



CENTRAL OPERA SERVICE BULLETIN

SUMMER, 1972

INDEX

NEW OPERAS AND PREMIERES	1
NEWS FROM OPERA COMPANIES	3
NEW SUMMER CLASSES, Other Courses	5
NEW OPERA HOUSES AND ARTS CENTERS	6
FORECAST	6
PROGRAMS OF FINANCIAL ASSISTANCE	7
COS INSIDE INFORMATION: A Regional Conference	8
APPOINTMENTS	9
TRANSLATIONS	11
AWARDS AND WINNERS	12
NEW COS MEMBERS	13
OBITUARIES (1971-72)	14
PERFORMANCE LISTING, 1971-72 cont.	21
PERFORMANCE LISTING, SUMMER 1972	27
FIRST PERFORMANCE LISTING, 1972-73	32

Sponsored by the Metropolitan Opera National Council

CENTRAL OPERA SERVICE COMMITTEE

Honorary National Chairman

ROBERT L. B. TOBIN

National Chairman

ELIHU M. HYNDMAN

National Co-Chairmen

MRS. NORRIS DARRELL

GEORGE HOWERTON

National Council Directors

MRS. AUGUST BELMONT

O. DELTON HARRISON, JR.

MRS. TIMOTHY FISKE

MRS. ALLEN G. OLIPHANT

CARROLL G. HARPER

MRS. BOWMAN POND

Professional Committee

KURT HERBERT ADLER

San Francisco Opera

PETER HERMAN ADLER

NET Opera

VICTOR ALESSANDRO

San Antonio Symphony

ROBERT G. ANDERSON

Tulsa Opera

WILFRED C. BAIN

Indiana University

GRANT BEGLARIAN

University of So. California

MORITZ BOMHARD

Kentucky Opera Association

SARAH CALDWELL

Opera Company of Boston

ROBERT J. COLLINGE

Baltimore Opera Company

EUGENE CONLEY

North Texas State University

JOHN CROSBY

Santa Fe Opera

WALTER DUCLOUX

University of Texas

PETER PAUL FUCHS

Louisiana State University

ROBERT GAY

Northwestern University

BORIS GOLDOVSKY

Goldovsky Opera Theatre

WALTER HERBERT

Houston & San Diego Opera

RICHARD KARP

Pittsburgh Opera

JOHN M. LUDWIG

Center Opera of Minnesota

GLADYS MATHEW

Community Opera

MRS. LOUDON MELLE

Opera Soc. of Washington, D. C.

RUSSELL D. PATTERSON

Kansas City Lyric Theater

MRS. JOHN DEWITT PELTZ

Metropolitan Opera

JAN POPPER

University of California, L. A.

GLYNN ROSS

Seattle Opera Association

JULIUS RUDEL

New York City Opera

GEORGE SCHAEFER

Saint Paul Opera Association

GEORGE SCHICK

Manhattan School of Music

MARK SCHUBART

Lincoln Center

LEONARD TREASH

Eastman School of Music

GIDEON WALDROP

The Juilliard School

The Central Opera Service Bulletin is published quarterly for its members by Central Opera Service.

Permission to quote is not necessary but kindly note source.

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

Mrs. Maria F. Rich, Editor
Central Opera Service Bulletin
Lincoln Center
New York, N.Y. 10023

Copies this issue: \$2.00



CENTRAL OPERA SERVICE BULLETIN

Volume 14, Number 5

Summer, 1972

NEW OPERAS AND PREMIERES

AMERICAN OPERAS

The San Diego Opera Company has announced the first performance of Alva Henderson's *MEDÉA* for November 1972. The title role will be sung by Irene Dalis.

AGAIN D. J. is the name of the latest opera on the Don Juan theme. The music was composed by Neil Slater (sound track for the movie, *Summer of '42*) and the libretto was written by Nick Rossi, collaborator on Castelnuovo-Tedesco's last opera, *Tobias and the Angels*, and head of the opera department at the University of Bridgeport. The first performance took place on May 5 at the opening of the new Arts and Humanities Center at the university in Connecticut, for which the opera was commissioned. The musical idiom combines jazz, rock and traditional music.

The latest offering of a rock musical based on a religious theme is entitled *HARD JOB BEING GOD*. It opened Off-Broadway on May 14; music and lyrics are by Tom Martel.

Robert Moran's *DIVERTISSEMENT, No. 3 — A Lunch Bag Opera* was heard for the first time on October 31, 1971, over BBC in its New Music series. The director, William Fitzwater, describes it as "an ultra-modern-conception production".

On May 11, the Opera Workshop at Montclair State College gave the first performance of Jean Berger's *YPHTAH AND HIS DAUGHTER*. The text is in four languages, Hebrew, Latin, Spanish and English.

Yet another children's opera based on the Anderson fairy tale, *THE EMPEROR'S NEW CLOTHES*, was composed by Russell Wood. It was premiered on February 12 by Chicago's Opera Profiles Inc., where the composer is artistic director. — And, while on the subject of children's operas, the University of Arizona in Tucson offered the first performance of Richard Faith's *SLEEPING BEAUTY* in December '71.

Another "instant opera", *MOD TRAVIATA*, has come off the pen of Martin Kalmanoff. This "special comedy material" was offered on the Mike Douglas Show over CBS-TV on May 4, following excerpts from Verdi's original.

October 24 marked the premiere of *THE POWERFUL POTION OF DR. DEE* written by Hubert Bird. It was performed at the College of the Desert in Palm Desert, California.

New operas commissioned and scheduled for performances next season are *TRANSFORMATION*, for May 1973 by the Center Opera of Minnesota, and *NAPOLEON* with music by Robert Beadell and libretto by William Wallace, for February 1973 by the Opera Company of the University of Nebraska in Lincoln.

AMERICAN PREMIERES

Although we have yet to hear the American premiere of Roger Session's controversial *Montezuma*, an opera by the same title received an American premiere on February 14 by the Associate Artists Opera Company in Boston. This *MONTEZUMA* was written by German composer Karl Heinrich Graun to an original French libretto by King Frederick II; the premiere took place in Berlin in 1755. It was heard in Boston in an early Italian version by G. P. Tagliazucchi.

Another eighteenth century opera, *LA NAISSANCE D'OSIRIS* by Jean Philippe Rameau, was given its first American performance at the University of California in Berkeley in April.

In all likelihood, the performance of Cesti's *ORONTEA* at UCLA Opera Workshop on May 21, marked the first American performance of this opera. This *dramma musicale* was performed for the first time in Venice in 1649. The performance in California was sung in an English adaptation by John Hall.

FOREIGN PREMIERES

An additional new opera to be presented as part of the Olympic Festival in Germany (see Winter '72 Bltn.) is Joachim Ludwig's *RASHOMON*. The first performance is scheduled for August 23 in Augsburg and will feature Atsuko Azuma in a leading role. — In February, Munich's Experimentierbühne presented *LASER* by Walter Haupt. The production utilized laser beams and special electronic equipment originally used in an earlier Rennert/Svoboda production of *The Magic Flute* in Munich. The new work is a multi-media presentation. — Fritz Geissler's *DER ZERBROCHENE KRUG*, announced in the Fall '69 *Bulletin* for a projected premiere in 1969-70, had its first performance only on August 28, 1971, in Leipzig. — *IRISCHE LEGENDE*, premiered in 1955, was conducted by its composer, Werner Egek, in a new revised version for the first time on October 31, 1971, at the Bayrische Rundfunk. — The premiere of Carl Orff's *DAS SPIEL VOM ENDE ALLER ZEITEN*, scheduled for April in Stuttgart (see Winter '72 Bltn.), has been indefinitely postponed.

The Salzburg television opera prizes have been awarded by an international jury. The first prize of \$5,000 went to Ingolf Gabold's *SEVEN VISIONS OF ORPHEUS* produced by the Danish Radio; honorary mention was given to Shinichiro Ikebe's *THE DEATH GODDESS*, produced by Japanese MKH.

Next Fall, the Helsinki Opera will present the premiere of Aribert Reimann's *INANE* with American soprano Joan Carroll in the leading role. The composer's *Melusine* will be heard in the United States for the first time at Santa Fe this summer. — Luciano Berio's *AMORES* will be premiered during the Holland Festival (June 15-July 9), and Mauricio Kagel's *PHONOPHONIE HALLELUJA* was heard for the first time in Copenhagen on May 29.

TUTTO CIO'CHE ACCADE TI RIGUARDA by Bruno Bartolozzi was presented on May 27 during the Maggio Musicale in Florence on a double-bill together with Petrassi's *Gita in campagna*. The performance at the Teatro della Pergola was conducted by Nino Sanzogno. — Italy's most prolific contemporary opera composer, Gian Franco Malipiero, witnessed the premiere of his one-act *MERLINO MAESTRO D'ORGANI* in Palermo in April. It was presented together with his *Filomela e l'infatuato*. — In February, Dino Milella's *UNA STOCCA DI ALTRI TEMPI* received its premiere at the opera house in Bari, Italy, and Vieri Tossatti's latest opera was heard over Radio Italiano earlier this season. Entitled *IL PARADISO E IL POETA*, it was conducted by the composer.

In addition to the numerous premieres in French opera theatres reported in the Winter '72 *Bulletin* are *LE TABLEAU* by Gerard Calvi, after a story by Ionesco, on March 4 in Bordeaux, and Albert Husson's *LYSISTRATA* in Lyons during the June Festival.

Darius Milhaud's *SAINT LOUIS* was heard over Radio Rome for the first time on March 18, 1972, and received its first staged performance on April 14 in Rio de Janeiro. It was commissioned by the French Government in 1970 in connection with the 700th anniversary of the death of the saint/king and is based on poems by Claudel — however, a French premiere has yet to be announced.

From the monthly issues of *Music News from Prague*, we learn of a number of new Czech operas heard lately in various Czech cities. There is a new *ANNA KARENINA* by Hlobil, premiered in 1971 in Budejovice, and three short operas presented in March in Brno, Josef Bohac's *WOOING* (after a Chekhov story), Ivo Jirasek's *THE KEY* (after an Averchenko story) and Jaromir Podesva's *THE PROP OF AGE*. — Jan F. Fischer is the composer of a new opera called *OH, MR. FOGG!*, a full-length comic opera after Jules Verne's *Around the World in Eighty*

Days. — In September 1971, three short operas by the late Czech composer, Josef Berg, were heard for the first time in Brno: *JOHANNES DOCTOR FAUST*, *EUPHRIDES BEFORE THE GATES OF TYMAN* and *EUROPEAN TOURISM*. The composer died last year at the age of forty-four. — Dilia, the Czech Theatrical and Literary Agency, which can be contacted for performance rights for all the above, has announced the publication of two one-act operas by Ivan Jirki: *THE MILLIONAIRESS* (*The Lady Millionaire*) and *THE STRUMPET* (*The Prostitute*) (see 6/70 Blltn.).

Japanese composer Ikuma Dan's *LIGHTING IN THE MOSS* was performed for the first time on April 12 and repeated on the 18th during the Osaka International Festival.

To celebrate the fiftieth anniversary of the Turkish Republic in 1973, a new opera house will be opened. It will replace the one which burned down last year and will be named Attaturk Cultural Centre. A new Turkish opera was commissioned for the gala opening.

RARELY HEARD OPERAS

Noteworthy in the recent Cavalli renaissance (*Ormindo* and *La Calisto*) is the performance of *GIASONE* in Genoa on April 11. It is to be the first performance of the opera since the seventeenth century. — A more recent composition, but one which is also rarely heard, is Erich Korngold's *VIOLANTA*. It was produced by BBC this Spring.



NEWS FROM OPERA COMPANIES

Beginning next season, the Metropolitan Opera will have its own PICCOLO MET. When Mr. Gentile was first interviewed as General Manager Elect, he mentioned as one of his future projects the addition of a smaller house where unusual repertory and/or contemporary works could be offered. As previously reported in various issues of the *COS BULLETIN*, a great number of European opera houses have added small theatres for this purpose, the Piccolo Scala in Milan, the Rotunda in Stockholm and many Experimentierbühnen throughout Germany. The new annex of the Met will also be at Lincoln Center. It is the 299-seat, in-the-round Forum Theatre located on the lower level of the adjoining Beaumont Theatre. Mr. Gentile announced that the first finances for this project came as an anonymous gift of \$300,000 pledged over the next three years. The first season is to feature two productions, one rarely-heard work from the classical period, one contemporary opera. Ticket prices will be a uniform \$5. More detailed information will be available at the beginning of the season.

Two announcements from European opera houses are of special interest in this connection. The HAMBURG OPÉRA, which may be the company with the greatest number of contemporary operas in its regular repertory, does not have a small, second theatre. Mr. Everding, who is taking over as director next season, made the addition of a Studiobühne one of his conditions, but it now seems that, due to financial difficulties, government subsidies for this project will not be available. An open debate is presently going on and Mr. Everding has been quoted as saying "And, if necessary, we shall play in the railroad station". — Meanwhile, France is solving the problem in a different way. The Opéra Comique will be closed at the end of this season and, when it reopens, it will be under the name of L'OPÉRA-STUDIO DE PARIS. It will be administered by the Federal Office of Cultural Affairs and will engage young artists (singers, directors, etc.) — recent graduates of the conservatory — offering them a small remuneration and the chance for professional experience. The company will concentrate on French artists as well as on French repertoire, including contemporary works, and hopes to build an ensemble, which will also tour the regions surrounding Paris. The orchestra, also composed

of young musicians, will not only play for the opera but offer symphony concerts and a young ballet group is to be part of the complete project. Thus, the Opéra-Comique will become the Opéra-Studio de Paris et de la Région Parisienne and the orchestra will be L'Orchestre de la Région Parisienne, while the former Grand Opéra is now known as L'Opéra de Paris.

The ROYAL OPERA at Covent Garden is meeting its problems of filling a large house for contemporary opera productions by lowering the medium and lower priced seats to make them easily accessible to students.

Excerpts from the METROPOLITAN OPERA GALA, the farewell to Sir Rudolf Bing on April 22, were televised and seen on a sixty-minute coast-to-coast program over CBS. Texaco, the Metropolitan Opera's faithful sponsor on radio, also sponsored this hour-long special which was narrated by Risë Stevens. In addition, Deutsche Grammaphone taped excerpts and "Metropolitan Opera Gala Honoring Sir Rudolf Bing" has just been released and is available on stereo record, cartridge or cassette. This is the first time since the late 1950's that the Metropolitan Opera has made any recordings.

Two half-hour opera telecasts featuring Joan Sutherland were designed for broad, popular appeal. Under the title of "WHO'S AFRAID OF OPERA?", the two programs were presented over the Public Broadcasting Service network, partially sponsored by General Telephone and Electronics. The first show was devoted to a short version of *The Barber of Seville*, the second one to *The Daughter of the Regiment*. Arias were sung in the original language by Miss Sutherland and supporting singers while the rest of the music was omitted and replaced by an English narration and dialogue between Miss Sutherland and a few puppets, representing the audience.

Arizona has started its first opera company, outside of college or university based opera workshops. The TUCSON OPERA COMPANY is a semi-professional group which presented its first production, *The Barber of Seville*, on April 7 and 8. Performances were in English and with orchestra. The Opera Guild of Southern Arizona, based in Tucson, assisted in the formation of the new company.

Announcements of an increase in number of productions augurs well for next season; so do some financial reports and notices of advance ticket sales. The LYRIC OPERA OF CHICAGO announced a "profit" of \$36,000 after donations from last season when it had a record budget of almost \$3.2 million. (About 50% was recovered from box office sales.) The company has added four performances this year and, at last count, the reservations for the 1972 subscriptions had increased over the same period last year. — The SAN FRANCISCO OPERA reports a substantial increase in its advance orders for subscriptions over the previous year; in May, the orders were about 70% capacity for the Fall season. — The HAWAII OPERA THEATRE, sponsored by the Honolulu Symphony, found that last year's deficit was well below its original estimate and, thus, announced that it would go from two to three productions for its 1972-1973 season.

The unique OPERA/SOUTH in Jackson, Mississippi, now going into its third season, plans to increase its productions from one to two for next year with a contemporary opera in the Fall and a standard work offered in the Spring. Out-of-town performances are also contemplated with a possible guest appearance at the Kennedy Center in Washington. The company has also formed a National Board of Directors to serve in an advisory capacity. Members are singers Martina Arroyo, Grace Bumbry, Marilyn Horne, Dorothy Maynor, George Shirley and Camilla Williams; composer William Grant Still; actors Ossie Davis and Sidney Poitier; educators Benjamin E. Mays, Howard Thurman and Stephen J. Wright; novelist Margaret Walker; publishers Frances Murphy and Louis E. Martin; and business executive Norman O. Houston.

Thanks to renewed financial assistance from the Golden Grain Macaroni Company and from the San Francisco Sponsors, an organization of young civic leaders, the WESTERN OPERA THEATER has again offered its *Dollar Opera Series* at the 1,000-seat Palace of Fine Arts Theater. This is the only time when the touring company performs in San Francisco. Tickets are sold on a non-reserve basis at a uniform price of \$1.00 and the company offered its repertory of four operas, each in two performances.

The HOUSTON GRAND OPERA has announced a free Spring Festival (May-June) in the Parks. While the company has given concert performances of short works in previous summers in the parks, this will mark the first time that fully staged performances will be offered free. There will be ten performances of three productions in the partially covered auditorium of the Hermann Park's Miller Theater. No-charge tickets will be issued in advance for those seats which are under cover.

The LAKE GEORGE OPERA is the latest summer festival to join forces with an educational institution (see also Winter '72 Blltn.). Together with the Saratoga Performing Arts Center, the Lake George Opera will offer a six-week course in music and opera at the State University of New York in Albany. — Another innovation at Lake George will be the "Opera-on-the-Lake Sunset Cruises" on Sunday evenings. The two-hour cruises on a Lake George steamboat will feature arias and ensembles performed by artists participating in the Opera Festival and will offer free champagne as an added attraction.

A new summer festival is planned to open in June 1973 in Ontario, Canada. It is the SARNIA OPERA FESTIVAL (see Winter '72 Blltn. under New Theatres) and Boyd Neal will be the music director.

Boston's OPERA CONSORTIUM, under the direction of Sarah Caldwell, offered a Stravinsky Celebration as its Spring program. The first stop on its college tour was the University of Rhode Island where, on May 2, it opened a new Fine Arts Center. The program featured Stravinsky's *Fanfare for a New Theatre*, *L'Histoire du soldat*, *Renard* and a scene from *Rake's Progress*. On this occasion, Mme. Stravinsky was presented with the Consortium's Distinguished Artists Medal. The program was conducted by Robert Craft and it was repeated at MIT on May 7.

The NEVADA OPERA GUILD has moved from the 300-seat Reno Little Theatre to the 1400-seat Pioneer Theatre Auditorium. The company, under the musical direction of Ted Puffer, plans four productions for next season, all sung in English. Most translations are by Mr. Puffer himself.

Australian/British composer Malcolm Williamson has founded THE CASTLE OPERA COMPANY. Employing mainly Australian and British singers, the group will tour with Mr. Williamson's operas, *The Growing Castle*, *The Happy Prince*, *Dunstan and the Devil* and *The Death of Cuchulain*. It will also bring this repertoire to the United States next season.

The NEW LONDON OPERA COMPANY offers performances at the Sadler's Wells Theatre — the Sadler's Wells Company has been playing at the Coliseum for the last two years. Peter Law is Chairman of the Board of the new company and Anthony Besch, Douglas Craig and Charles Mackerras form the artistic council.



NEW SUMMER CLASSES, Other Courses

The University of Southern California will offer an "Opera Master Class With George London" for the first time this summer. Limited to twenty advanced students, the class will meet for four hours, four times a week between July 17 and August 11. Tuition is \$280 and auditors may join the Thursday classes for \$5 a session. Registration deadline is July 1.

The North Country Community College in Saranac Lake, N. Y., offers a Summer Music Workshop with some courses held at Saranac Lake and others at Camp Solitude in Lake Placid. Information is available from NCCC, George Reynold, Humanities Chairman, Saranac Lake, N. Y.

J. J. Johannesen is the Director of the new Summer School of the Arts, located at beautiful Shawnigan Lake in British Columbia, Canada. The one-month session, sponsored by the Government of B. C., opens on July 22; inquiries should be addressed to Mr. Johannesen, #3307-1733 Comox Street, Vancouver, B. C., Canada.

Indiana University announces the establishment of a Master of Arts Program in Arts Administration.

NEW OPERA HOUSES AND ARTS CENTERS

The new NEW ORLEANS OPERA HOUSE will be completed in time for a Gala opening in the Fall. The \$8 million Center will be the new home for the opera as well as for the New Orleans Symphony. The new auditorium's seating capacity is just 100 seats below that of the present house which seats 2,400. It can be augmented when the orchestra pit is not in use. The stage and backstage facilities feature the most modern technical and electronic equipment.

The DALLAS CIVIC OPERA will be moving into a new home this Fall, the refurbished auditorium of the Fair Park Music Hall. Official opening is set for November 3 with a double-bill of *Dido and Aeneas* and *Pagliacci* starring Jon Vickers in both operas.

A number of colleges and universities have opened or will soon be opening new Fine and Performing Arts Centers. The University of Bridgeport has opened a \$5 million arts building, named after its benefactor, the Arnold Bernhard Arts and Humanities Center. It houses a 900-seat opera theatre which was opened with the specially commissioned opera, *Again D. J.* (see New Operas). The two-story Center was designed by the Bridgeport firm of Lyon, Mather and Kechner and, in addition to the theatre, it offers 9,000 square feet of exhibition space. It will also have facilities for a drama workshop and a seven-story brick tower will offer space for classrooms, conference halls, faculty and administrative offices. A gallery exhibiting modern masters is also part of the Center which opened May 5.

On March 4, the University of Florida at Gainesville dedicated a new Music Building with a festival concert conducted by Aaron Copland. — A new Fine Arts Center was opened at the University of Rhode Island in Kingston on May 2 with a performance by the Eastern Opera Consortium offering an all Stravinsky program. — A new rehearsal hall is under construction at the Music Academy of the West in Santa Barbara. The \$260,000 auditorium, called Abravanel Hall, will be ready for the school's summer session. — Drake University in Des Moines will open a new Fine Arts Complex on November 4 with a performance of *Falstaff*, while a new Performing Arts Theater will open at the University of North Dakota in Grand Forks on April 5, 1973. — Also scheduled for a 1973 opening is the 3,500-seat auditorium especially designed for concerts and opera at Illinois State University in Normal.



FORECAST

In addition to the first Performance Listing for the coming season in this issue and the Forecast in the Winter '72 *Bulletin*, here are some further glimpses into the future.

The NEW YORK CITY OPERA will offer two new productions in its Fall season, *Don Giovanni* and *The Tales of Hoffmann*. As can be seen from the complete listing in the back of this issue, the season opens on August 30, an unusually early date. — The Spring season will include the New York premiere of Henze's *The Young Lord* and a new production of Donizetti's *Anna Bolena* with Beverly Sills. *Summer and Smoke* will also return to the repertoire.

Sarah Caldwell plans five new productions for the BOSTON OPERA COMPANY, with two short works sharing a double-bill. In January, the company will offer *The Bartered Bride*, in February, *The Barber of Seville* starring Beverly Sills. March will bring *Don Carlo* and May Stravinsky's *The Flood* together with the 1927 one-act version of Kurt Weill's *Mahagonny*.

A new production of *La Fille du régiment* is planned jointly by the New York City Opera, the Houston and San Diego Opera Companies and the Philadelphia Lyric. Beverly Sills is to sing the title role.

While the LYRIC OPERA OF CHICAGO has not as yet begun its 1972 season, Carol Fox has already announced some of her plans for Fall '73. They include Caballé and Cortez in *Maria Stuarda*, Sutherland and Kraus in *Fille du régiment*, Cortez and King in *Carmen*, Nilsson, Cox, Adam and Neidlinger in *Siegfried*, Ludwig, Minton and Sotin in *Rosenkavalier* and Pavarotti in *Bohème*.

The SAINT PAUL OPERA's plans for summer after next include Delius' *A Village Romeo and Juliet*, utilizing the recent production of the Opera Society of Washington. Other operas tentatively scheduled are *Die Walküre*, *La Bohème* and *The Crucible*.



PROGRAMS OF FINANCIAL ASSISTANCE

The National Opera Institute has announced an *Internship Program for the Operatic Arts*. Funds have been earmarked for the sponsorship of fifteen interns at \$6,000 each with an additional amount allotted for the administration of the program, announced George London, Executive Director of NOI. The new program's aim has been described as "providing pragmatic training and experience for young professionals in non-singing operatic skills such as stage direction, management, coaching, chorus direction, lighting, costuming, etc.". The \$6,000 grant will facilitate the training of the chosen interns under experts in the respective fields in cooperation with professional opera companies in the United States. — A similar program of Grants-in-Aid is available to thirty singers through NOI with each young artist eligible for \$5,000 annually to develop and pursue a professional career. Both programs have been planned by the National Opera Institute in cooperation with Opera America, with the Internship Program specially researched by Edward Corn of the San Francisco Opera and Herbert Scholder of the Lyric Opera of Chicago.

The Seattle Opera Company has undertaken a study of projects for which federal funding may be secured and the findings of this research have been compiled and published in a report. Free copies are available from the company.

Mrs. DeWitt Wallace, a major patron of the performing arts, who, together with her husband, founded and directs the *Reader's Digest*, has given \$5 million to the Juilliard School. This is the largest single gift the school has received since August Juilliard's bequest of \$20 million in 1919. The school's endowment fund campaign's ultimate goal is \$36 million.

Last year, the John Simon Guggenheim Memorial Foundation awarded 372 fellowship grants in the arts and humanities totalling \$3.8 million. The latest recipient in music was composer Charles Wuorinen.

The largest slice of the \$6.84 million given by the Ford Foundation to Public Television in 1972 went to the Educational Broadcasting Corporation, NET/Channel 13, N. Y., which received about \$4 million. The National Public Affairs Broadcasting Center for TV in Washington, the Community Television of Southern California in Los Angeles and the Public Broadcasting Service, which is the national program distribution agency, were the other beneficiaries.

The Partnership for the Arts has previously been described and discussed on these pages. Under the imaginative and energetic guidance of Amyas Ames, the organization has spread rapidly and its actions are consistently gaining in importance. It is the single national arts organization not only permitted to lobby for the arts but established for just that purpose. It is responsible for the distribution of excellent, informative and stimulating publicity material, and, as a result, for thousands of letters written to Congress on behalf of the arts. Its aim is the federal appropriation to the arts of \$100 million for fiscal 1974, \$150 million for 1975 and, finally, \$200 million for 1976, the bicentenary year. Form letters as well as publicity material may be obtained from The Partnership for the Arts, P. O. Box 486, Ansonia Station, New York, N. Y. 10023. The organization may also be contacted for information on state, county or city funding for the arts. No doubt, the Partnership's activities on the state level helped to assure the N. Y. State appropriation of \$14 million as well as the increase in funds for the state arts councils in Illinois, Maryland and California.



APPOINTMENTS

Following the resignation of John MacFadyen as President of the Associated Councils of the Arts, it was announced that JOHN HIGHTOWER, former Director of the Museum of Modern Art, will succeed Mr. MacFadyen. In 1964, Mr. Hightower succeeded Mr. MacFadyen as Executive Director of the New York State Council on the Arts and it was from this position that he was appointed to the directorship of the Museum. Mr. MacFadyen filled the office of ACA President from 1966-68 and from late 1969 until the present. In the intervening period Miss Nancy Hanks was President of ACA. Mr. MacFadyen plans to devote his full time to architecture. He has been responsible for such designs as that of the Saratoga Performing Arts Center, the Filene Center at Wolf Trap Farm Park and the refurbishing of the new quarters of the Manhattan School of Music.

MICHAEL NEWTON, currently Director of the Arts and Education Council of Greater St. Louis, has been named Vice President of the Associated Councils of the Arts.

Miss CAROL HARFORD, White House Assistant for Cultural Affairs, has resigned from this position after "completing the establishment of this office". Leonard Garment, Special Consultant to the President, will be in charge of cultural affairs. Miss Harford has accepted the position of Deputy Director of the Wolf Trap Foundation for the Performing Arts in Virginia. — C. R. SMITH, former U. S. Secretary of Commerce, was named Chairman of the Board of the Foundation.

AARON COPLAND has been elected President of the American Academy of Arts and Letters, succeeding George F. Kennan.

After 35 years, HAROLD SPIVACKE has retired as Chief of the Music Division of the Library of Congress. He has, however, accepted a three-year contract as Honorary Consultant in Musicology to the Library. EDWARD N. WATERS is succeeding Mr. Spivacke as Chief of the Music Division.

EVA POPPER, who has been Assistant to the President of the Metropolitan Opera for the past five years, will assume the position of Assistant to the General Manager with the beginning of Mr. Gentile's official take-over on July 1. Miss Popper has also been named Assistant Secretary to the Board of Directors of the company succeeding Herman Krawitz. — At the same time, five new members of the Association were elected. They are LUIS FERRE — Governor of the Commonwealth of Puerto Rico, CHARLES KULLMAN — former Metropolitan Opera tenor, MRS. PETER PACKARD — Chairman of the Educational Committee of the Metropolitan Opera Guild, TONY RANDALL — the actor, and EDWARD S. REID — an attorney.

CHRISTOPHER CLARK has been elected National Vice Chairman of the Regional Auditions Program of the Metropolitan Opera National Council. He will be working with Carroll Harper who is National Chairman. — The appointment of MRS. BROMWELL AULT, Chairman of the MONC Eastern Region and member of the National Council since 1959, as National Chairman of Hospitality was announced by Alexander Saunderson, President of the National Council.

T. M. THOMPSON is succeeding Edward F. Blettner as President of the Lyric Opera of Chicago. Mr. Blettner, after three years in this position, was named Chairman of the Board.

The Board of Directors of the Western Opera Theater has elected JOHN NEYLAN McBAINE as its President.

The Opera Society of Washington has two new appointees. Stage director IAN STRASFOGEL has been named General Director of the company beginning next Fall and conductor JEAN-PIERRE MARTY, Music Director. Mr. Strasfogel is presently Director of the Opera Theatre at the New England Conservatory of Music and Director of the Augusta (Ga.) Opera Company. Mr. Marty previously conducted with the Washington company (*Le Comte Ory* and *Falstaff*) in 1969 and 1971.

Metropolitan Opera bass, LORENZO ALVARY, has been named Associate Artistic Director of the Opera Guild of Greater Miami. Arturo di Filippi is the company's Artistic Director and General Manager.

The Canadian Opera Company has appointed **BRUCE CHALMERS** as its new Administrator. Mr. Chalmers, a lawyer, was a university administrator in Scotland and England and has an administrative position with a major commercial corporation in Canada.

EDWARD CORN is the new Manager of the San Francisco Opera, a post left vacant after the death of Howard Skinner last year. For the last two years, Mr. Corn has been managing the Western Opera Theater which will remain under his managerial jurisdiction as will the Spring Opera Company, the San Francisco Opera Auditions and the Merola Program. Thus, he will function as coordinator of all the varied projects of the San Francisco Opera Company, working directly under General Director, Kurt Herbert Adler.

George Schaefer, Director of the Saint Paul Opera, announced the appointment of **IRI MOWERY** to the newly-created position of Business and Production Manager. Formerly, Mr. Mowery was with the Encyclopedia Britannica in Chicago and a theater manager in New York.

FRANK RATKA, former Manager of the Baltimore Symphony and, prior to that, of the Syracuse (N. Y.) Symphony and Opera, has been named General Manager of the Atlanta Symphony Orchestra.

The New York Pro Musica's new Music Director will be **GEORGE HOULE**, succeeding Paul Maynard. Mr. Houle is at present Professor of Music at Stanford University in California.

Other appointments and changes in conductorial positions include **GUSTAV MEIER** (Professor at Yale University) to the Greater Bridgeport Symphony, succeeding José Iturbi, — 38-year-old Italian conductor **ALDO CECCATO** as Principal Conductor of the Detroit Symphony beginning 1973 for two seasons (the present Music Director, Sixten Ehrling, will remain affiliated with the symphony as guest conductor; he will also make his Metropolitan Opera debut next season), — **PHILLIP SPURGEON** as new Music Director of the Midland-Odessa (Tex.) Symphony and Chorale, — and two Mitropoulos Contest winners (1968 and 1964). Belgian-born **FRANCOIS HUYBRECHTS**, former assistant to George Szell in Cleveland, was named Music Director of the Wichita (Kan.) Symphony, succeeding James Robertson, and French-born **JACQUES HOUTMANN** is taking over the music direction of the Richmond (Va.) Symphony.

Accademia

Educational institutions have added new names to leading positions. **JOHN GOLDMARK**, Dean of the Mannes College of Music, was named President as per July, succeeding Hubert Dori who will remain on the Board of Trustees. **FREDERICK WERLE**, former Associate Dean will become Dean of the College. — The following three people have been named as new members of the Board of the Juilliard School: Mrs. **JOHN D. ROCKEFELLER III**, **JOHN H. G. PELL** and **EBEN W. PYNE**. — Hartt College of Music at the University of Hartford has appointed **DONALD MATTRAN** as Music Director succeeding Moshe Paranov who was named President Emeritus; Mr. Mattran joined the Hartt faculty in 1966. — **LEONARD BERNSTEIN** has been named "Norton Professor of Poetry" at Harvard University, a chair occupied at various times by such prominent musicians as Stravinsky, Copland, Chavez and Sessions. The six lectures will include musical demonstrations, stated Mr. Bernstein, who hoped to be able to involve the Boston Symphony in this program. **MICHAEL TILSON THOMAS** was named his successor for the Children's Concerts of the New York Philharmonic series. — **THOMAS SCHIPPERS**, Music Director of the Cincinnati Symphony, was named Distinguished Professor of Music at the College-Conservatory of the University of Cincinnati. He will begin in the Fall '72 teaching doctoral students conducting and interpretation. — The Cleveland Institute of Music has chosen 36-year-old conductor/composer **THOMAS BRICCETTI** as Music Director of the University's Circle Orchestra, a position previously occupied by James Levine (see Winter '72 Bltn.). Mr. Briccetti will continue as Music Director of the Fort Wayne Philharmonic. — **JOHN T. MOORE** has been appointed Director of the School of Music at the University of Washington in Seattle. — Composer **EZRA LADERMAN** has joined the music faculty of the State University of New York at Binghamton, and composer **ALAN LEICHTLING** will be assistant professor of music at Drew University in New Jersey.

European Appointments

Appointments to leading positions in European opera houses or related organizations include that of THE EARL OF HAREWOOD, former Director of the Royal Opera, Covent Garden, and Artistic Director of the Edinburgh Festival, to Managing Director of Sadler's Wells Opera Company, succeeding the late Stephen Arlen. The Earl is a cousin of Queen Elizabeth.

RICHARD PATRICK TALLENTYRE GIBSON, known to most as Pat Gibson, is the new Chairman of the British Arts Council. He succeeds Lord Goodman who held this office for the last seven years. Mr. Gibson is a Director of London's *Financial Times* and a trustee of the Glyndebourne Festival. (Arts Council grants for 1972-73 will amount to £13.7 million, an increase of almost £2 million over the previous year. The total expenditures on the arts by the British Government will amount to £34.9 million for the coming season.)

Actor and stage director ROMOLO VALLI has been named by Gian Carlo Menotti as Artistic Director of the Spoleto Festival. He succeeds Massimo Bogianckino who became Artistic Director of La Scala (see Winter '72 Blltn.).

Following the resignation of Marcel Prawy as Director of the Vienna Volksoper, KURT PSCHERER was entrusted with this position. Mr. Pscherer was General Administrator of Munich's Theater am Gärtnerplatz. Mr. Prawy is joining the administration of the Vienna Staatsoper (see Winter '72 Blltn.).

Director/producer GIORGIO STREHLER, whose production of *Simon Boccanegra* opened the season at La Scala this year, signed a six-year contract as Artistic Consultant for the Salzburger Festspiele. In 1974, he will collaborate with Herbert von Karajan on a new production of *Zauberflöte*.

Stage director GUENTHER ROTH will begin his tenure as General Director of the Hanover Opera in the Fall of 1972. He will stage five new productions during his first season there.

CLAUS HELMUT DRESE, General Director of the Cologne Opera, was engaged by the Zurich Opera as General Director. His contract will go into effect with the 1975-76 season.



TRANSLATIONS

Two seventeenth century operas have new English adaptations made especially for productions at specific opera workshops. Cesti's *ORONTEA*, *drama musicale* (Venice, 1649), has been adapted by John Hall for the performance at UCLA in May. *DAFNE*, *opera in musica*, by da Gagliano (Mantua, 1608), will be heard next season at the University of Minnesota in Minneapolis in an English version by Vern Sutton.

Weill's *RISE AND FALL OF THE CITY OF MAHAGONNY* was performed by the Spring Opera in San Francisco in an English translation by Arnold Weinstein and Lys Symonette. The translation is available from Theodore Presser, Inc.

When Rossini's *LA RONDINE* was heard in a CBC production over the Public Broadcasting Service television stations earlier this season, it was sung in an English translation by Robert Hess.

Yet another English version of *DON GIOVANNI* was written by Edwin Dunning, director of the Opera Workshop at San Jose State University for performances by his group. Similarly, Joseph McCall, director of the Opera Workshop at Valparaiso University in Indiana, writes his own translations for use by his music department. Thus, he is responsible for a new English translation of *RIGOLETTO*, performed this season, and *FALSTAFF*, to be performed next season.

Among the many English operatic translations by Ted Puffer (Nevada Opera Guild) is one for *THE MERRY WIDOW* used by Columbia Records for its latest recording of the opera.

BLACK DRAGON RESIDENCE, A Peking Opera, was performed by the University of Hawaii in Honolulu with English dialogue by Daniel S. P. Yang — arias were sung in the original Chinese with English subtitles flashed on a screen. The performance was later repeated at the Kennedy Center in Washington as part of the '72 American College Theatre Festival.

Errata

The American premiere in Saint Paul of Nielsen's *MASKERADE* was erroneously reported to be sung in an English version by Dudley Glass. It will be done in a new, specially commissioned translation by Gimi Beni; rights to the translation are handled by Jim Scovotti Management. Mr. Beni will also sing in the Minnesota performances. Mr. Glass' translation was used by BBC.



AWARDS AND WINNERS

On April 9, 1972, the National Finals of the Metropolitan Opera National Council Regional Auditions were held in the Metropolitan Opera at Lincoln Center. Following are the eleven finalists, each a winner in his region and recipient of a \$2,000 study grant: 23-year-old MARY ANN BAILEY, soprano from Honolulu; 20-year-old SHIRLEY JEAN BAINES, soprano from Houston; 22-year-old JEAN BRADEL, soprano from Pittsburgh; 30-year-old BONNIE HURWOOD, mezzo-soprano from California; 24-year-old JAN REDICK, soprano from Bloomington, Ind.; 25-year-old CHRISTINE WEIDINGER, soprano from Sherman Oaks, Calif.; 29-year-old ROBERT CHRISTESEN, baritone from New York; 26-year-old THOMAS HALVORSEN, baritone from Lakewood, Colo.; 20-year-old ROGER PATTERSON, tenor from Northridge, Calif.; 29-year-old SAMUEL RAMEY, bass from New York; and 21-year-old CURTIS RAYAM, tenor from Coral Gables, Fla. Miss WEIDINGER was awarded the first prize of \$2,000 and a contract with the Metropolitan Opera for the next season. The contract offer was made by Göran Gentele, the Met's General Manager Elect, the cash prize was given by Mrs. Frederick K. Weyerhaeuser. The second prize, the Gramma Fisher Foundation Award, also in the amount of \$2,000, was won by Miss REDICK from Bloomington, and the third prize, the Gladys Axman Taylor Memorial Award, also worth \$2,000, went to tenor ROGER PATTERSON.

It was also announced at that time that three singers were joining the auditions' committee. They are Lucine Amara, Rose Bampton and George Shirley.

The Concert Artists Guild, in cooperation with the Ambler Festival, offers a full tuition scholarship at the Ambler Institute, an appearance at one of the Festival Concerts and a cash prize of \$500 to three musicians. One winner will be chosen from each of the following categories: voice, piano and strings. — This year's winner in the vocal category is SUNG-KIL KIM. — The Concert Artists Guild's Young Artists Award for 1972-73 season was won by soprano DAVENNY WYNER who will be presented in a recital at Carnegie Recital Hall next season.

A Young Artists Competition for singers and instrumentalists is co-sponsored by the Hamilton (Ontario, Canada) Philharmonic, the Hamilton Yamaha Music Centre and television channel 11. It is open to artists who will be under 24 on October 1, 1972, which is the deadline for applications. Forms are available from Young Artists Competition, c/o Hamilton Philharmonic, Box 514, Hamilton, Ont., Canada. A registration fee of \$5 is required; the application must be accompanied by a recommendation from a teacher or conductor. Date of the competition is November 3-6, 1972. The winner will perform with the Hamilton Philharmonic, receive a cash award of \$200 and be listed in the Artists Registry of the Ontario Arts Council.

The Chicago Auditions of the Air, administered by the radio station WGN and the Illinois Opera Guild, will celebrate its fifteenth year. Prizes are \$3,000 and an appearance at the Grant Park Summer Concerts for the first winner, \$2,000 cash for the second prize. Preliminary auditions will be held in New York City, Los Angeles, Chicago and, for the first time, also in Dallas. Tape recordings should accompany the applications which must be received before October 15. The competition on the air starts in December with the Finals scheduled for March '73 on stage of the Chicago Civic Opera. The

competition is open to U. S. citizens between the ages of 20 and 34. — This season's winners were 26-year-old mezzo CHRISTINE ROBBINS from Wayland, Mass., and 25-year-old baritone BRENT ELLIS from New York City.

The third world-wide Madama Butterfly Competition is scheduled for May 1973 in Nagasaki, Japan. A total of eight cash prizes are awarded, four to sopranos and four to tenors. All contestants must know the roles of Cio-Cio-San and Pinkerton, respectively, and must be born after January 1, 1940. Deadline for application is February 28, 1973. Travel expenses within Japan and hotel expenses will be defrayed.

The Viennese Culture Club in Los Angeles has sponsored singers in the past offering one chosen vocalist a stipend for a trip to Vienna and arranging auditions there. One of the past winners is ARLEEN AUGER who is now singing with both the Vienna Staatsoper and the Volksoper. The prize was given in memory of the Viennese composer, Robert Fuchs.

The Amato Opera Circle Scholarship prizes were won by MARY A. MEYERS, first prize, and by DWYLA DONOHUE and JUDITH McCANLEY, who shared in the second prize.

Two winners of administrative awards were recently announced. The second Julius Rudel Award was won by 28-year-old JOHN L. DeMAIN, presently associate conductor at NET Opera. DeMain started at the New York City Opera as assistant to Mr. Rudel this Spring. The first recipient of this award was Christopher Keene three years ago. He has become a regular member of the conductorial staff of the N. Y. City Opera and has also made his Metropolitan Opera debut as conductor. — The third annual Kurt Herbert Adler Award went to CALVIN SIMMONS, 21-year-old pianist, coach and assistant conductor. A native of San Francisco and a member of the staff of the Merola Training Program, Mr. Simmons will begin with the San Francisco Opera in the Fall. Besides the job offer, he will also receive \$1,250 cash for further studies.



NEW COS MEMBERS

Albano, Joseph, New York, New York
Ardoyno, Dolores, New Orleans, Louisiana
Barron, Malita, Chicago, Illinois
Boston Summer Opera Theatre, B. W. Holmes, Boston, Mass.
Dallas Civic Opera Company, L. Kelly, Gen'l Dir., Dallas, Tex.
Festival Casals, Library, J. A. Franceschini, Exec. Dir., San Juan, Puerto Rico
Foundation Gaudeamus, Bilthoven, Netherlands
Freeman, Stacey, Boston, Massachusetts
Goltz, Beth, Scarsdale, New York
Holmes, Leslie, Wellesley, Massachusetts
Inspiration Point Fine Arts Colony, G. F. Alcott, Bus. Mgr., Eureka Springs, Ark.
Ithaca College, Library, Ithaca, New York
Kelly, Cecilia, Encinitas, California
Kroschell, Joan, New York, New York
Lewsader, Donald D., New York, New York
Loew, Martha King, St. Petersburg, Florida
McAllister, R. A., Beaumont, Texas
Nixon, Marni, Mercer Island, Washington
Novick, Melvyn J., Brooklyn, New York
Philadelphia Musical Academy, Library, Philadelphia, Pa.
Rosen, Lewis M., New York, New York
Rossi, Nick, Bridgeport, Connecticut
Sokol, Martin L., New York, New York
Tucson Opera Company, Tucson, Arizona
Veitch, Patrick L., New York, New York
Western Ontario, University of, Gen'l Library, London, Ont., Canada
WNET/13 Opera Theatre, P. H. Adler, D. Griffiths, Prods., New York, N. Y.



IN 1971-72 OPERA LOST. . . .

Soprano JOSEPHINE L. ANTOINE American, 63 years old, in Jamestown, N. Y. 10/30/71. She was a student at the Curtis Institute and the Juilliard School and made her Metropolitan Opera debut in 1936. She also sang opera in San Francisco, Chicago and Cincinnati until the late 1940's. She turned to teaching and was professor of voice at the Eastman School of Music.

Tenor NORBERT ARDELLI Polish/American, 68 years old, in New York 8/2/71. He sang with leading houses such as La Scala and the Vienna State Opera in Europe and with the New York City Opera and the Cincinnati Summer Opera in the United States. In later years he taught voice privately in New York.

Administrator STEPHEN ARLEN British, 58 years old, in London 1/19/72. He was Managing Director of London's Sadler's Wells Opera and, in 1968, was instrumental in the company's move from its old theater to the much larger and centrally-located Coliseum. In 1945, Mr. Arlen became General Manager of the Old Vic Company which he left in 1951 to become General Manager and, later, Administrative Director of Sadler's Wells. In 1966 he was named Managing Director. (See Appointments for successor.)

Pianist and administrator VICTOR BABIN Russian/American, 63 years old, in Cleveland 3/1/72. Internationally known pianist, especially as part of the Vronsky and Babin duo-piano team, he also assumed the position of Director of the Cleveland Institute of Music in 1961. In 1949, he joined the list of artists at the Aspen Music Festival where he became Director of the Aspen Institute of Music. He was also Chairman of the Berkshire Music Center of the Tanglewood Institute. He studied in Berlin under Schnabel and it was at this time that he met his future wife and piano companion, Vitya Vronsky.

Composer/pianist and educator EDWARD BALLANTINE American, 84 years old, at Martha's Vineyard, Mass. 7/3/71. His compositions include *The Lotus Eaters* as well as many orchestral and vocal pieces. From 1912-1947, he was on the music faculty of Harvard University.

Conductor FAUSTO CLEVA Italian/American, 69 years old, in Athens, Greece 8/6/71. In April '71, he was feted by the Metropolitan Opera on the occasion of his fiftieth anniversary with the company. From 1920-42 he was, first, assistant chorus master and, later, rose to chorus master with the company which he rejoined in 1950 as regular conductor. Beginning in 1944, he was General Manager of the Chicago Civic Opera for two years. He appeared as guest conductor with leading opera companies here and abroad and was a frequent guest in his native Italy which bestowed various honors and medals upon him for his service to Italian music. He collapsed while conducting Gluck's *Orfeo ed Euridice* at the 4,000-seat Herod Atticus Theatre in Athens.

Soprano MARIE COLLIER Australian, 44 years old., in London 12/7/71. The young soprano met her tragic death in an accidental fall from a window. She had become a leading singer with the Royal Opera, Covent Garden, which she joined in 1956. In 1962, she made her American debut with the San Francisco Opera and, in 1967, she made her debut with the Metropolitan Opera, creating the role of Christine Mannon in the world premiere of *Mourning Becomes Elektra*. She was to have sung in *Les Troyens* in Boston this Spring. She started her career touring Australia for two years in *The Consul*.

Dramatic soprano DORIS DOREE American, 62 years old, in New York 10/12/71. She made her Metropolitan Opera debut in 1942 and was also a member of the New York City Opera Company and the Royal Opera, Covent Garden. Prior to joining these major companies, she toured the United States with the Charles Wagner Opera Company. She originally trained to become a dancer.

Scenic designer and artist EUGENE B. DUNKEL Russian/American, 81 years old, in Pelham, N. Y. 4/10/72. He designed operatic scenery for the Metropolitan Opera, the New York City Opera, the San Francisco and Chicago Opera Companies, as well as many theatre productions. From 1930-40, he designed and executed sets for the Ballet Russe de Monte Carlo. He was also known for his murals and for his work in the television medium.

Conductor YURI F. FAIER Russian, 81 years old, in Moscow 8/3/71. For 39 years, he was conductor of the Bolshoi Ballet Orchestra which he joined first as violinist in 1915. He held the conductorial position from 1924 to 1963 in spite of seriously handicapped vision. In 1959, Mr. Faier received added publicity in the U. S. on the occasion of the Bolshoi Company's visit to this country when he was reunited with a brother who resides in Florida and who he had not seen since 1907.

Soprano NORA FAUCHALD American, 73 years old, in Watertown, Conn. 12/10/71. A graduate of the Juilliard School (at that time, the Institute of Musical Art), she later became a faculty member of that institution. She concertized both here and abroad and sang with orchestras as well as solo recitals in New York's Town and Carnegie Halls.

Soprano INA MARIA FERRARIS Italian, 85 years old, in Milan 12/11/71. She sang the world premiere of *La Rondine* in Monte Carlo in 1917 and was heard in major roles most frequently at La Scala. Guest engagements took her to all major cities in Europe and also to South America. She later turned to teaching.

Producer/director WILLIAM H. FIELD American, 56 years old, in Philadelphia 10/18/71. As theatre producer, he represented the United States at the Brussels Worlds Fair. He was Executive Vice President of the American Foundation for International Theater Art and a director of the New York City Opera Company.

Music publisher SAM FOX American, 89 years old, in San Francisco 11/31/71. He was founder and Chairman of the Board of the Sam Fox Publishing Company, one of the original group of standard publishers who formed ASCAP in 1924. The company represents many American contemporary composers.

Composer FERDE GROFE (Ferdinand Rudolf von Grofé) American, 80 years old, in Santa Monica 4/3/72. Best known for his compositions describing American scenes (*Grand Canyon Suite*, *Painted Desert*, etc.), his first jobs were as violist of the Los Angeles Symphony and as pianist and arranger for the Paul Whiteman Band from 1919-1933. He also conducted numerous concerts and arranged and orchestrated Gershwin's *Rhapsody in Blue* for its premiere in 1924.

Director and producer SIR TYRONE GUTHRIE Irish, 70 years old, in Newbliss, County Managhan, Ireland 5/15/71. One of the most influential theater personalities of our time, he was equally active in the classic and the modern theatre as evidenced by his affiliation with the Old Vic Company and Broadway plays, his founding of the Stratford Festival in Canada to perpetuate Shakespeare, and the creation of the Guthrie Theatre in Minneapolis. The latter offers the latest innovations in stage design geared to modern productions. This theatre was, at least in part, responsible for the formation of the Center Opera Company and its policy of modern production methods. Sir Tyrone also staged three productions at the Metropolitan Opera, *Carmen* in 1952, *Traviata* in 1957, and *Peter Grimes* in 1967. He has bequeathed his mansion and family estate to working artists from all countries to be used as a retreat.

Administrator GEORG HARTMANN German, 81 years old, in Munich 1/9/72. From 1947 to 1952, he was director of the Bayerische Staatsoper in Munich during which time a number of important premieres were produced. Before coming to Munich, he was administrator of theatres in Lübeck, Dessau and Duisburg.

Opera patron STANLEY HAWKS American, 76 years old, in Minneapolis 8/4/71. Philanthropist and opera patron, he had been President of the Metropolitan Opera National Council for the past 6 years. Since 1956, he was on the Board of Directors of the Metropolitan Opera and was a devoted friend and supporter of Central Opera Service ever since its founding. He was in the U. S. diplomatic service from 1924-38, serving the last two years as U. S. Ambassador to France. In 1944, he became Director of the Minneapolis Star and Tribune and was Vice President of the paper until his retirement in 1966.

Soprano HARRIET HENDERS (Mrs. Harriet Henderson Kojis) American, 68 years old, in Carmel, N. Y. 5/8/72. She began her singing career in Graz, Austria, in 1931, sang in Prague and in Salzburg. She joined the Metropolitan Opera in 1937 as Sophie in *Rosenkavalier* with Lotte Lehmann and remained with the company for two seasons. She gave up her career when she married.

Baritone JULIUS M. HUEHN American, 61 years old, in Rochester, N. Y. 6/8/71. From 1935-46, he was a leading baritone with the Metropolitan Opera, specializing in dramatic (Heldenbariton) roles. He also appeared with the Oratorio Society, the Worcester Festival, the Chautauqua Opera, the Chicago Grand Opera and the San Francisco Opera before joining the Metropolitan. He studied at Carnegie Institute and Juilliard and, for the last years, was Chairman of the vocal department at the Eastman School of Music.

Opera patron FLOYD W. JEFFERSON American, 93 years old, in Greenwich, Conn. 1/8/72. He was a member of the Metropolitan Opera Board of Directors for the last 21 years and a Vice President of the Association and Chairman of its Endowment Committee. He was former President and Chairman of the Iselin Jefferson Company, Director Emeritus of Dan River Mills and President of the New York Board of Trade.

Educator Dr. MOINA M. KALLIR Austrian/American, in New York 2/72. She taught French at the Mannes College Opera Department and was Chairman of the academic faculty. Her daughter is the internationally famous pianist, Lillian Kallir.

Soprano GERTRUDE KAPPEL German, 86 years old, in Bonn 4/3/71. She was one of the leading Wagnerian sopranos of her time, both in Europe and the United States and sang with the Metropolitan Opera from 1928 (she made her debut as Isolde) until 1937. She was the Metropolitan Opera's first Elektra and starred in 112 performances with the company during the above period. She sang her first leading role, Leonore, in *Fidelio*, in Hannover when she was 19 years old and sang there for most of her active life. She also appeared as guest in Vienna, London, Munich, Berlin, etc.

Dramatic tenor ERNST KOZUB German, 46 years old, in Frankfurt 12/27/71. His voice of Heldentenor quality was heard in all major German opera houses, as well as in Austria, Italy and England. New York heard him when the Hamburg Opera played at Lincoln Center in 1967.

Tenor ULISSE LAPPAS Greek, 81 years old, in Greece 7/26/71. Besides singing leading roles in Greece, he was a guest at Covent Garden between 1919 and 1926 and also appeared with the Chicago Opera in the 1921-22 and again in the 1928-29 seasons. In later years, he turned to dramatic roles; he retired in 1952.

Tenor RUDOLF LAUBENTHAL German, 85 years old, at Starnbergersee, Germany 10/2/71. He sang all major Heldentenor parts at the Metropolitan Opera between 1923 and 1933 and also appeared in San Francisco, Chicago, London, Berlin, Vienna and other operatic centers. After completing studies in medicine, he turned his attention to vocal studies under the guidance of Lilli Lehmann.

Composer/conductor ETHEL LEGINSKA Russian/American, 80 years old, in 1970 (not reported in last year's obituaries). She has written two operas, *Gale*, which was premiered in Chicago in 1935 and *The Rose and the Ring*, performed in Los Angeles in 1957 for the first time.

Artist manager MARKS LEVINE American, 80 years old, in New York 5/28/71. He was the founder and President of the National Concerts and Artists Corporation and one of the leading figures in American musical circles. During his years as independent manager and, later, as head of the corporation, he handled many of the most prominent artists. Beginning in 1930, he managed the concert division of NBC for eleven years, after which time he became Vice President and Director of NCAC.

Soprano JESSICA LEWIS American, 80 years old, in New York 4/6/71. According to a notice in the *New York Times*, she sang briefly with the Metropolitan Opera about fifty years ago but spent most of her career with the Chicago Opera Company. She also sang at the White House, together with Mary Garden, during the presidency of William Howard Taft.

Pianist PIERRE LUBOSHUTZ Russian/American, 76 years old, in Rockport, Me. 4/17/71. He was an internationally famous concert pianist and, as in the case of the husband/wife team of Vronsky and Babin, Mr. Luboshutz concertized mostly with his wife, Genia Nemenoff. In 1956, they took a chamber orchestra on tour and, as part of the Mozart bicentennial, presented the Concerto in F for Three Pianos with Boris Goldovsky, nephew of Mr. Luboshutz, playing the third piano.

Composer/conductor ROBERTO LUPI Italian, 62 years old, in Florence 4/17/71. He wrote three operas which were premiered in Perugia (1952), Bergamo (1957), and the last one, *Persefone*, in Florence (1970).

Publisher JOHN MAJESKI, SR., American, 79 years old, in New York 11/19/71. He was the former owner and publisher of *Musical America* whose staff he joined in 1910. He acquired the magazine in 1929 and sold it in 1959; in 1964, it merged with *High Fidelity*. He was also the publisher of *The Music Trades Magazine*.

Soprano MARIA MOKRZYCKA Polish, 89 years old, in Skolimow, Poland 5/15/71. Between 1909 and 1914, she sang in her native Poland as well as in Spain, Italy and on tour in the United States. After the first world war, she sang in Vienna and Budapest and was the leading soprano in Warsaw until her retirement in 1933.

Stage director RICARDO MORESCO Italian/American, 63 years old, in New York 8/5/71. He staged opera in many parts of the United States. Among the major companies with which he worked were the New York City Opera and the Chicago Lyric Opera.

Orchestra manager JOHN MUNDY British/American, 85 years old, in Santa Margherita, Italy 5/29/71. He was manager of the Metropolitan Opera orchestra for over 13 years, beginning in 1944 under the helm of Sir Thomas Beecham. In his native London, he began as a cellist and played under such conductors as Richter, Elgar, Walter, Monteux and Beecham. He came to the United States in 1921 as conductor of *The Beggar's Opera*. During his tenure at the Metropolitan Opera, he was in charge of the orchestra musicians, union contracts, payroll, etc. He retired in 1958.

Stage director and designer Dr. ELEMÉR NAGY Hungarian/American, 65 years old, in West Hartford 7/30/71. (See also Fall '71 Bltn.) He died while rehearsing the summer production of his opera department at the Hartt College of Music which he joined 30 years ago. During his co-directorship of the Hartt Opera Theater with Dr. Moshe Paranov, it became one of the leading opera workshops in the United States, producing both standard and contemporary operas. Dr. Nagy was also the inventor of the *Multi-Screen Scenery Projection System*, successfully used for the last 15 years in many opera productions and demonstrated at COS conferences. Dr. Nagy was one of the founding members of Central Opera Service and a member of its Professional Committee.

Musicologist, author and educator Dr. PAUL NETTL Czech/American, 83 years old, in Bloomington, Ind. 1/8/72. He was professor of musicology at Indiana University from 1946 to 1964 and was responsible for a number of important and knowledgeable music studies published here and abroad, some written in German, some in English. He also wrote articles and reviews for *Opera News* and other publications. He first studied law and then musicology in Prague where he became music director of the radio station. He came to the United States in 1939 when he joined the faculty of the Westminster Choir School in Princeton.

Administrator RENE NICOLY French, 63 years old, in Paris 5/22/71. During 1969-70, he was the Director of the French National Theatres, the organization which also administers the French opera houses. In 1942, he founded *Les Jeunesses Musicales* in France. By 1957, it had become an international organization with branches in 190 cities.

Contralto MARGARETE ARNDT OBER German, 86 years old, in Bad Sachs, Germany 3/17/71. She sang with the Metropolitan Opera from 1913 to 1917 and created the role of Octavian in the Met's first *Rosenkavalier*. She made her debut in 1906 in Frankfurt and returned to Germany from the U. S. in 1919 where she continued her career.

Baritone LOTHAR OSTENBURG American, 43 years old, in Vienna, Austria 2/71. He was a member of the Deutsche Oper am Rhein and of the Vienna Volksoper where he sang major roles.

Singer and producer ROSE PALMAI-TENSER Czech/American, 68 years old, in London, England 8/1/71 (while on vacation). (See also Fall '71 Bltn.) Czech-born Mme. Rose lived in Vienna before coming to the United States. She was a life-long friend of Lotte Lehmann with whom she traveled last summer to Bad Gastein and then London. In 1946, she founded the Mobile Opera Guild and annually produced one opera and, after some years, added an opera workshop which also gave one production yearly. She was especially concerned about giving young American singers the opportunity to perform in their own country. Just as her friend, Dr. Nagy, she was a founding member of the COS Professional Committee. She was also a member of the Metropolitan Opera National Council.

Conductor, composer, producer and musicologist BERNHARD PAUMGARTNER Austrian, 83 years old, in Salzburg 7/26/71. In 1922, he was one of the founders of the Salzburger Festspiele and, in 1960, became its president. He headed the Mozarteum in Salzburg from 1917 to 1938 and again from 1945 until his resignation shortly before his death. He was well-known also as a conductor but his first engagement in the U. S. came only in 1965 when he conducted a memorial concert for President Kennedy. He also composed a number of operas and operettas as well as vocal and instrumental music and his *Rossini in Naples* was premiered in 1936. He also wrote biographies of various composers.

Tenor RUDOLF PETRAK Czech/American, 54 years old, in Greenwich, Conn. 3/4/72. He made his American debut at the New York City Opera in 1948 where he remained as leading tenor for 12 years. He sang in many European opera houses as well as in South America and sang opera and concerts in the United States. Orchestras such as the Philadelphia and the New York Philharmonic engaged him as soloist. He retired in 1967.

Composer CARL RUGGLES American, 95 years old, in Bennington, Vt. 10/24/71. One of the "pioneering American composers", his music has often been compared to that of Charles Ives. The opera, *The Sunken Bell*, had been under consideration by the Metropolitan Opera for production, however, it came to naught when the company refused to have a special bell cast for the occasion. The score is believed to have been later destroyed by the composer.

Coloratura soprano ERNA SACK German, 69 years old, in Wiesbaden, Germany 3/2/72. Internationally known for her agile coloratura voice, she sang in every major opera house in Europe. In 1937, she appeared in the U. S. on a concert tour and returned in 1954 and 1955 for concerts at Carnegie Hall. Richard Strauss wrote special cadenzas for her in his operas *Ariadne auf Naxos* and *Die schweigsame Frau*.

Pianist and accompanist ARPAD SANDOR Hungarian/American, 75 years old, in Budapest 2/10/72. He was accompanist to singers such as Lily Pons, Dusolina Giannini, Jarmila Novotna, Elizabeth Schwarzkopf and many others as well as to violinists Jascha Heifetz and Fritz Kreisler. He toured the United States between 1922 and 1926 as accompanist, then, returned to Europe where he wrote music criticism for a Berlin paper. In 1933, he came to the U. S. and became a citizen in 1940. He continued to coach and accompany world famous artists.

Musicologist and broadcaster CESAR SAERCHINGER French/American, 86 years old, in Washington 10/10/71. He had written musical reviews and articles for music magazines since 1912, published a book on Artur Schnabel and edited 14 volumes of "The Art of Music". From 1953-1956, he headed the Friedberg Artists Management and from 1956-1960, he administered the Martha Baird Rockefeller Fund for Music. In his earlier years, he was responsible for organizing the first transatlantic broadcasts as European director of CBS from 1930-1937.

Artists manager JOSEPH C. SCHANG III, American, 44 years old, in Palm Beach, Fla. 7/15/71. He was a vice president of Columbia Artists Management Inc. and represented many famous artists in the concert field. He also booked a number of foreign attractions for appearances in the U. S. His father was founder and former president of Columbia Artists and Mr. Schang III joined the company in 1950. In 1955 and 1956, he was in charge of the cultural exchange program of CAMI with the Soviet Union.

Theater architect BEN SCHLANGER American, 66 years old, in New York 5/3/71. Besides many legitimate theatre buildings, movie houses and public buildings such as the U. N., he participated in the planning and design for arts centers such as the Lincoln Center, J. F. Kennedy Center, Montreal's Place des Arts, the Sidney Opera House and many other auditoriums here and abroad. He was a vice president of the U. S. Institute of Theater Technology and Chairman of the Committee on Auditorium and Theater Architecture of the American Institute of Architects.

Soprano ANNON LEE SILVER Canadian, 32 years old, 7/28/71. She sang primarily in Europe and was on the roster of the Glyndebourne Company from 1963-1970 where she sang leading roles and, in 1970, created Atlanta in *Rising of the Moon*. In 1969, she sang in Frankfurt and she was also heard over BBC in London and in concerts in other major European cities.

Opera patron and lawyer ROBERT H. SNYDER American, 64 years old, in New York 4/13/71. He was a member of the Metropolitan Opera Association's Board of Directors and had been Chairman of the Executive Committee of the Metropolitan Opera National Council. He was also a past president of the Metropolitan Opera Club. He was a lawyer and, since 1942, was a Director of Goodwill Industries of New York. In 1959, he was elected President and, in 1967, was named Chairman of the Board.

Composer IGOR STRAVINSKY Russian/American, 88 years old, in New York 4/6/71. He was probably the most important composer of our time, the man who set the music world afire in 1913 with his *Sacre du printemps* and who wielded the greatest influence on the development of music during the first half of this century. His affiliation with Diaghilev in Paris is legendary today and marks the turning point of all compositions. Active until shortly before his death, his copious musical output includes nine operas, with *The Rake's Progress* as the major full-length work. Together with Robert Craft, who had become his disciple and assistant in the last few years, he has written books, part biography, part musical philosophy. According to his wishes, he was buried in Venice, next to Diaghilev, on the Island of San Michele.

Dramatic tenor LUDWIG SUTHAUS German, 64 years old, in Berlin 9/9/71. He was a leading *Heldentenor* in Vienna, Germany (Berlin, Bayreuth, etc.), London, Paris and Milan. In the United States, he sang with the San Francisco Opera in 1953 and again in 1956.

Collector and scholar WALTER TOSCANINI Italian/American, 73 years old, in New York 7/30/71. Son of Arturo Toscanini, he collected his father's memorabilia and restored and preserved his recordings which later formed part of the Toscanini Archives at the Lincoln Center Library. He also assembled a considerable ballet collection which he donated to the Library at Lincoln Center. He moved to the U. S. in 1929 and joined RCA Victor in 1938. Later he developed his own high fidelity equipment which was also used by his father.

Singer and educator WILLIAM VENNARD American, 61 years old, in Los Angeles 1/9/71. He was Chairman of the voice department at the University of Southern California and also published a book on the technique of singing.

Composer/conductor and educator BERNARD WAGENAAR Dutch/American, 76 years old, in Kennebunkport, Me. 5/18/71. A composer of considerable renown in the U. S., he had works premiered by such conductors as Toscanini, Ormandy and Mengelberg. On many occasions, he conducted his own compositions. His one contribution to operatic literature is *Pieces of Eight*, a chamber opera. His affiliation as teacher with the Juilliard School reaches back to 1925 when it was still the Institute of Musical Arts. He received a number of commissions by foundations, orchestras and musical organizations.

Actress and producer HELENE WEIGEL Austrian/German, 71 years old, in East Berlin 5/6/71. She was the widow of Berthold Brecht and, since his death, was producer/director of the Berlin Ensemble which they had founded together. It is a theater group internationally known for its productions of Brecht's works.

Administrator Sir DAVID WEBSTER British, 67 years old, in London 5/11/71. He was General Director of the Royal Opera, Covent Garden, which he founded in 1946. In 1944, he was appointed chairman of a committee to plan the future of the Royal Opera which had become a dance hall during the war years and, prior to this time, had offered only a short season of international opera — not well attended. Within a few years after the creation of the new opera and ballet companies, Covent Garden had become one of the leading opera houses in the world. In recognition of his achievements, he was knighted in 1960. He retired from his post as Head of the Opera House in 1970 but remained with the company in an advisory capacity. Although always interested in music, he was a successful businessman and department store manager in Liverpool before coming to London.

Musicologist and author HERBERT WEINSTOCK American, 65 years old, in New York 10/21/71. Well known in musical circles for his excellent and authoritative books on composers as well as on specific musical subjects, he was also a regular contributor to various musical magazines. His articles and reviews appeared in *The Saturday Review*, *Opera News* and London's *Opera*. Except for a four year interval, he was an editor for Alfred A. Knopf Publishing Company since 1943 and was also responsible for many translations. Books of particular interest to operaphiles are his biographies of Bellini, Donizetti and Rossini, and his *Men of Music* and *The World of Opera*, the two latter works written in collaboration with Wallace Brockway.

Soprano HELENE WILDBRUNN Austrian, 90 years old, in Vienna 4/10/72. She made her debut in 1907 as a mezzo-soprano in Germany. In 1919, she was engaged by the Vienna State Opera where she became a leading dramatic soprano. She sang there until her retirement from the stage in 1932 while, at the same time, appearing as guest artist in Paris, London, Italy and Buenos Aires. From 1932-1950, she was a faculty member at the Vienna Music Academy.

Conductor and accompanist FELIX WOLFES German/American, 78 years old, in Boston 3/27/71. From 1938-1947, he was assistant conductor at the Metropolitan Opera and was accompanist to many world renowned singers. In 1945 he was assistant conductor with the Chicago Lyric. In recent years, he was on the faculty of the New England Conservatory of Music. Prior to coming to the U. S., he was first conductor in Dortmund, Germany. He was also responsible for arranging piano-vocal scores of various operas by Pfitzner and Strauss.

Composer STEFAN WOLPE German/American, 69 years old, in New York 4/4/72. One of America's more influential 20th century composers (he came to the U. S. in 1939), he received recognition only late in life. A number of concerts had been given last season to honor him in his seventieth year, at which time he was called "a legend among the musical avant-garde". A tragic fire in his home last year destroyed some of his manuscripts but a corps of dedicated students helped to rescue much of the music. After his arrival in New York, he became a great influence on young composers through his teaching. He joined the faculty of the C. W. Post College on Long Island from which he resigned after 12 years, due to ill health. His compositions include two operas, *Schöne Geschichten* and *Zeus und Elida*, both written in Germany in 1927.



PERFORMANCE LISTING, 1971-72 SEASON (cont.)

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

ARIZONA

Arizona Western College, Opera Theatre, Mrs. B. Campbell, Yuma

4/5, 8, 11, 25, 27, 29/72 Selections from *Carmen*; tour

5/1, 15, 17/72 *The Telephone*

5/7, 8/72 *The Old Maid and the Thief & The Telephone*

Glendale Community College Opera Workshop, Mary Ann Dutton

5/5, 6 6/1, 2/72 *The Marriage of Figaro* Eng. Martin

Tucson Opera Company, Tucson

4/7, 8/72 *The Barber of Seville* Eng.

University of Arizona, Opera Theatre, E. Conley, Dir., Tucson

12/3, 4/71 Faith's *Sleeping Beauty* prem.; w.o.

1/11/72 Opera Scenes w.p.

4/28, 29/72 *Die Fledermaus* w.o.; Eng. Dietz-Kanin

5/13/72 *The Unicorn, Gorgon and Manticore* w.o.

ARKANSAS

John Brown University, Opera Workshop, R. Isham, Dir., Siloam Springs

4/13, 15/72 *Eugene Onegin* Eng. Isham

University of Arkansas, Opera Workshop, M. Worthley, Dir., Fayetteville

2/28 3/1, 2, 3/72 *The Coronation of Poppea* Eng. Proctor-Gregg

4/15/72 *Little Harlequinade* w.o., conc. pf.

4/27/72 *Dido and Aeneas* w.o., conc. pf.

CALIFORNIA

Biola College, Music Dept., W. O. Wall, La Mirada

9/71 Scenes from *Carmen*

12/71 *Amahl and the Night Visitors*

2/72 Scenes from *La Bohème*

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

11/12, 13/71 *Orpheus and Euridice* Eng. Ducloux

Guild Opera Company, J. R. Moss, Gen'l Mgr., Los Angeles

4/10-14, 18, 20, 21, 24, 25/72 *The Magic Flute* Eng. Martin

Los Angeles Valley College, Opera Workshop, H. E. Fellin, Jr.

1/14, 15/72 *Dido and Aeneas & La Serva padrona*

6/2, 3/72 *Trial by Jury & The Impresario*

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

6/9, 10, 11/72 *Madama Butterfly*

Pepperdine University, Opera Workshop, H. Rayner, Los Angeles

6/4/72 Zador's *The Virgin and the Fawn* w.p.

7/29, 30/72 *La Traviata* w.o.

Pomona College, Music Dept., W. Russell, Claremont

1971-72 *Oedipus Rex* conc. pf.

San Francisco Symphony, S. Ozawa, Mus. Dir., War Memorial Opera House

5/24/72 Berlioz' *Roméo et Juliette* Elias; Shirley, Krause

San Jose State University, Opera Workshop, E. C. Dunning, Gen'l Dir.

12/13, 16, 17/71 *Amahl and the Night Visitors* 12/13 in Saratoga

4/17, 18/72 *Don Giovanni* Eng. Dunning

Santa Monica Civic Opera Ass'n, J. W. Garrotto, Dir.

12/4, 11/71 *Faust*

2/19, 20/72 *Die Fledermaus* Eng. Csonka

4/22, 29/72 *Rigoletto*

6/17, 24/72 *The Merry Widow* Eng. R. Davis

University of California, Dept. of Music, D. Heartz, Chmn., Berkeley

4/28, 29/72 Rameau's *La Naissance d'Osiris* Am. Prem.; 4/30 5/2 in San Francisco;

5/1 in Davis

University of California at Los Angeles, J. Popper, Art. Dir.

1-3/72 *Help, Help, the Globolinks!* 9 pfs. in schools

4/16, 17/72 *Le pauvre matelot & The Bride Comes to Yellow Sky* (see also Winter '72 Bltn.)

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

4/22, 29, 30/72 *Le Comte Ory* Eng. Simon

1971-72 Season

Western Opera Theater, "Dollar Opera Series," San Francisco

5/4-14/72 *The Turn of the Screw; La Cenerentola; The Elixir of Love; Gianni Schicchi & What Price Confidence?*

COLORADO

Colorado State University, Opera Workshop, L. Day, Dir., Fort Collins

2/72 Musical 5 pfs.

5/18-21/72 *Faust* Eng. Martin

7/72 Musical 7 pfs.

7/29 8/3, 5, 10, 13/72 *The Ballad of Baby Doe*

CONNECTICUT

Eastern Connecticut Symphony, V. Norman, Mus. Dir., New London

3/12/72 *Porgy and Bess*; 3/13 at Ledyard; Hines; Mosley

University of Bridgeport Opera Theatre, N. Rossi, Art. Dir.

5/5, 6/72 Slater/Rossi's *Again D. J.* prem.; opening of new Arts Center

Yale Repertory Theater, R. Brustein, Dir., New Haven

4/6/72 Weill's *Happy End*

Yale University Opera, G. Meier, Art. Dir., New Haven

12/12/71 *The Telephone*

2/11, 27/72 Levy's *Escorial*

3/11/72 *Das Rheingold* cond: Mauceri

DELAWARE

Wilmington Opera Society, R. F. McCartney, Pres.

11/12, 13, 19, 20/71 *Elixir of Love* Eng. Martin

4/14, 15, 21, 22/72 *A Masked Ball* Eng. Martin

DISTRICT OF COLUMBIA

National Symphony Orchestra, A. Dorati, Mus. Dir., Kennedy Center

4/25, 26, 27/72 *Elektra* Borkh

New York City Opera at Kennedy Center, J. Rudel, Dir., Washington

5/3, 7, 12/72 *The Makropoulos Affair*

5/4, 10/72 *Roberto Devereux*

5/5, 7m, 13/72 *The Marriage of Figaro*

5/6m, 6, 9, 14m/72 *Madama Butterfly*

5/11, 13m, 14/72 *La Bohème*

Sokol Opera, Lida Brodenova, Dir., Washington

4/9/72 Kovarovic's *Psohlavci (The Rebels)*

FLORIDA

Pensacola Junior College Opera, S. Kennedy, Dir.

7/20, 21, 22/72 *La Périchole* Eng. Valency

GEORGIA

Valdosta State College, Opera Theater, J. M. Haas, Dir.

5/19, 20/72 Musical

HAWAII

Church College of Hawaii, Opera Workshop, M. Suzuki, Laie

4/14, 15/72 *Carmen* Eng. Martin

University of Hawaii, Drama Dept., Honolulu

2/72 *A Peking Opera: Black Dragon Residence* Eng. D. S. P. Yang; 4/17 at Ilikai Hotel, spons. by Honolulu Symphony; 4/72 at Kennedy Center, Washington, D.C., part of '72 American College Theatre Festival.

ILLINOIS

Black Hawk College, Opera Workshop, J. H. Parks, Moline

12/19, 21/71 *Amahl and the Night Visitors* w.o.

5/15, 16/72 *The Barber of Seville* Eng. Martin; w.p.

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

3/30, 31 4/1/72 Handel's *Jephta* conc. pf.; Harper; McDaniel

Community Music Ass'n, V. Aitay, Dir., Lake Forest

3/3, 5/72 *The Barber of Seville* Eng. Martin

Illinois State University, Music Theater, M. Pollock, Dir., Normal

3/16, 17, 18, 19/72 *Madama Butterfly* Eng. Gutman

Judson College, Music Dept., Elgin

6/1, 2/72 *The Medium & The Devil* and *Daniel Webster*

McMurray College, Music Dept., C. Fisher, Jacksonville

1971-72 Scenes

Amelia Goes to the Ball

The Old Maid and the Thief & The Telephone

1971-72 Season

Northern Illinois University Theatre, E. Smith, De Kalb

11/16-20/71 *There and Back & Sunday Excursion*

3/5/72 *There and Back* Eng. Farquhar

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

3/8/72 Opera Scenes (incl. scene from Salieri's *Falstaff*)

5/31/72 Opera Scenes

Opera Profiles Inc., Mary Jackson, Mgr., Chicago

2/12, 13/72 Wood's *The Emperor's New Clothes* prem.; 3/14, 15, 16 4/3 on tour

Springfield College, Music Dept., Sister Annunciata Horan

2/25, 26/72 *The Telephone & Sunday Excursion* w.p.

Wheaton College, Opera Workshop, Music Dept., Wheaton

2/4, 5/72 *Sunday Excursion & Gianni Schicchi* Eng. Grossman

INDIANA

Indiana University at South Bend, Div. of Music, M. J. Esselstrom, Mus. Dir.

4/28, 29, 30 5/5, 6/72 *The Barber of Seville* Eng.

1971-72 tour to schools: *Hansel and Gretel*

IOWA

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

4/28, 29/72 *Hand of Bridge & La Divina*

Cornell College, Opera Workshop, M. Lee, Dir., Mt. Vernon

1/26, 28/72 *The Telephone & Trial by Jury*

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

10/29/71 Scenes

3/9-12/72 Musical

6/28 7/2/72 *Gianni Schicchi* Eng. Grossman

Tri-City Symphony Orchestra, J. Dixon, Cond., Davenport

4/22, 23/72 *Tosca* conc. pf.

KANSAS

Bethel College Opera Workshop, W. Yost, Mus. Dir., North Newton

12/9, 10, 11/71 *A Gift of Song*

3/23, 24, 25/72 *Hansel and Gretel* Eng. Bache

MARYLAND

University of Maryland, Opera Workshop, H. Ulrich, Dir., College Park

5/17/72 *A Hand of Bridge & Dialogue of the Carmelites*

6/27/72 *L'Histoire du soldat*

MASSACHUSETTS

Berkshire Pro Musica, E. Levenson, Dir., Pittsfield

3/26/72 Vocal selections, A. Cox, Tivy; Earle, Myrvik, D. Cox

Boston Summer Opera Theater, R. V. Butler, Mng. Dir., pfs. at Peabody School, Cambridge

11/12, 13/71 *Introductions and Goodbyes & A Hand of Bridge & Rita* 11/5 at Wellesley College

May '72 Opera Scenes

8/4, 5, 10, 11, 12/72 *L'Heure espagnole & Dido and Aeneas*

Boston Symphony Orchestra, W. Steinberg, Symphony Hall

4/21, 22/72 *Tristan und Isolde* excerpts; conc. pf.; Farrell, Rankin; King, Hale

Eastern Opera Consortium, Sarah Caldwell, Art. Dir., Boston

5/7m, 7/72 Stravinsky Celebration (*Fanfare for New Theatre, L'Histoire du soldat, Renard*, Scene from *Rake's Progress*) at MIT; cond.: Craft

5/2m, 2/72 at Univ. of Rhode Island, Kingston, opening new Fine Arts Center

MICHIGAN

Overture to Opera, D. Di Chiera, Dir., Detroit

Spring '72 *Rita* 5 pfs.; Opera Scenes 15 pfs. on tour (see also Winter '72 Bltn.)

MINNESOTA

University of Minnesota, Opera Workshop, V. Sutton, Minneapolis

12/7/71 1/11/72 *The Play of Daniel* w.o.

1/30/72 *Dido and Aeneas* conc. pf.; w.o.

3/1/72 *Suor Angelica & Arne's The Cooper* w.p.

5/19, 20/72 *Christopher Sly* w.o.

MISSOURI

Central Missouri State University, Opera Theatre, Warrensburg

12/9, 10/71 *Amahl and the Night Visitors* w.p.

2/17, 18/72 *The Impresario & The Telephone & Hin und zurück* w.p.

5/10, 11, 12/72 *Die Fledermaus* Eng. Martin; w.o.

1971-72 Season

NEBRASKA

University of Nebraska Opera Company, J. Zei, Dir., Lincoln (revised sched.)

10/29, 30, 31 11/5, 6/71 *Help, Help, the Globolinks!*

2/2, 3, 4, 5/72 *Madama Butterfly*

4/29/72 *The Tender Land*

5/3-7/72 *The Old Maid and the Thief* tour

8/4, 5, 6, 7/72 *The Barber of Seville* Eng. Card

NEW JERSEY

Montclair State College, Opera Workshop, J. Sacher, Dir.

3/23 4/4, 28 5/1, 3, 9/72 *Scenes*

5/11/72 Berger's *Yphtah and His Daughter* prem.

NEW MEXICO

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

2/25 3/9, 10, 17, 23, 24/72 *Captain Lovelock* tour

4/15/72 Kalmanoff's *Photograph*

4/28/72 *L'Histoire du soldat*

NEW YORK CITY

Bel Canto Opera Company, T. Sieh, Dir., Madison Avenue Baptist Church

5/20, 21/72 *Katya Kabanova*

6/17, 24/72 *La Favorita* (see also Fall '71 Bltn.)

Bronx Opera Company, M. Spierman, Dir., Bronx H. S. of Science

5/5, 6, 12/72 *The Medium & The Impresario* 5/21 at Forest Hills H. S.

Brooklyn Lyric Opera Ass'n, V. La Selva, Mus. Dir.

3/25/72 *Così fan tutte* at Fort Hamilton H. S.

5/7/72 Mendelssohn's *Elijah*

Century Opera, Mater Christi High School

5/7m/72 *Rigoletto*

Charlotte Bergen Productions, Carnegie Hall

5/20m/72 Monteverdi's *L'Orfeo* Bonazzi; Reardon; cond.: C. Bergen; conc. pf.

The Chelsea Players, M. David, Exec. Dir., at Brooklyn Academy of Music

3/28, 30/72 Gay's *The Beggar's Opera* mus. realiz. Ryan Edwards; 5/29 opening at MacAlpine Roof Theater

Chinese Opera Club, Fashion Institute Theater

4/8/72 Three Chinese classic operas

City University, Graduate Center, Third Floor Studio

5/24/72 Mandelbaum's *The Dybbuk*

Cosmopolitan Young Peoples Orchestra, S. Simon, Cond., at Town Hall

5/31/72 *Un Giorno di regno* Eden, McMaster; Livings, Aquino, Rossi

Ensemble Opera Company, Stuyvesant Auditorium

5/26/72 *Don Giovanni*

Faculty & Staff of P. S. 44, Carnegie Recital Hall

5/7/72 *The Mighty Casey*

Hammarkjold Players, Church of the Covenant

4/14/72 *L'Histoire du soldat*

Liederkrantz Opera Showcase at Town Hall

5/17/72 Opera Scenes

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

6/7, 8, 9/72 Barab's *The Rajah's Ruby* & Choral selections

Mannes College of Music, Opera Workshop, P. Berl, Dir.

5/16/72 Opera Scenes at Finch College Audit.

Music at the Whitney, Composer's Showcase Series

4/17/72 Reif's *The Artist* Martin; Gramm, Rivers; cond.: Boriskin

New York Choral Society, R. de Cormier, Dir., Philharmonic Hall

5/12/72 *Carmina burana* 2 ps. & 5 percussion players; Wysocki; Baker, A. Williams

**New York City Opera Ensemble, Educational Program—N.Y.C. Opera,
T. Martin, Dir.**

5/3, 4, 5, 10, 15, 16, 17, 18, 23, 26/72 *The Devil and Daniel Webster & The Old Maid and the Thief* w.p.

New York Pro Musica, P. Maynard, Mus. Dir., Hunter College Assembly Hall

5/5, 6/72 *An Entertainment for Elizabeth*

New York State Opera Society, Inc., C. Yost, Dir., Community Center

5/7m/72 *Carmen*

Opera Laboratory, Buttenwieser Hall

6/3, 4m, 4/72 Opera Scenes

1971-72 Season

Opera Theater Showcase Performance, Lincoln Center Library Museum

4/8m/72 Opera Scenes

The Opera Workshop, Inc., Josephine La Puma, Dir.

3/15 5/13/72 *Aida* Community Center

3/19/72 *Rigoletto* P.S. 166

3/26/72 *Cavalleria rusticana* & *L'Elisir d'amore* excerpts; P.S. 166

3/29 5/21/72 *Don Carlo* P.S. 166

3/30 4/16/72 *Un Ballo in maschera* P.S. 166

4/5/72 *La Traviata* P.S. 166

4/8 5/10/72 *La Bohème* Community Center

4/9/72 *Le Nozze di Figaro* P.S. 166

4/12/72 *Il Trovatore* Community Center

4/30 5/1/72 *Faust* P.S. 166

5/7, 14/72 Operatic concert P.S. 166

5/17/72 *Così fan tutte* Community Center

Public Broadcasting System, Channel 13

4/9/72 "Who's Afraid of Opera?" *The Barber of Seville* ½ hr. vers.; Sutherland; McDonnell; cond.: Bonyng; London Symphony; Berthelson puppets

4/16/72 "Who's Afraid of Opera?" *The Daughter of the Regiment* ½ hr. vers.; Sutherland; cond.: Bonyng; London Symphony; Berthelson puppets

Royal Playhouse Opera Company, 219 Second Ave.

4/22, 23, 29, 30 5/6, 7, 13, 14, 20, 21/72 Opera Scenes

St. Francis Xavier Choir at St. Francis Xavier School

4/16/72 *Die Fledermaus*

Street Theatre, Times Square

5/21/72 *Noye's Fludde* cast incl. 1000 New York City school children w.o.; 5/2 at Mt. Morris Park

Stuyvesant Community Opera, Stuyvesant Auditorium, Stella Sweeney,

Art. Dir.

3/17/72 *La Traviata*

5/15/72 *Tosca*

5/26/72 *Don Giovanni* cond.: Papay

Turnau Opera Company, Seaman's Institute, S.I.

3/19/72 Gilbert & Sullivan excerpts

Union Settlement Theater, 237 East 104th St.

4/9/72 *Hansel and Gretel*

The Western Wind, The Cloisters, Fort Tryon Park

4/30m/72 Vecchi's madrigal opera *L'Amfiparnasso*

NEW YORK

Ithaca Opera Ass'n, Inc., K. C. Baumann, Dir.

10/28, 29/71 *Abduction from the Seraglio* Eng. Martin

4/22, 23/72 *Albert Herring*

6/28/72 Opera Scenes w.p., in park

State University College Opera Guild, Potsdam

7/27, 28/72 *Orpheus in the Underworld*

NORTH CAROLINA

Gardner-Webb College, Opera Workshop, Mrs. N. Gidney, Boiling Springs

12/6, 7/71 *Amahl and the Night Visitors*

NORTH DAKOTA

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

11/18, 19, 20/71 *The Abduction from the Seraglio*

2/16, 18, 19/72 *The Merry Wives of Windsor* 4/29 out-of-town

University of North Dakota, Opera Company, P. Hisey, Dir., Grand Forks

11/23/71 Opera Concert w.p.

3/23-25/72 *The Jumping Frog of Calaveras County* & *The Devil and Daniel Webster* w.p.

OHIO

Cincinnati May Music Festival, J. Rudel, Mus. Dir.

5/19-27/72 *Un Ballo in maschera*; *St. Mathew's Passion*; Bernstein's *Mass*; Donizetti's *Messa da requiem*; Mahler's *Resurrection Symphony*; Brahms's *Schicksalslied*; cond.: Rudel/Peress

1971-72 Season

Cincinnati Symphony Orchestra, T. Schippers, Mus. Dir.

3/17/72 *Le Comte Ory* conc. pf.

5/5, 6/72 *Die Walküre* conc. pf.

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

10/29, 30/71 *Boris Godunov* conc. pf.

12/3, 4/71 *Die Fledermaus* Curtin, Virkhaus; Lloyd, Allen, Riegel; dir.: Treash;
Eng. Martin

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

3/20, 21, 22/72 *Trial by Jury & The Telephone*

Mansfield Symphony Orchestra, R. Cronquist, Dir.

8/27/71 *Rigoletto*

2/6/72 *Die Fledermaus*

8/26/72 *Il Trovatore* Raitch; Knoll, Guarrera

Muskingum College, Music Dept., W. Pickering, New Concord

5/26, 27/72 *The Old Maid and the Thief & Trial by Jury*

Toledo Symphony Orchestra, S. Fournier, Mus. Dir.

3/16, 18/72 *Das Rheingold* conc. pf.

OKLAHOMA

Oklahoma Baptist University, Opera Workshop, W. J. Brown, Dir. Shawnee

11/4-6/71 Musical

1/25/72 *There and Back & L'Enfant prodigue & The Old Maid and the Thief*

Tulsa Philharmonic, S. Henderson, Dir.

2/7/72 *Trouble in Tahiti*

University of Oklahoma, Music Theater, B. Govich, Dir., Norman

11/2-4/71 Opera Scenes

11/4-6/71 *The Medium*

12/6-12/71 Musical

2/24-26 4/20-22/72 *The Little Sweep*

7/72 Musical 4 pfs.

OREGON

Music Teachers Natl. Ass'n; National Convention, Portland

3/21/72 Excerpts from *The Tales of Hoffmann* Willamette Univ., Salem

3/23/72 *What Price Confidence* Portland

PENNSYLVANIA

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

1/10, 11, 14/72 *Hin und zurück & Suor Angelica*

3/21/72 *Così fan tutte* Eng. Martin

Bucks County Opera Ass'n, R. Averde, Newtown

4/29/72 *Così fan tutte* Eng. Martin; benefit for Academy of Vocal Arts

Curtis Institute of Music, Opera Department, M. Rudolf, Art. Dir., Philadelphia

10/19, 21, 23/71 *Così fan tutte* Eng. Martin w.p.; dir.: Yannopoulos

11/1, 3, 5, 8/71 *La Bohème* w.p.

12/5, 6, 9/71 Handel's *Rodelinda* w.o.

1/29 2/2, 4, 7/72 *The Barber of Seville* Eng. Martin w.p.

3/18, 20, 23, 25/72 *Falstaff* w.p.

5/5, 6, 7, 8/72 *The Rape of Lucretia* w.o.

Indiana University of Pennsylvania, Opera Theater, H. Wildeboor, Dir., Indiana

10/29, 30, 31/71 *The Beggar's Opera*

12/9, 10/71 *La Serva padrona & The Telephone*

3/8, 9, 10/72 *Albert Herring*

8/1, 2/72 *The Old Maid and the Thief*

Shippensburg State College, Music Theater, W. Kingsley, G. Fouts, Dirs.

1/26, 28/72 *Bastien and Bastienne & The Devil and Daniel Webster*

West Chester State College, Music Dept., R. Sweet, West Chester

12/2, 3, 4/71 *The Medium & Help, Help, the Globolinks!* 5 pfs.

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

4/7, 8/72 *Chanticleer & Fairy Queen*

RHODE ISLAND

Brown University Opera Workshop, J. F. Mastroianni, Jr., Dir., Providence

3/23, 24, 26/72 Opera Scenes w.p.

Rhode Island College, Opera Company, J. Coston, Dir., Providence

3/26/72 *The Telephone*

4/13, 14, 15/72 *Noye's Fludde*

1971-72 Season

SOUTH CAROLINA

University of South Carolina, Music & Theatre Depts., Columbia

4/19-22/72 *Dido and Aeneas* Britten-Holst Edition

TENNESSEE

Carson-Newman College Lyric Theatre, T. Teague, Dir., Jefferson City

11/18/71 *Gianni Schicchi* Eng.; w.o.

2/17/72 *Sunday Excursion & Slow Dusk* w.p.

6/1/72 *The Pirates of Penzance*

**East Tennessee State University, Opera Workshop, R. La Pella, Dir.,
Johnson City**

12/13, 14/71 *The Medium*

WASHINGTON

Seattle Opera Company & Washington State Cultural Enrichment Program

1-2/72 *The Magical Marriage* 1 hr. special for students; 24 pfs.

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

1/8/72 *The Beggar's Opera*

5/5, 6/72 *Christopher Sly*

WISCONSIN

Carthage College, Opera Workshop, R. D. Sjoerdsma, Kenosha

1/25/72 *Down in the Valley & Scenes*

Lawrence University, Opera Theatre, J. Koopman, Appleton

3/3, 4/72 *The Consul*

CANADA

Kingston Symphony, Kingston, Ontario

3/12/72 *Carmina burana* Patrick

Opera Manitoba, N. L. Mackay, Prod., Winnipeg, Manitoba

1/26, 27, 28/72 *The Barber of Seville*



PERFORMANCE LISTING, SUMMER 1972

ALASKA

Alaska Festival of Music, R. Shaw, Mus. Dir., Anchorage (6/15-29/72)

ARKANSAS

Inspiration Point Fine Arts Colony, I. van Grove, Art. Dir., Eureka Springs

6/18-7/28/72 Opera Workshop: *The Magic Flute*, *Cavalleria rusticana*, *Mignon*, *The Miracle of Our Lady*, *Rigoletto*

CALIFORNIA

Cabrillo Music Festival, C. Chavez, Mus. Dir., Aptos (8/18-27/72)

Carmel Bach Festival, S. Salgo, Mus. Dir. (7/21-30/72)

Claremont Music Festival & Institute, Pomona College, Claremont

6/19-7/29/72 Concerts

Hollywood Bowl, Z. Mehta, Mus. Dir., Los Angeles

7/11-9/16/72 Los Angeles Philharmonic in residence; other groups

7/11/72 *Aida* in conc. pf.; cond.: Levine

Lyric Opera Ass'n of Orange County, Velma Sun, Dir., Irvine Bowl, Laguna Beach

9/8, 9, 10, 15, 16, 17, 22, 23, 24/72 Musical

Music Academy of the West, M. Abravanel, Mus. Dir., Santa Barbara

(7/3-8/26/72)

8/19, 21 24/72 *Don Giovanni* Eng. Martin

Music at Stern Grove with San Francisco Symphony (8/11-13/72)

Music at the Vineyards, Paul Masson Vineyards, Saratoga

6/24-8/27/72 Concerts; San Francisco Opera Merola Program performances

Summer 1972

Ojai Festival, M. Zearott, Mus. Dir.

5/26-28/72 Los Angeles Chamber Orchestra

Redlands Bowl Summer Festival, C. Perlee, Coord., Redlands (6/27-8/25/72)

8/1/72 *Pagliacci* prod. by West Coast Opera Company

8/25/72 *The Bartered Bride*

COLORADO

Aspen Music Festival & Institute, J. Mester, Mus. Dir. (6/19-8/20/72)

7/14/72 *Fidelio* conc. pf.; Yung; McCoy, Dooley, Paul; cond.: Nelson

7/29/72 *L'Histoire du soldat* conc. pf.; cond.: Harth

Central City Opera House Ass'n, N. Merrill, Art. Dir.

7/1, 2m, 5m, 6, 7, 8m, 9m, 12, 14, 15/72 *The Marriage of Figaro*

7/7, 11, 13, 15m, 16m/72 *Falstaff*

7/29, 30/72 *Gianni Schicchi*

8/13/72 *La Voix humaine* Gubrud

Summer '72 Young Artists' Development Program; dir.: Altman; 8/12-14 Showcase

Colorado Opera Festival & Workshop, D. Jenkins, J. Baird, Co-Dirs., Colorado Springs

6/29, 30 7/1/72 *L'Heure espagnole & L'Enfant et les sortilèges* Eng.; Starr; Beck

7/12, 14, 15/72 *Don Giovanni* Starr; Voketaitis, Beattie

7/26, 28, 29/72 *The Love for Three Oranges* Starr; Beattie, Beck; cond.: Jenkins; dirs.: Hanya Holm/Beattie; des.: Klaus/Holm

CONNECTICUT

Yale Univ. in Norfolk '72, Music & Art, Norfolk (7/1-8/25/72)

8/1, 7/72 *Of Mice and Men*

8/2, 8/72 *Ariadne auf Naxos* Eng. Gutman

DISTRICT OF COLUMBIA

John F. Kennedy Center for the Performing Arts, R. L. Stevens, Pres., Washington

6/2-9/4/72 Bernstein's *Mass*, National Symphony concerts; other attractions

GEORGIA

Southern Regional Opera, Blanche Thebom, Gen. Dir., Atlanta

7-8/72 *Carmen* Caravan (1 hour vers. of *Carmen*)

8-9/72 *Carmen* Caravan in Little Rock, Ark.; co-sponsored by U. of Ark., Ark. Art Center and "Little Rock Unlimited Progress" (opening at Museum 8/10)

ILLINOIS

Grant Park Concerts, Chicago (7/28-9/4/72)

7/29, 30/72 *Master Peter's Puppet Show* Eng. Trend

8/5, 6/72 *The Bartered Bride* Eng. Farquhar

8/26, 27/72 *The Merry Widow* Eng. Ross

Midland Repertory Players, S. Kaye, Prod.-Dir., Greenfield

6/2, 3/72 *Il Trovatore* Eng.; w.p.

6/23, 24/72 *Cavalleria rusticana* w.p.

Mississippi River Festival, Univ. of Southern Illinois, Edwardsville

7/8-8/19/72 St. Louis Symphony, W. Susskind, mus. dir.; other groups

Ravinia Festival, Chicago Symphony, Highland Park (6/19-9/30/72)

7/22/72 Berlioz's *Roméo et Juliette* Dunn; Shirley, Díaz; cond.: Ozawa

8/8/72 *Die Walküre* excerpts Farrell; Thomas, Berberian; cond.: Levine

INDIANA

Indiana University Opera Theatre, Musical Arts Center, W. C. Bain, Dean, Bloomington

8/5, 9, 12/72 *Don Carlos*

MAINE

Bar Harbor Festival, F. Fortier, Art. Dir. (7/8-8/19/72)

7/8/72 *Pagliacci & The Old Maid and the Thief* cond.: T. Martin; at Criterion Theatre

MARYLAND

The Harford Opera Theatre Ass'n, S. Lillienstein, Art. Dir., Bel Air

6/14, 15, 17, 18, 21, 22, 24, 25/72 *Ariadne auf Naxos*

6/28 7/1, 2, 5, 6, 8, 9, 12, 13, 15, 16/72 *La Bohème*

7/19, 20, 22, 23, 26, 27, 29, 30/72 *Abduction from the Seraglio*

8/2, 3, 5, 6, 9, 10, 12, 13, 16, 17, 19, 20/72 *Il Trovatore*

8/23, 24, 26, 27, 30, 31 9/2, 3/72 *Wozzeck*

Summer 1972

MASSACHUSETTS

Berkshire Music Festival, S. Ozawa & G. Schuller, Art. Dirs., Tanglewood, Lenox

6/30-8/20/72 Boston Symphony in residence (no opera this season)
8/4-10/72 Festival of Contemporary Music incl. a music theatre piece

MICHIGAN

Meadowbrook Music Festival, Oakland Univ., Rochester

6/29-8/27/72 Detroit Symphony, S. Ehrling, mus. dir.; Pennsylvania Ballet
8/3, 5/72 *Aida* conc. pf.; New York Philharmonic concerts, E. Leinsdorf
National Music Camp., M. Utgaard, Art. Dir., Interlochen (6/25-8/21/72)

MINNESOTA

St. Paul Opera Ass'n, I. Buketoff, Mus. Dir., G. Schaefer, Gen'l Mgr.

6/20, 22, 30/72 *Madama Butterfly* Haywood, Williams; Khanzadian, Shinall; cond.: McArthur
6/23, 27, 29/72 Nielsen's *Maskarade* Am. prem.; Eng. Beni; Peil, Williams; Ware, Christesen; cond.: Buketoff; dir.: Bewley
7/5, 6, 14/72 *The Tales of Hoffmann* Eng. Martin; Haywood, Williams; Shinall, Beni; cond.: McArthur
7/7, 11, 13/72 *Summer and Smoke* Peil; Reardon; cond.: Buketoff

NEVADA

Nevada Opera Guild, T. Puffer, Mus. Dir., Pioneer Theatre, Reno

7/72 *The Merry Widow* Eng. Puffer

NEW HAMPSHIRE

Hopkins Center Festival, P. D. Smith, Dir., Dartmouth College, Hanover

7/18-8/28/72 Arts Festival

NEW JERSEY

Garden State Arts Center, Telegraph Hill Park

6/10-9/10/72 New Jersey Symphony in residence
6/16/72 Gala Benefit, opera excerpts; Sutherland, Horne; cond.: Bonyng
6/21/72 *Carmina burana* Elgar; Best, Stilwell; Pro Arte Chorale, Newark Boys Chorus; cond.: Nelson
6/23/72 The Music of George Gershwin; Tyler; W. Warfield

NEW MEXICO

Santa Fe Opera, J. Crosby, Gen'l Dir., Santa Fe

7/7, 15, 22, 28 8/19, 26/72 *La Grande Duchesse de Gérolstein* cond.: Crosby; dir.: Hebert; des.: Klein/Mess
7/8, 14 8/2, 4, 24/72 *Madama Butterfly* cond.: Crosby; dir.: Mansouri; des.: Jampolis/Ter-Arutunian
7/21, 26, 29 8/10, 18/72 *Don Giovanni* cond.: de Waart; dir.: Igesz; des.: Jampolis/Mess
8/5, 11, 16/72 *Pelléas et Mélisande* cond.: Baustian; dir.: Hebert; des.: Klein/Mess
8/9, 12, 25/72 *Salome* cond.: Crosby; dir.: Mansouri; des.: Conklin
8/17, 23/72 Reimann's *Melusine* Amer. prem.; cond.: Keene; dir.: Igesz; des.: Jampolis
soloists incl.: Allen, Andrew, Belling, Cahil, Kraft, Tourangeau, Von Stade; Best, Devlin, Dooley, Ellis, Garrard, Gramm, Perry, Shirley, J. Stewart, Stilwell, Titus, Ulfung, J. Walker

NEW YORK

Caramoor Festival, J. Rudel, Mus. Dir., Katonah

6/17/72 Opening Mozart Concert; Brooks; cond.: Rudel
6/25m/72 *Acis and Galatea* New York Chamber Soloists; conc. pf.
7/1/72 Donizetti's *Requiem for Bellini* & Kodaly's *Te Deum* Robinson, Steffan; Montane, Clatworthy, Booth; cond.: Rudel
7/2m, 7, 9/72 Britten's *The Prodigal Son* Velis, Lankston, Metcalf, Clatworthy; cond.: Rudel
7/8, 14/72 *Coronation of Poppea* Bogard, Allen, Bible; Hirst, Cossa, Booth; cond.: Rudel; dir.: Freedman; des.: Varona

Chautauqua Summer Opera Festival & Institute, L. Treash, Dir.

7/7, 10/72 <i>The Barber of Seville</i>	8/3, 4, 5, 7/72 Musical
7/14, 15m, 17/72 <i>The Marriage of Figaro</i>	8/11, 14/72 <i>A Midsummer</i>
7/21, 24/72 <i>The Flying Dutchman</i>	<i>Night's Dream</i>
7/22m, 28, 31/72 <i>The Bartered Bride</i>	8/18, 21/72 <i>Otello</i>

Summer 1972

Saratoga Performing Arts Center Festival, R. T. Leach, Exec. Dir., Saratoga Springs

7/3-9/10/72 Philadelphia Orchestra; New York City Ballet, Juilliard Acting Company, etc.

Lake George Opera Festival, D. Lloyd, Mus. Dir., Glens Falls & SUNY Albany

7/13, 15, 17m, 21, 31m 8/2, 5, 11, 19m, 26m/72 *The Three Penny Opera* Wilcox, Gerber, James; Gardner, Beni

7/20, 22, 24m 8/1, 4, 7m, 16/72 *The Rape of Lucretia* Williams, Gerber, Wilcox, Haefner; Hedlund, Danner, Beni, Davis

7/25, 26, 28, 29/72 *Postcard from Morocco* prod.: Center Opera of Minnesota

7/30 8/6, 13/72 *Sunset Cruises "Opera-on-the-Lake"*

8/3, 24/72 "Mozart Gala"

8/10, 12, 14m, 18, 22, 26/72 *Tosca* Haywood; di Virgilio, Guarrera, Jaffe, Beni

8/17, 19, 21m, 23, 25/72 *Black Widow* Williams, Malfitano; Uppman, Lloyd

NEW YORK CITY

Light Opera of Manhattan, W. Mount-Burke, Prod., Jan Hus Playhouse

5/31-6/4, 6/28-7/2, 7/26-30, 8/30-9/3/72 *The Pirates of Penzance*

6/7-11, 7/5-9, 8/2-6, 8/23-27/72 *H. M. S. Pinafore*

6/14-18, 7/12-16, 8/9-13/72 *The Mikado*

6/21-25, 7/19-23, 8/16-20/72 *The Gondoliers*

Metropolitan Opera Ass'n, R. Bing, Gen'l Mgr., in New York City Parks

6/27, 28 7/1, 4, 8/72 *Tosca* Kirsten/Ross/Lear/Amara; Tucker/di Giuseppe/Alexander, Meredith/Colzani; conc. pf.

6/30 7/5, 7/72 *Don Giovanni* Meier/Ross, Amara/Lear, Boky; di Giuseppe/Glaze, Diaz, Flagello; conc. pf.

(Central Park, Bayside, Staten Island, Prospect Park, Bronx Botanical Gardens, Van Cortland Park)

Metropolitan Opera House, Lincoln Center

6/26-7/22/72 *Bernstein's Mass* cond.: Peress

Mostly Mozart Festival, Philharmonic Hall, Lincoln Center

7/24-8/19/72 Mozart & Bach program to be announced

NORTH CAROLINA

Eastern Music Festival, S. Morgenstern, Dir., Guilford College, Greensboro

6/24-8/5/72 Eastern Philharmonic Orchestra

Brevard Music Center & Festival, H. Janiec, Dir., Brevard

8/72 *Il Trovatore*; *Pagliacci*

OHIO

Blossom Music Center Festival, Cuyahoga Falls (6/20-9/4/72)

Cleveland Orchestra in residence, symphony concerts, ballet; *Gräfin Maritza* conc. pf.

Cincinnati Summer Opera, S. Orwoll, Dir., at Music Hall

6/24, 28/72 *Mefistofele* Neblett; Alexander, Treigle; N. Y. C. Opera Co. prod.

6/30 7/2/72 *Die Fledermaus* Eng.; Clements, Yarnell, Lewis, Jurow; Gibbs, Herbert

7/1/72 Verdi Concert Night; Tucci, C. Smith; Tucker, Quilico

7/5, 8/72 *Madama Butterfly* Moffo, Krebill; Hall-Sundquist, Pflieger

7/7, 9/72 *The Marriage of Figaro** Eng.; Neblett, Shelle, Marsee; Devlin, Patrick, Powers, Schmorr

7/12, 15/72 *Turandot** Yanku, Hinds; Marti, M. Smith, Gibbs

7/19, 22/72 *La Traviata* Sills; Luchetti, Fiorito

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

6/5-8/13/72 *The Tales of Hoffmann*

H. M. S. Pinafore

Tosca

Musical

L'Heure espagnole & *Pagliacci*

PENNSYLVANIA

Ephrata Cloisters, Ephrata

6/24-9/2/72 *Vorspiel der neuen Welt* musical drama

Robin Hood Dell Concerts, Philadelphia

6/19-7/27/72 Philadelphia Orchestra in residence

Temple University Music Festival & Institute, Ambler

6/23-8/6/72 Pittsburgh Symphony in residence, W. Steinberg, mus. dir.

7/11, 12/72 *Così fan tutte*

7/21, 22/72 Operettas by the Vienna Volksoper

7/28, 30/72 *La Traviata* Brooks; Alexander, Walker, cond.: Contino; dir.: Butler

Summer 1972

RHODE ISLAND

The Newport Music Festival, G. Sauls, Gen'l Dir., R. I. Arts Foundation
7/27-8/12/72 Events to be announced

TENNESSEE

Sewanee Summer Music Center, Martha McCrory, Dir. (6/23-7/30/72)

TEXAS

Houston Grand Opera, W. Herbert, Art. Dir., at Hermann Park's Miller Outdoor Theater

5/24, 27, 28 6/1/72 *Elixir of Love* set in Amer. West; Jurow; McDonald; cond.: Rosekrans; dir.: de Blasis

5/25, 26, 29, 31/72 *Susannah* Armstrong; Devlin; cond.: Rosekrans; dir.: Bakman; des.: Sheffler

6/2, 3/72 *Postcard from Morocco* prod.: Center Opera of Minn.; cond.: Brunelle; dir.: Balk

"Texas" Musical Drama, Palo Duro Canyon State Park, Canyon

6/22-8/26/72 *Texas — A Musical Romance of Panhandle History*

VIRGINIA

Wolf Trap Farm Park, Filene Center, Vienna (6/16-9/10/72)

7/3/72 *The Magic Flute* conc. pf.

7/11/72 Arias by Beverly Sills

7/19-24/72 Musical; Peters; with Filene Center Orchestra

8/1, 3, 5/72 *Roméo et Juliette* Shelle; Duval; cond.: Guadagno; Filene Center Orchestra

8/9, 14/72 *Treemonisha* Floyd, Parker; Estes, McCoy; dir. & choreog.: Dunham

8/16-18/72 "Silver Moments from the Golden Age" operetta excerpts by Vienna Volksoper

9/7, 9/72 *The Marriage of Figaro* Eng. Martin; Curtin; Treigle; cond.: Bernardi; dir.: de Blasis; Filene Center Orchestra

WISCONSIN

Peninsula Music Festival, Fish Creek (8/5-19/72)

University of Wisconsin, School of Music, Milwaukee

6/12-7/9/72 Contemporary Music Festival

CANADA

Festival Canada '72, National Arts Centre, Ottawa, Ontario (6/30-7/30/72)

6/30 7/3, 6, 8, 10/72 *Così fan tutte* Eng.; Wells, Elias, Little; Stewart, Monk, Berberian; cond.: Bernardi; dir.: MacDonald; des.: Jackson

7/25, 27, 29/72 *Le Nozze di Figaro* Little, McConnell, Elias, Forrester; Corbeil, Monk, Rubes; cond.: Bernardi; dir.: Leberg; des.: Jackson/Mess

Stratford Festival, J. Gascon, Art. Dir., Ontario

6/29-7/29/72 *The Three Penny Opera* Layrae, Kedrova; Rodgers, Creley; dir.: Gascon

7/11-16/72 Charpentier's *Orpheus* cond.: Clutterbuck; dir.: Brassard

8/2-19/72 Collodi's *Pinocchio* (music by Alan Laing)

8/23, 25, 26/72 Schafer's *Patria II: Requiems for a Party Girl* cond.: Garant; dir.: Bawtree



FIRST PERFORMANCE LISTING, 1972-73 SEASON

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

ALABAMA

Birmingham Civic Opera Ass'n, Martha Dick McClung, Dir.

3/2, 3/73 *Carmen*

3/20/73 *La Voix humaine*

CALIFORNIA

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

10/24, 25, 26/72 Bird's *The Powerful Potion of Dr. Dee* prem.

12/72-1/73 *The Cradle Will Rock*

3/73 *Le Nozze di Figaro*

Fresno Opera Ass'n, N. Iacovetti, Dir., Fresno

11/10, 11/72 *The Barber of Seville* Eng.

3/2, 3/73 *The Bartered Bride*

5/4, 5/73 *Manon*

San Diego Opera, W. Herbert, Gen'l Dir., San Diego

10/18, 20, 22/72 *Aida* 10/16 stud. mat.

11/29 12/1, 3/72 Henderson's *Medea* prem.; Dalis

2/7, 9, 11/73 *Romeo and Juliet* 2/5 stud. mat.

3/21, 23, 25/73 *The Daughter of the Regiment* 3/20 stud. mat.

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

11/5/72 *Cinderella*

12/17/72 *Santa Claus' Beard*

1/28/73 *Puss in Boots*

3/4/73 *The Magic Lamp*

4/8/73 *Johnny Appleseed*

5/20/73 *Snow White and Rose Red*

San Francisco Opera Ass'n, K. H. Adler, Gen'l Dir., War Memorial Opera House

9/15, 20, 24m, 30 10/6/72 *Norma** Sutherland, Tourangeau; Alexander, Grant; cond.: Bonyng; dir.: Capobianco; des.: Varona

9/16, 19, 22, 27 10/1m/72 *Le Nozze di Figaro* Blegen, Te Kanawa, von Stade; Evans, Wixell, Appel, Rintzler; cond.: Giovaninetti; dir.: P. Hager; des.: Bauer-Ecsy

9/23, 29 10/4, 8m, 14 11/16, 21, 24/72 *Aida* Kubiak/Krilovici, Arkhipova/Baldani; Cossutta/Cassilly, Yarnell/Mittelman; cond.: Sanzogno/Cobos; dir.: G. Hager; des.: Skalicki

9/26 10/7, 17/72 *Das Rheingold* Lilova, Napier, Garabedian; Stewart, Holm, Rintzler, Appel

10/3, 20, 28/72 *Die Walküre* Lindholm/Nilsson, Napier/Lindholm, Lilova; Thomas, Stewart, Grant

10/10, 22m 11/1/72 *Siegfried* Lindholm/Nilsson, Lilova; Thomas, Stewart, Appel, Rintzler

10/13, 24 11/4/72 *Götterdämmerung* Nilsson/Lindholm, Napier, Lilova; Thomas, Stewart, Grant, Rintzler; cond. for Ring Cycle: Suitner; dir.: P. Hager; des.: Skalicki

10/15, 18, 21, 27, 29m 11/22, 25/72 *Tosca** Janku/Kubiak/Kirsten; Domingo/Ochman, Wixell/Paskalis; cond.: Sanzogno; dir./des.: Ponnelle

10/25, 31 11/5m, 10/72 *The Visit of the Old Lady** Amer. prem.: Resnick; Cassilly, Wolansky; cond.: Peress; dir.: Coppola; des.: Darling

11/3, 7, 12m, 15, 18/72 *L'Africaine* Verrett, Mandac; Domingo, Mittelman; cond.: Perisson; dir.: Mansouri; des.: Skalicki

11/8, 11, 14, 17, 26/72 *Lucia di Lammermoor** Sills; Pavarotti, Wolansky, Grant/Estes; cond.: Cobos; dir.: Capobianco; des.: Toms

University of California at Los Angeles, J. Popper, Art. Dir.

5/10, 11, 12/73 *Les Huguenots*

1972-73 Season

CONNECTICUT

Connecticut Opera Ass'n, R. Pandolfi, Exec. Dir., Hartford

10/12/72 *Lucia di Lammermoor*

11/2/72 *Rigoletto*

1/25/73 *Otello*

2/21/73 *Samson et Dalilah*

3/9/73 *Cavalleria rusticana & Il Tabarro*

5/73 *The Marriage of Figaro*

New Haven Opera Society, Herta Glaz-Redlich, Dir., Hamden

10/19, 22/72 *Don Pasquale* 10/28 in Waterbury

DELAWARE

Wilmington Opera Society, Inc., R. F. McCartney, Pres., Greenville

12/1, 2, 8, 9/72 *Cavalleria rusticana & Pagliacci* Eng.

3/30, 31 4/6, 7/73 *Lucia di Lammermoor* Eng.

FLORIDA

Family Opera Series of the Opera Guild of Greater Miami, P. Csonka, Mus. Dir.

12/3/72 *The Magic Flute* Eng.

5/6/73 New American opera to be announced

Opera Guild of Greater Miami, A. di Filippi, Art. Dir.; E. Buckley, Mus. Dir.

1/22, 24, 27/73 *La Fille du régiment* Moffo, Lanzilotti; Alexander, Corena

2/10, 14, 17/73 *Carmen* Davidson, Maliponte; Corelli, Treigle

3/12, 14, 17/73 *Werther* Mattiucci, Belling; Bergonzi, Sordello, Alvary

4/73 *Il Trovatore* Caballé, Chookasian; Marti, Manuguerra

Opera Repertory Group, Amelia Smith, Dir., Jacksonville

11/18, 19, 20/72 *Tosca*

2/24, 25, 26/73 *Cinderella*

5/19, 20, 21/73 *Faust*

GEORGIA

Augusta Opera Company, I. Strasfogel, Art. Dir.

9/6, 8, 10/72 *Don Pasquale* Eng.

HAWAII

Hawaii Opera Theatre, R. LaMarchina, Mus. Dir., Honolulu

9/29 10/1, 3/72 *La Bohème*

2/2, 4, 6/73 *The Last Savage*

2/16, 18, 20/73 *Faust*

ILLINOIS

Lyric Opera of Chicago, Carol Fox, Gen'l Mgr.

9/22, 25, 29 10/2, 4, 7/72 *I Due Foscari* Ricciarelli; Tagliavini, Cappuccilli, Voketaitis; cond.: Bartoletti; dir.: De Lullo; des.: Pizzi (Rome Opera prod.)

9/27, 30 10/3, 6, 9, 13/72 *Die Walküre** Nilsson, Martin, Hoffman; Esser, Hofmann, Rundgren; cond.: Leitner; dir.: Lehmann; des.: Grübler

10/11, 14, 20, 23, 27 11/4/72 *La Traviata* Casapietra; Merighi, Bordoni; cond.: Arena; dir.: De Lullo; des.: Pizzi

10/21, 25, 28 11/1, 3, 6, 11/72 *La Bohème** Krilovici/Bruno, Zilio; Merighi, Patrick, Holloway, Tajo; cond.: Bartoletti; dir.: De Lullo; des.: Pizzi

11/8, 10, 13, 18 12/1, 4/72 *Un Ballo in maschera** Arroyo, Koszut; Tagliavini, Milnes; cond.: von Dohnanyi; dir.: Gobbi; des.: Darling

11/15, 17, 20, 22, 25, 29/72 *Così fan tutte* M. Price, Howells, Koszut; Davies, Krause, Evans; cond.: von Dohnanyi; dir./des.: Ponnelle

11/27 12/2, 6, 9, 12, 15/72 *Pelléas et Mélisande* Pilou, Taiflon, Zilio; Stilwell, Petri; cond.: Fournet; dir.: Deiber; des.: Heeley (Met Opera prod.)

12/5, 8, 11, 13, 16/72 *Wozzeck* Silja; Evans, Handt, Meredith, Little; cond.: Bartoletti; dir.: Puecher; des.: Damiani

INDIANA

Indiana University, Opera Theatre, W. C. Bain, Dean, Musical Arts Center, Bloomington

9/23, 29, 30 10/14/72 *Don Carlos*

10/21, 28 11/4, 11/72 *Jenufa*

11/18 12/2/72 1/20, 27/73 *Il Trittico* (*Il Tabarro, Suor Angelica, Gianni Schicchi*)

2/3, 10, 17, 24/73 *The Magic Flute*

3/3, 24, 31/73 *Parsifal*

4/7, 14, 21, 28/73 *Arabella*

1972-73 Season

LOUISIANA

New Orleans Opera House Ass'n, A. Cosenza, Gen'l Dir.

10/26, 28/72 *Turandot* Lippert; McCracken, Plishka, Guarrera

11/16, 18/72 *Roméo et Juliette* Wise; Duval, Opthof

12/7, 9/72 *Tosca* Lear; Alexander, Taddei

3/15, 17/73 *Madama Butterfly* Pilou; Di Giuseppe, Darrenkamp

4/12, 14/73 *Thais* Neblett; Johnson, Patrick

5/10, 12/73 *Il Trovatore* Cruz-Romo, Berini; Molese, MacNeil

MASSACHUSETTS

Associate Artists Opera Company, E. Triplett, Gen'l Dir., Boston Center for the Arts, Boston

10/25, 27, 29/72 Paisiello's *The Barber of Seville*

12/72 Special children's production

2/14, 16, 18/73 Graun's *Montezuma* Amer. prem.

4/18, 20, 22/73 *Così fan tutte*

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

1972-73 tour *Hansel and Gretel*, *La Bohème*, *Jack and the Beanstalk*, *Of Mice and Men*

MICHIGAN

Overture to Opera, D. Di Chiera, Dir., Detroit and tour

1972-73 *Of Mice and Men* 5 pfs.; *Amahl and the Night Visitors* 5 pfs.; Young People's Program with Detroit Symphony 2 pfs.; Opera scenes 35 pfs.

MINNESOTA

Center Opera of Minnesota, J. Ludwig, Gen'l Mgr., Minneapolis

1/13, 19, 20, 26, 27 2/2, 3/73 *The Three Penny Opera*

2/16, 17, 23, 24/73 *Postcard from Morocco*

3/23, 29, 31 4/5, 6/73 *The Barber of Seville*

5/5, 11, 12, 18, 19/73 *Transformations* prem.

Duluth Symphony Ass'n Opera, H. Maddux, Mgr.

9/14, 15/72 *Rigoletto*

MISSOURI

Kansas City Lyric Theater, R. Patterson, Gen'l Dir.

9/19, 23, 29 10/5, 11/72 *Aida*

9/20, 26, 30 10/6, 12/72 *The Yeomen of the Guard*

9/21, 27 10/3, 7, 13/72 *The Abduction from the Seraglio*

9/22, 28 10/4, 10, 14/72 *The Saint of Bleeker Street*

NEBRASKA

Omaha Opera Company, W. S. Matthews, Pres., L. Kopp, Mus. Dir.

11/10, 11, 13m/72 *Madama Butterfly* Weathers, Krebill; Hindsley, Fiorito

2/23, 24, 26m/73 *Romeo and Juliet* Eng.; Shelle, Williams; Di Giuseppe, McDevitt

4/5, 7, 9/73 *Un Ballo in maschera* dePaul, Greenspon; Tucker, Patrick; dir.: deBlasis

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

11/9, 10, 11, 12/72 *Don Giovanni*

2/1, 2, 8, 9/73 Beadell's *Napoleon* prem.

7/73 *Ariadne auf Naxos*

NEW YORK CITY

Goldovsky Opera Theater, B. Goldovsky, Dir., touring company

9/30-11/20/72 *Rigoletto* tour Eng. Goldovsky-Caldwell

3/5-12/73 *Albert Herring* tour

10/16-26/72 "Opera Highlights" staged w. costumes, no scenery, w.p.

3/26-4/11/73 "Opera Highlights" same as above

New York City Opera Company, J. Rudel, Dir., New York State Theatre

8/30 9/2m, 5, 7, 13, 17m, 19, 24/72 *Maria Stuarda*

8/31 9/6, 8, 16m, 29 10/7/72 *Mefistofele*

9/1, 14, 28 11/1, 5, 12m/72 *Madama Butterfly*

9/2, 9 10/5, 22m, 27 11/5m, 11m, 11/72 *Carmen*

9/3m, 16, 21 10/15, 21, 31/72 *La Traviata*

9/3, 12/72 *Susannah*

9/9, 30m 10/21m/72 *The Makropoulos Affair*

9/10m 10/1m, 8, 28/72 *Così fan tutte*

9/10, 24m 10/14/72 *Rigoletto*

1972-73 Season

9/15, 17, 26 10/26, 29m/72 *Don Giovanni** Niska, Brooks; Di Giuseppe, Hale, Malas; cond.: Maderna; dir.: Corsaro; des.: Evans; light.: Sondheimer
9/20, 23 10/3, 6, 11/72 *Don Giovanni** Eng. Martin; Meier, Niska; Stewart, Fredricks, Devlin
9/22, 27 10/1, 8m, 15m 11/2/72 *Lucia di Lammermoor*
9/23m 10/29 11/4, 10/72 *Tosca*
9/30 10/13, 18, 24 11/9/72 *La Bohème*
10/4, 7m, 10, 12, 17, 19, 22, 25/72 *Les Contes d'Hoffmann** Sills; Treigle, Molese; cond.: Rudel; dir.: Capobianco; des.: Lee/Varona; choreog.: Andrews; light.: Sondheimer
10/14m 11/3, 7, 12/72 *The Marriage of Figaro*
10/20, 28m 11/4m, 8/72 *Der Rosenkavalier*
New York Philharmonic, P. Boulez, Mus. Dir., Philharmonic Hall
1/11, 12, 13, 16/73 *Le Rossignol* Grist, Killebrew; Reynolds, Jennings, Devlin, Gramm; cond.: Boulez; conc. pf.
1/18, 19, 20/73 *Renard* de Gaetani; Best, Michalski; cond.: Boulez; conc. pf.

NORTH CAROLINA

Charlotte Opera Ass'n., J. R. McRae, Gen'l Dir.

11/12m, 13/72 *Aida* Eng. Ducloux
1/28m, 29/73 *Romeo and Juliet* Eng. Baker
4/15m, 16/73 *Lucia di Lammermoor*

OHIO

Cincinnati Symphony Orchestra, T. Schippers, Mus. Dir.

12/15/72 *La Bohème* conc. pf.
5/4/73 *Le Comte Ory* conc. pf.

OKLAHOMA

Tulsa Opera, Inc., Jeanette Turner, Mgr., 25th Anniversary Season

11/2, 4/72 *Carmen* Cortez; Montefusco; cond.: Moresco; dir.: Stivanello
12/9/72 Gala Concert; Sills
3/15, 17/73 *Manon Lescaut* Niska; Alexander

OREGON

Portland Opera Ass'n, Inc., S. Minde, Gen'l Dir.

10/19, 21/72 *Carmen* Dunn; Nagy
11/30 12/2/72 *Madama Butterfly* Azuma; Campora
12/14, 15, 16/72 *Hansel and Gretel* Eng.
3/8, 10/73 *Così fan tutte* Eng.; Mayer, vonStade; Guarrera
5/9, 12/73 *Tristan und Isolde* Lindholm; Becker

PENNSYLVANIA

Philadelphia Lyric Opera Co., A. Fabiani, Mgr., at Academy of Music

11/2/72 *Simon Boccanegra* Marti, Giaiotti, Mastromei
11/16/72 *La Rondine* Moffo; Luchetti, Price
12/5/72 *Samson and Dalila* Verrett; Ferraro, Fredericks, Moscona, Plishka
1/11/73 *Aida* Krilovici, Grillo; King, Flagello, Quilico
2/6/73 *La Fille du régiment* Sills; Di Giuseppe, Corena
2/13/73 *Rigoletto* Marsee; Pavarotti, Glossop
3/13/73 *Un Ballo in maschera* Wise, Chookasian; Domingo, MacNeal, Corbeil
4/13/73 *La Traviata* Caballé; cond.: Guadagno; dirs.: Frusca/Merrill

Pittsburgh Opera Inc., R. Karp, Gen. Dir., Pittsburgh

10/5, 7/72 *Carmen*
10/26, 28/72 *Rigoletto*
11/30 12/2/72 *Der fliegende Holländer*
1/18, 20/73 *Tosca*
2/8, 10/73 *Nabucco*
3/1, 3/73 *Madama Butterfly*

SOUTH CAROLINA

Bob Jones University Opera Ass'n, D. Gustafson, Dir., Greenville

3/29, 31/73 *Lucia di Lammermoor*

TENNESSEE

Chattanooga Opera Ass'n, S. Landau, Mus. Dir., Chattanooga

10/3, 5/72 *Così fan tutte* Eng.
5/1, 3/73 *The Merry Wives of Windsor* Eng.

1972-73 Season

TEXAS

Beaumont Civic Opera, P. P. Fuchs, Mus. Dir., Beaumont

2/3, 4, 5/73 *Don Pasquale* Eng. Mead

Dallas Civic Opera Company, L. Kelly, Dir., Fair Park Music Hall

11/3, 10/72 *Dido and Aeneas* & *Pagliacci* Sciutti, Tourel; Vickers; & Kabaivanska;
Vickers, Carroli, Cazzaniga

11/17, 19, 21/72 *Werther* Cortez, Summers; Kraus, Patrick, Tajo; cond.: Rescigno

12/1, 3, 8/72 *Lucia di Lammermoor* Deutekom; Kraus, Saccomani

Fort Worth Opera Ass'n, R. Kruger, Mus. Dir., Fort Worth

12/1, 3/72 *The Tales of Hoffmann* Eng.

1/19, 21/73 *The Elixir of Love* Eng.; 1/20 stud. mat.

3/2, 4/73 *Madama Butterfly* 3/3 stud. mat.

4/13, 15/73 *Il Trovatore*

Houston Grand Opera Ass'n, D. Gockley, Gen'l Dir., Houston

10/17, 20, 21, 22/72 *Madama Butterfly* 10/16, 20, 23 stud. mat.; Eng.

11/28 12/1, 2, 3/72 *Romeo and Juliet* 11/27 12/5 stud. mat.; Eng.

1/9, 12, 13, 14/73 *La Fille du régiment* 1/8, 9, 12, 15 stud. mat.; Eng.

3/20, 23, 24, 25/73 *Of Mice and Men* 2/19, 20, 26 stud. mat.; Eng.

4/3, 6, 7, 8/73 *La Forza del destino*

WASHINGTON

Seattle Opera Ass'n, G. Ross, Gen'l Dir., Seattle

9/28, 30 10/4, 7/72 *La Périchole* Eng. Valency; Edie Adams; Titus, Slezak; 10/5,
6, 10 Nat'l Series

11/9, 11, 15, 18/72 *Faust* Kyriaki; Van Way, Treigle; 11/16, 17, 20 Nat'l Series

1/25, 27, 31 2/3/73 *Manon Lescaut* Reale; Montane; 2/1, 2 Nat'l Series

3/8, 10, 14, 17/73 *Die Walküre* Ruc-Focic; Tyl; 3/15, 16 Nat'l Series

5/3, 5, 9, 12/73 *La Traviata* Sills; di Virgilio; 5/8, 10 11 Nat'l Series

WISCONSIN

Florentine Opera Company, A. Bellamente, Mgr., Milwaukee

10/12, 14/72 *Carmen*

11/9, 11/72 *Madama Butterfly*

3/22, 24/73 *Salome*

5/3, 5/73 *Rigoletto*

Madison Civic Opera, A. & R. Johnson, Dirs., Madison

2/9, 10, 11/73 *Gianni Schicchi* & *Cavalleria rusticana*

CANADA

Canadian Opera Company, H. Geiger-Torel, Dir., O'Keefe Centre, Toronto

9/15, 21, 27, 30/72 *Siegfried* Barlow; Hering, Bell, Gray; cond.: Bender; dir.:
Geiger-Torel; des.: Laufer

9/16, 22, 28 10/5m, 7, 10, 12m/72 *Eugene Onegin* Thomson, Forst; Walker, Braun,
Garrard; dir.: Hebert; des.: Laufer; 10/19, 21 tour

9/19, 23, 29 10/2, 5, 11, 14/72 *Aida* Clement, Howard; Opthof, Corbeil, Garrard;
cond.: Barbini; des.: Laufer/Day

9/20, 23, 25 10/3, 6, 12, 14/72 *La Bohème* Koszut, Lorange; Gray, Corbeil

9/26 10/4, 7, 9, 13/72 *Tosca* Carson; Quilico, Rubes; cond.: Barbini; dir.: Major;
des.: Schäfer/Mess; 10/18, 20 tour

Canadian Opera tour 1972-73 *Così fan tutte*

Prologue to the Performing Arts 2-3/73; tour to schools

Edmonton Opera Ass'n, B. Thompson, Mng. Dir., Alberta

11/17, 20, 23/72 *Lucrezia Borgia*

2/8, 10, 13/73 *Tosca* 2/17 in Calgary

4/5, 7, 9/73 *Cavalleria rusticana* & *Pagliacci*

Vancouver Opera Ass'n, I. Guttman, Art. Dir., British Columbia

10/26, 28 11/1, 4, 8, 11/72 *Lucrezia Borgia* Sutherland, Tourangeau; Alexander,
Quilico; cond.: Bonyng; dir.: Guttman; des.: Varona

2/15, 17, 20m, 22, 24/73 *The Marriage of Figaro* Andrew, Cutsforth, Busch; Plishka,
Opthof; cond.: Minde; dir.: Hager; des.: Silver/Mess

4/26, 28 5/1, 3, 5/73 *Tosca* Carson; Lazaro, Davidson; cond.: LaMarchina; dir.:
Guttman; des.: McCance/Mess





CENTRAL OPERA SERVICE
BULLETIN

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

MEMBERSHIP

INFORMATION SERVICES

Central Opera Service will either supply specific information requested or will suggest sources where information may be acquired. This is a cooperative information exchange service on:

Repertory, Translations, Performances, Musical Materials, Scenery, Costumes, Props, Publicity, and General Organizational Counseling.

PUBLICATIONS, SURVEYS AND SPECIAL LISTINGS

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

MEETINGS

Central Opera Service National Conference
Central Opera Service Regional Conferences

CLASS OF MEMBERSHIP

INDIVIDUAL MEMBERSHIP	\$10.00
<i>Bulletin, Announcements of Publications, Conferences</i>	
SPECIAL LIBRARY MEMBERSHIP	\$10.00
<i>Bulletin</i>	
GROUP MEMBERSHIP	\$25.00
<i>Bulletin, Publications, Conferences, Information Service</i>	
INSTITUTIONAL MEMBERSHIP	\$50.00
<i>Bulletin, Publications, Conferences, Information and Full Research Service</i>	

ENROLLMENT BLANK

Name of Organization or Individual

Name and Title of Officer

Address

City, State, Zip Code

Check enclosed \$10 \$25 \$50

Please make checks payable to Central Opera Service Date.....19.....