



CENTRAL OPERA SERVICE BULLETIN

SPRING 1974

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CENTRAL OPERA SERVICE BULLETIN

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NEW OPERAS AND PREMIERES

AMERICAN OPERAS

Of the more than forty entries at the Mannes College of Music Opera Competition, two were chosen as winners and were produced in New York on March 5 and 7 on a double bill. First prize went to Jan Bach, assistant professor at Northern Illinois University in DeKalb, for his *THE SYSTEM*, a one-act opera based on a comic short story by Edgar Allen Poe. Second prize was awarded Frank Stewart, assistant professor at Mississippi State University in Starkville, for *TO LET THE CAPTIVE GO*. John Hubsby fashioned the libretto for the latter after an incident in Mary Stuart's life. Details for the second annual opera competition will be announced shortly and are available from Paul Berl at Mannes College in New York.

Hans Werner Henze's formerly announced music-theatre piece commissioned by NET Opera Theatre, was premiered on March 4 under the title of *RACHEL, LA CUBANA*. The libretto by Hans Magnus Enzensberger is an adaptation of the 1969 novel by Miguel Barnet and was translated for the NET production by Mel Mandel. The 90-minute "Vaudeville with Music" was conducted by the composer, directed by Bob Herget with designs by Ruben Ter-Arutunian.

Seymour Barab has been commissioned to write an opera for the Chautauqua (N.Y.) Centennial. *PHILIP MARSHALL*, subtitled *Tender Mercies*, will be premiered at the Chautauqua Festival on July 12 under the guidance of Leonard Treash, director of the Chautauqua Opera Ass'n. The season will also include a production of Hanson's rarely heard *Merry Mount* on August 16.

The City of Boston is celebrating its Bicentennial two years before the nation, and Richard Owen has written a special two-act opera for this occasion. *MARY DYER* tells the true story of a Quaker heroine who, as a result of her protesting religious persecution, was hanged on the Boston Common on June 1, 1660. After extensive research, Mr. Owen wrote both the libretto and the music. The opera will be premiered on June 1 by the Associate Artists Opera Company on the Boston Common under the auspices of the Office of Cultural Affairs of the City of Boston. Soprano Lynn Owen will sing the title role; Martin Smith of Juilliard will direct.

The Midland Center for the Arts/Great Hall of Ideas, is developing its own plans for the Bicentennial. It has commissioned a multi-media work, *A CELEBRATION OF MUSIC IN AMERICA, 1776-1976*, from composer and musicologist Joseph Byrd, who will be working in collaboration with Harry Robin (production and film) and Don Zaeger (conductor and musical advisor). The work will first be produced in Midland, Michigan, and later made available to schools and community groups. For further information contact the Center, 1801 West St. Andrews Rd., Midland, Mich. 48640.

The Tennessee Arts Commission has engaged the composer Kenton Coe and librettist Anne Howard Bailey to write an opera for production in 1976. The opera's title is *RACHEL*, named after Rachel Jackson and the theme of the work

is the relationship between her and Andrew Jackson. (It is not the same as *South*, an earlier opera by collaborators Coe and Bailey, which has been erroneously identified with *Rachel*.)

Regarding other plans by opera companies and workshops for the American Bicentennial in 1976, see the special COS BICENTENNIAL INFORMATION PROGRAM Report No. 1.

Alec Wilder and Arnold Sundgaard form another composer/librettist team of long standing. Their most recent creation is *THE TRUTH ABOUT WINDMILLS*, a one-act chamber opera premiered on October 14 at the Eastman School of Music in Rochester. Previews were held at the St. Agnes School in Avon, N.Y.

VOX POPULOUS, first announced in the Fall '71 *Bulletin*, is billed as an "Oratorio with Action". Lee Devin wrote the music, Sydney Hodkinson the libretto. It was given its stage premiere on December 1, 1973, by the St. Paul Chamber Orchestra and the Minnesota Opera Company which commissioned the work. (There was a concert performance in Minneapolis in Spring '71.) Also on the program this winter was a concert performance of Monteverdi's *Combattimento di Tancredi e Clorinda*.

On February 16, New York's Center for New Music sponsored the first performance of Eric Salzman's *LAZARUS* at Washington Square Methodist Church. It is billed as "A Music Drama of the Early 12th and Late 20th Centuries".

GAMES OF CARDS is the title of a one-act, 30-minute new opera by William Corcoran of Cincinnati. It will be premiered by the recently founded Baby Grand Opera Co., Don Bredemann, artistic director, at St. John's Unitarian Church in Cincinnati. The company will concentrate on performances of contemporary operas.

Another new performing group is Premier Productions in Portland, Oregon. Last Fall it presented the first performance of *THE WANDERING SCHOLAR* with music by Stanley Trogen Jr. to a libretto by the German poet Hans Sachs (1550). The 30-minute chamber opera for one female and two male voices was accompanied by a piano and presented in the Blue Room of the Civic Theatre.

Composer Wallace De Pue of Bowling Green State University has turned *DR. JEKYLL AND MR. HYDE* into an opera. It is scheduled for a first performance at Bowling Green, Ohio, in April.

We hear that Benjamin Lees is working on an opera *MEDEA*, for possible broadcast over a commercial television station. Rosalind Elias was proposed to sing the title role.

FRUSTRATION is a one-act mini-opera with libretto and music by Sheldon Harnick. It is a spoof on Debussy's *Pelléas et Mélisande*. The cast consists of two women, the scoring is for violin, clarinet, and piano. It is published by Merion Music, available here through Theodore Presser.

30-year-old American composer Stephen Burton is writing *THE DUCHESS OF MALFI* under a National Opera Institute grant. The libretto is by conductor Christopher Keene after John Webster. Mr. Burton is also one of the recipients of the recent NEA grants to composers — see below.

Commissions

The NATIONAL ENDOWMENT FOR THE ARTS has announced the recipients of its Composer/Librettist/Translator Program, first reported here in Spring '73. A total of 125 grants added up to over \$400,000 cash awarded. Composers and respective librettists with operatic projects are: Dominick Argento for *Krapp's Last Tape*; Stephen Burton for three one-act operas on Hawthorne's *Dr. Heidegger's Experiment*, Crane's *Maggie*, and Melville's *Bell Tower*; Charles Dodge for a radio opera on Strand's *Story of our Lives*; Vivian Fine for a chamber opera on Joyce's *Finnegan's Wake*; Margaret Garwood for *The Nightingale and the Rose*; John Harbison for an opera based on Shakespeare's *Winter Tale*; Robert

Haskins for three one-act operas on Poe's *The Mask of the Red Death*, Irving's *Legend of Sleepy Hollow*, and Melville's *Bell Tower* (librettist Allen Koppenhaver); Michael Horvit for a one-act children's opera; Leonard Kastle for *The Pariahs*; Marvin Levy for an oratorio-pageant *Touch the Earth* (librettist Allen Sven Oxenburg); Wendell Logan for an "intermedia" work *From Hell to Breakfast* (librettist C. L. Levendosky); Edwin London for an operatic trilogy *Abraham Lincoln* (librettist Donald Justice); Donald Lybbert for Hawthorne's *Scarlet Letter*; Nicholas Meyers for "an opera-musical-theater work"; Alice Parker for a chamber opera *Family Reunion* with folk parameters; Felix Powell for a chamber opera *The Magician* suitable for television (librettist John Lynch); George Rochberg for a monodrama *Phaedra*; Gary Smart for Shakespeare's *The Tempest*; Eric Stokes for two operas *Minnesota Coloring Books #1 and #2* suitable for touring (librettist Alvin Greenberg); Conrad Susa for a "two-act entertainment" on Kosinski's *Painted Bird*; Robert Waldman for a chamber-musical-opera *Saturday Matinee* (librettist Alfred Uhry); and L. C. Alexander Wilder for a chamber opera *The Tattooed Countess*. — Listed under grants to librettists only are the following operatic subjects: *Serpent of Fire*, an opera on Aztec themes, libretto by Philip Devin, Jr.; *The Bride Elect* and *Free Lance*, two operas by John Philip Sousa, libretti revisions by Basil Langton, and new libretti by Abel Meeropol, John Olon-Scrymgeour, James Parman, Jarold Ramsey, and Arnold Sundgaard. (For grants to translators see English Translations.) Application forms for next year's grants have been mailed some time ago and had to be returned to the Endowment by April 1. Requirements were principally the same as for the first year.

The New York State Arts Council's MUSIC COMMISSION PROGRAM resulted in sixty-nine works being commissioned by performing groups in N.Y. State with the Council supplying half the funds of the commission and the cost of copying the music. The matching half must be raised from non-state sources with each half totalling \$200,000. Most compositions are instrumental, including chamber ensembles, symphony orchestras and jazz groups. Music-theatre pieces and other compositions with voice will be written by Stanley Walden for Bennett College, Millbrook, N.Y., Raoul Pleskow for C.W. Post College, Greenvale, N.Y., Alan Hovhaness for the Concert Orchestra and Choir of L. I. N. Y., George Perle for the Dessoff Choir, N.Y., Frederick Rzewski for The Ensemble, N.Y., Norman Dello Joio for the National Chorale, N.Y., George Rochberg for the New Music Ensemble, Syracuse, N.Y., Mario Davidovsky for The New York Chamber Soloists, N.Y., Gil Evans *A Concert Opera* for the N.Y. Jazz Repertory Co., N.Y., Milton Babbitt for Twentieth-Century Music, N.Y., Henry Brandt for The Sine Nomine Singers, N.Y., James Reichert (Capote's *Other Voices, Other Rooms*) for the Studio Arena Theatre, Buffalo, N.Y., Noel Da Costa for the Symphony of the New World, N.Y., and Virgil Thomson for Trope Inc., N.Y.

AMERICAN OPERAS ABROAD

It is good to note that the flow of operas across the Atlantic is not only a one-way affair. Carlisle Floyd's *OF MICE AND MEN* had its European premiere in Augsburg, Germany, on November 30, when it was performed in a German translation by none other than Ruth and Thomas Martin.

Robert Kurka's *THE GOOD SOLDIER SCHWEIK*, first performed at the New York City Opera in 1958 with Norman Kelly in the leading role, was heard with the same singer in Brussels in December 1973, a first time in Europe.

The second production anywhere of Menotti's *THE MOST IMPORTANT MAN* was staged in Zagreb, Yugoslavia, in October '73 with Menotti directing and Christopher Keene conducting. It will be performed this Spring in Palermo. — *TAMU TAMU*, the composer's latest opera, premiered in Chicago last Fall, will be performed at the Spoleto Festival this summer and Trieste has scheduled his *Last Savage*. The Fujiwara Opera Company in Tokyo has just staged a Menotti Opera Festival, featuring *The Consul* and the double-bill of *The Telephone* and *The Medium*.

AMERICAN PREMIERES

As often in the past, summer festivals will again offer first American performances of both contemporary and early foreign operas. Werner Egk's *VERLOBUNG IN SAN DOMINGO*, first heard in Munich in November 1963, will be performed in its American premiere by the St. Paul Opera on July 17. It will be sung in an English translation by Karl Brock. The libretto is based on a short story by Heinrich von Kleist.

Francesco Cavalli's *L'EGISTO*, dating back to 1643, is on the schedule of the Santa Fe Opera for the coming summer. Raymond Leppard, who is responsible for previous adaptations of the same composer's *Ormindo* and *La Calisto*, has also done the editing of *L'Egisto* and will conduct it in the New Mexico performances.

Among his many talents, Richard Bonyngé is also known as a musical scholar and, as such, is researching original versions of operas. The latest of these finds concerns Massenet's seventh opera, *ESCLARMONDE*, heard on these shores for the first time in New Orleans in 1893. The San Francisco Opera will produce the *Ur-version* in October 1974, featuring, of course, Joan Sutherland, with her husband conducting.

On their annual Christmas visit, the Vienna Choirboys brought *THE JEALOUS PRIMADONNA* by Johann B. Klerr. This one-act operetta, premiered in 1875, was performed by the group in concert version, opening on December 29 at Carnegie Hall.

In 1951, Columbia University's Opera Department gave the first performance of Douglas Moore's Pulitzer Prize winning *GIANTS IN THE EARTH*. Later the composer withdrew the work and in 1963 offered a revised version. It is in this new version that the University of North Dakota in Grand Forks is now preparing the premiere performance for April 4. Assisted by foundation, state arts council and NOI grants, the performances will feature American singers, such as Eileen Schauler and Chester Ludgin. It is especially meaningful that the first performance should take place in North Dakota, since the opera is set in the Dakota Territories in the 1870's.

NEW FOREIGN OPERAS

On June 11, the Aldeburgh Festival will feature the premiere of a new opera by British composer Thea Musgrave (*The Abbott of Drimock; The Decision; Mary Queen of Scots* in progress). Entitled *THE VOICE OF ARIADNE*, it will be conducted by the composer. — Premiere dates of previously announced new operas include 3/13/74 for Gordon Crosse's *THE STORY OF VASCO* by the Sadler's Wells Company and 3/16/74 for Iain Hamilton's *CATALINE CONSPIRACY* by the Scottish Opera Co. The latter featured Donald Bell in the title role; it is published by Theodore Presser.—On March 26, the Welsh National Opera Company in Cardiff gave the first performance of Alun Hoddinott's *THE BEACH OF FALESA*. Based on a Robert Louis Stevenson story, the performance featured Geraint Evans and Delme Bryn-Jones.

Following renovation, the Vienna Volksoper reopened in December with the premiere of Marcel Rubin's *KLEIDER MACHEN LEUTE* (12/14/73), commissioned by the company from the Austrian composer.

A number of new music-theatre pieces have been performed on German stages. Igomar Grünauer's half-hour *WALFISCHBAUCH*, after Meckel's poem *Jonas*, was commissioned and performed in Stuttgart (his *Lipmann's Leib* had been done in Wiesbaden); Hans Ulrich Engelmann's *REVUE* was heard in Bonn on October 24; and Friedrich Leinert's *EINE NOTE NACH DER ANDEREN*, with libretto by Michael Leinert, was produced by the Music Academy in Hanover last November. The same team wrote *HITLER — MEIN KAMPF*, a chamber-opera/collage, for performances in February '74 in Gelsenkirchen.

Swiss composer Klaus Huber and librettist Philip Oxmann have been commissioned by the Deutsche Oper, Berlin, to write *JOT ODER WANN KOMMT DER HERR ZURUECK*. The first performance is scheduled for Fall '74 and will

include the use of still and film projection. — *AUTOMATEN* is the title of a chamber opera by Danish composer Niels V. Bentzon to be premiered in Kiel, Germany, in May '74. — György Ligeti is presently working on *LE GRAND MACABRE* after de Ghelderode, writing both libretto and music, for the Royal Opera in Stockholm. Also for the same company, Ligeti is composing *OEDIPUS*.

On April 9, Naples will hear the first performance of Vittorio Viviani's *MARIA STUARDA*, staged by the composer, conducted by Elio Boncompagni, and featuring Antonietta Stella in the title role.

Claude Prey's *LES LIAISONS DANGEREUSES* was performed at Strasbourg's Théâtre de Pavillon on February 5. — March 8 marked the premiere of Bondeville's *ANTOINE ET CLEOPATRE* in Rouen, and Toulouse announced a new opera, *LES NOCES D'OMBRE* by Nikiprowetzki for the Spring.

Czech composer Ivo Jirasek is basing his newest opera, *AND IT WAS EVENING, AND IT WAS MORNING*, on the theme of Ingmar Bergman's famous picture *The Seventh Seal*. — Polish composer Witold Ruzinski has written *THE PEASANTS* to commemorate the thirtieth anniversary of the Polish Nation. It will be performed at the Warsaw Opera in June. For 1975, the company plans the premiere of a new work by Tadeusz Baird, called *HAPPY END*, and also the first performance in Poland of Penderecki's *Devils of Loudon*.

Giacomo Manzoni's *LA SENTENZA*, not previously reported on, was performed in a revival during the Maggio Musicale in Florence on May 25, 1973. The one-act, 40-minute opera was first heard in Bergamo in 1960.

Australian composer Colin Brumbry has written eight children's operas, some of them listed in the 1972/73 *COS DIRECTORY*. They vary in length from 15 to 50 minutes and are all available from J. Albert & Son, Pty. Ltd., 139 King St., Sydney, Australia.



GOVERNMENT MONEY AND THE ARTS

FEDERAL FUNDS AND THE METROPOLITAN OPERA

At this writing, funds for the National Endowment for the Arts for Fiscal '75 are being debated. Authorization was set at \$100 million, but as so often previously discussed in these pages, authorization simply means that no more than . . . may be spent. In his budget message, President Nixon requested appropriation for next year be voted at \$82 million, and we are now awaiting the result of the hearings of the Congressional Subcommittees and their subsequent recommendation to Congress. The final decisive vote in Congress should be cast before the Summer. The importance of retaining at least the \$82 million recommended by the President is evident if one considers that this year's appropriation amounts to \$60 million and that next year a large part will go towards special Bicentennial projects. The figure of 30% was mentioned in this context. If \$82 million are realized for NEA for Fiscal '75, money for state arts agencies (Arts Councils or Commissions) would be increased by \$50,000 each, resulting in \$200,000 of federal funds going to each state for arts programs. A total of \$10 million would be set aside for grants under the Treasury Funding, i.e., with matching fund restrictions.

As always, strong public support of the NEA programs and of maximum funding for them must be demonstrated by the American voters through letters to their congressional representatives if these representatives in turn are expected to vote "yes" for full funding and against any further cuts in the appropriations. Each individual letter is important in assuring the continuation of American cultural institutions and the work of American artists. It is important to remember that applications for opera programs are presently under consideration and that any grants to be made now for Fiscal '75 are dependent on the sum appropriated by Congress. — Meanwhile, the deadline for applications by opera companies for Fiscal '76 has been set for October 1, 1974.

A recent NEA publication, *Guide to Programs*, relates the organization's history and gives detailed guidelines for Endowment programs, such as information on eligibility as well as on areas generally not funded, and also includes project samples under the various categories. It is available for 95¢ from the Superintendent of Documents, U.S. Government Printing Office, Washington D.C. 20402. When requesting cite publication number 3600-00017. For news on the Endowment's Composer/Librettist/Translator Program, see *New American Operas* and *English Translations*, this issue.

European government subsidies for the arts are well known here and are the envy of many American art institutions. We rarely see the other side of the coin. A possibly less publicized fact is that, in Italy, the decision regarding funds for theatres (including opera and concerts) is only made each November or December for the same year, a date which almost coincides with the opening of the various Italian operatic seasons. Since the allocation of funds is a political decision, amounts are known to vary from year to year, and cliff-hangers happen almost annually. It has occurred repeatedly that plans for a season had to be altered greatly in the very last minute to meet the curtailed budget. That the money is paid to the theatre only a year later further complicates the life of Italian opera managers. They must apply for expensive bank loans which are known to have been refused on occasion, when the bank felt that the risk was too great or that too high a deficit had accrued over the years. Other side effects of these conditions are political appointments of unqualified men to positions such as artistic director, logically followed by the protest and resignation of the music director (e.g. Florence, where Riccardo Muti resigned). Thanks to a well organized NEA and its devotion to the cause of the arts, rather than to expediency, we here are spared such embarrassments. Now we must work for an enlightened legislature to make more substantial funds available for American culture.

Since its founding in 1967, NEA has followed a policy of restricting grants to special programs. A real breakthrough came recently when Nancy Hanks, Chairman of the National Council of the Arts, and Schuyler G. Chapin, General Manager of the METROPOLITAN OPERA, announced a \$1 million matching grant to the opera company without any restrictions as to its use. As reported in the Fall '73 *Bulletin*, the Metropolitan had to embark on various austerity measures when it found itself \$3 million in the red with its future in jeopardy. A vigorous fund raising campaign was initiated by General Manager Chapin who appealed to the national radio audience for support. The initial response was quite heartening and it was this demonstration of interest and concern of people all over the United States in the future of the Metropolitan Opera as a national institution, which prompted the federal agency to come to its rescue. The Treasury Funding grant, which must be matched before June 1975, will eventually net the company \$2 million and a concentrated drive to raise the matching funds is presently under way. While first response to the appeal was quick and spontaneous, the company still has to raise almost \$500,000 to assure receipt of the grant from the National Endowment for the Arts. Ticket prices have been increased slightly and top price for center parterre box seats on Monday nights is \$35; for center orchestra rows A-V and center grand tier on other nights, \$20. The company has an excellent record of box-office receipts, which accounted for 61% of its overall income in 1971-72 and 62% in 1972-73. Rental and other income yielded 15% and contributions and support 23% last year. The total budget for last season amounted to an all time high of over \$24 million.

NEW YORK STATE LEGISLATURE AND THE ARTS COUNCIL

For a short while hopes were high in New York State. On January 22, Governor Malcolm Wilson announced in his State Budget Message his recommendation of a \$15.5 million increase of funds for the New York State Arts Council, bringing the proposed total State support for the arts to \$30.5 million. The Governor acted in response to a study which showed some 1,400 arts organizations in N.Y. State in desperate need of some financial aid, with over 800 receiving barely adequate assistance from the State Council now. The 100% increase would have wiped out accumulated deficits and helped some organizations to be set up on sounder financial bases, making it possible for them to avoid accruing deficits in the future.

The second significant measure inherent in the same bill for which support was sought was that, just as the \$1 million from the Endowment to the Met, State Council grants were to be freed from the obligatory "program" and, for the first time, could be awarded toward general operating expenses. A concerted drive of petition signing and letter writing began all over the State, and in February, bus and train loads of concerned citizens went to Albany to testify before the State's finance committee. However, numbers of people, prestigious names, supporting legislators, and all the eloquent arguments were not enough and on March 26 the arts were relegated to receive \$19 million. Besides the financial setback, we find it equally disturbing that some legislators deprecatingly demonstrated their disdain for the arts, obviously not recognizing the important role the arts play in the lives of millions of New Yorkers, those in smaller communities as well as in urban centers, and the underprivileged as well as the affluent. These State congressmen also showed their ignorance of the financial importance the arts have assumed in the economic structure of the state. The one positive aspect of the bill as it was passed, was the fact that henceforth it will permit the State Council on the Arts to make grants towards operating expenses of arts institutions, rather than restricting applications to special programs. Hopefully, this will be adopted as a guideline by other arts councils still subject to restrictions.

Flash! The State Senate in special session just voted to restore the cut of \$11.5 million. Details in next issue.

The State Council announced sixty-nine recipients of its Performing Groups/Composers grants. For music-theatre pieces and others featuring vocalists prominently, see *New American Operas* in this issue.

NO NEW YORK CITY FUNDS FOR THE ARTS

Although Mayor Abraham Beame and the N. Y. City Planning Commission have recommended \$13.8 million of the City's budget be set aside for the arts, if approved, these funds will go for rehabilitation and improvement of buildings rather than for the use by cultural institutions. Proposed recipients include the City Center for Music and Drama (a building which is alternately considered for sale and demolition), the Metropolitan Museum, the N. Y. Public Library on 42 Street, the Queens Art and Cultural Center, the Bronx Botanical Garden and Zoo, and others.

In previous years, the City has contributed towards the free Metropolitan Opera concert performances in city parks during three weeks in July — \$225,000 in 1971 and again in 1972, and \$139,000 last year. With no city funds allotted for this project and a curtailment of the company's activities due to its monetary crises, these concerts had to be cancelled. Now, N. Y. City Council President Paul O'Dwyer, recognizing the tremendous value of these concerts to the population and to the city proper, has initiated a campaign to raise \$400,000 needed to present the open-air opera concerts. Some leading singers have offered to waive part of their fees and to assist in fund raising events. Hopefully, their and Mr. O'Dwyer's dedication will bear fruit and again afford New York residents and visitors the opportunity to hear Met stars, free.

With a new city administration, the office of Administrator of Parks, Recreation and Cultural Affairs has also changed hands. Edwin L. Weisl Jr., a New York lawyer and formerly also a director of the Lehman Foundation, was named Administrator of Parks, Recreation and Cultural Affairs, and Irving Goldman, President of the Shubert Foundation, was appointed Commissioner of Cultural Affairs. The two offices were formerly held by Richard Clurman and Dore Schary.

Last Fall, the New York City Transit Authority ventured into the cultural field by experimenting with a "Culture Loop Bus Tour". For \$1 it offers a 17-mile ride with 22 stops, permitting passengers to take extra time at places of their choosing by boarding a later Culture Bus en route. A ticket is good for the entire day between 10 AM and 6 PM. Buses run every 15 minutes on Saturdays, Sundays, and holidays. The experiment proved to be extremely successful and the city has now added a second route covering lower Manhattan and going across the bridge to Brooklyn. These buses are scheduled every 20 minutes between the hours of 9 AM and 6 PM.



FOUNDATIONS AND BUSINESS ASSIST THE ARTS

The formation of a new private foundation, devoted solely to the arts and the humanities, has been announced. Drawing funds from across the nation, the foundation will function as a central source for private individuals and corporations wanting to give to the arts but lacking direction. It will consolidate and disburse those funds on a national level. Arts patrons and professionals in the arts are incorporating the new foundation and have chosen W. McNeil Lowry to head the organization. Mr. Lowry, Vice President of the Ford Foundation, the largest non-governmental contributor to the arts, has been in charge of its arts and humanities division since 1957. He has tendered his resignation effective June 1974, at which time he will assume his new position. In an interview with *The New York Times*, he stated that the new agency will not draw on funds from foundations or patrons already committed to philanthropy in the arts, but to the contrary will, he hopes, stimulate additional donations to the arts and the humanities outside those existing sources. It was unofficially stated that, after the first five years, the foundation is expected to have an endowment of several hundred million dollars. Mr. Lowry plans to work closely with the large foundations as well as with the federal and state arts agencies (National Endowment and State Arts Councils) to coordinate programs of the new foundation. The founding of this first private national fund restricted to the arts and humanities is most welcome news, especially at a time when audiences for and interest in the arts is at an all time high, while rising costs are threatening many established arts institutions. Professional musicians among the founding members include Betty Allen, Phyllis Curtin, Aaron Copland, Virgil Thomson, Rudolf Serkin, and Goddard Lieberson.

Another national organization in support of the arts has been founded for the benefit of one art discipline only. The National Corporate Fund for the Dance plans to raise money primarily from the business community, which was found to have shown little interest in dance companies so far. Started with grants from the Rockefeller Brothers Fund, the National Endowment and the New York State Arts Council, the Fund has already received some substantial donations from a few national corporations and also from some private foundations. Anthony A. Bliss, founder of the organization, announced eight dance companies to be the beneficiaries of the Fund, sharing in varying percentages in the distribution of the donations. Leading the list of member ballet groups are the American Ballet Theater and the City Center Joffrey Ballet.

The February '74 issue of the *Washington International Arts Letter* features the twelfth list of Foundations Active in the Arts. It contains fifty foundations not previously listed. The issue also includes a bibliography on private foundations.

The Women's Ass'n Project of the American Symphony Orchestra League offers three memos at \$1 each, which may also be found of interest by opera managements or women's groups active for opera. The first deals with Season Ticket Sales Campaigns, the second with Community Projects of Orchestras and the third with Fund Raising Projects of Women's Associations. Their publication numbers are 626-7-8; they can be ordered from ASOL, Box 66, Vienna, Virginia 22180.

Boston's second opera company, the Associate Artists Opera Company of New England, recently reported the pledge of three individual grants, each designated for a specific purpose. The Peter Strauss Trust gave \$2,000 to support educational rehearsals for children and ticket programs for minority children and senior citizens; the Theodore Edson Parker Foundation donated \$5,000 toward purchase of new technical equipment needed for production in the company's new home at the National Theater; and the National Endowment for the Arts has pledged \$20,000 in matching funds to strengthen the administration of the young company.

The Lilly Endowment, Inc., of the chemical company, is sponsoring a program of free performances by the Indiana University Opera Theatre in neighboring communities in the State. Chamber operas and operatic ensembles will be presented under the title of *Preview Performances* in communities which do not have any artistic performing groups.

Examples of business support for the arts can always be found in the *Newsletters* of the Business Committee for the Arts and in that of *Arts Management*. Some

imaginative ideas which may inspire other companies, include free use of the print shop of the Richman Gordman Department Stores in Omaha for printing flyers and posters for the Omaha Opera Company, and of the store's advertising department which assists in designing ads and which also makes available some of its own newspaper advertisement space to the opera company. The Brandeis Store chain in Omaha assists by donating its ticket office facilities and by setting up prominent opera displays in its stores.

With the cooperation of the local First National Bank, the Colorado Springs Symphony Guild is auctioning a quilt executed by a needlecraft artist, with each patch carrying the reembroidered signature of an international celebrity. Sealed bids at a minimum of \$5,000 are submitted to the bank with proceeds going to the orchestra.

The Oklahoma City Symphony is arranging a raffle whereby the first prize will be a \$2,000 wrist watch donated by the Bulova Watch Company.

Blocks of subscription tickets are frequently bought by prestigious local businesses to entertain visiting customers or to fulfill other social obligations. Building pride in local cultural institutions must be at the core of every approach for support.

The Dayton-Hudson Corporation is one of the few businesses to make full use of the five percent permissible for philanthropic deductions. It has appointed Orrel Thompson, former director of the Akron Arts Institute, as its first full time artistic director to guide the company's donations to the arts.



MORE NEWS FROM OPERA COMPANIES

Three American professional opera companies of similar size and aspirations have joined together to form the CO-OPERA CO. They are the Lake George Opera Festival Ass'n, the Kansas City Lyric Theater, and the Minnesota Opera Co. Coordinated programs and shared productions and artists is the major purpose of Co-Opera. All three companies employ almost exclusively young American singers and their repertory usually consists of a balance of standard, rarely heard classic, and contemporary works. Another reason why these companies seem particularly compatible for such a joint venture is the time each has scheduled its season: Lake George in Summer, Kansas City in Fall, Minnesota during the Winter.

While some opera companies were compelled to reduce their activities, a few are announcing expansions for next year. The OPERA SOCIETY OF WASHINGTON, with the aid of a matching Ford Foundation Opportunity Grant, is increasing its number of productions from four to five and its number of performances from fifteen to twenty-one. The SPRING OPERA OF SAN FRANCISCO is giving an additional performance of each of its four productions, presenting a total of seventeen performances this Spring.

Although the CENTRAL CITY OPERA HOUSE ASS'N is in its forty-first year, the company has gone through many changes during the last few years, even cancelling its opera performances during the 1971 Summer season. Now under new management, Central City has announced a three-year plan of performances in its home theatre and in Denver, culminating in 1976 in celebrations of the American Bicentennial and the State of Colorado Centennial. Summer '74 will see performances at the Taylor Opera House from June 29 to August 15, Winter '74-75 will offer some opera performances in Denver, Summer '75 will have an expanded program of opera and other musical performances in Central City, and Winter '75-76 will present a full season of opera in Denver at the Denver Center for the Performing Arts, which is to open at that time (see Fall '72 Blltn). The Summer Festival will also continue its Young Artist Development Program begun in 1972. Twenty singers will receive special coaching and instruction; they will sing in the chorus and supporting roles, prepare a preview of a short contemporary opera and a studio production of a standard work.

The AUGUSTA OPERA COMPANY has announced the addition of the Augusta Opera Theatre, which will be the company's touring arm. Performances of *The Old Maid and the Thief* are planned in communities in Georgia and South Carolina.

At the end of this season, the NEW YORK PRO MUSICA ANTIQUA, founded by the late Noah Greenberg in 1953, will disband. The company is responsible for the revival of *The Play of Daniel* and *The Play of Herod*, which it performed so successfully first at the Cloisters in New York and later throughout the country on tour, and lately also *La Dafne* by da Gagliano. We are happy to report that some members have decided to stay together and will form a small group called ENSEMBLE FOR EARLY MUSIC.

Conrad L. Osborne has founded the UPTOWN OPERA INC., a professional company, to serve the communities of northern Manhattan and western Bronx. Production plans for the first season, 1974-75, embrace the following five areas: 1) a major professional production with orchestra in the pit, 2) a chamber production in "free spaces", 3) a concert opera performance, 4) a workshop production, and 5) a production in collaboration with an educational and/or religious institution. The company intends to emphasize the rarely performed foreign, as well as the contemporary American repertoire, rather than presenting standard grand operas.

Another new company in New York is the OPERA BUFFA COMPANY, performing at Holy Trinity Church on East 88 Street. Larry Newland is the director; the first production was Pergolesi's seldom heard *Frate 'nnamorato* last September. OPERA ALLA BREVE is the name of a small opera group, headed by Natalie Limonick, which performs staged and costumed opera scenes in elementary schools in the Los Angeles area. Of particular attraction is the company's policy of audience participation.

The MUSIC THEATER OF HYDE PARK, under director Arthur Roberts, is performing at Chicago's Beverly Art Center. The company, established in 1967, had performed musicals exclusively until April '73, when it gave its first operetta, Offenbach's *La Belle Hélène*. It was performed in the English translation by A. Roberts; the same translation was heard recently at the performance by the Village Light Opera Group.

OPERA/SOUTH, operating under the auspices of three black colleges, has reorganized. Dolores Ardoyno has been named General Manager, Donald Dorr Production Director and Leon Thompson Music Director. Founder Sister Elise is no longer connected with the group. During the current season the company is offering one production, but is planning to resume its previous schedule of one Fall and one Spring production in 1974-75, with a contemporary opera planned for the Fall, and a standard work for the Spring.

THE STRING TRIO OF NEW YORK was started two years ago by three members of the Metropolitan Opera orchestra. Judith Yanchus and Marilyn Stroh, violin, and Ives Chardon, cello, have performed at the Lincoln Center Library, at community centers, colleges and churches. Inquiries can be addressed to them c/o the Metropolitan Opera.

Mini-luncheon-concerts are offered twice a week at the San Francisco War Memorial Veterans Building. They go under the title BROWN BAG OPERA and consist of informal programs. Admission is 50¢; brown bag lunches may be purchased for \$1, or one may bring ones own bag.

News from abroad includes the announcement by the SADLER'S WELLS COMPANY that it will change its name to the ENGLISH NATIONAL OPERA beginning next Fall. The company moved in 1968 from the Sadler's Wells Opera House to London's Coliseum where it is performing regularly. In Spring it resumes its annual tour. Four new productions and sixteen revivals are scheduled for next season; all performances are sung in English.

Moscow's BOLSHOI OPERA has been signed by the Hurok Management to come to the United States in Spring '75. However, due to the large costs, the company will perform only at the Metropolitan Opera House in New York, where it is scheduled to present *Eugene Onegin*, *Pique Dame*, *Boris Godunov*, *Prince Igor*, and *War and Peace*.

SYMPHONY AND BALLET STRIKES SETTLED

When the Fall *Bulletin* was published, two constituents of New York's Lincoln Center were on strike. Both the New York City Ballet Company and its musicians signed a new contract, as did the New York Philharmonic, the latter after a ten-week strike. Settlement brought a \$50 increase to the orchestra musicians over a three-year period (they were holding out for \$60) and improved benefits such as life insurance and a better retirement plan.

Next came news of the disbanding of the Montreal Symphony Orchestra. Here the reason was not musicians' demands but insufficient funds to continue the season. A three-year accumulated deficit had risen to \$470,000 while, at the same time, the provincial government withdrew its annual grant of \$160,000. However, it finally reconsidered and, together with city funds and privately raised contributions to the orchestra totalling \$600,000, the Montreal Symphony is playing again.

The Cleveland Orchestra also threatened to strike in January and only signed a new three-and-a-half-year contract on the day the strike was to go into effect. Pay raises over the three-year contract period amount to \$65 per week, and extended vacation time and new health benefits were added to the contract.

However, there is one orchestra which so far has not been able to resume its concerts. This is the Dallas Symphony which found itself \$800,000 in the red in the middle of the season and announced that it would need \$1 million to finish the season without a carry-over deficit.

A recently published survey by the American Symphony Orchestra League compares the latest figures of the 1972-73 season with those of 1971-72. Covering twenty-seven major orchestras, the gap between earned income and expenses has increased by \$2 million, with expenses up to \$5 million and earned income raised by only \$3 million. Last season, earned income accounted for 55.7% of expenditures, private philanthropy (foundations, corporations and individuals) for almost 40%, 1% was covered by Federal grants, and about 4% remained uncovered, a net deficit, at the end of the season.



SETS AND COSTUMES FOR RENT

COS is pleased to inform our members that the Metropolitan Opera Co. is offering for sale its National Company sets designed for touring for *La Bohème*, *Carmen*, *The Marriage of Figaro*, and *Cinderella*. Interested parties should contact Jay Rutherford, Production Coordinator, Metropolitan Opera, Lincoln Center, New York, New York 10023.

Malabar, Ltd., costumers at 10-14 McCaul Street, Toronto, Canada, have informed us of the following new costumes in stock for rental:

Amahl and the Night Visitors

Ariadne auf Naxos

The Burning Fiery Furnace (des. William M. Lord)

Carmen

Don Carlo

La Juive (des. Robert Darling)

Medea (des. Robert Darling)

La Périochole (des. Susan Mess)

The Prodigal Son (des. William M. Lord)

Rigoletto (des. Susan Mess)

The Gondoliers

H.M.S. Pinafore

Iolanthe

The Mikado

Patience

The Pirates of Penzance

Princess Ida

Ruddigore

Trial by Jury

The Yeomen of the Guard

Jean MacKenzie of 1465 Aala St. #807, Honolulu, Hawaii 96817, is offering for sale eight of the costumes designed for her late husband, Tandy MacKenzie. The costumes are for the tenor lead in *Rigoletto*, *Faust*, *Il Trovatore*, *La Bohème*, *Aida*, and *Pagliacci*. Interested parties should contact Mrs. MacKenzie.



NEWS FROM NATIONAL ARTS ORGANIZATIONS

Following are three resolutions, the first one recently adopted by the NATIONAL COUNCIL ON THE ARTS, the following two passed by the NATIONAL MUSIC COUNCIL at its January membership meeting. Endorsing all three, Central Opera Service is happy to acquaint its membership with their contents and recommend their implementation.

Resolution on the Accessibility to the Arts for the Handicapped

One of the main goals of the National Endowment for the Arts is to assist in making the arts available to all Americans. The arts are a right, not a privilege. They are central to what our society is and what it can be. The National Council on the Arts believes very strongly that no citizen should be deprived of the beauty and the insights into the human experience that only the arts can impart.

The National Council on the Arts believes that cultural institutions and individual artists could make a significant contribution to the lives of citizens who are physically handicapped. It therefore urges the National Endowment for the Arts to take a leadership role in advocating special provision for the handicapped in cultural facilities and programs.

The Council notes that the Congress of the United States passed in 1968 (P.L. 90-480) legislation that would require all public buildings constructed, leased or financed in whole or in part by the Federal Government to be accessible to handicapped persons. The Council strongly endorses the intent of this legislation and urges private interests and governments at the State and local levels to take the intent of this legislation into account when building or renovating cultural facilities.

The Council further requests that the National Endowment for the Arts and all of the program areas within the Endowment be mindful of the intent and purposes of this legislation as they formulate their own guidelines and as they review proposals from the field. The Council urges the Endowment to give consideration to all the ways in which the agency can further promote and implement the goal of making cultural facilities and activities accessible to Americans who are physically handicapped.

Resolution introduced by the Performance Committee of the National Music Council regarding

Music and the American Revolution Bicentennial Celebration

THEREFORE BE IT RESOLVED, that the National Music Council urge all organizations contemplating musical events, and all those funding such events, give priority to the performance of American music, both of the present and of the past, and to feature primarily American performers. BE IT FURTHER RESOLVED, that emphasis be given to the commissioning of works by American composers.

Resolution introduced by the Music Education Committee of NMC regarding

Music Instruction in Schools

THEREFORE BE IT RESOLVED, that the National Music Council, representing a majority of the professional music organizations in the United States, urge its constituent members to make the greatest possible use of every promotional and communication media available to them to demonstrate their support of a strong and vital program of music instruction in schools and throughout the country.

The NATIONAL FEDERATION OF MUSIC CLUBS has designated the week of May 5-12, 1974, as National Music Week under the theme of *Music Enhances Life* and the week of May 4-11, 1975, under the theme of *Music is Power*.

The MUSIC EDUCATORS NATIONAL CONFERENCE has chosen March 13, 1975, as the *Music-in-our-Schools-Day*. Eleven national organizations will cooperate in this venture and Central Opera Service members are urged to make their own contributions by making certain that opera will be represented in their local schools on that day. — MENC has moved its headquarters from Washington, D.C. to Vienna, Virginia, in proximity to the headquarters of the American Symphony Orchestra League and lovely Wolf Trap Farm Park. Until its permanent new building in Reston, Va., is ready, MENC's address is 8150 Leesburg Pike, Vienna, Va. 22180.

Another organization on the move is OPERA America, which left its original quarters at the Baltimore Opera and is now located at 1025 Vermont Avenue, NW, Washington, D.C. 20005.

The former Association of College and University Managers is expanding its scope to include also non-profit community, state, provincial and regional arts organizations. Thereby it hopes to promote the arts and encourage greater cooperation between educational and public or private arts institutions. The organization will from here on be known as ASSOCIATION OF COLLEGE, UNIVERSITY AND COMMUNITY ARTS ADMINISTRATORS or ACUCAA. Its headquarters are in Madison, Wisconsin.

The EDUCATION COMMISSION OF THE STATES has concluded a national survey, *National Assessment of Educational Progress in Music Performance*. Although its worth and evaluation could be debated, some findings will no doubt be useful in proving the need for better musical education in our schools. The statistics seem almost esoteric; after a national testing of singing a) familiar songs, b) repeating an unfamiliar musical line, c) sight reading of music and d) tapping rhythms, the general consensus was found to be low, but "45% of young adults gave acceptable vocal performances when singing selections of their own choice".

MEETINGS

The third annual conference of NORTH AMERICAN OPERA GUILDS and Supporting Groups will be held in Toronto, Canada, September 25-28. It is entitled *Opera's Future is our Business*, and will be hosted by the Canadian Opera Guild with Mrs. Norman H. O. Coxall director of the conference. The first two conferences were held in Seattle and St. Paul, respectively.

March 29 - April 2 were the dates of an *Opera Symposium* co-hosted by the SAN JOSE STATE UNIVERSITY, the San Jose Opera Guild and Western Opera Theater. Ernst Krenek was the honored composer-in-attendance.

The meeting of directors of leading European opera houses is becoming a regular annual affair. Last year it was held in Paris, this season in Munich. Among the topics discussed was the stabilization of top fees for stars which have been kept at equal level at the theatres in London, Milan, Rome, Hamburg, Brussels, Berlin, Vienna, and Munich, according to a statement by host Günther Rennert of the Bayerische Staatsoper, Munich.

The eleventh National Conference of the INTERNATIONAL SOCIETY OF MUSIC EDUCATORS will be held in Perth, Australia, August 5-12. Delegates may also make arrangements to attend the UNESCO sponsored *International Seminar on the Training of Professional Musicians*, scheduled for July 27-August 2 in Tokyo, when registering through the Music Educators National Conference.

April 18-21 are the dates of the National Conference of the U.S. INSTITUTE OF THEATRE TECHNOLOGY. The four-day meeting will take place at the Waldorf-Astoria Hotel in New York. Registration for members is set at \$60, for non-members at \$75. — A student design competition is also part of the Conference.

For this year's National Conference, ORGANIZATION MANAGEMENT, INC. chose for its theme *Federal Tax and Other Problems of Non-Profit Organizations*. The meeting took place in Washington, D.C., February 7 and 8, where a distinguished array of speakers and panelists crowded the full schedule of simultaneous sessions.

INTERNATIONAL VERDI CONGRESS

For the first time, the International Verdi Congress will be held in the United States. Celebrating its Twentieth Anniversary, the Lyric Opera of Chicago will be the hosting organization for the meetings scheduled for September 18-25. *Simon Boccanegra*, the company's opening night new production, will be one of the topics for discussion. The announcement was made simultaneously by Carol Fox, General Manager of the Chicago company, and Maestro Mario Medici, Director of the Istituto di studi Verdiani in Parma. A long list of prominent international scholars, composers, writers, singers, and administrators is expected to participate in the prestigious Congress, which will be open to the general public for registration. The Istituto was founded in Parma in 1960. The first Congress was held in Venice in 1962, the second in Verona/Parma/Busetto in 1969, and the last one in Milan in 1972.



NEW COS MEMBERS

Almaguer, Thomas, Bowling Green, Ohio
Barton, Elizabeth, Wellesley, Mass.
Boughton, Christopher, Madison Heights, Michigan
Brown, Alison, New York, N.Y.
Chattanooga Opera Ass'n, Mr. Milton Allen, Chattanooga, Tenn.
Cole, Elizabeth, University of Hawaii, Honolulu, Hawaii
Cowan, Thomas J., Chicago, Illinois
Deatherage, Martha M., Austin, Texas
Dina Bader Associates, New York, N.Y.
Evans, B.E., St. Louis, Missouri
Frisbie, Robert, Mus. Dir., Chicago Opera Studio, Chicago, Ill.
Girard, Valerie, New York, N.Y.
Glaser, Sioma, Forest Hills, N.Y.
Hicks, George, Mus. Dir., Kearney State Opera Theatre, Kearney, Neb.
Indiana State University, Cunningham Memorial Library, Terre Haute, Ind.
Johnson, Russell, New York, N.Y.
Kavanaugh, Dorrie, New York, N.Y.
Marquis Who's Who Inc., Indianapolis, Indiana
McDowell, Genevieve, New York, N.Y.
Morris, Mr. and Mrs. C. Robert, Minneapolis, Minn.
Nitze, Heidi, New York, N.Y.
North Texas State University, Library, Denton, Texas
Oklahoma Baptist University, Shawnee, Oklahoma
Peters, Ann, New York, N.Y.
Petroff, Stefan, Palm Springs Opera, Alta Loma, California
Phillips, Norman, New York, N.Y.
Phillips, Thomas, Albuquerque, New Mexico
Piggott, Robert W., New York, N.Y.
Schaenen, Lee, Pescia, Italy
Schram, Francis, Theatre Arts, Inc., New York, N.Y.
Southern California Lyric Opera Co. Inc., Van Nuys, California
Southwestern University, Opera Theatre, Georgetown, Texas
Trovillo, George, El Cajon, California
Turner, Nolanoa, Dallas, Texas
Villarreal, Sylvia, San Antonio, Texas
Warner, Martha S., New York, N.Y.
Weiss, Ira S., Ohio Arts Council, Columbus, Ohio
Western Michigan University, Kalamazoo, Michigan
Williams College, Prof. Irwin Shainman, Chmn. Dept. of Music,
Williamstown, Mass.
Winnipeg Art Gallery, Norman Mackay, Program Coordinator, Winnipeg,
Manitoba, Canada
Yale University, Dean Philip Nelson, School of Music, New Haven, Conn.
Yuba College Opera Theatre, Don Butler, Dir., Marysville, Calif.

COS INSIDE INFORMATION

1974 COS NATIONAL CONFERENCE

San Francisco

October 16-18, 1974

Next Fall will mark the first time that a COS National Conference will be held on the West Coast. The San Francisco Opera and its Director, Kurt Herbert Adler, have graciously offered to host this meeting and all sessions will take place at the famous War Memorial Opera House and War Memorial Veterans Building. Dates are October 16, 17, and 18, 1974. Hotel arrangements have been concluded with the Clift Hotel and reservations must be made directly with them. The Clift is holding rooms for COS registrants at flat rates of \$28 for single, \$33 for double rooms. When reserving be certain to mention the COS Conference.

Tentative Schedule

Wednesday, October 16

- 2:00 - 5:30 PM Registration
- 5:30 - 7:30 PM Reception for registrants
- 8:00 PM *La Cenerentola* von Stade; d/ds: Ponnelle

Thursday, October 17

- 8:30 - 9:30 AM Registration
- 9:30 - 11:30 AM *Welcome* Joseph Alioto, Mayor of San Francisco
Alexander Saunderson; Kurt Herbert Adler; George Howerton
Opera: An Open Subject Kurt Herbert Adler; Schuyler G. Chapin; Martin Bernheimer; others to be announced.
- 12:00 - 1:00 PM *Brown Bag Opera Luncheon* Veterans Building
- 1:30 - 4:30 PM *New Approaches to Opera Presentation* demonstration: Spring Opera of San Francisco; panelists

Friday, October 18

- 9:30 - 12:00 AM *Opera for Everyone* film: Western Opera Theater "Street Opera" & panelists
- 12:30 - 2:00 PM *Luncheon* Opera House; Elihu Hyndman, presiding
- 2:30 - 4:30 PM *The American Singer in His Home Country* demonstration: Merola Opera Program; panelists
- 8:00 PM *Madama Butterfly*

Saturday, October 19

- 8:00 PM *Tristan und Isolde* new production

Programs and registration forms will be mailed to COS members shortly. All wishing opera tickets will have to return their reservations promptly, since only a very limited number of tickets are available.

SEE YOU IN SAN FRANCISCO

POTENTIAL LANDMARKS IN AMERICAN OPERA

Central Opera Service has been approached by the Director of the National Historic Landmarks Program of the U.S. Department of the Interior to collect pertinent information regarding important historical sites of American opera for the consideration of the National Program. We herewith request our members to survey their own areas and to forward to us suggestions for *Potential Landmarks in American Opera*, so that we may collect all the information and forward it to the NHLP. Below are excerpts from the letter received:

The National Historic Landmarks Program is beginning a survey of the most important sites, districts, buildings, structures, and objects associated with the development of music in America. . . . We regard it essential to

consult contemporary experts in music today and would welcome any suggestions you have of individual properties related to American opera which we might investigate for consideration as most important potential landmarks.

AMERICAN OPERAS ON VIDEOTAPE

In response to an inquiry from the U.S. Information Agency, Central Opera Service has compiled a list of American operas available on videotape. The list now includes 35 contemporary operas in 46 different productions. Since videotapes made by opera workshops are also acceptable, we would appreciate hearing of others that may be available for showing which have not yet come to our attention. Copies of the list are available upon request.

RECOGNITION OF CENTRAL OPERA SERVICE

As the only organization representing all levels and phases of opera in the United States, Central Opera Service has recently been called upon to assist in a variety of national surveys. Statements and statistical data were solicited for *The Christian Science Monitor*, *U.S. News and World Report*, the U.S. Census Bureau and *The World Almanac*.

As a member of the Council of National Arts Organizations Executives, Maria Rich, COS Administrative Director, participated in a meeting of representatives of national organizations active in the performing and the visual arts, devoted to Arts Education in Secondary Schools. She also presented a special paper on the subject, prepared for this occasion.

An *Opera Yearbook*, annually published by the Dresden Staatsoper, will be devoted this year for the first time to Opera in America, and COS has supplied all information on premieres, repertoire, and performances, as well as on opera companies and workshops in the United States. Together with *Opera News*, it also has made available the annual survey articles prepared and written by M. F. Rich.

* * *

ENGLISH TRANSLATIONS

We learned to our greatest dismay, that some copies of our latest publication, *Directory of English Translations*, have been incorrectly bound, repeating pages 1-8 and 41-48 and missing pages 17-33. PLEASE CHECK YOUR COPY NOW. If you find that you have one of these, please return it to us promptly and we will replace it immediately. Since we do not know how many bad copies were mailed, we must ask you to act right away; free replacement can only be made before June 1.

The *Directory* also seems to have been plagued by other errata and we ask your indulgence — and suggest your entering the following corrections: Gluck's *L'Ivrogne corrigé* (p. 8); Milloecker, Karl; Aust. (p. 14); Monteverdi's *L'Incoronazione di Poppea* Arthur Jacobs 4 (Curtis Edition) (p. 14); Stora's *Gli Equivoci (Comedy of Errors)* (p. 21); Weinberger, Jaromir; 1896-1967 (p. 25). Also, composers Bittner, Goldmark and Suppé were Austrian, Grétry was Belgian.

We thank the many readers for taking the trouble to write and were delighted to hear that they find the publication "invaluable". We greatly appreciate their comments resulting in the above corrections.

No sooner was the *Directory* off the press, than the first notices of changes arrived. We pass them on to our readers who may want to keep their copies up to date.

Albert Puhek is no longer c/o 185, but: 1217 S. 10 Street, Milwaukee, Wis. 53204. Also, add his translation of Mascagni's *Cavalleria rusticana*. Clifford Bair is not c/o 102, but: 2108 Rivershore Road, Elizabeth City, N.C. 27909 (102 College of Albemarle can be deleted). Andrew Porter, beginning Sept. '74: c/o *New Yorker*, 25 West 43 Street, New York, N.Y. 10036; also add his translation of Mozart's *Lucio Silla*.

The National Endowment for the Arts awarded grants to the following translators under its Composer/Librettist/Translator Program: to Robert Hess for an English version of Haydn's *La Vera costanza*, to Ruth and Thomas Martin for a translation of Korngold's *Die tote Stadt*, and to Gustavo Motta for a new translation of Massenet's *Manon*.



NOTES FOR AND OF COMPOSERS & PUBLISHERS

The West Virginia Arts and Humanities Council offers grants in three categories to resident composers. The commissions will be given on a competitive basis and applications and pertinent material should be sent to the Council, Room B-531, 1900 Washington St. East, Charleston, W. Va. 25305. A maximum grant of \$12,000 will be offered for a new work of at least 30 minutes duration; a maximum \$2,000 grant for a shorter composition or as aid in a specific project which will further the career of the composer; and a maximum grant of \$6,000 to a songwriter. Applications must be mailed in May 1974, and the commissioned work must be completed by August 30, 1975.

The second annual Program of Federal Grants to Composers/Librettists/Translators is under way. For names of the 1973-74 recipients in the opera category, see "New American Operas — Commissions".

The Mannes College Opera Competition for a one-act opera is again offered this year. Write to Paul Berl, Director of Opera, Mannes College of Music, 157 East 74 Street, New York, N.Y. 10021. Winners of last year's competition are announced under "New American Operas".

Rip Van Winkle is the only opera written by American composer George Bristow (1825-1898). It has a libretto by J. H. Wainwright and was first performed in New York in 1855. It has recently been edited from the original texts by Paul Rapoport and it is in this new version that the "Grand Romantic Opera" was performed by the American Music Group under Neely Bruce at the University of Illinois at Champaign/Urbana. Performance material is available from the American Music Group Publishing Co., Inc., Box 2866, Station A, Champaign, Ill. 61820.

Rossini's *L'Italiana in Algeri* was heard in a new edition prepared by Italian musicologist Azio Corghi in collaboration with the Rossini Foundation in Pesaro, when the opera was presented at La Scala last December.

Since 1969, an opera by the title of *Viva La Mamma* has been a popular farce in Germany. A closer look shows that it is originally Donizetti's *Le Convenienze ed inconvenienze teatrali*, premiered in this new German version at Munich's Cuvilliés Theater.

Alexander Broude announces the reprint of the piano vocal score of Donizetti's *Maria Stuarda*, as arranged by the composer. The paperback edition sells for \$15.

G. Schirmer announces the publication of a second version of *Help, Help! The Globolinks!*, rescored by the composer for chamber orchestra. It was this version which was performed in Paris, due to a small orchestra pit in the theatre. The work is also available in the original orchestration and with a 2-piano accompaniment.

Boosey and Hawkes announces the publication of Jack Beeson's *My Heart's in the Highlands*, a two-act opera first heard over NET-TV in 1970, and of Ned Rorem's one-act *Bertha*, performed earlier this season at a concert in Tully Hall in New York.

Theodore Presser, Inc., will be the exclusive representative for Roger Sessions and has just released a cantata *When Lilacs Last in the Dooryard Bloom'd* with words by Walt Whitman.

Collections Donated to Music Schools

The Arnold Schoenberg Institute will be established in Los Angeles at the University of Southern California, according to an announcement by Dean Grant Beglarian. There had been great difficulty in finding a proper home for the invaluable collection of manuscripts, scores, and memorabilia, since a number of specific conditions were attached to the gift. It must be housed in its own building attended by a minimum staff of five experts, and the hosting organization must guarantee to support a research program, exhibitions and publications. A three-day Centennial celebration honoring the composer's birth is scheduled for September 13-15, 1974.

An anonymous donor has arranged for all tapes of Toscanini concerts with the NBC Orchestra to go to the Mannes College of Music in New York. The collection represents concerts given between 1946 and 1954 at the famous Studio 8-H at NBC as well as at Carnegie Hall. The collection will be accessible for study by students and professional musicians.

The New England Conservatory of Music will receive films, tapes, and all related musical material of some 500 shows of *The Voice of Firestone*. The collection will be housed in the Firestone Music Library, donated by the Firestone Tire and Rubber Co. and the Firestone Foundation. The gift was made in honor of Mrs. Harvey Firestone, wife of the company's founder, who herself was a composer and pianist.



SOME SUMMER CLASSES AND WORKSHOPS

The SUMMER VOCAL INSTITUTE in Graz, Austria, offers a full curriculum in opera and song for advanced and professional singers. Taking place during July and August, the course is covered by a comprehensive fee of \$1,295 which includes lodging, tuition, most meals, European travel, and over 50 private lessons. For information write Richard Owens, Director, American Institute of Vocal Studies, 3000 Amherst Street, Dallas, Texas 75225.

The INTERNATIONAL MUSIC PROGRAM takes place in the U.S., Italy, and Switzerland from June 17 through August 8, 1974. Soprano Licia Albanese will teach Opera Repertory from July 20 to August 20 in Italy. For further information write Mrs. Betty C. Masten, North Carolina School of the Arts International Music Program, Box 4657, Winston-Salem, North Carolina 27107.

The VERMONT OPERA THEATER will hold summer classes in SALZBURG, AUSTRIA, under the direction of Artistic Director Barbara Owens. For further information write Barbara Owens, Haus Wartenberg A5020, Riedenburger Strasse 2, Salzburg, Austria, or to Vermont Opera Theater, Box 181, Johnson, Vermont 05656.

In Canada, The ELLIOT LAKE CENTRE SUMMER SCHOOL OF THE ARTS is held from June 24 through July 19, 1974. Dr. Arthur Schoep is the opera director. For further information write The Director, Elliot Lake Centre, Elliot Lake, Ontario, Canada.

SOUTHERN ILLINOIS UNIVERSITY will hold an OPERA WORKSHOP in Edwardsville from June 18 through August 8, 1974. Mary Elaine Wallace and Marajean Marvin are the Directors. For further information contact Dr. Robert House, Director, School of Music, Southern Illinois University, Carbondale, Illinois 62901.

The MUSIC ACADEMY OF THE WEST, Maurice Abravanel, Music Director, will hold Summer Sessions from July 1 through August 24, 1974. For information write Music Academy of the West, 1070 Fairway Road, Santa Barbara, Calif. 93108. A catalog is available upon request.

For information on the KENT STATE UNIVERSITY SUMMER STUDY IN INSTRUMENTAL AND VOCAL MUSIC, write Dr. Lindsey Merrell, School of Music, Kent, Ohio 44242.

The MANHATTAN SCHOOL OF MUSIC will offer a Master Class in Opera from June 10 to July 1, 1974. Address inquiries to the Manhattan School of Music, 120 Claremont Avenue, New York, New York 10027. Application deadline: May 16, 1974.

AMHERST COLLEGE in Amherst, Mass., will offer a VOICE SEMINAR from July 29 through August 16, 1974. The seminar will be headed by Oren Brown of Juilliard, assisted by accompanist Martin Katz. Write for information to the Division of Continuing Education, 74-130, 920 Campus Center, University of Massachusetts, Amherst, Mass. 01003.

The CORNISH SCHOOL OF THE ALLIED ARTS in Seattle will offer summer sessions in music for six weeks beginning June 17, 1974. Write to Cornish School of Allied Arts, 710 East Roy Street, Seattle, Washington.

The Abduction from the Seraglio will be the opera production offered by the summer school of the UNIVERSITY OF MICHIGAN in Ann Arbor. For further information write University of Michigan, Ann Arbor, Mich. 48104.

The OGLEBAY INSTITUTE in Oglebay Park will offer its annual summer opera workshop for singers, coaches, and stage directors. Directed by Boris Goldovsky, the session runs from July 27 to August 15, 1974. Write the Oglebay Institute, Wheeling, W. Va. 26003. Applications must be received by May 1, and auditors will be accepted for classes in opera direction and in opera workshop administration.

The CLEVELAND INSTITUTE OF MUSIC OPERA THEATER will offer a six-week course of operatic training for singers who possess established vocal technique. For further information write Anthony Addison, Cleveland Institute of Music Opera Theater, 11021 East Boulevard, Cleveland, Ohio 44106.

The HAWAIIAN INSTITUTE FOR ORCHESTRAS AND ENSEMBLES will offer a VOCAL INSTITUTE for Chamber Opera. The Director is Frederic Balazs; the course will be held from June 19 to July 24. Tuition is \$200, and college credit is available. For information write Hawaii Institute for Orchestra & Ensemble, 1544 Kalaepohaku Place, Honolulu, Hawaii 96816. Registration deadline: June 6, 1974.

Music at Dartmouth is presenting A SUMMER SCHOOL FOR TROUBADORS taught by Martin Best and Edward Flower to be held July 8 to August 10. For further information write Music at Dartmouth, Box 6041A, Hopkins Center, Hanover, N.H. 03755.

Windham College will present A SUMMER COLLEGIUM IN EARLY MUSIC at which Medieval and Renaissance music, both vocal and instrumental, will be taught. For further information write George Soulos, Administrative Director, Windham College, Putney, Vermont 05346.

A SUMMER MUSIC EXPERIENCE, held in conjunction with the Blossom Music Festival, is scheduled for July 10 through August 21, 1974. Tuition \$735, scholarship assistance is available. Address David Judkins, Asst. to the Director, Tomlinson Hall, 10900 Euclid Ave., Cleveland, Ohio 44106.

The ASPEN MUSIC FESTIVAL will feature a summer school including OPERA THEATER under Minneapolis' H. Wesley Balk. "Opera and Vocal Repertory" will be taught by Thomas Paul and the voice faculty, which includes Adele Addison, John D. McCollum, Jan de Gaetani, and Olga Ryss. Diction teacher is Leslie Chabay and the Choral Department is headed by Fiora Contino. The Music Director of the Festival is Jorge Mester; Executive Vice President and Dean is Gordon Hardy. For further information write Aspen Music Festival, 1860 Broadway #701, New York, New York 10023.

The PENNSYLVANIA OPERA FESTIVAL will feature THE OPERA WORKSHOP. The stage director is Richard Flusser; the music director Richard Karp of the Pittsburgh Opera. Mrs. A. Keister is the founding director. Admission is by audition. Address inquiries to Chatham College, Pittsburgh, Pa. 15232.

The INTERNATIONAL PIANO FESTIVAL-INSTITUTE AT ROUND TOP, TEXAS, held June 6 to July 7, 1974, will for the first time include vocal and string students. The purpose of the Institute/Festival is to expose students of one discipline (i.e. piano) to all facets of the arts and humanities. Seminars will be headed by Maureen Forrester, and *Opera News* assistant editor Robert Jacobson and music critic Paul Hume. Address inquiries to Box 5353, Austin, Texas 78763.

The CHAUTAUQUA FESTIVAL will hold its SUMMER SCHOOL from July 1 through August 23. The OPERA WORKSHOP will be headed by Clifford Harvuot and will take place July 1 through August 16. Address inquiries to Chautauqua Institution, Department 500, Chautauqua, New York 14722.

The OPERA WORKSHOP of the SOUTHEASTERN MASSACHUSETTS UNIVERSITY MUSIC INSTITUTE AND FESTIVAL will be directed by Boris Goldovsky and will be held June 24 to July 21. The workshop will feature opera direction and conducting (with orchestra). The FESTIVAL also features a special YOUTH INSTITUTE for ages 15-22. This instrumental class is held July 4 through August 3, 1974. For further information, write Margaret May Meredith, Managing Director, Music Institute 74, Southern Massachusetts University, North Dartmouth, Mass. 02747.

The EASTERN MUSIC FESTIVAL in Greensboro, North Carolina, will hold Master Classes and offer private lessons by faculty members and visiting artists. The Music Director is Sheldon Morgenstern; the classes will be held June 22 through August 3, 1974.

The RAVINIA FESTIVAL will feature a SUMMER SCHOOL in conjunction with Northwestern Univ. from June 27 through September 4, 1974. The Festival's Music Director is James Levine. For information write Ravinia Program Coordinator, School of Music, Northwestern University, Evanston, Illinois 60201.

FOR SINGERS ONLY

Competitions

An international vocal competition not previously listed is the CONCORSO INTERNAZIONALE BENJAMIN GIGLI for Young Lyric Singers. For rules and dates write to the Concorso c/o Arena Sferisterio, Piaggia dell' universita 5, Macerata, Italy.

A number of American orchestras have annual competitions for young performers, and although the majority are for instrumentalists, there are some that include vocalists. All offer small cash prizes and a concert appearance with the orchestra. Besides those already listed in the *COS Awards for Singers* brochure, are competitions by the following orchestras: COLUMBUS SYMPHONY, 200 E. Town St., Columbus, Ohio 43215, for high school seniors; CHARLOTTE SYMPHONY, 511 E. Morehead St., Charlotte, N.C. 28203, for 10-12th grade students residing in or within a 50-mile radius of Charlotte; EASTERN CONNECTICUT SYMPHONY, Mrs. P. Douglas, Auditions Chmn., 17 Fishtown Lane, Mystic, Conn. 06355, for vocalists up to 25 years residing or studying in Connecticut; LIMA SYMPHONY, Memorial Hall, Lima, Ohio 45801, att: Women's Guild, for high school students. Since deadlines for applications vary, inquire directly.

Changes and expansions of existing programs include the recently announced first West Coast auditions by the MARTHA BAIRD ROCKEFELLER FUND FOR MUSIC. This individual grant program for singers and instrumentalists is open to young professionals between 20 and 35, who have completed their basic training and have had some solo performance experience. Proof of need for financial assistance is required. Grants are made for project proposals which must be related to professional needs. California auditions are scheduled for May in San Francisco. For further information address the Fund at 1 Rockefeller Plaza, #3315, New York, N.Y. 10020.

The PHILADELPHIA GRAND OPERA, C. Moresco, Art. Dir., 1422 Chestnut St., announced its third annual auditions for young singers for May 21-23. The winner will appear in a supporting role with the company in the 1975-76 season.

The following competitions have announced changes in deadlines for applications. The YOUNG MUSICIANS FOUNDATION, 914 S. Robertson Blvd., Los Angeles, Cal. 90035 is May 1; the MINNA KAUFMANN RUUD FUND, c/o Chatham College, Box 735, Pittsburgh, Pa. 15232, is March 1; and the international competition in 's-Hertogenbosch, Holland (Hotel de Ville) is July 19.

June 1 is the deadline for the FINANCIAL FEDERAL MUSIC SHOWCASE national competition, sponsored by the Finance Federal Savings and Loan Ass'n and the Miami Senior Symphony, 401 Lincoln Rd., Miami Beach, Fla. 33139. Cash awards have been increased from last year to a total of \$5,000, with four categories eligible, voice (under 28), piano, strings, and wind/brass.

Of great importance to young professional singers is the formation of CONCERT ARTISTS INC., under the guidance of Susan Wadsworth. This non-profit organization located at 75 E. 55 St., New York, N.Y. 10022, will advise and handle young performers between the ages of 18 and 28.

Winners

The Finals of the Metropolitan Opera National Council Auditions were held at the opera house on March 24 at which time ten winners from the Semi-Finals competed for the big prizes. A total of 1,500 singers were heard this season, beginning at the district auditions, which are followed by auditions in sixteen regional centers. Three winners are chosen in each region with at least one competing in New York in the Semi-Finals. Twenty-one young artists participated in these preliminaries, with all expenses paid for their trip and stay in New York and also for extensive coaching with Metropolitan Opera staff members. Since competition is keen and it is an important achievement to become a regional winner and participant in the Semi-Finals, we list below the names of all regional winners, asterisking those that won \$2,000 and were invited to compete in the Finals: *sopranos* *OLIVIA BUCKLEY (28, Eastern Region), MARGARET EAVES (25, Upper Midwest Region), MARY LOU FALLIS (25, Great Lakes Region) did not compete due to indisposition, PATRICIA HICKLIN (24, Mid-South Region), RITA DOLORES ORONA (23, Rocky Mountain Region), *SUSAN PETERSON (22, Midwest Region), *GIANNA ROLANDI (21, Southeast Region), *ALMA JEAN SMITH (24, Tri-State Region), SUSAN THOMLE (25, Northwest Region), PATRICIA WHIT-

BREAD (28, Pan Pacific Region-Australia); *mezzo sopranos* *KATHERINE CIESINSKI (23, Eastern Region), *JANICE FELTY (26, Western Region), PATRICIA MILLER (23, New England Region), *CAROLE WALTERS (30, Eastern Region), ANN YERVANIAN (29, Eastern Region); *tenors* *DAVID GORDON (26, Central Region), WILLIAM LIVINGSTON (25, Pan Pacific Region-Hawaii), *JAMES WAGNER (26, Western Region); *baritones* RAEDER ANDERSON (32, Middle-Atlantic Region), MARC EMBREE (24, Gulf Coast Region), and *JAMES PIPER (24, Southwest Region). Finally, first prize of \$5,000, the Mrs. F. K. Weyerhaeuser Award, went to ALMA JEAN SMITH, soprano, from Bloomington, Ind., who also received the optional Metropolitan Opera contract. Second prize of \$4,000, the Gramma Fisher Foundation Award, was received by KATHERINE CIESINSKI, mezzo, from Philadelphia, and the third prize of \$3,000, the Mrs. Ogden Phipps Award, by JANICE FELTY, mezzo, from Tucson, Arizona. Miss Felty and Los Angeles tenor JAMES WAGNER were also offered a one-year contract with the Metropolitan Opera Studio.

As a result of the first annual competition held by the Opera Company of Boston, the following singers were offered contracts for 1974-75: *sopranos* ELIZABETH PHINNEY (Boston) and JOANN YOCCKEY (New York City), *mezzos* Jan Curtis (Boston) and MARIA DI STEFANO (Boston), *tenors* FRANK HOFFMEISTER (Boston) and ABE MORALES (East Haddam, Conn.), *baritones* NICKOLAS COSINDAS (Boston), David EVITTS (Boston) and RALPH GRIFFIN (Stratford). In addition two Young Artists Scholarships were offered to soprano LOUISE HESSERT and baritone WINTHROP BUSWELL.

Seventeen young singers were chosen by the National Opera Institute to receive \$5,000 Career Grants in 1974: *sopranos* KAREN HUNT, RUBY JONES, LOU ANN LEE, JANICE REDICK, BARRIE SMITH, VICTORIA VERGARA, RUTH WELTING, and LINDA ZOGHBY; *mezzos* BARBARA CONRAD, MARIA EWING, ISOLA JONES, FLORENCE QUIVAR, and CAROLE WALTERS; *tenors* DAVID KUEBLER, JAMES SCHWISOW, NEIL SHICOFF, and JACK TROUSSEL. This was the second annual competition; auditions were held in New York, Dallas, Chicago, Los Angeles, and Washington, D.C.

Station WGN and the Illinois Opera Guild have announced soprano KATHLEEN BATTLE to be the 1974 winner of their \$3,000 cash award. She is also invited to sing over WGN and at Chicago's Grant Park Concerts this summer. Student at the University of Cincinnati College Conservatory, she also sang in Spoleto in 1972.

MARGARET EAVES received the \$1,000 first prize of the National Association of Teachers of Singing (NATS) in New York. She has a master's degree from Cleveland Institute of Music and was a semi-finalist at the Met this year.

The Tri-Cities Opera in Binghamton, N.Y. proudly announces that JAKE GARDNER, one of its members, recently won a William Matheus Sullivan Foundation grant. Last year, another singer from Binghamton, RICHARD TAYLOR, was a winner, as was CAROLE WALTERS. (See also below.)

The Hamilton Philharmonic Young Artists Competition split this year's first prize between DONALD ALAN WOODROW, 21-year-old tenor, and a young pianist.

The 1973 International Concours in Geneva, Switzerland, did not give any first prizes, either in the men's or women's division. American mezzo soprano CAROLE WALTERS, finalist of the Met this year, winner of the Montreal, NOI and Sullivan Foundation competitions last year, was awarded a silver medal. American soprano, JANICE REDICK, a winner in 1973 at the Metropolitan and recipient of an NOI grant, received a certificate of merit, as did KALE OKASAKI from Honolulu. German WALTER HELDWEIN won second prize in the men's division while a number of prizes and citations went to Russian singers.

For Conductors and Administrators

The 1973 Herbert von Karajan Conductors Competition, held at Berlin's Musik Akademie, chose 26-year-old HERBERT GIETZEN from Moselkern, Germany, as first place winner, 27-year-old HUBERT SOUDANT from Hilversum, Holland, for the second spot. Mr. Soudant placed first in last year's competition in Besançon. Meanwhile the

1971 winner of the Karajan competition, Israeli Gabriel Chmura, has been appointed music director in Aachen, Germany. This year, for the first time in any international conductors contest, there were also three women competing in Berlin. — A brief look at the American conductorial scene shows a number of women leading orchestras on stage and in the pit. There is, of course, the versatile SARAH CALDWELL (producer, stage director, manager, etc.), EVE QUELER of the Opera Orchestra of New York and recently also guest conductor with various companies, JUDITH SOMOGI at the New York City Opera, FIORA CONTINO at the Opera Theater of Indiana University, and CYNTHIA AUERBACH at the Manhattan School Prep Division.

The Affiliate Artists conductor's program sponsored by Exxon (see Fall '73 Bltn.) announced the appointment of JOHN COVELLI as associate conductor with the Milwaukee Symphony as an Affiliate Artist trainee.

The ninth annual Jean A. Chalmers Award, donated for a member of the Canadian Stratford Festival Company, has, for the first time, been awarded to an administrative apprentice. Toronto-born MICHAEL SOBOL received the \$1,000 grant for his promising work in the company's publicity and public relations department last season.



APPOINTMENTS and ELECTIONS

Among newly elected officers of Wolf Trap Associates are GEORGE B. HARTZOG, Jr., National Chairman and Mrs. C. SWAN WEBER, Vice-Chairman, and BEVERLY SILLS, Chairman of the Program Committee of the Wolf Trap Foundation. Others in that committee's New York chapter are Julius Rudel, Artistic Advisor, and Christopher Keene and David Schulte Jr.

GEORGE BEEBE, associate publisher of the *Miami Herald*, was named Chairman of the Board of the Greater Miami Opera Ass'n succeeding Arthur Gallagher, who served in that capacity for three years. Mrs. Joseph P. Crawley is President of the organization.

The Hawaii Opera Theater in Honolulu has a new President in ELLIOTT H. BRILLIANT and the Chattanooga Opera Ass'n in Tennessee announced the election of H. C. HANLIN Jr. to the Presidency of the company, succeeding Samuel Binder.

A reorganization at the Central City Opera House Ass'n finds THOMAS J. HERBERT President, succeeding John F. Kelly who became Chairman of the Board. A new agreement also requires exchange of one board member with the Denver Symphony. (Regarding future plans see "News from Opera Companies," this issue.) Robert F. Lotito was reappointed Executive Manager and David Efron was named Artistic Director and Principal Conductor for '74.

Composer WILLIAM SCHUMAN was elected member of the American Academy of Arts and Letters. He was also named Chairman of the Board of the MacDowell Colony in New Hampshire, and ARTHUR LEVITT was elected President, succeeding Russell Lynes.

RALPH BLACK was appointed Executive Director of the American Symphony Orchestra League, succeeding Richard Wangerin, who was President of the League from 1968 to September 1973 when he resigned. Mr. Black brings many years of experience to his new position. He has been manager of the National Ballet for the last eleven years and prior to that was manager of major orchestras in Washington, D.C., Buffalo, and Baltimore. He is the Founding Chairman of the Ass'n of American Dance Companies and Chairman of the Trustees of the AGMA pension fund. He also was Vice-President of ASOL from 1955 to 1959.

ROBERT JACOBSON, former Managing Editor of the Lincoln Center Program, became Assistant Editor of *Opera News* last Fall.

Former Director of the Illinois Arts Council, LEONARD PAS Jr., was appointed Executive Director of the Florida Arts Council.

SIR RUDOLF BING joined Columbia Artists Management as a member of its Board of Directors.

Managerial positions with opera companies show a small but continuous turnover. Thus, CHARLES FULLMER, former Director of Development with the Minnesota Orchestra, has become General Manager of the Minnesota Opera Company, the position formerly occupied by John Ludwig.

The Cincinnati Summer Opera has a new Manager in the person of ROBERT PETERSON. He comes from the Seattle Opera where he was Administrative Assistant to Glynn Ross. In his new position he will be working with Cincinnati Opera's General Director, James de Blasis.

Schuyler G. Chapin, General Manager of the Metropolitan Opera, announced the appointment of British stage director JOHN DEXTER to the new position of Production Supervisor. Mr. Dexter just completed staging *I Vespri siciliani* at the Met. Although he has made his international name as director of theatre and drama — he is assistant director of London's National Theatre — he has staged opera at the Royal Opera Covent Garden in 1967 and various productions in Hamburg. No definite arrangements as to his specific duties and the time he is to spend in New York have yet been announced.

The Texas Opera Theater, junior touring ensemble of the Houston Grand Opera (see Fall '73 Bltn.), has assembled the following staff under the general directorship of David Gockley: BETH CROUCH, Manager; ROBERT JONES, Music Director and Conductor; DAVID ALDEN, Stage Director; and a resident ensemble of five singers. They are sopranos MARTHA WILLIFORD and BARRIE SMITH, tenor DAVID KUEBLER, baritones BRETT HAMILTON and DANIEL BORILLA.

Czech/Canadian baritone JAN RUBES was named Director of Touring and Program Development of the Canadian Opera Co., a new position which will consolidate the managing and booking of the company's two touring groups, one national, the other to schools. COC has also appointed HARVEY CHUSID as Director of Publicity and Public Relations. Mr. Chusid was Editor of *The Stage in Canada* and Associate Editor of *Opera Canada*. He also was Publicity Director for the Stratford Festival.

The New York Lyric Opera's Executive Director, Donald Johnston, announced the appointment of the company's first Managing Director, J. MICHAEL PRESSER.

The Duluth Symphony Ass'n has engaged R. DEAN AMOS as General Manager, succeeding FRANK CALEB, who joined the Lyric Opera of Chicago. — RICHARD BASS is the new Concert Manager for the Southern California Symphony/Hollywood Bowl Ass'n. — Beginning January '74 JACQUES DRUELLE assumed his new position as General Manager of the Montreal Symphony Orchestra. He had been Director of Classical Music with London Records. — SANDOR KALLAI is the new Manager of the Syracuse (N.Y.) Symphony Orchestra which also produces opera.

JOHN MAUCERI, Conductor of the Yale University Symphony, has been appointed Assistant Conductor of the New York Philharmonic. — MICHAEL HAMMOND, Dean of the Music Division at the three-year old State University of New York (SUNY) in Purchase, was also named Conductor of the Dessoif Choir.

Familiar faces in new European positions include conductor CHRISTOPHER KEENE as General Director of the Festival of Two Worlds in Spoleto, working with President Gian Carlo Menotti; — RUDOLF KEMPE as Music Director and Conductor of the BBC Symphony, beginning September '75 when Pierre Boulez' resignation becomes effective; — Israeli conductor/pianist DANIEL BARENBOIM as Chief Conductor of the Orchestre de Paris (founded by Karajan) succeeding Georg Solti in September '75 when his contract is terminated; — STEUART BEDFORD as Artistic Director of the Aldeburgh Festival; — baritone KARL DOENCH as Director of the Vienna Volksoper, succeeding Albert Moser who joined the staff of the Wiener Philharmoniker. Mr. Doench will work under Dr. Gamsjaeger, who is head of both the Staatsoper and Volksoper; — Dr. MICHAEL HAMPE as General Manager (*Oberintendant*), presently Mannheim, to Cologne, beginning with the 1975-76 season, and Russian conductor JURI AHRONOVICH as Music Director to Cologne, succeeding the late Istvan Kertesz; — Dr. CLAUS-HELMUT DRESE, present General Manager at the Cologne Opera will take

over the Management of the Zurich Opera; — GEORGE SCHICK, President of the Manhattan School of Music, as Director of Opera at the Academy of the Mozarteum in Salzburg this summer.

Academia

PETER J. SCHOENBACH, former assistant professor at the University of Minnesota, was appointed Dean and Administrative Coordinator of the Curtis Institute of Music in Philadelphia. — ROBERT HICKOK, member of the music faculty at Brooklyn College since 1952, was named Dean of the new School of Performing Arts there. — HERBERT A. DEUTSCH is the new Chairman of the Music Department at Hofstra University in Long Island, N.Y. — DAVID BARTHOLOMEW has been appointed Chairman of the Opera Department at the New England Conservatory in Boston.

Lately, music and/or voice faculties have been enriched by the addition of various artists. Mezzo JAN DE GAETANI, bass THOMAS PAUL, and bass-baritone YI-KWEI SZE have joined the voice faculty of the Eastman School of Music; Robert Freeman is the Director of the School. — Baritone ROBERT McFERRIN has become a member of the vocal department of the St. Louis Institute of Music Conservatory. — Soprano MARJORIE LAWRENCE, who retired from the Marjorie Lawrence Opera Theatre at the University of Southern Illinois last year, has joined mezzo soprano Blanche Thebom on the faculty of the University in Arkansas in Little Rock. Located in close proximity to her home at Harmony Hills where Miss Lawrence will be teaching the students. — Soprano MARNI NIXON will be teaching voice at the Cornish School of Allied Arts in Seattle, Washington, where she will also direct the opera workshop. — WORTH GARDNER was named Assistant Professor of Opera and Musical Theater at the University of Cincinnati College-Conservatory of Music.

Resignations

On February 12, after some eight months in his new position, RAFAEL KUBELIK announced his resignation as Music Director of the Metropolitan Opera effective immediately. His statement of resignation read in part "The financial condition at the Metropolitan Opera has unfortunately changed to the extent that I feel I cannot carry out the artistic ideals to which I committed myself when I signed my contract as music director." Mo. Kubelik continues with his conductorial assignments at the Met for the rest of this season, which include the remainder of performances of *Les Troyens* and the new production of *Götterdämmerung*. New conductors for those operas originally to be conducted by Mo. Kubelik next season have already been announced.

Maestro RICCARDO MUTI, Music Director of the Teatro Comunale and the Maggio Musicale in Florence, has resigned in protest to the appointment of a non-theatre, non-music personality to the position of artistic director of both organizations. — MASSIMO BOGIANCKINO, Artistic Director of Milan's La Scala, announced his resignation effective at the end of 1974. Signor Bogianckino has also been Artistic Director of the Spoleto Festival, and of Rome's Teatro dell' Opera. In the 50's he lived in the United States where he also taught at Carnegie Tech in Pittsburgh.

After 18 years as Music Director and Conductor of the Indianapolis Symphony, IZLER SOLOMON has handed in his resignation effective at the end of the 1974-75 season. He is retiring for reasons of health.

After ten years as *Intendant*, General Manager, of Munich's Bayerische Staatsoper, GUENTHER RENNERT is resigning as of Summer '76. It is not certain at this time whether Music Director Wolfgang Sawallisch will stay on beyond that time.



PERFORMANCE LISTING, 1973-74 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.

ALABAMA

Univ. of Montevallo Opera Theatre, B. Middaugh, Dir.

10/4/73 2 one-act operas

4/74 Musical

ARIZONA

Phoenix Symphony Orchestra, E. Mata, Mus. Dir.

5/13/74 *The Tender Land* excerpts; c: Copland

CALIFORNIA

Biola College Opera Workshop, W. Wall, Dir., La Mirada

2/8, 9, 10/74 *The Telephone & Gallantry*

California Lutheran College, Music Dept., Thousand Oaks

2/74 *A Fisherman Called Peter*

College of Marin Opera Workshop, P. Murphy, Dir., Kentfield

1/74 *A Game of Chance & A Hand of Bridge & Scenes*

Comic Opera Theatre (form. Educational Opera Ass'n), tour to schools

2/24-4/4/74 *The Barber of Seville* Eng.

Los Angeles Philharmonic, Z. Mehta, Mus. Dir.

3/7, 8, 10/74 *Siegfried* excerpts, conc. pf.; Schröder-Feinen

Lyric Opera Ass'n of Orange County, M. Kurkjian, Mus. Dir., Laguna Beach

1/18, 19, 20/74 *Don Pasquale*

1/25, 26, 27/74 *La Bohème*

Opera à la Carte, R. Sheldon, Dir. at USC, Los Angeles

1/19/74 Gilbert & Sullivan excerpts

Palms Springs Opera Co., Lily Pons, Pres., Palm Springs

12/10/73 *Madama Butterfly* 1/19/74 *Tosca*

1973-74 *The Tales of Hoffmann* scenes in schools

Pasadena Symphony Ass'n, D. Barnes, Mgr.

1/2/74 *Hansel and Gretel* 2 pfs.

Sacramento Opera Guild & Symphony Assn., H. Newstone, Mus. Dir.

4/5, 7, 9/74 *The Abduction from the Seraglio* F. Robinson, Cummings; McDonald,

Paige, Booth; d: Hager; ds: Darling

San Francisco State Univ. Opera Theatre, D. Camp, Mus. Dir.

3/74 *La Périchole* Eng. Valency, 4 pfs.

Southern Calif. Lyric Opera, H. Weathersby, Dir., Shrine Audit., Los Angeles

11/10/73 *Madama Butterfly* Azuma, McKay; Theyard; c: Christianson; d: Hata

Spring Opera of San Francisco, K. H. Adler, Gen. Dir., Curran Theatre

3/5, 9, 14, 17/74 *Don Pasquale* Eng.; Matsumoto; Malas, Walker; c: Charry; d: Pearlman

3/8, 10, 12, 16/74 Cavalli's *L'Ormindo* Leppard vers.; Hendricks, Ewing, Jones, Felty; Hirst

3/15, 19, 21, 23/74 Floyd's *Of Mice and Men* Hunt, Neill, Ellis, Danner

3/22, 24, 26, 28, 30/74 *The Grand Duchess of Gerolstein* Eng.; Bayard, Hepburn, Rosenshein, Webb, Manton

Stanford University Opera Workshop, S. Salgo, Mus. Dir., Stanford

5/29 6/1/74 *Don Giovanni*

University of Calif. at Los Angeles, Opera Dept., J. Popper, Dir.

2/6, 7, 10/74 Zador's *The Scarlet Mill*

Univ. of Southern Calif., School of Music, G. Beglarian, Dean, Los Angeles

11/26, 27, 28/73 Opera scenes; c: Beer; d: Kuyber

Western Opera Theater, San Francisco Opera's touring company

12/15-23/73 *Hansel and Gretel* Palace of Fine Arts, San Francisco

1/10/74 *The Turn of the Screw* opening Fresno, 22 wks. tour Calif., N.M., Ariz., Ore., Nev.; 4/74 Alaska; *La Traviata*, *The Turn of the Screw*, *What Price Confidence*, *The Barber of Seville*

5/10-19/74 Dollar Opera Series at Palace of Fine Arts, San Francisco

COLORADO

Denver Symphony, B. Priestman, Mus. Dir.

12/10/73 *Die Fledermaus* conc. pf.; Curtin

4/4/74 *La Damnation de Faust* Holmes

CONNECTICUT

New Haven Opera Theatre, H. Glaz-Redlich, Prod., Y. Wyner, Mus. Dir.
2/15, 16/74 *La Bohème* Wyner, Barone; Park, Palmer, Burchinal; d: Lewis
The State Opera Co., A. Coppola, Cond., G. Consiglio, Dir., Stamford
2/2/74 *Madama Butterfly* Bayard; Barioni, Shinall
3/29/74 *Rigoletto* Shinall

DISTRICT OF COLUMBIA

J. F. Kennedy Center, Mozart Festival, Washington
5/5-26/74 *The Marriage of Figaro* N.Y.C. Opera production; *Idomeneo* D. Hertz
ed.; Niska, Ameling; Alva, Goeke, Lankston; c: Rudel; d: Freedman; ds: Lee;
also Mozart concerts, recitals, exhibits.
4/30-5/5/74 N.Y. City Opera Co., 8 pfs. (details in next Blltn.)
National Symphony Orchestra, A. Dorati, Mus. Dir., Washington
2/27, 28 3/1/74 *The Impresario & La Voix humaine* Farley; & *Erwartung* conc. pfs.;
Curtin; c: Dohnayi

FLORIDA

Asolo Opera Workshop, R. Gorman & A. Baker, Dirs., Sarasota
12/14, 15m, 15, 16m, 21, 22m, 22, 23m/73 Tchaikovsky's *Christmas Slippers &*
Amahl and the Night Visitors
1/18, 19, 21, 22/74 *Orfeo ed Euridice* 2/2, 4, 5, 8, 9/74 *Die Fledermaus*
1/25, 26, 28, 29/74 *Così fan tutte*
Broward Community College, Music Dept., R. B. Crawford, Davie
11/30/73 Opera Scenes
12/7/73 Excerpts *Falstaff & Don Giovanni*
Civic Opera of the Palm Beaches, P. Csonka, Mus. Dir.
11/16, 17, 18, 19/73 *Il Barbiere di Siviglia* w.p.; 11/25/73 w.o.
12/7, 9/73 *The Tales of Hoffmann* Eng., w.o.; Welting, Armstrong, Clements, Creed;
Moless, Treigle
1/31 2/1/74 *Madama Butterfly* Galvany, LaForge; Campora, Doe; d: Thompson
3/8, 9/74 *The Marriage of Figaro* Eng.; Meier, Shelle, Creed; Patrick, Treigle;
d: de Blasis
Miami Philharmonic, A. Lombard, Mus. Dir., Miami
1/12, 14/74 *Otello* conc. pfs.; Scotto; King, Colzani
1/27, 29/74 *L'Enfant et les sortilèges* conc. pfs.; Mesplé, Berbié, Love; Benoit
San Carlo Opera of Florida, Inc., Norma Russo, Art. Dir., Tampa
11/3/73 *La Traviata* 3/9/74 *Madama Butterfly*
Senior Symphony of Miami, L. Siegel, Mus. Dir., N. Miami Beach
1/7/74 *La Traviata* conc. pf.; Morales; Papa, Bennett
2/4/74 *Faust* conc. pf.; Overholt; Papa, Tone
Univ. of Southern Florida Opera Workshop, E. Anderson, Dir., Tampa
5/74 *Oedipus Rex*

GEORGIA

Augusta Opera Theatre, Touring Co., Inge Manski-Lundeen, Dir.
3/28, 29, 30/74 *The Old Maid and the Thief* in Georgia & S.C.
Valdosta State College Opera Theater, J. M. Haas, Dir.
5/23, 24, 25/74 *Tosca* 6/30 7/1, 2/74 Musical

HAWAII

Honolulu Symphony, R. La Marchina, Mus. Dir.
3/15, 16m, 16, 17m, 18, 19/74 Bernstein's *Mass* Kenney; d: T. Larsen; ds: Gullick-
sen/Lee

ILLINOIS

American Music Group, N. Bruce, Dir., University of Illinois, Urbana
2/2/74 Bristow's *Rip Van Winkel* (1855) edited P. Rapoport; c: Bruce; d: Hurt
Black Hawk College Opera Workshop, J. H. Parks, Moline
12/73 *Amahl and the Night Visitors*
5/74 *RSVP & Trouble in Tahiti*
Chicago Symphony Orchestra, G. Solti, Mus. Dir.
3/21-23/74 *Das Paradies und die Peri* J. Norman; c: Giulini
Judson College, Music Dept., J. Cramer, Dir., Elgin
Spring '74 *Noye's Fludde*
Southern Ill. Univ., Opera Theater, M. E. Wallace, Dir., Carbondale
11/18/73 Opera Showcas 5/12/74 Mini-Operas Matinee
3/1-3/74 *Susannah*
Spring '74 *Sweet Betsy from Pike & Scenes*, tour Ill. & Mo.

KANSAS

Wichita Symphony, P. Stapel, Gen. Mgr., F. Huybrechts, Mus. Dir., Wichita
4/7, 8/74 *The Barber of Seville* Robinson; Gardner, Uppman, Sandor; c: Huybrechts; d: Savoca; sets: Kansas City Lyric Theater

MASSACHUSETTS

Boston Symphony Orchestra, S. Ozawa, Mus. Dir.

10/73 *La Damnation de Faust* conc. pf. Boston & N.Y.C.; Mathis; Burrows, McIntyre

Hingham Civic Music Theatre, Hingham

11/73 *New Moon* 5/74 Musical

2/74 *The Marriage of Figaro*

New England Chamber Opera Group, Inc., P. Morehead, Mus. Dir., Newton Centre; all pfs. at Boston Center for the Arts

2/1, 2, 3/74 *The Medium & The Boor* d: Wray/Coughlin

3/29, 30/74 *Der Rosenkavalier* conc. pf.

6/1, 2, 3/74 *The Abduction from the Seraglio* d: de Acha

New England Conservatory of Music, Opera Theatre, D. Bartholomew, Dir., G. Schuller, Pres., Boston

11/1, 2/73 Steber Master Class Recitals 11/28, 29/ 73 Opera Scenes

2/6, 7, 8, 9, 10/74 *L'Heure espagnole & Dido and Aeneas* c: Schuller

New England Regional Opera, R. Marshall, Gen. Mgr., Middleboro

1973-74 *Of Mice and Men; Hansel and Gretel*; at Boston Center for the Arts

1973-74 *Triumph of Honor; Acis and Galatea*; tour Cambridge, Worcester, Providence

MICHIGAN

Detroit Symphony, M. Turkin, Exec. Dir., A. Ceccato, Mus. Dir.

1973-74 *The Mikado*

Opera Ass'n of Western Mich. & Grand Valley State College, Grand Valley

4/25, 26 5/2, 3, 5/74 *Gianni Schicchi & L'Histoire du soldat* Eng. (see also Fall '73 Blltn.)

Univ. of Michigan, Opera Theatre, J. Blatt, R. Herbert, Dirs., Ann Arbor

11/15-18/73 *The Marriage of Figaro* Eng.

3/21-24/74 *Eugene Onegin* Eng. Blatt

1/74 *Babar, the Elephant; Secret Marriage* pfs. in Grand Rapids & Flint

MINNESOTA

Minnesota Opera Co., P. Brunelle, Mus. Dir., at Cathedral Church of St. Mark
(see also Fall '73 Blltn.)

5/11/74 *A Masque of Angels*

Saint Cloud State College Opera Theatre, D. Ketchum, Dir.

2/74 *The Ballad of Baby Doe* w.o. 11/73 5/74 Opera Scenes w.p.

St. Paul Chamber Orchestra & Minnesota Opera Co., Coll. of St. Catherine

12/1/73 Devin/Hodkinson's *Vox Populous* prem. & *Il Combattimento di Tancredi e Clorinda* c: De Main

MISSISSIPPI

Opera/South, D. Ardoyno, Gen. Mgr., Jackson State University

4/27/74 *Otello* Eng. Ducloux; F. Robinson, Blackett; Gibson; c: Herbert; d/ds: Dorr

MISSOURI

Central Missouri State Univ. Opera Workshop, E. J. Quistorff, Dir., Warrensburg

5/2, 3, 8, 9/74 *The Magic Flute* Eng. Martin

NEVADA

Univ. of Nevada at Las Vegas, Opera Theater, C. Kimball, Dir.

12/73 *Hansel and Gretel* 5 pfs., w.o.

NEW JERSEY

Opera Classics of New Jersey, G. Ungaro, Dir., Hackensack

2/9/74 *Il Barbiere di Siviglia* Bartolomei; Melbourne, de Stefano; c: Coppola

3/9/74 *Il Trovatore* Galli, Lanzillotti; Consiglio, Fleetwood; c: Coppola; d: Stivanello

The Public Opera Theatre, K. Hurney, Dir., at Whole Theatre Co., Montclair

1/18, 19/74 *The Impresario & Murray's Marriage Proposal*

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

12/7, 14, 15/73 *Patience*

NEW YORK**Concert Orch. & Choir of L.I., L. Halasz, Dir., at Hofstra Univ., Hempstead**12/1/73 *Madama Butterfly* C. Williams, Toro; R. King, Castel**Eastman School of Music, Opera Dept., L. Treash, Dir., Rochester**10/14/73 Wilder's *The Truth About Windmills* prem.; previews 10/12, 13/73 in Avon, N.Y.; c: Fargo; d: Treash; ds: Struthers

10/20 11/10/73 Opera Scenes

12/13, 14/73 *The Crucible*2/23/74 Adler's *The Wrestler*3/28, 29/74 *Don Giovanni*

4/20/74 Opera Scenes

5/74 Cavalli's *L'Erismena* also master classes on baroque opera by Alan Curtis**Ithaca Opera Ass'n, B. Troxell, Art. Dir.**2/21, 23/74 *Orfeo ed Euridice* c: L. Mayer**Opera Theater of Rochester, R. Rosenberg, Gen. Mgr., at Eastman Theater**9/29/73 *Rigoletto* w.o.; Virkhaus; Khanzadian, Allen1/5/74 *Lucia di Lammermoor* w.o., Galvany; Taylor; c: Hibbitt; d: Renan5/25/74 *La Bohème* w.o.10/2/73 *Die Fledermaus* abridged vers. w. 2 ps.10/13/73 *The Telephone & The Medium* w. 2 ps.**Performing Arts Society, J. Smith, Art. Dir., Scarsdale**10/27/73 *Gallantry* & excerpts, w.p. at Lincoln Center Library

12/22/73 Mozart for a Holiday, in Mamaroneck

2/23/74 *Die Fledermaus* in White Plains4/27/74 *Babar, the Elephant* & to be announced, in Mamaroneck5/18/74 *Gallantry & Hand of Bridge*, in Mamaroneck6/29, 30/74 *An Elizabethan Feast*, in Purchase**NEW YORK CITY****Bel Canto Opera, T. Sich, Prod., at Madison Avenue Baptist Church**

1/19/74 Opera concert

1/26, 27m 2/2, 3m/74 Boieldieu's *La Dame blanche* Eng., dialogue only3/3, 9, 10/74 *Un Giorno di regno*3/31/74 *Count Ory***Bronx Opera Co., M. Spierman, Art. Dir., Bronx H.S. and Hunter College**1/4, 5, 11, 12/74 *Albert Herring*4/26, 27 5/4, 10, 11/74 *The Magic Flute* Eng.**Brooklyn College Opera Workshop, Gershwin Building**11/3, 4/73 Scenes from *Falstaff*, *La Rondine*, *La Serva padrona***Brooklyn Lyric Opera, Provincetown Playhouse**10/14 11/26/73 1/14/74 *The Merry Wives of Windsor*10/21 12/3/73 2/24/74 *La Traviata*10/29 11/18 12/10/73 1/21 2/11/74 *The Barber of Seville*1/28/74 *Così fan tutte*2/18/74 *La Bohème***Brooklyn Philharmonia, L. Foss, Mus. Dir., Brooklyn Academy of Music**5/4/74 *The Impresario* conc. pf.; Belling**Brooklyn Philharmonia, L. Foss, Mus. Dir., Festival of Modern Compos**12/29/73 Henze's *El Cimarrón* conc. pf.; Eng. Keene**Carnegie Recital Hall, West 57 Street**1/20/74 Arrieta's zarzuela *Marina* conc. pf., w.p.; del Castillo; Gasco**Center for New Music, Washington Sq. Methodist Church**2/16/74 Salzman's *Lazarus* prem.**Charlotte Bergen, Cond./Prod., Carnegie Hall**3/16/74 Monteverdi's *Orfeo* conc. pf.**Chelsea Theater Center of Brooklyn, Brooklyn Academy of Music**12/11/73-1/6/74 Bernstein's *Candide* d: H. Prince

3/10/74 opened Broadway Theater for continuous run

Community Opera Inc., G. Mathew, Pres.

12/18, 21/73 Special Christmas program at Salvation Army Women's Lodge & House of the Holy Comforter

12/26/73 Barthelsson's *The King's Breakfast & Feathertop* c: Barthelsson; d: Takanckas; at Lincoln Center Library

1/3/74 Gala Opera Concert at Donnell Library

3/16/74 "Opera Church Scenes" from *Tosca*, *Manon*, *Faust* at All Angels Church

Composers' Showcase, Whitney Museum of American Art

12/5/73 Blitzstein's *The Harpies* & vocal selections, The Gregg Smith Singers

Dell'Orefice Opera Society, Cami Hall, W. 57 St.

3/9/74 *Così fan tutte*

**Eastern Opera Theatre of N.Y., T. Booth, Mus. Dir., Pace Coll. Schimmel
Cnt.**

11/16, 17, 18/73 *La Bohème* Summers, Noll; Sherman

2/22, 23/74 *Postcard from Morocco* d: Haber

Eastside Theater Arts, PS 19

11/14, 18/73 *The Magic Flute*

First Presbyterian Church, 124 Henry St., Brooklyn

3/24/74 *Noye's Fludde* 2 pfs.

Four Star Opera Productions, Temple Israel

11/17/73 *La Traviata*, 12/1/73 in Flushing

Fordham University, St. Paul the Apostle Church

12/16/73 *The Unicorn, the Gorgon and the Manticore*

Gilbert and Sullivan Society, Steinway Hall

11/16/73 *The Pirates of Penzance*

12/17/73 Operetta excerpts

3/13/74 *The Yeomen of the Guard*

Interstate Opera Ass'n, St. Ignatius Loyola Academy Auditorium

10/7m, 14m/73 *The Barber of Seville*

11/4, 11/73 *The Impresario & La Serva padrona*

12/4, 12/73 *Il Trovatore*

1/13m, 20/74 *Lucia di Lammermoor*

2/24 3/3/74 *The Abduction from the Seraglio*

Inwood Chamber Opera Players, S. Popper-Edelman, Brooklyn

11/14/73 Elizabethan & Jacobean Songs

Liederkranz Opera Showcase, Liederkranz Concert Hall

12/2/73 Scenes from *Così fan tutte*, *The Merry Wives of Windsor*

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

9-12/73 1-3/74 *H.M.S. Pinafore* 35 pfs. 9-12/73 1-2/74 *The Mikado* 26 pfs.

9/73 *The Gondoliers* 5 pfs. 9-12/73 *Ruddigore* 12 pfs.

9-12/73 1-3/74 *The Pirates of Penzance* 24 pfs.

12/73 1-2/74 *Iolanthe* 16 pfs.

1-2/74 *Patience* 9 pfs.

3-4/74 *The Yeomen of the Guard* 12 pfs.

**Manhattan School of Music Opera Workshop, Bordon Auditorium (see also
Fall '73 Bltn)**

2/23, 24/74 *Le Rossignol & The Medium* c: Coppola

Manhattan Theatre Club, E. 73 St., D. Shookhoff, Dir.

10/18-20/73 Floyd's *Markheim* Sager; Riley, Perry

Mannes College Opera Workshop, at 92nd St. Y.M.H.A.

3/3, 7/74 Stewart's *To Let the Captive Go* & Jan Bach's *The System* prem.; c: Berl

**Metropolitan Opera Assn., S. Chapin, General Manager, Tour 4/22-5/25/74
BOSTON, AT HYNES CIVIC AUDITORIUM**

4/22, 23, 24, 25, 26, 27m, 27/74 *L'Italiana in Algeri*, *I Vespri siciliani*, *Don Giovanni*, *Madama Butterfly*, *Der Rosenkavalier*, *Turandot*, *Rigoletto*

DETROIT, AT MASONIC TEMPLE

4/29, 30 5/1, 2, 3, 4m, 4/74 *L'Italiana in Algeri*, *Don Giovanni*, *I Vespri siciliani*, *Turandot*, *Der Rosenkavalier*, *Madama Butterfly*, *Les Contes d'Hoffmann*

ATLANTA, AT CIVIC CENTER

5/6, 7, 8, 9, 10, 11m, 11/74 *I Vespri siciliani*, *Les Contes d'Hoffmann*, *Don Giovanni*, *Turandot*, *Der Rosenkavalier*, *L'Italiana in Algeri*, *Madama Butterfly*

MEMPHIS, AT MUNICIPAL AUDITORIUM

5/13, 14, 15/74 *Les Contes d'Hoffmann*, *Madama Butterfly*, *Don Giovanni*

DALLAS, AT STATE FAIR PARK

5/16, 17, 18m, 18/74 *Les Contes d'Hoffmann*, *L'Italiana in Algeri*, *Madama Butterfly*, *Don Giovanni*

MINNEAPOLIS, AT NORTHRUP MEMORIAL AUDITORIUM

5/20, 21, 22, 23, 24, 25m, 25/74 *Les Contes d'Hoffmann*, *L'Italiana in Algeri*, *Der Rosenkavalier*, *Don Giovanni*, *I Vespri siciliani*, *Madama Butterfly*, *Turandot*

WOLF TRAP FARM PARK, VIENNA, VIRGINIA

6/17-22/74 (Details will be listed in Summer Bltn.)

Metropolitan Opera June Festival, Lincoln Center

5/27, 30/74 *Les Contes d'Hoffmann* Sutherland, Tourangeau; Alexander, Stewart
 5/28 6/5, 14/74 *Turandot* Lippert/Ross, Zylis-Gara/Moser; Corelli, Goodloe,
 Macurdy

5/29 6/4, 15/74 *Don Giovanni* Moser, Lear, von Stade; Milnes/ Stewart, Goeke,
 Berry/Plishka, Michalski, Morris

5/31 6/3, 8, 11/74 *Carmen* Horne, Amara; McCracken, Reardon

6/1, 8/74 *Rigoletto* Moffo, Casei; DiGiuseppe/Tucker, MacNeil, Michalski, Morris

6/1, 6, 15/74 *Madama Butterfly* Lorengar, Kraft; Konya, Schmorr

6/7, 12/74 *Der Rosenkavalier* Zylis-Gara, Boky, Elias; Berry, Goeke, Meredith

6/10, 13/74 *Bluebeard's Castle** & *Gianni Schicchi** Verrett; Ward & Blegen, Dalis;
 Gibbs, Flagello, Harvuot; c: Ehrling; d: Igesz & Melano; ds: Reppa

Metropolitan Opera Look-ins, Met. Opera Guild & Ass'n.

3/28, 29 4/1/74 Look-ins with Danny Kaye (1½ hrs. demo. for children)

New and Newer Music, Alice Tully Hall, Lincoln Center

1/27/74 Berio's *Circles* & Weill's *3 Songs* Berberian

N.Y. Children's Theatre Center, at Town Hall

12/22, 26/73 *The Adventures of Tom Sawyer* 2 pfs. daily

12/27, 28, 29/73 *Cinderella* 2 pfs. daily

New York City Opera, J. White, Mng. Dir., J. Rudel, Dir., N.Y. State Theatre

2/21, 24m, 27 3/21, 24m/74 *I Puritani* * (prem. in Los Angeles, see Fall '73 Blltn.)

2/22 3/2, 14, 29 4/4/74 *La Bohème*

2/23m 3/3m, 9, 28 4/2, 10/74 *Carmen*

2/23 3/2m, 5, 31m 4/11, 21/74 *La Traviata*

2/24, 26 3/16, 31/74 *Tosca*

2/28 3/12, 22/74 *Ariadne auf Naxos*

3/1 4/7m, 27/74 *Rigoletto*

3/3, 6, 10m, 13, 15, 17/74 *Anna Bolena*

3/7, 10, 16m, 20, 23m/74 *Medea* * Niska, Bible; Wilder, Gill; c: Morelli; d: Cor-
 saro; ds: Evans

3/9m, 23, 26 4/6, 13m/74 *Madama Butterfly*

3/17m 4/7, 14m, 20m, 27m/74 *The Mikado*

3/19 4/6m, 17/74 *Il Barbiere di Siviglia*

3/24 4/3, 26, 28/74 *L'Incoronazione di Poppea*

3/27 4/14, 19, 28/74 *The Consul*

3/30m 4/13, 20/74 *The Marriage of Figaro*

3/30 4/5, 21m, 25/74 *Cavalleria rusticana* & *Pagliacci*

4/9, 12, 16, 24/74 *Lucia di Lammermoor*

4/18, 23/74 *Beatrix Cenci*

New York Grand Opera Co., Community Center, 270 West 89 St.

3/23/74 *La Traviata* c: LaSelva

N. Y. Lyric Opera Co., D. Johnston, Exec. Dir., at Universalist Church

10/14, 16/73 *The Abduction from the Seraglio* Eng.

12/16, 18/73 *Amahl and the Night Visitors* c: Booth; d: de Acha

12/27, 28m, 29m, 29/73 *Hansel and Gretel* Eng.

3/19, 21, 24, 26/74 *Macbeth* Eng. Booth & Vosburgh; c: Booth

6/74 *L'Elisir d'amore*

New York School of the Opera, Community Center, 270 West 89 St.

2/16, 23 3/2, 9/74 *Un Ballo in maschera* c: LaSelva

New York State Opera Society, Community Center, 270 West 89 St.

1/27m/74 *Aida*

Opera Buffa of New York, Triangle Theater

10/19, 20/73 Pergolesi's *Lo Frate 'nnamorato*

Opera Workshop, J. La Puma, Dir., Ansonia Hotel, Guild Studio

9/29 10/27 12/20/73 *Ernani* 11/14, 15/73 *La Bohème*

10/20 11/8/73 *La Traviata* 11/28, 29/73 *Tosca*

11/7/73 *La Forza del destino* 12/22/73 *Werther*

1/17/74 *Cavalleria rusticana* & *Pagliacci*

Peking Opera, at Fashion Institute Theatre

10/13/73 *The Tale of Two Brides*

PBS, Sutherland Series "Who's Afraid of Opera?"

12/9/73 *Rigoletto* ½ hr. excerpts; c: Bonyng

12/16/73 *Mignon* ½ hr. excerpts; c: Bonyng

The Public Opera Theatre Co., at Clark Auditorium, West 51 Street
5/8, 11, 12/74 Murray's *The Beauty and the Beast* prem.

Queens College Opera Workshop, Rathaus Hall

12/4/73 Opera Scenes

12/16/73 *The Stronger & In a Garden & A Letter to Emily*

Queens Opera Association, Francis Lewis Auditorium

12/15/73 Scenes from *Carmen, La Bohème*

Rossini Opera Workshop, Seamen's Church Institute

2/3/74 French & Italian opera excerpts

Stuyvesant Community Opera, at Church of the Covenant

1/11, 18, 19, 25/74 *The Magic Flute* Eng.; c: Armstrong; d: Thomas

2/15, 16, 30 3/2/74 *Il Trovatore* 4/6/74 *Tosca*

3/22, 23, 30/74 *Lucia di Lammermoor* 4/19, 20 5/11/74 *Carmen*

Teatro Lirico Latinoamericano, Cami Hall, W. 57 St.

10/5, 6, 7, 12, 13, 14/73 *Il Tabarro*

Town Hall Presents, West 43 Street

2/10/74 *The Gypsy Baron* Curtin, Gardner; W. Lewis, Porello, Renan; narr:
Ritchard; c: T. Scherman

Unitarian Church of All Souls Opera Co.

2/1, 2/74 *La Bohème*

Vienna Choir Boys, Avery Fisher Hall

12/29-31/73 Klerr's *The Jealous Primadonna* & Songs, 6 pfs.

Village Light Opera Group, at Fashion Institute

4/20m, 20, 24, 26, 27, 28m/74 *The Yeomen of the Guard* c: Noll; d: Koch

Westchester Chamber Orchestra, J. Nygaard, Mus. Dir., YWHA Wash. Heights

2/3/74 *Il Re pastore* Blegen, Bramson, Belling; Hirst, Best

WNET Opera Theater, P. H. Adler, Dir., D. Griffiths, Prod.

3/4/74 Henze's *Rachel, La Cubana* prem; Darvas, Venora, Marsee; Titus, Rounseville, Crofoot; c: Henze; d: Herget; ds: Ter-Arutunian

Young Artists Opera Inc., V. Mauret, Dir., W. Yost

10/21m/73 *The Merry Wives of Windsor* Gayle, Theodorou, Weber

12/9m/73 *La Traviata* Zannoth; Ponti, Dunson

2/24m/74 *Così fan tutte* Jonason, Cottam, Levine, Theodorou

4/28m/74 *Il Turco in Italia* Zeno, Smoloff, Bedford

NORTH CAROLINA

East Carolina Univ., Opera Theater, C. Moore, Dir., Greenville

3/27, 28, 29, 30/74 Bernstein's *Mass*

National Opera Co., D. Witherspoon, Dir., Raleigh

1973-74 Tour *L'Elisir d'amore; The Merry Widow; Così fan tutte* about 60 pfs.; c:
Wilder

Univ. of North Carolina at Greensboro, Opera Theatre, R. Sander, Dir.

4/74 *The Marriage of Figaro*

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

3/29, 30/74 *The Marriage of Figaro* Thomson, de Carlo, Protero; Falk, Ramey; d:
Patacchi

NORTH DAKOTA

Dickinson State College, Div. of Music, E. H. Brown, Dickinson

10/14, 15/73 *La Bohème* (Act I) & *La Traviata* (Act I) & *The Marriage of Figaro*
(Act IV)

University of N.D., College of Fine Arts & Opera Co., Grand Forks

4/4, 6/74 Moore's *Giants in the Earth* prem. of rev. ed.; Schauler; Ludgin; c: Miller

OHIO

The Baby Grand Opera Co., D. Bredemann, Art. Dir., at St. John Unitarian Church, Cincinnati

12/6, 7, 9/73 Corcoran's *Games with Cards* prem. & Barber's *A Hand of Bridge*
& Rorem's *Four Dialogues* & Blacher's *Abstrakte Oper No. 1*

Cincinnati May Festival, J. Levine, Mus. Dir. (5/17-25/74)

5/18/74 *La Damnation de Faust* Crespin; Riegel, Devlin

5/25/74 *Lohengrin* Lorengar, Dunn; Alexander, Flagello, Shadur

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

11/24, 25/73 *The Little Sweep*

12/5, 7, 8/73 *The Marriage of Figaro*

4/3, 5, 6/74 *The Rake's Progress* c: Briccetti

Cleveland Symphony Orchestra, L. Maazel, Mus. Dir., L. Lane, Cond.

2/28 3/1, 2/74 *The Impresario* Grist, Farley; conc. pfs.

Dayton Ballet Company

12/73 *Amahl and the Night Visitors*

Oberlin College Opera Theatre, D. Bamberger, Dir.

3/13, 15, 16/74 Menotti's *Tamu-Tamu & Cambiale di matrimonio* c: Baustian

Ohio State University, School of Music, Columbus

12/8/73 Hindemith's oratorio *The Perpetual*

2/15, 16/74 *Hin und zurück & The Long Christmas Dinner*

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

1973-74 *Parsifal* excerpts, conc. pf.

University of Akron Opera Theater, P. Rohrbaugh, Dir.

4/3-5/74 *Gianni Schicchi* 5 pfs. 11/29, 30/73 Opera Scenes

OKLAHOMA

Oklahoma City Symphony Orch., R. Luke, Mus. Dir., Okla. Theatre Center

1973-74 *La Serva padrona* 12/73 *Hansel and Gretel*

Oklahoma City Univ., Opera Theatre, Inez Silberg, Dir.

10/17, 18, 19/73 *Così fan tutte*

PENNSYLVANIA

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

10/9 11/6, 24/73 1/8 2/5 3/19/74 Opera Preludes; *The Barber of Seville*; *Faust*;

Don Giovanni; *Il Tabarro & Pagliacci*; *Fidelio*; *La Traviata*

12/4, 12/73 *Gallantry* w. Carnegie Civic Symphony

3/2, 3/74 *The Marriage of Figaro* Eng.

Peabody Conservatory of Music, Opera Workshop, L. Mueller, Mus. Dir.

3/8, 9/74 *The Merry Wives of Windsor* d: Carolyn Raney

Philadelphia Musical Academy, J. Castaldo, Pres.

12/6/73 *The Telephone & The Medium* Opera Workshop

12/14, 16/73 *Così fan tutte* Music Theater

2/15/74 *The Telephone & The Medium* (see also Fall '73 Blltn.)

Philadelphia Orchestra, E. Ormandy, Mus. Dir. & Temple U. Chorus

2/19/74 *La Damnation de Faust* Grillo; Kness; c: Queler

Philharmonia Orchestra, Academy of Music., Philadelphia

11/30/74 *The Abduction from the Seraglio* conc. pf; Eng. dialogue only; Dobbs, Redlich; Stewart, Schmor, Beattie; c: Tung

Shippensburg State College, Music Theater, W. Kingsley, Dir.

2/27, 28 3/1, 2/74 *H.M.S. Pinafore*

West Chester State College, Opera Workshop, R. Sweet, West Chester

Fall '73 *Hansel and Gretel*

Spring '74 *The Threepenny Opera*

RHODE ISLAND

Rhode Island Civic Chorale and Orchestra, R. Such, Mgr., Providence

4/5/74 William Wallace's *Maritana* c: Morris

SOUTH CAROLINA

Bob Jones University, Music Department, Greenville

3/28/74 *Aida*

TENNESSEE

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

10/4, 5/73 Musical

2/74 *A Fisherman Called Peter*

5/74 *The Marriage of Figaro*

East Tenn. State Univ., Opera Workshop, R. La Pella, Dir., Johnson City

2/74 Opera Scenes

Lee College Opera Workshop, D. Horton, Cleveland

1973-74 *Gianni Schicchi*; Musical

Nashville Symphony Ass'n & Chorus

12/1, 2/73 *Amahl and the Night Visitors*

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

11/73 *The Barber of Seville* 3 pfs.

4/74 *La Bohème* 3 pfs.

7/74 *Susannah* 2 pfs.

TEXAS

Houston Symphony Orchestra, L. Foster, Mus. Dir.

2/10/74 *La Vida breve* Tarrés; c: de Burgos

Texas Opera Theatre, Beth Crouch, Mgr., Touring Co. of Houston Grand
1/7-5/26/74 tour: Pasatieri's *Calvary*; Brecht-Weill's *Little Mahagonny*; *Così fan tutte* c/mus dir: R. Jones; dir: D. Alden

University of Texas — Civic Opera of El Paso, D. Wright, Dir.
3/1, 2, 3/74 *La Bohème* Eng.; c: Kress; d: Wright; w. 2ps.

VERMONT

Vermont Opera Theatre, B. Owen, Art. Dir., Johnson State College
1/5-15/74 *Hansel and Gretel* Eng.; Noll, Cody, Slicker; tour

VIRGINIA

Peninsula Civic Opera, Inc., D. Ivy, Chmn., Newport News
10/73 Chapman's children's opera *Simple Simon* w.p.
11/73 Champagne Night w.o.
2/74 *Cavalleria rusticana* & *Secret of Suzanne* w.o.
5/74 *Lucia di Lammermoor* w.o.

WASHINGTON

Seattle Opera Assn. (see also Summer '73 Blltn.)
12/28, 29, 30/73 *Noye's Fludde* Cole; Drake; c: Wolf; d: Boerlage; ds: Dent
Western Wash. State Coll., Opera Workshop, M. Térey-Smith, Dir., Bellingham
11/12/73 Opera Scenes
4/74 *Mavra* & *The Merry Wives of Windsor* abbr. vers.

WEST VIRGINIA

Fairmont St. College, Opera Theater, J. E. Taylor, Fairmont
10/73 Canning's children's opera *Albert and Tiberius* in public schools
12/13, 14/73 *Amahl and the Night Visitors*
2/20-23/74 Musical 3/17/74 *Hin und zurück*
W. Va. Opera Theatre, D. Riggio, Art. Dir., in Charleston & Huntington
2/16, 17/74 *La Serva padrona* & *The Jumping Frog of Calaveras County* Eng.

WISCONSIN

Carthage College Opera Theater, R. D. Sjoerdsma, Dir., Kenosha
3/8-10/74 *The Medium & Trouble in Tahiti*
Univ. of Wisconsin Opera Theater, A. Bomgardner, Dir., Superior
11/30 12/2/73 *Amahl and the Night Visitors* w.o.
4/21/74 Opera Scenes w.p.
Univ. of Wisconsin Opera Workshop, O. Ness, Dir., Madison
1/31/74 *Summer and Smoke*

CANADA

Calgary Philharmonic, Alberta
1/74 *Carmina burana* conc. pf.; Belling
Canadian Opera Co., H. Geiger-Torel, Gen. Dir., Toronto, Ontario (see also Summer '73 Blltn.)
8/20-26 9/9, 16, 23, 30/73 Opera Concerts at Ontario Place, Toronto
11/5/73-3/17/74 tour *Così fan tutte* Eng. Martin, abt. 90 pfs. w.o.
1-2/74 Short opera to schools, w.p.
Edmonton Opera Ass'n, Alberta (see also Summer '73 Blltn.)
1973-74 *The Pirates of Penzance* abridged; tour to 38 schools
Guelph Spring Festival, N. Goldschmidt, Art. Dir., Guelph, Ontario
5/4, 6, 8/74 *The Rape of Lucretia* Andrew; Vickers
Hamilton Philharmonic Orchestra, B. Brott, Mus. Dir., Ontario
10/14, 15/73 Opening Concert at Hamilton Place, M. Forrester
Spring '74 *Carmina burana*
McGill Univ. Opera Workshop, E. & L. della Pergola, Dirs., Montreal
3/74 *Werther* 3 pfs. for opening of new auditorium (600-seat Maurice Pollack Hall)
Ontario Place, V. Feldbrill, Cond., Toronto, Ont.
9/9, 16, 23, 30/73 Homage to Lehar/Verdi/Puccini/Rossini (respectively)
Univ. of Toronto, Opera Dept., E. Schabas, Chmn., Toronto, Ontario
1/24, 26, 27, 29/74 *The Queen of Spades* Eng.; c: Craig; d: Geiger-Torel
4/74 *Dido and Aeneas* & *Gianni Schicchi* Eng.; c: Barbini; d: Graham
Winnipeg Art Gallery, Norman Mackay, Prog. Coordinator, Manitoba
3/14, 15/74 *The Impresario* & *La Voix humaine*

PUERTO RICO

Opera de Puerto Rico, M. Fernandez Cortines, Dir., at Teatro de la Universidad, San Juan
1/18/74 *La Traviata* Scotto; Barasorda, Elvira; c: Lozano; d: Gratale



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