

BULLETIN

CENTRAL OPERA SERVICE

sponsored by

METROPOLITAN OPERA NATIONAL COUNCIL

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

FEBRUARY 1963

NEW OPERAS AND PREMIERES

Martin Kalmanoff's thirteenth opera "The Bald Prima Donna" had its premiere on February 15, with subsequent performances on the 16 and 17, at the West Side YMCA in New York. The opera, based on Eugene Ionesco's play of the same name, was produced by Community Opera Inc. and directed and conducted by James Lucas.

Anthony Taff's "Noah" was premiered by the Music School of Albion College, Albion, Michigan on February 10. The production with chorus and orchestra was under the baton of David Strickler.

March 20 will mark the opening of Franco Zeffirelli's new production of "The Lady of the Camellias" at the Winter Garden in New York. Ned Rorem, no stranger to Broadway with his incidental music for Tennessee Williams' "Garden District", is the composer of the incidental music for the Dumas play.

Composer Robert Ward will collaborate with librettist Bernard Stambler (Jan. '63 Bulletin) on a new opera entitled "The Lady from Colorado", commissioned by the Central City Opera Company. The premiere is scheduled for the summer of 1964 at Central City, Colorado.

Werner Egk's "Verlobung in San Domingo" (Engagement in S.D.) had its world premiere on November 27 in the newly reopened National Theater in Munich, Germany.

Cleveland's Karamu Theatre, under the direction of Benno Frank and musical director Helmut Wolfes, announced two American premieres. December 26 marked the first American performance of Julius Bittner's "Das Hoellisch Gold", composed in 1916, in an English translation by Robert D. Forsberger under the

NEW OPERAS AND PREMIERES, cont.

title of "The Devil's Gold". - Beginning March 22 and playing until April 27, Karamu Theatre will present Haydn's newly discovered "L'Inferdelt a Deusa", composed in 1773, in an English version under the title of "Foolish and Fickle". The opera was discovered 3 years ago by Dr. H. C. Robbins Landon, a British music historian, in the Hungarian State Library in Budapest.

Another Haydn score believed lost, and which only recently came to light again is "Die Feuerbrunst". The first American performance will take place on May 15, with repeats on May 16, 17 and 18 in New Haven, Conn. Produced by the Yale Drama School in collaboration with the Yale School of Music, the opera will be sung in English under the title "The Burned House". Gustav Meier will be the musical director and Frank McMullan will be responsible for the staging.

The Clarion Concerts, under the direction of Newell Jenkins, presented the first American performance of Marc-Antoine Charpentier's "David et Jonathan" on February 13 at New York's Town Hall. The work, referred to as a sacred opera, had its premiere at the Jesuit College of Louis-le-Grand in Paris in the year of 1688.

Rossini's "La Pietra del Paragone", which seemed to have slipped into complete oblivion, has been resurrected during the current season in Austria and in England. Both producers decided to have the opera translated into the respective languages. Guenther Rennert's German version was presented at the Salzburg Landestheater on November 29 as "Die Liebesprobe". The St. Pancras Arts Festival of London will present its English version by Arthur Jacobs under the title "The Touchstone" on March 19 and 20.

CURTAIN TIME?

The often argued question of what time should the opera start had a new going over recently in San Francisco. After a thorough poll of subscribers and guarantors, the decision to continue the opera curtain time at 8 and 8:30PM has been reaffirmed. (Long operas begin at 8PM to make certain that they will not play beyond midnight.) The votes were 60 to 40 in favor of the 8 and 8:30 curtain as opposed to a 7 or 7:30PM curtain time. - Curtain time at the Metropolitan Opera is 8PM except for excessively long operas (Parsifal 7:15, Meistersinger and Goetterdaemmerung 7:30, Tristan 7:45).

OPERA HOUSES IN MINIATURE

Another nineteenth century opera house has been restored to its old glory, and Thomas Scherman of the Concert Opera Association and of The Little Orchestra Society will be its musical director. GOODSPEED OPERA HOUSE, with a seating capacity of about 400, is in East Haddam, Conn., near Hartford. In its first summer season there will be four weeks of chamber opera and chamber orchestral concerts. Detailed announcements will appear under Performance Listing at a later date.

Since the completion of the new Festspielhaus, Salzburg's Festival Committee debated **how** best to use the old house. The final decision is unusual for our time but certainly most rewarding artistically; namely, to reduce the size of the old house and rebuild it to make it suitable for chamber presentations. It will be reopened this summer under its new name MOZART THEATER.

SUMMER OPERA WORKSHOPS CONTINUED (see also Jan. Bulletin)

The OGLEBAY INSTITUTE in Wheeling, W.Va., announces the plans for its eleventh Annual Oglebay Institute Opera Workshop which will take place on the campus of West Liberty State College, West Liberty, W.Va. Boris Goldovsky, after completing his three-week opera Workshop at Stanford, California, will again be the director at Oglebay. Assisting him, will be associate director Arthur Schoep of Denver Lyric Theatre and Colorado Women's College, and Frederic Popper of NBC - TV opera. Applicants for the three-week course, commencing August 5, should write to Oglebay Institute Opera Workshop, Oglebay Park, Wheeling, W.VA. before June 1. Through a grant from the National Federation of Music Clubs, tuition and room and board are provided to a student desiring practical training in operatic coaching. Applicants must be proficient pianists between the ages of 18 and 25, experienced in accompanying singers, with a working knowledge of at least six operas, and familiarity with a foreign language. - Student performances will be held at Oglebay Park and will be open to the public.

MORE EXHIBITS OF OPERA STAGES AND STAGE DESIGNS

In the January issue, the Bulletin reported a loan exhibit "The Visual Theatre" arriving from Austria. We now hear of an exhibition called "BAYREUTH TODAY", which the Federal Republic of Germany is sending on a good will tour through the United States. The exhibit contains photographic reproductions of recent stage designs by Wieland Wagner used in Bayreuth. Mr. Benno Frank of Karamu Theatre, Cleveland, has been invited by the German Embassy to lecture on Richard Wagner and his work in connection with the exhibition. The first lecture will take place at DePaul University in Chicago on May 16. For further information on the exhibit, contact the German Embassy in Washington, D.C.

EXHIBITS, OPERA STAGES AND STAGE DESIGNS, cont.

Eugene Berman's latest scenic and costume designs for "Otello" for the Metropolitan Opera (premiere March 10) can be seen in a one man show, entitled "NEW ITALIAN PAINTINGS AND DESIGNS FOR OTELLO, EUGENE BERMAN, 1962-63" at M.Knoedler & Co., 14 E 57 St, New York (March 14 through March 30).

TWO GOLDEN COCKERELS IN TEXAS

If ever proof was needed to show what co-operation between a School of Fine Arts and a Civic Opera Company can accomplish, take a look at what was recently accomplished in Texas. On February 16 the School of Fine Arts of Texas Christian University performed "The Golden Cockerel". It was presented in an English translation by Dr. Howard Freed in a singer-ballet version. Solo dancers and the corps de ballet of TCU performed under the guidance of David Preston, choreographer and head of the university's ballet department, one of the few in the U.S. to offer degrees in ballet. The TCU chorus and orchestra were under the baton of B.R. Henson; sets and costumes were designed by TCU Fine Arts School's L.S.Greenleaf III and were executed at the university. - On March 3 the San Antonio Grand Opera Festival presented "The Golden Cockerel". Under San Antonio's conductor, Victor Alessandro, the TCU group co-operated with the San Antonio Symphony Orchestra and star soloists, and there resulted one of the most successful opera performances ever presented. For the solo parts singers like Irene Jordan, Norman Treigle, Emile Renan, and Enrico di Giuseppe were brought in, as well as prima ballerina Nathalie Krassovska. TCU contributed the sets and costumes, chorus, corps de ballet, and much of the painstaking preliminary preparation. Special recognition went to Central Opera Service National Chairman, Robert L.B. Tobin, who was the production co-ordinator for both presentations.

MUSIC PUBLICATIONS

On January 30, 1963, the Society of Business Publication Designers bestowed its Award of Merit for 1962 on THE MUSIC JOURNAL "for overall effectiveness of the concept, the design and the realization of a business magazine published in 1962". This is the first time that a music magazine has ever been given such an award, and C.O.S. congratulates the editors and art directors of "The Voice of Music in America", (Music Journal, 1776 Broadway, New York, N.Y.)

The PAN AMERICAN UNION of Washington, D.C. announces the completion of the second edition of A Guide to the Music of Latin America. The 411 page booklet can be obtained from P.A.U., Washington 6, for \$1.50.

Did you know that the Canadian Opera Guild, 135/A Avenue Road, Toronto, is publishing a magazine called "OPERA IN CANADA"? Ruby Mercer, formerly with the Metropolitan Opera, is the managing editor of this four-times-a-year publication.

COURSES AND LECTURES ON OPERA

The NEW YORK CITY BOARD OF EDUCATION in co-operation with the METROPOLITAN OPERA GUILD is sponsoring a ten-week In-Service Course for Teachers, which can be taken for credits. Beginning on February 19, the courses include lectures by such experts as Mrs. John DeWitt Peltz, Robert Herman, Edward Downes, Henry Butler, and a presentation of Don Pasquale by the Met. Opera Studio Group. The sessions are held weekly at the High School of Art and Design, 1075 Second Ave., New York.

Speakers at the Eastern Regional Meeting of the MUSIC EDUCATORS CONFERENCE, in Atlantic City on March 3, included Mrs. George Ainslie of Tri-Cities Opera Co. Binghamton, N.Y., Mrs. Guthrie Frye, new musical director of the Wilmington Opera Society, Delaware, Mrs. Albert Keister of the Opera Workshop, Pittsburgh, Pa., Mrs. John DeWitt Peltz, Metropolitan Opera, Mr. Bergman from Hartt College, Conn., and Mr. Russell Wonderlic of the Baltimore Civic Opera Co.

The BRYANT ADULT CENTER in Long Island City and the EAST NEW YORK ADULT CENTER in Brooklyn will be hosts to Arthur Kaplan, whose opera appreciation courses begin March 11.

The LOS ANGELES OPERA ASSOCIATES are again sponsoring "Operavision" lectures. Dr. Jan Popper of UCLA has consented to conduct the lectures on specific operas, which will take place on February 28, March 21, and April 2. The lectures will precede opera productions of the Los Angeles Opera Co.

ACADEMIC APPOINTMENTS

Mr. VIRGIL THOMSON has been appointed Professor in Residence for one semester at the State University of New York in Buffalo, where he will also supervise the production of his opera "The Mother of Us All".

The University of Indiana School of Music in Bloomington, announces the appointment of MARGARET HARSHAW (Metropolitan Opera 1951-62) as resident soprano.

JOHN MCCOLLUM, lyric tenor, has become associate professor of music at the University of Michigan at Ann Arbor.

THOMAS DE GAETANI of Juilliard School of Music was recently appointed to the Advisory Board of the University of Michigan's Performing Arts Research Laboratory.

ACADEMIC APPOINTMENTS cont.

Robert Carr, president of Oberlin College, Ohio, announced the appointment of NORMAN LLOYD as Dean of the Oberlin College Conservatory of Music. The appointment is effective July 1, 1963. Mr. Lloyd received his B.S. and M.A. at New York University and was director of education at Juilliard School of Music for three years. He is also known as a composer and he has edited various books on music. Two textbooks on music theory for young people are in preparation.

NOTES ON GUILDS' FUND-RAISING (see also May, Nov. Bulletin)

With the assistance of the BIRMINGHAM OPERA GUILD, the twelfth BIRMINGHAM FESTIVAL OF ARTS opened on February 1 with a Beaux Arts Ball at the Municipal Auditorium and closed on February 23 with an Awards Dinner at the Tutwiler Hotel. Visiting celebrities from the world of opera included Julius Rudel, who was present at the dinner and at the Birmingham Civic Opera Association panel discussion on contemporary American opera. The Birmingham Opera production of "The Marriage of Figaro" at the Temple Theatre was the highlight of the Festival and widely cheered. And at the end of the Festival Mrs. Martha McClung, music director and producer, had the pleasant surprise of finding that there was still some money left in the till after all bills were paid.

N.B. Among the innovations this year is an Arts Honor Roll, to be publicly and permanently displayed, inscribed with names of institutions and organizations that have given significant continuing support to the development of the area's cultural life.

The SAN FRANCISCO OPERA GUILD embarked on a new membership drive and offered to any new guild member a complimentary ticket to one of the two special performances of "Fledermaus", presented by the Guild's Talent Bank.

The SANTA FE OPERA GUILD reports many and varied activities for fund raising although some of them are quite inimitable for most companies, - for example, an evening at Las Vegas called "Casino for the Opera", and "Open House at the Opera Ranch". Other fund-raising activities were a fashion show (including some operatic costumes), a wine-tasting party, a lottery, an antiques sale, an Easter-Hat card party, a tea at the Governor's mansion, and last but not least the ever present and always successful Beaux Arts Ball.

N.B. Ideas like these should give inspiration to other Guilds and fund-raising organizations to give local color to their festivities, utilizing their own famous landmarks and recreating their own regional atmosphere.

Tuscon's SOUTHERN ARIZONA GUILD entertained its members at the annual dinner with an abridged presentation of "Tales of Hoffmann" in a Venetian styled decorated dining room, complete with a decorated pool.

C.O.S. INSIDE INFORMATION

We are happy to announce the Central Opera Service REGIONAL CONFERENCE for the MIDWEST REGION for April 20 in Kansas City, Mo. The planning committee, under National Council Chairman, Mrs. Stuart Chambers, will consist of Mr. Robert Anderson (Tulsa), Mr. Elihu Hyndman, and Mr. Russell Patterson (both Kansas City). Hosts to the conference will be the University Center of the Kansas City University and the Guild of the Kansas City Lyric Opera. Details for the meetings, guest speakers, and subjects to be discussed will be announced. It is certain, however, that Mr. Robert L.B. Tobin, C.O.S. National Chairman, will inaugurate the meeting. The Kansas City Lyric Opera Guild plans to entertain members and guests at a luncheon-reception, and the evening will be reserved for the Kansas City Lyric Opera performance of "The Medium" and "The Devil and Daniel Webster". The meeting will be part of Kansas City's Spring Festival of American Opera (see performance listing).

The 1963 edition of the AWARDS FOR SINGERS PAMPHLET is ready for distribution to Central Opera Service members, guidance counselors, vocational advisory services, and schools. The new list includes over one hundred grants and awards in the United States and information on numerous scholarships for studies abroad and international competitions open to American singers.

NEW C.O.S. MEMBERS - WELCOME!

- Mo. Emerson Buckley, 915 West End Ave., New York 25, N.Y.
- The Illinois Opera Guild, Mrs. J.K. Mikolas, Pres., 20 N. Wacker Dr., Chicago 6, Ill.
- Mrs. Charles H. Mayo, II, Mayowood, Rochester, Minn.
- Omaha Civic Opera Society, Inc., Dr. M.L. Pepper, 6202 California St., Omaha 32, Nebr.
- Mrs. Myrtle Peter, 5812 Zeigler Blvd., Mobile, Ala.
- San Francisco Spring Opera, W. Kent, III, Pres., 333 Franklin St., San Francisco 2, Cal.
- Mrs. Larry Anne Spiese, 2414 N. Oregon, El Paso, Texas
- Mrs. Carol Stuart, 7710 So. Street, St. Louis Park, Minn.

The Final Auditions of the METROPOLITAN OPERA NATIONAL COUNCIL REGIONAL AUDITIONS PROGRAM will be held Friday, March 29, 1963 at the Metropolitan Opera House at 2PM. Six cash awards totalling \$10,000 will be awarded in addition to a Metropolitan Opera contract. Central Opera Service members are cordially invited to attend this exciting event. However, owing to the high cost of the program a contribution of \$5 for each single or pair of tickets is requested. Your tax-deductable donation will help defray the expenses of this important service to young artists of the nation. Application will be honored in the order they are received.

(mail this coupon)

NAME

ADDRESS

Please send me . . . tickets. Tax-deductable donation enclosed \$.
Make checks payable to The National Council Regional Auditions
Please enclose a self-addressed and stamped envelope.

PERFORMANCES - 1962-63 SEASON (not previously listed)

ALABAMA

Birmingham Civic Opera Ass'n, Martha McClung, Prod. Dir., 2519 Lanark Rd., Birmingham
2/8, 9/63 "The Marriage of Figaro", cond. A. Winograd, dir. R. Collins, sets W. L. Williams.

ALBERTA

Calgary Theatre Singers, Eileen Higgin, 3239 Elbow Dr., Calgary, Canada
4/4, 5, 6/63 "Pagliacci"

CALIFORNIA

Kern Opera Theatre, Frederick Vajda, Art. Dir., Bakersfield, Cal.
2/15, 16/63 "The Tales of Hoffmann"
Riverside Opera Ass'n, Mrs. R. Calkins, Dir., 3940 Chapman Pl., Riverside, Cal.
11/16, 17/62 "Carmen" cond. Wolfgang Martin
2/22, 23/63 "The Barber of Seville" cond. Charles Farncombe
5/10, 11/63 "La Boheme" All Engl. transl. by Henry Reese who is also stage dir.

Stanford University, Stanford, Cal.
April '63 Gluck's "Iphigenie en Tauride"

CONNECTICUT

Yale School of Music, New Haven, Conn.
5/16, 17, 18, 19/63 Haydn's "Die Feuersbrunst" Engl., Amer. prem. (see Premieres)
prod. w. collab. of Yale Drama School; cond. Gustav Meier, dir. Frank Mc Mullan.

FLORIDA

Orlando Symphony, Orlando, Fla.
2/8/63 "La Boheme" staged, w. T. Stratas, H. Krall, R. Tucker; cond. Henry Mazer, dir. de Blasis.

HAWAII

Honolulu Symphony, George Barati, Mus. Dir., Honolulu
3/15/63 "Cosi Fan Tutte" 4/2/63 "La Boheme"

INDIANA

Saint Mary's College, William Cole, Art. Dir., Notre Dame, Ind.
2/23, 24/63 "La Serva Padrona", Engl. by Blatt, w. scenes of other operas, prod. w.
University of Notre Dame

LOUISIANA

Shreveport Civic Opera, O. Delton Harrison, Pres., P.O. Box 31, Shreveport
4/26/63 "Lakme" w. Eileen di Tullio, cast incl. Patricia Wells, winner of Met.
Opera National Council North Louisiana District Auditions.

MICHIGAN

Albion College, Dept. of Music, David Strickler, Mus. Dir., Albion, Mich.
2/10/63 Anthony Taff's "Noah", world prem. (see New Operas)

MISSOURI

Kansas City Lyric Theatre, Russell Patterson, Art. Dir., 210 Westport Rd., Kansas City
4/19, 20, 21/63 "The Medium" and "The Devil and Daniel Webster" (see COS Inside Inf.)
4/26, 27, 28/63 "Vanessa" all perfs.. within Festival of American Opera

NEW JERSEY

Seton Hall University, South Orange, N.J.
3/24/63 "Tosca" benefit, w. Tucci, Barioni, Vinay, Franke, Chehanovsky, cond. Bamboschek

PERFORMANCES, cont.

NEW YORK CITY

Clarion Concerts, Newell Jenkins, Mus. Dir., 123 W 43 St., New York, NY
2/13/63 Marc-Antoine Charpentier's "David et Jonathas" w. S. Endich, B. Allen,
E. Alberts, H. Cuenod, perf. with Haydn Cantata "The Storm" (see Premieres)

Clarke Center Opera Workshop, YWCA, N. Ornest, Dir., 840 Eighth Ave., New York, NY
5/11, 12/63 "Madame Butterfly" Ital. cond. Paul DeLeeuw, dir. Naomi Ornest
5/18, 19, 20/63 "Cosi Fan Tutte" Engl. by Martins

Inwood Chamber Opera Players, Susanne Popper, Dir., 60 Thayer St., New York, NY
12/18/62 "La Serva Padrona"
3/5, 31/63 Galuppi's "Il Filosofo di Campagna"

Manhattan School of Music, John Brownlee, Dir., 238 E 105 St. New York, NY
3/15, 16/63 "Lakme" cond. Emerson Buckley, stage dir. Carlton Gauld

NEW YORK

State University of New York at Buffalo, Dept. of Music, Baird Music Hall, Buffalo, NY
4/4, 5, 6, 7/63 V. Thomson's "The Mother of Us All", cond. by the composer

State University of New York, College of Fredonia, Mary E. Wallace, Mus. Dir. Fredonia, NY
11/11/62 scenes from "Madame Butterfly", "Falstaff", "Ariadne auf Naxos", "Carmen"
2/21, 23/63 "The Marriage of Figaro", Engl. by Martins, cond. Mary E. Wallace
3/31, 4/1/63 "Sunday Excursions" and "The Dress"

The Long Island Opera Showcase, Bernard Hart, Art. Dir., Floral Park, Long Island, NY
3/9, 10/63 "Rigoletto" at Elmont Memorial High School

Marymount College, Wolfgang Schanzer, Mus. Dir., Tarrytown, NY
3/27, 30/63 "Madame Butterfly" Engl., reduced Manhattan School of Music orchestra,
cond. W. Schanzer, stage dir. Mrs. Whitfield Schnazer, sets Michael Hampshire.

OHIO

Karamu Theatre, Benno Frank, Helmut Wolfes, Art. Dirs., 1775 Radnor Rd., Cleveland, Ohio
12/26/62-2/9/63 Julius Bittner's "The Devil's Gold" Engl. by Forsberg, Amer. prem.
3/22 -4/27/63 Haydn's "Foolish and Fickle", Engl., Amer. prem. (see Premieres)

PENNSYLVANIA

Indiana State College, Opera Workshop, Indiana, Pa.
2/6/63 Wolf-Ferrari's "Quattro Rusteghi" (Engl. "School of Fathers")

TEXAS

University of Texas, Opera Workshop, Rudolph Picardi, Mus. Dir., Austin, Texas
1/8, 9/63 "Suor Angelica" and "Gianni Schicchi" cond. R. Picardi, dir. O. White.
3/26, 27, 29, 30/63 "Tosca"

Texas Christian University, School of Fine Arts, Fort Worth, Texas
2/16, 17/63 "The Golden Cockerel" (see page 4)

WASHINGTON

Western Opera Company, Richard Valente, Art. Dir., Seattle, Wash.
Dec. '62 "Hansel and Gretel"
3/20, 21/63 "Madame Butterfly" w. Lucine Amara
5/10, 11/63 "Fledermaus"

MASTER OF THE OPERATIC ARTS
by
Ken C. Baumann

We have talked in previous articles in this column about the formal academic education of opera stage directors and opera conductors in this country. The discussion has led up to an airing of this problem in the last National Conference of the COS. A formal motion had been proposed to be acted upon by the National Council in order to decide whether a National Education Committee should be formed that should take steps to initiate action in our major music schools and colleges.

The National Council did not take any definite action at this time and my impression is that the reason for this is a certain lack of clarity, not only to the ways and means of such an undertaking but also as to the merits for the young people to be educated.

It seems, therefore, to be appropriate to try to bolster the argument in favor of formal education for the two key positions of operatic leadership.

Opponents of formal education will maintain first of all that practical training is available in the operatic workshops of music schools and colleges and that this practical training is really all the young people need. This argument seems to overlook several important facts as, for instance, the long period of historic development of operatic tradition, not only in the musical styles but in the development of the libretto as well. It is hard to see how any beginner should be able to distinguish French 17th Century opera from Italian 18th Century opera without having acquired a solid background in the history of vocal and instrumental composition reaching back at least to the Renaissance, and, even more, without a solid foundation in the history of French and Italian dramatic literature. It is well-nigh impossible to approach Cimarosa without a thorough knowledge of the *Commedia Del Arte*.

This is the reason why we see nowadays frequent stage performances of classical works in which the style of performance musically and stage-wise is at best a loose approximation of the composer's and the librettist's intentions.

Everybody would be aghast if the high school or college curriculum would omit history for the reason that the actual living in modern times is enough training in historical events. If for no other reason but for giving the student of opera an integrated picture of the highly intricate development of his art form, academic courses in the musical and literary aspects of opera are a must. This means that a fine balance must be created between practical and theoretical courses in order that we may have professionals instead of technicians. Once we have recognized the necessity of this balance, it follows logically that a course of study has to be planned which includes units of different departments and colleges of the same school. This should not be as difficult as it may sound because many academic programs in other disciplines involve cross sections of several departments, schools, and colleges on the same campus. The science major has to take languages and history; the liberal arts major has to take a science course; all those many possibilities are provided for in the regular curriculum of our academic institutions. It is hard to see, therefore, why a combination of courses in music history, literary history, piano playing, coaching, and stage craft should not be possible.

The real difficulty seems to lie in the reluctance of many academic institutions to try new combinations of courses, especially those leading to an, as yet, un-established degree like Master of Operatic Arts, for the recognition of which battles must be fought and much time will have to pass. Nevertheless, a beginning must be made in order to pull the new profession up by its bootstraps to put an end to the sometimes sorry, sometimes valiant hit and miss attempts of mastering an extensive field of knowledge, which are now so prevalent in our opera workshops all across the country.

There are several institutions of higher learning which have pioneered many diverse programs in other fields against a current of mistrust and conservatism of other schools. Therefore, an attempt should be made now by the National Council to call on some of the progressive institutions to plan for pilot programs so that a beginning may be made. A possible course of study has been outlined by this writer in his paper to the National Convention of the COS in April 1962.

A possible course of action for the COS could be to call a special meeting of directors and other interested persons of opera workshops belonging to the COS which are part of institutions of higher learning. In this meeting a program of proposed courses of study could be discussed and its technical possibilities in the several types of schools. After amendments from the participants this proposed theoretical curriculum could either be presented again to the National Convention of the COS in November 1963 and then passed on to the National Council or directly submitted to the National Council with a strong plea for establishment of a National Education Committee administered by either the National Council or the COS or both. This committee would then approach the respective authorities of schools, the delegates of which have already participated in drawing up the curriculum and thus indicated their interest.

This outlined procedure would accomplish two things: it would make it easier for the National Council to form a National Education Committee, not only because the interest has been established but a practical program has been worked out by the same people who would administer the curriculum in their respective schools. Besides, the feasibility of such a program would have been endorsed by representatives of several schools so that no single school is confronted with the possibility of pioneering such a program alone.

In addition, the opinion of outstanding conductors and stage directors in the profession can be solicited as to the desirability of such a program for the general raising of standards in the profession and to the chances for possibilities of employment of graduates of the proposed curriculum. The conference of representatives from music schools and departments connected with institutions of higher learning outlined above should invite as guests representatives of workshops and private music schools not connected with an institution of higher learning in order to get additional information on the curriculum. The guest status of these additional conferees would be necessitated by the inability of their institutes to confer academic degrees at the end of study, but they would strengthen the debate on the curriculum by their experience in practical courses, so that an imbalance of the conference in favor of purely academic considerations might be avoided. The

undersigned is firmly convinced that such a conference and the ensuing National Education Committee would be able to remove almost all obstacles to the beginning of the desired project. The proposed course of action would, furthermore, make it easier to approach existing foundations as to financial help in the beginning of the program, as to the filling of necessary teaching assignments in some schools whose faculty at the moment is not completely equipped to handle the multiple needs of the curriculum.

Strong emphasis should be placed in the conference on the necessity of producing educators as well as actively performing personnel to meet the future growth of the educational needs in the profession. This would make it easier to overcome one of the strongest objections to the proposed plan, namely, that not enough jobs would be open for future graduates of the proposed courses.

It is obvious to all of us in the field that something must be done now in order to assure a continuous flow of competent personnel if the cause of opera in this country is to grow according to its potential.

Ithaca, N.Y.
February 1963

This article belongs to Mr. Ken C. Baumann's series "From a Notebook of a Stage Director" and is number LX in this series.

I N D E X

<u>Subject</u>	<u>Page</u>
NEW OPERAS AND PREMIERES	1
CURTAIN TIME?	2
OPERA HOUSES IN MINIATURE	3
SUMMER OPERA WORKSHOPS CONTINUED	3
MORE EXHIBITS OF OPERA STAGES AND STAGE DESIGNS	3
TWO GOLDEN COCKERELS IN TEXAS	4
MUSIC PUBLICATIONS	4
COURSES AND LECTURES ON OPERA	5
ACADEMIC APPOINTMENTS	5
NOTES ON GUILDS' FUND-RAISING	6
C.O.S. INSIDE INFORMATION (incl. NEW MEMBERS)	7
TICKET APPLICATION FOR AUDITION FINALS	7
PERFORMANCE LISTINGS	8
MASTER OF THE OPERATIC ARTS (K.C. Baumann)	10

B U L L E T I N
CENTRAL OPERA SERVICE
147 West 39th Street
New York 18, New York