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NEW OPERAS AND PREMIERES

AMERICAN OPERAS

Joseph Fennimore is presently working on a new opera, *ISADORA*. It is based on the life of Isadora Duncan, and the composer is writing his own libretto. Scenes will be presented at a "Hear America First" concert at Carnegie Recital Hall, with Barbara Martin, Janice Meyerson, and Daniel Collins among the soloists (see Performance Listing).

Thomas Z. Shepar, vice president of RCA Red Seal, and Gerald Walker, of the *New York Times* Sunday Magazine's Culture Department, have received a $10,000 grant for writing music and libretto, respectively, for *THE LAST OF THE JUST*. The opera is based on the prize-winning novel of the same title by André Schwarz-bart.

The Music-Theater Performing Group of the Lenox Arts Center always presents new works in Lenox, Mass., during the summer. Three of these will now be performed in New York City at the "Theatre of the Open Eye" on East 88 Street. Stanley Silverman and Richard Foreman, known for their *Elephant Steps, Dr. Selavy's Magic Theatre*, and others, will be represented by their latest creation, *THE AMERICAN IMAGINATION*. The other two music-theatre pieces to be heard later are *THE TENNIS GAME* by George W. S. Trow, and *TWELVE DREAMS* by James Lapine.

Another well-known music-theatre team is composed of Eric Salzman and Michael Sahl. Their latest collaboration resulted in *NOAH*. It was premiered at the Pratt Institute in Brooklyn on February 10, with repeat performances there and at Washington Square United Methodist Church the same month.

The Tri-Cities Opera in Binghamton, New York, announced the first professional staged production of Ezra Laderman's *GALILEO* for February 1979. This opera/oratorio was performed only once before on CBS-TV, broadcast from Riverside Church on a religious program in May 1967.

The same composer's *SHADOWS AMONG US*, first mentioned in these pages in 1969, will have its first reading in April in Philadelphia. The work, originally written for the New York City Opera, with a libretto by Norman Rosten, will be performed by the Studio of the Academy of Vocal Arts.

The Opera Workshop at the University of Wisconsin in Whitewater will give the first performance of *CATHERINE SLOPER OF WASHINGTON SQUARE* by Michael Cunningham. The date is March 31. His earlier work, *Figg and Bean*, was premiered in Eau Claire in 1975.

AMERICAN PREMIERES

Benjamin Britten's opera/cantata *PHAEDRA* (see Summer '76 Blltn.), written for Dame Janet Baker, will be given its first American hearing at a concert at Carnegie Hall on April 28. The British soprano will also be the soloist on this occasion, which is to benefit the Aldeburgh Festival (see Performance Listing).

Commissioned by Louis XIV in 1674, Jean Baptiste Lully's *ALCESTE* will now receive its first American performance. This opera-ballet has had some recent revivals in Europe, notably in Italy and Germany, and will be seen and heard...
in Largo, Maryland. The Prince George's Civic Opera will produce it April 1 and 2 with “authentic baroque dances”.

On November 30, the Pacific Lyric Theatre in San Diego gave the first performance by a non-educational organization of Castelnuovo-Tedesco's *THE IMPORTANCE OF BEING ERNEST*. Based on the Oscar Wilde play, the opera, written in 1965, received its world premiere (posthumously) in 1975 at the La Guardia Community College in New York.

Our mention of W. S. Gilbert and Frederic Clay’s *AGES AGO* seems to have been pursued by gremlins. While the first performance was indeed in London in 1869, it did not take place at Covent Garden but at Mr. and Mrs. T. German Reed's Royal Gallery of Illustration (courtesy Stuart Rogers and *Opera News*). The American premiere should have been credited to the Comic Opera Guild of Ann Arbor, Michigan, as shown in the program for the April 1977 performances by Western State College of Colorado in Gunnison (thanks to information from Linda Marra).

The time seems to be right for an Offenbach revival, as more operas and operettas are coming to the fore. The touring Texas Opera Theatre of Houston has been presenting *ROBINSON CRUSOE*, in an English translation by Don White and L. Thomas, in Texas schools, beginning November 18. The one-act *POMME D'API* will appear on a double-bill with *Ba-ta-clan* at the Brooklyn Academy of Music, presented by the New Opera Theatre, on May 19. The language for both short operas will be English, with Ian Strasfogel responsible for the translations. As previously announced, the Minnesota Opera gave the American premiere of Offenbach's *CHRISTOPHER COLUMBUS* (see Volume 19 number 4).

Billed as the first full-length Korean Grand Opera in the United States, *THE TALE OF THE MAIDEN CH'UNGHYANG* was performed by the Emille Opera at the Manhattan School of Music's auditorium on November 12 through 14. Composed by Ilnam Chang in 1965 to a libretto by Chijin Yoo, the four-act opera is set in Korea in the 17th century. The company imported original Korean costumes; an orchestra of 30 musicians accompanied the opera.

Martin y Soler's *L'Arbore di Diana*, announced in the last *Bulletin* issue under American premieres for its performances in May in St. Louis, will be sung in the English translation by the late British conductor Roy Jesson who performed the work in July 1972 in London. There, as in Missouri, it was billed as *The Tree of Chastity* and it is the British production at the Collegiate Theatre by Opera 61 which represents the first modern performance of the 1787 opera. (Information courtesy Arthur Jacobs).

**CANADIAN PREMIERES**

With the financial assistance of the Canada Council, Toronto's Co-Opera Company, in association with the Toronto Free Theatre, is presenting world premieres of Canadian operas. The current season brings two new works to the stage under the company's artistic director, composer Raymond Pannell. They are *LADY OF THE NIGHT*, by Norman Symonds and Hrant Alianak, "a blues story of a stripper", and *THE DEATH OF ENKIDU* by Harry Somers and Martin Kinch, set in Babylonia and based on mythology.

Not previously reported here is Raymond Pannell's *CIRCE*, libretto by Margaret Atwood, a ballet-opera which was premiered at Toronto's Bathurst Street Theatre in April of 1977. His television opera *Aberfan* won first prize in Salzburg last year.

**FOREIGN PREMIERES**

Another operatic version of Strindberg's *MISS JULIE* could be heard over BBC radio on July 16, 1977. William Alwyn was the composer, and this marked the
first "performance" of the opera, although it was a studio reading. The composer's first opera, *Don Juan*, composed in 1971, has not yet been performed.

On September 20, Richard Shepard's *The Turncoat* was premiered at the Salisbury Cathedral, and nine days later the New Opera Company offered the first production of Nicola LeFanu's *Dawnpath* at London's Collegiate Theatre. The one-act opera was coupled with Elisabeth Lutyen's *Infidelio*. Ms. LeFanu, who also composed *Anti-World*, is the daughter of British composer Elisabeth Maconchy.

The English National Opera offered a world premiere early this season. David Blake's *Toussaint* was performed on September 28, 1977, with Mark Elder as conductor and David Pountney as stage director. Ava June, Teresa Cahill, and Sarah Walker were featured in the cast. — One of England's touring companies, the Kent Opera, commissioned Alan Ridout (*The Pardoner's Tale*) to write *Jacob*, planned for performances in 1980.

London's Opera Rara had the rare pleasure of giving a world premiere of an opera written in 1826 by a very popular composer: Gaetano Donizetti. *Gabriella Di Vergy* seems not to have been performed before, and part of the music was later used by Donizetti for *Maria di Rudenz*. The manuscript was found in the Sterling Library of London University and the premiere took place March 22 at Queen Elizabeth Hall.

The Oxford University Opera Club has commissioned Robert Sherlaw Johnson to write an opera, which will be premiered this season. Based on a folk legend, the libretto is by Ann Ridler, and the title of the work is *The Lampton Worm*. Opening night was scheduled for February 1978.

The new Nottingham Music Theatre, performing at St. Mary's Church and Darby Cathedral in Nottingham, has scheduled two new one-act operas on a triple-bill with Menotti's *The Egg* in January. They are Graham Belchere's *The Shulamite Woman* and Ashley Parnell's *Dream of Prospero*.

On February 16, Heinz Holliger's *Kommen Und Gehen* will be premiered at the same house in Hamburg. This short opera uses a text by Samuel Beckett and will be conducted in the first performance by the composer; Erich Holliger will be responsible for the staging. The composer's works are published by Schott, Mainz.

Carl Orff revised his *De Temporum Fine Comoedia* (Das Spiel vom Ende der Zeiten), originally seen in Salzburg in 1973. The new version was performed in concert in October '77 in Stuttgart under the baton of Ferdinand Leitner.

*King Lear* has been a subject chosen by many composers, however, not one opera has survived, or proved to be strong enough for the subject matter. Aribert Reimann has tried his hand, and his opera *LEAR*, originally commissioned by Hamburg (see Fall '74 Blltn.), is scheduled for a premiere on July 9, 1978, at the Bayerische Staatsoper in Munich. Dietrich Fischer-Dieskau will take on the leading role, with Helga Dernesch and Julia Varady as his daughters. Jean-Pierre Ponnelle will be the stage director. Reimann's *Melusine*, premiered in Berlin in 1971, was performed in Santa Fe, N.M., the following summer.

"Opera Stabile" is the name of the studio stage of the Hamburg State Opera. On December 4, its ensemble gave the first performance of Manfred Niehaus's *Die Abenteuer des Tartarin aus Tarascon*. It is the composer's seventh opera, requires the participation of a children's chorus, and was conducted by Michael Halasz. — The opera house in Mainz announced a Spring '78 premiere of *Der Soldat Postnikow* by Erwin Amend.

On October 7, Hannover offered two new contemporary operas. Giselher Klebe's *Rendezvous* is a one-act comedy playing in 1930 and featuring jazz music and timpani solos prominently. With it, the company performed Wolfgang Rihm's one-act chamber opera *Faust Und Yorick* (combining the stories by Goethe and Shakespeare). Although the first performance took place in Mannheim some time ago, the Hannover production represented the premiere of a dramatically
revised 40-minute version. Both operas were directed by Günter Roth. — Another Hannover first will be Müller-Siemens' *GENOVEVA oder DIE WÄSSE HIRSCHKUH*, commissioned by the Second German Television Program, which broadcast it in December '77. The one-act, four-scene opera has a libretto by Julie Schrager.

Friedelind Wagner, granddaughter of Richard and daughter of Siegfried Wagner, organized a Society for the promulgation of her father's music. On May 28, 1977, during the Siegfried Wagner days in Wiesbaden, the local opera company offered the first performance — in concert form — of *STERNENEBOT*, written in 1906. Two years earlier, the Society sponsored a performance of the composer's *FRIEDENSENSGEL* in London, featuring Martha Mödl. Other operas which Miss Wagner hopes to bring to the stage are *An Allem ist Hüttchen schuld* and *Das Füchlein das jeder mitbekam*.

The Montepulciano Festival in Italy offered the first staged performance of Paul Dessau's *ORFEO ED IL SINDACO* (*Orfeo und der Anwalt*) on August 2, 1977. Swiss composer Paul Burkhard (*Ein Stern geht auf aus Jacob*) completed, but never heard, his opera *REGENBOKEN*. It was premiered posthumously in Basel, Switzerland, on November 26, 1977. (See also Obituaries.)

The Austrian festival, “Steirischer Herbst”, commissioned Ivan Eröd to write a work for premiere in 1978. *KOLANDER UND EURYDIKE*, with a libretto by Peter Daniel Wolfkind, is scheduled to be performed this coming Fall.

Stockholm's Royal Opera has set a new date for the premiere of Ligeti's *DER GROSSE MAKABER*: March 28, 1978. — The company also announced the European premiere of *TOM SAWYER* by American composer Jonathan Elkus for October 1977 at its Maxim Teatern. The opera requires performances by children and young people, and the company draws on the gifted students enrolled in Stockholm’s “Musikgymnasium”, where youngsters of all ages receive music and dramatic instruction. *Tom Sawyer* was written in 1953.

The Netherland Opera offered the premiere of Peter Schat's *HOUDINI* on September 29, 1977. Donya Feuer was the director and Hans Vonk the conductor of this Amsterdam production.

*GAMBARA*, by Antoine Duhamel, will be heard for the first time on June 2 with subsequent repeats on 3, 4, 6, and 7, 1978. Produced by Louis Erlo, performances will take place in Lyons, where the composer's *Opéra des oiseaux* was premiered in 1971.

We hear that Olivier Messiaen is working on his first opera, commissioned by the Paris Opéra. The as yet untitled work is to be presented during the 1979-80 season under the baton of Seiji Ozawa; it will be staged by the composer.

A premiere of Mario Gautherat's *LE CHARIOT D’OR* took place on October 28, 1977, at the Opéra du Rhin in Strasbourg. The one-act opera was heard with Orff's *Carmina burana*.

This season's opening night at La Fenice in Venice was devoted to three contemporary operas — a most unusual occurrence — one of them a world premiere. Camillo Togni's *BLUEBEARD 1968* was presented with Maderna's *Hyperion* and Bartok's ballet, *The Miraculous Mandarin*, on December 14.

*PALINURO*, by Jacopo Napolis, will be performed at the Teatro San Carlo in Naples in Spring '78. — On September 8, Barga, Italy, had the rare honor of presenting a Donizetti opera in a world premiere. The one-act opera represents the composer's first venture into this medium. *PIGMALIONE* was written in Bologna in 1816 but had never before been performed. On the double-bill was the same composer's *1 Pazzi per progetto*.

*MOC VRLINE (The Power of Virtue)* is the title of Igor Kuljeric's new Croatian opera. Its first performance took place in Zagreb, Yugoslavia, on May 8, 1977, with the composer conducting and the librettist, Dejan Miladinovic, staging the work. — Budapest also plans to present a new opera this season. Its title is *THE MAN OUTSIDE* and it is based on a German play by Wolfgang Borchert. It is composer Sandor Balassa's first opera.
GOVERNMENT AND THE ARTS — Cities

We have reported here in the past of the truly deplorable absence of city support for the arts in general and opera in particular. A look at the last COS survey shows that of the 68 major companies, only 29 received any municipal assistance, and in each case the percentage of funds was the lowest received from any source. Of the 32 civic companies, only nine were aided through grants from their home towns, although it is evident that each city benefits greatly — economically, culturally, and in its total urban climate — from arts organizations active within its midst. However, it is heartening to know that the mayors have begun to acknowledge the importance of the arts in urban areas. At the last meeting of the National League of Cities, a National Municipal Policy Statement was formulated and, regarding the arts, a resolution was passed which reads in part:

The arts are a critical element in the survival of cities. If we are to achieve an improved quality of life for the nation's urban population, all levels of government must recognize the arts as an essential service. All men, women, and children should have the opportunity to experience the arts in their daily lives. Within the urban environment every citizen should have available accessible avenues for cultural development, expression and involvement.

Goals for reaching this aim include a) to interweave the arts into various aspects of urban policy and at all levels of government, b) to recognize that arts and cultural resources can be a stimulus to the city's economy.

Traditionally, the arts have been looked on as a private sector activity, and therefore neglected as a resource in urban policy and as an appropriate area for further public investment. . . . A dramatic increase in leisure time induced by technological advances and changed aspirations, and reinforced by higher expectations further mandates expansion of costly urban cultural services . . .

The needs of the arts should be considered in the formulation of municipal policies. . . . Individual city agencies should give consideration to ways in which the arts can help to implement their goals. The arts can and should be utilized as a stimulus to economic development. They can help build the economy through tourism and spin-off industries, can attract and help keep businesses in the city, and strengthen and stabilize real estate development.

The needs and role of the arts should be recognized in the utilization of public land and facilities. These can provide spaces, permanent and temporary, for performing and visual arts activities. The arts can help to humanize and individualize public spaces and structures, while good design and preservation of historic sites contribute to the unique character of each city. . . . Cities should encourage the use of the arts in social services and education. . . . The arts and artists have legitimate special needs and should be consulted in municipal policy making. The role of the city should be to supplement and encourage, but not replace, private sector support and activity in the arts.

We suggest opera companies quote from this resolution when applying for city aid, and we hope for better luck than most arts groups have had until now when dealing with municipal government and support.

In addition, the Task Force also succeeded in including mention of the arts in other areas of the policy statement such as Federal Policy Impact on Cities, Education, Urban Recreation, Community Development, Housing, Environment, and Public Safety. COS gratefully acknowledges the background material compiled by the American Council of the Arts, which will make the complete statement available to interested parties (570 Seventh Avenue, New York, N.Y. 10018). For COS members in the educational field we reprint below the paragraph as it was amended under Education:

The arts must be central to every individual's learning experience. As such they should be an essential component of the school curriculum as well as incorporated into other fields of study. . . . Local arts commissions should work with school boards and Parks and Recreation Departments to develop arts in education programs suitable for the needs of the entire community.

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NEWS FROM OPERA COMPANIES

The ARIZONA OPERA continues to build and grow. During 1978-79, the company will present four productions instead of the usual three, with each to be performed twice in its Tucson home theatre, and two offered in two performances each in Phoenix. The schedule is October, December, February, and April, and the repertory, in chronological order, will consist of *Il Trovatore*, *Madama Butterfly*, *Lohengrin*, and *The Magic Flute*. The Puccini and Mozart operas will open in Phoenix, where they will be accompanied by the Phoenix Symphony Orchestra.

In February 1979, the CHARLOTTE OPERA in North Carolina will embark on its first State tour. Ten communities are to be visited, with the first date set for February 19 in Wilmington, NC, co-sponsored by the Junior League of Wilmington and the North Carolina General Assembly. The opera will be *The Barber of Seville* sung in English; the production’s opening performances are scheduled for Charlotte on February 9 and 11. 1978-79 will mark the company’s thirtieth season.

Founded in 1974 in Vancouver, The Opera Club, offering opera-enthusiasts a forum to discuss opera, has now grown into the WESTERN CANADIAN OPERA SOCIETY. As such, it has recently organized its first performances of opera in concert form at Vancouver Community College. Its founder and now president, Alan Aberbach, is a faculty member of Simon Frazer University; however, the group is non-academic. It was started with a grant from the Bronfman Foundation and collects annual membership fees of $7.50. The first performances, made possible by a Canada Council grant, will present *La Serva padrona* and *Il Campagnello* in English with piano accompaniment and with some simple props, no sets, no costumes. If this first venture is successful, the group plans *La Cambiale di matrimonio* for May.

The AMERICAN MUSIC THEATRE CENTER has been established at Duke University in Durham, NC. Financially independent from the University, which is only a shareholder in the corporation, the Center will produce a maximum of six musicals annually for national tours after initial performances in Durham. Possible Broadway runs may also result. Composer and lyricist Richard Adler has been engaged as director of the fully professional company. The first production is planned for next Fall.

The city of Santa Cruz will have its own opera company, the SANTA CRUZ OPERA SOCIETY, a spin-off of the Opera Department of the local University of California. The company will be under the guidance of Miriam Ellis, director of the University Theatre. The first program will consist of a number of operatic recitals by young local talent; next season will bring the first full production.

In addition to distributing free tickets to students as part of its education program, the PITTSBURGH OPERA is initiating a program “to develop and implement a curriculum integrating the arts into the mainstream courses — language arts, social studies, science, mathematics and physical education”. At present, senior high school students of a home economics class meet backstage at the opera house to discuss the current production of *Aida*, examine the costumes of the opera and learn “the role costume design plays in underscoring roles and characters.” Another youth program being developed by the Pittsburgh Opera is arranging vocal master classes at colleges and universities.

The PHILADELPHIA OPERA has announced the development of an educational program. Mezzo-soprano and teacher Betty Allen will hold master classes in area schools addressing high school students who have not previously been exposed to any operatic performances. Some lectures will also be for students already familiar with the art form, to bring them in closer contact with specific operas, the problems of the performing artist and those of production.

THE BEGGAR'S OPERA is the name of a new opera ensemble performing at New York's CAMI Hall. Christopher Magyar is General Manager and Music Director and the first opera scheduled is Donizetti’s rarely heard *Betsy* in its revised, two-act version (see Performance Listing).
MORE VIDEOTAPINGS OF AMERICAN OPERATIC PRODUCTIONS

The Cincinnati Opera’s production of *L’Elisir d’amore*, performed in English and transported from the original small Italian town to a “Wild West” setting, will be aired over PBS next season. The production will be taped this summer by WCET in Cincinnati, with Kirk Browning in charge of the direction for television; James de Blasis is the opera’s stage director. The cast will feature Judith Blegen, Jon Garrison, Julian Patrick, and Andrew Foldi. A grant from the Corbett Foundation assists PBS in bringing this opera to the home screen.

Britten’s *The Little Sweep*, the children’s opera within his *Let’s Make an Opera*, was performed by the New Cleveland Opera in December for videotaping by Cleveland’s Channel 25. This is the same production the company offered at the Blossom Music Festival in Cuyahoga Falls last summer. An air date will be announced soon.

Donizetti’s *Rita*, as performed by Denver’s Opera Fair accompanied by the Denver Symphony Orchestra, will be broadcast in Colorado on January 15. Rick Schmidt is the producer, Carl Topilow the conductor, and Harriet Lawyer-Duvallo the stage director.

NEW ARTS CENTERS, REFURBISHED THEATRES

March 4 marked the date of the opening festivities of the BOETTCHER CONCERT HALL of the Denver Center for the Performing Arts, first announced here in the Summer ’75 Bulletin. This concert hall in the round, like Berlin’s auditorium for the Philharmonic and Karajan, and the new house in Mexico City (see Summer ’77 Bulletin), has a seating capacity of over 2,700. The stage is off-center, placing about one-fifth of the audience “behind” the stage. Seating is arranged in asymmetrical sections with balcony seats in suspended boxes. It was built at a cost of about $13 million, and was designed by Hardy Holzman Pfeiffer Associates of New York, with Christopher Jaffe of Connecticut responsible for the acoustics. (He was also the acoustical consultant for Mexico’s Nezahualcoytl Hall.) The hall is part of a larger cultural complex in construction at this time, designed by Kevin Roche, John Dinkeloo & Associates. On March 30, the Central City Opera House Ass’n will present the first opera production in this unusual auditorium. The opera will be *Salome*, with Louise Pearl in the title role, William Chapman as Jokanaan, Alan Crofoot as Herod and Dana Krueger as Herodias. The production will be staged in the round by Robert Darling, and an optional convertible orchestra pit will be put in use for the first time.

Home to the Metropolitan Opera Company when on tour in Atlanta for many decades (until the completion of the Memorial Arts Center), the downtown FOX THEATRE had been slated for destruction to be replaced by a Southern Bell Telephone office building. The 4,000 seat movie house, designed in a most elaborate Moorish/Byzantine style, was one of the famous Hollywood palaces of the twenties, and as such was declared a historical landmark. Only a dedicated group of Atlantans was able to save the building by raising $1.8 million for its purchase. Next, more money must be collected for repairs and refurbishing. Then the hall will be used for various entertainments such as concerts (symphonic and pop), dance, dramatic theatre, musicals, and films — maybe even opera again.
Evergreen, Colorado, is planning to build a CENTER FOR THE ARTS. A newly formed corporation appointed Allan S. Coles as Executive Director of the project; he had been with the Colorado Council of the Arts and Humanities.

Cyril Harris has been retained as acoustician for the new SYMPHONY HALL to be built in Salt Lake City.

Fall 1979 is projected as the opening date for the new MADISON (Wisconsin) ARTS CENTER. The imaginative planning and design is incorporating a former movie house as well as a former department store on the Center's site. The Center will house two theatres, a 2,100-seat concert hall and a 400-seat theatre, also suitable for chamber music and recitals.

Similarly, the new SAMUEL L. CLEMENS (Mark Twain) PERFORMING ARTS CENTER in Elmira, New York, is built around an old movie house which is being refurbished as part of the project. The 2,000-seat Kennedy Theater is being converted into a 1,636-seat auditorium which will be as suitable for symphony concerts as it will be for opera and ballet performances. The interior will be traditional with decorations kept in white, red, and gold. The Center will also offer space for a small museum, conference rooms, archives, and offices for the various performing societies (theatre, symphony, choral, and community concert bookings). It will be completed later this season.

The third in the group of new arts centers utilizing, at least in part, existing structures is the LA MIRADA (California) CIVIC CENTER. It opened last September with a concert in the 1,300-seat hall, built into the shell of a former movie house. This Center, too, will house exhibition areas, conference rooms, offices, and will have landscaped gardens. The cost will be approximately $3 million.

San Francisco's plans towards building a new Performing Arts Center (see Spring '77 Blltn.) are progressing well, judging by the close to $30 million in pledges received. The Center will feature a 3,000-seat auditorium on Grove Street, across from the War Memorial Opera House, to be used by the Symphony. The new facility will finally give the city two major halls, one for symphony, the other for opera, avoiding conflicts in the future and making simultaneous schedules possible for the first time. Renovations of other theatres and buildings are expected to further revitalize the arts in the West Coast metropolis.

Toronto recently unveiled plans for a $34 million Music Center to be the new home for the Toronto Symphony. The orchestra now plays in the 19th century Massey Hall which will be preserved. The new auditorium will be called NEW MASSEY HALL. It will accommodate over 100 musicians on stage and 2,855 people in the audience, and have an adjustable acoustical system. A new heating system will utilize the warmth radiated by lights and human bodies, using only about 20 percent of the energy which would normally be required. The hall will not be fitted for stage productions, since the O'Keefe Center for the Performing Arts, built in 1960, comfortably accommodates opera, musicals, and ballet. Completion is projected for Fall 1980.

The success story of Ithaca's STRAND THEATRE (New York), while reminiscent of many similar recent developments (Pittsburgh, St. Louis, Wilmington, Vancouver, etc.), is yet no less exciting and inspiring. Completed in 1917, the 1,650-seat proscenium theatre was host to numerous stars of the international stage, and even the Ballet Russe gave performances there. In the 40's it was turned into a movie house, which it remained until two years ago. An enterprising and determined community succeeded in purchasing the theatre to make it a part of the county's Center for Culture and the Performing Arts. It was then almost totally gutted and refurbished, fitted with many modern technical stage devices, and has now become a 1,100-seat theatre with an orchestra pit, a rehearsal facility which duplicates the stage area, modern dressing rooms, scenery construction shops, and administrative offices. In addition, it houses public spaces such as a restaurant, and exhibition and meeting rooms. It is the new home of the 28-year old Ithaca Opera Association, which was recently reorganized, and which opened the Strand at Christmas with three performances of *Amahl and the Night Visitors.*
New York’s BEACON THEATRE has undergone a similar change. Located on Broadway and 74 Street, it was built as a movie palace during the Twenties, went into decline, and was finally closed. A neighborhood organization was founded to save and restore the theatre to its original beauty — and usefulness. For the last half year, opera, dance and film presentations have been booking the facility, which has become a natural home for the performing arts, seating 2,700.

Regrettably, we must also report on the demolition of one theatrical facility in the vicinity of New York’s Lincoln Center. The Harkness Theatre, originally a movie theatre, then a television studio, was finally refurbished for dance, and occasionally booked by opera, and outside ballet companies and theatrical productions. Recently, they held a public sale of all furniture and fixtures prior to the building being razed.

Rehearsal, audition, and a small performing facility has been created at 23 West 73 Street by TOMI (Theatre Opera Music Institute). While the organization eventually plans to occupy these spaces itself by offering instructions and performing opportunities to young singers in a structured teaching/performing situation, the following spaces are presently available for rent by the hour or day: a 200-seat theatre with thrust stage, a 75 to 100-seat room, and a smaller room, all with high ceilings and each equipped with a Steinway concert grand piano.

RUSSELL JOHNSON ASSOCIATES, theatre planners and architectural and acoustical consultants of Toronto and New York, have joined with Theatre Projects, Ltd., of England and RHWL International of London, to provide wider consulting services in acoustics, engineering and project planning. The organization has developed much activity in the Middle East and opened an additional office in Teheran. The firm has been engaged to serve as acoustical consultant to ten performing arts and cultural/educational centers in that area, the largest project being an opera house and several theatre/halls in Tabriz.

A major renovation and reconstruction of the National Theatre, NARODNI DIVADLO, and its adjacent area is under way in Prague. Begun in Spring ’77, the reconstruction has forced the company to restrict performances to its two other houses, the Smetana Theatre and the Tyl Theatre, until the Narodni is completed in 1983. Pavel Kupka and Ivan Loos are the architects responsible for the structural changes as well as the changes in design of the surrounding area and buildings; architects Vavra and Flasar are responsible for the interior changes. In addition to modern technical stage equipment, there will be more and larger rehearsal and storage spaces, and additional offices. The audience capacity will be reduced in favor of widening of rows and the elimination of the standing room. A $50 million opera house is under construction in Pretoria, South Africa. It is to be completed in 1980. A movement is underway to assure admission for all races, rather than the original plan which would restrict the house to white audiences.
NATIONAL ARTS ORGANIZATIONS -- New Groups, New Programs

A result of the great increase and popularity of courses in arts administration (almost every recent issue of the COS Bulletin has reported on new programs in this field) is the formation of the ASSOCIATION OF ARTS ADMINISTRATION EDUCATORS. Its members are directors of current programs of arts administration at colleges and universities, and the purpose of the Association is 1) to encourage high academic and professional standards, 2) to exchange information, and 3) to stimulate research. Professor E. Arthur Prieve of the Center of Arts Administration at the University of Wisconsin in Madison is Chairman of the Association; Professor Lee Cooper of the Management in the Arts Program at UCLA is Vice-Chairman. These are the institutions that pioneered in such programs in the late 1960's. The following list of charter members also represents educational institutions with a strong commitment to arts administration programs: Adelphi University in Garden City, N.Y., American University in Washington, D.C., Brooklyn College of CUNY, N.Y., Golden Gate University in San Francisco, Indiana University in Bloomington, New York University, Sangamon State University in Springfield, Ill., State University of New York in Binghamton, University of California at Los Angeles, University of Cincinnati, University of Utah in Salt Lake City, University of Wisconsin at Madison, and York University in Toronto, Canada.

Last Fall marked the first meeting of board members of the newly founded ASSOCIATION OF PROFESSIONAL VOCAL ENSEMBLES. Its aims are stated as providing greater exposure for professional choral music performances as well as valuable advocacy and information services to member organizations. Walter Gould, Margaret Hillis, Michael Korn, Hugh Ross, Gregg Smith and Roger Wagner are the founding directors. The first membership meeting is scheduled for June 2 and 3 in Washington. Further information may be obtained from APVE, 1830 Spruce Street, Philadelphia, Pa., 19103.

Similarly, CHAMBER MUSIC AMERICA, 1372 Broadway, New York, NY 10018, plans to join together the 300 professional chamber music groups to promote public interest in and raise the professional standing of chamber music ensembles in the United States. Benjamin Dunham, former editor of the ASOL's Symphony News, is the executive director. At present the society has an initial membership of sixty-five.

OPERA America has scheduled two seminars for later this season: one on Education will be held in Seattle under the auspices of the Seattle Opera, April 24-29. Under Henry Holt's guidance, in-school programs will be examined. August 16-20 are the dates for the OPERA America Management Program Development seminar to be held in Santa Fe at St. John's College. Opera companies must register both a staff person and a member of the board responsible for Development. Further information and registration forms are available from OA, 1010 Vermont Avenue NW #920, Washington, D.C. 20005.

The District of Columbia chapter of the Federation of Music Clubs is introducing a pilot project to promote the performance of and attendance at children's operas. OPERA FOR YOUTH, under the chairmanship of Emily Hammood and presidency of Marian McNabb, has organized a meeting and workshop for April 1 in Washington. Scenes from three or four children's operas are to be performed with panel and discussion groups to follow. One of the primary goals of the program is to bring together opera and theatre people to encourage more opera/musical plays to be performed by established children's theatres. COS is assisting the new group in an advisory capacity.

The six-year old OPERA GUILDS INTERNATIONAL has scheduled its next Conference for March 1979 to be held in Milwaukee, Wisconsin. At its last conference, a new board of directors was elected, with Mrs. George A. Hibbard of Boston as president, and Mrs. Richard Lowden of Nevada and Mrs. F. Miles Skultety of Omaha as first and and second vice-presidents. The organization represents 53 volunteer support groups of opera companies.
The INTERNATIONAL ASSOCIATION OF OPERA DIRECTORS has accepted two new members to its small and distinguished list of 18 administrators of the world's leading opera houses. They are Peter Hemmings for the Australian Opera in Sydney, and a representative of the Teatro Colón in Buenos Aires. The three American members are (in alphabetical order) Kurt Herbert Adler, Anthony A. Bliss, and Carol Fox.

A new organization, THE LEAGUE OF HISTORIC AMERICAN THEATRES, was founded with Michael P. Price of the Goodspeed Opera House (East Haddam, Conn.) as its president. Over 200 opera houses and theatres are members, all having played a prominent role in American opera/theatre history.

The AMERICAN MUSIC CENTER is currently cataloguing all manuscript scores commissioned from composers by the National Endowment and deposited with AMC (see Blltn. Vol. 19 number 4). A description of each composition, including special requirements, playing time, cast and orchestration, etc., will be marked in the catalogue, which will be available to interested producers who may also inspect the scores in AMC's archives. Further information may be obtained from AMC, 250 West 57 Street, New York, NY 10019.

MORE COMPOSERS/CONDUCTORS SOCIETIES

In Volume 19, number 3, the COS Bulletin reported on a Richard Wagner Society in Chicago and in Toronto. Now there is also an INTERNATIONAL RICHARD WAGNER SOCIETY in New York, headed by Ingo Siegfried von Boenigk, located at 27 East 62 Street, New York, NY 10021. The Society hopes to establish archives, hold competitions, give concert and opera performances and eventually establish a Bayreuth in the United States. One plan became a reality earlier this Winter, when the Society offered its first concert at Carnegie Recital Hall; "Wagner and His Contemporaries" presented examples of Wagner's own and of Wagner inspired music.

The American branch of the JULES MASSENET SOCIETY is c/o Michael Paul Lund, 60 Lynn Court, Bogota, NJ 07603. The headquarters of the Society are in Great Britain.

A FRITZ REINER SOCIETY was founded by Gary Hornik, 17543 South Willow, Country Club Hills, IL 60477. The Chicago Symphony was the last orchestra which Mo. Reiner conducted as its music director.

Addenda to 1977 Obituaries

Artists' manager WILLIAM L. STEIN, Austrian/American, 70 years old, in New York 8/14/77. An international concert agent with particular interest in singers, he established his American management in New York in 1940. He was the first manager of such international stars as Jussi Bjoerling, Set Svanholm, Jon Vickers, Regina Resnik, Astrid Varnay, Lucine Amara, and Teresa Kubiak, and he was also responsible for the first American engagements of Christa Ludwig, Leonie Rysanek, and Dietrich Fischer-Dieskau among others. In later years he helped many young American singers, launching them on their careers.
To say that the SANTA FE OPERA is opening and closing its season (7/5-8/26/78) with Tosca is a correct statement, but certainly a very misleading one. As always, New Mexico will be treated to a very interesting and diverse repertory. This will include an American premiere, young British composer Stephen Oliver's The Duchess of Malfi (for details see American Premieres), Rossini's Le Comte Ory in the St. Louis Opera production for the first time ever in Santa Fe, to be sung in English, and Salome and Eugene Onegin. Of special interest in the Puccini opera will be the Tosca of Clamma Dale. There will be a total of 34 performances of these five productions.

The oldest American summer opera festival is the one in CINCINNATI, which will offer seven productions this season — counting Cav and Pag as one. The Festival opens with The Tales of Hoffmann, its famous production shared with the New York City Opera, and proceeds to Lucia, Macbeth, and Bohème. New to the Ohio city is a production of Walküre, and for lighter fare a new production of Romberg's The Student Prince is planned. With few exceptions, both the Santa Fe and the Cincinnati festivals will feature only American singers. The latter has announced the following artists to be among those on its roster: sopranos Barbara Daniels, Marisa Galvany, Catherine Malfitano, Gianna Rolandi, Ellen Shade; tenors John Alexander, William Neill, Jerold Norman, Henry Price, Neil Shicoff, and Harry Theyard; and baritone and basses Lenus Carlson, Justino Diaz, Sherrill Milnes, and Noel Tyl.

A promising season through a well-balanced program was announced recently by the NATIONAL ARTS CENTRE in Ottawa. Opening with A Midsummer Night's Dream on June 29, the company will also present La Traviata and The Barber of Seville. The first opera will be given three performances, the Rossini work four, and Verdi's opera five.

As previously mentioned, Summer '78 will mark the initiation of SAN DIEGO's first Verdi Festival. This will be called "Prologue to a Verdi Festival", indicating that greater plans are afoot for subsequent seasons. In addition to three performances of Aida on August 4, 6, and 9 with Arroyo, Wyatt, Bini and Mittelmann, there will be a performance of the Verdi Requiem on August 12 and a film showing of The Life of Verdi on August 5.

The PACIFIC NORTHWEST FESTIVAL is returning for the third consecutive summer with its double Ring des Nibelungen series. The four operas will be given in German between July 9 and 14 followed by the Andrew Porter English version July 17 to 22. Among the artists returning from previous years are Ute Vinzing (German Brünnhilde) and Herbert Becker (German Siegfried), while Rudolph Holtenau will come to Seattle for the first time to sing the German Wotan. British tenor Alberto Remedios and British soprano Margaret Curphey will make their first appearances at the Festival as the English Siegfried and the English Brünnhilde; Johanna Meier will sing the English Sieglinde, and Raymond Herincx the Wotan in the same series.

The twelve-week RAVINIA FESTIVAL under music director James Levine will again present some opera among its summer concerts with the Chicago Symphony. The opera in concert form is Les Troyens with Régine Crespin and Guy Chauvet. It will be presented in its entirety on two subsequent evenings, June 30 and July 1. There will be three young singers in residence at the festival; all will participate in the Berlioz work and each will also give recitals and sing in an oratorio. They are soprano Kathleen Battle, mezzo Claudine Carlson, and tenor Philip Creek. In addition, the Festival will offer master classes by some artists-in-residence.

Mstislav Rostropovich will be the music director of the seven-week National Symphony Orchestra summer residence series at WOLF TRAP FARM PARK FOR THE PERFORMING ARTS. He will conduct 18 concerts between July 15 and August 25. The Metropolitan Opera will again be in residence for one week June 5 through 11.
SPOLETO USA will open May 25 in Charleston, SC, and operas to be performed are Vanessa, Donizetti's Il Furioso all' Isola di San Domingo, La Traviata and Menotti's Martin's Lie and The Egg together on a double-bill.

From June 23 to August 20, ASPEN, Colorado, will host its annual MUSIC FESTIVAL and school. The program will include concert performances of Mozart's Idomeneo on July 20 and 22, conducted by Jorge Mester, the Festival's music director. Also to be presented is the first American performance of Peter Maxwell Davies' The Martyrdom of St. Magnus on July 29, conducted by Richard Dufallo.

Cleveland will enjoy the fifth season of Opera al Fresco, produced by the CLEVELAND OPERA THEATER ENSEMBLE, Anthony Addison, director. Cavalleria rusticana, Pagliacci, and Don Pasquale will each be performed with local artists five times between July 12 and August 12.

Elisir d'amore will be the featured opera at the MUSIC FROM BEAR VALLEY FESTIVAL in California. John Gosling is artistic director and conductor of the Festival which will, for the first time, run for three weeks (July 29 to August 13).

1978 marks the Centennial of the CENTRAL CITY OPERA HOUSE, and the resident company will celebrate the occasion with productions of Balfe's The Bohemian Girl and Donizetti's Don Pasquale to be performed between July 9 and August 5. A special studio production by the company's apprentice artists is to be announced.

Redlands Bowl will be host to the PACIFIC WEST COAST OPERA which will offer performances of HMS Pinafore, Madama Butterfly, and a musical.

La Bohème will be presented at the PENDELTON SUMMERFEST '78 in Indiana. Judith Boone, Carol Sweeney Sparrow and William Reynolds will be soloists. Rosalind Elias will be featured in the opening night concert.

The BREVARD MUSIC FESTIVAL in North Carolina plans a total of six productions, some operas and some musicals. The former include La Traviata, Hansel and Gretel, The Tales of Hoffmann, and La Périchole, the latter The Fantasticks and Kiss Me Kate. The season extends from June 28 to August 13.

As previously announced, the METROPOLITAN OPERA will offer three productions fully staged at Philadelphia's Robin Hood Dell West. The dates are June 1-3, the operas are Rigoletto, Cavalleria rusticana and Pagliacci, and Madama Butterfly. Two days later the company opens in Vienna, Virginia, for a one-week visit at Wolf Trap.

A unique arts and sciences festival will be inaugurated next summer in Midland, Michigan, to be called MATRIX: MIDLAND. It is the result of the co-sponsorship of the Dow Chemical/Dow Corning Corporations and the seven-year old Midland Center for the Performing Arts. The operatic contribution will be made by the Michigan Opera Theatre in the form of a production of Copland's The Tender Land with the composer conducting (June 3, 9 and 11), and outdoor performances of Madama Butterfly (June 10, 16 and 18) at Dow Gardens.

The COLORADO OPERA FESTIVAL is going into its eighth season. As always, it will present three operas in three performances each. Rossini's La Cenerentola opens the season on June 21, Handel's Xerxes follows on July 12, and Carmen will be heard August 2, 4 and 6. Donald Jenkins and Patrick Bakman are musical and stage directors, respectively, responsible for all three productions in Colorado Springs.

This summer, the CHAUTAUQUA OPERA ASSOCIATION will celebrate its Fiftieth Anniversary. Opening on June 30 with Madama Butterfly, the season will also offer The Marriage of Figaro, La Traviata, Eugene Onegin, Faust, and, as this year's musical, The Sound of Music. 1978 will bring a total of six productions, compared to seven in previous years; the number of performances will be the same, with The Sound of Music being performed four times instead of twice.

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For its second season, the GEORGIA OPERA in Atlanta plans two performances each of The Barber of Seville and Tosca, scheduled for June and July. The Rossini comedy will present Barbara Campbell, Dominic Cossa, and Enrico Di Giuseppe, while Puccini's leading roles will star Teresa Kubiak, Cornell MacNeil, and Herman Malamood.

Until two years ago, music and opera had been a part of Canada's STRATFORD FESTIVAL. There are now the first signs of a new rapprochement, as artistic director Robin Phillips has invited the Canadian Opera Company and the National Ballet of Canada to participate in the opening festivities, "A Gala Shakespeare Revel," on June 5. The contents and format of the one-time-only program will be announced soon. A closing concert, featuring baritone Louis Quilico and his son Gino, is scheduled for August 28.

New Jersey's GARDEN STATE ARTS CENTER at Telegraph Hill serves as Summer residence for the New Jersey Symphony. The orchestra will also play a concert performance of Aida featuring Anna Moffo.

The MAINE OPERA ASSOCIATION will give seven performances of La Traviata during its second season at the Deertrees Theatre in Harrison, Maine. The dates are July 29 to August 12; Lynn Owens will sing the title role.

Four ballet companies have been booked into the METROPOLITAN OPERA HOUSE at Lincoln Center during the opera company's Spring/Summer tour and subsequent vacation. The one most likely to cause a sensation is the Ballet Troupe of the People's Republic of China, a 150-member company performing classical ballet and visiting here for the first time. They will open in New York on July 5, performing for ten days, then tour to Wolf Trap, Minneapolis, Los Angeles, and San Francisco. A company that has not danced in New York in many years is the National Ballet of Cuba, which is booked for June 13-24. The London Festival Ballet will dance at the Met July 18-29 while the longest run is reserved for the American Ballet Theatre, April 17 through June 10.

Lincoln Center's STATE THEATRE, which offered its own Music Theatre of Lincoln Center performing musicals and operettas during the summers of 1964 through 1969, has now been leased to the Nederlander Organization for eight weeks in summer '78 and '79, with an option for 1980 and 81. The organization, which owns and operates 18 theatres in the United States, plans to present musical comedy, light opera, ballet, classical and pop concerts. Lillian Libman, formerly with Hurok, is in charge of classical events; William Ross will supervise the popular field. — As we go to press, an announcement of most summer bookings has been received. The Berlin Opera Ballet, starring Valery and Galina Panov, will perform July 3-15, followed by the D'Oyly Carte Opera and the National Ballet of Canada. During August, the theatre will host Sammy Davis Jr. in Stop the World, I Want to Get Off.

The planned visit of the VIENNA STATE OPERA to Kennedy Center in September 1978 has been postponed due to the high cost of a trans-Atlantic tour. The expenses were to have been borne by the City of Vienna and Kennedy Center. Negotiations are continuing for a possible visit in 1979.

... and the Summer Abroad

July 26 marks the opening of the SALZBURG FESTIVAL with Christoph von Dohnanyi conducting Rosenkavalier in a new production directed by Günther Rennert, designed by Veniero Colasanti, with Gundula Janowitz, Yvonne Minton, and Lucia Popp as Marschallin, Octavian and Sophie, José Carreras as The Singer, and Kurt Moll as Baron Ochs. Also new will be a Zauberflöte at the Felsenreitschule, conducted by James Levine and featuring Cotrubas, Gruberova, Karl-Walter Böhm, van Dam and Talvela in the leading roles. Two former productions returning under Karajan's baton are Salome and Don Carlo, and one under Böhm, Don Giovanni. Peter Maag will again conduct Il Sant' Alessio at the Cathedral.

One new Salzburg Festival production for 1979 has also been announced: a Karajan conducted and directed Aida with Mirella Freni, Elena Obratsova, Placido Domingo, Jose van Dam, and Nicolai Ghiaurov.

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The Berlin Philharmonic under Karajan will be in residence for the SALZBURG EASTER FESTIVAL. Fidelio with Hildegard Behrens, and Il Trovatore with Raina Kataivanska and Franco Bonisolli, staged by the Maestro, may be heard at the brief and exclusive Festival. — Easter ’79 will bring another Don Carlo, while Easter 1980 will present Parsifal with its Good Friday Spell.

BAYREUTH will open on July 25 with a new production of Der fliegende Holländer, conducted by Dennis Russell Davies, conductor of the St. Paul Chamber Orchestra, directed by Harry Kupfer from Dresden. Also in this summer’s repertoire are Parsifal in the 1975 Wolfgang Wagner production, Tannhäuser in the 1972 Götz Friedrich production, and the complete Ring des Nibelungen (three times) in the 1976 Chereau/Boulez conception. The Festival will run until August 28.

Johann Strauss’s A Thousand and One Nights will seem truly magical on the floating stage on Lake Constance at Austria’s BREGENZER FESTSPIELE. At the Hohenems Castle one will be able to hear La Cenerentola and, at the small Theater am Kornmarkt, Dittersdorf’s Doktor und Apotheker.

The GLYNDEBOURNE FESTIVAL, which has the earliest opening date of all summer festivals, offers The Magic Flute on May 28 as its first production. Cosi fan tutte, La Bohème, The Rake’s Progress and Don Giovanni are also scheduled. — In 1979, the Festival will bring back Die schweigsame Frau, Haydn’s La Fedeltà premiata, Il Ritorno d’Ulisse in patria with Fredericka von Stade and Richard Stilwell, and Fidelio with Elisabeth Soderstrom.

The rarely heard Handel Alcina is on the 1978 program of the AIX-EN-PROVENCE FESTIVAL, with Teresa Berganza in the leading role. The Festival will also present Janet Baker in Dido and Aeneas and Gabriel Bacquier in Don Pasquale, which will feature the American soprano Faye Robinson. — The neighboring FESTIVAL d’ORANGE will have Macbeth under Dohnanyi’s musical leadership as its attraction. — The ARENA DI VERONA has scheduled Il Trovatore for next summer.

For two months the small Carinthian town of Villach on Ossiachersee will resound with music. The CARINTHIAN SUMMER INTERNATIONAL FESTIVAL will open on June 29 and promises such operatic stars as Christa Ludwig, Hermann Prey, and Peter Schreier, conductors Zubin Mehta, Lukas Foss and Gennady Rozhdestvensky, the latter leading the Moscow Chamber Opera Theatre’s production on tour.

Britten’s Death in Venice and Noye’s Fludde will be performed at the ALDEBURGH FESTIVAL this summer. Also scheduled is Monteverdi’s Orfeo.

The VIENNA FESTWOCHEN, which start as early as May 15 and last through June, will bring to the Staatsoper: Tosca, Die Zauberflöte, Rigoletto, La Clemenza di Tito, Un Ballo in maschera, Tannhäuser, Arabella, Fidelio, Capriccio, Madame Butterfly, Il Trovatore, Die Frau ohne Schatten, Der junge Lord, Cosi fan tutte, Don Carlo and Les Troyens. The Volksoper will perform Weber/Mahler’s Die drei Pintos and a number of operettas, while the program at the Theater an der Wien will include Martha and a Monteverdi cycle of Orfeo. L’Incoronazione di Poppea, and Il Ritorno d’Ulisse in patria as produced by the Zurich opera.

The MUNICH FESTWOCHEN will offer at the Bayerische Staatsoper Fidelio, Così fan tutte, Lohengrin, Boris Godunov, Reimann’s Lear, one Ring cycle, and one performance each of Otello and Werther.
SUMMER SCHOOLS AND WORKSHOPS

The 1978 summer term of the MUSIC ACADEMY OF THE WEST in Santa Barbara runs from June 26 to August 19. Martial Singher is director of the vocal/opera department, with Natalie Limonick, Irving Beckmann and Michel Singher as opera coaches. Maurice Abravanel is music director of the Academy.

The COLLEGE-CONSERVATORY OF MUSIC of the UNIVERSITY OF CINCINNATI will offer a one-week symposium in opera and voice with courses and master classes led by such singers as Sherrill Milnes, Rose Bampton, John Alexander, Italo Tajo and stage director James DeBlasis. Work sessions will be coordinated with the Cincinnati Opera productions during that week.

This summer's opera production workshop at the NEW ENGLAND CONSERVATORY OF MUSIC will deal with the structural set-up of college and university opera workshops and will be particularly helpful to singers, conductors and voice teachers interested in organizing an opera department in their schools. David Bartholomew is the director of the program; the dates are June 26 to July 7. The Conservatory's summer term runs from June 26 until August 4.

For the first time, the SHAWNIGAN SUMMER SCHOOL OF THE ARTS will offer a Chamber Opera and Vocal Program. Canadian stage director Pierrette Alarie heads the department, which lists among its vocal faculty Rose Bampton and Leopold Simoneau. The sessions are held at St. Michael's University School in Victoria, B.C., from July 12 to August 23. Students may register for three weeks or for the full six-week program, with board ($575 or $875) or without ($415 or $575). For information and registration write to Shawnigan Summer School, The Registrar, 3737 Oak Street, Vancouver, B.C., Canada V6H 2M4.

The MANHATTAN SCHOOL OF MUSIC has scheduled a Vocal Arts Institute among various summer workshops. Helen Vanni, Judith Raskin, Margaret Hoswell, and Ellen Faull will offer master classes June 5, 6 and 7, and George Schick will be in charge of a course for opera coaches between June 8 and 29, working on Verdi, Puccini and Mozart repertoire for advanced singers. Daniel Ferro will offer a vocal technique workshop June 8 through 15.

June 23 to August 19 are the dates of the OPERA WORKSHOP INC. in Pittsburgh. Directed by Richard Flusser, the workshop accepts singers between 18 and 30 for advanced training and offers performing opportunities during the closing week of the workshop. Conductor Richard Woitach will be this summer's guest conductor. Further information may be obtained from Mrs. James Duncan, 1004 Elmhurst Place, Pittsburgh, PA 15215.

The CATHOLIC UNIVERSITY OF AMERICA in Washington, D.C. has invited Luigi Ricci, well-known Italian opera coach, to hold a vocal workshop on Italian opera at its School of Music. The dates are April 11 through 22.

Boston's NEW ENGLAND CONSERVATORY OF MUSIC will include an opera production workshop during its summer session from June 26 to August 4.

A nine-week opera program under music director Fiora Contino and stage director Richard Pearlman will offer an opera workshop and also courses in Opera Theatre and an Introduction to Opera at the ASPEN MUSIC FESTIVAL and SCHOOL.

In addition to its annual summer opera workshop, the UNIVERSITY OF MICHIGAN at Ann Arbor also offers master classes by Elisabeth Schwarzkopf and Walter Legge (6/26-7/1/78) and Maureen Forrester (8/8-10/78).

SCHWARZKOPF/LEGGE master classes, first offered in the U.S. at the Juilliard School in December of 1976, are also scheduled in Bloomington at Indiana University April 17-28, and at Lakehead University in Thunder Bay, Ontario, July 16-23.

June 18-23 has been marked for the Art Song Festival and Workshop at WESTMINSTER CHOIR COLLEGE in Princeton, New Jersey. Participating artists/teachers are Bethany Beardslee, Pierre Bernac, Evelyn Lear, Thomas Paul, Paul Plishka, Judith Raskin, and accompanist/coach Martin Katz.
The MINNESOTA OPERA COMPANY will again offer a three-week Opera Institute for singers, conductors, and stage directors. H. Wesley Balk, director of the company, will also direct the Institute which will run from July 10 to 29 and will be held on the campus of the College of St. Catherine in St. Paul. The three-week course fee is $375, and housing arrangements can be made for $44 per week. For further information write the Minnesota Opera Company, 850 Grand Avenue, St. Paul, MN 55105.

Patricia Brooks will be supervising the first Summer Performing Arts Festival and Workshop at MANHATTANVILLE COLLEGE in Purchase, New York. Scheduled for June 19 to July 21, the workshop will offer classes in body movement, acting and coaching, and will culminate in a performance of *Dido and Aeneas*. The staff includes Sofia Steffan and Stanley Sonntag.

FORECAST – A GLIMPSE OF FALL '78 – AND BEYOND

Five new productions will be added to the METROPOLITAN OPERA’s repertoire in 1978-79. The most significant one is the New York stage premiere of Benjamin Britten’s *Billy Budd*, previously performed in New York only in concert in the 1961 two-act version by the American Opera Society in 1966. The American premiere took place in 1952 — in October a shortened version of the original four acts over NBC-TV, and in December the complete opera at Indiana University in Bloomington. In 1970, the Lyric Opera of Chicago gave the first professional American stage production, using the revised two-act version, which will also be heard at the Met. Returning to the company will be Peter Pears, who created the role of Captain Vere in London in 1951. The previously announced new translation of Smetana’s *Bartered Bride* will come to life when the Met offers its new production of the Bohemian opera next Winter. It has not been in the company’s repertoire since 1942 and will introduce Teresa Stratas and Nicolai Gedda as the lovers, Jon Vickers as Vasek and Martti Talvela as the marriage broker Kecal. Josef Svoboda and Jan Skalicky will be responsible for set and costume designs, respectively, and the Levine/Dexter team will be in charge of musical and stage matters. In addition, the season will bring a new *Don Carlo* in the standard Italian version, featuring Renata Scotto and Marylin Horne and Veriano Luchetti; Nicolai Ghiaurov will represent King Philip. A new *Don Pasquale* will assure the presence of Beverly Sills as Norina and a new production by Jean-Pierre Ponnelle of *Der fliegende Holländer* will mark the return of conductor Peter Maag with José Van Dam in the title role. For the first time in four years, the Met will present a total of twenty-four different productions — the current season offers twenty — and as a result of the lengthened New York season (see Vol. 20, No. 1 Bulletin), opening night will be as early as September 18; the opera *Tannhäuser*. Following is a list of revivals and operas carried from the previous season arranged by national origin: Italian: *Aida, Luisa Miller, Madama Butterfly, Norma, Otello, Rigoletto, Tosca and Traviata*; German/Austrian: *Ariadne auf Naxos, Elektra, Fidelio, Hansel and Gretel* (in English), *Parsifal, Tannhäuser, and Zauberflöte*; French: *Carmen, Dialogues des Carmélites* (in English), and *Werther*; and Russian: *Eugene Onegin*.
The SAN FRANCISCO OPERA, with Kurt Herbert Adler celebrating his silver anniversary at the company’s helm (see last Bulletin), has announced the West Coast premiere of Billy Budd. Scheduled for September 16, it will precede the first New York performance by three days. Captain Vere will be sung by Richard Lewis and Claggart by Sir Geraint Evans; David Atherton will conduct. Other new productions will include a Ponnelle Bohème (design and staging) with Cotrubas and Aragall, and Lohengrin designed by Montresor and conducted by Mo. Adler. Rene Kollo will be heard in the title role. Opening night on September 8 will bring Otello with Domingo, Ricciarelli and Wixell, conducted by Giuseppe Patané, while the second evening will feature Shirley Verrett and Alexandrina Milcheva in Norma. The most performed opera of this San Francisco season will be Tosca, with Montserrat Caballé, Gwyneth Jones and Magda Olivero alternating in the title role, and Pavarotti and Taddei singing Cavaradossi and Scarpia, respectively, in most performances. Leonie Rysanek will return to the company as Marschallin with Walter Berry as Baron Ochs. The baritone will also sing Leporello with Justino Diaz as the Don and Olivia Stapp as Donna Elvira. Werther will feature José Carreras and Maria Ewing, and Fidelio, the last production of the 1978 Fall season of 68 performances, will present Gwyneth Jones and Spas Wenkoff with Günther Wich conducting.

La Fanciulla del West with Carol Neblett, staged by Hal Prince, conducted by Bruno Bartoletti, and designed by Eugene and Franne Lee, will open the 25th Anniversary season of the LYRIC OPERA OF CHICAGO. On November 29, 1978, the company will give the world premiere of its own commissioned opera, Penderecki’s Paradise Lost. Other operas in the company’s Fall schedule are Salome (Grace Bumbry, Mignon Dunn, Norman Bailey, and Ragnar Ulfung), Madama Butterfly (Maria Chiara, Elena Zilio, Giorgio Merighi, and Angelo Romero), Werther (Yvonne Minton, Louise Russell, Alfredo Kraus, and Timothy Nolen), Cavalleria rusticana and Pagliacci (Fiorenza Cossotto, Giorgio Merighi and Matteo Manuguerra), and finally Don Pasquale (Judith Blegen, Geraint Evans, Alfredo Kraus, and Richard Stilwell). — The 1979 opening night will be Faust with Mirella Freni.

The SEATTLE OPERA, entering its fifteenth season, has scheduled five operas from the classical repertoire: Norma with Cristina Deutekom, Joy Davidson, and John Alexander, Carmen with Francine Arrauzau, Glenys Fowles, Pedro LaVirgen, and Dusan Bugarin, Macbeth with Grace Bumbry, Silvano Carroli and Rolf Bjoerling, Don Giovanni with Sherrill Milnes in the title role and Antigone Sgourda as Donna Anna, and La Bohème with Heather Thomson and Ermanno Mauro in leading roles. — The company’s announcement further includes its plans for the 1979-80 season, which will feature one French, one German, and one Russian opera, in addition to two Italian ones: Lucia di Lammermoor, Faust, The Queen of Spades, Fidelio, and La Traviata. Leading roles in these operas will be entrusted to Jeanette Pilou (Margarite), Raina Kabaivanska (Lisa), Ute Vinzine (Leonorina), and Mariana Niculescu (Violetta). As has become the company’s custom, two of the six performances of each opera will be given in English translation with young American singers.

The HOUSTON GRAND OPERA is just one year shy of celebrating its silver anniversary. Works are scheduled throughout the season, with one opera appearing each month except in December. Here they are, then, in order of schedule: Norma (with Scotto, Quivar, Mauro and Plishka), Jenufa (cast to be announced) planned to coincide with the 50th anniversary of Janácek’s death, Werther (with von Stade), Rosenkavalier, and Traviata (casts to be announced, but with Ponnelle in charge of design and direction for the Verdi oeuvre), and finally La Grande Duchesse de Gérolstein in the original Santa Fe production completing the season in May 1979.

Special interest will be centered on Toronto in September, when the CANADIAN OPERA COMPANY will perform Tchaikovsky’s Joan of Arc, originally also scheduled for the current season by the Opera Company of Boston but postponed to a later date. The six Canadian performances will be sung in a new English translation commissioned for this occasion from Richard Balthazar with an
OPERA America grant. Also on next season's program are Der Rosenkavalier with sets rented from the Metropolitan Opera, and revivals of Rigoletto and Don Giovanni. Each opera is performed six times between September 13 and November 4.

Four productions will be offered by the DALLAS CIVIC OPERA between November 3 and December 17, with each opera being given three performances. Opening with The Barber of Seville featuring Marilyn Horne in the mezzo-coloratura role, the company will bring Renata Scotto back to Dallas where she has enjoyed various triumphs since 1970, this time in Un Ballo in maschera. The season will also offer the first local performance of Der fliegende Holländer with Norman Bailey and, last but not least, The Ballad of Baby Doe with Ruth Welting in the title role.

With Beverly Sills having announced her retirement from the stage in 1980 (see Appointments), her limited appearances take on added interest. The FORT WORTH OPERA has secured a contract with her for a new production of The Barber of Seville for March '79.

The SAN DIEGO OPERA will offer one world premiere and one first for West Coast audiences. The new opera is Gian Carlo Menotti's latest work, Juana la Loca (The Mad Queen of Spain), to star Beverly Sills, with the premiere date set for June 3, 1979. The other opera is Thomas's rarely heard Hamlet, with Sherrill Milnes in the title role and Ashley Putnam as Ophelia. Rounding out the six-production season are Rigoletto, Così fan tutte, Manon Lescaut, and Cavalleria rusticana with Pagliacci. Changing to a Fall and Spring repertory schedule, Hamlet, Rigoletto and Così will be given in four performances each between October 7 and November 4, while the other three productions will follow each other closely between May 12 and June 10.

A well publicized event for Fall 1980 is the SAN DIEGO OPERA's opening production of Die Fledermaus with Joan Sutherland and Beverly Sills. While both sopranos have sung Rosalinda before, and Sills has also appeared in the role of Adele, the two stars will be alternating the roles in performances on October 9, 12, 15, 18, and 21 — but don't forget the year is 1980. Of course, Richard Bonynge will conduct, and Tito Capobianco will be the stage director, Carl Toms the designer.

Contracts with international opera stars necessitate commitments far into the future and the GREATER MIAMI OPERA ASSOCIATION finds itself in just that situation. Thus, the company has evolved a five-year plan which will feature the following programs: 1978-79 Don Carlo, The Barber of Seville, Samson et Dalila and Madama Butterfly; 1979-80 Les Contes d'Hoffmann, Mefistofele, Die Fledermaus and Manon Lescaut; 1980-81 Nabucco, The Merry Widow, Carmen and Turandot; 1981-82 Simon Boccanegra, Werther, La Traviata and a choice between Lucia di Lammermoor or Cavalleria rusticana with Pagliacci; and finally 1982-83 Un Ballo in maschera, Lakmé, Andrea Chénier and Faust. Continuing its policy of exchanging productions, sets and costumes for the 1979 Barber of Seville will come from Houston while the Texas company has used Miami's sets for Fanciulla del West and will use those for Falstaff and Don Carlo, originating in Miami. The 1979 Samson et Dalila will represent the Metropolitan Opera production, to be seen in Florida. Casts in 1979 will include Marina Krilovici and Giorgio Merighi as Elisabetta and Don Carlo, with Martti Talvela as King Philip. Judith Blegen will join Dominic Cossa, Fernando Corena and John Brecknock in The Barber, while Margarita Zimmermann and Jon Vickers will sing the title roles in Saint-Saëns's biblical story. Rounding out the season are Renata Scotto and Ermanno Mauro as the ill-fated parents of Trouble.

The MICHIGAN OPERA THEATRE has announced auditions for orchestra musicians as a result of the decision to form its own permanent opera orchestra for the 1978-79 season. The highlight of the season promises to be Gruenberg's Emperor Jones, not performed since 1959 at the Empire State Festival in Tuxedo, New York. The world premiere of the one-act opera based on the O'Neill play took place at the Metropolitan Opera in 1933. The Detroit performance is sched-
uled for a double-bill with *Pagliacci*. The season will open with *The Pearl Fishers* and will include *La Traviata* and an operetta to be announced.

The EDMONTON OPERA in Alberta is projecting its next two seasons with four productions each. *Mignon, Tosca, Macbeth* and *Lucia di Lammermoor* make up next season’s schedule while 1979-80 will bring *Rigoletto, Der fliegende Holländer, Manon* and *Aida* to this Western Canadian city.

**APPOINTMENTS**

**Government Agencies and Arts Service Organizations**

JOAN MONDALE was named by President Carter as Honorary Chairperson of the Federal Council on the Arts, an organization he charged with reviewing the arts policies of various government agencies. PETER KYROS, former Deputy Counsel to the Vice-President, was appointed Deputy Chairperson; JOE DUFFY, Chairman of the National Endowment for the Humanities, had previously been announced Chairman of FCA. Both he and Livingston Biddle will head the study, which will be concerned with four areas: existing federal programs; improvement of present programs; suggestions for new programs by agencies with some arts programs; suggestions for the inclusion of some arts programs by agencies which have none at all at present.

With the beginning of 1978, opera has had its own administrator at the National Endowment for the Arts in the person of JAMES IRELAND. His title is Assistant to the Director of Music Programs (Walter Anderson), and he is in charge of opera and jazz/folk music, as Adrian Gnam is in charge of symphonic, chamber and recital music. Mr. Ireland’s interest in and love for opera is supported by a thorough knowledge acquired in studies at Indiana University, University of Texas and at the University of Cincinnati, where he received Master of Music and Bachelor of Business Administration degrees. He coached opera and art songs, conducted choirs and was a soloist in opera and music theatre productions. His last position was Director of Budget at the National Endowment for the Arts, and we welcome him back to opera! Susan Hoagland will work closely with him in the operatic field.

The last appointment of CLARK MITZE reported in these pages was to the California State Arts Council. He has since resigned from that post and has become the Executive Director of the Illinois Arts Council, where he succeeds William Denton.

Many state arts agencies have made new appointments to the post of Chairman since the beginning of the season. We are pleased to list the names of these men and women below: ALDEN GODFREY, Alliance of California Arts Councils; CONNIE JO HEPWORTH, Utah State Division of Fine Arts; ROSALYN KLING, Missouri State Council on the Arts; MARTIN LANCASTER, North Carolina Arts Council; AL SMITH, Kentucky Arts Commission; JUDITH A. WHETZEL, Washington State Arts Commission; and in the position of Executive
Director: ROBIN BERRY, Rhode Island State Arts Council; BEN DI SALVO, Oklahoma State Arts Council; and ANNE HAWLEY, Massachusetts Arts and Humanities Council. — ROBERT W. JONES, the new Director of the Metropolitan Lansing Fine Arts Council, is also Director of the Opera Workshop at Michigan State University in Lansing, not former Director as earlier reported.

New York City's new Mayor Edward Koch appointed HENRY GELDZAHLER to the post of Cultural Commissioner for the City, succeeding Claude Shostal. He will administer the City's Department of Cultural Affairs, formerly part of the Park, Recreation and Cultural Affairs Administration, but since last year an independent agency. Although only 42 years old, Mr. Geldzahler is Curator of Twentieth Century Art at the Metropolitan Museum, and has been affiliated with the Museum since 1960, except for a leave of absence in 1966 when he worked with the NEA in its initial year. Since the City Department of Cultural Affairs has a budget of $24 million for grants to cultural institutions in New York (it is this agency that helps defray the costs of the Metropolitan Opera and New York Philharmonic concerts in city parks), Mr. Geldzahler will resign from his museum position to avoid a conflict of interest.

The above agency is not to be confused with the New York Commission for Cultural Affairs, an independent advisory body. Its chairman, Martin Segal, recently announced his resignation; a successor has not yet been announced.

In October 1977, MARGARET JORY assumed the position of Executive Director of the American Music Center. She brings to her new post wide experience in the musical field; she was director of the Hunter College Concert Bureau 1974-76, head of Juilliard's Lincoln Center Student Program, operatic stage director in San Francisco, Cincinnati, and with the Met Opera National Company. She was also treasurer of Horizon Concerts. Among her different duties is the supervision of the NEA financed archives of American music commissioned by the National Endowment under its composer/librettist program.

JOHN P. ROBERTS, past president of the Canadian Music Council and a vice-president of the International Music Council, is the new General Manager of the Canadian Music Centre, a sister organization of the above mentioned American Music Center. He succeeds Keith MacMillan who joined the University of Ottawa.

The American Guild of Musical Artists (AGMA) has elected GENE BOUCHER, Metropolitan Opera baritone and former First Vice President of AGMA, President of the organization. He succeeds Cornell MacNeil. RICHARD FREDRICKS was named to succeed Mr. Boucher as First Vice President.

The Associated Council of the Arts announced the promotion of NANCY BUSH to Vice President. She will be working out of the Washington, D.C., office of ACA as advocate for arts legislation.

JULIUS BLOOM, Executive Director of Carnegie Hall Corporation for the last seventeen years, is retiring from that position and is turning his job over to five associate managers. RONALD J. GERAGHTY will be comptroller and business manager, STEWART WARKOW continues as house manager, RICHARD A. MEAD development manager, EDWARD BIRDWELL manager of concert operations, and LEE WALTER manager of the subscription department. Mr. Bloom, who prior to his Carnegie Hall post had been with the Brooklyn Academy of Music for 20 years, will remain with the organization as Vice Chairman and Director of Corporate Planning. Stewart Warkow will also function as Acting Executive Director, coordinating all activities.

Music Industry

HENSON MARKHAM is Vice President, Director of Publication at Theodore Presser Co., a post he assumed last season. — RONALD FREED, currently President of the Music Publishers Association of America, is President of European American Music Distributors Corporation, succeeding Joseph Boonin, effective December 1977. For the last 15 years he has been Director of the International Division of Serious Music of the Peer-Southern Organization.

PAUL LUNDBERG, formerly of Hurok Concerts, is the new West Coast representative of Herbert Barrett Management in Los Angeles.
Opera Companies

It became front-page New York Times news when BEVERLY SILLS recently announced her retirement from the stage in 1980 and her commitment to assume co-directorship of the New York City Opera at that time, together with Julius Rudel. She will have sung at her home company for 25 years, and she plans a “big fund-raising bash” for her last singing appearance there. Her versatility has been shown time and again, not only on the operatic stage in both drama and comedy, but also as a television personality, as a star in musical comedy, and as an ardent and eloquent advocate for the arts in general and opera in particular. Meanwhile, there are almost three more years in which she can be enjoyed on stage — she has, after all, promised a dual/exchange role appearance in Fledermaus with Sutherland in San Diego as late as October 1980.

Beginning in January '78, the Metropolitan Opera has a new member on its artistic administrative staff. JOAN INGPEN, who had been at Covent Garden with Sir Georg Solti as Controller of Opera Planning from 1962 to 1971, and subsequently at the Paris Opera as Technical Advisor and assistant to Rolf Liebermann, will be working directly with James Levine in planning future Met seasons. She began her career in arts administration by heading her own artists management in London, Ingpen and Williams, then worked for the Philharmonic Orchestra of London before joining the Royal Opera, Covent Garden.

The Opera Company of Boston announced the appointment of SCHUYLER G. CHAPIN as Special Consultant in areas of development, fund-raising, and planning, particularly as it pertains to the proposed new opera house for the company. Mr. Chapin was General Manager of the Metropolitan Opera from 1972 to 1975, and is currently Dean of Columbia University’s School of the Arts, a post he will retain, as his work in Boston will take him to that city no more than two days per week. He is also Chairman of the Carnegie Hall Endowment Fund.

ALBERT B. HUDES, director of public affairs for the accounting firm of Touche Ross for the past eight years, was appointed Director of Development for the New York City Opera, effective immediately. His work will include organizing and supervising fund-raising programs, coordinating marketing, public relations, and advertising, and the activities of the New York City Opera Guild and the education department. Earlier, he had worked on corporate fund-raising for museums and libraries and as a management consultant. COS members may remember him as a speaker at the 1972 Conference in Washington, D.C., where he offered free accounting consultation to COS member companies as a new arts commitment service from Touche Ross.

The Spoleto Festival in Italy has signed CHRISTIAN BADEA as its new Music Director succeeding Christopher Keene, who remains Music Director of Spoleto U.S.A. in Charleston, S.C. The Romanian-born Mr. Badea has also been named Affiliate Artists/Exxon conductor to the National Symphony in Washington, D.C.

Western Opera Theater’s manager, Robert Bailey, and its general director, Kurt Herbert Adler, announced the appointment of THOMAS BOOTH as Musical Director of the San Francisco touring company. Mr. Booth was assistant conductor at the New York City Opera between 1968 and 1972, and subsequently conducted with New York’s Eastern Opera Theater, the New York Lyric Opera, and the Michigan Opera Company.

JAMES COPELAND is the new Business Manager of the Opera Theatre of St. Louis. He was formerly on the staff of the Theatre Communications Group (TCG) in New York.

LIONEL C. MOHR, Director and Vice-President of Marketing for Torstar Company, Toronto, was named President of the Canadian Opera Company. His predecessor in that office was Rodney J. Anderson, who served for the last seven years.

The Canadian Opera Company added two new members to its administrative staff. MARIA TOPALOVICH is Director of the Public Relations, succeeding Harvey Chusid. She had been project officer in the Arts Division of the Ontario Ministry
BARBARA VAN LUVEN was named Director of Touring for COC. She had worked for the Stratford Festival and the Toronto Symphony before her most recent job as public relations officer for the Hamilton Philharmonic.

**Symphony Orchestras, Chorus, and Ballet — Here and Abroad**

SIR GEORG SOLTI, Music Director of the Chicago Symphony, also accepted the post of conductor of the London Philharmonic Orchestra, a post he will assume in Fall '79 on a three-year contract. He will be succeeding Bernard Haitink, and agreed to conduct the British orchestra for a minimum of ten weeks annually while retaining his own orchestra in the United States.

Also in September '79, CLAUDIO ABBADO, Music Director of La Scala, Milan, will add a second conductorial position to his operatic one. Succeeding André Previn, he will be the new Music Director of the London Symphony Orchestra.

A third London orchestra, the BBC Symphony, has also signed a Music Director. Russian conductor GENNADY ROZHDESTVENSKY will assume the direction of the Symphony, which has been without a permanent conductor since the death of Rudolf Kempe in 1976.

SIXTEN EHRLING, formerly of the Metropolitan Opera, music director of the Detroit Symphony, and conductor at the Juilliard School, was named Musical Advisor and Principal Guest Conductor for the Denver Symphony. He will be in residency in the Colorado capital for a minimum of five weeks.

Following the announcement of the resignation of KAZUYOSHI AKIYAMA from the American Symphony Orchestra effective Fall '78, it was made known that SERGIU COMISSIONA, Music Director of the Baltimore Symphony since 1969, will be Musical Advisor for the New York orchestra for the next three years. Mo. Comissiona will also conduct half of the season's concerts, while Mo. Akiyama will remain affiliated with the orchestra as Principal Guest Conductor. He retains direction of the Vancouver Symphony Orchestra and will be spending more time on guest conducting, in his native Japan as well as in Europe.

WERNER TORKANOWSKY, former music director of the New Orleans Philharmonic, has been invited to be Guest and Associate Conductor of the Detroit Symphony, where Antal Dorati is Music Director.

MURRY SIDLIN, former Affiliate Artists/Exxon apprentice conductor with the National Symphony Orchestra from 1973-76, is now Music Director of the New Haven Symphony.

A four-year contract was signed by Swiss-born CHARLES DUTOIT, naming him Music Director of the Montreal Symphony Orchestra. He held that title as head of the Bern (Switzerland) Orchestra, The National Symphony of Mexico, and most recently the Göteborg Symphony in Sweden. In Montreal he succeeds Rafael Fruehbeck de Burgos.

JUDITH SOMOGY, who has conducted with the New York City Opera for the past few years, was appointed Music Director and conductor of the Utica Symphony Orchestra in New York.

In addition to her directorship of the Opera Orchestra of New York, which she founded ten years ago, EVE QUELER has accepted the post of Music Director of the Michigan Chamber Orchestra.

RICHARD McCAULEY has moved from Manager of the Dayton Philharmonic to the same position at the New Orleans Philharmonic Orchestra.

The Syracuse (NY) Symphony appointed LEONARD DAVID STONE as its new General Manager, beginning in 1978. Former manager of the Winnipeg Symphony, he was also Chairman of the Association of Canadian Orchestras.

The Baltimore Symphony has announced the appointment of WILLIAM HENRY CURRY as its new resident conductor for 1978-79, succeeding LEON FLEISHER.
Two appointments for next summer include GEORGE TRAUTWEIN, music director of the Tucson Symphony, to the Education Network of RIAS, Berlin, and MICHAEL CHARRY to conductor of the Peninsula Music Festival in Fish Creek, Wisconsin. Mr. Charry conducts the Nashville Symphony during its Winter season.

Indiana University (Bloomington) conductor FIORA CONTINO has accepted the position of Assistant Conductor of the New Orleans Philharmonic while on leave from her university post.

Former Executive Director of the St. Louis Symphony PETER PASTREICH was named Executive Director of the San Francisco Symphony. He started in his new position last Summer, succeeding Joseph Scafidi who retired.

The former General Manager of the Florida Philharmonic, DALE HEAPPS, was named Executive Director of the newly formed Palm Beach (Florida) Festival.

The Director of Choral and Orchestral Music at Haverford and Bryn Mawr colleges is TAMARA BROOKS. She has been chosen to succeed Robert Page — now at Carnegie Mellon University — as Music Director of the Mendelssohn Club of Philadelphia.

HERMAN KRAWITZ, President of New World Records and Chairman of the Theatre Administration Program at Yale University, was appointed Executive Producer of the American Ballet Theater. From 1963 to 1972 he was assistant manager of the Metropolitan Opera.

**Academia**

The North Carolina School of the Arts has a new Dean in the person of ROBERT HICKOCK, who succeeds Nicholas Harsanyi. — IRVING M. BROWN, whose credentials include 19 years of arts administration with the U.S. Office of Education, the Fulbright Program, as Director of Arts Programs at the University of Maryland, and Dean of Fine and Performing Arts at SUNY-New Paltz, was named Dean of the School of the Performing Arts at Brooklyn College of the City University of New York. — ROBERT CHRISTENSEN, former director of the Hartt School of Music of the University of Hartford, is the new Director of New York's Third Street Settlement Music School. — KEITH MACMILLAN, head of the Canadian Music Centre since 1964, a composer and radio/record producer, recently assumed the position of Director of the Music Department at the University of Ottawa.

Beginning next Fall, EUGENE BONELLI will be returning to Southern Methodist University in Dallas as its new Dean of the School of the Arts. Dr. Bonelli held the same position with the Cincinnati University College-Conservatory for the past three years, following his position as Chairman of the Music Division of SMU.

LARRY J. LIVINGSTON, formerly of Northern Illinois University, was named Vice-President of the New England Conservatory. He will be conducting the Conservatory's Orchestra and its Contemporary Ensemble.

LEONARD PEARLMAN joined the faculty of the University of Arizona as Conductor of the symphony, and head of the conductor's program. He was previously affiliated with the Peabody Institute in Baltimore.

OMAR LERMAN, who had been Assistant Director of the New York State Arts Council and administrator of the Joffrey Ballet and the American Ballet Theatre, joins the Cornish Institute of Allied Arts in Seattle in an administrative capacity. He will also develop an expansion plan for the recently accredited college.

The Interlochen Arts Academy appointed ROBERT MARCELLUS, conductor and professor at Northwestern University in Illinois, as Music Director and Conductor of the Interlochen Orchestra. He will take up residence in Michigan for six weeks. — LAWRENCE P. HURST, chairman of the University of Michigan string department, is the new Director of the University Division of the National Music Camp in Interlochen.

Bass-baritone JOHN A. WILES, who had directed opera productions at Michigan State University, was engaged as Director of the Opera Workshop and Professor of Voice at the University of Georgia in Athens. — Baritone GEORG FOURIE
is the new Opera Director and artist-in-residence at Ball State University in Muncie, Indiana.

British conductor BRYAN BALKWILL, who has conducted opera at the Royal Opera and the English National Opera in London and orchestras in London and Paris, is a 1977-78 Visiting Professor of Music in Conducting at Indiana University in Bloomington. — THOMAS BALDNER, conductor of the Cologne, Germany, Kammerorchester and the Greenwich (Conn.) Symphony, has also joined the faculty of Indiana University in Bloomington in the same capacity as Mr. Balkwill. — Another new faculty member is soprano CAMILLA WILLIAMS, who is Professor of Music in Voice in Bloomington. She sang for many years with the New York City Opera and with many major opera companies and symphony orchestras abroad. In recent years she also taught at New York City colleges.

MAX RUDOLF, artistic administrator at the Met between 1945 and 1958, and subsequently Music Director of the Cincinnati Symphony, will join the Academy of Vocal Arts in Philadelphia where he will give ten master classes this Spring. Others on the faculty holding master classes are MARTIN RICH, RICHARD WOITACH and, earlier this year, GIAN CARLO MENOTTI. — Last Fall, tenor ENRICO DI GIUSEPPE began teaching voice at the Philadelphia College of Performing Arts.

R. LYNN STRADLEY has been named Director of the Opera Workshop at the California State University in Sacramento (see also Performance Listing).

Foreign Opera Houses

Some time ago, Rolf Liebermann announced he will retire in 1980, and there has been much speculation concerning his successor. The announcement has now been made that former baritone BERNARD LEFORT, who had been interim director at the Paris Opera for two years before Mr. Liebermann's tenure there, will be assuming the position. Mr. Lefort was director of the Aix-en-Provence Festival for many years and was also director of the Marseilles Opera. His immediate plans for the Paris Opera are to add a school for singers of which he will be in charge until 1980.

The Bonn Opera, Germany, has a new Director in JAN KRENZ, former Music Director of the Warsaw Opera in Poland. — MATTHIAS KUNTZSCH, Generalmusikdirektor in Lübeck, accepted the same office at the Saarländisches Staatstheater in Saarbrücken. — KURT PSCHERER has signed a contract with the Theater am Gärtnerplatz in Munich as Intendant (General Manager) until the end of 1982.

General Director of the Jerusalem Opera Company is JACOBO KAUFMANN, former director of the Chamber Opera group of the Teatro Colón in Buenos Aires.

The Edinburgh Festival has appointed JOHN DRUMMOND, assistant director of music and art at BBC Television, to succeed Peter Diamond as Director of the Festival.

The Leeds Festival in England has named JOHN WARRACK as Artistic Director starting in 1979. He succeeds composer Alexander Goehr in this position.

For personal reasons, VERA ZORINA-LIEBERSON was unable to assume the position of Director of the Norwegian Opera Company is Oslo. The company's music director is the interim administrator until a new appointment can be announced.

Resignations

Former Metropolitan Opera mezzo-soprano RISE STEVENS recently announced her resignation effective June 30 from the position of President of the Mannes College of Music, a position she held for the last three years.
The next COS NATIONAL CONFERENCE has been scheduled for

November 2 and 3, 1978 at the St. Regis Hotel in New York City

It will examine the role of opera professionals in the training of artists, educators, administrators and performer/creators, and in this context, the role of the opera workshops, community and civic companies, and major companies with and without training programs. In bringing these problems to their logical conclusion, the Conference will try to deal with areas of cooperation between these organizations by identifying the problems and working towards a mutually agreeable solution.

Please put these dates aside, since this working conference will be of great importance for future planning. National organizations such as the National Endowment for the Arts, National Opera Institute, Opera America, and the National Opera Association as well as the pertinent unions will be represented.

Programs and registration forms will be mailed in the Spring, together with hotel reservation cards. Rooms will be held in two different hotels to offer reservations in two price categories.

The previously announced CAREER GUIDE FOR THE YOUNG AMERICAN SINGER, a COS/NOI project, is in process of research, and companies and workshops which have received questionnaires are urgently requested to complete them and return them to COS as soon as possible. Companies which offer any kind of training (apprenticeships, artists-in-residence, or special opportunities for young artists) and which have not received a questionnaire are asked to request a copy. Similarly, opera workshops at educational institutions which offer at least two staged productions annually and have not received the Educational questionnaire are urged to contact COS. When completed, we believe that this Guide will be of immense value to all professionals in opera as well as to the young aspiring artists, singers, conductors, coaches, directors, technicians and administrators. The publication will be distributed to COS members and extra copies will be available at a nominal fee.

As a new service, COS will be collaborating with Current Musicology, a semi-annual publication of Columbia University's Department of Music, in making available a listing of musicologists interested in working on particular operatic projects. The forthcoming issue of this publication will be devoted to musicology and opera, and carry articles by musicologists as well as opera producers. It will also include the first listing of musicologists who wish to be registered as available for work in opera in their special field (composer, country or historical period). This listing, together with additional names and up-dated information, will later be available from COS and opera producers are invited to request this listing.
COMPETITIONS AND WINNERS

Singers

Since the last issue of the *COS Bulletin* did not carry this column, we are pleased to list now the winners of the last San Francisco Opera competition: DAVID EISLER, tenor from New York, and JOHN DEL CARLO, California baritone, shared the Schwabacher Memorial Award of $2,000, PAMELA LA SALLE, soprano from Seattle, received the $1,000 Florence Bruce Award, LYNN MIZER, soprano from St. Louis, the $500 Kent Family Award, MICHAEL TALLEY, tenor from St. Louis, the $250 Il Cenacolo Award, and CHARLOTTE ELL-SAESSER, soprano from Dallas, received honorary mention and an invitation to return to the Merola Program in 1978.

The National Vocal Competition for Operatic Artists, a program of the Baltimore Opera, gave its $1,500 first prize to 29-year old soprano MARGARITA CASTRO-ALBERTY from San Sebastian, P.R., a student at the Juilliard School, the $1,250 second prize to 24-year old soprano GWENDOLYN BRADLEY from South Carolina, third prize of $1,000 to 26-year old tenor STEVE DRAKULICH from Colorado, and the $750 fourth prize to 25-year old soprano MARGARET VAZQUEZ from Hartford, Conn. The two runners-up were baritone ROBERT LYON and mezzo-soprano ELLEN P. LANG, both from Maryland.

The Washington International Competition for Singers chose soprano GWENDOLYN BRADLEY (see also Baltimore) for first place in the women's division, and tenor GREGORY WIEST and bass CHRISTOPHER DEANE shared the first prize of the men's division. Next year's competition will be open to pianists.

Baritone JOHN CIMINO and mezzo-soprano FREDDA RAKUSIN (winner of a 1975 NOI grant and first place winner at the Las Palmas competition in the Canary Islands) were awarded first and second prize at the Regional Auditions of the New Jersey State Opera. Both were singing with the company last season. The '78 auditions will be held in March and April in Camden, Newark and Trenton, with finals open to the public at the Newark Symphony Hall on April 15. The age limit is 22 to 34 and proof of age is required. Applications must be accompanied by two recommendations from musical authorities and the applicant must be ready for professional appearances. State residency is also required. Prizes range from $250 to $1,000 and a possible appearance with the company. Address inquiries to Friends of New Jersey State Opera, Mrs. William Cromarty, 50 Park Place, Newark, NJ 07102.

The NEW JERSEY STATE OPERA will also administer a $1,500 grant by the Puccini Foundation, Licia Albanese, Chairman of the Board. The grant will go to one of the NJSO audition's finalists. The awarding ceremonies will be held in June at a festival sponsored by the Friends of the NJSO.

The Cincinnati Opera Ensemble, in residence from mid-February to mid-April, has selected four young singers to participate in its 1978 program: DEBORAH LINGWITH, CARLA WILKINS, RON GENTRY, and TOM FOX. Robert Peterson is the Ensemble's director, Byron Dean Ryan is musical director.

The following young singers, participating in the San Diego Opera Center program, have won the San Diego auditions: the first prize Puccini Memorial Award went to baritone JOHN DEL CARLO, who placed first in San Francisco and also made the district finals of the Metropolitan Opera National Council auditions last year; the Maurice Badges Memorial Award went to soprano PAMELA HICKS, and an honorary mention to mezzo-soprano MARY FOX, who took first place in the
Nevada district auditions of the MONC in 1975. All above winners participated in the Center’s production of La Cenerentola, together with professional singers Suzanne Marsee and Peter Strummer.

The National Federation of Music Clubs’ Young Artists Awards in the vocal category selected sopranos KRIS ELAINE REID and VONNA MILLER and baritone RANDIE LEE BLOODING as recipients of a $2,000 cash prize and a concert appearance for each.

Following nationwide auditions, the National Opera Institute announced the 1978 recipients of its Grants to Young Singers. What distinguishes this program from other auditions is that it aims to assist young professional artists, those who have already embarked upon a career, but do not yet have a sufficient income from professional engagements. Singers are chosen for their potential for an important operatic career, and the grants are to assist with continued studies and related activities to help realize this potential. The cash award varies with the program outlined in the application; the 1978 grants averaged $4,780. The grantees were: VINSON COLE, tenor, Kansas City, MO (1977 MONC first place winner); DAVID CUMBERLAND, bass, Dayton, OH; FAITH ESHAM, mezzo-soprano, Vanceburg, KY; JANICE HALL, soprano, Cambridge, MA (1976 MONC finalist and 1975 San Francisco winner); ELIZABETH KNIGHTON, soprano, San Francisco; KATHLEEN KUHLMANN, mezzo-soprano, Chicago; SUNNY JOY LANGSTON, soprano, San Diego (1976 MONC third prize); ERIE MILLS, soprano, Granite City, IL (1976 NATS winner); PAMELA MYERS, soprano, Baltimore; and JULIEN ROBBINS, bass-baritone, Ardmore, PA.

Musical America’s list of most promising “Young Artists 1977” included eight singers. These are young people who bear watching: soprano JUNE ANDERSON (former MONC winner), Canadian bass PIERRE CHARBONNEAU, tenor VINSON COLE (MONC first prize 1977), baritone Tonio Di Paolo, soprano JUDITH ERLICH, soprano VALERIE GERARD, tenor GENE TUCKER, and bass LAWRENCE WOLFE.

Winners at foreign international competitions include soprano KRISTINE CIESINSKI from Philadelphia, who won first prize in two prestigious European contests, one in Geneva where she also received the “Prix Henri Ghez”, and one in Paris, where she took two additional special prizes for interpretation of French art songs and of opera. It was also her vocal tape which was chosen by the American Music Council as U.S. entry in the International Vocal Competition in Bratislava, Czechoslovakia, held under the auspices of the International Music Council in September 1977. She is the younger sister of mezzo Katherine Ciesinski, who won second prize at the 1974 Metropolitan Opera National Council Auditions and placed first in various European contests.

Another American took first prize in the men’s division at the 1977 Concours International de Chant de Paris, mentioned above. It was tenor JOHN ALER, recipient of various awards; he, too, received an additional special prize in the French art song category.

Other winners at the Geneva Concours were, in the women’s division, CATHERINE JANE MENGEDOHT from Seattle, and in the men’s division, ROBERT GAMBILL from Lafayette, Indiana, and JAMES TYESKA from New York. First prize in the men’s division was shared by Uruguayan ROBERTO NALERIO-FRANCHIA and Pole DARIUSZ NIEMIROWICZ.

Last August, the second International Singing Competition in Pula, Yugoslavia, presented twelve finalists from Austria, Australia, Bulgaria, Great Britain, Hungary, Japan, Yugoslavia and the United States, selected from 76 auditioners. Hungarian soprano EVA BARTFAI received the first prize, Austrian bass HANSJOERG SPIESE second prize, and the third prize was shared by two Yugoslavians, soprano MIRELLA TOIC and mezzo MARJANA LIPOVSEK.
The Twenty-Third International Singing Competition in Toulouse, France, selected two British singers as award winners, soprano IRIS DELL’ACQUA and baritone WILLIAM ELVIN. — Mr. ELVIN also won a prize in s’Hertogenbosch, as did Scottish contralto LINDA FINNIE.

The Canadian National Vocal Competition, sponsored by the Edward Johnson Music Foundation, the Canada Council, and various other sources, chose six finalists/winners from the 48 who reached the semi-finals. First prize was awarded to Montreal soprano MICHELE BOUCHER ($5,000 and an appearance with the Toronto Symphony), second prize to bass-baritone INGMAR KORJUS ($3,000) and third prize to dramatic soprano SOPHIA ALEXANDROVA ($2,000). Each of the other three finalists received $1,000; they were coloratura soprano COLLEEN LETOURNEAU, tenor MARC DUBOIS and bass-baritone CHRISTOPHER CAMERON.

No first prize ($10,000) was awarded by the Montreal International Voice Competition in 1977. Two Americans tied for second place: soprano LOUISE WOHLAFKA and baritone WILLIAM PARKER, who shared equally second and third cash prizes. Fourth prize and a special award was voted for Polish contestant WIERA BANIEWICZ, while American THOMAS BOOTH won fifth prize. The above were selected from 48 contestants. One must wonder at the comparatively low number of entries and insufficient quality — no first prize — when cash awards make this contest one of the most attractive and where talent is in abundance. Are not the very specialized requirements defeating the purpose of such a contest? The next voice competition in Montreal will be held in 1981; there is no competition in 1978, 1979 is for piano, and 1980 for violin only.

The CBC (Canadian Broadcasting Corporation) Talent Competition, which is limited to Canadian entrants, held its finals in Quebec City where MARION HARVEY, a 28-year old soprano from New Brunswick, won $3,000.

New Competitions and Changes from last Awards for Singers Brochure

A new concept of furthering performances of American music and of American musicians is the following program. Financed by the Rockefeller Foundation and administered by the Kennedy Center for the Performing Arts in Washington, is the International Competition for Excellence in the Performance of American Music. Open to pianists in its first year (1978), later competitions will be for singers and for other instrumentalists. Auditions will be held in Europe and in the United States, and eight semi-finalists are to be chosen. The finals will be held at the Kennedy Center next September, at which time three winners will be awarded $10,000, $5,000 and $3,000, respectively. The remaining five semi-finalists will receive $1,500 each. In order to promote and insure concert appearances — tours and recitals — for the young artists, a bonus of $1,000 will be paid to the first 35 managers who book the artists into their theatres. Forty-nine compositions by thirty-eight American composers are on the list of recommended repertoire. Over half of the recital program must be American, the balance may be standard and foreign contemporary compositions.

Western New York Opera Theater and the State University College of Music in Buffalo co-sponsor the Voices of Tomorrow Contest. Open to singers between 20 and 35 years of age who are residents or students in the New York counties of Erie, Niagara, Genesee, Orleans, Chautauqua, or Cattaraugus. Audition requirements call for two arias in contrasting style in any language. Winners will be presented in recital at Buffalo’s Kleinhars Music Hall in the Mary Seaton Room. For further information write WNYOT, D. Mathewson, Executive Director, 19 Altair, Getzville, NY 14068.

The D’Angelo Young Artist Competition will be held in July in Erie, Pennsylvania. This new contest is open to singers in 1978 and, alternatingly in successive years also to pianists and stringplayers. For information write to Dr. Louis Mennini, 510 East 38 Street, Erie, PA 16501.
The Rochester Symphony Orchestra in Minnesota (City Hall, Rochester 55901) has initiated a vocal competition with a $1,000 cash prize and a possible concert appearance with the orchestra.

The Fresno Philharmonic Association (1362 N. Fresno St., CA 93703) will hold its Young Artists Award vocal competition this year, alternating next year with instrumentalists. The age limit has been extended to include artists from 19 to 35. Residency requirements, which include students, have been expanded to thirteen Western states: WA, OR, CA, ID, NV, UT, AZ, MT, WY, CO, NM, AL and HI. The two cash prizes are $1,000 and $500; the winner will also be invited to perform with the orchestra.

The annual Norman Treigle Memorial/Corbett Opera Scholarship Competition is co-sponsored by the New York City Opera Guild and the University of Cincinnati. Available are $5,000 cash for living expenses plus free tuition at the College-Conservatory; there are also smaller cash prizes through the Corbett Scholarship Fund. The competition is limited to male voices, tenors, baritones and basses, and to men or women studying to become coach/accompanists. Further information is available from W. H. Laster, Assistant Dean of Admissions, College Conservatory of Music, University of Cincinnati, Cincinnati, Ohio 45221.

More Opportunities for the Young Professional Singer

The Academy of Vocal Arts in Philadelphia has established a concert bureau to book its students, who are ready to perform, at universities, colleges and community arts associations. Jim McClelland is in charge of this new service, which defrays some cost of the full-scholarship school. Although only half-way through its first season, the bureau has already booked some 100 concerts.

Columbia Artists Management has created the Columbia Artists Festival, a touring group of some of its young artists. The first ensemble is made up of about fifty young singers who perform a fully staged theatrical revue under the title of *The Young Americans Salute Richard Rodgers*.

Opera Companies nota bene:

**Apprenticeships for Administrators and Conductors**

In addition to the aforementioned grants to singers, the National Opera Institute continues its program of APPRENTICESHIP GRANTS IN OPERA ADMINISTRATION AND PRODUCTION. Applicants must indicate the professional to whom they would like to be assigned for advanced training and on-the-job experience in their field. In 1977, NOI approved the following apprenticeships: LAWRENCE L. FRENCH — lighting and stage design under Thomas Munn/San Francisco Opera; TIMOTHY SCOTT MATHIESON — technical direction and stage management under Theodore Ohl/Santa Fe Opera; DAVID McGUGAN — opera administration under Robert Collinge/Baltimore Opera; and ROBERT M. THOMPSON — operatic stage direction under Frank Corsaro/Houston Grand Opera and Studio. Each apprentice receives a $7,800 stipend. This brings the total of NOI apprenticeships sponsored since the program’s 1972 inception to 120.

Theatre Communications Group has initiated a new PERFORMING ARTS MANAGEMENT FELLOWSHIP PROGRAM which, in the total amount of $125,000, is jointly funded by the Donner Foundation, Exxon, and the Special Projects Division of NEA. In this two-year pilot project, one-year stipends are awarded to selected fellows to facilitate training residencies with major performing arts institutions in the country. These institutions are to develop training programs for their apprentices, who must have had at least two years of experience with a performing arts organization. Invited to nominate apprentices were some 400 theatre and opera companies with budgets of over $200,000 and ballet companies.
with budgets over $100,000; 21 candidates were selected and interviewed, and seven were approved for the first year: RICHARD GRANT of New York — a six-month residency in touring and production with the Alvin Ailey American Dance Theatre; HOLLY HALES of Charlotte, NC — a nine-month residency in touring and programming with Western States Arts Foundation; MICHELL KURTZ of Princeton, NJ — a six-month residency in production management with the Hartford Stage Company; DIANE MALECKI of Syracuse, NY — a nine-month residency in fiscal planning, management, reporting, and development with the Guthrie Theatre; FLORIA MITCHELL of New York — a nine-month residency in audience development and production management with the Mark Taper Forum; VICTORIA NOLAN of Portland, ME — a nine-month residency in fiscal management with the Brooklyn Academy of Music; JOSEPH PATTERSON of Baltimore — a nine-month residency in marketing and tour management with the San Francisco Ballet. Ages of the above fellows range from 25 to 41 years, and four of the seven hold managerial positions with their nominating organization. Opera, theatre and dance companies, state arts councils and service organizations will be invited to nominate candidates for the second cycle of the fellowships in May 1978.

Three new names have been added to the list of conductors participating in the Young Conductors’ Program, co-sponsored by Affiliate Artists/Exxon/National Endowment for the Arts. C. WILLIAM HARWOOD was assigned to the Houston Symphony and Grand Opera, SUNG KWAK to the Atlanta Symphony, and CHRISTIAN BADEA to the National Symphony Orchestra. Four conductors are currently in their second year (Paulette Haupt-Nolen, Peter Perrett, David Stahl, and Carl Topilow) and three in their third and final year of the program (William McGlaughlin, Calvin Simmons, and Gerhardt Zimmermann).

The Kennedy Center Friedheim Awards for American Composers were established in honor of Arthur Friedheim, pianist and pupil of Anton Rubinstein and Franz Liszt, by Mr. Friedheim’s son and his foundation. They will be administered by the Kennedy Center for the Performing Arts and will consist of three annual prizes of $5,000, $2,000 and $500 to American composers. The competition will alternate between orchestral and chamber music compositions with a jury drawn from members of the Music Critics Association. The first award will be announced in September 1978 and the prize winning work will also be presented in Washington.

Correction

Mention of CLASSICAL VOCAL MUSIC, published by Musicdata, Inc. (18 W. Chelten Ave., Philadelphia, PA 19144) in the last COS Book Corner, should have read as follows: “Listed are works available for concert and recital including operatic arias. The over 34,000 entries are arranged by composer and title alphabetically interfiled. The library bound volume sells for $42.”

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BOOK CORNER

Composers' Biographies

Whether it be your first or tenth book on the composer, VERDI, A Documentary Study, compiled, edited and translated by William Weaver, is a must in any self-respecting library. Visually a most beautiful volume, it is divided into two sections. The first half is made up of 380 black and white and color illustrations, including numerous portraits of the composer, his personal friends, performers, and contemporaneous composers, as well as stage and costume designs, musical manuscripts and letters, and reproductions of paintings from Roncole and Sant' Agata, and various memorabilia. The second half of the 256-page, indexed book is given over to documentation, with a brief running commentary by the editor-author. A critic and musicologist, Mr. Weaver thus successfully achieves continuity in this authoritative volume. Priced at $37.50, it is published by Thames & Hudson, Inc.

Maynard Solomon’s BEETHOVEN has already aroused great attention, due to the author’s discovery of a new “immortal beloved”. He names Antonie Brentano as the recipient of the famous passionate letter, supporting this theory through placing various incidents into proper time and locale. However, in addition to this news-making statement, the book is a most valuable biography, approaching the composer’s life from a new psychoanalytical viewpoint. The author’s qualifications are indisputable, as he is both a renowned Beethoven scholar and Associate Editor of the psychoanalytical review American Imago. The 400-page, $15 book includes a bibliography, a list of compositions, and a general index. It is published by Schirmer-Macmillan.

One can hardly think of an author better suited to write SCHUBERT, His Life, His Work, His Time than Joseph Wechsberg. The 224-page book is copiously and attractively illustrated (16 color, 100 black and white), and compassionately written. It has been published by Rizzoli International to commemorate the 150th anniversary of Schubert’s death, and is available for $18.50.

The enigmatic figure of Gustav Mahler is the subject of yet another biographical study. The first half of MAHLER, The Man and His Music, by Viennese-born, Penn State professor Egon Gartenberg, details the life and times of the composer-conductor, while the second part of the 406-page book is concerned with an analysis of many of his compositions. Biographical photos and musical examples illustrate the indexed book published by Schirmer-Macmillan, priced at $14.95.

In PAUL HINDEMITH, The Man Behind the Music, author Geoffrey Skelton has chosen a subject of much fewer studies. This interesting biography follows the German avant-garde composer through turbulent years of war and travel — including his years at Yale — and through his various periods of compositional style. Interviews and new material supplied by the Hindemith Institute make this 319-page book both lively and valuable. Published by Crescendo Publishing, it is priced at $10 and contains some photographs, a list of compositions, a bibliography and an index.


Biographies (other)

The lyricist of such trend-setting American musicals as Showboat and Oklahoma! is the subject of GETTING TO KNOW HIM, A Biography of Oscar Hammerstein II, written by Hugh Fordin with an introduction by Stephen Sondheim, considered by many to be Hammerstein’s heir in the development of music theatre. The book is the first authorized biography of Hammerstein, and its sources are the
Hammerstein Archives as well as the many surviving friends, family members and business associates, who have been interviewed and who appear throughout the 380 pages of this illustrated book. A testimonial to its subject and to the Broadway theatre, as well as to the unique form of the American musical, the book is published by Random House and priced at $15.

Vanguard Press has published STOKOWSKI, the second volume in “The Art of the Conductor” series. The first was devoted to Karajan; future issues are planned on Solti, Bernstein and Furtwängler. The 150-page current book is by Paul Robinson of Toronto. It consists of a biographical outline, an evaluation of the conductor’s achievements, and an analysis of his interpretation of specific composers, as well as some photographs. Being the first book on the Maestro since his death, it takes on added importance and interest. The book closes with a selected bibliography and a discography compiled by Bruce Surtees, it can be purchased for $8.95.

Although Schuyler G. Chapin seems too young and too much involved in the artistic mainstream to write an autobiography, he can report on many important and interesting activities in which he was involved. In MUSICAL CHAIRS, A Life in the Arts, he does just that, and, of course, includes the period he spent at the Met, first as assistant to the general manager designate, then as acting general manager and finally as general manager himself. But the book deals also with many other parts of his life, his friends and associates in the arts. We get intimate glimpses of Bernstein and Horowitz, Heifetz, and Nadia Boulanger, who, incidentally, was responsible for turning him from a performing career to one in arts administration. The 448-page, indexed book contains some photographs, and is priced at $12.50. G. P. Putnam’s Sons is the publisher.

Another autobiography which recently appeared is DEAR ME by Peter Ustinov, published by Atlantic-Little, Brown. In a book — and a life — full of joie de vivre, we follow the author-actor-director and raconteur from his tender beginnings when, as an infant, he entertained with imitations of a parrot, through years of success, with only few frustrations or failures, to his present day musings on philosophy, psychology, and politics. He had more than a passing interest in opera, stemming from his love of music and the theatre, and tells of his experiences in staging the triple-bill of Gianni Schicchi, L’Heure espagnole, and Erwartung under Solti at Covent Garden, a Magic Flute under Liebermann in Hamburg and Don Giovanni in Edinburgh, for which he also “ rashly accepted” a commission to design sets and costumes. In his last involvement with opera, he directed Ghiaurov in Massenet’s Don Quichotte in Paris. But for details on these and many other anecdotes, you have to read the 374 pages of Dear Me for yourself. A few delightful hours for $9.95. The index reads like a Who’s Who in the art and entertainment world.

Gordon Ledbetter, a graduate of Dublin’s Trinity College and of the Royal Irish Academy of Music, has all the credentials to have written THE GREAT IRISH TENOR, a pictorial biography of John McCormack. The attractive, 159-page book, published by Charles Scribner’s Sons, is enhanced by interesting black and white photos and illustrations, accompanied by a dedicated and informed text. Price: $14.95.

John Ardoin’s THE CALLAS LEGACY will not only be indispensible to all devotees of “La Divina”, but will be of equal importance to young singers working in her repertoire. Of course, it is a must for any record collector. The author, who is a renowned critic and music editor, discusses her recordings — her legacy — beginning with a 1949 Cetra release of Bellini Arias and Isolde’s “Liebestod”, to a 1973 recording combining excerpts from concerts given by her together with Giuseppe di Stefano in Germany and England that year. An experienced writer, and devoted to his subject, Mr. Ardoin does not restrict his commentary to a critical evaluation, but also talks about the recording sessions or the performances at which the recordings were made. Available for $12.50, this 224-page book is published by Charles Scribner’s Sons.
Books on Opera

One of the most handsomely appointed books is OPERA, edited by Rudolf Hartmann and copyrighted in 1976 by the Office du Livre S.A. It is published by William Morrow & Co. in a translation by Arnold J. Pomerans. Conceived in the format of an art book — the quality of paper and reproductions certainly lives up to this concept — it offers, after a brief introduction by Hartmann, essays on stage design, beginning with a historical retrospective by Heinz Bruno Gallée. Other contributors here include international artists currently working at major opera houses, such as Günther Schneider-Siemssen, and Jean-Pierre Ponnelle, discussing their work process from the time of commission to opening night. The main body of the 268-page volume is given to production photographs in black and white or color of eleven operas of the standard repertoire. Each is represented by an average of five different productions at major opera houses dating between 1962 and 1975, with accompanying articles by one or more designers and/or directors, and an introductory statement about each opera by Paul Hartmann. The works which have been chosen for such lavish treatment in this $60 volume are: Mozart’s Die Zauberflöte and Don Giovanni, Rossini’s Barbiere di Siviglia, Donizetti’s Don Pasquale, Beethoven’s Fidelio, Wagner’s Die Meistersinger and Göttterdammerung, Offenbach’s Contes d’Hoffmann, Debussy’s Pelléas et Mélisande, and Richard Strauss’s Frau ohne Schatten.

H. Wesley Balk, artistic director of the imaginative and innovatively managed Minnesota Opera, is the author of THE COMPLETE SINGER-ACTOR, A Training for Music Theatre. A Ph.D. graduate of Yale University and associate professor of theatre arts at the University of Minnesota, one can not think of anyone better qualified to teach young singers the importance of theatre movement and stage communication. His experience in working with young artists has been invaluable and he is able to share and communicate his knowledge in a remarkable way through the written medium of this book. The first part represents his conception of the music-theatre form, an equally important part for the young singer to get acquainted with, as are the second and third sections, which deal with more practical information and instruction. An important volume for young operatic performers which, as a tool for instruction, is also available with a videotape for demonstration. Published by the University of Minnesota Press in 248 pages, the book is available clothbound for $13.95, in paperback for $6.95.

What makes a good opera libretto, what is a good story for musical treatment, has been often asked. Gary Schmidgall shows in his LITERATURE AS OPERA, published by Oxford University Press, that famous books or plays do not always guarantee successful operas. Devoting his study to nine composers’ from Handel to Britten, and analysing a number of their operas, he also examines such problems as changes resulting from translation of a story, or of transplanting its milieu, country or period, and last but not least, the compatibility of original author and composer, not to mention the librettist. The knowledgeably written book, of interest to opera professionals as well as to opera audiences, contains numerous samples of libretto texts in the 430 indexed pages. It is available from Oxford University Press for $15.95.

With approximately fifty operas based on the seventeen works by Sir Walter Scott, THE WALTER SCOTT OPERAS by Jerome Mitchell has ample material to work with, and the study fills 402 pages. Arranged by Scott titles, we find that the Bride of Lammermoor has been adapted by six composers, Kenilworth and Ivanhoe each by seven! The attractively bound volume has been published by the University of Alabama Press, and contains many musical and libretto examples as well as some illustrations. Its price is $17.50.

William Mann, author, musicologist and senior critic of The London Times, has given us an extremely fine volume in THE OPERAS OF MOZART, published by Oxford University Press. The 22 stage works are discussed authoritatively in detail, with musical examples, and references to various casts and performances. The information seems totally fresh and lucid as presented here, always of interest to the musician and scholar, yet not too technical for the Mozart-devoted layman.
eager to be better informed for greater appreciation and enjoyment. It is priced at $29.95 for 656 pages.

Another psychological study involving Beethoven — although this time his operas and not his private life (see Beethoven above) — is offered by Irving Singer. Entitled MOZART AND BEETHOVEN, the Concept of Love in Their Operas, the book represents a psychological and philosophical treatise of love as it is represented by sexual/erotic Don Giovanni, by the flirtatious but basically marital-minded Zerlina, by idealistic boy-girl love of Tamino and Pamina, the wise love of Sarastro, the passionate love of Leonore for Florestan, and the human striving for love and freedom, the theme of Fidelio. In this context, the author examines characters as they find expression not only by their deeds but by words and music, and how this expression is achieved by the two composers. If not all the theories are convincing, this is an interesting and thought-provoking book, written by an authority in his field, the author being a professor of philosophy at MIT. Published by Johns Hopkins University Press, the indexed book has 155 pages and may be purchased for $10.

An INDEX TO OPERA, OPERETTA AND MUSICAL COMEDY SYNOPSES IN COLLECTIONS AND PERIODICALS has been prepared by music librarian Jeanette Marie Drone and published by Scarecrow Press. The 177-page guide includes 1,600 titles, arranged in four sections: 1) a list of collections and periodicals indexed and supplied with code numbers, 2) operas, operettas and musicals arranged alphabetically by title with code numbers indicating publication, 3) an index of composers represented, and 4) a bibliography of dictionaries, reference books and biographies containing synopses. A handy reference book available for $7, we hope that at some time its scope could be expanded to include references to major articles or reviews, not only synopses. COS has some information on these areas — a complete listing may be impossible to compile.

Hippocrene Books, Inc. has published A COMPANION TO THE OPERA by Robin May. Starting the 363-page reference book is the category “Composer”, under which heading we find twenty-five operas selected as “Some Famous Operas”. It is hard to understand how the selection process came about, with Idomeneo rather than Magic Flute or Don Giovanni representing Mozart (in addition to his Figaro), and the following "famous" works included in this brief listing: Favola d’Orfeo, Alceste, Les Troyens, Jenufa and Moses und Aron. Omissions such as Bittner, Chailly, Dessau, Dello Joio, Ghedini and Ginastera among opera composers, arbitrary inclusions and deletions under singers, and ten listings for conductors makes one wish that the author would have been less bent on covering so many areas in so little time and space. A brief “Opera Round the World” closes the $12.95 book.

General Music Books

CURRENT CONVICTIONS, Views and Reviews, represents a collection of critiques and articles by Robert Craft. A welcome addition to his former books, his writings are always knowledgeable and erudite, albeit sometimes biased, but then how rare a critic who is always objective. Besides musical reviews (primarily of opera) and music articles, the book also includes reviews of television programs and books. Priced at $12.50 and published by Alfred Knopf, it consists of 338 pages including an index.

Edward Downes has been writing the program notes for the New York Philharmonic concerts for 14 years. These, and some additional material especially prepared by him for this book, form THE NEW YORK PHILHARMONIC GUIDE TO THE SYMPHONY, published by Walker and Co. Arranged in alphabetical order by composer, the 1058 pages contain descriptive studies of over 450 works of the symphonic repertoire, including numerous musical examples, texts of vocal selections, as well as some illustrations. Each entry bears witness to the author’s expertise, care and lucid style, and incorporates many related incidents, the book also includes pertinent biographical material. The best buy in town for $25.
Charles Scribner's Sons has published THE RECORD OF SINGING TO 1914 by Michael Scott. As the title indicates, we are treated to reports and analyses of vocal recordings beginning with "The Old School of Patti, Albani, and Sembrich", and both the vocal enthusiast and the avid record collector will find much pleasure in this 243-page volume, attractively featuring over 200 portraits of famous singers, many in costume, some with dedications or autographs. The author is the founder of the London Opera Society and contributor to various musical magazines. The present volume's price is $27.50.

THE FISCHER-DIESKAU BOOK OF LIEDER, published by Alfred Knopf, offers a 17-page introductory essay by the famous German lieder singer; the remaining 435 pages are devoted to a selection of 750 song texts in the original German with an English translation. They are arranged in alphabetical order by title and cross indexed by composer. There are no interpretive annotations or musical examples and no indication of the voice category for which they were originally written. The price is $15.

Two new books on musical instruments are BRASS INSTRUMENTS, THEIR HISTORY AND DEVELOPMENT by Anthony Baines, originally published in 1976 by Faber and Faber, Ltd., London, and now available in a Charles Scribner's Sons edition in the U.S. for $25; the other is THE TUBA FAMILY by Clifford Bevan, also published by Scribner's and priced at $27.50. Both books are illustrated.

The Arts — Its Support, Administration and Education

The best support a performing company can have is a guaranteed audience, and synonymous with opera subscription is the name Danny Newman. Some 15 years ago, the COS Bulletin first reported on his services as a consultant on audience development. Delegates to the 1972 COS Washington Conference will, no doubt, remember his dynamic presentation of a service then available to opera companies through a program sponsored by the Ford Foundation. His system is widely used by opera companies, symphony orchestras, and theatre companies in the United States and Canada, as well as in Europe. Theatre Communications Group has now published Danny Newman's SUBSCRIBE NOW!, which promises, in 275 pages, to give the answers to audience development and subscription-building for any non-profit performing arts organization. To prove his point, Mr. Newman closes the book with a listing of organizations where the program has been used, and the adjoining figures show the spectacular rise in audiences. $7.95 brings you this blueprint for success in paperback, or you may prefer the sturdier hardcover version for $12.95. If not available at your bookstore, it may be ordered from TCG, 355 Lexington Avenue, New York, NY 10017.

THE PERFORMING ARTS AND AMERICAN SOCIETY was prepared in connection with the Fifty-Third American Assembly of Columbia University, a three-day meeting which took place last November in Harrison, NY, and titled "The Future of the Performing Arts". The book, published by Prentice-Hall, represents position papers by six experts on different disciplines of the performing arts — required reading for the Assembly's panelists — with an introduction and conclusion by McNeil Lowry. A preface by Clifford Nelson, President of the American Assembly, was written after the adjournment of the Assembly. Martin Mayer wrote the informed paper on Opera, and John Ludwig's participation and comments are recorded as part of a symposium on Training and Career Development. The book represents an interesting evaluation of the place that the performing arts occupy today, and it includes some projection for the future. The 215 pages are available in hardcover for $10.95, in paperback for $4.95. An eleven page brochure containing the Final Report and a 19-point Recommendation was issued by TAA.

The Washington International Arts Letter, Box 9005, Washington, D.C. 20003, has published Volume 3 of the NATIONAL DIRECTORY OF ARTS SUPPORT BY PRIVATE FOUNDATIONS. This comprehensive listing includes most foundations which give significantly to the arts (1,217 with grants of at least $1,000) mentioning typical grants, addresses, officers, main donors to the foundations, and capitalization. It was prepared by Daniel Millsaps, the editor of the excellent news-
letter, and may be ordered from the above address for $45. With its 264 pages, it is part of the Arts Patronage Series begun in 1965.

The Albany League of Arts, 135 Washington Ave., Albany, NY 12210, has compiled PLACES AND SPACES, A Catalogue of Performance Spaces in the Capital District. Available for $2.50, the listing includes all important information on the various halls, from seating capacity and proscenium size to sound and light equipment, rental fees, and house staff, and related information such as food concessions, restrictions on time available, etc. A most valuable guide to any touring group in that area, the book is also cross-referenced by seating capacity, type of stage, sound, light equipment, etc.

The Center for Arts Administration at the University of Wisconsin in Madison has published An Annotated Bibliography of Selected References on ADMINISTRATION IN THE ARTS. Compiled by E. Arthur Prieve and Daniel J. Schmidt, the 127-page directory has been conceived in four separate sections: 1) Management in the Arts, including labor relations, 2) Financial Management, including support, 3) Marketing the Arts, including community relations, and 4) Arts in Society, including government involvement. Directories and periodicals are listed in the closing pages.

The American Music Conference, 3505 E. Kilgore Road, Kalamazoo, MI 49002, has compiled CAREERS IN MUSIC, a 132-page guide, available for $2.50. It includes a chapter on careers in the performing arts, which has four categories: popular music, symphony orchestras, The Armed Forces, and composing and arranging. AMC must have anticipated that COS would be covering the operatic field with the Career Guide. Other careers discussed in the above publication include retailing, manufacturing, publishing, education, criticism, communication, and the maintenance of music libraries.

A much discussed and widely heralded report not previously listed in these pages is the McGraw-Hill Book publication COMING TO OUR SENSES: The Significance of the Arts for American Education. Prepared under the guidance of a 25-member panel with David Rockefeller, Jr. as Chairman, and based on the responses to a national survey, the book identifies the problem areas and, in its 330 pages, makes 98 recommendations as to why and how the arts must become an integral part of the American learning process and thus of our daily life. The book is visually attractive through pictures and artistic layouts, and its purpose has been extended through the formation of Arts, Education and Americans, Inc., an organization headed by David Rockefeller and dedicated to pursue the implementation of the recommendations set forth in the book. Coming To Our Senses should be read not only by educators and artists, arts patrons and administrators, and government officials entrusted with education, but by the American people, who must ultimately demand their rights to a well-rounded education for their children. Available in hardcover for $9.95, in paperback for $5.95.
NEW TRANSLATIONS

The following translations or new revisions have been reported in connection with the annual COS performance survey. They are in addition to those listed in the 1974 Directory of English Translations and subsequent amendments published in the Bulletin, available for $8. For further information, contact either the translator (address in parenthesis) or the performing company listed in the entry.

BELLINI: **Norma** — Donald Dorr, Opera/South, Mississippi

BERLIOZ: **L’Enfance du Christ** — Blanche Thebom, University of Arkansas, Little Rock

BIZET: **Don Procopio** — Thomas Holliday, North Texas State University, Denton
  — E. Quadde Winter, Humboldt Light Opera, Eureka, Calif.

BORODIN: **Prince Igor** — George Young, (University of Vermont, Burlington) Bel Canto Opera, N.Y.

CILEA: **Adriana Lecouvreur** — Bliss Hebert, Greater Miami Opera Ass’n, Miami, Fla.

CIMAROSA: **Il Matrimonio segreto** — Josef Blatt, Lansing Community College, Michigan
  — Paul Csonka & Ariane Theslof, Belwin Mills Publishers, N.Y.

DEBUSSY: **Pelleas et Melisande** — Wolfgang Vacano, Indiana University, Bloomington

DONIZETTI: **L’Ajo nel’ imbarazzo** — Michael Kay (2401 Calvert St. NW, Washington, D.C. 20008)
  Don Pasquale — Miriam Ellis, University of California, Santa Cruz, Calif.
  — Michael Kay (2401 Calvert St. NW, Washington, D.C. 20008)
  La Fille du regiment — Michael Kay (2401 Calvert St. NW, Washington, D.C. 20008)

**Viva la Mamma** (Convenienza ed inconvenienze teatrali) — Michael Feingold, European-American Music Publishers, Clifton, N.J.

FLOTOW: **Martha** — J. Dickson, New York Lyric Opera, New York, N.Y.

GIORDANO: **Andrea Chénier** — Frank Rizzo, Houston Grand Opera, Houston, Texas
  **Fedora** — Tom Hammond, Opera Ass’n of New Mexico, Santa Fe, N.M.

GOUNOD: **Faust** — George & Phyllis Mead, revised by Richard Pearlman, Arizona Opera, Tucson

  **Orlando** — Carl Saloga, Lansing Community College, Lansing, Michigan
  Xerses — Carl Saloga, Lansing Community College, Lansing, Michigan
  — Vern Sutton, University of Minnesota, Minneapolis, Minn.

HAYDN: **La Canterina** — F. Osmond, University of Virginia, Charlottesville, Va.
  **Orlando Paladino** — Carl Zytowski, University of California, Santa Barbara, Calif.

HUMPERDINCK: **Hänsel und Gretel** — Marajean Marvin, Southern Illinois University, Carbondale

JANACEK: **The Cunning Little Vixen** — Ross Halper, Chamber Opera Ensemble, San Francisco, Calif.
  — Michael Kay, (2401 Calvert St. NW, Washington, D.C. 20008)

**Diary of One Who Vanished** — Jan Strasfogel, New Opera Company, B’klyn, N.Y.

LEHAR: **Das Land des Lächelns** (Land of Smiles) — Marianne Weltmann, (6521 27th Ave. NE, Seattle, Wash. 98115)
  — Ursula Eggers & Joseph deRugeriis, San Diego Opera, Calif.

LEONCAVALLO: **Pagliacci** — T. Frederick & Sean Daniel, Albuquerque Opera Theatre, N.M.
  — Jane May, Utah Opera Company, Salt Lake City, Utah

LORTZING: **Zar und Zimmermann** — Stafford Foss & Benton Hess, Bel Canto Opera, New York, N.Y.

MASCAGNI: **Cavalleria rusticana** — T. Frederick & Sean Daniel, Albuquerque Opera Theatre, N.M.

MONTEVERDI:  *Incoronazione di Poppea* — Dennis Wakeling, University of Texas, Austin

*Ritorno d'Ulysse in patria* — James Fowler & Robert Hess, Birmingham Civic Opera, Alabama

MOZART:  *Bastien und Bastienne* — Oddone & Suzzi, Philadelphia College of Performing Arts, Pennsylvania

*Cosi fan tutte* — Richard Pearlman, Eastman School of Music, Rochester, N.Y.

*Entführung aus dem Serail*— J. Cross & A. Wood, Greater Miami Opera, Miami, Fla.

—Basil Swift, University of Southern California, Los Angeles, Calif.

*La Finta giardiniera* — Frost, Pagell & James Kneebone, College of the Desert, Palm Desert, Calif.

— Thomas Holliday, North Texas State University, Denton

*Don Giovanni* — David Martin & Michael Robbins, Fargo-Moorhead Civic Opera, Fargo, North Dakota

*Le Nozze di Figaro* — Miriam Ellis, University of California, Santa Cruz, Calif.

— David Martin & Michael Robbins, Fargo-Moorhead Civic Opera, Fargo, North Dakota

— Richard Pearlman, Eastman School of Music, Rochester, N.Y.

— Carl Saloga, Lansing Community College, Lansing, Mich.

— D. W. Scott, California State University at Northridge, Calif.

*Derr Schauspieldirektor* — R. Mack Miller, Portable Opera Players, New York, N.Y.

*Zaide* — Michael Kay, (2401 Calvert St. NW, Washington, D.C. 20008)

*Die Zauberflöte* — Clayne Robinson & Evenden, Brigham Young University, Provo, Utah

— S. Bare & Robert Darling, Hidden Valley Opera, Carmel Valley, Calif.


NICOLAI:  *Die lustigen Weiber von Windsor* — Simon, College of Marin, Kentfield, Calif.


*Christopher Columbus* — Don White, Minnesota Opera Co., Minneapolis, Minn., also Opera Rara c/o Josef Weinberger, London


*Les Contes d'Hoffmann* — J. Petrach, Lyric Opera of Kansas City, Mo.

*Les deux aveugles* — Michael Feingold, Skolnick-Greenberger Assoc., 825 Third Ave., New York, N.Y. 10022

*Les deux pêcheurs* — Michael Feingold, Skolnick-Greenberger Assoc., 825 Third Ave., New York, N.Y. 10022

*Mariage aux lanternes* — Michael Feingold, Skolnick-Greenberger Assoc., 825 Third Ave., New York, N.Y. 10022

*Orphée aux enfers* — Carl Saloga, Lansing Community College, Lansing, Mich.

*Pepito* — [William Tarrasch], San Francisco Talent Bank, San Francisco, Calif.

*La Vie parisienne* — Richard Traubner [original 1866 Palais Royale vers.] (140 East 46 St., New York, N.Y. 10017)

PERGOLESI:  *La Contadina astuta* — Alice Bliss, Opera Inc., Atlanta, Ga.

PUCCINI:  *La Bohème* — Frank Rizzo & Richard Pearlman, Michigan Opera Theatre, Detroit

*Gianni Schicchi* — Michael Kay, (2401 Calvert St. NW, Washington, D.C. 20008)

*Madama Butterfly* — Boris Goldovsky, Goldovsky Opera Theatre, New York, N.Y. 10019

*Suor Angelica* — David Martin & Michael Robbins, Fargo-Moorhead Civic Opera, Fargo, N.D.

RAMEAU:  *Hippolyte et Aricie* — W. Meredith, Queens College, New York

*Pygmalion* — Norman Leppard, Opera Theatre of St. Louis, Mo.

RAVEL:  *L'Heure espagnole* — Durand, Yale School of Music, New Haven, Conn.

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ROSSINI: Il Barbiere di Siviglia — S. Bare, Hidden Valley Opera, Carmel Valley, Calif.
— Michael Albaw, University of Toronto, Ont., Canada
— Charles Peck, adapt. for children, Hawaii Opera Theatre, Honolulu

Cenerentola — Joseph deRugeriis, adapt. for children with reduced orchestration, San Diego Opera, Calif.

La Scala di seta — Robert Hess, St. Luke's Chamber Ensemble, New York, N.Y.

ROTA: The Italian Straw Hat — Charles Kondek, Opera Ass'n of New Mexico, Santa Fe, N.M.


SCHUBERT/BERTE: Das Dreimäderlhaus (Lilac Time) — Marianne Weltmann (6521 27th Ave. NE, Seattle, Washington 98115), from original German edition

SMETANA: The Bartered Bride — Wesley Balk, Minnesota Opera, St. Paul, Minn.
— Tony Harrison, Metropolitan Opera, New York, N.Y.
— Bodo Igesz (55 West 76 St., New York, N.Y. 10023)
— Arthur Lief (44 West 77 St., New York, N.Y. 10024)


J. STRAUSS: Die Fledermaus — Miriam Ellis, University of California at Santa Cruz, Calif.
— Thomas Holliday, North Texas State University, Denton
— revised libretto, Gerhard Bronner, Royal Opera, Covent Garden

Zigeunerbaron — Arthur Lief (44 West 77 Street, New York, N.Y. 10024)

R. STRAUSS: Ariadne auf Naxos — Leopold Sydenham, revised by Julius Rudel, New York City Opera

STRAVINSKY: Rossignol — Michael Kay (2401 Calvert St. NW, Washington, D.C. 20008)

TCHAIKOVSKY: Joan of Arc — Richard Balthazar, Canadian Opera Co., Toronto, Ont., Canada


VERDI: Rigoletto — Ted & Deena Puffer, Nevada Opera Guild, Reno

WAGNER: Rienzi — Frank Rizzo, San Antonio Opera, San Antonio, Texas
Tannhäuser — Leonard Treash, Chautauqua Opera, Chautauqua, N.Y.

WEILL: Das Berliner Requiem — Michael Feingold, European-American Music Dist., Clifton, N.J.

Der Jasager — Michael Feingold, European-American Music Dist., Clifton, N.J.

New Performing Editions

HERBERT: Babette — new book and performing edition; orchestration for nine instruments. Frederick Roffman (230 Riverside Drive, New York, N.Y. 10025)

Sweethearts — new book and performing edition with original music restored by Frederick Roffman (230 Riverside Drive, New York, N.Y. 10025)


SULLIVAN: The Pirates of Penzance — new performing edition with additional music. Frederick Roffman (230 Riverside Drive, New York, N.Y. 10025)
SETS AND COSTUMES FOR RENT

The following 1976-77 sets and costumes have been registered with Central Opera Service as available for rental. They are in addition to those listed in the original 1970 Directory of Sets and Costumes for Rent and in the annual supplements. The Directory and six supplements are available for $10.00.

Acis and Galatea (c) Malabar, Ltd., Toronto, Ont., Canada
Adriana Lecouvreur (s) Greater Miami Opera Ass’n, Miami, Fla. (1978)
Aida (s,c) Portland Opera, Portland, Oregon (Wong/Kaihoj-Anderson 1979)
(s) Opera/Omaha, Omaha, Nebraska.
(s) Vancouver Opera Ass’n, Vancouver, B.C., Canada (Philip Silver, 1973)
(c) Malabar, Ltd., Toronto, Ont., Canada (Mess 1977)
Albert Herring (c) Malabar, Ltd., Toronto, Ont., Canada
Amahl and the Night Visitors (s,c) Indiana Central University, Indianapolis, Ind.
(s) Arkansas Opera Theatre, Little Rock, Ark.
(s) Greater Utica Opera Guild, Whitesboro, N.Y.
(c) Rollins College, Winter Park, Fla.
Amelia Goes to the Ball (c) Malabar, Ltd., Toronto, Ont., Canada
Anna Bolena (s) New York City Opera, N.Y. (Lee 1973)
Arabella (s,c) Houston Grand Opera, Houston, Tex. (Dalton 1977)
Ariadne auf Naxos (s) Ottawa Festival Opera, National Arts Centre, Ottawa, Ont., Canada
Ashmedai (s) New York City Opera, N.Y. (Lee 1976)
The Ballad of Baby Doe (s) Anchorage Civic Opera, Anchorage, Alaska
(s) Central City Opera House Ass’n, Central City, Colo.
(s) Tulsa Opera, Tulsa, Okla.
(c) Florida State University Opera Wksp., Tallahassee, Fla.
(c) Malabar, Ltd., Toronto, Ont., Canada
Un Ballo in maschera (s) Tri-Cities Opera, Binghamton, N.Y.
Il Barbiere di Siviglia (s,c) Albuquerque Opera Theatre, Albuquerque, N.M.
(s,c) Houston Grand Opera, Houston, Texas (1976)
(s) Charlotte Opera, Charlotte, N.C. (Higgins 1977)
(s) Cincinnati Opera, Cincinnati, Ohio (Brown 1976)
(s) Kentucky Opera Ass’n, Louisville, Ky.
(s) New Cleveland Opera Co., Cleveland, Ohio
(s) New York City Opera, N.Y. (Evans 1965)
(s) Opera Company of Boston, Boston, Mass. (Pond/Senn/Deegan 1975)
(s) University of Cincinnati, College-Conservatory of Music, Cincinnati, Ohio
(c) Arizona Opera Co., Tucson, Arizona
(c) Krause Costume Co., Cleveland, Ohio
The Barber of Seville (s,c) Minnesota Opera Co., St. Paul, Minn.
(c) Fargo-Moorhead Civic Opera, Fargo, N.D.
(c) Malabar, Ltd., Toronto, Ont., Canada
Basilten und Bastienne (s) Philadelphia College of Performing Arts, Philadelphia, Pa. (1977)
Beatrix Cenci (s) New York City Opera, N.Y. (Conklin 1973)
The Beggar’s Opera (c) Malabar, Ltd., Toronto, Ont., Canada
La belle Hélène (s) New York City Opera, N.Y. (Evans 1976)
Bilby’s Doll (Floyd) (s) Houston Grand Opera, Houston, Texas (1976)
La Bohème (s,c) Opera Company of Boston, Boston, Mass.
(s) Chautauqua Opera, Chautauqua, N.Y. (Joy 1974)
(s) Connecticut Opera Co., Hartford, Conn.
(s) Greater Miami Opera Ass’n, Miami, Fla. (1978)
(s) Lake George Opera Festival, Glens Falls, N.Y. (Aninia 1977)
(s) Tri-Cities Opera Ass’n, Binghamton, N.Y.
(s) Vancouver Opera Ass’n, Vancouver, B.C., Canada (Varona, 1976)
(c) Baltimore Opera, Baltimore, Md.
The Boor (s,c) Waldo Mini Opera, Arlington, Va.
(c) Fargo-Moorhead Civic Opera, Fargo, N.D.
Boris Godunov (c) Malabar, Ltd., Toronto, Ont., Canada
I Capuleti ed i Montecchi (c) Malabar, Ltd., Toronto, Ont., Canada
Carmen (s) Lake George Opera Festival, Glens Falls, N.Y.
Cavalleria rusticana (s,c) Albuquerque Opera Theatre, Albuquerque, N.M.
  (s) Glimmerglass Opera Theatre, Cooperstown, N.Y.
  (s) Greater Miami Opera, Miami, Fla. (Sormani)

La Cenerentola (s,c) New Orleans Recreation Dept. Opera Theatre, New Orleans, La.
  (s,c) Portland Opera Ass'n, Portland, Ore.
  (s,c) San Diego Opera, San Diego, Calif. (West 1977)
  (s) Charlotte Opera, Charlotte, N.C. (Higgins 1976)
  (s) Toledo Opera Ass'n, Toledo, Ohio
  (c) Malabar, Ltd., Toronto, Ont., Canada

Chanticleer (s,c) Texas Opera Theatre, Houston, Texas

Christopher Columbus (Offenbach) (s,c) Minnesota Opera Co., St. Paul (Barkla 1977)

Claudia Legare (Ward) (c) Minnesota Opera Co., St. Paul, Minn. (Dryden 1978)

Le Comte Ory (s) Opera Theatre of St. Louis, St. Louis, Mo. (Steinberg 1977)

The Consul (s,c) Portland Opera Ass'n, Portland, Ore. (Wong 1976)
  (c) Malabar, Ltd., Toronto, Ont., Canada

Les Contes d'Hoffmann (s) Hartt Opera Co., Hartford, Conn.
  (s) Greater Miami Opera, Miami, Fla. (Schneider-Siemssen 1980)
  (s) Lyric Opera of Kansas City, Kansas City, Mo.
  (s) New York City Opera, N.Y. (Lee 1972)
  (c) Hooker-Howe Costume Co., Haverhill, Mass.

Le Coq d'or (s) New York City Opera, N.Y. (Lee 1969)

Cosi fan tutte (s,c) Cambridge Opera Wksp., Cambridge, Mass. (1977)
  (s,c) Opera Ass'n of New Mexico, Santa Fe, N.M. (Steinberg 1977)
  (s,c) Opera Company of Boston, Boston, Mass. (Pond/Senn 1975)
  (s) Boston University Opera Dept., Boston, Mass.
  (s) Pittsburgh Opera, Pittsburgh, Pa.
  (s) Tri-Cities Opera, Binghamton, N.Y. (Woodbridge 1977)
  (c) Hooker-Howe Costume Co., Haverhill, Mass.
  (c) Ottawa Festival Opera, National Arts Centre, Ottawa, Ont., Canada
  (c) Virginia Opera Ass'n, Norfolk, Va.

Cox and Box (s,c) Opera Profiles, Inc., Chicago, Ill.

The Crucible (s) Greater Miami Opera Ass'n, Miami, Fla.
  (s) Peter Wolf Associates, Dallas, Texas
  (c) Dallas Opera, Dallas, Texas

The Devils of Loudun (c) Houston Grand Opera, Houston, Tex. (Montresor 1973, refurb. '77)

The Disappointment (s) Eastman School of Music Opera Theatre, Rochester, N.Y.

Docteur Miracle (s,c) Baltimore Opera, Baltimore, Md. (Deegan 1976)
  (s,c) Greater Miami Opera, Miami, Fla. (Riley 1977)

Doktor Faust (s) Wolf Trap Company, Vienna, Va. (Brown 1977)

Don Carlo (s) Canadian Opera Co., Toronto, Ont. Canada (Skalicki 1977)
  (s) Greater Miami Opera, Miami, Fla. (Bardon 1979)

Don Giovanni (s) Kentucky Opera Ass'n, Louisville, Ky.
  (c) Fargo-Moorhead Civic Opera, Fargo, N.D.

Don Pasquale (s,c) Chicago Opera Theater, Chicago, Ill.
  (s,c) Houston Grand Opera, Houston, Tex. (Miller 1977)
  (s,c) Opera Theatre of St. Louis, St. Louis, Mo. (Sullivan 1976)
  (s) Chattanooga Opera Ass'n, Chattanooga, Tenn.
  (s) Lake George Opera Festival, Glens Falls, N.Y.
  (s) Opera/Omaha, Omaha, Neb. (Keister 1976)
  (s) Texas Opera Theatre, Houston, Texas
  (c) Western Opera Theatre, San Francisco Opera, San Francisco, Calif.

Elektra (s,c) Portland Opera, Portland, Ore. (Schafer/Day 1969, refurb. '77)
  (c) Costume Collection, New York, N.Y.

L'Elisir d'amore (s,c) Opera/South, Jackson, Miss.
  (c) Norcostco, Minneapolis, Minn.

Emperor of Atlantis (Ullmann) (s) New Opera Theatre, Brooklyn, N.Y.

Entführung aus dem Serail (s,c) Nashville Chamber Singers, Nashville, Tenn.
  (s) Greater Miami Opera Ass'n, Miami, Fla. (1978)
  (s) Opera/Omaha, Omaha, Neb. (Steinberg 1978)
  (c) Malabar, Ltd., Toronto, Ont., Canada (Businger 1978)

Ernani (s) New Orleans Opera, New Orleans, La. (Gano 1977)
Falstaff (s, c) Portland Opera, Portland, Ore. (Smith/Kajob-Anderson 1968)
(s) Greater Miami Opera, Miami, Fla. (Benois 1978)
(s) Pittsburgh Opera, Pittsburgh, Pa. (Parket 1977)
(c) Baltimore Opera, Baltimore, Md.
La Fanciulla del West (s, c) Opera Company of Boston, Boston, Mass. (Pond/Senn 1976)
Faust (s) Michigan Opera Theatre, Detroit, Mich. (Steinberg 1978)
(c) Arizona Opera Co., Tucson, Arizona
Fedora (s) Opera Ass’n of New Mexico, Santa Fe, N.M.
Fidelio (s) Opera Company of Boston, Boston, Mass. (Pond/Senn)
Fille du régiment (s, c) Portland Opera, Portland, Ore. (Wong 1979)
La Finta giardiniera (c) Eaves Costume Co., New York, N.Y.
(c) Malabar, Ltd., Toronto, Ont., Canada
(c) North Texas State University Opera Theatre, Denton, Texas
The Fisherman and His Wife (Schuller) (s) Opera Company of Boston, Boston, Mass.
Die Fledermaus (s, c) Columbia College, Columbia, S.C.
(s, c) Encore Opera, Orlando Opera Co., Orlando, Fla. (1977)
(s, c) Lamplighters/Opera West, San Francisco, Calif.
(s) Greater Miami Opera, Miami, Fla. (O’Hearn 1980)
(s) Opera Company of Philadelphia, Philadelphia, Pa. (Duncan 1974)
(s, c) Tri-Cities Opera, Binghamton, N.Y.
(c) Florida State University Opera Theatre, Tallahassee, Fla.
(c) Texas Costume Co., Dallas, Texas
Der fliegende Holländer (s) New York City Opera, N.Y. (Darling 1976)
Lo Frate ‘nnamorato (c) Malabar, Ltd., Toronto, Ont., Canada
Gianni Schicchi (s) James Hull Miller, Shreveport, La.
(c) Eaves Costume Co., New York, N.Y.
(c) Yale Drama School (prod. w. New Haven Opera), New Haven, Conn.
La Gioconda (c) Malabar, Ltd., Toronto, Ont., Canada
Giulio Cesare (s) New York City Opera, N.Y. (Lee 1966)
The Gondoliers (s, c) Lamplighters/Opera West, San Francisco, Calif.
Grand Duchesse de Gerolstein (s) Opera Ass’n of New Mexico, Santa Fe, N.M.
(c) Malabar, Ltd., Toronto, Ont., Canada
H.M.S. Pinafore (s, c) Lamplighters/Opera West, San Francisco, Calif.
(s, c) Savoy Co., Philadelphia, Pa.
(s) Arkansas Opera Theatre, Little Rock, Ark.
Hamlet (c) Malabar, Ltd., Toronto, Ont., Canada
Hansel and Gretel (s, c) Cambridge Opera Workshop, Cambridge, Mass. (1977)
(s) Arkansas Opera Theatre, Little Rock, Ark.
Heloise and Abelard (Wilson) (c) Malabar, Ltd., Toronto, Ont., Canada
Help, Help, the Globolinks! (s, c) Cambridge Opera Workshop, Cambridge, Mass (1977)
(s) Vermont Opera Theatre, Johnson, Vt.
L’Heure espagnole (s) New York City Opera, N.Y. (Capécce 1977)
(c) Yale Drama School (prod. w. New Haven Opera) New Haven, Conn.
Hin und zurück (s) Philadelphia College of Performing Arts, Philadelphia, Pa. (1977)
L’Histoire du soldat (s) New York City Opera, N.Y. (Capécce 1977)
Idomeneo (s, c) Indiana University School of Music, Bloomington, Ind.
The Impresario (s, c) Opera Theatre of St. Louis, St. Louis, Mo. (Sullivan 1976)
(s) New York City Opera, N.Y. (Evans 1977)
(s) Peter Wolf Associates, Dallas, Texas
(s) Virginia Opera Theatre, Norfolk, Va.
(c) Eaves Costume Co., New York, N.Y.
(c) Encore Opera, Orlando Opera Co., Orlando, Fla.
(c) Malabar, Ltd., Toronto, Ont., Canada
(c) Stivanello, New York, N.Y.
L’Incoronazione di Poppea (s, c) Houston Grand Opera, Houston, Texas (1971)
(s, c) New York City Opera, N.Y. (Jampolis 1973)
Iolanthe (Sullivan) (s, c) Lamplighters/Opera West, San Francisco, Calif.
(s) Arkansas Opera Theatre, Little Rock, Ark.
The Italian Straw Hat (Rota) Opera Ass’n of New Mexico, Santa Fe, N.M.
L’Italiana in Algeri (s) Baltimore Opera Co., Baltimore, Md. (Cosier 1977)
(c) Malabar, Ltd., Toronto, Ont. Canada (Lehmeyer 1977)
The Jumping Frog of Calaveras County (s) Hartt Opera, West Hartford, Conn.
(s) Opera Company of Boston, Boston, Mass.
Katya Kabanova (c) University of Toronto, Toronto, Ont., Canada
The Knot Garden (Tippett) (c) Minnesota Opera Co., St. Paul, Minn. (Conklin 1978)
Lily (Kirchner) (s) New York City Opera, N.Y. (Stabile 1977)
Little Red Riding Hood (s) Arkansas Opera Theatre, Little Rock, Ark.
Lizzie Borden (s) New York City Opera, N.Y. (Wexler 1965)
Lohengrin (s) Connecticut Opera Ass'n, Hartford, Conn.
Louis Riel (Somers) (c) Malabar, Ltd., Toronto, Ont., Canada
Louise (s) New York City Opera, N.Y. (Micumis 1971)
Love for Three Oranges (s,c) San Diego Opera, San Diego, Calif. (Vanarelli 1978)
(s) Hartt Opera, West Hartford, Conn. (Unit set)
Lucia di Lammermoor (s) Michigan Opera Theatre, Detroit, Mich. (Steinberg 1975)
(s) New York City Opera, N.Y. (Eck 1969)
(s) Opera Company of Boston, Boston, Mass. (Pond/Senn)
(s) Tri-Cities Opera, Binghamton, N.Y. (Woodbridge 1977)
Lucrezia Borgia (s) Dallas Civic Opera, Dallas, Tex. (Bardon/Hall 1974)

Die lustige Witwe (s,c) Denver Opera, Denver, Colo.
(s,c) Lamplighters/Opera West, San Francisco, Calif.
(s,c) San Diego Opera, San Diego, Calif. (Hall 1970)
(s,c) Stivanello Costume Co., New York, N.Y.
(c) Vancouver Opera Ass'n, Vancouver, B.C., Canada (Varona 1975)

Macbeth (s) Greater Miami Opera Ass'n, Miami, Fla.
(s) Opera Company of Boston, Boston, Mass. (Pond/Senn)
(s) Tulsa Opera, Tulsa, Okla.
(c) Malabar, Ltd., Toronto, Ont., Canada (Mess 1977)

Madama Butterfly (s,c) Indiana University, School of Music, Bloomington, Ind.
(s,c) Opera Company of Boston, Boston, Mass. (Lee 1974)
(s) Michigan Opera Theatre, Detroit, Mich. (built 1964, refurbished '77)
(s) San Diego Opera, San Diego, Calif. (Scheffler 1976)
(s) Tri-Cities Opera, Binghamton, N.Y.
(c) Albuquerque Opera Theatre, Albuquerque, N.M.
(c) Florida State University, School of Music, Tallahassee, Fla.
(c) Richmond Civic Opera, Richmond, Va.
(c) Santa Fe Opera, Santa Fe, N.M. (Ter-Arutunian 1968)

Mahagonny (s,c) Minnesota Opera Co., St. Paul, Minn. (Jensen 1976)
The Makropoulos Affair (s) New York City Opera, N.Y. (Campbell 1970)
Manon (s) Lake George Opera Festival, Glens Falls, N.Y.
Maria Stuarda (s) New York City Opera, N.Y. (Lee 1972)
(c) Malabar Ltd., Toronto, Ont. Canada

Mary, Queen of Scots (Musgrave) (s) Virginia Opera Ass'n, Norfolk, Va. (Romero 1978)
Il Matrimonio segreto (c) Malabar, Ltd., Toronto, Ont., Canada
Mavra (s) Philadelphia College of Performing Arts, Philadelphia, Pa.
Medea (c) Costume Collection, New York, N.Y.
The Medium (s,c) Baltimore Opera Co., Baltimore, Md. (Cosler 1977)
(s,c) Opera Ass'n of Western Michigan, Grand Rapids, Mich.
(s,c) Texas Opera Theatre, Houston, Texas
(s) San Diego Opera, San Diego, Calif. (West 1976)
(c) Carole's Costumes, Anchorage, Alaska

Medistofele (s) Greater Miami Opera, Miami, Fla. (Businger 1980)

Die Meistersinger (s) San Antonio Symphony/Opera, San Antonio, Tex. (Gullicksen 1974)
A Midsummer Night's Dream (c) Malabar, Ltd., Toronto, Ont. Canada (Stenett 1978)
The Mikado (s,c) Lamplighters/Opera West, San Francisco, Calif.
(s) Arkansas Opera Theatre, Little Rock, Ark.
(s) Peter Wolf Associates, Dallas, Texas
(c) Eaves Costume Co., New York, N.Y.
(c) Malabar, Ltd., Toronto, Ont. Canada (Mess 1978)

Miranda and the Dark Young Man (Siegmeister) (s) Greater Miami Opera, Miami, Fla.
(Riley 1976)

Moses and Aaron (c) Malabar, Ltd., Toronto, Ont., Canada
The Mother of Us All (c) Santa Fe Opera, Santa Fe, N.M.
Naughty Marietta (s) Michigan Opera Theatre, Detroit, Mich. (1976)
(c) Malabar, Ltd., Toronto, Ont., Canada
Norma (s) Cincinnati Opera, Cincinnati, Ohio (Stevens 1977)
(s) Connecticut Opera Ass'n, Hartford, Conn. (Tschetter 1977)
Noye's Fludde (s,c) San Francisco Talent Bank, San Francisco, Calif.
(s) Southern Illinois University Opera Wksp., Carbondale, Ill.
Le Nozze di Figaro (s,c) Ottawa Festival Opera, National Arts Centre, Ottawa, Ont., Canada
(s,c) Opera Ass'n of Western Michigan, Grand Rapids, Mich.
(s) Columbus Symphony, Columbus, Ohio (Struthers)
(s) Lake George Opera Festival, Glens Falls, N.Y. (Aninia 1978)
(s) Texas Opera Theatre, Houston, Texas
(c) Chicago Opera Theatre, Chicago, Ill.
(c) Malabar, Ltd., Toronto, Ont. Canada (Kerr 1978)
(c) Western Opera Theater, San Francisco Opera, San Francisco, Calif.

Of Mice and Men (s,c) Baltimore Opera Co., Baltimore, Md. (Miller 1974)
(s,c) Houston Grand Opera, Houston, Texas (1977)
(s) Greater Miami Opera. Miami, Fla. (Riley 1975)
The Old Maid and the Thief (s,c) Encore Opera, Orlando Opera, Orlando, Fla.
(c) Cedar Costume Co., Cedar Falls, Iowa
(c) Malabar, Ltd., Toronto, Ont., Canada

L'Orfeo (Monteverdi) (s,c) Opera Company of Boston, Boston, Mass. (Pond/Senn 1977)
Orfeo ed Euridice (s,c) Opera Company of Boston, Boston, Mass.
Orpheus in the Underworld (s,c) Opera Company of Boston, Boston, Mass.
(c) Malabar, Ltd., Toronto, Ont., Canada
Otello (s,c) Houston Grand Opera, Houston, Texas
(s,c) University of Northern Colorado, Opera Theatre, Greeley, Colo.
(s) Pittsburgh Opera, Pittsburgh, Pa. (Schwartz/Simmons 1974)
Pagliacci (s) Arizona Opera Co., Tucson, Arizona
(s) Glimmerglass Opera Theatre, Cooperstown, N.Y. (1976)
(s) Virginia Opera Ass'n, Norfolk, Va.
Patience (s,c) Lamplighters/Opera West, San Francisco, Calif.
(s) Peter Wolf Associates, Dallas, Texas
(c) Eaves Costume Co., New York, N.Y.
Paguero marcelot (c) Malabar, Ltd., Toronto, Ont., Canada
Les Pêcheurs de perles (c) Stivanello Costume Co., New York, N.Y.
Pelléas et Mélisande (s,c) Indiana University School of Music, Bloomington, Ind.
Pepito (Offenbach) (s,c) San Francisco Talent Bank, San Francisco, Calif.
Peter Grimes (s,c) Kentucky Opera Ass'n, Louisville, Ky.
Pique Dame (s) Ottawa Festival Opera, National Arts Centre, Ottawa, Ont., Canada

Pirates of Penzance (s,c) Lamplighters/Opera West, San Francisco, Calif.
(s) Lyric Opera of Kansas City, Kansas City, Mo. (Guard 1976)
(c) Savoy Company, Philadelphia, Pa.
Porgy and Bess (s,c) Indiana University, School of Music, Bloomington, Ind.
The Portuguese Inn (c) Western Opera Theater, San Francisco Opera, San Francisco, Calif.
Princess Ida (s,c) Lamplighters/Opera West, San Francisco, Calif.
Pygmalion (Rameau) (s,c) Opera Theatre of St. Louis, St. Louis, Mo. (Steinberg 1977)
I Quattro rusteghi (c) University of Toronto Opera Dept., Toronto, Ont., Canada
The Rape of Lucretia (s) Toledo Opera Ass'n, Toledo, Ohio
Rienzi (s) San Antonio Symphony/Opera, San Antonio, Texas (Darling 1976)
Rigoletto (s,c) Opera Company of Boston, Boston, Mass.
(s) Central City Opera Ass'n, Central City, Colo. (Jampolis 1974)
(s) Pittsburgh Opera, Pittsburgh, Pa.
Rinaldo (c) Houston Grand Opera, Houston, Texas (1975)
Rita (s,c) Encore Opera, Orlando Opera, Orlando, Fla.
(s) Greater Miami Opera, Miami, Fla. (Riley 1974)
Roberto Devereux (s) New York City Opera, N.Y. (Lee 1970)
Robinson Crusoe (Offenbach) (s,c) Houston Grand Opera, Houston, Tex. (Miller 1977)
Le Roi de Lahore (Massenet) (s,c) Vancouver Opera, Vancouver, B.C., Canada
(Mariani 1977)

Le Rossignol (c) Malabar, Ltd., Toronto, Ont., Canada
Ruddigore (s,c) Lamplighters/Opera West, San Francisco, Calif.
(c) Troupers Light Opera, Stamford, Conn.
Rusalka (s,c) San Diego Opera, San Diego, Calif. (Loquasto 1975)
Ruslan and Ludmilla (s,c) Opera Company of Boston, Boston, Mass.
St. Matthew Passion (s) Minnesota Opera Co., St. Paul, Minn. (Lee/Waters 1977)
Salome (s,c) Houston Grand Opera, Houston, Texas (1976)
Samson (Handel) (s,c) Dallas Civic Opera, Dallas, Texas (replaces 1964 prod.)
Samson et Dalila (s) Greater Miami Opera, Miami, Fla. (1979)
The Scarlet Letter (Kaufmann) (s,c) Indiana University, Opera Theatre, Bloomington, Ind.
Scipio Africanus (Cavalli) (s) Central City Opera, Central City, Colo. (O'Hearn 1975)
(c) Malabar, Ltd., Toronto, Ont., Canada
Seabird Island (Healey) (s,c) Guelph Spring Festival, Guelph, Ont., Canada (Lord/Mayer)
Semiramide (s) Vancouver Opera Ass'n, Vancouver, B.C., Canada (1975)
(c) Malabar, Ltd., Toronto, Ont., Canada
Signor deluso (Pasatieri) (c) University of New Mexico Opera Studio, Albuquerque, N.M.
The Sorcerer (s,c) Lamplighters/Opera West, San Francisco, Calif.
(c) The Savoy Company, Philadelphia, Pa.
Stiffelio (s) Opera Company of Boston, Boston, Mass. (Zack Brown 1978)
(c) Malabar, Ltd., Toronto, Ont., Canada (Lehmeyer 1978)
The Stubborn Lovers (Dvorak) (c) Sokol Opera, Washington, D.C.
Suor Angelica (s) Peter Wolf Associates, Dallas, Texas
(c) Malabar, Ltd., Toronto, Ont., Canada
Susannah (s,c) University of Northern Colorado, Greeley, Colo.
(s) Augusta Opera Co., Augusta, Ga.
(s) Lyric Opera of Kansas City, Kansas City, Mo. (Renfro 1977)
(s) Malabar, Ltd., Toronto, Ont., Canada
(g) Western Opera Theater, San Francisco Opera, San Francisco, Calif.
Sweet Betsy from Pike (s) Peter Wolf Associates, Dallas, Texas
(c) Eaves Costume Co., New York, N.Y.
The Taming of the Shrew (c) Malabar, Ltd., Toronto, Ont., Canada
Tancredi (Rossini) (s,c) Houston Grand Opera, Houston, Texas (Stoddart 1977)
The Telephone (s,c) Opera Ass'n of Western Michigan, Grand Rapids, Mich.
(c) Carole's Costumes, Anchorage, Alaska
(c) Kansas City Costume Co., Kansas City, Mo.
Tosca (s) Glimmerglass Opera Theatre, Cooperstown, N.Y. (1977)
(s) Opera Company of Boston, Boston, Mass. (Pond/Senn)
(s) Pittsburgh Opera, Pittsburgh, Pa.
(c) Hooker-Howe Costumes, Haverhill, Mass.
Die tote Stadt (s) New York City Opera, N.Y. (Larkey 1975)
Transformations (s,c) Minnesota Opera Co., St. Paul, Minn. (Israel 1976)
(s) Eastman School of Music Opera Theatre, Rochester, N.Y.
La Traviata (s) Chautauqua Opera, Chautauqua, N.Y. (Joy 1975)
(s) Glimmerglass Opera Theatre, Cooperstown, N.Y.
(s) Tri-Cities Opera, Binghamton, N.Y. (Romero 1978)
(c) Denver Opera, Denver, Colo.
(c) Richmond Civic Opera Ass'n, Richmond, Va.
Trial by Jury (s,c) Lamplighters/Opera West, San Francisco, Calif.
(s,c) Savoy Company, Philadelphia, Pa.
(s) Trouper's Light Opera, Stamford, Conn.
(c) Kansas City Costume, Kansas City, Mo.
(c) Norcostco, Minneapolis, Minn.
Trouble in Tahiti (s,c) Indiana University, Opera Theatre, Bloomington, Ind.
Il Trovatore (s) Tri-Cities Opera Co., Binghamton, N.Y.
(c) Denver Opera, Denver, Colo.
Les Troyens (c) Malabar, Ltd., Toronto, Ont., Canada
Turandot (s) Chautauqua Opera, Chautauqua, N.Y. (Joy 1975 for small stage)
Vanessa (s) Washington Opera, Washington, D.C. (Mach 1975)
La Vie parisienne (c) The Costume Collection, New York, N.Y.
A Village Romeo and Juliet (s) New York City Opera, N.Y. (Chase 1973)
La Voix humaine (s) New York City Opera, N.Y. (Evans 1977)
The Voyage of Edgar Poe (c) Minnesota Opera Co., St. Paul, Minn.
Voyage to the Moon (Offenbach) (s) Opera Company of Boston, Boston, Mass.
Waterbird Talk (Argento) (s) New Opera Company, Brooklyn, N.Y.
Werther (s,c) San Francisco Opera, San Francisco, Calif.
Wozzeck (s,c) Canadian Opera Co., Toronto, Ont., Canada (Lauffer 1977)
The Yeomen of the Guard (s,c) Lamplighters/Opera West, San Francisco, Calif.
Die Zauberflöte (s) Kentucky Opera Ass'n, Louisville, Ky.
(c) Susquehanna University Opera Wksp., Selinsgrove, Pa.

The Mikado FOR SALE, costumes for 10 principals and 36 chorus members. For information call or write John Behonek, President, Village Light Opera Group, Box 143 Village Station, New York, New York 10014, telephone (212) 243-6281.

Additional rental companies for sets and costumes:
American Scenic, 830 Davson Drive, Box 825, Newark, Delaware 19711
Cedar Costume Co., Hudson Road, Cedar Falls, Iowa 50613
Houston Stage Equipment Co., Box 22913, Houston, Texas 77027
Mardi Gras Costume, 9 Orient Way, Rutherford, N.J. 07070
Texas Costume Co., 2125 N. Harwood, Dallas, Texas 75201

Address change, please note in your Directory:
The Costume Collection, 601 West 26 Street, New York, N.Y. 10001
The Costume Collection, a New York based non-profit organization, solicits the donation of operatic costumes to its archives. In return, the donor will receive credit in the value of the costumes to be applied towards future rental services.
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.

CALIFORNIA

California State University Opera Wksp., R. L. Stradley, Dir., Sacramento
12/11, 12/77 “An Evening of Mozart Comic Opera”
4/21, 22, 23/78 A Game of Chance & Gallantry

Pacific Lyric Theater, J. Mysior, Mus. Dir., Casa del Prado, San Diego
11/30/77 Castelnuovo-Tedesco’s The Importance of Being Ernest

San Carlo Opera of Los Angeles, J. Lombardo, Pres., San Gabriel Civic Auditorium
5/13/78 Tosca c: Fetta; d: Leonetti; 5/20 at Wilshire Ebell Theatre, Los Angeles

San Francisco Conservatory of Music Opera Theatre, S. Webb, Dir., San Francisco
5/5, 6, 7/78 Savitri & The Wandering Scholar

Stanford University Music Dept., M. Starr, Mus. Dir., Stanford
11/77 Gagliano’s La Dafne stgd.

Univ. of California Opera Theater, M. Ellis, Dir., Santa Cruz
2/27 3/21/78 Opera scenes from Monteverdi to Hindemith

Valley Opera of Los Angeles Valley College, R. Chauls, Dir., Van Nuys
3/31 4/1, 2/78 Chauls’s Alice in Wonderland c: Chauls; d: Palmer

COLORADO

Arapahoe Chamber Orchestra, Foote Music Hall, Denver
1/29/78 Trouble in Tahiti conc. pf.; c: Topilow

Boulder Civic Opera, Boulder
Spring ‘78 La Rosa del Azafran c: J. Gahn; d: D. Waddley

Central City Opera House Ass’n, R. Darling, Art. Dir., Denver Center for the Performing Arts
3/30 4/1/78 Salome Eng.; Pearl, Krueger; Chapman, Crofoot, Lachonas; d: Darling

The Classic Chorale & Collegium Musicum, J. Lepinski, Mus. Dir., Denver
12/3/77 The Play of Daniel M. Miller; Moody; d: Seibert

Denver Symphony Orchestra, B. Priestman, Mus. Dir., Denver Center for the Performing Arts
3/6/78 “Opera Benefit Concert” Shane; Merrill

Mario’s Restaurant Dinner Opera Theatre, Denver
3/19 4/9, 16/78 Tosca Mills; Everett, Van Gordon, staged w.p.

Metropolitan State College Opera Workshop, Denver
2/78 La Bohème 4 pfs.

Opera Fair, H. Lawyer-Duvallo, Dir., St. Paul Lutheran Church, Denver
1/15/78 Rita broadcast via Channel 6, Denver
2/2, 4/78 Dido and Aeneas Ko; Allen

Opera West (form. Rocky Mountain Opera), Denver Women’s Club, Denver
4/6/78 Opera Scenes at Julesburg Arts Festival

Univ. of Northern Colorado Opera Theater, H. Skinner, Mus. Dir., Greeley
11/13, 18/77 L’Incoronazione di Poppea Eng.; Reikofski; Allen, K. Skinner; d: Willcoxon; ds: Loo/Bailey/Glockler

Western State College Opera Wksp., L. Marra, Dir., Gunnison (see also Vol. 20, No. 1)
2/23, 24/78 Kiss Me Kate (replacing Threepenny Opera)

CONNECTICUT

American Shakespeare Theatre, Connecticut Center for Performing Arts, Stratford
5/13, 14/78 Patience Manhattan Savoyards
see also Eastern Opera Theatre, New York City, Vol. 20 No. 1

State Opera, Inc., N. Rossi, Gen. Dir., Stamford (see also Vol. 20, No. 1)
2/18/78 La Traviata Peters; Fernandi, Cossa; c: J. Rescigno; d: Florio; da: Stivanello
DISTRICT OF COLUMBIA
D'Oyly Carte Opera Co., Kennedy Center for the Performing Arts
4/3-6, 14, 15/78 Iolanthe
4/7, 8, 28, 29/78 H.M.S. Pinafore
4/10-13, 24-27/78 The Mikado
4/17-19/78 Princess Ida
4/20-22/78 The Pirates of Penzance
New York City Opera, J. Rudel, Gen. Dir., Kennedy Center
5/2, 5, 7/78 The Marriage of Figaro
5/4, 7m/78 The Merry Widow
5/6m, 14m/78 Madama Butterfly
5/6, 12/78 Le Coq d'or
5/9, 13/78 Mefistofele
5/10, 13m/78 La Bohème
5/11, 14/78 La Fanciulla del West

FLORIDA
Broward Community College, R. Crawford, Dir., Ft. Lauderdale
11/5/77 The Mikado Manhattan Savoyards, w.o.
2/25/78 Faust
4/3/78 The Threepenny Opera
Florida Opera Repertory, B. Smith, Pres., Coral Gables
12/4/77 Tosca deLeon; deCastro, Frigerio; North Miami Beach Symphony; c:
Siegel; d: R. Hines
Florida Suncoast Opera Guild, G. Bew, Mus. Dir., St. Petersburg
4/4/78 Così fan tutte Eng.: Hill, Phipps, Dvorak; Dardashti, Watkins, Ziege; c: Bew

GEORGIA
Atlanta Lyric Opera, W. Noll, Art. Dir., (see also Vol. 20, No. 1)
1/20, 22/78 Der fliegende Holländer J. Marlowe; Meredith, Munkittrick, G. Tucker,
Rayam; c: Noll; d/ds: Ostwald

ILLINOIS
The Opera School of Chicago, Lyric Opera of Chicago, Civic Theatre
4/19, 22/78 The Rape of Lucretia c: Schäffen; d: Chazalettes; ds: Santicchi
6/1, 2, 3/78 A Ballet Evening
Southern Illinois Univ. Opera Theatre, M. E. Wallace, Dir., Carbondale
3/3, 4/78 Dialogues of the Carmelites 3 pfs.
4/23/78 Il Tabarro & L'Heure espagnole
1977-78 Opera-on-Wheels tour: Beauty and the Beast

INDiana
Ball State Univ. Opera Wksp., J. Campbell, Dir., Muncie
11/77 Musical 2 pfs.
1/78 The Medium & The Telephone 3 pfs.
4/78 The Consul 2 pfs.
Indiana Central Univ. Opera Wksp., D. Searles, Dir., Indianapolis
9/26/77 Dido and Aeneas conc. pf.
Indiana University Opera Studio, C. Webb, Dean, Bloomington (for Opera
Theatre see Bltn. Vol. 19, No. 4)
12/1/77 Nelson's Birthday of the Infanta & Telemann's Pimpinone
Indiana University Philharmonic Orchestra, C. Webb, Dean, Bloomington
12/7/77 Berlioz Roméo et Juliette Lipton; Mattel, McFarland; c: Contino

lOWA
University of Northern Iowa Opera Theatre, R. Ross, Chmn., Cedar Falls
12/1, 2, 3/77 The King and l

KANSAS
Wichita Symphony Orchestra, M. Palmer, Mus. Dir., Wichita
5/5, 7/78 Rigoletto c: Palmer; d: Eddleman

lOuisIANA
Centenary College Opera Theater, M. Armes, Dir., Shreveport
12/2, 4/77 4/28, 30/78 Opera Scenes
New Orleans Recreation Dept. Opera, D. Morelock, Dir., New Orleans
5/11/78 The Ballad of Baby Doe w.o.
Southeastern Louisiana Univ. Music Theatre, D. Wright, Dir., Hammond
5/78 Suor Angelica & Gianni Schicchi 2 pfs. w.o., 2 pfs. w.p.

MARYLAND

Prince George's Civic Opera, R. Steeg, Art. Dir., Prince George's Community College, Largo
4/1, 2/78 Lully's Alceste Am. prem.; Aubry, Fox, Kimball; Meeks, Patton, Consoli, Troup; c: B. Steeg; d: Cade

MASSACHUSETTS

Boston Conservatory of Music Opera Theatre, J. Moriarty, Dir., Boston
4/5, 7, 8/78 Dialogues des Carmélites Eng.

Opera New England, touring co. of Opera Company of Boston, S. Caldwell, Art. Dir. (see also Vol. 20, No. 1)
1977-78 tour: add The Impresario

MICHIGAN

Midland Music Society, G. R. Ryan, Art. Dir., Midland Center for the Arts
10/21, 22, 23, 28, 29/77 Gypsy
2/24, 25, 26 3/2, 3, 4/78 My Fair Lady

Opera Guild of Greater Lansing/Michigan State University, R. Jones, Dir., Lansing
1/13, 15/78 La Bohème Bouleyn, Zannoth; Trussel; c: Burkh; d: Auerbach; also 1/14 Young People's performance w. alternate cast; University Chorus
4/29/78 “Verdi Opera Gala” Dunn, Russell; Morrell, Flagello

MINNESOTA

Bemidji State Univ. Music Dept., F. Gallagher, Chmn., Bemidji
1/20, 21, 22, 23/78 Madama Butterfly

Duluth-Superior Symphony, M. Matteson, Gen. Mgr., Duluth
9/23, 25/77 Madama Butterfly

College of St. Benedict Opera Wksp., P. Welter, Dir., St. Joseph
12/9, 10, 11/77 Bernstein's Mass

College of St. Catherine Opera Wksp., M. Hedges, Art. Dir., St. Paul
11/13/77 Opera Scenes, d: Goldovsky; w.p.
4/18/78 Prima la musica poi le parole Eng. Martin; w.o.

College of St. Teresa Music Dept., W. Wasson, Dir., Winona
2/16-19/78 Hansel and Gretel Eng. Martin; w.o.

Minnesota Opera Company, C. Fullmer, Gen. Mgr., St. Paul (see also Vol. 19, no. 4 Bltn.)
2/4, 5, 11/78 The Mother of Us All (replaces The Knot Garden)

Minnesota Opera Studio, W. Balk, Art. Dir., Minnesota Opera, Grand Street, St. Paul
3/8m, 10/78 L'Enfant et les sortilèges (The Bad Boy and the Enchanted Rebellion) & Les Mamelles de Tirésias Eng.

MISSOURI

Opera Theatre of St. Louis, R. Gaddes, Gen. Mgr., Loretto-Hilton Theatre
5/19, 23, 25, 31/6/3, 6/78 La Bohème Eng.
5/20, 26/77 Beni/Rossini Forever Figaro prem., w.p.
5/27, 30 6/1, 7, 9/78 Martin y Soler's The Tree of Chastity (L'Arbore di Diana) Am. prem., Eng.
6/2, 8, 10/78 Albert Herring

Southwest Missouri State Univ. Opera Theatre, D. Emanuel, Dir., Springfield
2/16, 17, 18, 19/78 The Consul w.o.

William Jewell College Opera Wksp., J. Robinson, Dir., Liberty

NEVADA

University of Nevada Opera Theatre, C. Kimball, Dir., Las Vegas
11/17, 18, 19/77 The Marriage of Figaro Eng. Martin; w.p.

NEW HAMPSHIRE

Hanover Opera Workshop, R. Morton, Dir., Hanover
5/15, 16/78 Don Giovanni w.p.

NEW JERSEY

Hoboken Opera Ass'n, E. R. Failla, Jr., Dir., Jersey City
3/25/78 Madama Butterfly

Montclair State College Opera Wksp., J. Sacher, Dir., Upper Montclair
4/78 Bessie w.o. & The Marriage Proposal w.p., also in Chicago

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11/11, 13 12/4, 9, 10, 11/77 Iolanthe on tour, last 3 pfs. Ridgewood
4/5, 30 5/3, 6, 12, 13, 14/78 The Mikado

NEW YORK
Ithaca Opera Ass'n, E. Swenson, Pres. (see also Vol. 20, No. 1)
5/5, 7m/78 The Magic Flute Eng. Martin; on tour to Geneva, NY
Lake George Opera Festival in the Capital District, D. Lloyd, Dir., Palace Theatre, Albany
3/28, 30 4/1/78 Tosca Hazzan; di Virgilio, Hedlund; c: Kalam; d: Strasfogel; ds: Senn/Pond/Malabar

NEW YORK CITY
American Friends of the Aldeburgh Festival, Carnegie Hall
4/28/78 Britten's Phaedra Am. prem., & Britten's Spring Symphony & Mozart's Requiem Baker, de Gaetani, Valente; Pears, Cross; Oratorio Society; c: Pritchard; benefit concert
The Beggar's Opera, C. Magyar, Gen. Mgr., CAMI Hall
4/6, 7, 8, 9/78 Betty 2-act vers., w.p.; mus. dir: Magyar; d: Marchese; ds: Holodyk
Bronx Arts Ensemble, W. Scribner, Art. Dir., Tully Hall
4/18/78 Debussy's La Chute de la maison Usher Raskin; Hirst, Ostendorf; c: Somary
Brooklyn Lyric Opera, N. Myrvik, Dir., Brooklyn
2/5/78 The Merry Wives of Windsor
3/12/78 Lucia di Lammermoor
CBS-TV Live from Covent Garden
12/31/77 Die Fledermaus TeKanawa, Heichele; Prey, Karzyckowski, Tear, Langdon, Luxon; c: Mehta; d: Lindberg; d-TV: Large; ds: Trevelyan; choreg: Ashton; libretto revision: G. Brommer
Canterbury Choral Society, C. D. Walker, Cond., Church of the Heavenly Rest
2/5/78 Honegger's King David
Carnegie Recital Hall, W. 57 St.
3/1/78 Music by Joseph Fennimore, inc. scenes from Isadora
6/7/78 Music by Paul Reif, inc. scenes from Portrait in Brownstone
Chancel Opera, Church of the Holy Trinity
3/19/78 Pulsifer's He Cometh Forth
Children's Free Opera of New York, in assoc. with Con Edison, M. Feldman, Art. Dir., Co-Op City
4/4, 5, 6/78 Rieti's The Pet Shop (see also Vol. 20, No. 1)
2/14/78 Hansel and Gretel Eng., abbrev. vers. (3 characters, 45 minutes) stgd. w.p.
Diabolus Musicus, L. Newland, Mus. Dir., Cooper Union
3/24/78 Schubert's Der vierjährige Posten Kwak; Earl-Brown, Deane
Encompass Theatre, N. Rhodes, Dir.
1/26-2/26/78 Ward's Pantaloon, He Who Gets Slapped w.o. 30 pfs.
Ensemble for Early Music, Alice Tully Hall
2/19/78 Roman de Fauvel
Festival Ensemble Society, White Community Center, Brooklyn
3/5/78 Cavalleria rusticana & Trial by Jury
Inwood Chamber Opera Players, S. Edelman, Dir., Brooklyn Center Long Island University
12/16/77 Christmas-Chanukah concert
12/23/77 Poetry and Music of the English Renaissance
Juilliard American Opera Center, P. H. Adler, Mus. Dir., Lincoln Center
Light Opera of Manhattan, W. Mount-Burke, Dir., Eastside Playhouse
1, 2/78 The Merry Widow 18 pfs.
1, 2, 3/78 Mademoiselle Modiste 24 pfs.
3/78 The Mikado 6 pfs.
Manhattan School of Music, Prep. Division Opera, C. Auerbach, Dir.
4/1, 2m, 2/78 Noye's Fludde
Mannes College of Music Opera Workshop, H. Vincent, Dir., R. Stevens, Pres.
2/1/78 La Rondine Act 1 & Scenes
2/8/78 Opera Scenes
4/10, 11/78 Scenes from Opera after Shakespeare

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Moby Productions & James Smith, Tully Hall
3/23/78 Kastle's *Desert Pranschke*; Willoughby, Livings; w.p. composer accompanying

Music-Theater Performing Group of the Lenox Arts Center, L. Austin & M. Silverman, Prods., Theatre of the Open Eye
2/18-5/7/78 'Trow's *The Tennis Game*; Lapine's *Twelve Dreams*; Silverman/Foreman's *The American Imagination*

**New York City Opera, J. Rudel, Dir., State Theatre, Lincoln Center**

- 2/23, 26, 3/16 4/23m, 28/78 *La Traviata*
- 2/24, 26m 3/14, 22 4/9, 15/78 *Mefistofele*
- 2/25m 3/10, 15 4/1, 6/78 *Cavalleria rusticana & Pagliacci*
- 2/25 3/12m, 19, 23, 31 4/21/78 *Madama Butterfly*
- 3/1, 4m, 25m 4/20, 25/78 *La Bohème*
- 3/2, 11 4/16, 29/78 *Il Barbiere di Siviglia*
- 3/3, 5, 11m, 19m/78 *La Fanciulla del West*
- 3/4, 7, 26m 4/2m/78 *Rigoletto*
- 3/5m, 9, 18m, 24, 30 4/15m, 22/78 *Carmen*
- 3/12, 18 4/4, 30m/78 *Tosca*
- 3/17 4/8m, 30/78 *The Turn of the Screw*
- 3/26 4/1m, 8, 29m/78 *Le Cog d'or* Eng. Dorati & Gibson
- 3/30 4/16m, 26/78 *The Marriage of Figaro* Eng. Martin

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

- 3/17, 19, 22, 23, 25/78 *The Pirates of Penzance*

**Queens Opera Ass'n, J. Messina, Art. Dir., Queens**

- 10/8 11/19/77 *Die Fledermaus* Eng. Martin w.o.
- 10/18/77 *Madama Butterfly* w.o.
- 12/10/77 *Il Barbiere di Siviglia* w.o.
- 3/11/78 *Cavalleria rusticana & Pagliacci* w.o.
- 4/22/78 *Tosca* w.o.

**QUOG Music Theatre, E. Salzman, Dir., Pratt Institute Auditorium, Brooklyn**

- 2/10, 11, 12/78 *Salzman/Sahl's Noah*; also 2/23-26 at Washington Square Methodist Church

**Regina Opera Theatre, Regina Hall, Brooklyn**

- 2/22/78 "Italian Gala" excerpts

**Sacred Music Society, R. Mickelson, Dir., Fisher Hall**

- 4/3/78 *Mose in Egitto* Cegolea; Kavrakos, Diaz; c: Campori; conc. pf.

**Stuyvesant Community Opera, S. Sweeney, Art. Dir., Loretto Theatre**

- 1/6-8, 13, 14/78 *Don Giovanni*
- 2/10, 11, 3/19/78 *Rigoletto*

**Theater Chamber Players of Kennedy Center, 92nd Street YMHA**

- 2/23/78 *Aventures et Nouvelles Aventures* & other selections; Bryn-Julson, Taylor

**NORTH CAROLINA**

**Charlotte Opera Ass'n, R. Marshall, Gen. Dir., Opera-in-Schools program**

1977-78 tour: *Little Red Riding Hood*

**NORTH DAKOTA**

**Fargo-Moorhead Civic Opera, D. Martin, Art. Dir., (see also Vol. 19, No. 4)**

- 10/21, 22, 23/77 *The Boor & Comedy on the Bridge* (replaces *Suor Angelica*)

**OHIO**

**Cincinnati Opera Ensemble, J. de Blasis, Dir., Ohio tour**

- 3/31 4/1/78 *Madame Butterfly* Eng., in Canton, w. Canton Symphony; 4/13 in Cambridge; Longwith, Wilkins; Gentry, Fox; c: Ryan; d: de Blasis; ds: Heymann
Cleveland Institute of Music, A. Addison, Dir. (see also Vol. 19, No. 4)
2/26/78 *The Little Sweep* at St. Bernadette Church, Westlake
4/12, 14, 15/78 *The Bartered Bride* Eng.

OKLAHOMA
Oral Roberts University Opera Wksp., Tulsa
Spring '78 Gianni Schicchi
*Tulsa Opera*, E. Purrington, Gen. Dir. (see also Vol. 19, No. 4 Bltn.)
3/9, 11/78 *I Puritani* Sills, Treadway; DiGiuseppe, Sarabia, Ramey; c: Wendelken-Wilson; d: Eddelman (replaces *Anna Bolena*)

RHODE ISLAND
*Artists Internationale*, M. Ruffino, Art. Dir., Providence
10/1/77 *La Forza del destino* Ruffino, Cash; Dominguez, Edwards, Davis, Bertolino; c: J. Rescigno; d: Laurenti; ds: Sormani/Stivanello
11/5/77 *La Traviata* Peters: Livings, Lambrinos; c: DeRenzi; d: Ruffino; ds: Sormani/Stivanello
12/3/77 *Norma* Niska, Ruffino; Dominguez, Charbonneau; c: DeRenzi; d: Ranelli; ds: Sormani/Stivanello
1/14/78 *Il Barbiere di Siviglia* Shane; Rhodes, Walker; c: J. Rescigno; d: Ruffino; ds: Sormani/Stivanello
3/4/78 *Il Trovatore* Moffo, Ruffino; O'Leary, Escudero
5/13/78 *Die Fledermaus*

TENNESSEE
Carson-Newman College Lyric Theatre, T. S. Teague, Dir., Jefferson City
10/13, 14, 15/77 *Oklahoma!* 5-6/78 *Carousel*

VIRGINIA
Madison College Opera Wksp., J. Little, Dir., Harrisonburg
10/20/77 Giannini’s *The Beauty and the Beast*
12/77 *Amahl and the Night Visitors & The Telephone*
2/78 *La Périchole*

WISCONSIN
Piccolo Skylight Theatre, C. Richardson, Dir., Milwaukee
9/21/77 *Paisiello’s The Barber of Seville*; all operas English w. baroque orchestra
10/26/77 *Piccinni’s La Buona figliuola*
11/77 *Scarlatti’s Trionfo dell’onore*

University of Wisconsin, Depts. of Music, Theatre & Dance, D. Wadsworth, Opera Dir., Whitewater
3/8-12/78 *Susannah*
3/31/78 Cunningham’s *Catherine Sloper of Washington Square* prem., conc. pf. w.p.

CANADA
Algoma Festival, Sault Ste. Marie, Manitoba
1977-78 *The Telephone & The Old Maid and the Thief*

Canadian Opera Company, L. Mansouri, Gen. Dir., Royal Alexandra Theatre, Toronto, Ont.
4/3, 4, 5m, 5, 10, 11/78 *The Marriage of Figaro* Curry/Hermiston/Shuttleworth, Hurst/Rideout, Stubbs; Ellis, Korjus/Turgeon/Dansby; d: G. Scuti; ds: Kerr
4/12m, 12, 13, 14, 15m, 15/78 *La Traviata* Myers/Turofsky/Pellegrini; Serbo/Fry, Turgeon/Ellis; d: Leberg; ds: Lord
4/21, 22m, 22, 24, 25, 26m, 26, 27, 28, 29m, 29/78 *The Barber of Seville* Hermiston/Stubbs; Ellis, Serbo, Hurst; d: Mansouri; ds: Strike

Co-Opera, Toronto Free Theatre
12/6-11/77 Symonds’ *Lady of the Night & Somers’ Death of Enkidu* prems.

Toronto Opera in Concert, S. Hamilton, Dir., St. Lawrence Center, Ont.
12/11, 12/77 *Roméo et Juliette* Spiel/Collier; Frey/Evans, Silva-Marin
1/22, 23/78 *La Cienfenza de Tito* Taylor/Malteze, MacPhail/Stubbs; Crofoot
2/19, 20/78 *Don Quichotte* Gudeon/Alexandroff; Kukurugya/Korjus, McManus
3/12, 13/78 *Stiffello*

University of Toronto Opera Dept., E. Schabas, Dean, Toronto, Ont.
12/2, 3, 9/77 *Albert Herring* 3/3, 4, 6, 7/78 *Don Giovanni*

Victoria Opera Society, Vancouver Island, B.C.
9/15, 17, 18, 19/77 *The Magic Flute*

Western Canadian Opera Society, A. Aberbach, Pres., Vancouver Community College Langara Theatre
1/27, 29/78 *La Serva padrona & Il Campanello* Eng.; conc. pf. w.p.
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