

# BULLETIN

## CENTRAL OPERA SERVICE

*sponsored by*

METROPOLITAN OPERA NATIONAL COUNCIL

147 West Thirty-ninth Street, New York 18, N.Y. Telephone: Pennsylvania 6-1200

January 1963

### NEW OPERAS AND PREMIERES

Gian Carlo Menotti's latest work "Labyrinth" will be presented for the first time over NBC-TV on March 3, at 2 PM EST. The opera, commissioned by the National Broadcasting Company and described by the composer as "surrealistic", requires special effects and trick photography. Therefore it is suitable only for film or television.

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The Delta Omicron International Music Fraternity awarded first prize of the International Competition for Women Composers to Radie Britain for her opera "Nisana". The work was performed at the Sheraton-Cadillac Hotel in Detroit before the judges of the competition, including Howard Hanson, Thor Johnson and guests.

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Douglas Moore is starting work on a new opera. While on leave from Columbia University, he will live in California on a grant from the Huntington Hartford Foundation and will complete his opera there.

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Noel Sokoloff, a new C.O.S. member, is the composer of two one-act operas, both published by Theodore Presser Co., Bryn Mawr, Pa. Both operas are based on Chaucer tales: "The Pardoner's Tale" (50 minutes) and "The Franklin's Tale" (80 minutes). The Franklin's Tale had its premiere at Louisiana State College under the direction of Peter Paul Fuchs in November '61.

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"A Gift of Song", a Christmas opera composed by Mary Elizabeth Caldwell of California, enjoys great popularity as children's entertainment during the holiday season. Performed for the first time in December '61 by the Pasadena Area Youth Council under the baton of Richard Lert, the one hour opera toured California this past Christmas. It is the story of the song "Silent Night".

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Dr. Ludwig Zirner, director of the Opera Workshop of the University of Illinois, Urbana, Ill., announces the American premiere of the Italian opera "Orfeo, Anno Domini MCMXLVII" composed by Gianni Ramous with a libretto by

NEW OPERAS, PREMIERES cont.

Salvatore Quasimodo. Presented within the frame of the University's 1963 Festival of Contemporary Arts, the Ramous work will be performed on March 1 with Boris Blacher's "A b s t r a k t e O p e r , N o . 1", text by Werner Egk.

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Another American premiere will take place at Philharmonic Hall on February 11. Thomas Scherman and the Concert Opera Assn. will present Richard Strauss' autobiographical work "I n t e r m e z z o", also called by the composer "A Bourgeois Comedy". Donald Bell and Phyllis Curtin will represent Mr. and Mrs. Strauss in a semi-staged version of the work. (English translation by Alica Hammerstein Mathias).

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NEW OPERA WORKSHOPS AT COLLEGES

Robert G. Ruetz, director of the Opera Workshop at SOUTHWEST MISSOURI STATE COLLEGE, Springfield, Mo., announces the first production of its workshop. Purcell's "Dido and Aeneas" will have its first performance on March 2, with repeats on March 3 and 4. It will be presented on an open stage, with sets and costumes designed and executed especially for this production. A ballet and orchestra of stringplayers and harpsichord will be employed, along with two alternating casts of principals and a chorus of twenty-four. Good luck for this, your first operatic production!

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The HALL OF FAME PLAYERS and the GREEN ROOM HONOR SOCIETY of New York University are producing plays with incidental music composed especially for these presentations. The music for Tagore's "Cycle of Spring" was written by an N.Y.U. mathematics major and that for Ghelderode's "Barabbas" by a pre-medical student. One production a year stresses music in the theatre. Last year's presentation was "Johnny Johnson" with Kurt Weill's music.

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ART AND ARCHITECTURE OF THE THEATRE

This is the title of the conference to be held at the UNIVERSITY OF MICHIGAN in Ann Arbor on March 21 and 22. A great many experts will participate in the four sessions: 1. an anthropologist, a philosopher, a theatre critic; 2. a planner, an investor, a representative of a community-oriented professional theatre; 3. an architect, an engineer, an artist; and 4. a playwright, a producer and a designer. At the same time the American Federation of Arts, sponsored by the Ford Foundation, will present its exhibit "The Ideal Theatre" at the Museum of Art. For further details contact the University of Michigan Extension Service, 412 Maynard St., Ann Arbor, Mich.

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The AUSTRIAN INSTITUTE plans an exhibition on "The Visual Theatre in Austria" for September '63. With the emphasis on the new development in Austrian theatre

ARCHITECTURE OF THE THEATRE, cont.

design, architecture and technology, it will be representative of the Salzburg Festival Theatre, The State Opera and the Burgtheater. After the New York showing in September/October the exhibit will tour the United States in November '63 and Dr. William Schlag, Austrian Cultural Attache, can be contacted at the Austrian Institute, 11 E 52 St., New York, N.Y. by those who are interested in showing the exhibit at their museums, universities, etc.

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CONFERENCE SCHEDULES

The AMERICAN GUILD OF MUSICAL ARTISTS will hold its New York Chapter membership meeting on February 7 at the Park Sheraton Hotel in New York. Guest speaker will be Achkar Marof, Guinea's Ambassador to the United Nations, and former director of the Ballet Africaine.

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Mrs. Lela LeeRoy, president of the New York Chapter of the NATIONAL ASSOCIATION OF TEACHERS OF SINGING, announces the Spring membership meeting on March 3 at 4 PM at the Ansonia Guild Studios in New York. Guest speaker will be Martin Rich of the Metropolitan Opera, who will speak on "Problems of the Artistic Education of the American Singer".

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On March 10-13 the ASSOCIATION OF CHORAL CONDUCTORS will join the MUSIC TEACHERS NATIONAL ASSOCIATION for a national convention at the Sherman House in Chicago. - The Choral Foundation announces the compiling of a list of summer choral workshops to be given in the United States in the summer of 1963. Any one planning a summer workshop please contact the American Choral Foundation, 101 W 31 St., New York.

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The COMMUNITY ARTS COUNCIL INC. and the University College Adult Education Division of WASHINGTON UNIVERSITY IN ST. LOUIS, Mo., announce their second seminar for arts administrators for May 16-18. The subjects on the agenda will include administration of a non-profit agency, fund raising, promotion procedures, and project planning. Persons employed as administrators of arts councils, theatres, museums, ballet and opera companies, and arts centers throughout the country will attend. For further information contact Mr. Charles C. Mark, Chairman, 1963 Seminar for Arts Administrators, 532 DeBaliviere Ave., St. Louis 12, Mo.

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AUDITIONS FOR SINGERS

The AMERICAN OPERA AUDITIONS, 4511 Carew Tower, Cincinnati 2, Ohio, will accept applications from young professional singers until March 31. All types of voices are eligible and the singers must be between 21 - 34. Preliminary auditions will be held in New York, Chicago, Denver, and Cincinnati during April. Winners will

AUDITIONS, cont.

receive a nine-week stay in Italy and will be presented in a debut in September at the Teatro Nuovo in Milan. For auditions in Europe contact Associazione Lirica e Concertistica Italiana, Via Mazzini 7, Milan, Italy.

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A Scholarship Fund Award for Canadian-born Singers living in the New York Metropolitan Area was announced by the CANADIAN WOMEN'S CLUB OF NEW YORK. There is no age limit and professionally active singers, as well as those who have not yet made their debuts, are eligible. For applications contact Miss Mary Bothwell, president of the club, at the Savoy Hilton Hotel, Fifth Ave.- 59 St. in New York. Auditions will be held through February '63.

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The METROPOLITAN OPERA NATIONAL COUNCIL Regional Auditions Program announces the following regional finals for the 1962-63 auditions:

Jan. 30	Honolulu	Febr. 1	Los Angeles	Febr. 3	Seattle
Febr. 3	Cleveland	Febr. 10	Boston	Febr. 19	Denver
Febr. 22	Minneapolis	Febr. 23	Washington, D.C.	Febr. 23	Kansas City
March 2	Chicago	March 9	San Antonio	March 17	Memphis
March 18	New Orleans	March 19	Atlanta	Nov. through March	New York

The National Finals will take place at the Metropolitan Opera in New York March 29.

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The MUSICIANS CLUB OF NEW YORK and its president, Mme. Serge Koussevitzky, announce the Eighth Annual Artists Award on April 28. American born sopranos and baritones between the ages of 20 and 30 are eligible and two winners will be chosen who will receive \$300 each. A registration fee of \$3 must accompany the application, which may be obtained from Miss Alica Gilson, 172 Hillcrest Rd., Woodridge, N.J.

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The SAN FRANCISCO OPERA DEBUT AUDITIONS, sponsored by the Merola Memorial Fund, will celebrate its tenth anniversary this year. It is open to residents of the western United States and Canada and the age limits are 20 - 32 for women and 21 - 36 for men. Regional finals will be held in San Francisco, Los Angeles, San Diego, Sacramento, Salt Lake City, Denver, Seattle, Portland, and Vancouver, B.C. and applications may be obtained through the local sponsoring groups. Two winners will be chosen in the finals in San Francisco. They will be presented in a concert conducted by Kurt Herbert Adler in the summer and will be considered for a contract with the San Francisco Opera Co. Additional finalists will be invited to participate in a seven week Merola Memorial Fund Training Program.

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TRANSLATIONS

Bernard Stambler of the Juilliard School of Music, librettist of "The Crucible" and "He, Who Gets Slapped", has undertaken to write a new translation of Verdi's "IL TROVATORE". Commissioned by the Central City Opera Assn. the translation will be used by the company this summer. In the fall the English version will be available from Mr. Stambler.

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FIRST GLIMPSE AT SUMMER FESTIVALS

With the New Year just one month old, most plans for summer festivals are well under way and we present here a first look at some of the major summer festivals' operatic plans. An exact account of dates and performances will be presented in a later Bulletin under performance listings.

THE SANTA FE OPERA, under the auspices of the Opera Assn. of New Mexico, POB 1654, Santa Fe, N.M., will open its season on June 26 with "Fledermaus" and will close on August 24 with the same opera. The company will stage the American premiere of Alban Berg's "Lulu" on August 7. Other operas to be presented are "Don Giovanni," "Madame Butterfly", "Der Rosenkavalier", "L'Enfant et les Sortilèges" together with "Le Rossignol", and Honegger's "Joan of Arc at the Stake". All operas will be sung in English except Ravel's "L'Enfant" (French) and Stravinsky's "Rossignol" (Russian). Musical Director John Crosby has not yet completed casting, but here are some names of singers that will go to Santa Fe in 1963: Mildred Allen, Joan Carroll, Sara Endich, Andrew Foldi, Donald Gramm, John Reardon, George Shirley, Helen Vanni, and Vera Zorina. Conductors, besides Mr. Crosby, are Robert Baustian, Robert Craft, and Igor Stravinsky, and stage directors are Henry Butler, John Butler, Bliss Hebert, Rudolf Heinrich, and John Moriarty.

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THE VANCOUVER (B.C.) INTERNATIONAL FESTIVAL under its new artistic director, Dino Yannopoulos, will open on May 29. The festival will be keyed to one theme - Great Britain. Operas to be presented are Verdi's "Macbeth" and Nicolai's "Merry Wives of Windsor". "Macbeth" will feature Irene Dalis, Frank Guarrera, and Richard Cassily. Fausto Cleva will conduct; Mr. Yannopoulos will direct and Wolfgang Roth will be responsible for the designs. "The Merry Wives" will have its first of five performances on June 10 with Lee Venora and Jan Rubes in the leading roles, Martin Rich conducting and Herman Geiger-Torel directing. The festival will last through June 22. Among the other presentations will be the English musical "Floradora", Shaw's "St. Joan", Wilde's "The Importance of Being Ernest", an English review "The Best of Spring ~~Thaw~~", and "Peter Pan" as a children's play.

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THE CINCINNATI SUMMER OPERA ASSN. with offices at Fifth and Vine Streets, Cincinnati, Ohio, will start its five weeks season on July 21, with performances taking place on Wednesday, Friday, Saturday and Sunday nights. Among the ten operas to be presented will be three new productions: "Cosi Fan Tutte", "Fledermaus", and "Cavalleria-Pagliacci". - "Andrea Chenier", "Carmen", "La Boheme", "Madame Butterfly", "Rigoletto", "Tosca", and "La Traviata" complete the 1963 repertoire. Mr. John Onysko, General Manager of the company, announced some of the singers scheduled for Cincinnati: Mmes: Licia Albanese, Lucine Amara, Mary Curtis-Verna, Laurel Hurley, Jean Madeira, Elinor Ross, Arlene Saunders; and Messrs: John Alexander, Daniele Barioni, Ercole Bertolino, Giovanni Consiglio, Frank Guarrera, Barry Morell, and Jan Pearce. The conductorial staff will include Jose Iturbi, Richard Karp, Franco Patane, and Ignace Strasfogel. Tito Capobianco, Artistic Director, will also function as stage director together with Christopher West and Hans Zimmerman.

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FIRST GLIMPSE AT SUMMER FESTIVALS, cont.

THE CENTRAL CITY OPERA ASSN. under the artistic guidance of Emerson Buckley will present "Don Giovanni" (opening night June 29) and "Il Trovatore" (first performance July 6). The season will terminate on July 27. "Don Giovanni" will be sung in the Martin translation, for "Trovatore" a new translation was commissioned by Central City from Bernard Stambler (see transl.) Among the singers to be heard at Central City will be Lucine Amara, Charles Anthony, Beverly Bowers, Walter Cassell, Richard Cross, Ellen Faull, Maria Ferriero, Joann Grillo, Chester Ludgin, Mary Ellen Pracht, and Norman Treigle. Mr. Buckley will conduct, with Thomas Martin taking over some performances; Nathaniel Merrill will be stage director and Roberto O'Hearn will be responsible for the designs.

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THE OAK RIDGE FESTIVAL INC., planning its third season for June 1963, will again offer opera in Tennessee. This will be the second year that opera performances are presented during the Festival. Franklin Choset, Musical Director, announces three performances of "The Marriage of Figaro" in the Martin translation for June 26, 28 and 29. A local cast will sing with the Oak Ridge Symphony and Chorus.

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Fred Patrick, General Manager of THE LAKE GEORGE OPERA FESTIVAL has announced his repertoire for the summer season, beginning on July 1 and continuing for nine weeks at the Diamond Point Theatre at Diamond Point, N.Y. "La Traviata" will open the festival, with "Barber of Seville", "Tosca", "Hansel and Gretel", "The Marriage of Figaro", "Carmen", and "The Mikado" completing the repertoire. All operas will be sung in English. Among the artists to appear are Mmes. Lynn Blair, Mary Ellen Pracht, Jeanette Scovotti, and Nancy Williams; and Messrs. Lee Cass, Enrico DiGiuseppe, Paul Dixon, Eugene Green, Stanley Kolk, David Lloyd, Calvin Marsh, Armand McLane, Robert Moulson, Carl Olsen, and Norman Riggins. -- The Festival, now in its second year, will add a training program for young singers and technicians. The seven productions given during the summer will serve as units for study and the singers enrolled in the workshop will actively participate in the performances. The eight week semester will begin July 7. For enrollment contact Fred Patrick, 11 Riverside Drive, New York 23, N.Y.

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Colorado's ASPEN MUSIC FESTIVAL Opera Workshop will present "Cosi Fan Tutte" on July 19, 20, and 21, and Milhaud's "Les Malheures d'Orfee" (forty minutes) on August 2, 3 and 4. in the famous old Opera House. The workshop is under the musical direction of Wolfgang Vacano; Dr. Elemer Nagy will stage and produce "Cosi" and Mme. Madeleine Milhaud will be responsible for "Orfee". The Mozart work will be sung in the Martin translation, the Milhaud opera in French. - The voice faculty of the Aspen Music School will have among its members Hans Heinz, Olga Reiss, Eleanor Steber, Yi-Kwei Sze, and Cesare Valetti. For information contact Gordon Hardy, Dean Aspen Music School, 111 W 57 St., New York 19, N.Y.

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Another summer opera workshop was announced by Stanford University's STANFORD OPERA THEATRE and Boris Goldovsky was appointed director of the three week course. Classes will start on July 15 and are open to advanced singers selected by regional auditions. Several recitals of operatic scenes and one major production

FIRST GLIMPSE AT SUMMER FESTIVALS, cont.

by the students will give the participants a concentrated study of operatic techniques. Costs for the course are \$175 with six units of credit; \$125 with no credit; \$75 audit only; and \$100-125 for room and board. For details write to Stanford University, Department of Music, Stanford, California.

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The SPRING SEASON at the NEW YORK CITY OPERA will be devoted to contemporary works on an international scope. Nine operas will be presented, and Benjamin Britten's "A Midsummer Night's Dream" will open the three week season on April 25. This will be the East coast premiere of the work. Some of the other operas were also announced: "The Love for Three Oranges", "The Ballad of Baby Doe", and "Street Scene". Julius Rudel, General Manager of the company, will conduct the Britten and Prokofieff operas, Emerson Buckley will be in the pit for the Moore work, which will feature Walter Cassel and Beverly Sills in the leading roles. Stage directors at the City Opera will include William Ball (Midsummer Night's Dream), Vladimir Rosing (Three Oranges), and Herbert Machiz (Street Scene); Robert Fletcher will design sets and costumes for the Britten opera. Further operas will be announced shortly.

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PUBLICATIONS

MUSICAL AMERICA is publishing an Emergency Weekly Edition during the New York newspaper strike. This four page newsletter is distributed to M.A. subscribers in New York as an additional service of the publisher and it carries reviews of all major and some minor musical presentations in the New York area. In addition it has a Weeks Event Listing, editorial comments on new works, and general music news items. -- Musical America's ANNUAL BOOKING EDITION is just off the press and this very comprehensive issue is available for \$5 from Musical America, 111 W 57 St., New York 19, N.Y.

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The ANNUAL DIRECTORY ISSUE of MUSIC MAGAZINE (Musical Courier) will be ready for distribution early in February and can be ordered from the Summy-Birchard Co., 1834 Ridge Ave., Evanston, Ill.

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MUSIC WEEK

National Music Week, sponsored by the National Federation of Music Clubs, has been set for May 5-12. This year's theme is LET THE WORLD REJOICE WITH MUSIC. Many musical activities throughout the country will be coordinated with music week, and the Federation is organizing a contest for high school students to write an essay of 500 words or less on "How I Broadened My Musical Horizon with Records". Deadline for entries is March 15.

CENTRAL OPERA SERVICE INSIDE NEWS

The Metropolitan Opera National Council announces the appointment of Miss BARBARA BOYD as its new Director. Miss Boyd comes to the National Council after ten years with Time Inc., where most recently she held the position of general assistant to Life publisher, C. D. Jackson. Welcome, Miss Boyd! Central Opera Service extends to you its warmest wishes!

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Central Opera Service announces the completion of a list of OPERA PRODUCING COMPANIES in New York City and New York State. This list is available to C.O.S. members free of charge. Those organizations presenting just one performance of works, like Amahl or Down in the Valley, have been especially marked so that they may easily be identified. -- C.O.S. hopes to have the list for all states finished before the summer and will announce availability of these individual state lists as they are finished in the monthly Bulletin.

Also available for members is the C.O.S.'s own 1963 revised listing by states of OPERA COMPANIES HOLDING CONTRACTS WITH AGMA.

In response to the many requests, C.O.S. is now preparing a list of PERFORMED OPERAS BY CONTEMPORARY AMERICAN COMPOSERS and this brochure will be ready in March 1963.

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The C.O.S. UPPER-MIDWEST REGIONAL CONFERENCE is scheduled to take place on May 17 and 18 at the University of Minnesota, Minneapolis, Minn. C.O.S. Director, Mrs. Frank Bowman and Chairman for the conference, Mrs. Stephen Keating, will announce detailed plans soon.

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NEW C.O.S. MEMBERS - WELCOME!

Friends of French Opera, Robert Lawrence, Art. Dir., 140 E 28 St., New York, N.Y.  
J. Richard Marshall, 4833 Arlington Road, Bloomington, Ind.  
Orange County Community College, Leona Miner Music Club, Dr. Marvin Feman,  
115 South Street, Middletown, N.Y.  
Noel Sokoloff, 12 Newlin Road, Princeton, N.J.  
State University of New York in Buffalo, Baird Music Hall, G. Obletz, Publicity  
Dir., 24 Fine Arts Drive, Buffalo 14, N.Y.

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PERFORMANCES - 1962-63 SEASON (not previously listed)

CALIFORNIA

Spring Opera of San Francisco, Wm. Kent, III, Pres., War Memorial Opera House,  
4/30, 5/3/63 "Tales of Hoffmann" Engl. (new prod.) San Francisco, Cal.  
5/7/63 "Rigoletto"  
5/14, 25/63 "The Magic Flute" Engl.  
5/21/63 "Don Pasquale" Engl.  
5/28, 6/8/63 "Madame Butterfly"  
6/4/63 "Bluebeard's Castle" Engl. (new prod.) with "The Spanish Hour" Engl.

University of California at Los Angeles, Jan Popper, Dir. Opera W'shop, Los Angeles  
Dec. '62 Stravinsky's "Le Rossignol" with Dellapiccola's "The Prisoner"  
Jan Popper and Richard Dufallo, conds.; Robert Mesrobian, dir.; Archie Sharp, desg.

ILLINOIS

University of Illinois, Ludwig Zirner, Dir. Opera W'shop, Urbana, Ill.  
3/1/63 Gianni Ramous' "Orfeo, Anno Domini MCMXLVII" with Blacher's  
"Abstrakte Opera, No. 1" (see new operas), Ludwig Zirner, prod. and cond.  
5/18, 19/63 "Cosi Fan Tutte"

MINNESOTA

The Thursday Musical, Mrs. G. D. Olmsted, Pres., 91 Woodland Circle, Minneapolis, Minn.  
3/28/63 10:30AM and 8:15PM "L'Heure Espagnole", at First Unitarian Center,  
Yale Marshall, dir.

MISSOURI

Southwest Missouri State College, Robert G. Ruetz, Dir. Opera W'shop, Springfield, Mo.  
3/3, 4/63 "Dido and Aeneas" (see new opera workshops)

NEW YORK CITY

The Cantata Singers, Thomas Dunn, Dir., Philharmonic Hall, New York 23, N.Y.  
2/17/63 Honegger's "King David" (Betty Allen, Patricia Brooks, Hugues Cuenod,  
narrator: Emlyn Williams)

Columbia University Players, McMillan Theatre, Columbia University, New York, NY.  
Jan. '63 5pfs. Gay's "Beggar's Opera"

Manhattan School of Music, John Brownlee, Dir., 238 E. 105 St., New York, NY,  
2/8, 9/63 scenes of "The Chocolate Soldier"

National Broadcasting Co.-TV, 30 Rockefeller Plaza, New York, NY.  
3/3/63 Menotti's "Labyrinth", premiere (see new operas)

NEW YORK

Adelphi College, L. Rasmussen, Dir. Opera W'shop, Garden City, L.I., N.Y.  
2/13, 14, 15, 16/63 "La Boheme" Engl., L. Rasmussen, mus. dir.; A. Valenti, dir.;  
H. Winter, desg. and lights. Four altern. casts for leading parts.

Tri-Cities Opera Co., Mrs. G. Ainslie, Binghamton, N.Y.  
3/1/63 new opening date for "Rigoletto", new dates for student matinees are:  
3/2, 3, 9, 10/63, - for other dates see Sept. Bulletin.

ONTARIO

McMaster University, Lee Hepner, Mus. Dir., Hamilton, Ont., Canada  
2/21, 22, 23/63 "The Bartered Bride", Lee Hepner, cond.

PENNSYLVANIA

Lancaster Opera Workshop, Frederick Robinson, Dir., Lancaster, Pa.  
6/7,8,14,15/63 "Carmen" Engl. by Martin; R. Getz, cond.; T. Dorwart, desg.; with  
Lancaster Chorus and Orchestra.

QUEBEC

Theatre Lyrique de Nouvelle France, Palais Montcalm, Quebec City, Que., Canada  
Nov. '62 "La Boheme", Febr. '63 "Barber of Seville", April '63 "Pecheurs des Perles"

RHODE ISLAND

Rhode Island Opera Guild, Wilma Ecker, 842 Hope St., Providence, R.I.  
3/9/63 "La Boheme" (Licia Albanese)

UTAH

University of Utah, Maurice Abravanel, Dir. Opera W'shop, Salt Lake City, Utah  
2/24/62 A. Benjamin's "The Devil Take Her", with "La Serva Padrona", w.p.  
5/26/62 "Old Maid and the Thief", w.p. - all at Music Hall (500 capacity)  
6/26,28,30/62 "Tannhauser", Engl., w.orch., at outdoor stadium (3,800 cap.)

WASHINGTON

Washington State University, Margaret Davis, Dir. Opera W'shop, Pullman, Wash.  
7/20/62, 12/7,8/62 "La Perichole" Engl. Maurice Valency; orchestr. Julius Burger;  
Kemble Stout, cond.; Margaret Davis, dir.

WISCONSIN

Elene Fels Noth, 2317 East Wyoming Place, Milwaukee 2, Wisc.  
12/15,16/62 "Hansel und Gretel" German, with preceding Engl. story read. Produc-  
tion now available to schools; can be transported in stationwagon to surrounding  
areas. Adult cast.

THE METROPOLITAN OPERA'S SPRING TOUR

(Performances are in order of their listings, all evenings except matinees \*)

BOSTON 4/15-21incl. Boris Godunov, Adriana Lecouvreur, Meistersinger, Cavalleria-  
Pagliacci, Otello, Fledermaus\*, Barber of Seville, Traviata\*.

CLEVELAND 4/22-28incl. Cavalleria-Pagliacci, Adriana Lecouvreur, Meistersinger,  
Traviata, Fledermaus, Barber of Seville\*, Otello,  
Madame Butterfly\*

ATLANTA 4/29-5/4incl. Traviata, Otello, Meistersinger, Boris Godunov, Fledermaus,  
Cavalleria-Pagliacci\*, Adriana Lecouvreur.

MEMPHIS 5/6-7incl. Otello, Madame Butterfly.

DALLAS 5/8-12incl. Otello, Traviata, Boris Godunov, Madame Butterfly\*,  
Adriana Lecouvreur, Meistersinger\*.

MINNEAPOLIS 5/14-19incl. Adriana Lecouvreur, Boris Godunov, Meistersinger, Otello,  
Barber of Seville\*, Traviata, Fledermaus\*.

DETROIT 5/20-25incl. Otello, Barber of Seville, Meistersinger, Adriana Lecouvreur,  
Boris Godunov, Traviata\*, Cavalleria-Pagliacci.

CANADIAN OPERA COMPANY (Toronto), TOUR: January 28 - April 6. "Cosi Fan Tutte",  
43 performances in 36 communities.

SIDELIGHTS OF OPERATIC TRANSLATIONS

by  
Ken C. Baumann

The problem of translating standard operas into English has by now been explored from many angles and has resulted in a crop of rather mediocre works and a selected number of highly polished and successful efforts. It might be time at this point to stimulate investigations into the question why so many translations have failed and why quite a few have succeeded.

It is obvious that there are several possibilities in approaching the task of an operatic translation. One is that the composer or the librettist of the original work is familiar enough, or thinks he is familiar enough, with English and does the translation himself. Another way is for a literary person, native to the original language and, to his mind, fluent enough in English to undertake the task. The other way around would be for an English writer, familiar enough with the original language, to feel able to do the job. We have the outstanding but unique example of Sir Thomas Beecham's translations of Verdi's "Otello" and "Falstaff"; and here, the unusual coincidence of a renowned musician, an English scholar and, at the same time, a person with an unusual sense for the Italian language happened to be the same man and succeeded magnificently. Since, however, the coincidence in the case of Sir Thomas will always be a rarity and since number one of our possibilities has hardly ever happened or succeeded, we are left with the choice between a single translator and the possibility of two or three people teaming up in lieu of the one-man trinity of Sir Thomas. The closest to teamwork in the last fifteen years have been Ruth and Thomas Martin who have given us quite a few very useful translations. A case could be made here, however, for a full team of three authorities in a separate field: an operatic specialist (musician), a literary person for the original language and a scholar for the English. This would mean a literary word by word translation of the original text, an adaptation into literal and colloquial English and a final musical adaptation by the operatic expert. This necessitates, to be sure, a triple handling of the task but should assure at least theoretically the most perfect results.

There is one feature especially which seems to be the key that will ultimately unlock a whole series of closer and wider related problems and which has, to my knowledge, not sufficiently been stressed. This is the question of facilitating the musical and literal exactness of the translation by using correlated linguistic roots. It has been found in modern linguistic studies that at least in almost all Western languages there are common and complementary roots for words of the same meaning, which usually go back to a common Romance or Germanic denominator, for example, the Italian "gioia" and the English "joy" or the German "Freiheit" and the English "freedom". It will be found that in most such cases the original singability of the word will be kept in the translation if the same root is used.

There is, however, another thorny problem which has baffled especially the one-man translators and that is the verse or rhyme of the original libretto. There again, there are verse meters which are common to several Western languages, as for instance, the German Stabreim and the limerick, or the German and French pentameter both derived from Latin. But in the majority of cases it will be

found that there is no exact equivalent between verse forms of two different languages. The mistake of the earlier translations, it seems to me, was to have tried too earnestly to force the English language into the verse meters of foreign poetry. In this case, we should follow the technique established by Arrigo Boito in translating Shakespeare into Italian, by dissolving the original verse into English free prose, especially since the musical rhythm will automatically provide in most cases a rising and falling accentuation anyway.

There remains the question of financial remuneration; the payment for translations for one person is already very small. Dividing this into three would make it almost impossible. It might be interesting therefore to explore the possibilities of grants from private and public sources in commissioning translations of operatic works.

The growing number of opera companies in this country and with it the growing need for literary, exact and singable translations into English might be helpful in speeding the day when we will have good authorized translations for most of the works of the standard repertory.

Ithaca, N.Y.  
January 1963

Mr. Ken C. Baumann is Director of the Ithaca Civic Opera and Music Librarian at Cornell University.

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