of N.Y. at Albany, N.Y. 12203. — WINDHAM COLLEGE at Putney, Vermont, has instigated the Vermont Orchestral Institute under the directorship of Frederic Balazs. Arts administrators as well as performing artists will be in residence from June 27-August 7. Qualification rather than age will dictate admission; applications are available from Vermont Orchestral Institute, Windham College, Putney, Vt. 05346. — The former Chatham College Opera Workshop has been renamed PENNSYLVANIA OPERA FESTIVAL. Now in its twenty-second year, the Workshop continues under the directorship of Mrs. Albert Keister; Richard Weitach and Richard Flusser are Music Director and Stage Director, respectively. The dates are July 25-August 21, the place is the Winchester-Thurston School in Pittsburgh, Pa. 15213. — The SEWANEE SUMMER MUSIC CENTER in Tennessee offers concerts and a student training program, June 20-July 25.

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Many American educational institutions offer summer courses in Europe, some allowing college credit for completed sessions. Thus INDIANA UNIVERSITY offers again its "Campus at Sea", a 36-day music study tour which includes round-trip air fare from New York to Switzerland and a cruise through the Mediterranean, Adriatic, Aegean and Black Sea at a total cost of \$1,589. Five

hours of academic credit is given for participation. (Indiana University also offers a Workshop for Music Theatre on its home ground in Bloomington under Ross Allen and Robert Stoll, July 19-30, and pre-college level summer clinics in June and July.) — The NEW YORK STATE UNIVERSITY AT BINGHAMTON's International Studies Department conducts a six-week European Opera Seminar in Ghent, Belgium, during July and August. Tenor William Lewis is Director and soprano Maria Dornya and conductor Martin Rich are on the faculty. — The ST. LOUIS INSTITUTE OF MUSIC has announced the twenty-third Foreign Music Seminar, July 24-August 14. The first week will be spent at the Royal Music Conservatory in Brussels, the following two weeks on a tour of seven cities to hear concerts and operas. — The School of Music at SYRACUSE UNIVERSITY offers a full summer program under Dean Howard Boatwright on its Syracuse campus as well as a six-week participation in courses at the L'Ecole Hindemith in Vevey, Switzerland. — ITHACA COLLEGE offers participation in a European Study Program through a tour to England, Austria, Switzerland, Italy, Germany, and France, June 28-August 5, or Holland, France, Italy, Austria, Germany, and England, July 5-August 6. — The NORTH TEXAS STATE UNIVERSITY in Denton and the American Institute of Musical Studies in Freiburg, Germany, offer courses for college credit in opera and song literature to American students over 20 years of age. Faculty members include opera director Jan Popper (UCLA), tenor Eugene Conley (N. Tex. St. U.), author Henry Pleasants and stage director Josef Witt (Vienna Staatsoper). Information available from American Institute, Richard Owens, 1516 Mercantile Security Bld., Dallas, Texas; the sessions are June 21-August 19. — The NORTH CAROLINA SCHOOL OF THE ARTS will again hold its annual summer session in Siena, Italy. The program is designed for three different groups: 1) for orchestra including some voice, piano, and guitar students, beginning June 15, continuing for six to seven weeks in Siena with a final concert in Rome under the auspices of the American Academy, dir., N. Harsanyi; 2) for choral group, beginning July 12 for four weeks in Siena followed by participation in France's Choraliers Festival and Italian International Choral Competition; 3) 20-25 advanced students to participate in regular sessions of the Accademia Chigiana in Siena July 12-August 30.

In addition to the above, European Summer opera classes include: The INTERNATIONAL MASTER CLASSES in Music in Zurich with Jennie Tourel in attendance June 14-26 and Ernst Häfliger June 28-July 10 (Further information may be obtained from Dr. Gerber, P.O. Box 647, 8022 Zurich, Switzerland); — The Graduate School of Fine Arts at the VILLA SCHIFANOIA in Florence, Italy, with the Opera Workshop under the guidance of Tito Gobbi, June 21-July 30 (American admission's committee: 7900 W. Division St., River Forest, Ill. 60305); — OPERA BARGA International Summer Course for Opera Singers in Barga, Italy, July 19-August 29, coinciding with the Barga Opera Festival held during the latter part of August (U.S. information: Chatham College, L. Malfatti, School of Music, Pittsburgh, Pa. 15232). — June 28-August 28 is the summer term for the FONTAINEBLEAU SCHOOL of Music at the Palais de Fontainebleau outside Paris. Courses are open to "practicing musicians" and the faculty includes Nadia Boulanger and Robert Casadesus. The American office is at 1083 Fifth Avenue, New York, N. Y. 10028. — The BAYREUTH FESTIVAL this year features the International Youth Festival August 3-24. Applicants must be between 18 and 25 years, if older proof of current place of study is required. Applications must be submitted before June 1 to Bayreuth Festival, Bavaria, Germany. — The SALZBURG FESTIVAL features its annual courses in music at the Mozarteum in Salzburg, preceding and concurring with the Festival which opens July 26.

The HARVARD UNIVERSITY Summer School has announced an "Institute in Arts Administration" to be held July 6-30. Using primarily Harvard Business School methods, the course will feature members of the university's faculty from the Arts and Sciences and the Business Administration Departments. For information, contact Harvard Summer School Institute in Arts Administration, Holyoke Center 735, 1350 Mass. Ave., Cambridge, Mass. 02138.

The Assn. of College and University Concert Managers will hold a summer workshop for student and professional concert managers August 23-27 at the University of Wisconsin in Madison. A grant from the National Endowment for the Arts facilitates scholarships to about half of the prospective forty students. For information, contact Miss F. Taylor, Dir., Arts Program, Univ. of Wis., Box 2137, Madison, Wis. 53701.



APPOINTMENTS

ALEXANDER SAUNDERSON of Pasadena, California, has been elected President of the Metropolitan Opera National Council. He succeeds the retiring President STANLEY HAWKS (see inside cover) who has been President of MONC for the last six years. Born in London and trained as a barrister in Cambridge, Mr. Saunderson's interest in music has led to his appointment to the Board of Directors of the Los Angeles Music Center and its Opera Association. He was President of the former Pasadena Opera Co., and of the Coleman Chamber Music Assn., Inc. of Los Angeles. He is married to the former Louise Astor Van Alen.

The San Francisco Opera Assn. has announced the election of WILLIAM H. ORRICK, JR., to the position of President and Chief Executive Officer. He succeeds former President Prentis Cobb Hale, who remains a member of the Board of Directors, Mr. Orrick was Assistant U.S. Attorney General 1961-62 and again 1963-65. R. GWIN FOLLIS was named Chairman of the Board of Directors, ROBERT HORNBY, Vice President, and JAMES D. ROBERTSON, Treasurer of the Association.

As per July 1, DUNCAN F. CAMERON will be the new Director of the Brooklyn Museum, a position presently occupied by Thomas Buechner. Mr. Cameron, a Canadian, is National Director of the Canadian Conference of the Arts and a member of the Canadian Commission of the U.N. Educational, Scientific and Cultural Organizations; he has functioned as arts consultant both in Canada and in the United States.

DR. JERROLD ROSS is the new Director of New York's Town Hall, succeeding Dean Ormond J. Drake.

Twenty-six-year-old Associate Conductor of the Boston Symphony, MICHAEL TILSON THOMAS, was appointed Music Director of the Buffalo Philharmonic. He will begin in that position next Fall; the last music director in Buffalo was Lucas Foss who resigned in 1970.

The Honolulu Symphony Orchestra has extended its contract with conductor ROBERT LA MARCHINA for the next two seasons; he began there in 1967. His new title is Music and General Director of the Symphony and Artistic Director of the Hawaii Opera Theatre, a subsidiary of the symphony. — The Baltimore Symphony has added another four years to its contract with conductor and music director SERGIU COMMISSIONA. His original two-year contract would have terminated at the end of this season.

Appointments at academic institutions include that of MARTIN SOKOLOFF, Director of Performance at the Manhattan School of Music for the last 19 years, to Administrative Director at the North Carolina School of the Arts in Winston-Salem beginning January 1971; — LAVEN SOWELL to Director of the Opera Theatre at the University of Tulsa; — DR. WALTER S. COLLINS, Professor of Music at Oakland University in Rochester, Mich., to a two-year term as President of the College Music Society.

Some major European positions in opera are becoming vacant and successors to Rolf Lieberman, *Intendant* of the Hamburg Opera and to Leopold Ludwig, *Generalmusikdirektor* at the same theatre have been announced. In 1973, AUGUST EVERDING, who has been active in theatre and television and who staged opera throughout Germany and in Vienna, London, and San Francisco, will take over the helm of the opera house; in 1972, HORST STEIN will come in as *Generalmusikdirektor*. The latter received some of his earlier training in Hamburg where he worked as assistant conductor from 1951-55, later as first conductor and deputy GMD from 1959-64. For the following six years, he held the same post in Mannheim and during the past season he has been chief conductor at the Vienna State Opera.

WOLFGANG SAWALLISCH has been named *Generalmusikdirektor* at the Bayrische Staatsoper in Munich next season, where he will be working together with *Intendant* Günther Rennert for one season. Earlier, Mr. Rennert had announced his resignation effective as per the end of 1972.

GUENTHER ROTH, presently General Administrator at the opera house in Gelsenkirchen, Germany, will move to the theatre in Hanover in the same capacity beginning with the 1972-73 season. He will succeed retiring Reinhard Lehmann.

FERDINANDO PREVITALI is the new Artistic Director at the Teatro Regio in Parma, Italy.

John Winter, Director of the Copenhagen Royal Opera Theatre, resigned and was succeeded by TORBEN ANTON SVENDSEN who has been signed for three years.

MICHEL LEDUC has been named President of the *Chambre Syndicale des Directeurs de Théâtre de France*.



NEW COS MEMBERS

Anderson College, Charles E. Wilson Library, Anderson, Ind.
Bangkok Opera Soc., Mrs. J. J. Matisin, Pres., Bangkok, Thailand
Briar Knoll Festival Opera Co., L. L. Jones, Dir., Loveland, Ohio
Central City Opera House Assn., C.H.P. Dahlgren, Exec. Dir., Denver, Colo.
Corbett Foundation, The, J. R. Corbett, Pres., Cincinnati, Ohio
Crouse, Miss Betty I., Alcalde, New Mexico
Crum, Miss Dorothy, Music Prof., Colby Jr. College, New London, N.H.
de Groat, Miss Mary Ellen, Seattle, Washington
Elyn, Mark, School of Music, Univ. of Illinois, Urbana, Ill.
Esselstrom, Dr. Michael J., South Bend, Indiana
Experimental Opera Theatre, M. L. Klebe, Dir., Petaluma, Cal.
Filene Center, Wolf Trap Farm Park, Wolf Trap Fndn., Washington, D.C.
Mauro, John J. New York, New York
McKinney, Tom, Hollywood, California
Milio, Miss Elizabeth Ann, Flushing, New York
Montgomery College, Library, Rockville, Maryland
Music Center, The, Archives, Los Angeles, California
National Public Radio, Miss Dena Epstein, Washington, D.C.
Pensacola Junior College, Pensacola, Florida
Radio Suisse Romande, Studio de Genève, Bibliothèque, Geneva, Switzerland
Riofrancos, Osvaldo, New York, New York
Suomen Kansallisooppera (Finnish State Opera), G. L. Buckbee, Cond., Helsinki, Finland
Tougaloo College, Eastman Library, Tougaloo, Mississippi
Weedman, Charles H., Baldwin, Kansas
Young Artists Opera, Inc., Mme. V. Mauret, Dir., New York, N.Y.



MEETINGS

CENTRAL OPERA SERVICE NATIONAL CONFERENCE: November 4, 5, 6, 1971, in Washington, D. C.

May 23 through 26 are the dates of the 1971 National Conference of the Associated Councils of the Arts. The conference, titled WASHINGTON AND THE ARTS, will concern itself with the relationship of arts to the government, performing and visual arts in America, and American art abroad. Meetings will be held at the Mayflower Hotel. conference registration (\$30 plus meals) must be made at ACA headquarters, 1564 Broadway, New York, N.Y. 10036.

The Music Theatre Committee of the International Theatre Institute held its second conference in Brno, Czechoslovakia, January 29-31. (The first meeting took place in East Berlin with director Walter Felsenstein presiding, see 9/70 Blltn.). The American committee was headed by chairman Harold Prince, director and Broadway producer, with Virgil Thomson and singer William McCarthy as the other American representatives. Mr. Thomson led a discussion about multi-media and Mr. McCarthy spoke on the training of American opera singers. A performance of *The Cunning Little Vixen* by Brno's native composer, Leos Janacek, was among the local attractions. Future conferences are scheduled for June 1971 in Stockholm (Training of the Singer), for 1972 in Brussels (Dance), and for 1973 in New York.

The Business Committee on the Arts will hold its Fourth Annual Meeting in New York at the Metropolitan Museum on May 17.

The United States Institute for Theatre Technology will hold its annual conference in Dallas (Marriot Hotel) May 5-8. Among the topics for panels are "The Ideal Theatre, 10 Years Later", "Technology: The Costumer", "Education for the Performing Artist", "The New Italian Scene-Painting Methods", "Arts Administration", and "Student Developed Techniques". For further information and registration contact USITT, c/o Allan Karstetter, Dept. of Speech, Texas Woman's University, Denton, Texas 76204. — The Institute is also developing Chartered Regions and there are at present five such organized sections (Midwest, Northern Calif., Southern Calif., Texas, and New York). See "Special Announcement" for note on survey in progress by USITT for Central Opera Service.

The World Colloquium of the Illuminating Engineering Society and its Committee on Theatre, TV and Film Lighting has scheduled a meeting at New York's Roosevelt Hotel for May 23-27. The title of the conference is "Lighting 2000"; further information is available from Peter Otto, ABC-TV, 1330 Sixth Avenue, New York, N.Y. 10019.

This year's National Conference of the American Symphony Orchestra League will be held June 8-11 at Seattle's Washington Plaza Hotel. Registration forms and programs are available from ASOL, Symphony Hill, Box 66, Vienna, Va. 22180.

The Opera Consortium of the Boston Opera Company is holding THE WALTER FELSENSTEIN SEMINAR April 30-May 2. The Director of Berlin's Komische Oper will lecture on his production and stage direction methods and the following opera films, staged by him, will be shown: *The Cunning Little Vixen*, *Otello*, *Fidelio*, and *The Tales of Hoffmann*. The Consortium will also bestow upon him its first "Distinguished Artist Medal".

Fall and Winter meetings of national organizations in the educational field included: the forty-sixth annual meeting of the National Association of Schools of Music, New Orleans, Nov. 23-25; the fourteenth annual meeting of the Association of College and University Concert Managers, New York, Dec. 12-16; regional conferences of the Music Educators National Conference, Albuquerque — Jan. 27-30; Atlantic City — Feb. 26-March 1, Cincinnati — March 11-14, Boise — March 24-27, San Diego — April 4-7, and Daytona Beach — April 28-May 1.

This year, the World Congress of Les Jeunesses Musicales will be held in Florence, Italy, July 22-30.



BOOK CORNER

Possibly the last of the Beethoven books to appear in celebration of the composer's bicentenary year, **BEETHOVEN, *A Documentary Study***, by H. C. Robbins Landon, may also prove to be the most rewarding of all those recently published. It is a most beautifully executed volume. At the same time, the material offers a fresh insight into the composer's life through the eyes of his contemporaries and reveals a number of facts not previously published. This 400-page \$25 volume, published by The Macmillan Company, is enhanced by more than 250 illustrations, 100 in color, including some never seen in print. Extensive extracts from letters, conversation books and diaries were carefully chosen to form a most authentic and unique biography. Mr. Landon is also the author of books on Mozart and Haydn and has edited collected editions of works by both composers.

A book especially noteworthy for its visual beauty is **DIAGHILEV AND THE BALLETS RUSSES**. The exquisite illustrations, 312 in black and white and 70 in full color, include sketches and paintings by Picasso, Cocteau, Derain, Bakst, Gris, Benois, Gontcharova, and many other equally famous artists. Of particular significance today is Diaghilev's close collaboration and friendship with Stravinsky. Exquisite drawings and interesting photos bear witness to Diaghilev's significant presentation of Stravinsky's ballets. The 293-page book by Boris Kochno includes the stories of seventy different ballets; Adrienne Foulke translated the text from its original French. Harper & Row is the publisher; the price is \$35.

There are two new books dealing with operatic libretti. **THE TENTH MUSE** by Patrick J. Smith offers a most knowledgeable "Historical Study of the Opera Libretto", the first of its kind. Mr. Smith discusses librettists in chronological order, relates them to other playwrights and to the respective composers, drawing some inevitable comparisons. While the book presents a great deal of factual information, it never fails to be extremely readable and interesting. It contains 415 pages, is available for \$12.95, and is published by Alfred A. Knopf, N.Y.C.

SELECTED OPERAS AND PLAYS OF GERTRUDE STEIN, with an introduction by editor John M. Brinnin, is published by the University of Pittsburgh Press. Of the thirteen texts included in this volume, five are opera libretti: *Four Saints in Three Acts*, *The Mother of Us All*, *Ladies' Voices*, *Doctor Faustus Lights the Lights*, and *Three Sisters Who Were Not Sisters*. The 325-page book sells for \$9.95.

In its 289 pages, Ronald E. Mitchell's **OPERA DEAD OR ALIVE** propounds to deal with all problems and solutions regarding opera. The author touches on the opera's theatrical problems, audience response, physical facilities, subsidies and finances, opera history, and styles, synopses, and production problems of many specific operas. Although authoritatively written, Mr. Mitchell attempts to cover so vast a field that each subject must necessarily be treated in a superficial manner. The book may be recommended to those who have recently discovered opera. It is published by the University of Wisconsin Press, sells for \$12.95, and includes 22 production and theatre-interior photographs; the 17 pages of Glossary are for the uninitiated. The author, whose background is rooted in the theatre, is presently professor of speech at the University of Wisconsin.

THE BACKGROUNDS AND TRADITIONS OF OPERA by Ruth Berges constitutes the second and enlarged edition of her previous book *Opera: Origins and Sidelights*. Both are collections of essays written by Miss Berges over the last years. Each essay offers the reader some interesting material on a specific operatic subject. A. S. Barnes & Co. is the publisher of the 269-page, illustrated book, priced at \$7.95.

David Ewen, who has over twenty musical books to his credit, has revised and expanded his 1956 Gershwin biography (*A Journey to Greatness: The Life and Music of George Gershwin*). The new edition has been up-dated, following further interviews with friends of the composer and other research. The 353-page book also contains numerous photographs. The present edition may well hasten the unavoidable renaissance of Gershwin's music. (The University of Miami's School

of Music recently devoted a three-day festival to his music.) **GEORGE GER-SHWIN, HIS JOURNEY TO GREATNESS** is the new title of the book published by Prentice-Hall Inc.; the price is \$7.95.

Following his successful *The Great Pianists* and *The Great Conductors*, Harold C. Schonberg, music critic of the *New York Times*, now goes to the heart of the matter and offers us **THE LIVES OF THE GREAT COMPOSERS**. Written in his usual lively style, this book is a source of information for the amateur musician as well as the professional. The author offers more than just capsule biographies, he discusses styles and periods and includes interesting anecdotes involving composers from Bach to Schoenberg. The 600-page book, which contains illustrations, is an excellent reference work and, at the same time, manages to constantly hold the reader's interest. It sells for \$10 and is published by W. W. Norton & Co.

For a view of the trials, tribulations and triumphs of the opera singer who "made it", **A STAR IN THE FAMILY** offers the reader some entertaining hours. Written in the form of a diary, James McCracken and his wife Sandra Warfield first recorded their story on tapes which were edited by Robert Daley. Although the diary itself spans about one year, flashbacks cover most of the couple's personal and professional highlights. The publisher: Coward McCann & Geoghegan, Inc.; the price \$6.95; 388 pages and some photographs.

In **THE ASSASSINATION OF MOZART**, its author David Weiss does not achieve quite the same success as he did with his previous book on Mozart, *Sacred and Profane*. Spun into a mystery novel about the composer's death and the possible involvement of Salieri, the book does afford the reader a vivid picture of Vienna in the early 19th century. The 384-page novel, published by William Morrow & Co., is priced at \$8.95.

British conductor-composer David Wooldridge has written **CONDUCTOR'S WORLD**, biographical sketches and professional evaluation of famous maestri, from the earlier composers — Weber, Mendelssohn, Brahms, etc., to the giants — Furtwängler, Toscanini, etc., and to the present generation's conductors — Bernstein, Boulez, etc. The 378-page book contains many musical examples to illustrate the individual conductor's points. Although the book will be of special interest to professional musicians, music lovers will not find themselves overwhelmed by technical material. Some subjective views of the author are at times disturbing and/or distorting. The book is published by Praeger Publishers and available for \$10.

McGraw-Hill Book Co. has published Gian Carlo Menotti's **HELP, HELP, THE GLOBOLINKS!** in story form, adapted by Leigh Dean. The 64-page book has been delightfully illustrated by American artist, Milton Glaser, and also contains various musical examples from the operatic score. Although the book is obviously conceived for children, Menotti fans may also find it appealing. It is priced at \$4.95.

ANTONIO VIVALDI, His Life and Work, has been published in its first English edition by the University of California Press. Written by the German musicologist, Walter Kolneder, who revised the material before Bill Hopkins translated it into English, the book offers a thorough and knowledgeable account of the composer's life, his time and his music. Fifty-five pages of musical examples and a subsequent General Index close the 288-page book which sells for \$15. Walter Kolneder is also the author of a biography of Anton Webern.

Oxford University Press has added **HINDEMITH**, by Ian Kemp, to its series "Oxford Studies of Composers". The 59-page, paperback treatise includes biographical data only as it pertains to the composer's music and concentrates mainly on evaluating the music. Many musical examples are included in the British publication, available here for \$2.50. Other composers included in this series are Fux, Monteverdi, Cherubini, Tallis and Schoenberg, each book written by a different authority.

Dover Publications, Inc., is publishing the **DOVER OPERA GUIDE AND LIBRETTO SERIES**. To date it includes **AIDA, CARMEN, LA BOHEME** and **DON GIOVANNI**. Each book contains the complete original libretto and an English translation, a synopsis, background information on the composer, the opera, and performance data and photographs. Prices vary from \$1.50 to \$2.00.

INSTRUCTIONAL BOOKS

A *must* for any performer, whether on the operatic or the theatrical stage, is the book by Herman Buchman, *STAGE MAKEUP*. In 208 pages and 500 excellent and explicit photos (113 in color), the author offers the step by step preparation of faces for any stage situation. In the photographs, he uses the same model to demonstrate how the proper application of stage makeup will give entirely different effects. A look at the titles of the chapters will offer an idea of the scope of the book: Materials and Tools, Basic Makeup Techniques. Classic Greek, Aging, Extreme Stout/Lean, Building-up Features, Beards, Wigs, Prosthetics (Masks, Molds, Rubber Pieces), Black Performer, Restoration Period, Special Effects (Abnormal Eye, Broken Nose, Bruise, Scars, etc.). A highly complimentary introduction by Sir Ralph Richardson does not exaggerate in saying that "this is the best book on the subject". The author was makeup artist for numerous Broadway plays and motion pictures and taught makeup at the American Theatre Wing, the Opera Theatre of the Juilliard School and others. Thus we also recommend this volume to opera workshops and wherever students are trained for the stage. It is published by Watson-Guptill Publications, the price is \$15.

Robert Rushmore's *THE SINGING VOICE* is a mixture of instructional material and entertaining flourishes. Undoubtedly there is material from which the young singer can profit, but he must not expect to find here a detailed technical guide. The book deals as much with the personalities of classical and pop singers as it does with the technique of singing; it includes lists such as suggestions for roles for various types of voices (*Fach*) and marriages and divorces between singers. Musical examples, photos and drawings (cartoons by Caruso) are also included. The \$10 book is published by Dodd Mead & Co.

In contrast to the above mentioned book, Evelina Colorni's *SINGERS' ITALIAN, A Manual of Diction and Phonetics*, is an excellent guide for the voice student, teacher and coach. Miss Colorni, drawing on her many years of experience, — she is on the faculty of The Juilliard School and San Francisco Opera's Merola Training Program — offers a concise and eminently instructive manual. Published by G. Schirmer, Inc., the soft-cover, 150-page book sells for \$6.

DIRECTORIES AND REPORTS

The fourth edition of *SIMON'S DIRECTORY OF THEATRICAL MATERIALS, SERVICES AND INFORMATION* is now available. The immense listings within the diverse categories make this Directory a most valuable reference guide. The new edition includes, for the first time, listings of Multi-media and Psychedelic Equipment, New Theatres and Arts Centers, Books, a Four-Year Record of New York Plays, Federal Grants and Theatre Awards, in addition to the customary lists of suppliers, agents, etc. The 320-page listing is available for \$5; it is published by Package Publicity Service, 1564 Broadway, N.Y. 10036.

The Associated Councils of the Arts has published its annual *DIRECTORY OF STATE ARTS COUNCILS* for the 1970-71 season. The paper-bound, 84-page brochure is offered by ACA, 1564 Broadway, N.Y. 10036, for \$2.

The National Federation of Music Clubs has issued a *DIRECTORY OF AMERICAN WOMEN COMPOSERS*. It may be obtained for \$1.50 from the NFMCC, Suite 1215, 600 So. Michigan Ave., Chicago, Ill. 60605.

Copies of the Fiscal 1969 *ANNUAL REPORT OF THE ARTS*, published by the National Endowment for the Arts and the National Council on the Arts, are available for 55¢ from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

PRIVATE FOUNDATIONS ACTIVE IN THE ARTS, Vol. I, lists over 630 such organizations. This listing includes address and officer of each foundation, the amount spent in the arts in the last year and the particular field in the arts in which it was spent. It is published by the Washington International Arts Letter, consists of 138 pages, and may be obtained from WIAL, 115 Fifth St., S.E., Washington, D.C. 20003, for \$17.50. It is a sequel to "Grants and Aid to Individuals in the Arts".

The Public Service Material Center, 104 East 40 Street, N.Y. 10016, has compiled and published three paperback booklets, *THE 1970-71 SURVEY OF GRANT-MAKING FOUNDATIONS WITH ASSETS OF OVER \$500,000*

(56 pgs.), **HOW TO RAISE FUNDS FROM FOUNDATIONS** (55 pgs.), and **HOW TO WRITE SUCCESSFUL FOUNDATION PRESENTATIONS** (64 pgs.). The two latter brochures were written by Joseph Dermer.

The Michigan Council for the Arts, 10125 East Jefferson, Detroit, Mich. 48214, has compiled information on its activities and on guidelines for arts council activities. It makes this information available free of charge through its publication, **HANDBOOK FOR MICHIGAN**. The brochure includes articles on How to Organize an Arts Council and suggested Programs and Services for Community Arts Councils a) With Limited Funds b) With More Funds.

As a result of the Aesthetic Education Program, begun in 1967 by the Central Midwestern Regional Education Laboratory, Inc. (CEMREL), guidelines for this program were compiled and published. This **CURRICULUM DEVELOPMENT FOR AESTHETIC EDUCATION** by Manuel Barkan, Laura Chapman and Evan Kern consists of over 600 mimeographed pages and is available for \$7.20 from CEMREL, Inc., 10646 St. Charles Rock Rd., St. Ann, Mo. 63074.

The Office of Education has conducted a study of the arts and minority groups which resulted in a publication, **THE ARTS, EDUCATION, AND THE URBAN SUB-CULTURE**, available from The Communications Foundation, 2020 Alameda Padre Serra, Santa Barbara, Cal. 93103, for \$9.50. A number of recommendations for immediate remedial actions are brought forth in this book.

A 64-page booklet, **MUSIC IN THE JUNIOR COLLEGE**, has been published by the Music Educators National Conference. The text is by Dr. Edwin Stover. The publication is available for \$2 from the National Education Assn., Publications Sales, 1201 16th Street, N.W., Washington, D.C. 20036.

The Institute of International Education, 809 United Nations Plaza, N.Y. 10017, has issued a new edition of its **HANDBOOK ON INTERNATIONAL STUDY FOR U.S. NATIONALS** available for \$7. A companion volume on International Study for Foreign Nationals is in preparation. (See also COS publication *Awards for Singers*.)

PERIODICALS

ARTS MANAGEMENT. A National News Service For Those Who Finance, Manage and Communicate the Arts, has been eminently successful since the publication of its first Newsletter in 1962. Through a grant from the N.Y. Board of Trade and the N.Y. State Arts Council, this publication had been distributed free of charge to arts administrators and sufficient copies had been made available to Central Opera Service for distribution to its professional committee and to institutional members. *Arts Management* is no longer able to continue this free service and hopes that the publication has proven to be sufficiently interesting and useful to warrant subscription, \$10 annually. The four-page newsletter appears five times during the year and may be ordered from A. Reiss, Ed., 408 W. 57 St., N. Y. 10019.

A new Canadian publication. **THE CANADA MUSIC BOOK/LES CAHIERS CANADIENS DE MUSIQUE**, is sponsored by the Canadian Music Council. The first issue, containing 179 pages and available for \$3, has been published; frequency of issue is not yet certain. Gilles Potvin is the editor; further information may be obtained from him, c/o C.M.B., Box 156, Station E., Montreal 151, Quebec.

The Associated Councils of the Arts will increase the frequency of its publication, **CULTURAL AFFAIRS**, from quarterly to bi-monthly. In addition to this printed booklet, ACA publishes the *ACA Report* and *Word from Washington* in mimeographed form monthly.

The **AMERICAN MUSICAL DIGEST** regretfully announced suspension of its bi-monthly publication until further notice. The magazine presented a summation of reports and reviews of performances of American music. It began operation in 1969; Gene Brock was editor.

LE BULLETIN LYRIQUE INTERNATIONAL, published monthly by Robert Deniau, also discontinued publication. It was an excellent source for information on operatic performances throughout Europe, consisting of 6-8 mimeographed pages. **L'INFORMATION DU SPECTACLE**, a monthly magazine published by the Chambre Syndicale des Directeurs de Théâtre de France, is to include all the information henceforth.



IN 1970 OPERA LOST . . .

Conductor SIR JOHN BARBIROLI (Giovanni Battista-Barbirolli) British, 70 years old, in London 7/29/70. In 1926 joined the British National Opera Company and in 1928 began his association with Covent Garden. In 1930 he became music director of the Covent Garden English Company; during the 1930's also conducted at Sadler's Wells. Returned to Covent Garden 1952-55. Other opera engagements included *Aida* in Vienna and Rome and numerous recordings. As symphony conductor he succeeded Toscanini as director of the New York Philharmonic (1937-43). In 1943 he took over the Hallé Orchestra in Manchester which, in 1968, named him laureate conductor for life. While director of the Manchester Orchestra he was also music director of the Houston (Texas) Symphony, 1961-67, and became an internationally famous guest conductor. He was knighted in 1949. His father and grandfather were violinists and he began his career as a child prodigy cellist.

Soprano JANE BATHORI French, 93 years old, in Paris 1/25/70. Made her debut in 1900 in Nantes, sang at La Scala under Toscanini in 1902. Became a world famous interpreter of French music, created some operatic roles in Ravel compositions, and Debussy dedicated a song cycle to her. Was involved with *Les Six*, directed the Théâtre des vieux Colombiers in Paris. Lived in Buenos Aires from 1940-46; author of two books on singing.

Coloratura soprano MIMI BENZELL American, 46 years old, in New York 12/23/70. She made her operatic debut in Mexico City in 1944 in a Mozart Festival and her Metropolitan Opera debut in 1945 as Queen of the Night. She remained with the Metropolitan for four years singing 16 roles, then continued her career in musical comedy, club dates, on radio and TV.

Choral director and educator PAUL BOEPPLE Swiss/American, 74 years old, in Brattleboro, Vt. 12/21/70. Director of the Dessoff Choir in New York from 1937 until his retirement in 1968. Arrived in the U.S. in 1926 to direct the Dalcroze School and remained its director until 1944. Then he joined the music faculty of Bennington College, Vt., where he served until 1964. He also taught at Westminster Choir School in Princeton and at the Chicago Musical College. He greatly influenced the development and repertory of choral groups in the U.S.

Conductor/composer ALESSANDRO BUSTINI Italian, 94 years old, in Rome 6/23/70. Became president of the Accademia di Santa Cecilia, composed a number of operas, among them *Maria Dulcis*, premiered in 1902 in Rome.

Conductor, former trumpeter SAUL CASTON American, 69 years old, in Denver Summer '70. Conductor of the Denver Symphony since 1945. Joined the Philadelphia Orchestra in 1918 as trumpeter, became assistant conductor there to Stokowski in 1934 and associate conductor two years later. Remained there until 1945. While conductor in Denver, also headed the School of Orchestra Instruments at the Univ. of Denver. He made numerous appearances as guest conductor (National Symphony, NBC Orchestra, etc.).

Coloratura soprano CLAIRE CLAIRBERT Belgian, 75 (?) years old, in Brussels 8/70. Made her debut in Brussels in 1922, sang there until 1953. Made guest appearances throughout Europe, also in San Francisco and Los Angeles (1932).

Conductor GUSTAVE CLOEZ French, 79 years old, in Paris 3/15/70. In 1922 made his debut at the Opéra Comique, later also conducted at the Grand Opéra in Paris and at Milan's La Scala; also made various operatic recordings.

Artist and scenic designer CESARE MARIA CRISTINI Italian, 63 years old, in Rome 8/14/70. Designed operatic sets for the San Carlo Opera in Naples for 32 years. In 1961 he joined the faculty of Indiana University as head of its scenic design department; there he was active until his death. Many of his sets were used by various U.S. opera companies and in 1963 he designed *Adriana Lecouvreur* for the Metropolitan Opera. He was also commissioned by opera companies in London, Buenos Aires, Sofia and many Italian cities to design scenery and after the war he conceived 40 productions in 27 months for the Teatro San Carlo in Naples. For three years he was chief designer at the Arena of Verona where in 1929 he was awarded first prize for a Verdi stage design.

Music patron MARY CURTIS ZIMBALIST American, 93 years old, in Philadelphia 1/4/70. Founded the Curtis Institute of Music in Philadelphia in 1924, engaged Marcella Sembrich to head the voice department. Was also among the original sponsors of the Spoleto Festival. In 1943 married violinist Efraim Zimbalist.

Composer/conductor INGOLF DAHL German/American, 58 years old, in Switzerland (while on vacation) 8/7/70. Was on the music faculty of the University of Southern California in Los Angeles and was music director of the Ojai Festival in California from 1964-66. A memorial fund was established at USC in his name.

Coloratura soprano HEDWIG VON DEBITZKA Polish/Austrian, 82 years old, in Vienna 12/3/70. Began her career in 1910 at the Deutsche Oper in Prague, sang with the Vienna Staatsoper and Volksoper, and the Berlin Opera 1915-29; later taught voice in Vienna.

Soprano MME. PAULINE DONALDA (Pauline Lightstone) Canadian, 88 years old, in Montreal 10/22/70. Founder/director of the Montreal Opera Guild which was established in 1941. She made her debut as Manon in Nice, France, in 1904, sang in New York with Hammerstein's Manhattan Opera in 1906 and subsequently at Covent Garden and other major European opera houses. She was scheduled to sing the premiere of *Madama Butterfly* but was prevented by illness. Retired from singing in 1920 and taught in Paris until 1939 when she moved to Montreal.

Composer/conductor and educator RICHARD F. DONOVAN American, 78 years old, in Connecticut 8/22/70. Was conductor of the New Haven Symphony 1936-51 and professor at Yale University's School of Music (joined that faculty in 1928). Previously taught at the Juilliard School.

Stage director LASZLO EMOED, Hungarian, killed in car crash in Washington, D.C. 3/22/70. Had started his American career the previous year, directing opera at the Baltimore Chamber Opera Society, lecturing at the Univ. of Toronto and Illinois University, and staging productions at the Catholic University in Washington. He was in Washington to stage *Gianni Schicchi* and *Suor Angelica* at the time of the accident.

Stage director OTTO ERHARDT (Otto Ehrenhaus) German, 82 years old, in Buenos Aires 1/18/71. Directed opera throughout Germany until 1933. Staged many productions at the New York City Opera in the 1950's. For 17 years (1939-56) he was chief stage director at the Teatro Colón in Buenos Aires.

Author of plays and opera libretti GIOVACCHINO FORZANO Italian, 87 years old, in Rome 10/28/70. Wrote texts for Puccini's *Gianni Schicchi* and *Suor Angelica*, for Mascagni's *Lodoletta* and *Il piccolo Marat*, Leoncavallo's *Edipo Re*, *La Candidate* and *La Reginetta delle rose*, and Wolf-Ferrari's *Sly*. In his youth he sang baritone parts in small theatres. He also staged Italian operas at La Scala, Covent Garden and other major opera houses. His plays were political and some were joint productions with Mussolini.

Music patron and amateur violinist and pianist NORMAN FROMM German/American, 70 years old, in San Francisco 2/71. Co-founder of the Fromm Foundation which offers assistance to young musicians and commissions contemporary compositions. Also founder and director of a chamber music society in San Francisco and of the Music at the Vineyards concert and opera series at the Paul Masson Vineyards in Saratoga, Cal. As such he was the host to San Francisco Opera Company's Merola Program presentations.

Impresario FORTUNE T. GALLO Italian/American, 91 years old, in New York 4/27/70. Came to the U.S. in his teens and in 1910 founded the San Carlo Opera Company which toured successfully throughout the U.S. until 1955, exclusively under his personal directorship. He made the first sound film of an opera (*Pagliacci*) in 1928 and in 1967 he wrote his autobiography *Lucky Rooster*.

Conductor/composer GIULIO GEDDA Italian, 71 years old, in Turin 9/7/70. Conducted at all major Italian opera houses, composed *L'Amoroso fantasma*, an opera premiered in Turin in 1931.

Composer ROBERTO GERHARD Spanish/British, 73 years old, in Cambridge, England 1/5/70. Studied composition with Arnold Schoenberg, moved to England in 1938 where his opera *The Duenna* was premiered by the BBC in 1949.

Conductor, educator CARL GOTTHARDT German, 82 years old, in Hamburg 8/18/70. Conductor at the Hamburg State Opera 1906-46, later founded an opera school in Hamburg.

Conductor/director NILS GREVILLIUS Swedish, 77 years old, in Sweden 8/7/70. Joined the Stockholm Royal Opera as assistant conductor in 1914, was named regular conductor in 1924 and became the company's musical director in 1931, a position he held until 1953. Guest conducted in Germany, Italy, South America, etc.

Soprano ADRIANA GUERRINI Italian, 53 years old, in Rome 4/24/70. Sang leading parts throughout Italy, foremost at Naples' San Carlo theatre. She also sang with RAI, in Vienna, Paris and South America, and made many operatic recordings.

Soprano MRS. HENRY HADLEY (Inez Barbour) American, late eighties, in New York 1/8/71. A lyric soprano in her own right, she limited her career after her marriage to composer/conductor H.H. in 1937. In 1933 he founded the Nat'l. Assn. of American Composers and Conductors. After his death Mrs. Hadley continued the work and also founded the Henry Hadley Memorial Library at Lincoln Center.

Dramatic soprano MARGARET HALSTEAD MASON American, 65 years old, in New York 1/6/70. She was a student of Marcella Sembrich, won the Salzburg-Lilly Lehmann prize in 1933. She toured Europe and also sang at the Metropolitan Opera from 1932-37. Composer HEINZ F. HARTIG German, late seventies, in Germany 9/70. Among the works he composed was the one-act opera *Escorial*, premiered in Berlin in 1961, based on a play by de Ghelderode.

Stage designer HEIN HECKROTH German, 69 years old, in Amsterdam 7/6/70. Chief designer at Frankfurt Opera before WW II and again in recent years. In the interim was designer for Joos Ballet (*The Green Table*).

Accompanist, pianist, composer VLADIMIR HEIFETZ Russian/American, 76 years old, in New York 5/3/70. Came to the U.S. as accompanist to Chaliapin, accompanied many international stars, composed oratorios and songs. Brother of N.Y. Philharmonic cellist Benno Heifetz and cousin of violinist Jascha Heifetz.

Soprano LOUISE HOMER STIRES American, 74 years old, in Glens Falls, N.Y. 8/23/70. Daughter of the famous Metropolitan Opera soprano Louise Homer, she gave concerts and made recordings with her mother.

Musician and patron PETER H. HUNT American, in U.S. 1970. Founder of the Opera Barga Festival in Italy. (His widow, Gillian Armitage, will continue the Festival).

Conductor, director GEORG LUDWIG JOCHUM German, 60 years old, in Duisberg 11/70. He was Generalmusikdirektor at the opera house in Duisburg; brother of conductor Eugen Jochum and of composer Otto Jochum.

Choral director and composer HALL JOHNSON American, 82 years old, in New York 5/70. In 1925 founded the Hall Johnson Choir "for the purpose of preserving and performing the traditional Negro Music in the style of its original creators." First important success came with *Green Pastures*, followed by *Run, Little Chillun*. He also made famous arrangements of Negro spirituals which were sung by his choir on national and international tours.

Union leader, lawyer HERMAN D. KENIN American, 69 years old, in Westport, Conn. 7/21/70. Had been president of the American Federation of Musicians for the last 12 years, succeeding James Petrillo, also vice president of the A.F.L.-C.I.O. As a young man he had his own band, later was elected president of his Local 99, and in 1943 was invited to join the Federation's International Executive Board.

Composer/conductor JULIUS KOPSCH German, 83 years old, in Berlin 3/5/70. Conducted at major opera houses in Germany; in 1951 was appointed president of the International Richard Strauss Gesellschaft.

Contralto MARTA KRASOVA Czech, 69 years old, in Vraz 2/20/70. Member of the Prague National Theatre from 1927 to the present, guest appearances throughout Europe, and toured the United States in 1938-39. Was married to Czech composer Karel Jirak.

Conductor and educator FREDRICK KURZWEIL Austrian/American, 57 years old, in New York 8/11/70. Was professor and chairman of the music department at Queensborough Community College, also taught at N.Y.U., Fordham University, Queens College and Chatham College. He conducted opera at the Mobile Opera Guild, the New York City Opera, the St. Louis Opera and the After Dinner Opera Co. which he founded.

Soprano and teacher ESTELLE LIEBLING American, 90 years old, in New York 9/25/70. Made her Metropolitan Opera debut in 1902; became one of America's most famous voice teachers and, in spite of her age, was at the time of her death still very active in teaching, e.g. Beverly Sills. Among her 78 Metropolitan Opera pupils were Jeritza, Galli-Curci, Hempel, Ruffo, etc. She came from a family of musicians; her father was a student of Franz Liszt, her brothers are musicians also.

Composer/conductor, musicologist, and producer of records KURT LIST Austrian/American, 57 years old, in Milan 11/16/70. Composed two operas, *Mayerling* and *Der Triumph des Todes*; conducted and produced records for Westminster and Musical Heritage Society and produced Knappertsbusch's recordings of *Fidelio* and *Parsifal*. Was editor of music magazine *Listen*, also wrote music criticism. In his youth he had studied with Alban Berg.

Soprano and teacher MERCEDES LLOPART Spanish, 75 years old, in Milan 9/2/70. In the 1920's she sang at La Scala, Milan, under Toscanini, later also at Covent Garden and other European opera houses. Began teaching in 1950 and among her pupils were Moffo, Scotto, Suliotis, A. Kraus, and others.

Bass PAVEL LUDIKAR Czech, 66 years old, in Vienna 2/19/70. Made his debut in Prague in 1904, became manager of the Prague Opera in 1934. Made guest appearances throughout Europe and his American debut in Boston in 1913. He sang at the Metropolitan Opera for six seasons in the '20's.

Concert manager ELSE LUSTIG (Mrs. Ludwig Lustig) German/American, 69 years old, in Baden Baden, Germany 5/7/70. Managed a concert bureau in New York together with her husband, and was artists' representative for many leading singers, notably Sills, Di Giuseppe, Treigle, etc.

Tenor KENNETH MACDONALD British, 47 years old, in London 10/7/70 (during rehearsal on stage of Royal Opera). Joined the Royal Opera Covent Garden in 1959, also sang with Sadler's Wells and the English Opera Group.

Contralto KATHERYN MEISLE American, 74 years old, in New York 1/17/70. Made her debut in Chicago in 1923 and continued there until 1928, sang at the San Francisco Opera 1923-39 and at the Metropolitan Opera 1934-38. She sang at the first inauguration of Franklin D. Roosevelt. Later turned to teaching.

Soprano GRETE MERREM-NIKISCH German, 83 years old, in Kiel 4/70. Sang in Leipzig 1910-13 and in Dresden 1913-30. Created major parts in operas by d'Albert, Hindemith, Strauss and others. Was married to son of Artur Nikisch.

Music patron ROBERT WATT MILLER American, 70 years old, in San Francisco 2/19/70. Was appointed vice president of the San Francisco Opera in 1932 and president in 1937, a position he held until 1942, and again from 1951-66 when he was named chairman of the board. It was under his tenure that the San Francisco Spring Opera was developed. In his memory, the forthcoming new production of *Die Meistersinger* was donated by his friends to the San Francisco Opera.

Baritone CARLO MORELLI (Carlos Zanelli) Chilean, 72 years old, in Mexico City 5/12/70. Sang at La Scala, Milan, 1922-32, and made his American debut in Chicago in 1932. From 1935-40 sang 13 roles at the Metropolitan Opera and subsequently toured the U.S. with the San Carlo Opera, 1940-49. In 1958 he opened an opera school in Guadalajara, Mexico. His brother, Renato Zanelli, was also a baritone at the Metropolitan Opera, hence the change of name.

Composer VANO ILYCH MURADELI Russian, 62 years old, in Moscow 8/14/70. His many compositions include one opera, *The Great Friendship*. In 1948 he was denounced by the Central Committee for his "formalistic" writing but was cleared of charges in 1958, and in 1967 he was awarded the Order of Lenin.

Philanthropist and music patron GEORGE W. NAUMBURG American, 94 years old, in New York 6/23/70. Among his many philanthropies was the Naumburg Orchestra Concert Series in Central Park begun by his father, Elkan Naumburg, and the Naumburg Foundation which was established to assist young performers. He headed the latter together with his brother Walter Naumburg.

Composer/conductor ALFRED NEWMAN American, 69 years old, in Hollywood 2/17/70. His compositions include 2 operas, *An Opera for Easter* and *An Opera for Everyman*, and numerous film scores. He studied with Arnold Schoenberg in California.

Bass SVEN NILSSON Swedish, 72 years old, in Stockholm 3/70. Made his debut at the Stockholm Royal Opera in 1930, sang in Dresden 1930-44, at Covent Garden in 1936, and at the Metropolitan Opera in the season of 1950-51. From 1945-69 he was again a member of the Stockholm Opera.

Tenor GIORDANO PALTRINIERI Italian, 90 years old, in Milan 3/18/70. Sang at La Scala, Covent Garden, and at the Teatro Colón, and 22 seasons at the Metropolitan Opera (1918-40) where he portrayed 107 character parts in well over 1000 performances.

Music critic and editor FRANCIS D. PERKINS American, 72 years old, in New York 10/8/70. He joined the staff of the *New York Tribune* in 1919, became assistant music critic in 1922 and music editor in 1940 (of what was by then *The Herald Tribune*). He retired from this position in 1962. Also wrote articles and criticisms for other publications. In 1959 he was elected chairman of the former Music Critics Circle.

Conductor and teacher JONEL PERLEA Rumanian/American, 69 years old, in New York 7/29/70. He founded the Bucharest Radio Orchestra, and became general manager and music director of the Bucharest Opera. He also conducted in Budapest and Italy (La Scala) before coming to the U.S. in 1949 where he joined the Metropolitan Opera for one season. He guest conducted opera in San Francisco, San Antonio, Chicago, and symphony throughout the country. In spite of a stroke in 1958 which left his right side paralyzed, he returned to conducting. In the operatic field he led a performance by the American Opera Society of *Lucrezia Borgia*, and for the last 18 years he taught the conducting classes at the Manhattan School of Music.

Producer ETHEL LINDER REINER American, 65 years old, in New York 2/8/71. Among her various Broadway productions was Virgil Thomson-Gertrude Stein's *Four Saints in Three Acts* and Leonard Bernstein-Lillian Hellman's *Candide*.

Author and music critic RAFAELLO DE RENSIS Italian, 90 years old, in Rome 11/3/70. In 1908 founded the weekly review *Musica*, penned reviews for newspapers and wrote biographies of composers. His daughters married Tito Gobbi and Boris Christoff.

Conductor RICHARD RICHTER German, 78 years old, in Hamburg 9/29/70. 1933-45 was conductor at Hamburg State Opera, also conducted at other German opera houses, and was student of Nikisch.

Pianist and music patron MARTHA BAIRD ROCKEFELLER (Mrs. John D. Rockefeller, Jr.) American, 75 years old, in New York 1/24/71. Studied music and piano at New England Conservatory and with Arthur Schnabel, started her career in 1918 as accompanist to Mme. Nellie Melba. Later toured the U.S. and Europe as soloist but retired from an active career in 1931. In 1962 she established the Martha Baird Rockefeller Fund for Music to aid young professional musicians and since then has assisted in launching the careers of many, by now famous, artists. She bestowed substantial contributions on the following music institutions: the New England Conservatory of Music, the Manhattan School of Music, the Boston Symphony, Lincoln Center for the Performing Arts, the New York City Opera, and the Metropolitan Opera. Through her fund many smaller opera companies also benefitted financially.

Composer/conductor GONZALO ROIG Cuban, 80 years old, in Havana 6/13/70. Composed popular songs and operettas, the most popular one, *Cecilia Valdés*, performed in concert version in 1962 at Carnegie Hall. He was the founder and conductor of the Havana Philharmonic and owner of a remarkable music library which includes original manuscripts by Puccini and others.

Soprano MARIA ROS Spanish, 75 years old, in Burjasot (Spain) 9/70. Made her debut in 1915, sang in Spain, Paris, Monte Carlo and South America; was married to Giacomo Lauri-Volpi.

Accompanist and vocal coach STUART ROSS American, in New York 4/21/70. A former faculty member of the Manhattan School of Music, he was accompanist to, among others, Charles Kullman, Patrice Munsel and Rosa Ponselle.

Author NELLY SACHS German/Swedish, 78 years old, in Stockholm 5/12/70. Received the Nobel Prize for Literature for *Eli*, a mystery play, written in 1943, and later used as libretto for an opera by composer Walter Steffens..

Soprano HILDE SCHEPPAN German, 63 years old, in Bayreuth 9/24/70. Sang leading roles at the Berlin State Opera 1934-54, at Stuttgart 1952-58; taught in Nürnberg since 1957.

Coloratura soprano ROSL SCHWAIGER Austrian, 52 years old, in Munich 4/19/70. She made her debut in 1940 in Salzburg, sang at the Vienna Volksoper and Staatsoper for ten years and in 1952 moved to Munich. She sang there at the Bayrische Staatsoper and also in Glyndebourne.

Music publisher JOHN F. SENGSTACK American, 77 years old, in New York 10/11/70. Former president of Summy-Birchard Publishing Company and for 15 years president of the Music Publishers Assn.

Opera manager HOWARD K. SKINNER American, 80 years old, in San Francisco 2/20/71. In 1936 joined the San Francisco Symphony as secretary and became manager the following year. In 1951 he accepted the additional position of manager of the San Francisco Opera Company and remained in this dual capacity until 1964 when he resigned from the symphony to devote full time to the opera company. At the time of his death he had been manager of the opera for 20 years. During his tenure the company expanded, adding the San Francisco Spring Opera Theater and the Western Opera Theater.

Soprano ODA SLOBODSKAYA Russian/British, 75 years old, in London 7/30/70. Made her debut at Leningrad's Marynsky Theatre in 1918, sang in Paris in 1922 where she created the role of Parasha in Stravinsky's *Mavra*, performed major roles in Italy (La Scala) and in London (Covent Garden and BBC). In 1930 she moved to England permanently where she gave recitals and taught. Under the stage name of Odali Careno she sang in musicals 1930-32.

Bass and trombone player LLOYD STRANG American, 51 years old, in New York 1/12/70. Was a member of the Metropolitan Opera Chorus since 1958 and frequently took small solo parts. Before joining the company, he played trombone in Sammy Kaye's orchestra.

World renowned conductor GEORGE SZELL Austrian/American, 73 years old, in Cleveland 7/30/70. Began studying piano at 7, also theory and composition, and in 1915, at the age of 18, conducted his own composition with the Berlin Philharmonic. 1915-17 he was apprentice at the Berlin State Opera, then succeeded Otto Klemperer as conductor in Strasbourg (1917-19). He was appointed chief conductor to the opera house in Darmstadt in 1921, in Düsseldorf in 1923, and to the Berlin State Opera 1924-29. For the following ten years he was music director of the Deutsche Oper in Prague while guest conducting symphony and opera throughout Europe and in St. Louis 1930-31. In 1939 he came to the U.S. permanently, first teaching at the Mannes School. In 1941 he conducted Toscanini's NBC Orchestra; then followed guest engagements with many major American orchestras (Boston, Philadelphia, Chicago, Cleveland, Los Angeles, N.Y. Philharmonic). He was a member of the Metropolitan Opera 1942-46 where he conducted 11 different operas. He returned to the Metropolitan during the 1953-54 season to conduct *Tannhäuser* but did not complete the season. In 1946 he accepted the offer to head the Cleveland Symphony Orchestra and this remained a fortuitous association until his death. Coinciding at times with his tenure in Cleveland was his directorship of Amsterdam's Concertgebouw Orchestra and guest engagements with leading orchestras. During the last two seasons he was also principal guest conductor and advisor to the N.Y. Philharmonic. However, at all times, his first interest and loyalty were with Cleveland and he took the orchestra on tours through the U.S., to Europe and, last Spring, to the Orient.

Bass SIEGFRIED TAPPOLET Swiss, 70 years old, in Zurich 7/70. Sang at the Metropolitan Opera 1929-33. He made his debut in Stuttgart in 1924, sang in Germany and was a member of the Zurich opera 1948-66.

Mezzo soprano KERSTIN THORBORG Swedish, 74 years old, in Falun, Sweden 4/12/70. One of the most famous Wagnerian singers, she made her debut in Stockholm as Ortrud in 1924 and her Metropolitan Opera debut as Fricka (*Walküre*) in 1936. She remained with the Metropolitan until 1949 and also performed in San Francisco, Chicago, Cincinnati as well as in Germany, Austria, and England. In 1944 she was appointed Royal Court Singer by King Gustav V of Sweden.

Composer/conductor HENRI TOMASI Corsican, 69 years old, in Marseille, France 10/70. Composed 10 operas (see COS Directory of Foreign Contemporary Operas) and received the Grand Prix de Musique Française 1952 and le Grand Prix de la Ville de Paris in 1960. He was conductor at the Radio Diffusion Française and of the Monte Carlo Orchestra.

Opera administrator WALTER VALENTIN Swedish, 63 years old, in Stockholm 5/70. Press officer at the Royal Opera Stockholm 1942-56, general administrator 1956-63 and subsequently business manager and assistant to general director Göran Gentele.

Music patron MARIE MICHELSON VOLPE Russian/American, 90 years old, in Coral Gables, Fla. 12/24/70. Together with her husband, Arnold Volpe, Mrs. Charles Guggenheimer and Adolph Lewisohn, she initiated the Lewisohn Stadium Concerts in New York in 1918. In 1926 she and her husband moved to Florida where he founded the Greater Miami Philharmonic; after his death in 1940 she was manager of the orchestra until her retirement in 1963.

Composer GEORGE WEHNER American, 80 years old, in Brooklyn, N.Y. 1/12/70. He composed fourteen operas and, at the time of his death, was working on his fifteenth (see COS Directory of American Contemporary Operas). Subjects of his operas ranged from the mystical to the contemporary and his latest work, premiered in 1964, dealt with an atomic war. He also published an autobiography called *A Curious Life*.

Conductor and educator HERBERT WEISKOPF German/American, 67 years old, in Portland, Ore. 3/22/70 (collapsed following a performance of *Lucia di Lammermoor*). Before coming to the U.S. in 1938, he conducted opera and concerts in Europe; then conducted in St. Louis, and later settled in California where he taught at the Conservatory of Los Angeles and established his own opera workshop. In 1963 he conducted the Western Opera Company in Seattle and in 1968 was appointed musical director of the reorganized and expanded Portland Opera.

Mezzo soprano LUISE WILLER German, 82 years old, in Munich 5/70. Sang in Munich 1910-47, also guest appearances at Covent Garden and Berlin State Opera; she gave her farewell performance in 1955 in Munich.

Composer/conductor ALBERT WOLFF French, 86 years old, in Paris 2/70. Was conductor of the French Wing of the Metropolitan Opera 1919-21 succeeding Monteux, and there premiered his own *L'Oiseau bleu* on 12/27/19. 1922-35 he was chief conductor at the Opera Comique in Paris succeeding Massenet, also guest conducting in Italy and in England. In 1938 he went to Buenos Aires to become conductor of the Teatro Colón where he remained until his return to Paris in 1946.

Soprano ARLINE WOODS American, 29 years old, in Vienna 6/70. She made her debut at the Vienna Volksoper as Anita in *West Side Story* and continued in that role until May '70.

Stage director WILLIAM WYMETAL (Wilhelm von Wymetal) Austrian/American, 80 years old, in Wynnewood, Pa. 11/7/70. Staged over 30 operas at the Metropolitan Opera after 1933, also directed M-G-M films in Hollywood (Jeanette MacDonald, Nelson Eddy). From 1947 until his retirement in 1968 was managing director of the Pittsburgh Civic Light Opera. His father had staged opera at the Metropolitan in the 1920's.

Conductor and educator LUDWIG ZIRNER Austrian/American, 64 years old, in Urbana, Ill. 2/9/71 (see also dedication in 1/71 Blltn.). Was professor of music and founder/director of the Opera Group at the University of Illinois. He conducted over sixty different operas chosen from the classical as well as the contemporary repertoire, including some world and American premieres. He was a graduate of the Vienna Musikakademie; served in the U.S. Army in World War II. He was one of the founders of Central Opera Service and a member of its professional committee; he was also on the Board of Directors of the National Opera Institute.

Composer BERND ALOIS ZIMMERMANN German, 52 years old, in Grosskönigsdorf (near Cologne), Germany 8/10/70. His opera *Die Soldaten*, premiered in Cologne in 1965, made a great impact; it employed new multi-media devices and made the utmost use of projection. The work was subsequently produced by other leading German opera houses. He also composed *Requiem für einen Dichter* (1969) for the Westdeutsche Rundfunk and was working on *Medea* after a play by Hans H. Jahnn.



PERFORMANCE LISTING, 1970-71 SEASON (cont.)

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

ALASKA

Fairbanks Light Opera Theater, C. Davis, Mus. Dir.

10/70 *Die Fledermaus* Eng. Kanin-Dietz; Reed, Davis; Wilson

CALIFORNIA

Lyric Opera Assn. of Orange County, V. Sun, Exec. Dir., Laguna Beach

3/7/71 *Pagliacci* Crane; Sherman, McCormack, Orbiz; dir.: Rogers

Western Opera Theater, San Francisco (see also 9/70 Blltn.)

1/71 Krenek's *What Price Confidence* conc. pf., at College of the Desert, Palm Springs; 4/1/71 at Power House Theatre, S.F.

4/10, 15/71 *La Bohème* at Palace of Fine Arts, S.F.

4/11/71 *The Medium & Gianni Schicchi* at Palace of Fine Arts, S.F. Admission—\$1, co-sponsored by City of San Francisco and Golden Grain Macaroni Co.

Univ. of Southern California, Opera Theatre, H. Beer, Dir., Los Angeles

4/17, 23, 25/71 *Cardillac* dir.: Bellon; des.: Campbell (see also 1/71 Blltn.)

CONNECTICUT

Univ. of Connecticut, Dramatic Arts Dept., D. Heilweil, Prod., Storrs

3/5, 6/71 *Tommy* add. dialogue: Wolas; des.: Rojo; choreogr.: Davis

DELAWARE

Wilmington Opera Society, J. O'Toole, Dir.

11/70 *Madama Butterfly*

4/71 *Carmen*

DISTRICT OF COLUMBIA

National Symphony Orchestra, A. Dorati, Mus. Dir., Washington

12/70 *Fidelio* conc. pf.; Cox

FLORIDA

Florida State University, Opera Theatre, Tallahassee

2/4, 6/71 *Of Mice and Men* and 2 pfs. in St. Petersburg

4/2, 4/71 *Albert Herring* 4/30/71 in Daytona Beach

5/27, 28, 29/71 *Madama Butterfly*

Florida Symphony Society, Inc., Opera Gala Guild, Miss H. Ryan, Exec.

V-Pres.

2/6/71 *Manon Lescaut* Kabaivanska; Tucker, Guarrera, Velis; cond: Despalj; dir: Tavernia; des: Amlund

4/23, 25/71 *Susannah* Curtin; Moulson, Treigle; dir.: Floyd

HAWAII

Honolulu Symphony Society, R. La Marchina, Mus. Dir., Youth Series

3/71 *The Flying Dutchman* one-hour version, Eng. Card; 6 pfs.

ILLINOIS

Chicago Symphony Orchestra, J. Solti, Mus. Dir.

4/24, 26/71 *Das Rheingold* conc. pf.; Watts, Tourangeau, Dunn; Stolze, Ward, Talvela; 4/27/71 at N.Y. Philharmonic Hall

Illinois State University, Opera Workshop, A. H. Peters, Dir., Normal

11/13, 14/70 *Sister Angelica* 5/28, 29/71 to be announced

INDIANA

Indiana University, Student Workshop, Bloomington

2/8/71 *The Marriage of Figaro* conc. pf. 3/26, 27/71 Musical

MASSACHUSETTS

Boston Conservatory Opera Theatre, D. Bartholomew, Dir.

3/12, 13, 14/71 *Il Matrimonio segreto* Eng. Hess/Bartholomew; cond.: Gregorian; des.: Levenson

New England Conservatory of Music, Opera Theatre, I. Strasfogel, Dir.

4/30 5/1/71 Opera Scenes (Workshop Prod.) incl. scene from Donizetti's *L'Ajone* nell' *imbarazzo* Amer. prem. (see also 1/71 Blltn.)

6/71 "Introduction to Opera" under auspices of Young Audiences in Boston schools

MICHIGAN

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

1/11/71 *A Quiet Game of Cribble*

MISSISSIPPI

Opera/South, Sister M. Elise, Gen. Dir., Jackson State College

5/7/71 *Aida* Goldman, Jones; cond: Herbert; dir/des.: Dorr

NEW JERSEY

Englewood Cliffs College, Opera Workshop, D. Shapiro, Dir.

2/23/71 *Gianni Schicchi* Eng.; w.p.; dir.: Eunice Mobley

NEW YORK

Pleasantville Music Theatre, M. Cantor, Dir., Pleasantville

4/23, 24, 30 5/1, 8/71 *The Pirates of Penzance* May pfs. in Lyndhurst & Tarrytown

NEW YORK CITY

Anderson Theatre, East Village

2/28/71 *The Survival of St. Joan* "A Medieval Rock Opera" prem.; Smoke Rise, Corbett; des.: P. Harvey

Barnard College, Chamber Music Society

3/4, 5, 6/71 Sellitti's *The Venetian Window and the Quack* & Hasse's *The Would-Be Gentleman* Eng. Lazarewich

Barnard College, Gilbert & Sullivan Society

4/22, 23, 24/71 *Iolanthe* at Theater of Riverside Church

Bel Canto Opera, at Madison Ave. Baptist Church (see also 1/71 Blltn.)

4/4/71 *Jesus Christ, Superstar* prem.; with Ravenswood rock group

4/18, 25/71 *L'Amore dei tre re* (replacing *L'Italiana in Algeri*)

5/16, 23, 30/71 *Lakmé*

Bronx Opera Company, at Bronx High School of Science, M. Spierman, Cond.

1/8, 9/71 *La Traviata*

5/7, 8/71 *Der Freischütz* Eng.

Brooklyn College Opera Theater, K. Köpe, Dir.

4/16, 17/71 *The Beggar's Opera* Gay/Austin (replacing previously announced double-bill)

Brooklyn Lyric Opera, N. Myrvik, Dir. at Ft. Hamilton H.S.

3/6/71 *Madama Butterfly* Malbin; Theyard; cond: La Selva

Carnegie Recital Hall, under the auspices of Musical Newsletter

3/21/71 *Don Carlo* incl. scenes from unpublished version; Jung, Shade, Walker; Osborne, Devlin

Charlotte Bergen Productions at Town Hall

3/6/71 Monteverdi's *Orfeo* Bonazzi, Wells; Reardon, Berberian

Clarion Concerts, N. Jenkins, Mus. Dir., & Abbey Singers, Tully Hall

2/17/71 Banchieri's *La Saviezza giovanile (The Wisdom of Youth)* one-act Madrigal-comedy (see also 5/70 Blltn.)

Committee for Twentieth Century Music, Columbia Univ.

3/17/71 Hindemith evening incl. *Hin und zurück*

Equity Library Theater, at Master Theater, Riverside Drive

3/6-21/71 *Ruddigore* mus. dir.: C. Sebok

Juilliard School, American Opera Center, Lincoln Center

2/18, 20/71 Leichtling's *A White Butterfly* prem.

3/26, 28/71 Farberman's *The Losers* prem.

Manhattan School of Music, G. Schick, Pres. (see also 10/70 Blltn.)

4/17, 18/71 *L'Enfant et les sortilèges* dir.: C. Auerbach; des.: Singelis

4/30 5/1/71 *The Crucible* cond.: Coppola

5/14, 15/71 *Cendrillon* cond.: Coppola; dir.: Lucas

Metropolitan Opera Studio, J. Gutman, Dir., J. Ryan, Mus. Dir.

1970-71 *Gianni Schicchi* 39 pfs. w.o. (in Brooklyn and Long Island); 10 pfs. w.p.

Così fan tutte 3 pfs. w.p. in schools; 1 pf. of excerpts

Barber of Seville 8 pfs. w.p. in schools; 4 pfs. of excerpts

Don Pasquale 2 pfs. w.p. in schools

Birthday of the Infanta & The Telephone 2 pfs. w.p. in schools

Au traver du mur 1 pf. w.p.; conc. pf.

Cendrillon 1 pf. w.p.; conc. pf.

Madama Butterfly excerpts; 57 pfs. w.p. in schools

Introduction to Opera 40 pfs. w.p. in schools

Duets in Opera 8 pfs. w.p. in schools

An American Composer and His Work 3 pfs. w.p. in schools

Shakespeare in Opera and Song 17 pfs. w.p.

Vienna to Broadway 3 pfs. w.p.

Concerts at Lincoln Center Library 6 pfs.

Concerts at Alice Tully Hall 5 pfs.

Other Concerts 9 pfs.

NEW YORK (cont.)

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

9/14, 19m, 24/70 1/8, 16, 19/71 *Ernani*
9/15, 19, 26, 30/70 2/5, 9, 13m, 20/71 *Cavalleria rusticana & Pagliacci*
9/16, 21, 26m 10/2, 6/70 3/25 4/2, 10m, 17/71 *Les Contes d'Hoffmann*
9/17, 23, 28 10/3, 7, 17 12/10, 14, 19m/70 *Norma*
9/18, 22 10/12, 22, 27, 31 11/5, 14m, 28 12/2, 5, 11/70 *La Traviata*
9/25 10/1, 5, 10, 16, 24 12/19, 24, 30/70 1/9m/71 *Orfeo ed Euridice** cond:
Bonyngé; dir: Sparemblek; des: Gérard
9/29 10/8, 17, 21 11/2, 10, 19 12/18, 25/70 1/2 4/10, 14, 17m/71 *Madama
Butterfly*
10/3, 10, 13, 23, 30 11/4 18, 24 12/3, 7/70 1/30m 2/4/71 *Un Ballo in maschera*
10/9, 14, 19, 29 11/7m, 13 12/15, 23, 28/70 1/5, 14/71 *Andrea Chénier*
10/15, 24m, 28, 31m 11/3, 9/70, 1/11, 15, 21 2/1/71 *Lucia di Lammermoor* (plus 7
stud. pfs.)
10/20, 26 11/6, 12, 21m, 26 12/5m, 12/70 *Don Pasquale*
11/7, 11, 17, 23 12/12m, 17/70 *Tosca*
11/14, 21, 25, 30 12/9/70 4/3m, 6, 9/71 *Parsifal** cond: Ludwig; dir: Merrill;
des: O'Hearn
11/16, 20, 28m 12/8, 22, 26m/70 1/1, 4, 7, 13/71 *Aida*
11/27 12/1, 4/70 2/18, 27m/71 *Elektra*
12/16, 21, 26, 29/70 1/2m, 9, 22, 27 2/3, 8, 15, 23, 25/71 *Fidelio** cond: Böhm;
dir: Schenk; des: Aronson
12/31/70 1/6, 12, 18, 23m, 30/71 *La Périchole*
1/16m, 20, 25, 29 2/2, 6, 11, 17, 22/71 *Die Frau ohne Schatten*
1/23, 28 2/12, 16, 20m, 24 3/30 4/5/71 *Il Barbiere di Siviglia*
1/26 2/6m, 10, 13, 26 3/1, 6, 11, 15, 27 4/1/71 *Carmen*
2/19, 27 3/4, 9, 12, 18, 22, 27m, 31 4/7, 12/71 *Werther** cond: Lombard; dir:
Deiber; des: Heinrich
3/2, 5, 8, 13, 17, 20/71 *Il Trovatore*
3/3, 6m, 10, 13, 16, 19, 24 4/3, 15/71 *La Bohème*
3/20m, 23, 26, 29 4/8, 13, 16/71 *Don Giovanni*
sop.: Amara, Arroyo, Blegen, Boky, Borkh, Caballé, Clements, Crespin, Cruz-Romo,
DePaul, Di Franco, Grist, Hillebrecht, Kabaivanska, Kalil, Kirsten, Lear,
Ligendza, Lorengar, Maliponte, Mathis, Moffo, Moser, Nilsson, Ordassy, Peters,
Pierce, Pilou, Pracht, Raskin, Robinson, Ross, Rysanek, Schroeder, Scotto, Stratas,
Sukis, Sutherland, Tebaldi, Tucci, Wilcox, Zylis-Gara; *mezzos & contra.*: Baldani,
Baldwin, Bumbry, Casei, Chookasian, Cossotto, Dalis, Dunn, Elias, Forst,
Godfrey, Grillo, Horne, Killebrew, Kraft, Love, Ludwig, Madeira, Miller, Myhal,
Rankin, Resnik, Verrett, von Stade; *ten.*: Alexander, Anthony, Aragall, Bergonzi,
Bonisolli, Brilioth, Burrows, Carelli, Castel, Corelli, DiGiuseppe, Domingo,
Franke, Gabriels, Gedda, Goeke, King, Kónya, Kraus, Lewis, MacWherter,
McCracken, Morell, Naghiu, Nagy, Pavarotti, Schmorrr, Shirley, Tagliavini,
Tucker, Velis, Vickers; *bar.*: Bacquier, Berry, Boucher, Christopher, Colzani,
Cossa, Dooley, Gibbs, Gobbi, Goodloe, Guarrera, Harvuot, Krause, MacNeil,
Managuerra, Meredith, Merrill, Milnes, Reardon, Ritchard, Sereni, Stewart,
Uppman, Walker; *basses*: Alvary, Best, Corena, Díaz, Dobriansky, Flagello,
Gaiotti, Gramm, Hines, Karlsrud, Macurdy, Michalski, Morris, Plishka,
Raimondi, Sgarro, Siepi, Tozzi, Vinco.

Metropolitan Opera Assn., R. Bing, Gen. Mgr., tour 4/19-5/29/71

BOSTON, AT WAR MEMORIAL AUDITORIUM

4/19, 20, 21, 22, 23, 24m, 24/71 *Aida, La Périchole, Madama Butterfly, Carmen,
Werther, Rigoletto, Don Giovanni*

CLEVELAND, AT PUBLIC AUDITORIUM

4/26, 27, 28, 29, 30 5/1m, 1/71 *Carmen, Werther, La Périchole, Rigoletto, Aida,
Madama Butterfly, Don Giovanni*

ATLANTA, AT CIVIC CENTER

5/3, 4, 5, 6, 7, 8m, 8/71 *Aida, La Périchole, Rigoletto, Werther, Carmen, Madama
Butterfly, Don Giovanni*

MEMPHIS, AT MUNICIPAL AUDITORIUM

5/10, 11, 12/71 *Rigoletto, Werther, Aida*

DALLAS, AT STATE FAIR PARK AUDITORIUM

5/13, 14, 15m, 15/71 *Carmen, La Périchole, Don Giovanni, Aida*

NEW YORK (cont.)

MINNEAPOLIS, AT NORTHRUP MEMORIAL AUDITORIUM

5/17, 18, 19, 20, 21, 22m, 22/71 *Don Giovanni, Aida, Carmen, Madama Butterfly, Werther, La Périchole, Rigoletto*

DETROIT, AT MASONIC TEMPLE

5/24, 25, 26, 27, 28, 29m, 29/71 *Werther, Don Giovanni, Carmen, La Périchole, Aida, Madama Butterfly, Rigoletto*

Metropolitan Opera June Festival, Lincoln Center, (non-subscription pfs.)

5/31 6/8/71 *Aida* Arroyo/Ross, Bumbry; Corelli/Tucker, Sereni/Merrill, Siepi/Raimondi; cond: Cleva

6/1, 12m/71 *Rigoletto* Tucci; Tucker, Merrill, Diaz; cond: Franci/Rich

6/2, 7/71 *Madama Butterfly* Kabaivanska, von Stade; DiGiuseppe, Walker; cond: Franci/Rich

6/3, 10/71 *Il Trovatore* Arroyo/Amara, Dalis/Chookasian; McCracken/Spiess, Sereni; cond: Adler

6/4, 9/71 *La Bohème* Stratas, Boky; Tucker/Corelli, Manuguerra, Macurdy; cond: Cleva

6/5m, 12/71 *Tosca* Bumbry; Corelli, Gobbi, Plishka/Corena; cond: Levine

6/5, 11/71 *Don Giovanni* Moser, Zylis-Gara, Elias; Siepi/Raimondi, Shirley, Corena, Uppman; cond: Adler

New York Children's Theatre at Town Hall

2/71 *Young Abe Lincoln* Hodapp; Larsen; mus. dir.: W. M. Cree

Opera on Film Series, at Philharmonic Hall

2/28/71 *Zar und Zimmermann* Hamburg State Opera prod.

3/7/71 *Die Meistersinger von Nürnberg* Hamburg State Opera prod.

3/21/71 *Fidelio* Berlin Opera Co. prod.

Opera Workshop, Josephine La Puma, Dir.

9/9/70 *Don Carlo* at Damrosch Park, 11/28/70 at P.S. 75, 12/27/70 at P.S. 166

9/16/70 *Così fan tutte* at Damrosch Park, 4/18/71 at P.S. 166

9/23/70 *L'Elisir d'amore* at Damrosch Park

10/11/70 2/7/71 *Tosca* at P.S. 166

10/18/70 *Carmen*

10/25/70 1/30, 31/71 *La Forza del destino* at P.S. 166

11/1/70 4/4/71 *Cavalleria rusticana & Pagliacci* at P.S. 166, 12/26/70 at P.S. 75

11/7/70 *La Bohème* at P.S. 75, 11/15/70 at P.S. 166

11/15/70 *Aida* at P.S. 75, 11/22/70 4/25/71 at P.S. 166

11/21/70 *Andrea Chénier* at P.S. 75

11/29/70 *Il Trovatore* at P.S. 166, 12/19/70 at P.S. 75

12/13/70 *Rigoletto* at P.S. 166, 4/5/71 at Provincetown Playhouse

12/20/70 *Fidelio* at P.S. 166

1/24 4/10/71 *La Traviata* at P.S. 166

2/5/71 *La Favorita* at P.S. 166

3/28/71 *Don Giovanni* at P.S. 166

4/17/71 *La Gioconda* at P.S. 166

4/24/71 *Madama Butterfly* at P.S. 166

Queens Opera Assn., J. Messina, Dir.

5/15/71 *La Bohème* Luz

6/12/71 *Die Fledermaus*

Ruffino Opera, C. Ruffino, Dir. (for Town Hall series see 9/70 Bltn.)

9/14/70 *Faust* at Provincetown Playhouse, 1/22/71 at Cooper Union Forum

9/28/70 *The Impresario & The Medium* at Provincetown Playhouse

10/5, 12/70 *La Bohème* at Provincetown Playhouse, 10/28/70 at Deluxe Theatre, Woodside

10/16/70 *Lucia di Lammermoor* at Cooper Union, 3/17/71 at Temple Theater

10/19/70 *The Impresario & The Telephone* at Provincetown Playhouse

11/13/70 *La Traviata* at Cooper Union, 3/15 4/12/71 at Provincetown Playhouse

12/11/70 *The Marriage of Figaro* at Cooper Union, 4/19/71 at Provincetown Playhouse

12/21/70 4/26/71 *Carmen* at Provincetown Playhouse

1/4, 11, 18, 24/71 *La Bohème* at Provincetown Playhouse

2/1, 22/71 *Werther* at Provincetown Playhouse

2/7, 19/71 *Aida* at Cooper Union

2/15, 29/71 *The Abduction from the Seraglio* at Provincetown Playhouse

2/20/71 *The Barber of Seville* at Kittay House, Bronx

NEW YORK (cont.)

2/28/71 *La Forza del destino* at Temple Theatre, 3/8/71 at Provincetown Playhouse

3/12/71 *Norma* at Cooper Union

Stuyvesant Community Opera, Stuyvesant High School

3/12/71 *Tosca*

3/26 4/25m/71 *Madama Butterfly*

NORTH DAKOTA

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

12/9, 10, 11, 12/70 *Amahl and the Night Visitors*

2/17, 18, 19, 20/71 *The Barber of Seville*

5/12, 13, 14, 15/71 *Martha*

OHIO

Denison Univ., Opera Dept., H. Larsen, Dir., Granville

3/24/71 Kalmanoff's *Lizzie Strotter*

Oberlin College Opera Theater, R. Lazarus, Dir., Oberlin

11/18-21/70 *L'Heure espagnole & Sister Angelica*

3/3-6/71 *The Marriage of Figaro*

5/71 Weisgall's *Six Characters in Search of an Author* 3 pfs.

Ohio State Univ. Opera Workshop, P. Hickfang, Dir., Columbus

2/71 Saeger's *The Marriage of the Grocer of Seville* prem., 3 pfs.

OKLAHOMA

Oklahoma City Symphony-Opera Guild, G. F. Harrison, Mus. Dir.

4/16/71 *The Barber of Seville*

Univ. of Tulsa Opera Theatre, L. Sowell, Dir., Tulsa

5/13, 15/71 *Così fan tutte*

PENNSYLVANIA

Carnegie-Mellon Univ., Opera Workshop, R. Fellner, Dir., Pittsburgh

4/1, 2, 3/71 *Albert Herring*

Pittsburgh Opera Inc., R. Karp, Gen. Dir. (see 5/70 Blltn.)

4/15, 17/71 *Don Pasquale* (replacing *Traviata*) Peters; Bisson, Duval, Sordello

RHODE ISLAND

Rhode Island Civic Chorale and Orchestra, L. Pichierri, Mus. Dir., Providence

3/20/71 *Carmen* Killebrew, Altman; LoMonaco, Olivier.

SOUTH DAKOTA

Yankton College Opera Workshop, Velda Kaune, Dir., Yankton

1970-71 Opera Scenes w.p.

TENNESSEE

Memphis Opera Theatre (see also 1/71 Blltn.)

3/4/71 *Carmina burana & Gianni Schicchi*

University of Tennessee at Martin Opera Workshop, Marilyn Jewett, Dir.

11/14, 15/70 *Hin und zurück* & Opera scenes

5/21, 22/71 Rorem's *Four Fables from La Fontaine*, prem., commissioned for Arts Festival

TEXAS

Corpus Christi Symphony, M. Peress, Mus. Dir.

3/13/71 *Tosca* Barlow

Texas Christian University Opera Workshop, F. Berens, Dir., Fort Worth

2/71 *Der Freischütz* Eng. Martin; w.o.

3/71 Opera Scenes w.p.

Texas Tech Univ. Music Theater, K. Mohr, Dir., Lubbock

4/16, 17, 18/71 *The Magic Flute* cond: Ellsworth; dir./des.: Mohr

VIRGINIA

Old Dominion University Opera Workshop, H. G. Hawn, Dir., Norfolk

1/7, 8, 9m, 9, 10/71 *Susannah*

5/20, 21, 22m, 22, 23/71 Musical

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

1970-71 Weill's *Street Scene*

WASHINGTON

Seattle Opera Co., tour to schools

4-5/71 *Tommy* 24 pfs.; cond.: Durkee; dir.: Pearlman; des.: Chase

WISCONSIN

University of Wisconsin Opera Workshop, K. Moser, Dir., Madison

12/12, 13, 14/70 *Amahl and The Night Visitors*

5/23, 24/71 *The Magic Flute* Eng.; 5/27 conc. pf.

CANADA

First St. Andrew United Church, London, Ontario

4/22, 24/71 Williamson's *The Happy Prince*

Guelph Spring Festival, Guelph, Ontario

5/10/71 Wilson's *Phrases from Orpheus* prem. (see 1/71 Bltn.) Garnet Brooks;

Oratorio Chorus; Toronto Dance Theatre; cond. /dir: Wilson

5/12, 13, 14/71 *The Burning Fiery Furnace* Ophhof, Arab, Brooks; cond.: Goldschmidt

Lakehead Choral Group, Barbara Kirkup, Mus. Dir., Thunder Bay

2/71 *The Pirates of Penzance*

McGill Univ., Opera Workshop, Della Pergola, Dir., Montreal

2/5, 6/71 Williamson's *The Growing Castle*

2/19/71 *Dido and Aeneas* conc. pf.

2/20, 22, 24 3/22, 24 5/1, 29/71 Opera Excerpts

New Brunswick Opera Co. & St. John Arts Council

3, 4/71 Two Musicals, dir: A. Garrod

Toronto Opera Society, Vaughan Rd., Collegiate Audit.

11/28/70 *La Bohème* w.p.; staged

2/13/71 *Pagliacci*

3/27/71 *Madama Butterfly*

5/15/71 *Tosca* excerpts

Univ. of Calgary, Music Dept., Alberta

1970 *Hand of Bridge & Scenes (Rigoletto, Tosca)*

1/15, 16/71 *Le pauvre matelot* Eng.

Univ. of Guelph, Music & Drama Depts, Ontario

3/25-27/71 *The Medium* & a 1-act play

Univ. of Saskatchewan, Music Dept., Regina

Spring '71 Opera scenes (*Pimpinone, Magic Flute, La Bohème*)

Univ. of Toronto, Opera Dept., E. Barbini

3/18-21/71 Opera Scenes (*Freischütz, Falstaff, Tales of Hoffmann*)

Univ. of Victoria, Victoria Fair, B.C.

7/27/70 Mellers' *The Ancient Wound* prem.

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

1/8-16/71 *H.M.S. Pinafore*

Univ. of Western Ontario, Music Dept., London

3/26/71 *Bastien und Bastienne* & *The Unicorn, the Gorgon and the Manticore*

York University, Electronic Media Class, Toronto

2/22/71 *From the Electric Ear* Multi-media presentation





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