



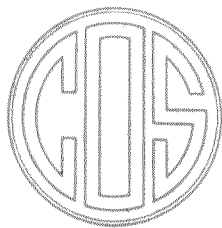
CENTRAL OPERA SERVICE BULLETIN

VOLUME 20, NUMBER 1



Sponsored by the Metropolitan Opera National Council

Central Opera Service • Lincoln Center • Metropolitan Opera • New York, N.Y. 10023 • (212) 799-3467



CENTRAL OPERA SERVICE BULLETIN

VOLUME 20, NUMBER 1

INDEX

NEW OPERAS AND PREMIERES	1
GOVERNMENT AND THE ARTS - Federal	3
GOVERNMENT AND THE ARTS - State and City	5
NEWS FROM OPERA COMPANIES: Companies Expand	6
More Workshops in Professional Settings	7
Anniversaries and Honors	8
and from Europe	9
SOME SCHOOL NEWS	10
MUSICAL CHAIRS FOR MUSIC PUBLISHERS	11
NEW COPYRIGHT, IN BROAD STROKES	11
COS INSIDE INFORMATION: NORFOLK REGIONAL CONFERENCE	12
SAN FRANCISCO REGIONAL CONFERENCE	13
NEW PUBLICATIONS, OTHER ANNOUNCEMENTS	14
OBITUARIES (1975-77)	15
PERFORMANCE LISTING, 1977-78 cont.	27

Sponsored by the Metropolitan Opera National Council

CENTRAL OPERA SERVICE COMMITTEE

Founder

MRS. AUGUST BELMONT

Honorary National Chairman

ROBERT L. B. TOBIN

National Chairman

ELIHU M. HYNDMAN

National Co-Chairmen

MRS. NORRIS DARRELL

GEORGE HOWERTON

Professional Committee

KURT HERBERT ADLER

San Francisco Opera

WILFRED C. BAIN
Indiana University
GRANT BEGLARIAN
University of So. California
MORITZ BOMHARD
Kentucky Opera Association
SARAH CALDWELL
Opera Company of Boston
TITO CAPOBIANCO
San Diego Opera
KENNETH CASWELL
Memphis Opera Theatre
ROBERT J. COLLINGE
Baltimore Opera Company
JOHN CROSBY
Santa Fe Opera
WALTER DUCLOUX
University of Texas
ROBERT GAY
Northwestern University
DAVID GOCKLEY
Houston Grand Opera
BORIS GOLDOVSKY
Goldovsky Opera Theatre

DAVID LLOYD
Lake George Opera Festival
LOTFI MANSOURI
Canadian Opera Company
GLADYS MATHEW
Community Opera
RUSSELL D. PATTERSON
Lyric Opera of Kansas City
MRS. JOHN DEWITT PELTZ
Metropolitan Opera
EDWARD PURRINGTON
Tulsa Opera
GLYNN ROSS
Seattle Opera Association
JULIUS RUDEL
New York City Opera
MARK SCHUBART
Lincoln Center
ROGER L. STEVENS
John F. Kennedy Center
GIDEON WALDROP
The Juilliard School
MARY ELAINE WALLACE
University of Southern Illinois

Editor, COS Bulletin

MARIA F. RICH

Assistant Editor

JEANNE KEMP

WELCOME LIVINGSTON BIDDLE

Central Opera Service, its officers, members and staff, would like to take this opportunity to extend to Mr. Biddle, the new Chairman of the National Endowment for the Arts, our heartiest welcome and very best and sincere good wishes. We greatly look forward to a fruitful cooperation and will be delighted to assist him and his associates with support and information whenever and wherever possible.

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

Permission to quote is not necessary but kindly note source.

We would appreciate receiving any information pertaining to opera and operatic productions in your region. Please address inquiries or material to:

Central Opera Service Bulletin
Met Opera, Lincoln Center
New York, N. Y. 10023

Copies this issue: \$2.00



CENTRAL OPERA SERVICE BULLETIN

Volume 20, Number 1

Winter 1977/78

NEW OPERAS AND PREMIERES

AMERICAN OPERAS

On December 21, the Eastern Opera Theatre gave the first performance of Gregory Sandow's *A CHRISTMAS CAROL*. The performance took place at the American Shakespeare Theatre in Stratford, Conn., where the group is opera-company-in-residence.

THE SUN AND THE WIND, a one-act musical fable by Edith Borroff, was premiered at SUNY-Binghamton on April 29, 1977.

Another children's opera, *THE ORDERING OF MOSES*, by R. Nathaniel Dett, was first heard last season when it was produced by New York City Intermediate School in cooperation with the Manhattan School of Music Prep Division. The production, which was also videotaped, was under the supervision of Cynthia Auerbach.

Three major composers are presently negotiating for premiere performances of new works: Gian Carlo Menotti for his *JUANA LA LOCA* with the San Diego Opera for Spring '79, possibly featuring Beverly Sills, Dominick Argento for an opera based on Dickens' *GREAT EXPECTATIONS* with the New York City Opera also for Spring '79, and also possibly featuring Beverly Sills, and Marvin David Levy's *THE BALCONY*, based on Genet, with San Francisco's Spring Opera possibly featuring Clamma Dale.

WUTHERING HEIGHTS by Bernard Herrmann, with a libretto by Lucille Fletscher is under consideration for a premiere production by the Portland Opera in Oregon. Listed in the COS Directory of American Contemporary Operas, it was composed in 1950 and recorded for Pye Records in 1967. Published by Novello, it never had a live performance.

Bass-baritone Gimi Beni conceived *FOREVER FIGARO*, a musical dramatization of some episodes in the life of Gioacchino Rossini, particularly those which involve women. Using Rossini's music, the staged presentation will have its first performance at the Opera Theatre of St. Louis during its Spring season. Mr. Beni will assume the role of Rossini, and there will be two supporting singers, one soprano and one mezzo. The work is scored for piano accompaniment. It will open on May 20 and after two performances will take to the road.

Composer/conductor Peter Paul Fuchs has completed a three-act opera, *THE HERETIC*, based on a drama by Morris West, who also worked on the opera libretto. The story is based on the trial of Giordano Bruno and his burning at the stake in 1600. It is scored for full orchestra and chorus. The vocal score is complete and available for review by an interested producer. This is Dr. Fuch's second opera; the first was *Serenade at Noon*, premiered in 1965 at Louisiana State University in Baton Rouge, where he headed the opera and orchestra departments for over 25 years. Inquiries should be addressed to him at 720 Lipscomb Road, Greensboro, N.C. 27410.

Martin Kalmanoff brings us up-to-date with the addition of some new children's operas written by him since our last report and performed by a New York based touring company (Producers Foundation) playing for young audiences. *CHRISTOPHER COLUMBUS* and *SMART ALECK AND THE TALKING WIRE*, with words and music by Kalmanoff, both had over 100 performances last season.

A one-act, 20-minute chamber opera by Margery Selden, *THE NEW DRESS*, had its first hearing on October 20 at the College of St. Elizabeth in New Jersey. A staged premiere is planned for this Spring as part of the Fiftieth Anniversary celebration of the Christ Lutheran Church in Maplewood, New Jersey. Ms. Selden wrote both the music and the libretto of the opera, which features two sopranos and two contraltos.

Victor DeLisa, director of the Conservatory of Music and Arts at Peekskill, New York, informs us that he has completed the book and music for *MOSES, PRINCE OF EGYPT*. Playing time is six hours, however, the composer is willing to make some cuts. A full orchestral score is ready and may be examined by addressing the composer at the Conservatory, Route 6, Peekskill, New York 10566.

AMERICAN PREMIERES

The date of the world premiere of Penderecki's *PARADISE LOST* (libretto Christopher Fry) has been set for November 29, 1978, at the Lyric Opera of Chicago, which commissioned the opera-oratorio in 1973. Broadway director Sam Wanamaker will stage the work, Bruno Bartoletti will conduct, and the leading roles will be taken by Ellen Shade as Eve, William Stone as Adam, and William Dooley as Satan.

Two British contemporary operas have been scheduled for American premieres during the coming months. Stephen Oliver's *THE DUCHESS OF MALFI* will be performed on August 5, 11, 16 and 25 by the Santa Fe Opera in New Mexico. The world premiere took place in 1972 at Oxford University, where the composer studied. The libretto, written by the composer, is based on John Webster's Elizabethan play of 1623. Oliver's latest opera, *Tom Jones*, was premiered in London by the English Music Theatre Company in 1976.

The other British offering is Robert Moran's *LUNCHBAG OPERA*, originally heard in London in 1971 when it was also televised over BBC. The American premiere will take place in Spring '78 by the Contemporary Music Ensemble of Northwestern University in Evanston, Illinois, where the composer is visiting lecturer this season.

All other operas to be heard here for the first time are of older vintage. We find that St. Louis will bring the first English performance in recent times anywhere of Martin y Soler's *L'ARBORE DI DIANA*. Premiered in 1787, the same year as Mozart's *Don Giovanni*, the two operas also share the same librettist, Lorenzo da Ponte. The Missouri performances, scheduled for May 27, 30 and June 1 and 7, will be sung in English under the title *The Tree of Chastity*.

Predating this work by more than 50 years is Handel's *PORO*, which will be heard in its American premiere on January 8 at Washington's Kennedy Center. The performing group is the Friends of Handel, Inc., the conductor Stephen Simon, and featured soloists include Benita Valente, Sandra Warfield, Beverly Wolff, and Henry Price.

Cancellation

The previously announced American premiere of a professional performance of Michael Tippett's *The Knot Garden*, planned by the Minnesota Opera Company this Fall, had to be postponed. A new date will be announced in the near future.



GOVERNMENT AND THE ARTS — Federal

It was good news indeed to have President Carter carry through his original commitment to the arts and to recommend in his budget message that \$150 million be appropriated for the arts in Fiscal '79. This represents an approximate 20 percent increase over '78, when NEA's budget amounted to \$123.5 million. (A similar increase was recommended for the Endowment's Humanities Division, bringing its proposed budget to \$145.5 million.) We must remember, however, that the whole program is relatively young, and in order to be established began with token funding only. We must also remember that \$150 million is merely the authorized amount and that the arts community, including — and particularly — patrons and audiences, will have to make itself heard in support of this amount in order for the Congressional committees to recommend it and for Congress to appropriate it. Unfortunately, history has shown that money authorized is greatly reduced when it is finally appropriated. The bill will progress in the usual way (as previously reported in these pages) and it is of the utmost importance to make your support of full funding known to members of the Sub-committee which determines the appropriations level recommended for Congressional approval. A similar letter should be sent to your own Congressman and Senator shortly before the bill reaches the House and Senate floor.

The House Joint Resolution 600 proposes "to authorize the President to call a **WHITE HOUSE CONFERENCE ON THE ARTS** in 1979". The Committee on Education and Labor is investigating the desirability and feasibility of this proposal and has been holding hearings in various parts of the country to get and record the reactions of arts and community groups as well as of prominent individuals. The Resolution states 1) that the development and encouragement of arts activities in the United States are of the utmost importance to the Nation's life and heritage, 2) that concern for the quality of life in the United States requires constant dedication, planning and reflection on the state of the arts in the Nation, 3) that the arts have an increasingly significant impact on the economic sector of our society, 4) that it is appropriate to encourage maximum participation by artists, knowledgeable citizens, State and local government arts representatives, representatives of labor, industry and business, arts educators, and experts in all fields of the arts in the process of insuring needed support for the arts among all parties concerned at Federal, State and local levels, and 5) that in order to implement these findings, it is desirable to call a White House Conference on the Arts. A National Conference Planning Council on the Arts would be established for the purpose of planning, coordinating and assisting with all phases of the Conference which is to be preceded by preparatory conferences on the same subject at the state level. Federal grants to State Arts Councils would help defray the costs of these state conferences, provided that participation by the general public will be assured by the state agencies.

Among other points of clarification, the Resolution identifies the term "arts" as "including, but not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, and the arts related to the presentation, performance, execution, and exhibition of such major arts forms." For questions, comments, endorsements or objections write to Representative John Brademas (D-IN), who introduced House Joint Resolution 600. Since the bill's passage will ultimately depend on a Congressional vote, you may want to let your own Congressman know your views on this subject.

Of particular interest to COS members in the educational field will be President Carter's decision, announced at the time of the State of the Union message, to take EDUCATION out of the Health, Education, and Welfare Department and give it its own department at Cabinet level. — A bill subsequently introduced by Senator Abraham Ribicoff (D-Conn.), calling for the NEA and NEH to be put under the jurisdiction of this new Department of Education, would greatly curtail the effectiveness of the two Endowments and is strongly opposed by arts organizations.

Livingston Biddle's appointment as CHAIRMAN OF THE NATIONAL ENDOWMENT FOR THE ARTS has, of course, been confirmed (see Bltn. Vol. 19, no. 4) and Central Opera Service, its officers, members, and staff, would like to take this opportunity to extend to Mr. Biddle our heartiest welcome and very best and sincere good wishes. We greatly look forward to a fruitful cooperation, and will be delighted to assist him and his associates with support and information whenever and wherever possible. Since taking office, he has been very active initiating programs suggested by him at the time of his appointment. Thus, for instance, he has appointed three Deputy Chairmen: P. David Searles, in charge of Policy and Planning and to stand in for the Chairman in his absence, L. James Edgy, in charge of Interdepartmental Relations and Federal and State Partnership, and Mary Ann Tighe, in charge of Programming. All bring to their new positions a great amount of valuable experience in the field. Mr. Searles has been Assistant Chairman of NEA for the past year-and-one-half, and Deputy Director of the Peace Corps before that. He has also worked in private industry. Mr. Edgy's experience as Director of the Ohio State Arts Council and President of the National Assembly of State Arts Agencies will stand him in good stead in his new position. He has been affiliated with NEA and the Federal/State Partnership department in an advisory capacity for the last three years, and served on the board of the American Council on the Arts and the National Assembly of Community Arts Agencies. Ms. Tighe has been the Arts Advisor to the Office of the Vice-President, working closely with Mrs. Mondale on all matters related to the arts. Before that she was education advisor for the Hirshhorn Museum and the Smithsonian Resident Associates, and taught art history at universities in and around Washington. — Mr. Biddle's policy statements seem to focus on decentralization of the agency, specifically through greater cooperation with other agencies. Thus, he will be looking for "true partnership" with state arts agencies and the roles they play (see Program for Small Groups and Struggling Artists), better communication for possible joint efforts with the National Endowment for the Humanities, as well as for interdisciplinary programs, and greater responsibility to be assumed by the National Council on the Arts.

In this spirit of cooperation and decentralization, NEA's program to assist SMALL GROUPS not previously eligible for Federal funding will be administered by the State Arts Agencies. However, these grants are to be made separately from the regular state agencies' awards and must be identified as joint "State Arts Agencies/ Arts Endowment Program" grants. Each state agency must apply to NEA, presenting its case and an accounting of how the money will be spent. A maximum of \$32,750 is available for each state in this first year of the program. Although the ultimate requirements for eligibility for individual grants are left up to the state agency, the intent of the program is to assist "small high-quality, professional organizations" with the interpretation of the word "professional" left up to the discretion of each agency. Groups which are eligible to apply for direct NEA funding MAY NOT APPLY under this program; groups which are eligible for and have or have not received funds from the state agency may apply. State agencies may award grants from their regular basic state program and from this State Arts Agencies/ Arts Endowment Program to the same groups if they so wish. Guidelines and application forms for local groups under this pilot program should be available from the state agencies in late Spring 1978. While the amount of money to be disbursed is, at this time, extremely small, the significance of this program is two-fold: groups that heretofore were unable to receive Federal funds, and through them national recognition, may now do so, and if this test of a new concept is successful, it will no doubt be expanded and will offer great benefits to many more organizations in the future. — Information on the above program was mailed by Central Opera Service to all civic and community opera companies immediately following acceptance of the NEA guidelines by the National Council on the Arts.

Meanwhile, a new Federal agency has been created to help the country's museums. The MUSEUM SERVICES INSTITUTE, with Lee Kimche director and Joan Mondale and Douglas Dillon among its board members, will operate under HEW and give financial support to museums of any kind, which in legislative language includes zoos and botanical gardens. In its first year the Institute will have \$3.7

million for distribution. These will be unrestricted grants "toward basic operating expenses", rather than project monies.

Begun in 1972, the NEA program of REGIONAL COORDINATORS has been widened to ten, with each coordinator reporting to Washington on projects and activities within his or her region. Regional coordinators are as follows:

- New England (ME, NH, VT, MA, CT, RI) Rudy Nashan, 30 Savoy St., Providence, RI 02906 (401) 274-4754
- Mid-Atlantic (NY, PA, NJ, DE, MD) John Wessel, 110 West 15 St., New York, NY 10011 (212) 989-6347
- Mid-South (WV, VA, SC, NC, KY, TN, DC) Gerald Ness, 2130 "P" St. NW, Washington, DC 20036 (202) 293-9042
- Gulf (MS, AL, GA, FL, LA, PR, VI) Charles Springman, 630 N. Blount St., Raleigh, NC 27604 (919) 832-0047
- North Central (WI, MI, IL, IN, OH) Bert Masor, 4200 Marine Dr., Chicago, IL 60613 (312) 782-7858
- Northwest (WA, MT, OR, ID) Terry Melton, 728 Rural Ave. South, Salem, OR 97302 (503) 581-5264
- Pacific (CA, NV, HI, GU, AK, AS) Dale Kobler, Box 15187, San Francisco, CA 94115 (415) 921-9008
- Southwest (UT, CO, AZ, NM, WY) Bill Jamison, Box 1804, Santa Fe, NM 07501 (505) 982-2041
- South Central (KS, MO, AR, OK, TX) Frances Potet, 601 E. Austin #1410, Alamo, TX (512) 787-6756
- North Central Plains (ND, SD, NB, MN, IA) position unfilled

* * *

GOVERNMENT AND THE ARTS – State and City

Just as there is a trend toward decentralization in the support of the arts at the Federal level, there is a similar movement at the State level. The NEW YORK STATE COUNCIL ON THE ARTS, which has always been a trend-setter for other state arts programs, has initiated a pilot program whereby local administrative units will make direct grants of under \$3,000 to local art groups. A total of \$104,000 has been allotted to this test program, with \$19,000 for administrative expenses, \$85,000 to be awarded in small grants. Assuming that local administrators make better judges of local needs and achievements, the New York State Council initially chose three types of organizations as grant-making bodies: a community arts council, a county government, and a regional advisory group. Applications must be for under \$3,000, and may be made only by those organizations that do not apply directly at the State Arts Council.

Under the Federal CETA (Comprehensive Employment and Training Act) program, New York's CULTURAL COUNCIL FOUNDATION has recruited a pool of 500 jobless artists who will be paid \$10,000 for one year's work in their field. CCF acts as liaison between the City Department of Cultural Affairs and the City's arts community. Placing these visual, performing or creative artists as authors, composers or poets in small arts and cultural programs is also of great benefit to the groups which are being enriched by this new talent. Some artists will also perform community services, working with the underprivileged or in hospitals, prisons, etc. The program will go into effect January 15. CETA personnel may not replace a paid employee.

Coincidental with our report on NEA Regional Coordinators, comes the report that some state agencies have begun to form regional groupings, and we have heard of the AFFILIATED STATES ARTS AGENCIES OF THE UPPER-MIDWEST, which includes both arts and humanities divisions and looks forward to joint sponsorship of some programs. Its membership consists of: the Iowa Arts Council, Minnesota State Arts Board, North Dakota Council for the Arts and Humanities, South Dakota Arts Council, and the Wisconsin Arts Board.



NEWS FROM OPERA COMPANIES

MORE EXPANSION OF COMPANIES

No doubt the biggest news came with Anthony A. Bliss's announcement of the MET's improved financial situation. The 1976-77 Annual Report shows receipts from box office and other earned income at \$18,930,000 or about 60.5 percent of expenses. Contributions and bequests brought receipts to slightly in excess of expenses for the first time since 1968. Mr. Bliss attributed this, in part, to the impact that the first televised *Bohème* "Live From the Met" had last Spring. The response from audiences all across the country was quite dramatic, as witnessed by an 11,000 member increase in the Metropolitan Opera Guild. Ticket sales have been constant at 95 percent of capacity, in spite of an increase in prices, and the three-year contracts with the 14 unions, concluded this season, also permit the Met a stable planning period. (77 percent of expenses goes towards payroll.) Still, it is important to realize that only a hard sell and persuasive fund-raising will be able to bring in sufficient funds to avoid a deficit — which would have to be carried into the next season and compound problems. It was, after all, a total of \$12.3 million which had to be made up by contributions, and this figure is likely to be larger as inflation keeps expenses on the rise. Also, last season's special \$1.5 million grant from the Rockefeller Foundation may have been only a one-time contribution. However, the general interest in opera throughout the country creates a healthy climate for opera to flourish (see COS Inside Information), for tickets to be sold and donations to be made — we all hope. Mr. Bliss also announced plans for the lengthening of the New York season from 27 to 30 weeks, and for a three-day visit to Philadelphia following the Spring tour. This will be the first time the company returns to that city since 1968, a city it visited fairly regularly since the beginning of this century. Three operas will be performed fully staged at Robin Hood Dell West on June 1, 2, and 3, with the 5,000 inside seats to be sold at a yet to be determined price; unreserved seats on the surrounding lawn will probably be free.

This year's bonus for a \$100 contribution to the METROPOLITAN OPERA FUND is a recording of the January 7, 1939, Met broadcast of *Der Rosenkavalier*. Beautifully boxed in gold embossed velvet with a copy of the libretto and a special commemorative booklet, the recording features what many describe as the ultimate in *Rosenkavalier* interpreters: Lotte Lehmann, Risë Stevens, Emanuel List, and Friedrich Schorr, with Artur Bodansky conducting.

The American part of the SPOLETO FESTIVAL in Charleston, S.C., will be extended by six days, from last year's 12 to 18 days beginning May 25. The operas scheduled to be performed are *Vanessa*, Donizetti's *Il Furioso all' Isola di San Domingo*, a double-bill of Menotti's *Martin's Lie* and *The Egg*, and *Traviata* in a La Fenice production. Various American and foreign ballet companies will also participate, and chamber music, jazz and folk music as well as a film festival will all be part of Spoleto USA.

The VANCOUVER OPERA has announced a Spring season of popular standard operas, *The Barber of Seville*, *Madama Butterfly*, and *The Magic Flute*, hoping that these productions with young American and Canadian singers will help to combat the greatly accrued deficit of the Fall season. These productions are expected to draw a better attendance than *Le Roi de Lahore*, *La Fille du régiment*, and even *Don Giovanni*, the first and last each featuring Joan Sutherland.

The OPERA THEATRE OF ST. LOUIS, now in its third season, has signed an agreement with the St. Louis Symphony which will assure its having the orchestra's musicians playing the opera productions. (See also New Operas and Premieres and Performance Listing.)

The DENVER OPERA REPERTORY is one of many companies which are increasing their number of repeat performances. DOR is moving from four productions/eight performances, to four productions/twelve performances this season.

While the LAKE GEORGE OPERA FESTIVAL has offered some summer performances in Albany the last two years, it will be adding a Winter season in the New York capital. This year's initial "Opera Festival in the Capital District" will bring three performances of *Tosca* to the Palace Theater.

Thanks to successful fund-raising, Indiana's WHITEWATER OPERA has added a third performance of each of its three annual productions in Richmond, and will also take two of the three operas on tour to New Castle, Connerville, and Portland, Indiana. (See also More Workshops in Professional Settings.)

Reflecting the growth of Spanish-speaking audiences in the Southeast, the FLORIDA OPERA REPERTORY in Coral Gables has begun to print its program bilingually, including a synopsis of the opera in English and Spanish. — Tampa, Florida, is the only American city with a Spanish language opera company. The SPANISH LITTLE THEATRE was founded in 1958 and has performed three operas and/or operettas regularly each year since then.

The Marwick Opera, formerly an avocational group performing on Long Island, New York, has changed its name to OPERA ON THE SOUND. Employing some professional musicians, performances are scheduled at the East Islip High School auditorium and also at other locations on the Island on tour. (See Performance Listing.) The artistic director is Roy King.

The Chicago Opera Studio, founded in 1973 and offering three productions in nine performances annually, has adopted the name CHICAGO OPERA THEATRE to reflect its more professional standing.

More Workshops In Professional Settings

Eve Queler, artistic director and conductor of the Opera Orchestra of New York, will direct the new NATIONAL OPERA ORCHESTRA WORKSHOP this summer. Scheduled for 6/17-7/15/78 at the University of Maryland College Park Campus, it is sponsored by the Maryland Summer Institute for the Creative and Performing Arts. This is to be a training ground for instrumentalists to gain experience in opera orchestra playing, and scores to be studied will be chosen from the standard but demanding opera literature. Acceptance is by audition and there are no restrictions regarding age or nationality. Every participant is on a full scholarship which includes tuition and room and board for one month. Instructors will include members of the Metropolitan Opera orchestra; two workshop sessions are planned daily, at three hours each, six days per week. Several young singers may be accepted to work with the orchestra, and a closing concert of *Tristan und Isolde* is scheduled for July 15, featuring Roberta Knie and Jess Thomas. For more information write George Moquin, Summer Programs, University of Maryland, College Park, MD 20742.

OPRILL, the organization joining civic companies and educational workshops, was developed following a Central Regional COS Conference two years ago. It will hold its first summer opera workshop in Bloomington, Illinois, July 16 to August 6. Illinois Wesleyan University will be hosting the sessions which will culminate in a production of *Così fan tutte* under the direction of Robert Gay of Northwestern University. After its initial performance in Bloomington, the opera will tour the State, to be performed either with a live orchestra or-taped sound. Sets, costumes and tapes will be the property of OPRILL and available to member organizations.

July 2. to August 13 is the period for the BLOSSOM FESTIVAL SCHOOL OPERA this summer. Planned in cooperation with the Blossom Music Festival and sharing with it the Cleveland Orchestra, the School is holding its courses and master classes at the Kent State University campus. Phyllis Curtin is guest artist, and John Haber and Courtney Kenny are Artistic and Music Director, respectively. Two opera productions will be offered in three performances each on campus and at the Porthouse Theatre at the Blossom Music Festival. They are *The Barber of Seville*, in English, and *The Rake's Progress*.

The RAVINIA FESTIVAL outside Chicago also offers master classes by some of its resident artists including two singers.

With Barbara Owens director of the Vermont Opera Theatre and Workshop and head of the Oberlin Opera Workshop, these two institutions will be combining this summer for training and performances at the SOUTHERN VERMONT ARTS CENTER in Manchester.

The CENTRE OPERA STUDIO, funded by the Canada Council, will offer instruction to eight young professional singers, with the opportunity of performing in four complete opera productions, some staged, some in concert form. Located in Waterloo, Ontario, the Studio, under the direction of conductors Jacqueline Richard and Raffi Armenian, will operate in collaboration with the Kitchener/Waterloo Symphony. Instructions in coaching and diction, make-up and body movement will be available, and performance experience is to be at a professional level. The Studio will operate between November and April.

Following a decline in the popularity of solo recitals during the last few years, we may be witnessing some signs of their return. A number of companies with young singers on their rosters, some as artists-in-residence, others as members of a subsidiary training group, are presenting these singers in community concerts at clubs, schools, museums, conventions, etc. Especially noteworthy is the fact that these often feature Lieder and other art songs, a welcome extension in training and experience for the young opera singers. The Seattle Opera is into its second year with a series of art song recitals called "Journeys into Song", the San Diego Opera will present its eight singers who participate in its Opera Center in concert programs in and around the city, and the Whitewater Opera in Richmond, Indiana, arranged special Christmas concerts with and for its eight soloists. In addition, and with the assistance of the State Arts Commission, its orchestra's string section with conductor Combopiano was contracted for a ballet performance nearby. The company also has an exchange program with Purdue University in Fort Wayne, whereby graduate trainees in technical and lighting design are on loan to the Opera.

A joint venture of the General Federation of Music Clubs, Affiliate Artists, and Elizabeth Arden resulted in a new program wherein eight Affiliate artists will appear at the Federation's regional and state conferences. Underwritten in part by the cosmetics firm, each regional or state chapter of the Federation of Music Clubs must raise some money for participation in the Elizabeth Arden/Affiliate Artists Ambassador Program. The eight performers to appear in sixty presentations are two pianists, two dancers, two actors, and two singers, mezzo-soprano Theresa Treadway and bass J. B. Davis.

The Minnesota Opera joined with the St. Paul Chamber Orchestra to present its young artists in a Gala New Year's Eve at the Minnesota Club.

The Mobile Opera Guild arranges concerts and presentations by its resident and affiliate artists for children at middle and high schools in and around Mobile in a "most successful audience development program".

ANNIVERSARIES AND HONORS

On the occasion of his Silver Jubilee as General Director of the San Francisco Opera and his Golden Jubilee as professional opera producer and conductor, American opera producers named KURT HERBERT ADLER Dean of American Opera Producers, citing him as "a vital and moving force for the development of opera in America". In addition, the National Opera Institute bestowed on Mr. Adler and the San Francisco Opera Association its Repertoire Award for presenting the first professional stage productions in this country of such works as Britten's *Midsummer Night's Dream*, Janáček's *The Makropoulos Case*, Poulenc's *Dialogues des Carmélites*, and Strauss's *Die Frau ohne Schatten*.

On January 8, the National Opera Institute held its first Annual Awards Evening at the Manhattan School of Music in New York. In addition to announcing the ten young singers who received this year's cash grants (see Winners), the Institute awarded eight honorary citations to individuals and organizations for their particular contributions to opera in America. Three Trustee Awards to leading opera patrons honored MRS. AUGUST BELMONT, founder of the Metropolitan Opera

Guild, the Metropolitan Opera National Council, and Central Opera Service, to LAWRENCE E. DEUTSCH (posthumously) for his support of opera in Los Angeles, and to ROGER L. STEVENS, first chairman of the National Endowment for the Arts. Five Awards for Service to American Opera went to TEXACO, INC. for its foresight and constancy in sponsoring national broadcasts of opera beginning in 1939 and continuing through today, to the SAN FRANCISCO OPERA, (see above), to GIAN CARLO MENOTTI as the most successful and most performed opera composer of our day, to PETER HERMAN ADLER for his pioneering work in television opera at NBC and later at NET, and finally to GEORGE LONDON, one of the first American singers to come to international fame after the War, also for his contribution as first director of NOI. Making the presentations were Robert L. B. Tobin, Julius Rudel, and Roger L. Stevens, all trustees of the Institute.

The Honorable Michael S. Dukakis, Governor of Massachusetts, declared the year of 1978 as OPERA COMPANY OF BOSTON YEAR IN THE STATE OF MASSACHUSETTS, in honor of the company's past achievements and commemorating its 20th Anniversary. The Governor "Called on all citizens of the State to take cognizance of this important organization so vital and necessary to the maintenance of the cultural preeminence of the State".

The Business Committee for the Arts is soliciting nominations for the Twelfth Annual BUSINESS IN THE ARTS AWARD, co-sponsored by Forbes Magazine. Recognition is given to corporations for "outstanding programs in support of the arts, undertaken, completed or continued in the 1977 calendar year". Awards are presented in June in Los Angeles. — Nominations are also solicited for the BCA ARTS AWARD co-sponsored by the Alcoa Foundation. This one is given to a non-profit tax-exempt American arts organization with a budget under \$1 million, in recognition of "outstanding achievement in the development of interest, involvement, and support of American business in the arts organization and its activities". An important factor is also the program's impact on the community and on the general public. Nominations for either award should be addressed to BCA, 1700 Broadway, New York, New York 10019.

AND FROM EUROPE

. . . comes news of similar problems as are faced by American opera producers and some proposals for solutions. Christoph von Dohnanyi, the new Intendant at the Hamburg State Opera, who has always been vitally interested in contemporary music and its promotion, is examining a plan for joining five German opera houses together for just such a purpose. This will link Hamburg and Kiel, Lübeck, Bremen, and Hannover in a program of joint commissions of new operas, with a rotating arrangement for premieres. It will be understood that the conception of the operas must be workable in all five theatres, and, whenever feasible, the cast should remain intact. Other contemporary operas new to any theatre's repertory should be designed to fit at least three of the five stages, and contemporary operas performed on experimental or studio stages should be shared by all five houses. The first premiere under this new arrangement is suggested for 1979.

Another direction of cooperation is being initiated by Michael Hampe, Intendant of the Cologne Opera. He recognizes the same problem as his American counterparts have recently identified, namely the lack of guidance for young singers and the all too frequent exploitation of young voices through overexposure or overtaxing of their resources. Dr. Hampe will teach dramatics at the Staatliche Musik-hochschule in Cologne, and through this affiliation will be able to promote the guidance of young singers through three stages: beginning at the Hochschule, continuing at the Opera Studio of the Cologne Opera, and finally performing at the Opera House itself.

Even the Zurich and Geneva opera companies have entered into an agreement of exchanging productions. Claus Helmut Drese, Director of the German-speaking Zurich house, will lend his productions of *Arabella* and *Fidelio* to Jean-Claude Riber in Geneva, who in turn will send his French *Contes d'Hoffmann* and *Don Carlos* to Zurich.

American companies or individual artists intending to perform in England will find a new program of the Arts Council of Great Britain of lively interest. Called the VISITING ARTS UNIT, and financed with an initial budget of £65,000, it was created to assist foreign artists and ensembles to appear in Great Britain. Inquiries regarding eligibility should be addressed to the Arts Council, attention Timothy Scott, 65 Davies Street, London, W.



SOME SCHOOL NEWS

Boris Goldovsky is looking towards his twenty-sixth summer season at the OGLEBAY INSTITUTE OPERA WORKSHOP. The dates are July 30 to August 21 and artist/students are again accepted in the following categories: Advanced Singers, working directly with Mo. Goldovsky, and Associate Singers, working under both Associate Director Arthur Schoep and Fredric Popper; also Student Coaches and Auditors. Information and application forms are available from the Institute, Oglebay Park, Wheeling, WV 26003. Dormitories and performing facilities of West Liberty State College will serve as headquarters.

The INSTITUTE FOR ADVANCED MUSICAL STUDIES of Montreux, Switzerland, founded in 1973, will be moved to the University of Southern California Idyllwild Campus, near Los Angeles. The school has a total of 165 artists on its rotating faculty, and will accommodate between 75 and 100 graduate students. The first American term will begin in October 1978 and will run for 30 weeks. Richard Zellner is the director.

The St. Louis Community Association of Schools for the Arts (CASA) has been reorganized and will henceforth be known as the St. Louis Conservatory and Schools for the Arts. The total enrollment amounts to about 1,200 students aged from 3 to 70. Fifty-six students are enrolled in three degree programs and another 45 in various Conservatory programs. Max Rabinovitsj, former concert master of the St. Louis Symphony, is the director, and there are 34 professional musicians on the faculty. Robert Orchard is Chairman of the Board. The Conservatory has been accredited by the National Association of Schools of Music.

The Music Educators National Conference has declared the week of March 6-12, 1978, MUSIC IN OUR SCHOOLS WEEK. Publicity material may be purchased from The Lewis Company, 926 "N" Street NW, Washington, D.C. 20001. (See also More Workshops in Professional Settings.)



MUSICAL CHAIRS FOR MUSIC PUBLISHERS

Effective as of January 1, 1978, G. Schirmer Inc. (866 Third Avenue, New York, NY 10017) will be the United States' sole representative for G. RICORDI & CO., including its serious as well as its educational catalogues. It also includes Ricordi's German, British and French affiliates and all Verdi critical editions published by the University of Chicago Press and Ricordi.

Joseph Weinberger, London, informs us that all music from the OPERA RARA catalogue (formerly available through Belwin Mills) is now available in the United States through Boosey and Hawkes (30 West 57 Street, New York, NY 10019); the same is true for all Wolf-Ferrari operas originally available from Weinberger, London.

ALEXANDER BROUDE, INC. (225 West 57 Street, New York, NY 10019) is preparing a new vocal/choral catalogue which will include opera and will reflect Broude's exclusive representation for the United States of the following foreign publishers: Breitkopf & Härtel/Leipzig, Friedrich Hofmeister, Deutscher Verlag für Musik, ProMusica, Glocken Verlag (Lehar only), J & W Chester (choral only), Israeli Music Publications, and Gemini Press.

Since the publication of the COS DIRECTORY OF OPERAS AND PUBLISHERS in 1976, a number of catalogues from major publishing houses have changed hands. We are reporting on these sales as they occur and are pleased to list below all changes which should be marked in the Directory. In order to have your copies in working order, we would suggest you record these changes on pages 5-8 and 90-93.

Bar(Led) change to TP(Led)	BM(SZ) change to BH(SZ)
BM(Ra) change to BH(Wei-Ra)	Chl change to TP(Chl)
BM(Ric) change to GS(Ric)	SoM(Led) change to TP(Led)
BM(Sch) change to EAM(Sch)	TP(UE) change to EAM(UE)
BM(ShL) change to EAM(ShL)	

Note: EAM is the abbreviation for European American Music Distributors, (195 Allwood Rd., Clinton, NJ 07012) mentioned in Volume 19 number 4 of the *COS Bulletin*.

SUVINI ZERBONI of Milan, formerly represented in the United States by Belwin Mills, will now have all music in its catalogue available from Boosey and Hawkes, including such composers as Luigi Dallapiccola, Bruno Maderna, Luciano Berio, Goffredo Petrassi, and others.

New Copyright, in Broad Strokes

Here are answers to some of the questions asked frequently: Material presently protected by copyright, i.e. any music copyrighted after 1906, will remain protected for 75 years from the time the particular work was originally copyrighted. Any new material will be under copyright protection until 50 years after the composer's/author's death, regardless of when it was first composed or first copyrighted. — Performing organizations have the option to pay a predetermined fee to licensing organizations before the season, in which case they pay a small royalty for each copyrighted work they perform. Without this contract, individual royalty fees are considerably higher. Seasonal charges vary depending on the profit status of the organization, budget and/or ticket prices, and amount of copyrighted material usually performed. Performing groups must pay if there is any admission charge (direct or indirect), any payment to performers and/or promoters, or if there is any commercial advantage to the producer or performer. There are many new restrictions regarding mechanical rights and reproducing and copying material. The new and revised law was to take effect January 1, 1978, however, a moratorium was agreed upon, and it is hoped new and final statutes will be enacted by late February. The Copyright Office at the Library of Congress, Washington, D.C. 20559, will send copies of the new guidelines, application forms, and instructions upon written requests, and will also be available for consultations "to make the transition from the old law to the new as smooth and efficient as possible."

COS INSIDE INFORMATION

April will be a month of COS Regional Conferences. The first one will be held in Norfolk, Virginia for the Middle Atlantic Region on April 2 and 3, to coincide with the first American performance of Thea Musgrave's *Mary, Queen of Scots* by the Virginia Opera Association.

The second one is scheduled for April 14 and 15 in San Francisco — for the Western Region — and it will coincide with the opera season of the Spring Opera Theater, catching performances of Puccini's *La Rondine* and Handel's *Julius Caesar*.

COS Middle Atlantic Region: PRESENTING A PREMIERE

Virginia Opera Association — OMNI Hotel — Norfolk Center Theater

Sunday, April 2

- 10:00 a.m. REGISTRATION, until noon. OMNI Hotel
- 12:00 noon WILLIAMSBURG TOUR, see Carter's Grove, the Capitol, Raleigh Tavern, Music Teacher's Shop, Christopher Wren Building at the College of William & Mary, and more. Buses depart OMNI, wine and luncheon in transit.
- 4:00 p.m. REGISTRATION, until 7:00 p.m. OMNI Hotel
- 7:30 p.m. COCKTAIL RECEPTION AND GALA The Galleries,
DINNER honoring Chrysler Museum
Thea Musgrave; Sir Steven Runciman; The Dalis Foundation
Black tie. Buses depart OMNI 7:15 p.m.

Monday, April 3

- 9:00 a.m. REGISTRATION, until 9:30 a.m. OMNI Hotel
- 9:15 a.m. Buses depart OMNI for Center Theater.
- 10:00 a.m. CREATING THE DESIGN, a panel Norfolk Center
David Farrar, Director of Productions, VOA. Theater
Alex Reid, costume designer, Scottish Opera, Glasgow.
Miguel Romero, set designer, New York City.
Martin Ross, lighting designer, Madison, Wisconsin.
Peter Mark, Artistic Director, VOA, moderator.
- 12:00 noon LUNCHEON — MEET THE COMPOSER, OMNI Hotel
Thea Musgrave
WELCOME AND INTRODUCTION,
Alexander Saunderson, President, MONC.
A WELCOME TO NORFOLK,
Mayor Vincent Thomas
- 2:00 p.m. CREATING THE SUPPORT OMNI Hotel
Thomson Smillie, Director of Development,
Scottish Opera, Glasgow.
Robert Joy Collinge, General Manager,
Baltimore Opera Company.
Edythe C. Harrison, President,
Virginia Opera Association.
- 5:30 p.m. to 7:00 p.m. COCKTAIL BUFFET, hosted by the Board OMNI Hotel
of Directors of the Virginia Opera Association.
- 8:00 p.m. AMERICAN PREMIERE PERFORMANCE Norfolk Center
OF THEA MUSGRAVE'S Theater
MARY, QUEEN OF SCOTS
Ashley Putnam, Jake Gardner, Jon Garrison,
Barry Busse, Kenneth Bell, Carlos Serrano,
Francesco Soriano; Peter Mark, c., David Farrar, d.

Conference registration forms and hotel reservation cards are available from the VOA, 261 West Bute Street, Norfolk, VA 23510 or from Central Opera Service, Metropolitan Opera, Lincoln Center, New York, NY 10023.

COS Western Region: COMING TO OUR SENSES
San Francisco State University – Spring Opera Theater

Friday, April 14

8:30-9:30 a.m. REGISTRATION

9:30 a.m. WELCOME

Alexander Saunderson, President,
Metropolitan Opera National Council

Elihu M. Hyndman, National Chairman, Central Opera Service

10:00 a.m. THE ROLE OF THE ARTIST IN EDUCATION

Robert Bailey, Manager, Western Opera Theater, *moderator*
W. McNeil Lowry, *guest speaker*

Irene Dalis, Professor of Music, San Jose State University
Peter Coyote, Chairman, California Arts Council

12:30 p.m. LUNCHEON

1:30 p.m. FILM SHOWING AND CRITIQUE: BERGMAN'S
THE MAGIC FLUTE

John Webber, Program Director, SFSU Cinematheque
Stanley Eichelbaum, Film Critic, *San Francisco Examiner*
Robert Commonday, Music Critic, *San Francisco Chronicle*
Alexander Fried, Music Critic, *San Francisco Examiner*

5:30-7:00 p.m. COCKTAIL BUFFET — Trader Vic's Restaurant

8:00 p.m. *LA RONDINE* Spring Opera Theater, Curran Theatre

Saturday, April 15

10:00 a.m. A DEMONSTRATION OF STAGING TECHNIQUES

Thomas Munn, Lighting Director and Designer, *moderator*
Technical Staff, Spring Opera Theater

12:30 p.m. LUNCHEON

"It's in the Bag"; *Little Red Riding Hood* California State
University at Hayward Opera Theatre

2:30 p.m. AN OPERA COMPOSER'S FORUM

Walter Ducloux, Visiting Professor of Music,
Stanford University, *moderator*

Composers:

Singers:

Alva Henderson

Robert Bernard, bass

Andrew Imbrie

Anna Carol Dudley, soprano

Kirke Mechem

Edna Garabedian, mezzo-soprano

Conrad Susa

5:30 p.m. COCKTAIL BUFFET — Clift Hotel

8:00 p.m. *JULIUS CAESAR* Spring Opera Theater, Curran Theatre

Sunday, April 16

2:00 p.m. *THE ITALIAN GIRL IN ALGIERS*

Spring Opera Theater, Curran Theatre

Further information and registration forms will be available from COS Western Regional Co-Director Dr. John Tegnell, Department of Music, San Francisco State University, 1600 Holloway, San Francisco, CA 94132.

NEW COS PUBLICATIONS, OTHER ANNOUNCEMENTS

We are delighted to announce the availability of the TRANSCRIPT OF THE PROCEEDINGS AT THE COS NATIONAL CONFERENCE, HOUSTON, OCTOBER 12-14, 1977, *OPERA, THE AMERICAN SCENE: THREE HORIZONS*. If you were not there, here is your chance to make up for it, and if you were there, here is your permanent record of what transpired, and if you missed something, you need wonder no longer. In any case, the transcript is a handy reference guide to the discussions and statements made at the three-day Conference, and you will agree with us that its makes fascinating reading. Copies are priced at \$9 plus 50 cents postage and handling. For first class postage please add \$1.

COS again prepared an OPERA QUIZ for the Met Bazaar, and it was one of the big hits of the day. There are ten forms of ten questions each; each form has its own answer sheet. We are again making available the 100 questions and answers for \$5 to COS members for home fun and game time, and there are also still some 1976 sets available for the same price (at the Bazaar the price was \$1 per sheet). Contrary to last year's game of mixed questions, this year most questions are arranged by subject matter, such as "Opera's Ways to Death", "Visual Art in Opera", "Offstage Voices — Plays Within Plays — Costume Balls", etc.

* * *

The new program of the National Endowment for the Arts for "small high quality organizations previously not eligible for federal grants", discussed here for the first time last Spring, has now gone into effect. Detailed information may be found under "Government and the Arts — Federal", and information was sent by COS to all civic and community opera companies as a special service (disregarding COS membership status). Anyone who has not received the letter and would like to see it may request a copy from the COS office.

To Make Opera More Popular, You Must Show How Popular Opera Is!

Again, we urge you, when speaking of opera, to use the statistics of the COS/*Opera News* survey as they appeared in the last issue of the *Bulletin*. Opera is growing, more performances *are* being given, more and more audiences *are* seeing opera throughout the country. A 100 percent audience growth over 7 years (total 9.2 million) was sufficiently impressive and newsworthy to make the front page of *The Wall Street Journal* and the editorial page of *The New York Daily News*. Let's keep plugging along!

The NATIONAL PUBLIC RADIO, with the support of the National Endowment for the Arts, has designated the month of May as NPR ARTS MONTH. This is a case in point. Companies and workshops alike should prepare material for their local NPR station, giving information on their organization, future programs, special events, and the purpose and aim of the organization or of some of its services and activities. This is an excellent opportunity for publicity for your group and for opera and the arts in general. Let us not miss or waste a precious free minute of air time.



IN 1976-77 OPERA LOST . . .

Conductor VICTOR ALESSANDRO, American, 61 years old, in San Antonio 11/27/76. Conductor and music director of the San Antonio Symphony since 1951, he also brought opera to that city through an annual Spring Festival of four productions. These featured international singers with the Symphony accompanying in the pit. Alessandro was born in Waco, Texas, and first studied French horn with his father; he later studied at Eastman, the American Academy in Rome, and in Salzburg. His only position prior to that in San Antonio was as conductor of the Oklahoma Symphony.

Conductor and chorus master KURT ADLER, Austrian/American, 70 years old, in Butler, New Jersey 9/21/77. He joined the Metropolitan Opera in 1945 as assistant conductor, soon after was named chorusmaster, a post he held until his resignation in 1973. His conducting debut there occurred in 1951, and he conducted 20 different operas in numerous performances. After studies in Vienna, he began his musical career in Berlin, then went to Prague and, after three years in Kiev, came to the United States in 1938. He also edited various books of choral and vocal music.

Tenor GIULIANO BERNARDI, Italian, 37 years old, in Ravenna 6/4/77 (by car accident). The 1970 winner of the Voci Verdiane competition, he began his career as a baritone. Lately he had sung leading roles in Italian opera houses and recorded for HMV. Composer and conductor GENA BRANSCOMBE, Canadian/American, 95 years old, in New York 7/26/77. She composed much vocal music, although never an opera, and was the founder/conductor of the Branscombe Chorale, a women's ensemble that performed at Town Hall in New York. Among her teachers were Humperdinck, Damrosch, and Stoessel. She also taught at colleges in Chicago and Washington.

Composer BENJAMIN BRITTEN, British, 63 years old, in Aldeburgh, England 12/5/76. One of this century's most important composers, he always favored writing for the voice and, thanks to a strong dramatic flair, wrote a total of 16 operas, including his church parables. *Peter Grimes* was his first operatic success in 1945, and is always in the repertoire of some major international opera house. His comedy, *Albert Herring*, is a favorite with companies and workshops alike, and *The Rape of Lucretia* was made popular throughout the United States when the Metropolitan Opera National Company took it on tour. *The Turn of the Screw* (first American performance at New York City Opera) and *A Midsummer Night's Dream* (North American premiere in Vancouver) have become established works, and his last full-length opera, *Death in Venice*, first performed in the United States at the Met, is now a favorite with German opera companies. *Billy Budd* is rarely heard, mainly due to its all-male cast, although Chicago presented it quite successfully seven seasons ago. The original church parables are frequently heard and, of course, *Noye's Fludde* is among the most performed contemporary operas in the U.S. His other operas include *Gloriana*, written for the coronation of Queen Elizabeth II, *Owen Wingrave*, premiered over television, his early *Let's Make an Opera/The Little Sweep*, particularly popular for children, and *Paul Bunyan*, successfully brought back for the American Bicentennial after revisions by the composer. Further proof of his concern for young audiences is *The Young People's Guide to the Orchestra*, one of his most performed orchestral pieces. Also to his credit is a large store of choral, ballet and film music, but as mentioned earlier, vocal music seemed closest to his heart, and the hundreds of songs, most of them premiered by his friend, tenor Peter Pears, often with the composer at the piano, will doubtless remain among his most important and successful creations. In 1948 he bought "The Maltings" in Suffolk, turned it into a concert/opera house, and founded the Aldeburgh Festival, where he frequently conducted and played the piano. He leaves a distinguished musical legacy with a distinctive personal style, and opera has been greatly enriched by this heritage.

Administrator MAX BURGHARDT, German, 83 years old, in Berlin 1/23/77. Between 1954 and 1963 he was head administrator at the Berlin State Opera, a position he held earlier in Leipzig for four years. After World War II, the British Army made him director of the Cologne Radio.

Composer PAUL BURKHARD, Swiss, 65 years old, in Zurich, summer 1977. His opera *Ein Stern geht auf aus Jakob* was premiered in Hamburg in 1970 and staged in Zurich two years later. His most performed stage work is *Feuerwerk*. In the 30's he also wrote two operettas: *Hopsa* and *Dreimal Georges*, and his other music theatre pieces include *Casanova in der Schweiz* (1942), *Frank V* (1959) after Duerrenmatt, and *Bunbury*

(1965). He was conductor at the opera house in Bern and later music administrator at the Schauspieltheater in Zurich.

Conductor HAROLD BYRNS (né Hans Bernstein), German/American, 73 years old, in Berlin 2/22/77. Following in the footsteps of his father, who founded a chamber music society in his native Hannover, Harold Byrns founded the Los Angeles Chamber Symphony after settling in California in 1936. As Music Director, he also made recordings with the orchestra, among them the premiere of Bartok's *Music for Strings, Percussion and Celesta*. While living in Los Angeles he wrote and orchestrated music for various films. After the war he returned to Berlin, where he had been assistant to Blech and Kleiber at the State Opera prior to 1933; upon his return he conducted at the Deutsche Oper, Komische Oper, and was a guest with various symphony orchestras, particularly the Hannover and Turin (RAI) Radio orchestras. He gave Mahler concerts with the Vienna Symphony and on Italian Radio. He made a speciality of orchestrating piano and vocal/piano music and was working on a commission for Karajan, orchestrating some Schumann piano pieces, and for Fischer-Dieskau some Mahler songs for which he also made the English translation (Belwin-Mills, Inc.). He was responsible for the complete orchestration of Nabokov's opera *Love's Labours Lost*, premiered in Brussels in 1973. Fischer-Dieskau and his son both studied conducting with Maestro Byrns. His love and devotion to Mahler brought him the Kilenyi Mahler Medal of Honor awarded by the Bruckner Society of America.

Wardrobe mistress ROSE CALAMARI, American, 78 years old, in New York 4/15/77. She joined the Metropolitan Opera wardrobe department in 1924 and, in 1962, she succeeded her sister, Jennie Cervini, as wardrobe mistress. In 1975 she was designated by the Metropolitan Opera to accept the New York City Handel Medallion on behalf of the company.

Soprano MARIA CALLAS (née Maria Anna Sofia Cecilia Kalogeropoulos), American, 53 years old, in Paris 9/16/77. Beyond doubt the most acclaimed opera star of her time, "La Divina" always combined a thrilling voice with an outstanding personality. What distinguished her from all others was her exciting acting ability, her dramatic temperament, which turned her performances into memorable and much discussed events. She was responsible for the renewed interest in the bel canto repertoire to which she brought more emotional intensity than agile vocal bravura. She was born in New York of Greek parents, and lived in upper Manhattan where she went to school. When she was 13, her parents decided to return to Athens where a scholarship admitted her to the Royal Academy of Music. There she studied with the well-known Spanish soprano, Elvira de Hidalgo. She sang Santuzza at 15 and made her debut with the Athens Opera at 19. Returning to New York, she auditioned for Edward Johnson of the Metropolitan Opera. Although she then weighed over 200 pounds — to her chagrin she had always been overweight — she was offered Butterfly and Lenore in *Fidelio*, the latter in English. She declined, as she did not want to sing opera in translation and felt that both roles should be taken on by a slimmer figure. Her first important break came with a *Gioconda* at the Arena of Verona under Serafin, who became her mentor. Serafin introduced her to the Italian public in such dramatic roles as Turandot, Isolde, Brünnhilde, Aida, and Norma. Her first performance at La Scala came in 1949, and in 1952 Rudolf Bing offered her a contract with the Met, which she again declined, this time because her husband, Giovanni Battista Menenghini, was denied a visa. She had married in 1949, and this wealthy Italian offered not only financial security but, in giving up his own business activities, became her manager and agent as well. Meanwhile her career developed and she performed in Central and South America, in England and on the Continent. In the early fifties she decided to reduce, and with her proverbial strong minded determination, slimmed down to 135 pounds and became one of the most strikingly glamorous and interesting women on the stage. The role of Norma brought her first engagement in the U.S. in Chicago in 1954, and at the Met in 1956, where she also sang Tosca, Lucia and Traviata during the 1956-58 seasons. At that time she performed at all major international houses. In the late 1950's she began her well-publicized friendship with Aristotle Onassis, and in 1959 she separated from Menenghini. Among the roles she made famous was Cherubini's Medea, and after her retirement from the operatic stage — her last role was Tosca at the Met and at Covent Garden in 1965 — she played in a film of Euripides' *Medea* in 1970. She also gave master classes, and her last public appearances in the U.S. were the master classes she held in 1971 at Juilliard.

She commanded attention and devotion wherever she went, and controversy, myth and legend surrounded her. No wonder, then, that her death deeply moved many thousands across the world — colleagues, opera fans, all those that worshipped her; the operatic stage will never be quite the same again.

Conductor ADOLFO CAMOZZO, Italian, 67 years old, in Bergamo 5/30/77. Artistic director of the Teatro Donizetti for the last seven years, he held the same position at the Ankara Opera in Turkey between 1950 and 1966. From 1935 to 1937 he was on the musical staff of the Metropolitan Opera.

Manager GORDON COATES, American, in Honolulu 9/14/77. He had been the manager of the Hawaii Opera Theatre and the Honolulu Symphony Orchestra since 1974, as well as director of the Honolulu Academy of Arts. He started his managerial career with Columbia Artists, then became manager of the Toledo and later the Cincinnati Symphony orchestras.

Actress and soprano ETHEL BARRYMORE COLT, American, 65 years old, in New York 5/22/77. Among her early professional engagements was a starring role in George White's 1931 *Scandals*, and forty years later she returned to Broadway in Harold Prince's *Follies*. In between, she appeared in a few dramas, but more often in musical theatre productions, nightclubs, and vaudeville. To further develop her lyric soprano, she studied with Maggie Teyte and ultimately gave over 100 concerts and sang with smaller opera companies. Under the pseudonym Louisa Kinlock, she sang in *Orfeo ed Euridice* with the Little Orchestra Society in New York in 1957, and with other companies until *Time* magazine discovered her identity. Her last operatic appearance was with the New York City Opera in *Fille du régiment* in 1975. She was the daughter of Ethel Barrymore and a niece of Lionel and John Barrymore.

Publisher FRANK H. CONNOR, American, 74 years old, in Darien, Conn., 4/1/77. As vice president of the First National Bank in 1934, he married Phoebe Elizabeth Fischer, granddaughter of Carl Fischer who founded the music publishing house. He joined the company and in 1946 became its president, a post he held until his death. He served on the executive committee of the National Music Council, was a director of the Music Publishers Association, and was on the board of directors of the British music publisher Boosey and Hawkes. He was also a member of the Metropolitan Opera Club.

Conductor GUSTAV CZERNY, Austrian, 64 years old, in Austria, March 1977. Principal conductor at the Graz Opera since 1964, he also made guest appearances in Italy, Spain and France.

Soprano YVONNE D'ARLE, French/American, 80 years old, in Cannes, France, 3/23/77. After having sung with the Hammerstein Opera in New York and toured with the New York Grand Opera, she was engaged by the Metropolitan Opera in 1921, where she remained until 1926. She also sang leading roles with the St. Louis Civic Opera and other regional companies.

Patron LAWRENCE E. DEUTSCH, American, 57 years old, in Los Angeles 11/12/77. He was president of the Los Angeles Music Center and a member of the board of directors of the New York City Opera. He was instrumental in bringing the New York company to Los Angeles for its annual two-week visits, which began in 1967. He was also one of the founders of the Kennedy Center for the Performing Arts in Washington. The National Opera Institute recently posthumously awarded him its first Trustee's Award for Contributions to Opera.

Conductor DEAN DIXON, American, 61 years old, in Zurich 11/3/76. When he was 17 years old, the black musician formed his own symphony orchestra in New York, which, in 1938, came to the attention of Eleanor Roosevelt. She was responsible for his appearance with the NBC Symphony. In spite of this and a guest engagement with the New York Philharmonic, he struggled for recognition and a permanent position in the U.S. and finally left this country to become music director of the Stockholm Philharmonic. He guest conducted throughout Europe and also in Japan and Australia, returning to the U.S. in 1970 when he was invited to conduct the New York Philharmonic in Central Park.

Press agent NAT N. DORFMAN, American, 82 years old, in New York 7/3/77. He was agent and press representative for some 300 Broadway shows, both dramatic plays and musicals, since his start in 1920. For 17 years he was the public information director for the New York City Opera, from which he retired in 1976. During that time he

handled all press matters for over 2500 performances. He was the author of various plays and musicals, and in Hollywood wrote for 20th Century Fox. His first professional contact with theatrical personalities came when he was a reporter on the Hearst newspaper, *The American*.

Composer SHIRLEY GRAHAM DUBOIS, American, 69 years old, in Peking 3/27/77. Widow of the writer and co-founder of the NAACP, W.E.B. DuBois, she studied music and composition first at the Sorbonne in Paris and later at Oberlin College in Ohio. Among her compositions were two operas.

Soprano ERNA ELLMENREICH, 91 years old, in Berlin 4/77. In 1912 she created the role of Echo in *Ariadne auf Naxos*. She was a permanent member of the Stuttgart Opera and made guest appearances at various theatres in Germany.

Tenor ISIDORO FAGOAGA, Spanish, 81 years old, in San Sebastian 5/77. A member of La Scala between 1926 and 1934, he sang many Wagnerian Heldentenor roles both in Milan and in other cities throughout Italy. In 1925-30 he was also frequently heard at the Teatro Colón in Buenos Aires. After World War II he wrote some books on Spanish music and later became Spanish correspondent for *La Prensa*.

Tenor and impresario FRANK FOREST, American, 80 years old, in Santa Monica 12/28/76. He started his career as a tenor at European opera houses, and during the late 30's sang in a number of Hollywood films. In 1955 he founded the Empire State Music Festival in Ellenville, N.Y., a company that gave the American stage premieres of Pizzetti's *Assassinio nella Cattedrale* and Janacek's *Katya Kabanova*. He was also president of the William Mathews Sullivan Foundation, which assists young singers and opera companies.

Conductor LOUIS FOURSTIER, French, 84 years old, in Boulogne 9/30/76. As a member of the Opéra-Comique and of the Grande Opéra in Paris, he conducted regularly in both houses. 1946-47 saw him at the Metropolitan Opera, where he opened the season with French soprano Lily Pons in *Lakmé*. He conducted in New York for two seasons.

Ballerina BIANCA FROEHLICH, German/American, 93 years old, in Marion, Ohio 3/5/77. She was prima ballerina at the Metropolitan Opera from 1903 to 1908 and did the Dance of the Seven Veils for soprano Olive Fremstad in the Met premiere of *Salome*. She started her career at the Cologne Opera. After her retirement from the Met, she opened a ballet school in Cleveland.

Conductor JOSEPH GARNETT, German/American, 77 years old, in New York 1/2/77. His first professional engagement was at the Dresden State Opera as assistant conductor under Fritz Busch. In 1933 he left for Warsaw where he conducted the Philharmonic Orchestra. After coming to the United States he was coach and accompanist to many singers, notably Richard Tucker. His last position was music director of radio station WEVD.

Conductor ISIDORE GODFREY, British, 76 years old, in Sussex 9/12/77. From 1929 to 1968 he was music director of London's D'Oyle Carte Company and also toured with the group, making ten trips to the United States conducting the company, beginning in 1934. In 1965 he was made an Officer of the British Empire.

Scientist Dr. PETER C. GOLDMARK, American, 71 years old, in a car accident in Westchester County, N.Y., 12/7/77. The inventor of the revolutionary 33 $\frac{1}{3}$ long-playing vinyl record, he became president of CBS Laboratories, and was also responsible for the invention of a rotating-disk method for color television broadcasting. More recently he developed the innovative electronic video recording technology for viewing recorded film cassettes on home tv screens. President Carter awarded him the National Medal of Science for "developing communications sciences for education, entertainment, and culture". After leaving CBS, he formed his own company where he researched the development of television and data communication between greatly diverse sections of population over a widely scattered area. Born in Budapest, he studied in Vienna and Berlin, and took his physics' degree at Cambridge, England. In 1973, his autobiography was published.

Contralto GUSTA HAMMER, German, 81 years old, in Munich 1/6/77. She was a member of the Hamburg State Opera from 1934 until 1955, singing all major roles of the company's repertoire. She also participated in a number of German premieres of

contemporary operas such as Stravinsky's *Mavra*, Britten's *Peter Grimes*, and Malipiero's *La Favola del figlio cambiato*. After her retirement from the stage she taught voice in Munich.

Civic leader and patron DAGGETT HARVEY, Sr., American, 69 years old, in Chicago 11/11/76. He was on the board of directors/trustees of Northwestern University, the Chicago Symphony Orchestra, and the Chicago Academy of Sciences, and was president and then chairman of the board of the Lyric Opera of Chicago during the last ten years. The company plans to institute a memorial scholarship program in his name.

Tenor ROLAND HAYES, American, 89 years old, in Boston 12/31/76. He had a most spectacular career as a concert singer, first throughout Europe, followed by great success in his native country. While he never sang in opera, he excelled in art songs and oratorio singing. When he was in his early 30's he was invited to Buckingham Palace by Queen Mary as a result of his great acclaim in London. He was the son of a Georgia slave, and was the first successful black concert performer, followed by Marian Anderson and Paul Robeson. (We like to believe that currently successful artists are simply good or not so good singers — without color designation.)

Composer, singer, accompanist and teacher MICHAEL HEAD, British, 76 years old, while on concert tour 8/24/76. From 1927 until his death he taught at the Royal Academy of Music in London. He published several song cycles and also wrote choruses and chamber music.

Arts patron JAMES C. HEMPHILL, American, in Chicago 11/22/76. A patron of the Metropolitan Opera as well as of his own Lyric Opera of Chicago, he had been a member of the Metropolitan Opera National Council for 19 years and, at the time of his death, held the office of MONC secretary. He was instrumental in the planning of joint productions between the Met and the Chicago company.

Baritone THEO HERRMANN, German, 75 years old, in Dassendorf, Germany, 2/18/77. For 27 years, beginning in 1934, he was a member of the Hamburg State Opera, where he built his repertory to include some 170 different roles. He also made guest appearances throughout Europe and in the British Isles as part of a visiting German opera company.

Soprano BRITA HERTZBERG, Swedish, 75 years old, in Stockholm 11/76. For many years she was the leading Wagnerian soprano of the Royal Opera in Stockholm, until the emergence of Birgit Nilsson. She also sang at various leading opera houses in Europe, and was married to tenor Einar Beyron. The soprano Caterina Ligendza is their daughter.

Tenor JOSEPH HISLOP, Scottish, 93 years old, in Scotland 5/6/77. He started and ended his professional operatic career in Stockholm. In the 1920's and 30's he sang at Covent Garden and many other major European opera houses. 1920-21 saw him in Chicago as a member of the local company, and he also toured the United States with the Scotti Grand Opera. By 1950 he acted as vocal consultant for Covent Garden and Sadler's Wells and taught voice at the Guildhall School of Music in London.

Theatre designer STEFAN HLAWA, Austrian, 82 years old, in Vienna 6/77. Besides designing for the dramatic stage, he made operatic stage designs for the Vienna State Opera, the Salzburg Festival, the Florence Festival, and opera houses in various German cities.

Press agent CONSTANCE HOPE BERLINER, American, 69 years old, in New York 6/13/77. Assisting Lotte Lehmann as a public relations counsel, she soon became the most sought after press agent for musical artists. Besides Bruno Walter, her clients included Elisabeth Rethberg, Grace Moore, Lily Pons, Rose Bampton, Jeanette MacDonald and Lauritz Melchior.

Music patron MRS. LYTTLE HULL, American, 83 years old, in Poughkeepsie, New York 12/11/76. She was an active member of many boards of directors of art institutions such as the Metropolitan Opera, the New York City Center, the New York City Opera and Ballet, Lincoln Center, and the New York Philharmonic. She also founded the Musician's Emergency Fund. Born into one of New York's prominent families (Dinsmore Huntington), and first married to Vincent Astor, her interest in music and her support of it started early and never faltered.

Baritone ALFRED JERGER, Austrian, 84 years old, in Vienna 11/18/76. From 1921 to 1960 he was the leading bass-baritone of the Vienna State Opera, singing in over 3,000 performances. In 1933 he created the role of Mandryka in *Arabella* in Dresden. Immediately following World War II, under Russian occupation, he was appointed director of the Vienna opera house for one season. He started his career as a conductor (Passau, Berlin, Zurich) and as an actor in Vienna. In his later years he staged a number of operas in Vienna and he was Professor of Singing at the Academy of Music.

Composer LOCKREM JOHNSON, American, 52 years old, in Seattle 3/5/77. Among his compositions is the opera *A Letter to Emily*, premiered in New York January 25, 1955. He was also a pianist and played with the Seattle Symphony; he was director of the Cornish School in Seattle from 1962 to 1969, and in addition, was a music publisher.

Concert manager GEORGE E. JUDD, American, 90 years old, in Unadilla, New York 5/2/77. He was manager of the Boston Symphony from 1935 until his retirement in 1954. He began his association with the orchestra in 1918 as assistant manager, and aided in the establishment of the Berkshire Festival in Tanglewood as the Symphony's summer home. William Judd of the Judd Concert Bureau is his son.

Theatrical agent NINON TALLON KARLWEIS, French/American, 68 years old, in Paris 9/9/77. Among the last properties she represented for Europe was the Robert Wilson/Philip Glass avant-garde theatre piece *Einstein on the Beach*, which was performed at Lincoln Center in 1976. She was the widow of actor Oskar Karlweis and was responsible for introducing American audiences to Ionesco's *Rhinoceros* and Grotowski's Polish Laboratory Theatre.

Conductor and opera director RICHARD KARP, Austrian/American, 74 years old, in Pittsburgh 2/2/77. In 1942 he was appointed music and artistic director of the Pittsburgh Opera and later was named its general director, a position he held at the time of his death. He was one of the founding members of the Central Opera Service in 1954, and was also director of the Chatham College opera workshop. He studied conducting in Dresden where he became music and stage assistant at the famous State Opera. After coming to the United States in 1937, he became a member of the viola section of the Pittsburgh Symphony under Fritz Reiner. Among the various honors bestowed upon him in recent years were an honorary degree of Doctor of Music from St. Vincent College in Pennsylvania, the decoration of Cavaliere Ufficiale in the Order of Merit from Italy, and the Medal of Honor, First Class, from West Germany. His daughter, Barbara, succeeded him as manager of the Pittsburgh Opera.

Tenor JULIUS KATONA, German, 75 years old, in Berlin 3/14/77. Singing first baritone and, soon after, tenor roles in many major German opera houses, he made his residence in Berlin where he sang from 1939 to 1971. He sang over 150 roles of the tenor repertoire.

Theatrical designer LEO KERZ, German/American, 64 years old, in New York 11/11/76. He designed major new productions and some premieres for the New York City Opera: Floyd's *Susannah*, Orff's *The Moon*, Martin's *The Tempest*, and in San Francisco, Walton's *Troilus and Cressida*. For the Metropolitan Opera he created projections for *Die Zauberflöte* and *Parsifal*. In his native Germany he worked with Reinhardt, Piscator and Weill in the 1930's.

Voice teacher and singer FLORENCE KIMBALL, American, 87 years old, in New York 11/24/77. She had been on the voice faculty of the Juilliard School for 46 years, and among her star pupils were Leontyne Price, Jean Madeira, Sung Sook Lee, Joyce Mathis, Regina Sarfaty, Veronica Tyler, and many others. She herself studied singing with Marcella Sembrich whom she succeeded at Juilliard.

Singer and voice teacher LOTTE LEONARD, German/American, 92 years old, in New York 5/1/76. After an international singing career, she joined the faculty of the Juilliard School where she taught voice for several years.

Recording executive GODDARD LIEBERSON, American, 66 years old, in New York 5/29/77. He joined Columbia Records when it was acquired by CBS. His career at CBS was spectacular, and while the aforementioned Peter Goldmark was the inventor of the long-playing record, it was Goddard Lieberson who was responsible for its production, promotion and distribution. He had completed his musical studies, and tried his hand at composition, teaching and writing. This musical background made him particularly sympathetic towards contemporary music and he soon filled a good portion

of the Columbia catalogue with contemporary compositions. He brought major performers, soloists as well as groups — festivals, orchestras, and even the Metropolitan Opera — under recording contract to Columbia. In 1949 he was made vice president and in 1956 president of Columbia Records, a position he occupied for 19 years. He was instrumental in persuading CBS to finance the Broadway production of *My Fair Lady*, and for Columbia Records' commitment to, and profit in, the recordings of many Broadway musicals. He wrote articles, some books, and also program notes for the recordings. He was a director of the Metropolitan Opera, the New York City Center, and chairman of the Record Industry Association. He was married to ballerina-actress Vera Zorina.

Actor and stage director ALFRED LUNT, American, 84 years old, in Chicago 8/3/77. One of the great figures of the American theatre, he was in the limelight for over 40 years. He and his wife, actress Lynn Fontanne, were the most celebrated and honored stage couple in America, following their first joint success on Broadway in 1924. He frequently staged productions in which they starred, and this led to his being invited to stage his first opera at the Met in 1951. It was *Così fan tutte* which enjoyed tremendous acclaim and ultimately made him return to opera for *La Traviata* in 1966 at the new Metropolitan Opera at Lincoln Center.

Writer ANDRE MALRAUX, French, 75 years old, in Paris 11/23/76. After various ministerial posts in the French government under de Gaulle, he was named Minister of Cultural Affairs, a post he held for many years until de Gaulle's resignation in 1969. In this position he was head of all French opera houses and national theatres. During his tenure several new cultural centers were built in French provincial cities, sculptures were placed in gardens and squares, and Chagall was commissioned to paint the ceiling of the Paris Opera. From his early youth he was an avid writer, and he became one of France's most celebrated and honored authors. His subject matters included historical, political, philosophical and artistic subjects. During World War II he became a hero of the French Resistance.

Tenor NINO MARTINI, Italian, 71 years old, in Verona 12/11/76. In 1925 he made his debut in Milan in a leading role, and 1929 brought him to the U.S. with a Hollywood contract for five movies. These in turn resulted in many radio and concert engagements and numerous recordings. His first American stage appearance took place in Philadelphia in 1931 in the same role he first sang in Milan: the Duke in *Rigoletto*. Two years later this was the role which introduced him to Metropolitan Opera audiences. He was heard in nine different roles as he sang with the company regularly during the next 13 years. He also performed in Chicago and other American cities as well as in Canada.

Mezzo-soprano ALTONELL HINES MATTHEWS, American, 72 years old, in New York 8/7/77. She was a member of the original cast of *Porgy and Bess* and of *Four Saints in Three Acts*. Her late husband Edward Matthews also appeared in both productions. In addition, she sang at the 1952 Paris Festival as arranged by the U.S. Department of State.

Tenor FRANCESCO MERLI, Italian, 90 years old, in Milan 12/12/76. He had a long and outstanding career in Italy, singing major dramatic roles in most Italian opera houses between 1916 and 1940. He appeared as guest artist at the Metropolitan Opera during the 1931-32 season and at Covent Garden for two seasons. He also sang at the Teatro Colón.

Soprano JANINE MICHEAU, French, 62 years old, in Paris 10/18/76. In 1933 she made her debut at the Opéra-Comique in Paris. It was seven years later that she sang her first role at the Paris Opéra. Meanwhile, she toured and was heard at Covent Garden, and in 1938 at the San Francisco Opera. Chicago heard her in 1946; the following year she sang over BBC radio, and also travelled to Buenos Aires to sing at the Teatro Colón. During her 16 years with the Paris Opéra she sang in two world premieres: Milhaud's *Medée* and his *Bolívar*, and toured to many French and some Italian opera houses.

Soprano RUTH NAYLOR, Australian, 68 years old, in England 10/16/76. After singing small roles in Austria and Germany, she made her debut with the Sadler's Wells Company in 1932 and with Covent Garden in 1934. She performed in both houses for the next few years, then turned to operetta, performing in London's theatres.

Bass FRITZ OLLENDORF, German, 65 years old, in Zurich 3/29/77. His debut took place in Basel, Switzerland, in 1937 and he continued with that company until 1951. He next joined the opera house in Düsseldorf and later the one in Stuttgart. He made guest appearances in Holland and Italy and at the Festivals at Aix, Glyndebourne and Bregenz. His only U.S. engagement was with the San Antonio Grand Opera in 1951.

Artists' agent ANNE OPPERMAN, American, 73 years old, in Long Island, New York 6/3/77. She was the first assistant to impresario Sol Hurok, and began working for him in the twenties. Her duties included programs, booking and travel arrangements and publicity for some major ballet groups and soloists such as Arthur Rubinstein, Isaac Stern, and Marian Anderson.

Teacher and musicologist ERNST OSTER, German/American, 69 years old, in Mountville, New York 6/30/77. He was on the faculty of the Mannes College of Music in New York and the New England Conservatory of Music in Boston. He also wrote musicological articles and had just completed an English translation of Schenker's music theory book "Der freie Satz". He began his career as a pianist in Germany and Austria before coming to the United States.

Administrator RENATO PAONE, Italian, 77 years old, in Milan 1/7/77. For two seasons, from 1966-68, he was general administrator of the Teatro Comunale in Florence.

Baritone CHARLES PANZERA, French, 69 years old, in Paris 6/1/76. His debut came in 1919 at the Paris Opéra-Comique where he remained for several seasons. He also sang opera in Amsterdam, Florence and at Covent Garden. Later he appeared only in concerts, either with orchestra or in solo recitals.

Composer and conductor ARMANDO LA ROSA PARODI, Italian, 72 years old, in Rome 1/21/77. His operas included *Il Mercante e l'avvocato* and *Cleopatra*. His conductorial debut came in 1929 in a concert for Radio Italiano. He continued his affiliation with RAI and conducted many operas over Radio Rome and Turin. Germany, Spain and England also invited him as guest conductor.

Composer WALTER PISTON, American, 82 years old, in Belmont, Mass., 11/12/76. He was one of America's leading composers, winning two Pulitzer Prizes, one in 1948, the other in 1961, for his Third and Seventh Symphonies, respectively. Among other honors, he was awarded a Guggenheim Fellowship and the Coolidge Medal in 1935, and the New York Music Critics Circle Award, twice. He taught at Harvard University from 1926 until 1960, where, in 1948, he was named Walter Naumburg Professor. With the exception of one ballet, *The Incredible Flutist*, he wrote orchestral and chamber music pieces only — no stage or vocal music. He studied piano and violin and briefly also wind instruments. After his graduation from Harvard with highest honors, he went to Paris to study with Nadia Boulanger. His textbooks on harmony, counterpoint, and orchestration are considered classics in the field.

Stage and lighting designer H. R. POINDEXTER, American, 41 years old, in Los Angeles 9/24/77. He designed the sets and lighting for various Broadway, touring and television productions, and was technical supervisor for the Mark Taper Forum in Los Angeles. He subsequently held the same position at the Ahmanson Theatre also in Los Angeles. He was production supervisor and lighting designer for the Dallas Civic Opera, the Martha Graham Company and the American Ballet Theatre. He was also a consultant for the design of the Denver Center for the Performing Arts. He received a number of awards, among them a Tony and a Drama Critics Circle Award.

Flutist JAMES POLITIS, American, 55 years old, in New York 12/2/76. At the time of his death he had been playing first flute in the Metropolitan Opera orchestra for 25 years. He had studied with the late John Wummer of the New York Philharmonic.

Contralto CARMELA PONSELLE, American, 90 years old, in New York 6/13/77. She started her career in operetta and toured with her younger sister, soprano Rosa Ponselle. In 1925 she made her Metropolitan Opera debut as Amneris opposite Rethberg's

Aida. Her last season with the company was 1934-35, when she once sang together with her sister in *Gioconda*. After that she sang occasional concerts, made some recordings, and had a regular schedule of radio concerts. Her last professional appearance was in 1951 at Madison Square Garden at a charity event.

Musicologist and teacher GUSTAVE REESE, American, 77 years old, in Berkeley, Calif., 9/11/77. He was Honorary President of the American Musicological Society, a trustee of the National Music Council, and editorial executive of music publishers G. Schirmer and Carl Fischer. His interest and commitment was as much oriented towards contemporary music — his involvement with publishers as well as with students — as towards music of the Middle Ages and of the Renaissance, subjects on which he wrote two famous treatises. He taught at the Juilliard School, at Harvard, and at New York University where he held a chair in the Graduate School of Arts and Letters. In 1972, NYU gave him its Great Teacher Award, and, two years later, its Presidential Citation.

Composer LEV N. REVUTSKY, Russian/Ukrainian, 87 years old, in Kiev 3/31/77. He composed several symphonies, concertos, cantatas, and also completed and arranged the opera *Taras Bulba* by Lysenko. He taught at the Kiev and Tashkent Conservatories of Music, was a member of the Ukrainian Academy of Sciences, and Chairman of the Union of Ukrainian Composers. He was awarded several honors and prizes.

Actor, singer and director CYRIL RITCHARD, Australian, 79 years old, in Chicago 12/18/77. Acting and singing in musical comedy was his life; he made his debut in Sydney when he was 18 years old and he succumbed at 79 while on tour with a musical. His particular fame as Captain Hook in *Peter Pan* was due to the 1955 televising of the complete show, to the great delight of a coast-to-coast audience. Of course, he was also featured in non-musical comedies, and he appeared on Broadway as often as in the West End of London — including the time when London was under German air attack. After staging some of the shows in which he performed, he turned to opera for the first time and staged *The Barber of Seville* at the Metropolitan Opera in 1954. His greatest triumph at the house came two years later with *La Périchole*, which he staged and in which he performed a leading role. This he repeated in all subsequent Met revivals of the work, the last being in 1971. In 1956 he appeared in a televised version of *Die Fledermaus (Rosalinda)*. Last season he toured in a production of *Naughty Marietta* with the New Little Orchestra Society. In 1973 he was a featured speaker at the 12th Central Opera Service National Conference in New York.

Film producer ROBERTO ROSSELLINI, Italian, 71 years old, in Rome 6/3/77. Famous for his neo-realism in films, he also staged several opera productions during the fifties: *Otello* in Naples and Verona, *Jeanne d'Arc au bûcher* in Milan and Naples, and his brother Renzo Rossellini's opera, *Uno Sguardo dal ponte* in Rome. He taught film-making at Yale and Rice Universities and recently started work on a film about Paris's new Centre National d'Art et de Culture Georges Pompidou at the Plateau Beaubourg.

Administrator JEAN SALUSSE, French, 41 years old, in Paris 7/77. President of the administration of the National Opera Theatre, the Paris Opera, he was a graduate of the Ecole Nationale d'Administration.

Conductor THOMAS SCHIPPERS, American, 47 years old, in New York 12/16/77. Among America's most promising young musical talents, he was engaged by Menotti to conduct the premiere run of *The Consul* on Broadway when he just turned twenty. While still in his 20's, he conducted the New York Philharmonic, the Philadelphia Orchestra and, on a regular basis, at the New York City Opera. At 22, he conducted the memorable, first NBC televised performance of *Amahl and the Night Visitors*, and when he was 28, Gian Carlo Menotti founded the Spoleto Festival and made him musical director, a post he occupied until 1976. His first appearance at Milan's La Scala came in 1954 when he was 24 years old, and after this he was a frequent guest there. In 1955 he made his Metropolitan Opera debut in *Don Pasquale*, and conducted there subse-

quently in eleven seasons. He opened the first season at the new house at Lincoln Center with Samuel Barber's *Antony and Cleopatra* in 1966 and enjoyed the distinction of having presided over more opening nights at the Met than any other conductor. One of his major assignments with the company came in 1974 when he led the new production of the Urfassung of *Boris Godunov*. In 1970 he was appointed music director of the Cincinnati Symphony, where he was named Conductor Laureate last year, after illness struck. A recent engagement made him music director of Rome's Santa Cecilia Orchestra, a post he was to fill last Fall.

Baritone PAUL SCHOEFFLER, German, 80 years old, in Amersham, England, 11/21/77. A prominent member of the Vienna State Opera for 35 years, he also made guest appearances in all major European opera houses as well as at the Metropolitan Opera. At the Met he made his debut as Jokanaan in the 1949-50 season, when he also sang Don Giovanni, Scarpia, Amfortas, and Hans Sachs, a role with which he was particularly identified. The following season he added to his New York repertoire Kurvenal, Pizarro, the High Priest in *Alceste*, and Gunther, and in later seasons the Grand Inquisitor, and the High Priest in *The Magic Flute*. He remained with the company until Spring 1956 and returned in 1962 for three more seasons when he added the role of *Ariadne's* Music Master. With Wagnerian roles considered one of his specialties, he was a constant artist at Bayreuth during the 1940's and 50's. Last September he celebrated his 80th birthday in England, where he recently had made his home.

Soprano LOTTE SCHOENE, Austrian/French, 86 years old, in Bobigny, France 12/22/77. She made her debut at the Vienna State Opera in 1915 and soon sang leading roles there. Ten years later she became a permanent member and star of the Berlin Opera. In 1933 she moved to France where she continued to sing and later taught.

Soprano MARGARET SPEAKS, American, 72 years old, in Blue Hills, Maine, 7/16/77. After singing in churches and musical comedy, she starred on the Voice of Firestone concerts on NBC radio during the 1930's and 40's.

Conductor LEOPOLD STOKOWSKI, British, 95 years old, in Nether Wallop, Hampshire, England 9/13/77. His flair for modern music, his devotion to further the careers of young musicians — composers and performers — and his intuitive ear for the lushest sounds an orchestra can produce, these trademarks remained with him throughout his long and auspicious career. He conducted the first American stage performance of *Wozzeck* in Philadelphia in 1931, *Oedipus Rex* in Philadelphia in 1929 and in New York in 1931, and *Die glückliche Hand* in Philadelphia in 1930. For Mahler's *Symphony for a Thousand* (8th) he assembled a chorus of 950 and an orchestra of 110 in 1916, and in 1922 he introduced shocked American audiences to their first hearing of *Le Sacre du printemps*; in 1965, when he was 83 years old, he learned and premiered Ives 4th Symphony. Always interested in technical innovations, he participated in early radio broadcasts and, in 1940, collaborated with Walt Disney in making the film *Fantasia*. He was interested in acoustics and experimented with orchestra seating, particularly since his interest in orchestral playing was the production of "a rich, sensual sound". However, this flair was also responsible for his transcribing music which did not correspond to his sense of orchestration, and for this popularizing he was greatly criticized. Contrary to rumors he was born Stokowski, son of a Polish father and an Irish mother, but he himself adopted the name Stokes when, in his early twenties, he began his career as an organist in London. In 1905 he came to New York under his regular name to fill a position as organist of St. Bartholomew's Church. In 1909, when he was 27 years old, he became the conductor for the Cincinnati Symphony and three years later took over the Philadelphia Orchestra which he headed for 26 years. During this time the orchestra became the "most beautiful instrument", and even today we still speak of the "Stokowski sound" of the Philadelphians. His debut with the Metropolitan Opera came only in 1961, and although he had injured himself in an accident (playing football with his children) this did not prevent him from arriving in the pit on crutches to conduct *Turandot*. (He had conducted at the Metropolitan Opera House before, but with his own Philadelphia

ensemble, not the Met company.) He returned the following season for two more performances of the same opera. In the Fall of 1959, he was invited by the New York City Opera to lead the double-bills of *Oedipus Rex* and *Carmina burana* and, in the following year, *Orfeo* and *Il Prigioniero*. Three times he created his own orchestra to foster or support careers of young musicians: in 1940 the All American Youth Orchestra which toured for two seasons, in 1944 the New York City Symphony, and in 1962 the American Symphony Orchestra. Other orchestras where he was musical director were the New York Philharmonic (1949-50 together with Mitropoulos) and Houston (1955-60). He had recently signed a new contract for more recordings which would have taken him to his 100th birthday.

Contralto BETTY STONE, American, 63 years old, in Cleveland 4/30/77. As a member of the Metropolitan Opera chorus, she was on tour with the company in Cleveland, where she was fatally injured in a backstage accident during the intermission of a performance of *Il Trovatore*. She had been with the Met chorus for 32 years.

Soprano GRETE STUECKGOLD, British/American, 82 years old, in Falls Village, Conn., 9/13/77. A famous member of the Metropolitan Opera between 1927 and 1939, she sang leading roles with the company, primarily Wagnerian, but also *Aida* and both Octavian and the Marschallin in *Der Rosenkavalier*. She was also very successful as a lieder singer. Born in London, she studied in her father's native Germany, where she made her first concert appearance in Bremerhaven when she was 16 years old. Two years later she sang opera in Nürnberg and then became a member of the Berlin State Opera.

Conductor EUGEN SZENKAR, Hungarian, 86 years old, in Düsseldorf 4/77. He made his debut in Budapest, and later conducted in Prague, Frankfurt and Berlin. In 1924 he became music director in Cologne. In 1933 he went to Moscow, then back through Western Europe to South America. In 1950 he returned to Germany, conducted in Mannheim, and subsequently was named music director in Düsseldorf.

Composer ALEXANDER TCHEREPNIN, Russian/American, 78 years old, in Paris 9/29/77. His best known one-act opera, *The Farmer and the Fairy*, was performed at the Aspen Festival in 1952 and at Hunter College in New York in 1955. Another short opera, *01-01*, was performed by the Russian Opera in New York in 1934. A proficient pianist, he also appeared in concert, playing his own concerto. He wrote symphonies, cantatas, ballets, concertos and chamber music. Both his parents were musical; his father was a well-known Russian composer-conductor and his mother a pianist. She was also the niece of stage designer Alexandre Benois. Tcherepnin was 22 years old when he emigrated from Russia to Paris. Later he moved to the United States and in 1958 became a U.S. citizen. He taught at De Paul University in Chicago.

Costume designer FRANK THOMPSON, American, 56 years old, in Los Angeles 6/5/77. He designed the costumes for many successful Broadway shows, as well as for the New York City Light Opera and the Los Angeles Light Opera companies' productions. The American Ballet Theatre featured some of his designs, as in Baryshnikov's production of *The Nutcracker*. He also worked on numerous television specials and supervised the creation of costumes for Ringling Brothers, Barnum & Bailey Circus.

Arts patron ROBERT UHLEIN, 60 years old, in Milwaukee 11/12/76. Chairman and chief executive officer of the Schlitz Brewing Company, he represented his family's fourth generation of Schlitz/Milwaukee brewers. Greatly committed to promoting the arts, he was actively supporting his local opera company and symphony orchestra, was a trustee of the Milwaukee Arts Center and, on a national level, was a member of the Business Committee for the Arts and a director of the New York Philharmonic. Schlitz has supported the New York Philharmonic's summer park concerts for several years.

Conductor EDOUARD VAN REMOORTEL, Belgian, 51 years old, in Paris 5/26/77. Conductor of the Belgian National Orchestra at the time of his death, he had been conductor and music director of the St. Louis Symphony from 1958 to 1962.

Composer EUGENE ZADOR, Hungarian/American, 83 years old, in Los Angeles 4/3/77. He studied in Budapest, Vienna, and Berlin, and later taught composition at the Vienna Musikakademie. Before coming to the United States in 1939 he had written five operas, *Diana*, *The Island of the Dead*, *X-mal Rembrandt*, *Christopher Columbus*, and *Azra*, four of which were premiered at the Budapest Opera between 1923 and 1936. He settled in Hollywood where he orchestrated film scores and composed many symphonic and chamber music works, also some ballets and another five operas: *The Magic Chair*, premiere Baton Rouge 1966, *The Virgin and the Fawn*, premiere Los Angeles 1964, *The Scarlet Mill*, premiere Brooklyn 1968, *The Inspector General*, premiere Los Angeles 1971, and the last opera written for Christmas, *Yehu*, also first heard in Los Angeles in 1974.

Tenor ALESSANDRO ZILIANI, Italian, 70 years old, in Nervi 2/18/77. A favorite in most Italian opera houses, he also sang throughout Germany, in Budapest, in Vienna, and in South America. In the United States he sang only Turiddu in San Francisco in 1938. He made his debut in 1929 and two years later participated in the world premiere of Wolf-Ferrari's *La Vedova scaltra*.



PERFORMANCE LISTING, 1977-78 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

Auburn Univ. Opera Wksp., M. J. Howard, Dir., Auburn

4/78 *Lakmé* Eng. Aveling/Proctor-Gregg, w.p.

Mobile Opera Guild, K. Willson, Gen. Mgr., Mobile

2/28/78 *Rigoletto* Russell; Shadur, Kendall; c: Yestadt

ARIZONA

Arizona State Univ. Lyric Opera Theatre, K. Seipp, Dir., Tempe

10/7, 8, 12, 14, 15, 16/77 *La Périchole* c: Seipp; d: Vining; Eng. Valency

12/2, 3, 7, 9, 10/77 *The Bartered Bride* c: Beer; d: Tallman; Eng.

2/17, 18, 22, 24, 25, 26/78 *Transformations* c: Harkey; d: Seipp

3/8/78 *Rita* w.p., Eng.

4/28, 29 5/3, 5, 6/78 *Candide* c: Seipp; d: Porter

3/9, 10/78 *Portuguese Inn* w.p., Western Opera Theater prod.; Eng.

3/10, 11/78 *La Bohème* w.o., Western Opera Theatre prod.; Eng.

4/9, 10/78 *Robinson Crusoe* Texas Opera Theatre prod., 4 pfs.; Eng.

4/11/78 *The Medium* w.p., Texas Opera Theatre prod.

4/12/78 *The Marriage of Figaro* Texas Opera Theatre prod.; Eng.

4/13/78 *Hansel and Gretel* Texas Opera Theatre prod., 2 pfs.; Eng.

Grand Canyon College, Music Dept., Phoenix

12/77 *Don Giovanni*

CALIFORNIA

California State Univ. at Long Beach, Music Theater, R. Duckwall, Chmn., Long Beach

4/7-9, 12-15/78 *Le Nozze di Figaro* Eng.

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

11/3, 4, 10, 11/77 *The Mikado* w.o.

College of Notre Dame Opera Wksp., O. Taylor, Dir., Belmont

2/23, 24, 25/78 *The Old Maid and the Thief & Gallantry* w.p.

Educational Opera Ass'n, J. A. Ford, Exec. Dir., Los Angeles

1977-78 tour to schools: *Così fan tutte*; "Fun with Opera"

Euterpe Opera Club, Mrs. S. Hitt, Pres., Chandler Pavillion, Los Angeles

10/77 *Manon*

12/77 *Martha*

2/78 *L'Elisir d'amore*

4/78 Castelnovo-Tedesco's *The Importance of Being Ernest*

Fresno Opera Ass'n, W. van de Graaf, Pres., Fresno

11/15/77 *La Rondine*

12/9, 11/77 *Amahl and the Night Visitors*

4/78 *Pagliacci*

Guild Opera Co., J. Moss, Gen. Mgr., Shrine Auditorium, Los Angeles

4/2-12/78 *The Magic Flute* abbr. vers. w.o., Eng.; Mus. Dir.: Barnett

Humboldt Light Opera Co., F. Peterson, Dir., Humboldt Cultural Center, Eureka

9/16, 17, 23, 24/77 *The Pearl Fishers* Eng. Winter; w.o.

10/77 1/3, 4/78 *Scenes* w.p.

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

12/21, 22, 23/77 *L'Enfance du Christ* von Stade; McCoy, Devlin, Stilwell, Los Angeles Master Chorale

3/23, 24, 26/78 Tippet's *A Child of Our Time* Balthrop, I. Jones; Best, Estes; c: Tippet

Los Angeles Valley College Opera Wksp., R. Chauls, Dir., Van Nuys

12/16, 18/77 *Orpheus in the Underworld*

Modesto Jr. College Opera Theater, L. Woodward, Dir., Modesto

12/9-11/77 *Hansel and Gretel* Eng. Bache

Northridge Opera Theatre, D. Scott, Gen. Dir., Calif. State Univ., Northridge

10/77 *La Périchole* Eng. Valency; 6 pfs.

3/78 *Eugene Onegin* 6 pfs.

Pacific Opera Theatre, G. Buckbee, Dir., Univ. of the Pacific, Stockton

11/77 *Così fan tutte* 4 pfs.

San Francisco Children's Opera, N. Gingold, Dir., Veterans' Auditorium

11/5/77 *Little Red Riding Hood*

12/3/77 *A Date with Santa*

1/28/78 *The Magic Lamp*

3/11/78 *Sinbad the Sailor*

4/22/78 *Sleeping Beauty*

5/20/78 *Snow White and Rose Red*

San Francisco State University Opera Theatre, W. Rasmussen, Chmn., McKenna Theatre, San Francisco

4/78 *The Daughter of the Regiment* Eng. Proctor-Gregg

San Francisco Talent Bank, Mrs. A. Crapsey, Gen. Dir., San Francisco

1977-78 *Rita*; *Noye's Fludde* w.p.

San Jose Symphony, G. Cleve, Mus. Dir., San Jose

2/9, 14/78 *Carmen* Mauro; stgd.

Sonoma State College Opera Wksp., P. Donovan-Jeffry, Dir., Rohnert Park

11/30 12/3/77 Rossini's *L'Occasione fa il ladro* Eng. Ashbrook/Jeffry/Sloss; 12/6 in San Rafael

Spring Opera Theater, H. M. Quarre, Pres., K. H. Adler, Gen. Dir., Curran Theatre, San Francisco

4/6, 8, 14, 23/78 *La Rondine*

4/7, 9, 13, 15/78 Handel's *Julius Caesar* c: Bradshaw; d: Kahn; ds: Conklin

4/16, 21, 27, 29/78 *The Italian Girl in Algiers*

4/20, 22, 28, 30/78 Henze's *Elegy for Young Lovers*

Stanford Savoyards, R. Taylor, Prod., Stanford

11/15, 16, 19, 20/77 *Trial by Jury & H.M.S. Pinafore* w.o.

4/28, 29, 30 5/5, 6, 7/78 *Princess Ida* w.o.

University of California at Los Angeles, Opera Theatre, J. Hall, Dir., Los Angeles

1/27-29 2/3-5, 10-12/78 *Così fan tutte*

5/5, 6, 12, 13/78 *La Bohème*

University of California Opera Dept., C. Zytowski, Dir., Santa Barbara

2/24, 25/78 *The Marriage of Figaro* Eng. Martin; w.o.

5/19, 20/78 Britten's *The Prodigal Son* w.o.

Western Opera Theater, R. Bailey, Mgr., touring co. of San Francisco Opera

1/6-5/16/78 tour: *La Bohème* Eng., 21 pfs.; *Don Pasquale* Eng. Mead, 19 pfs.; *Susannah* 14 pfs.; *Portuguese Inn* Eng. Gutman, 20 pfs.; in California, Oregon, Washington, Arizona, Colorado, Idaho, Wyoming & Utah

5/18-26/78 above operas in repertory in San Francisco

Young Artist Opera Theatre, J. Large, Gen. Dir., Univ. of Calif. at San Diego/La Jolla

3/2, 4/78 *The Sorrows of Orpheus & The Bosom of Therese*

3/78 *Incoronazione di Poppea* Krenek ed.; at Mandeville Center

COLORADO

Crystal River Opera Co., B. Schenck, Pres., Carbondale

3/10, 11, 17, 18/78 *La Bohème* w.o., Eng. Martin

Denver Opera Repertory, N. Laurenti, Gen. Dir., Denver

11/10, 12, 13/77 *Carmen* Matisse

12/4/77 *Hansel and Gretel* joint prod. w. Community Arts Symphony; Christiansen-Fernald, Moody, Matisse; c: Parks

1/19, 21, 22/78 *Rigoletto* Christiansen-Fernald; Skari

3/30 4/1, 2/78 *Werther* Stubblefield

6/1, 3, 4/78 *Die Fledermaus* Leigh

Denver Symphony Orchestra, B. Priestman, Mus. Dir., Denver Center for the Performing Arts

3/31/78 *Patience* w. Manhattan Savoyards

5/1, 2/78 *Cenerentola* Eng., conc. pf.; Kim; di Giuseppe, Ellis, Malas

Western State College Opera Wksp., L. Marra, Dir., Gunnison

11/9/77 *Opera Scenes*

4/27, 28/78 *The Threepenny Opera*

University of Denver Opera Theater, R. Worstell, Chmn., Denver

11/15/77 *Dido and Aeneas* w.p.

3/3, 4/78 *Albert Herring* w.o.

CONNECTICUT

Hartt Opera Theatre, J. Zei, Dir., Hartt College of Music, West Hartford, revised schedule (see Biltn. Vol. 19, No. 4)

1/25-29/78 *Falstaff* c: Paranov; d: Zei (not *Adriana Lecouvreur*)

4/5-9/78 *Don Giovanni* c: Klippstatter; d: Zei (not *Così fan tutte*)

1977-78 tour: *Gianni Schicchi*; *Jumping Frog of Calaveras County*; *Love for Three Oranges*

Simsbury Light Opera Co., Mrs. D. Porterfield, Pres., Simsbury

3-4/78 *The Yeomen of the Guard* w.o.

State Opera, Inc., N. Rossi, Gen. Dir., Hartman Theatre, Stamford

10/15/77 *Madama Butterfly* Amara, Lanzillotti; Consiglio, Lambrinos; c: LaSelva; d: Stivanello; ds: Sormani

12/3/77 *Nabucco* Daner, Shapiro, Doussant; Shinall, Diaz; c: LaSelva

4/29/78 *Cavalleria rusticana & Pagliacci* Niska; Consiglio, Guarrera

Troupers Light Opera, F. Klausner, Prod., Stamford

4/21, 22, 28, 29/78 *H.M.S. Pinafore* w.o.

1977-78 tour: *Trial by Jury* conc. pf.

DELAWARE

Univ. of Delaware Music & Theatre Depts., E. Swensson, Mus. Dir., Newark

10/21-23/77 *Susannah* c: Swensson; d: Izard

DISTRICT OF COLUMBIA

Handel Society and Festival, S. Simon, Mus. Dir., Kennedy Center

1/8/78 *Handel's Poro* Am. prem.; Valente, Warfield, Wolff; Price

Prince Georges Civic Opera, R. & B. Steeg, Art. Dirs.

12/20/77 *Amahl and the Night Visitors* Steeg; Kinsey, Remsburg, Collard, Consoli; stgd. w.p., The White House

Sokol Opera Co., L. Brodenova, Dir., Immaculate Coll. Auditorium

10/30/77 *Dvorak's Tvrde Palice (The Stubborn Lovers)*

Twentieth Century Consort, Washington

9/30/77 Smith-Brindle's *The Death of Antigone*

Washington Civic Opera, R. Weilenmann, Art. Dir., Lisner Auditorium

1/20, 21/78 *Così fan tutte*

5/17, 18/78 *The Tales of Hoffmann*

8/17/78 *Faust* conc. pf. at Constitution Hall

FLORIDA

Asolo Opera Guild, P. Hall, Exec. Dir., Asolo Theatre, Sarasota

12/31/77 1/2, 3 2/4, 5, 7, 10, 11m/78 *Die Fledermaus* Eng.; Lovett, Ommerle, Zornig; Large, Meeks, Baker/Griffin; c: Houchins; d: Auerbach; ds: Dean/Devio; also 2/8 in Ft. Myers

1/7, 8, 10, 11, 17/78 *Pelléas and Mélisande* Eng.; Pranschke, Zornig; Raines, Foss; c: Houchins; d: Walker; ds: Dean/Cohen

1/14, 16, 18, 24, 29m, 31 2/2/78 *The Wandering Scholar & Pagliacci* Eng.; Lovett; Britton & Anthony; Meeks, Griffin; c: Fardink; d: Poulliott; ds: Dean/Cohen

1/21, 23, 26, 27/78 *The Music Master* Eng.; Pranschke, Zornig; Britton, Stephens; c: Houchins; d: Walker; ds: Dean/Devio

tour to schools: 2/13-24/78 *Pagliacci*, 2/26m, 27 at Player's Theatre, Sarasota

Encore Opera, subs. co. of Orlando Opera, O. Frohlich, Mus. Dir., Orlando

11/5, 6/77 *Rita & The Old Maid and the Thief* w.o.

11/10, 27/77 1/15, 27/78 Opera Highlights, conc. pfs.

2/18/78 children's opera to be announced

3/12/78 *Die Fledermaus* Eng. Martin; w.p.

4/21, 23/78 *Martha* Eng. Baum; w.o.

Florida State Univ. Opera Co., R. Murray, Dir., Tallahassee

11/17, 18, 19, 20/77 *Brigadoon*

2/2, 3, 4, 5/78 *The Tales of Hoffmann* Eng. Martin

5/4, 5, 6, 7/78 "Opera Classics" scenes

Florida Tech. Univ. Opera Ensemble, E. Wrancher, Dir., Orlando

1/20, 21, 22, 26, 27, 28/78 *The Pirates of Penzance* w.o.

3/2, 3, 4, 9, 10, 11/78 *A Hand of Bridge & The Telephone & Hin und zurück* Eng., w.p.

Miami Beach Symphony, B. Breeskin, Mgr., Miami Beach
 5/7/78 "A Night at the Opera" conc. pf., scenes
North Miami Beach Opera Co., L. Siegel, Mus. Dir., North Miami Beach
 2-3/78 *Cavalleria rusticana* & *Pagliacci*
Opera Company of Jacksonville, A. Smith, Mus. Dir., Jacksonville (see also
Bltn. Vol. 19, No. 4)
 12/28/77 *Hansel and Gretel*
Orlando Opera Co., Mrs. S. Wilkes, Pres., Orlando
 11/11, 13/77 *Il Trovatore* Meier, M. Despalj; Bjoerling, Elvira; c: P. Despalj
 2/3, 5/78 *The Barber of Seville* Eng.; G. Robinson; Goeke, Cossa, Harrower; c:
 Despalj; d: Lucas
San Carlo Opera of Florida, R. Maresca, Dir., Tampa
 2/18/78 *Lucia di Lammermoor*
 3/30 4/1/78 *The Merry Widow*

GEORGIA

Atlanta Lyric Opera, W. Woll, Mus. Adv., Atlanta
 10/28/77 *La Bohème* Haywood
 2/24/78 *Carmen* Wolff
Georgia Opera Inc., P. Heuermann, Gen. Dir., Atlanta Memorial Arts Center
 6/8, 10/78 *The Barber of Seville* Eng. Martin; w.o.
 8/3, 5/78 *Tosca* w.o.
Mercer University Music Theater, J. Morgan, Dir., Atlanta
 5/25, 26/78 *The Devil and Daniel Webster*
Opera, Inc., Alice Bliss, Pres., Atlanta
 11/17/77 *Il Tabarro* Eng. Machlis, w.p.

ILLINOIS

Lincoln Trail College Theatre, P. Evans, Dir., Robinson
 10/22/77 *The Telephone* w.p.
 12/7, 9, 10/77 *Amahl and the Night Visitors* w.p.
Millikin Univ. Opera Theatre, S. Fiol, Dir., Decatur
 10/21, 22, 23/77 *Trouble in Tahiti* & *The Telephone* w.o.
 4/21, 22, 23/78 *The Marriage of Figaro* Eng. Martin; w.o.
Northwestern Univ. Contemporary Music Ensemble, T. W. Miller, Dean,
Evanston
 2/20/78 Satie's puppet opera *Geneviève de Brabant* and other Satie selections
 Spring '78 Moran's *Lunchbag Opera* Am. prem.
Peoria Civic Opera, Peoria
 3/78 *La Bohème* c: Vacano
Springfield College Music Wksp., Sister M. A. Horan, Chmn., Springfield
 2/78 *Miranda and the Dark Young Man*

MASSACHUSETTS

Opera Company of Boston, S. Caldwell, Art. Dir., revised schedule (see Bltn.
Vol. 19, No. 4)
 5/1, 7, 10, 21/78 *Tosca* Verrett; replaces *Joan of Arc* postponed to Spring '79
Opera New England, touring company of Opera Company of Boston, S.
Caldwell, Art. Dir.
 1977-78 tour: *The Jumping Frog of Calaveras County*; *The Marriage of Figaro*;
Tosca
Salisbury Singers, Mechanics' Hall, Worcester
 12/16/77 *Amahl and the Night Visitors*
Tufts University Community Opera, P. L. Cokkinias, Art. Dir., Medford
 12/9, 10, 11/77 *Così fan tutte* Eng.; conc. pf. w.o.
 4/27, 28, 29, 30/78 *Die Fledermaus* Eng.; w.o.
Williams College Choral Society, K. Roberts, Dir., Williamstown
 11/17, 18, 19/77 *The Merry Widow* Eng. Hassall; Peil; Dwyer

MICHIGAN

Ann Arbor Comic Opera Guild, Ann Arbor
 10/77 *Ba-ta-clan*
Kalamazoo Symphony Society, H. Maddux, Mgr., Kalamazoo
 11/11/77 *Carmen*
Lansing Community College Opera Wksp., C. Saloga, Dir., Lansing
 1977-78: *Così fan tutte* Eng. Dent; *Il Matrimonio segreto* Eng. Blatt; *La belle Hélène*
 Eng. Saloga; *Orlando* Eng. Saloga

University of Michigan Graduate Opera Wksp., E. Likova, Dir., Ann Arbor
12/20/77 *Hin und zurück & Sweet Betsy from Pike*

University of Michigan Opera Theatre, G. Meier, Mus. Dir., Ann Arbor
11/17-20/77 *Rigoletto*

3/30-4/2/78 *The Magic Flute*

**Western Michigan Univ. Music & Theatre Depts., W. Appel, Dir. of Opera,
Kalamazoo**

3/1, 2, 3/78 *The Barber of Seville* Eng.

NEW MEXICO

Albuquerque Opera Theatre, S. Daniel, Dir., Albuquerque

11/11, 12/77 *La Traviata*

5/5, 6/78 *Carmen*

University of New Mexico Opera Studio, S. Daniel, Dir., Albuquerque
4/78 *The Play of Daniel*

NEW YORK

**Buffalo Philharmonic Orchestra Society, H. Lawrence, Gen. Mgr., Kleinhans
Music Hall, Buffalo**

6/1, 3/78 *La Bohème*

**Concert Orchestra & Choir of Long Island, L. Halasz, Art. & Mus. Dir., Port
Washington**

1/14/78 *La Traviata*

Cornell Savoyards, J. Gordon, Pres., Ithaca

11/4, 5, 6/77 *The Sorcerer*

3/11, 12, 13/78 *Iolanthe*

**Delaware Valley Arts Alliance, G. Krause, Mus. Dir., T. de Gaetani, Art. Dir.,
Narrowsburg**

12/3, 4, 10, 16, 17/77 *Amahl and the Night Visitors* in schools on tour

Ithaca Opera Ass'n, E. Swenson, Pres., Strand Theatre, Ithaca

12/2-4/77 *Amahl and the Night Visitors* w.o.

2/18/78 Arias and Ensembles w.p.

4/7, 8, 9/78 *Die Zauberflöte* w.o.

5/10/78 Opera Excerpts w.p.

Long Island Opera, B. Hart, Art. & Mus. Dir., Franklin Square

9/24 10/22/77 *Rigoletto*

11/19 12/17/77 *Madama Butterfly*

1/14 2/11/78 *La Traviata*

3/11 4/8/78 *The Marriage of Figaro*

5/6 6/3/78 *Norma*

Manhattanville College Opera Players, S. Steffan, Dir., Purchase

2/3, 4, 10, 11/78 *Così fan tutte* Eng. Martin

**Opera on the Sound (formerly Marwick Opera), R. King, Art. Dir., Hunt-
ington**

11/5, 19, 26/77 *The Barber of Seville* Eng. Martin; Eckhart/Burke; Guarrera/
Wangerin, Naldi, Fair, Maravel; c: Booth; d: Senne; pfs. at East Islip, East
Northport & Port Jefferson

1977-78 also *La Bohème; Carmen; The Merry Widow*

SUNY-Buffalo Opera Studio, M. Wolf, Dir., Buffalo

11/18, 19, 20/77 *The Sorcerer*

SUNY-Fredonia Opera Wksp., J. B. Neely, Dir., Fredonia

11/11/77 *Gianni Schicchi & Suor Angelica* Eng., w.p.

3/3-9/78 *The Tender Land* w.o.

SUNY-Oneonta Opera Wksp., W. Cole, Dir., Oneonta

4/10-15/78 *La Serva padrona* Eng. Blatt & *Suor Angelica* Eng. Withers

SUNY-Oswego Opera Theatre, J. Soluri, Dir., Oswego

2/4, 5/78 *Hansel and Gretel* w.p.

2/8-11/78 *Gianni Schicchi & Suor Angelica* w.o.

NEW YORK CITY

American Opera Center, P. H. Adler, Dir., Juilliard School, Lincoln Center

12/14, 15, 16, 18/77 *Madama Butterfly* Castro-Alberty; c: Chung; d: Lazarus; ds:
Lee (Met National Company set)

4/78 *Jenufa*

American Symphony Orchestra, K. Akiyama, Mus. Dir., Carnegie Hall

11/27/77 *Pelléas et Mélisande* excerpts in concert & Schoenberg's *Pelleas and
Mélisande* tone poem; Mandac; Moulson, Carlson; c: Caldwell

Bronx Arts Ensemble, J. Somary, Cond., Alice Tully Hall
 4/18/78 Debussy's *The Fall of the House of Usher* Raskin; Hirst, Ostendorf

Brooklyn Center for Performing Arts, Brooklyn College
 10/8/77 "An Evening of Grand Opera" Scotto; Milnes; c: Queler; St. Cecilia
 Chorus; Opera Orchestra of New York

**Brooklyn Lyric Opera, N. Myrvick, Art. Dir., Christ Church Methodist, 520
 Park Ave.**
 9/11 10/1, 2/77 *Madama Butterfly*
 9/17, 18, 25 10/9/77 *Don Giovanni*
 12/4/77 *La Bohème*

**Brooklyn Philharmonic & Harlem Opera Society, E. Taylor, Art. Dir., Pratt
 Institute**
 11/20/77 Rivers' *Solomon and Sheba* c: Foss; d: Taylor

Children's Free Opera of New York, M. Feldman, Dir.
 11/14-18, 21/77 *Lo Speciale* at YM-YWHA
 1/23-27/78 Offenbach's *Les Bavards* Eng. Hess; at Brooklyn Academy

Eastern Opera Theatre of New York, D. Westwood, Gen. Dir.
 9/24/77 *La Bohème* w. Hudson Valley Philharmonic; c: Pallo 3/24, 25, 26/78 at
 Stratford, Conn.
 11/12, 19, 29/77 *The Marriage of Figaro* Zannoth, Guariglia; M. Dooley, Burt; c:
 Hess; d: Ostwald; also at West Islip & Plattsburg; also 12/2, 3, 4 Stratford, Conn.
 & 1/21/78 in Poughkeepsie
 12/21, 22, 23/77 Sandow's *A Christmas Carol* prem.; at Stratford, Conn.

89th Street Opera Festival, B'nai Jeshurun Community Center
 11/20/77 *Madama Butterfly*
 12/3, 4/77 *Tosca*

Emillé Opera Co., Borden Auditorium, Manhattan School
 11/12, 13, 14/77 Chang's *The Tale of the Maiden Ch'unghyang*

Golden Fleece Ltd., Calvary Episcopal Church
 10/29m, 29, 30 11/1/77 Lou Rodgers' *Antigone & Secret of Suzanne*

Juilliard School Opera Workshop, Lincoln Center
 11/2/77 Levi's *Thanksgiving* first reading

Liederkrantz of New York, T. Martin, Dir.
 9/24/77 Sigmund Romberg evening
 10/2/77 Steuben Parade Benefit Concert; Pranschke; Hines; c: Martin
 12/3/77 Massenet's *Cinderella* Eng.

Manhattan Savoyards, B. Singer, Dir.
 1977-78 *The Pirates of Penzance* New York City and State tour

Manhattan School of Music, J. Crosby, Pres.
 3/9, 11, 12m/78 Rota's *Italian Straw Hat* Eng. Kondek

**Metropolitan Opera, A. A. Bliss, Exec. Dir., Lincoln Center (see also Bltn.
 Vol. 19, No. 4)**
 1/2, 6, 11, 14, 16, 19, 24, 28 2/3 3/31 4/5, 11, 15m/78 *Cavalleria rusticana* &
Pagliacci
 1/3, 7, 10, 14m, 20, 23, 27 2/2/78 *Il Trovatore*
 1/4, 7m, 12/78 *Der Rosenkavalier*
 1/5, 9, 13, 17, 21m, 26 2/1/78 *Tannhäuser*
 1/18, 21, 25, 28m, 31 2/6, 9, 14, 18, 23 3/3/78 *Thais** Sills; Milnes; c: Pritchard;
 d: Capobianco; ds: Toms
 1/30 2/4m, 8, 11, 17, 20, 24/78 *Otello*
 2/4, 7, 11m, 16 3/8, 11, 14, 17, 22, 25/78 *Adriana Lecouvreur*
 2/10, 15, 22, 25m, 28 3/4/78 *Boris Godunov*
 2/13, 18m/78 *Eugene Onegin*
 2/21, 25 3/1, 7, 11m, 15, 20, 23/78 *La Favorita** Verrett; Pavarotti, Milnes, Giaiotti;
 c: Lopez-Cobos; d: Tavernia; ds: Lee/Greenwood
 2/27 3/4m/78 *Pelléas et Mélisande*
 3/2, 6, 9, 13, 18m/78 *L'Elisir d'amore*
 3/10, 16, 18, 21, 25m, 27, 30 4/3, 7, 12/78 *Don Giovanni*
 3/24, 28 4/1m, 6, 10, 14/78 *Die Frau ohne Schatten*
 3/29 4/1, 4, 8m, 13, 15/78 *Tosca*
 4/8/78 *Madama Butterfly*

Musique à la Mode, B. Salesky, Art. Dir., Hunter College Playhouse
 2/5/78 *Portrait de Manon* Fowles, Grof; Jamerson, Castel; c: Salesky

National Orchestral Ass'n, R. Schweitzer, Res. Cond., Church of St. John the Apostle

12/13/77 *L'Enfance du Christ* Unosawa; Naldi, Boucher, Best; Westminster Oratorio Choir; Boys Choir of Harlem; c: Schweitzer

New Little Orchestra Concerts, T. Scherman, Mus. Dir., Avery Fisher Hall

1/28/78 Berezowsky's *Babar the Elephant*

New Opera Theatre of Brooklyn, I. Strasfogel, Dir., Brooklyn Academy of Music

5/19, 21/78 "A Night at the Offenbach": *Ba-ta-clan & Pomme d'Api* Am. prem.; Eng. Strasfogel

New York Chamber Opera, Bank Street College

10/30/77 Barab's *Little Red Riding Hood*

New York City Opera, "Children's Day at the Opera"

11/8/77 Arlan/Billing's *The Ballad of the Bremen Band* & excerpts; lunch by MacDonald's

New York Gilbert and Sullivan Society, B'nai Jeshurun Community Center

12/11/77 *Iolanthe*

New York Pro Musica, Cathedral of St. John the Divine

1/6, 7, 8/78 *The Play of Daniel* also 1/3 in Princeton, N.J.

Opera Ebony, Sister M. Elise, Founder, Beacon Theatre (see also Bltn. Vol. 19, No. 4, Penna.)

12/3/77 *Highway I USA* & Still's Afro-American Symphony

Opera Ensemble, C. Poppenger, Dir., Park Royal Hotel

12/12/77 "A Director's Showcase" *Le Nozze di Figaro* act 1; *La Bohème* acts I & IV; *Candide* scenes

Orchestra of Our Time, J. Thome, Mus. Dir., Beacon Theatre

11/10, 11/77 Satie's *Socrate* Eng. Thomson; Allen, Davenny-Wyner; Bressler; semi-staged; d: Calder (1936 original) & Thomson's *Four Saints in Three Acts* conc. pf.; Allen, Lindsey; Matthews, Thompson

Performing Arts Society of Westchester, J. Smith, Art. Dir., Hunter College

12/4/77 *Gallantry & Pagliacci* Melachouris; Ledesma, Cimino; c: Smith

Queens Opera Ass'n, J. Messina, Gen. Dir., Richmond Hill

10/8 11/19/77 *Die Fledermaus* Eng. Martin

12/10/77 *The Barber of Seville*

3/11/78 *Cavalleria rusticana & Suor Angelica*

4/29/78 *Tosca*

St. Luke's Chamber Ensemble, M. Feldman, Dir.

11/12/77 *Philemon and Baucis* Eng.; w. Nicolo Marionettes

St. Peter's Episcopal Church

11/25, 26m, 26/77 *Hansel and Gretel*

Stuyvesant Opera, S. Sweeney, Art. Dir.

10/21, 23 11/19/77 *Madama Butterfly*

12/10/77 *Tosca*

Touring Concert Opera Co., A. deFigols, Exec. Dir.

9/23, 24 11/10, 25/77 *La Bohème* w.p., in Massachusetts & Virginia

6-8/78 "The Art of Zarzuela" 11 conc. pfs. w.o. in New York State and Mass.

Verismo Opera, A. Morss, Mus. Dir., D. Drisin, Dir., Beacon Theatre

12/11/77 Alfano's *Risurrezione*

Village Light Opera Group, J. Behonek, Pres., Fashion Institute Theatre

12/3, 4, 7, 9, 10, 11/77 *The Mikado*

Spring '78 *The Desert Song*

WNET-Live from the Met

11/7/77 *Rigoletto* Cotrubas; Domingo, MacNeil; c: Levine; d: Dexter

3/16/78 *Don Giovanni* Sutherland, Varady, Tourangeau; Brecknock, Morris, Bacquier; c: Bonyng

4/5/78 *Cavalleria rusticana & Pagliacci* Troyanos; Domingo, MacNeil & Stratas; Domingo, MacNeil; c: Levine

WNET Opera Theatre, Great Performances Series

10/5/77 *Le Nozze di Figaro* Freni; Prey, Fischer-Dieskau; c: Böhm; d: Ponnelle

10/12/77 *Salome* Stratas

10/15/77 *Manon* Silks; c: Rudel; New York City Opera — Live from Lincoln Center

10/19/77 *Pagliacci* Kabaivanska; Vickers, Glossop; c: Karayan; La Scala prod.

10/26/77 *Cavalleria rusticana* Cossotto; Cecchele, Guelfi; c: Karajan

11/2/77 *Madama Butterfly* Freni; Domingo; d: Ponnelle

Waverly Consort, M. Jaffee, Dir., 92nd Street "Y"

10/17, 18, 19/77 *Roman de Fauvel*

10/22, 23m, 23/77 *Las Cantigas de Santa Maria*

Young Artists Opera, V. Mauret, Dir.

11/28/77 *The Merry Wives of Windsor*

NORTH CAROLINA

Durham Savoyards, E. Strowd, Pres., Durham

4/21, 22, 29m, 29/78 *The Pirates of Penzance*

Elon College Opera Wksp., T. Cofield, Dir., Elon

11/21, 22/77 *The Bartered Bride* Eng. Csonka & Theslof

OHIO

Bluffton College Opera Wksp., E. Lehman, Chmn., Bluffton

5/26, 27/78 Bixel's *The Annuity* prem., w.o.

Fine Arts Ass'n, J. Savage, Exec. Dir., Community Cultural Ctr., Willoughby

1/27, 28, 29 2/3, 4, 5/78 *Falstaff* w.o.

2/18, 19, 20, 25, 26, 27 3/3, 4, 5/78 *Anything Goes* w.o.

1-6/78 tour w.p.: *Little Red Riding Hood; Maid as Mistress; The Proposal; Sander-son's Other World; Sweet Betsy from Pike*

First Baptist Church, Shaker Heights

1/7/78 *I Am the Way* c: Brusilow; d: deCambia

Mansfield Symphony Orchestra, R. Cronquist, Mus. Dir., Mansfield

4/16/78 *Così fan tutte*

Oberlin Conservatory Opera Theatre, R. Baustian, Dir., Oberlin (see also Blltn. Vol. 19, No. 4)

10/5, 7, 8/77 *Good Neighbor Fritz (L'Amico Fritz)* Eng. Rizzo; c: Baustian; d: Butler replacing *Finta giardiniera*

12/77 *Rem's Three Sisters Who are Not Sisters & A Hand of Bridge* w.p.

3/15, 17, 18/78 *L'Heure Espagnole & Gianni Schicchi* w.o.

5/4, 6, 7/78 *The Threepenny Opera* w.o.

Ohio Univ. Opera Wksp., D. Stoffel, Dir., Athens

11/1-6/77 *Amahl and the Night Visitors* w.o.

2/17, 18, 19/78 *Gianni Schicchi & La Serva padrona* w.o. & w.p.

5/12, 13/78 *Opera Scenes* w.p.

University of Akron, Opera Theatre, J. Schrader, Dir., Akron

2/24/78 *Don Giovanni* Alcorn; Diaz; d: Bamberger

OKLAHOMA

University of Oklahoma Music Theatre, J. Birkhead, Dir., Norman

11/9, 11, 12, 13/77 *Hello, Dolly* w.o.

3/2, 3, 4/78 *The Marriage of Figaro* Eng. Martin; w.o.

4/28, 29/78 *The Telephone & The Medium* w.p.

OREGON

Oregon College of Education Opera Wksp., E. Mitton, Dir., Monmouth

2/78 tour: *The Old Maid and the Thief; Trial by Jury*

PENNSYLVANIA

Academy of Vocal Arts Opera Studio, D. Yannopoulos, Dir., Philadelphia (see also Blltn. Vol. 19, No. 4)

3/8, 10, 13, 15/78 *Tiefeland* w.p.

Lancaster Opera Wksp., D. R. Smith, Art. Dir., Lancaster

11/17, 18, 19/77 *La Périchole*

Spring '78 *The Tales of Hoffmann*

Pennsylvania Opera Theater, B. Silverstein, Mus. Dir., Philadelphia

1/78 *La Cenerentola* Eng.; c: Silverstein; d: Liotta

3/78 *The Beggar's Opera* at La Salle College Theatre

Philadelphia Music Theatre, M. Farnese, Mus. Dir., Philadelphia College of Performing Arts

11/18/77 *Il Tabarro* w.p.; Piquette, B. Byer; Trolio, Munafò; d: J. Byer

The Savoy Company, G. Rorer, Prod., Academy of Music, Philadelphia

10/8, 15/77 *H.M.S. Pinafore* w.p.

11/19/77 *Trial by Jury* w.p.

5/19, 20/78 *Iolanthe* also 6/2, 3 at Kenneth Square; tour England 7/1-14/78

West Chester State College Opera Theatre, R. Sweet, Chmn., West Chester

2/9, 10, 11/78 *The Marriage of Figaro*

TEXAS

Houston Grand Opera, D. Gockley, Gen. Dir.

1-4/78 *Porgy and Bess* tour to France, Switzerland, Italy

Southwestern Opera Theater, touring company of Fort Worth Opera, R. Kruger, Gen. Mgr.

10/3-25/77 *The Old Maid and the Thief* Little, Lay, Ginzer; Poppino; tour to schools in Ft. Worth & surrounding areas

Texas Tech University Music Theatre, J. Gillas, Dir., Lubbock

11/17, 18, 19, 20/77 *The Marriage of Figaro* Eng. Martin

Texas Women's University Opera Wksp., W. Eberly, Chmn., Denton

11/17, 18/77 *The Last, Best Hope of Earth*

2/27, 28, 29/78 Stevenson & Roberson's *The Rehearsal* prem.

VIRGINIA

Hollins College Opera Wksp., M. Granger, Dir., Hollins College

11/21/77 *Frustration* & scenes, w.p.

Virginia Museum Theatre, Richmond

1/28, 29/78 Weisgall's *The Stronger*

WASHINGTON

Seattle Civic Light Opera, J. Galstaun, Prod., Heritage Theatre, Seattle

11/10-12/18/77 *Lilac Time (Dreimäderlhaus)* Eng. Weltman

1/12-2/19/78 *The Chocolate Soldier*

3/9-4/16/78 *Countess Maritza* Eng. Weltman

5/4-6/11/78 *La Vie parisienne*

Spokane Symphony Society, D. Thulean, Cond., Spokane

12/8, 10, 11/77 *Hansel and Gretel* stgd.

Washington Univ. Opera Theater, R. Stephens, Dir., Pullman

12/10/77 *Hansel and Gretel*

4/28, 29 5/4, 5, 6/78 *Così fan tutte*

WEST VIRGINIA

West Virginia Opera Theatre, E. Beulike, Bus. Mgr., Charleston

4/78 *La Traviata* 3 pfs. w.o., Eng. Martin

1977-78 school tour: *Rita* w.p., Eng. Mead

West Virginia Univ. Opera Theatre, J. Benner, Mus. Dir., Morgantown

10/19-21/77 Scenes w.p.

11/16-19/77 *Riders to the Sea* & *Amelia Goes to the Ball* w.o.

3/8-10/78 Scenes w.p.

4/5-8/78 to be announced

WISCONSIN

Viterbo College Opera Wksp., D. Johnson-Wilmot, Dir., La Crosse

4/7, 8, 9/78 *The Consul*

Univ. of Wisconsin Opera Theatre, W. Tucker, Gen. Mgr., Madison

11/4, 5, 11, 12/77 *The Marriage of Figaro*

3/1, 3, 4/78 *The Turn of the Screw*

4/27, 28, 29/78 *The Tales of Hoffmann*

University of Wisconsin Opera Theatre, A. Bumgardner, Dir., Superior

5/3, 4, 5, 6, 7/78 *West Side Story*

University of Wisconsin Opera Wksp., D. Wadsworth, Dir., Whitewater

3/6-15/78 *The Threepenny Opera*

WYOMING

University of Wyoming Opera Theater, F. Gersten, Dir., Laramie

12/8, 10/77 *Amahl and the Night Visitors* w.o.

4/12, 13/78 *Don Pasquale* w.p.

PUERTO RICO

Opera da Camera de Puerto Rico, Luis Pereia, Dir., San Juan

1977-78 *La Serva padrona* Sp. Pereia

Opera Festival of Puerto Rico, San Juan

3/14, 15, 16/78 *Andrea Chénier* Ligi; Domingo

CANADA

Canadian Opera Touring Company, L. Mansouri, Gen. Dir.

11/7-12/3/77 tour to eastern Canada: *The Barber of Seville* Eng.; 15 pfs.; *La Traviata* 8 pfs.

Centre Opera Studio, J. Richard, Dir., Waterloo, Ont.

11/77-4/78 *Hansel and Gretel*; *Rape of Lucretia*; *Così fan tutte*; *La Bohème*; some staged, some conc. pf., w. Kitchener-Waterloo Symphony; c: Armenian

McGill University Opera Studio, E. Della Pergola, Dir., Montreal

4/14, 16m, 16/78 *Così fan tutte*

12/77-3/78 Various evenings of excerpts

New Music Concerts, Toronto

3/11/78 Schafer's *La Testa d'Adriana & Loving/Toi*

Vancouver Opera Ass'n, R. Bonyng, Art. Dir., Vancouver (see also Bltn.

Vol. 19, No. 4) Spring Season

3/29 4/1, 6/78 *Madama Butterfly* Thomson, Forst; McKinney, Cossa; c: Gamley; d: Ross

3/31 4/2, 5, 8/78 *Die Zauberflöte* Sukis, Z. Donat; Cousins, Blankenburg, Knodt; c: Holt; d: Clark

4/12, 14, 15/78 *Il Barbiere di Siviglia* Boky; Duval, Cossa, Bisson, Charbonneau; c: Richard; d: Letourneau





CENTRAL OPERA SERVICE BULLETIN

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

MEMBERSHIP

INFORMATION SERVICES

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

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

PUBLICATIONS, SURVEYS AND SPECIAL LISTINGS

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

MEETINGS

Central Opera Service National Conference
Central Opera Service Regional Conferences

CLASS OF MEMBERSHIP

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

ENROLLMENT BLANK

Name of Organization or Individual

Name and Title of Officer

Address

City, State, Zip Code

Check enclosed \$10 \$25 \$50 (add \$3 for overseas postage)

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