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

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

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

Copies this issue: $2.00

ISSN: 0008-9508
NEW OPERAS AND PREMIERES

AMERICAN OPERAS

MISS HAVISHAM'S FIRE is the title of Dominick Argento's latest opera, previously announced as being based on Great Expectations. It was written for premiere at the New York City Opera, which scheduled the opening date for March 18, 1979. Stage director will be Wesley Balk from the Minnesota Opera. John Olin is the librettist.

Eugene O'Neill's DESIRE UNDER THE ELMS has been adapted into an opera by composer Edward Thomas, with Joe Masteroff responsible for the libretto. The Opera Company of Philadelphia, in collaboration with the Eugene O'Neill Theatre Center in Waterford, Conn., presented the work in a staged reading on August 10 and 12 as part of a composer/librettist laboratory. The performances took place at Connecticut College in New London, with Paulette Haupt-Nolen as music director. A two-piano accompaniment was used.

The Wolf Trap Company offered the world premiere of Stephen Douglas Burton's THE DUCHESS OF MALFI on August 18, with a repeat performance on the 20th. The libretto, adapted from John Webster's Elizabethan play, is by Christopher Keene, who also conducted the premiere. The opera was commissioned by the National Opera Institute (see Spring '74 Blltn.). — This summer saw another opera based on the same play, this one by British composer Stephen Oliver in its American premiere. (see Vol. 20, No. 1 Blltn.)

Stanley Silverman and Richard Foreman again collaborated on a new music-theatre piece premiered at the Lenox Arts Center by the Music-Theatre Performing Group. The work is entitled THE AMERICAN IMAGINATION.

This season's new opera to be presented by the Minnesota Opera Company will be Eric Stake's THE JEALOUS CELLIST — AND OTHER ACTS OF MISCONDUCT. Alvin Greenberg is the librettist of the piece, conceived mainly for touring. The first performance is scheduled for February 2, 1979, and in each of the five subsequent tour performances other local ensembles will participate.

Central City was the natural locale for the first performance of Henry Mollicone's THE FACE (On The Barroom Floor). The libretto is by John S. Bowman, and is based on H. Antoine D'Arcy's poem which tells of the painting of a woman's face on the floor of the Teller House Bar in Central City. Members of the Apprentice Artists Program formed the cast of the first performance of this one-act opera on July 7.

THE WOMEN IN THE GARDEN is a one-hour stage-poem by Vivian Fine, written under a National Endowment for the Arts' grant. It was premiered last February by the New Music Group of San Francisco and Oakland. Emily Dickinson, Gertrude Stein, Isadora Duncan, and Virginia Woolf are the characters in this opera.

After his success with The Four-Note Opera, Tom Johnson recently completed DOOR-WINDOW-DRAWERS-DRYER-BOX: Five Shaggy-Dog Operas. The first performance is scheduled for September 15 at the Drama Ensemble Space in New York's Greenwich Village, to be directed by the composer. The operas call for a cast of four, a soprano, a mezzo, a tenor and a baritone.

The Western Opera Theater of San Francisco will offer a new opera on its 1978-79 tour. THE DESTRUCTION OF MAGORAN ACHACK, by Conrad Susa with a libretto by Samantha McDermott, will open at the Veteran's Auditorium in San Francisco on February 17, 1979.
A number of new children's and youth operas were presented during the 1977-78 season. Those not yet reported on include Gian Carlo Menotti's *THE TRIAL OF THE GYPSY*, created for and premiered by the Newark Boys Chorus. The 25-minute work, accompanied by piano, was heard on May 24 at New York's Tully Hall. As usual, Mr. Menotti wrote his own libretto.

Another children's opera in work at present is *CHIP AND HIS DOG*. This was commissioned from Mr. Menotti by the Canadian Children's Chorus, Ruby Mercer, director, and will be premiered during the 1979 Guelph Festival. Its playing time will be about 45 minutes.

This summer's Caramoor Festival in Katonah, NY, again included a new opera for children, created by the same team, Dennis Arlan and James Billings, who gave Caramoor *The Ballad of the Bremen Band* last season. The new fairy-tale opera is entitled *THE DAUGHTER OF THE DOUBLE DUKE OF DINGLE*, and had its world premiere on June 17. Eighteen performances were offered in all, featuring seven adult singers, one boy soprano, and eight instrumentalists.

Seymour Barab is a veteran composer of children's operas. His latest, *THE TOY SHOP*, was written, on commission by the New York City Opera's Education Department, for audiences between three and twelve years old. The first performance took place at the Lincoln Center Library on June 3; playing time is about 45 minutes. The Children's Free Opera of New York also plans to take the work into its repertory.

As Christmas fare, the Opera Company of Philadelphia plans eight performances of Joseph Baber's *RUMPELSTILTSKIN*. Opening date at the Walnut Theatre is December 26.

On January 20, 1979, the University of California at Santa Barbara will offer the first performance of *PINOCCHIO*, an opera with music by Rossini adapted by Carl Zytwoski, who is in charge of the University's opera department.

*CHARLIE THE CHICKEN* has been identified as "a tragic/comic opera for young students." Written by Quenen Doolittle and Jonathan Levy, it was first heard at the University of Calgary in January '78.

Other premieres by university opera departments include Heskel Brisman's one-act *WHIRLIGIG*, with a libretto by Jerome Greenfield based on the O'Henry story. The first performance took place at Ball State University in Muncie, Indiana, on October 25, 1977, featuring a cast of three. — Central Missouri State University Opera Theatre at Warrensburg gave the premiere of David Holsinger's *A DAY IN THE DEATH OF STEPHEN VOLTOR* in May 1976. The text written by the composer was adapted from Leo Tolstoy's *The Death of Ivan Ilyitch*. The one-act opera has a playing time of 30 minutes. — June 23, 1976, was the first performance of Jeno Platthy's *BAMBOO* at Prince George's Community College. The English libretto by Rosemary Steeg is based on a tenth century Japanese tale and the premiere of the two-act, five-scene, full-length opera was presented by the Prince George Civic Opera under the patronage of the Japanese Ambassador to the United States. The accompaniment was provided by a twenty-piece orchestra. — *TROY, N.Y.*, 1869 is the title of Milton Granger's one-act opera, premiered at Hollins College in Virginia on November 21, 1977. — SUNY-Binghamton offered *THE SUN AND THE WIND*, a one-act opera by Edith Boroff, on April 29, 1977. — *LETTERS FROM SPAIN* is based on the third book of Beaumarchais's Figaro trilogy, *La Mère coupable*. It was composed by Lewis Miller of the music faculty at Fort Hays State University in Kansas, and was premiered there on January 28, 1978. — *THE LEGEND OF RUTH'S HOUSE* is the title of Jon Polifrone's one-act opera; libretto by James Larson. The Opera Ensemble of the University of Nebraska in Omaha will give the first performance on September 16, 1978, after which date it will go on tour to neighboring schools. — On April 7, the New Brunswick Department of Music in cooperation with the Douglass and Rutgers College Departments of Music gave the premiere performance of Alan Schmitz' *JULIUS CAESAR*. This four-act opera, after the Shakespeare play, is written for seven singers with specific orchestral instruments identified with each of the characters and given particular *Leitmotives* to play. The opera was repeated on April 9. — Opera ualr, at the University of Arkansas in Little Rock, offered the first performance of *BERET AND PER HANS* under the directorship of Blanche Thebom. Based on *Giants in the Earth*, the folk opera is written in two acts and four scenes. Ernest Hagen, the composer, wrote his own libretto.
Three premieres coming up later this season at university theatres will include Robert Beadell's (A Number of Fools, Sweetwater Affair, Napoleon) latest work, OUT TO THE WIND. It is billed as a musical, with a libretto by Virginia Faulkner based on a short story by Willa Cather. Set in Nebraska in the 1880's, the first performance is appropriately planned by the University of Nebraska Opera Theatre at Lincoln; the dates are February 2-4, 1979. — Libby Larsen's THE SILVER FOX, a fantasy opera for children, was commissioned by the Landmark Center, the Schubert Club, and the Twin Cities Opera Guild, and will be premiered by the opera workshop of the University of Minnesota in Minneapolis in May. — December 1, 1978, is the opening date of Merwin Lewis's MASQUERADE OF DREAMS. The opera in three scenes will be performed at the University of Western Ontario in London, Ont., which commissioned the work.

The premiere of Michael Cunningham's CATHERINE SLOPER OF WASHINGTON SQUARE, reported in these pages in the last issue, took place at the University of Wisconsin in Eau Claire, not in Whitewater.

On May 18, 1978, Riverside Church in New York hosted the first performance of a one-act mono-opera by Donald Arrington, story and words by Stephen Holt. Its title is I LOVE MY VOICE: THE FIRST NEUROTIC OPERA. — Originally written for children, Alec Wyton's THE JOURNEY WITH JONAH was rewritten and given its first professional performance on June 9 at the Immanuel Church in Hartford, Conn. The one and one-half hour work calls for a cast of forty, including some children, and an accompaniment of nine instrumentalists. — A husband and wife collaboration resulted in the one-act opera THE SPECIALIST. Lou Rodgers (Michael) is the composer, Stuart Michael the librettist. The performing group was their own Golden Fleece Opera Company, the place the Ansonia Hotel Theatre in New York, the date April 1, 1978.

Three important commissions have been announced, two by the Santa Fe Opera and one by the Virginia Opera Association. Taking them in order of projected premiere dates, the Virginia Opera plans A CHRISTMAS CAROL by Thea Musgrave for December 1979. The one-act opera will have a libretto by the composer. — Summer 1980 will bring to Santa Fe EVERYBODY, INC. by Henry Brant with a libretto by his wife, Patricia. This work will be written especially for the New Mexico company with consideration for its particular theatre and stage. — Two years later, in 1982, the company will present another opera forged by a husband and wife team. They are Georee and Gene Rocheberg, and the opera will be based on Herman Melville's THE CONFIDENCE MAN.

An additional commission, one given by the Opera Theatre of St. Louis, went to Stephen Paulus, a student of Dominick Argento. It is for a yet untitled one-act work with a libretto by Michael Dennis Browne, planned for a premiere in St. Louis in Spring 1979.

Working with the assistance of NEA grants are Ulysses Kay and Donald Dorr, who previously collaborated on Jubilee, premiered in Mississippi in 1976. The new work, also written for a premiere by Opera/South, is based on the life story of Frederick Douglass, the run-away slave who became an advisor to Lincoln and an American diplomat.

ADVENTURE IN SPACE is a chamber opera for young people, written by Michael Horvit under a grant from the National Endowment for the Arts. A science fiction plot presents both space creatures and earthlings; the music has been described by the composer as contemporary, accessible and lyrical and includes the use of an electronically synthesized tape. Dr. Horvit, who is director of the New Music Ensemble and head of the Composition and Theory Department at the University of Houston's School of Music, may be contacted directly for information and performance rights.

Two operas which will enjoy world premieres by American companies this season have been booked for further performances. The premiere production of Penderecki's PARADISE LOST (Chicago 11/29/78) will travel intact to Milan where it will be presented in its European premiere on January 23, 1979, at La Scala. Subsequent performances have been arranged in Stuttgart and Düsseldorf. — Menotti's JUANA LA LOCA (The Mad Queen of Spain), to be unveiled in San Diego on June 3, 1979, is planned for subsequent performances in San Francisco and possibly New York, all in the San Diego production.
It seems only right that the Santa Fe Opera will give the first United States performance of the complete version of Alban Berg’s LULU, since it was the same company that offered the American premiere of the opera’s two-act version in 1963. The completed work will have its first hearing in Paris during the 1978-79 season, and will open in New Mexico next summer.

Great Britain’s most successful living opera composer, Michael Tippett, will see the first American professional production of any of his operas this coming season. It is his latest work, THE ICE BREAK, which will be performed by the Opera Company of Boston on May 18, 1979. The Knot Garden is the only one of the composer’s operas that has been performed in this country so far: it was produced by Northwestern University. The Boston company’s schedule also includes the rarely heard Mazeppa by Tchaikovsky.

Carl Maria von Weber’s DIE DREI PINTOS, conceived as an opera-comique/Singspiel with dialogue and musical numbers, was left incomplete at the time of the composer’s death. The sketches passed through the hands of various later composers, notably Meyerbeer’s, however, none was sufficiently interested to complete the opera. In 1886, Weber’s son handed them to Gustav Mahler who transcribed the original music and added the missing numbers, drawing on various other compositions by Weber. The first performance took place in Leipzig in 1888. A previously announced American premiere, planned by Glassboro College for the past season, was canceled and the Opera Theatre of St. Louis announced the first production on this continent for June 2, 1979. The original text is by Theodor Hell based on the story, Der Brautkampf, by Seidel.

EVERY GOOD BOY DESERVES FAVOR is the title of a political satire, a collaborative effort by Tom Stoppard and André Previn, juxtaposing six actors and a symphony orchestra, the latter as part of the visual presentation. It was first performed in London last season, and had its American premiere at the Ambler Music Festival of Temple University on August 18.

Commissioned by the West German government in celebration of the American Bicentennial, SIRIUS by Karlheinz Stockhausen received its first performance in the United States in January 1978 at the University of Houston’s Clear Lake City campus. The University staged a Stockhausen Festival with the composer in attendance, and the opera, “dedicated to the American Pioneers on Earth and in Space”, was given a total of five performances.

On May 6, 1978, the University of Syracuse in New York gave the first complete performance of Grigori Frid’s DIARY OF ANNE FRANK. So far, there has only been one reading of the work in the composer’s homeland, the USSR. The monopera for soprano and chamber orchestra uses actual text from the diary, which, for the Syracuse performances, was translated into English by Donald Miller.

The Warsaw Chamber Opera, which was a guest at the Newport Opera Festival this summer, brought Giuseppe Maria Orlandini’s one-act opera SERPILLA E BACOCCO.

Composed in 1726, Antonio Vivaldi’s IL FARNACE will finally be presented to American audiences this coming season. Newell Jenkins has prepared a new edition and will perform it with his Clarion Music Society at New York’s Tully Hall on November 1, 1978. It is billed “in honor of the tercentenary of the composer’s birth”.

The Sokol Opera Company in Washington has announced the American premiere of Anton Dvorak’s THE JACOBIN for October 27, 1979, to be sung in the original Czech. The company plans a staged performance with orchestra at Lisner Auditorium.
FOREIGN PREMIERES

Peter Maxwell Davies recently completed a children's opera, THE TWO FIDDLERS. It was premiered with pupils of the Kirkwall Grammar School in Kirkwall, Orkney Islands, on June 6. — The Scottish Opera's subsidiary touring group "Opera-Go-Round", commissioned Carl Davis to write THE PEACE, an opera for young audiences. The same composer wrote the rock opera Orpheus in the Underground for BBC. — A third new opera for young voices is THE LION, THE WITCH, AND THE WARDROBE, commissioned from John McCabe after a C. S. Lewis story. It was written for and premiered by the Leeds Youth Opera Group together with Wilfred Josephs' Alice Through the Looking Glass.

The prolific German composer Mark Lothar is working on his eighth opera; this one in collaboration with Michael Ende after the novel MOMO. — Dieter Schonbach's fifth operatic work, KOMM SANTO FRANCESCO, was premiered in Münster last season. — Hamburg's Opera Stabile, the studio group of the Hamburg State Opera, gave the first performance of Herbert von Bose's BLUTBUND on June 8, 1977, on a double-bill with Lorentzen's Euridice, and Heinz Holliger's NICHT ICH together with the same composer's KOMMEN UND GEHEN on February 17, 1978. The latter two operas are published by Schott/Mainz. For the coming season, the group has scheduled the première of JACOB LENZ by the young German composer Wolfgang Rihm. — Mainz was the scene of the first production of Erwin Amend's DER SOLDAT POSTNIKOW on April 20, 1978. The composer is concert master at the opera house; he wrote his own libretto after the novel by Nicolai Leskov. — For the coming season, Freiburg im Breisgau has announced the first performance of Franz Schrecker's CHRISTOPHORUS, completed in 1927 and dedicated to Arnold Schönberg. — The 1978-79 season in Hamburg will include two German firsts: Ligeti's Le Grand macabre and von Einem's Kabale und Liebe, while Stuttgart will offer the first performances in Germany of Penderecki's Paradise Lost. — During the 1976-77 season, both opera houses in Gelsenkirchen and in Trier offered Grothe's DAS WIRTSHAUS IN SPESSART. — A new German children's opera/musical is FOXY RETTET AMERIKA, with music by conductor/composer Heinz Geese, and a libretto by painter and balladeer Fritz Grasshoff. The first performance took place in Darmstadt on November 18, 1977.

Ivan Eroed's TOSKANISCHER TRAUM will be featured in the coming opera season in Graz, and Cesar Bresgen's DER ENGEL VON PRAG, after a novel by Leo Perutz, in Salzburg's winter season, while the opera house in Basel, Switzerland, will include Burkhard's REGENBOGEN, a musical revue.

The ensemble of the Wroclaw (formerly Breslau) Opera gave the first performance of Edward Boguslawski's BELZEBUB SONATA at the Wroclaw University in November 1977. The story has been adapted from the Polish Theatre of the Absurd play by Stanislaw Ignace Witkiewicz.

The Opéra de Nantes gave as its Christmas '77 offering the world premiere of Guy Lafarge's L'OEUFS A VOILES. The one-act light opera, after a novel by Cami, has Christopher Columbus as the central figure. — On March 12, 1978, EN NOME DA PAZ, a one-act opera by Alvaro Cassuto, was first heard in Lisbon, Portugal, on a double-bill with Il Tabarro.

Last but not least we can report on a Thai opera by an American composer, Bruce Gaston, living in Thailand. Based on a 2,000-year-old Buddhist tale and using original Thai instruments, CHUCHOK was first performed in Chiangmai in 1977 and repeated at the Congress for Asian Composers in Bangkok in March 1978.
NEWS FROM OPERA COMPANIES

NEW COMPANIES

Reading, Pennsylvania, is one of the latest communities to feature its own opera company. BERKS GRAND OPERA lived up to its name by offering a performance of Aida for its opening last November, followed by a double-bill of Cav & Pag in May. Barry Long is the president.

After a few years of a dearth of opera at the Newport Festival, a new organization, THE NEWPORT OPERA FESTIVAL, was added this summer. Toni Rapport and Lishek Zavitovsky are the co-directors, and they booked various ensembles into the Rhode Island mansions where performances took place. Among them was the Warsaw Chamber Opera from Poland, the Cambridge Opera from Boston, and an ensemble from the Peking Opera.

THE NEBRASKA OPERA ENSEMBLE was founded by Daune Mahy, who is also director of opera productions at the University of Nebraska in Omaha. The new group is dedicated to perform chamber opera in English in the Midlands area, at cultural and community centers, museums and libraries. The opening touring production in September will consist of The Telephone and Polifrone's The Legend of Ruth's House, available for booking at $1,000. Half the production cost is carried by the Nebraska Arts Council. The Spring program will offer The Stronger and Pimpinone for $900 as a double-bill or $450 for a single opera.

Similarly, the new KNOXVILLE CIVIC OPERA COMPANY has as its Artistic and Music Director Edward Zambara, Director of the Opera Theatre at the University of Tennessee in Knoxville. The company will be performing at the Bijou Theatre and plans two full-length operas in two performances each per season. La Traviata is scheduled for November, featuring Mary Costa and John Stewart, with James Lucas as stage director; the Spring production will be Faust.

Following a trial production of The Consul in May 1977, THE SOUTHWEST VIRGINIA OPERA SOCIETY was incorporated in Roanoke last Spring. Its first official event took place in May '78: "Vino and Verdi", an evening of Italian food, arias, and duets, was given at Roanoke College. A complete production of The Marriage of Figaro is planned for the coming Fall, announced Mrs. Louise R. Strickler, president of the organization.

FLORIDA LYRIC OPERA is the new name of the former San Carlo Opera of Florida in Tampa. With a new address in Largo, the company is performing at the 2,100-seat Bayfront Theater. Rosalia Maresca, General Director, announced plans for three productions during the 1978-79 season.

THE HOPKINS CENTER OPERA COOPERATIVE evolved from Dartmouth College's Hopkins Center in Hanover, N.H. Peter Smith is the director. The company's first production, The Merry Wives of Windsor, took place in May under Music Director Efraim Guigui.

Oregon has a new company under the name of EUGENE OPERA. Tom Gressler is executive director. H.M.S. Pinafore; Serva padrona, Brahms' Deutsches Requiem, and Don Giovanni constituted the company's first season.

Two new Canadian opera ensembles have been founded. THE SASKATOON OPERA in the province of Saskatchewan will be a professional company, opening in Fall '79 with Madama Butterfly. — The other is the PUPPETEER OPERA PRODUCTION, touring during the summer months throughout British Columbia and Alberta. Leslie Trowbridge is in charge of the Festival Tour. He is a resident of New Zealand and also a member of the Adelaide Festival in Australia.
New Subsidiary Companies

Cincinnati Opera's OPERA ENSEMBLE gave its first Ohio tour last Spring. Madama Butterfly was offered in Cambridge and Canton using local symphony orchestras. As the company's Outreach Program, the group is supported, in part, by the Ohio Arts Council.

THE YOUTH OPERA THEATRE is the name of the Opera Theatre of Syracuse's touring arm. In 1977-78, the group gave six performances of Hansel and Gretel in Syracuse and Buffalo. Next season, its plans call for three different productions. — The parent company will also expand its season of three productions with two performances each in Syracuse by adding four performances in Buffalo.

The Barber of Seville will be the NORTH CAROLINA OPERA's first offering when it goes on tour in February. A subsidiary of the Charlotte Opera, this educational branch will visit high schools in nine cities in the state, later adding Little Red Riding Hood and The Old Maid and the Thief to its repertory. Robert Weisenfeld is manager of this junior group.

The Virginia Commission on the Arts and the Humanities has pledged a grant to the VIRGINIA OPERA for the founding of a touring ensemble to travel throughout the state. The new company, consisting of six singers and an instrumental ensemble, plans to give chamber operas, opera concerts, educational workshops, and opera residency programs, beginning in Spring '79. The fee to schools for daytime performances will be $2,000, for adult evening performances $2,500. An evening of arias and ensembles with four singers and piano will cost about $500.

Complete productions on a portable proscenium stage toured the state of Mississippi this summer. The MISSISSIPPI SHOWBOAT ensemble was founded recently as the touring company of Opera/South in Jackson. It gave Monteverdi's The Combat and Paisiello/Barab's The Perfect Wife with three singers, two dancers, and a pianist, in forty performances over six weeks at schools, community centers, parks, etc. The performance fee came to $350. WLBT, an NBC affiliate, taped and broadcasted the production. A copy of the tape will go to Opera/South for use in its educational program.

This summer, The Shreveport Civic Opera has added a young ensemble called OPERA-ON-WHEELS, which offered performances of an abridged version of The Daughter of the Regiment in city parks.

Educational and Other New Programs

The OPERA COMPANY OF PHILADELPHIA has added three new programs. Under community services it offered six free concerts in the parks, co-sponsored by the city's Recreation Department, consisting of selections from operas and American musicals, and also five preview summer concerts. Under educational projects it will give special programs at public schools and colleges with composer Joseph Baber and librettist John Gardner holding lectures and workshops in connection with performances of their children's opera, Rumpelstiltskin (see Premières). In addition, the company instituted the first Opera Lab, held in collaboration with the Eugene O'Neill Theatre Center in Connecticut. The central work of the two-week lab was a first reading of Edward Thomas's Desire Under the Elms (see Premières). The purpose of the Laboratory is to offer a forum for discussion and rehearsal to composers and librettists, an extension of the Playwrights Conference. A professional jury selected this year's new opera from twelve entries.

The WHITWATER OPERA of Richmond, Indiana, is the latest of various companies (Syracuse and Lake George, N.Y., Santa Fe, etc.) to have made arrangements with colleges to have students, enrolled in theatre production courses, participate as apprentices or company personnel for academic credit. Earlham College, Antioch College, and Purdue University allow credit in the areas of stage direction, set and lighting design, and stage techniques. The company does not offer any courses but practical theatre experience.
For the first time, the OTTAWA FESTIVAL OPERA offered an Opera Conducting Workshop from June 29 to July 29 under the direction of Mario Bernardi, the Festival's music director. Three young conductors were chosen to observe rehearsals and performances and to discuss with the Festival's conductors, directors, orchestra members, and singers any pertinent problems.

The HARTT COLLEGE OF MUSIC of the University of Hartford has announced its first study program for graduate students for a Bachelor of Science in Engineering degree. The 144-hour program will have its emphasis on music and acoustics, investigating the "application of modern technology to the field of music". Applicants must pass the entrance exam for the Hartt College of Music and show evidence of the math and science background required of engineering students.

Expanding Companies

We find that the METROPOLITAN OPERA, in announcing its 1978-79 repertoire, will be presenting twenty-four productions this year, compared to twenty and twenty-one productions offered during the last three seasons (as always, counting double-bills as one). The present number was last surpassed in 1972-73, however, new productions then numbered only two. The current season at the Met will present five operas in new productions: The Bartered Bride, Billy Budd, Don Carlo, DonPasquale, and Der fliegende Holländer, more than any year since the company's first season at Lincoln Center. The length of season has also been reinstated to that of 1974-75 by adding three weeks in New York.

The VIRGINIA OPERA ASSOCIATION in Norfolk will go from four productions/four performances to four productions/five performances in 1978-79. — Similarly, the TULSA OPERA will offer three performances each of its two productions, an increase from the previous two performances. — In its third season, the NEW CLEVELAND OPERA promises four subscription performances plus one preview performance of each of its three productions, a total increase of six performances.

The CENTRAL CITY OPERA HOUSE COMPANY expanded its sphere of influence to Denver, when it offered a performance of Salome at the new Boettcher Hall in March, and New York's EASTERN OPERA THEATRE offered a resident season at the American Shakespeare Festival in Stratford, Connecticut. — OPERA WEST is the new name of the former Rocky Mountain Opera Theatre, which performed at the Arvada Cultural Arts Center. Next season will see the company touring, opening in the state capitol at the Denver Women's Club.

Seasons Reduced or Suspended

After some financially traumatic weeks, the VANCOUVER OPERA ASSOCIATION reorganized, emerging with a new executive director and Richard Bonynge's title and responsibilities changed from artistic director to consulting artistic director in absentia. 1978-79 will see a reduced season of classical repertory with only three productions, each given three performances. — The company fared better than the HARFORD OPERA of Bel Air and Baltimore, Maryland, which, after ten years of annual summer performances, had to suspend the '78 summer season.

News From Foreign Opera Companies

The English National Opera, which had to split into two groups when touring, will henceforth be able to remain in full strength for its out-of-town performances, which will be limited to major British centers. This was made possible as a result of the founding of ENGLISH NATIONAL OPERA NORTH, which is based at the Grand Theatre in Leeds. With the aid of an Arts Council of Great Britain grant, the company will offer four two-week seasons in its home town, beginning in November, plus regional tour performances of Samson et Dalila, Peter Grimes, Hansel and Gretel, The Marriage of Figaro, and a double-bill of Mamelles de


Tirésias and Dido and Aeneas. It will also offer five productions out of the ENO repertoire. David Lloyd-Jones is music director, Richard Jarman, manager. The company will have an orchestra of at least 50 musicians, and a chorus of about 30 or 40 singers.

OPERA-GO-ROUND is the name of the Scottish Opera's new subsidiary touring group, sponsored by the Manpower Services Jobs Creation Scheme. The one-year pilot project will bring opera to factories, churches, canteens, etc. L'Elisir d'amore and a short version of Candide are the first offerings. The company also commissioned Carl Davis to write a youth opera, The Peace, for touring performances (see Premieres).

Covent Garden's advanced training center, the London Opera Centre, has been superseded by the NATIONAL OPERA STUDIO. Michael Langdon is its artistic director, Gerald McDonald the administrator. The company is located at Morley College.

Continuing the money-saving, shared-production concept, the following three German opera houses have signed an agreement whereby new productions will alternately open in one of their theatres and travel to the other two: Bielefeld, Münster, and Osnabrück.

The opera season in Melbourne, Australia, will henceforth benefit from the guest appearances of two opera companies. The Australian Opera Company will come with ten productions and the Victoria Opera with two.

Italy had a new summer festival at the Villa Manin in Udine this summer. There were weekly concerts during July and August under Viennese conductor Hans Gabor, who plans to repeat the festival next summer, when opera productions will be added in Udine and neighboring cities.

American Forecast

Although summer '78 has barely passed, the first announcements for Summer '79 are already coming in. The CINCINNATI OPERA plans to open on June 20 with Adriana Lecouvreur, starring Renata Scotto. Other operas in that season will include Attila, The Marriage of Figaro, The Mikado, Rigoletto, and Susannah. The closing date has been set for July 28. — The SANTA FE OPERA will offer the first American production of the complete Lulu (see American Premieres), and the second SAN DIEGO VERDI FESTIVAL will feature I Lombardi alla prima crociata, and La Traviata.

Fall '79 will bring the WIENER STAATSOPER to Kennedy Center, postponed from Fall '78. The dates tentatively set are from October 22 to November 12, the operas are Ariadne auf Naxos, Die Entführung aus dem Serail, Fidelio, and Der Rosenkavalier. The first two will be conducted by Karl Böhm, the other two by Leonard Bernstein.

The LYRIC OPERA OF CHICAGO, celebrating its 25th anniversary in 1979, has scheduled Faust (Freni; Kraus, Ghiaurov; Prêtre). Rigoletto (Blegen; Pavarotti, Manuguerra; Chailly), La Bohème (Ricciarelli; Romero, Ramey), Tristan und Isolde (Knie, Dunn; Vickers, Nimsgern, Sotin; Stein), and Andrea Chénier (Kubiak; Domingo, Bruson). Two more operas will be added. — The company has also announced the first four operas for Fall 1980: Boris Godunov with Ghiaourof, Don Giovanni in a Ponnelle production with Tomowa-Sintow, Neblett and Stilwell, Lohengrin with Schröder-Feinen and William Johns, and Attila. — SAN DIEGO OPERA'S 1979-80 season will include La Bohème with Pavarotti.
FEDERAL PROGRAMS FOR THE ARTS

As of July 3, OPERA/MUSICAL THEATRE has its own program under the National Endowment for the Arts and is no longer part of the NEA Music Program. In making the announcement, NEA Chairman Livingston Biddle said: “The National Council agreed to the new program after a great deal of discussion, consultation, and deliberation with experts in the field. A basic function of the Endowment is to serve as a catalyst for bringing people involved in the arts together to make our programs responsive to their needs and concerns. I believe the process which led to the creation of this new program offers an excellent example of how we can work cooperatively toward a common goal.” Mary Ann Tighe, NEA’s Deputy Chairman for Programs, added: “By combining these two major art forms into a single, complementary program, we hope to encourage wider public interest in them and to give added impetus to their development.” Of course, only non-profit music theatre projects will fall into this category. It may be remembered that, as early as 1975, Central Opera Service, realizing the importance of Music Theatre to Opera, began to include the listing of music theatre productions by opera companies in its Performance Listing.

Jim Ireland, who had been in charge of opera support within the Endowment’s Music Program, has been named Acting Director of the new program: Susan Hoagland, who has been handling opera applications at the Endowment for many years, is Program Specialist. A new Opera/Musical Theatre Panel will be assembled and new guidelines will be formulated. Implementation of the new program is expected for Fiscal Year ’80. FY ’79 opera applications will be handled under the Music Program and a few Music Theatre pilot projects may be added during that year.

Meanwhile, NEA appropriations of $149,435,000 have been passed by the House and Senate Sub-Committees and will be voted on by Congress in the Fall. The amount includes about $10 million for administrative funds and, if these figures are accepted by Congress, $17,291,000 will go for the Music Program, including opera. The total appropriation is expected to be increased by about $37 million of private gifts (Treasury Funding). Challenge grants are estimated to amount to about $30 million.

The Composer/Librettist Program will receive about the same amount as last year. Individual grants are set at a maximum level of $15,000 to composers, and $10,000 to librettists. Deadline for FY ’79 applications for this category is November 15, covering the period July 1, 1979, to December 31, 1980.

NEA’s Federal/State Program is in the process of reorganization, formulating new Policy Recommendations. The basic State grants have been set at a level of “not less than $200,000 annually for each state — assuming adequate congressional appropriations, and up to a level of not less than 75 percent of the budget of the Federal/State Program.” The remaining 25 percent is to be allocated in accordance with need, past performance records, projected programs, and other specific points outlined in the new Policy Recommendations. 1979 is to be a transitional year, and the tentative Federal/State FY ’79 budget has been projected as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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<tr>
<td>Basic State Operating Grants</td>
<td>$275,000 x 56</td>
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<tr>
<td>(including Small Groups Grants)</td>
<td></td>
</tr>
<tr>
<td>State and National Priorities</td>
<td>variable per state</td>
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<tr>
<td>Basic Regional Operating Grants</td>
<td>$40,000 x 55</td>
</tr>
<tr>
<td>Regional Priorities (Project Grants)</td>
<td>variable per state</td>
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<tr>
<td>Artists in Schools (variable)</td>
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<tr>
<td>Governmental Support Services</td>
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</tbody>
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After some hesitation, President Carter signed the bill authorizing the WHITE HOUSE CONFERENCE ON THE ARTS (see COS Bulletin Volume 20, No. 1). Funds for the Conference and also for the individual state conferences to precede it, will come from NEA. Cost is estimated at about $1.4 million. However, no further action has been taken.

The previously reported nationwide hearings, held by Congressman Brademas and Senator Pell, on the importance and anticipated impact of a White House Conference have been published in summary form by the American Council for the
Arts. The 96-page, paperbound volume, *The Arts and Public Policy: A Summary of Hearings on a White House Conference on the Arts*, is available from ACA, 1841 Broadway, New York, NY 10023, for $3. It includes the list of over 350 witnesses who testified.

Under the Non-Discrimination Act, performing arts facilities receiving federal, and indirectly state, funds, will have to be accessible to the handicapped by 1984 at the latest. 1979 is the deadline for programs and activities requiring HEW permits, 1984 for independent facilities. Owners of the facilities are responsible for any necessary changes, performing groups renting or leasing a facility are not; however, in order to have uninterrupted use of the facilities, it is in their interest that the owners comply with the law. (Under the law, “handicapped” includes those with impaired hearing or vision.)

In order to assist organizations and individuals to comply with these new rules, the National Endowment for the Arts, together with the Educational Facilities Laboratory, founded the NATIONAL ARTS AND THE HANDICAPPED INFORMATION SERVICE. Its publications include *Art and the Handicapped: An Issue of Access*, available for $4 from ARTS, Box 2040, Grand Central Station, New York, NY 10017. There are also free reports on Architectural Accessibility, Funding Sources, New Programs and Facilities, etc. You may request to be put on their mailing list, receive current printed material, or ask for specific information.

Another program cosponsored by NEA, this one together with the U.S. Department of State, is the BICENTENNIAL EXCHANGE FELLOWSHIP PROGRAM U.S./U.K. Available to five creative or performing artists “with clear potential of becoming prominent in their field”, it is open to U.S. citizens who, preferably, have completed their training and are not now or recent residents of the United Kingdom. Each fellow receives round-trip transportation and a $1,600 allowance for a 6-9 month stay. Guidelines may be obtained from the director of the respective program area.

**NEWS OF STATE, REGIONAL, AND CITY PROGRAMS FOR THE ARTS**

The NEW YORK STATE COUNCIL ON THE ARTS, always a leader in appropriations and activities among state arts councils, has received an appropriation of $30 million for 1978-79. This figure is $4 million below the one requested by Governor Carey, however, it does represent a $3 million increase over the previous year. $2.1 million will go for administrative costs. $5.2 million to music programs. The Council also added a new category “Presenting Organization”, i.e. groups wishing to present or book performing arts activities “with clear potential of becoming prominent in their field”. Each fellow receives round-trip transportation and a $1,600 allowance for a 6-9 month stay. Guidelines may be obtained from the director of the respective program area.

As a result of Proposition 13, the CALIFORNIA STATE ARTS COUNCIL has reported a major cut-back in funding, receiving $1.4 million this year, compared to $3.4 million in its last appropriation.

The WESTERN STATES ARTS FOUNDATION, serving Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming, has its headquarters at 428 East 11 Avenue, Denver, CO 80203. It recently published *Western Sponsors Network*, a listing of 750 organizations sponsoring local or touring groups throughout its states.

The SOUTHERN ARTS FOUNDATION, 225 Peachtree Street NE, Atlanta, GA 30303, serving Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North and South Carolina, Tennessee, and Virginia, has instigated a Regional Touring Program to coordinate arts activities on the move throughout the ten-state region. The Federation also hopes to be able to make small grants to aid some of the touring companies.

The ARTS AND EDUCATIONAL COUNCIL OF GREATER ST. LOUIS was named the Arts Award winner for 1977 by the Business Committee for the Arts. Founded in 1963 to stimulate community interest and participation in cultural
and educational activities in the city, the Council's 1977 fund drive realized a record amount of over $1.5 million. Thirty-two executives from the largest corporations in the area were loaned to the organization to help raise the money. Twelve member companies and agencies are the direct beneficiaries.

United Arts fund drives have yielded about ten percent more money in 1977 than during the previous year. Through these means, 39 communities in 23 states have raised a total of $18.6 million for the arts, with St. Paul leading the list of cities. Oklahoma City, Canton, OH, and Columbus, IN, are those listed next with particularly good showings. Corporate giving increased dramatically under United Fund raising, resulting in 49 percent of the grand total, compared to 30 percent corporate gifts to the arts in 1976; foundation support dropped from 12 to 10 percent and private gifts lagged by 3 percent.

Corporations have also been very responsive to the plight of corporate arts groups. Thus, Lincoln Center's or Kennedy Center's constituent groups run a joint fund campaign for corporate gifts. Five leading professional resident theaters have formed the Corporate Theatre Fund, modeled after the National Corporate Fund for Dance, which was established some time ago. Both groups draw their major support from national corporations.

New York City's Mayor Ed Koch reorganized the city's ARTS COMMISSION FOR CULTURAL AFFAIRS, appointing dancer Edward Villella, who is a member of the National Council for the Arts, as Chairman to succeed Martin Segal: Barnabas McHenry was named Vice-Chairman. The organization works in close cooperation with the New York City Department of Cultural Affairs, headed by Henry Geldzahler.

Following the publication of the last issue of the COS Bulletin containing an article, "Government and the Arts — Cities", pointing up the lack of municipal support for the arts, we have been reproached — and justifiably so — for not giving credit to those special mayors who have indeed done much for the arts in their cities. We are delighted to name here some who have shown themselves sympathetic to the arts and whose activities on behalf of culture are known to us. We invite organizations to add to this list: Philadelphia's mayor, the Honorable Frank L. Rizzo, Houston's past mayor, The Honorable Fred Hofheinz, Seattle's mayor, The Honorable Charles Royer, and New York City's mayor, The Honorable Edward Koch.

* * *

NATIONAL ARTS ORGANIZATIONS

The NATIONAL ASSEMBLY OF COMMUNITY ARTS AGENCIES, with some 1,800 community arts councils as constituents, will become an autonomous organization with offices in Washington, DC. Until now it had been part of the American Council for the Arts. The National Assembly of State Arts Agencies severed its direct affiliation with ACA in 1973. Both organizations were originally founded by ACA.

The COALITION OF WOMEN'S ARTS ORGANIZATIONS was formed in January 1978. It incorporates some 200 member organizations representing about 100,000 individuals. For information write Box 3304, Grand Central Station, New York, NY 10017.

The Guilds of the Metropolitan Opera and the New York City Opera will co-host a meeting of the northeastern states members of Opera Guilds International. The meeting is scheduled for September 17-19 in New York City.

The CENTER FOR THE STUDY OF PUBLIC POLICY AND THE ARTS, Box 5395, Berkeley, CA 94705, has established an International Housing and Studio Space Exchange Program covering performing and visual artists working in all media. The Center hopes to assist travelling or visiting artists and also achieve a considerable cross-fertilization of ideas and standards. Participating artists will be listed by discipline, country, state and region. Registration forms are available from the above address.

Broadside, the newsletter of the THEATRE LIBRARY ASSOCIATION, will publish a systematic national survey of performing arts research collections and
materials. The survey will seek to identify the status, holdings, services and needs of collections of performing arts research materials: theatre, music, opera, dance, film, and broadcasting, including all aspects of production, management, history, and criticism. Copies of the Fall issue may be requested from The Charles MacArthur Center for American Theatre, 415-101 North Monroe Street, Tallahassee, FL 32301.

**ARTS ADMINISTRATION TRAINING**

Adelphi University in Garden City, NY, has added the first program for currently employed arts administrators. This is a three-semester, one-year certificate program, offering 24 credits at the University’s Urban Center in New York on East 28 Street. The new program will be under the supervision of Alvin H. Reiss, Director of the Management Program for the Arts at Adelphi’s School of Business Administration.

The University of Georgia in Athens has added a new Arts Administration Institute, also geared to the employed administrator. Operating for two weeks in the Summer (July 24-August 4), William Andres heads the new Institute: he is also arts consultant to the University’s Institute of Community and Area Development. Tuition amounts to $225 and room and board to $115. The program is part of the University’s Center for Continuing Education.

New York’s New School for Social Research offers a Master’s Degree in Fund Raising Management in its Graduate School of Management and Urban Professions. There are 14-week Fall and Spring semesters, and a seven-week Summer term.

The New York City Urban Corps, in cooperation with the New York State Council on the Arts, sponsors a program for Arts Administrators on both the graduate and the undergraduate levels. Instructions will be available from June ’78 to February ’79.

Sponsored by Atlanta’s (GA) Urban Corps, together with various local arts agencies, Arts Administrative courses are offered by Georgia State University. The courses are open to graduate students only.

Golden Gate University in San Francisco received a grant for internships and stipends to go to graduate students working with arts organizations. Western Opera Theater is among the first performing groups to have accepted such an intern. — The University also offers two three-credit graduate Arts Administration seminars during its fifteen-week summer term.

Hofstra University in Hempstead, NY. offers Arts Administration courses within its Division of Continuing Education. The three weeks in New York in July command a tuition of $600, plus $100 examination fee if academic credit is desired.

The twenty-first consecutive annual Performing Arts Management Institute is scheduled for November 10 through 12 at the New York Sheraton Hotel. Co-sponsored by the CPA firm of Lutz and Carr and the Arts Management Newsletter, it will again be directed by Alvin H. Reiss, founder and editor of the Newsletter. Other lecturers will include John Mazzola of Lincoln Center, Robert A. Mayer of the New York State Council on the Arts, David Searles of the National Endowment for the Arts and Robert E. Kingsley of Exxon Corporation.

C.W. Post's Center at Long Island University has founded a Center for Public Administration and Management for Non-Profit Agencies with courses during the Summer. These may be taken for six academic credits at either the campus of Greenvale, NY, in June, or at Ladycliff College in August.

Last Spring, the Banff Centre Cultural Resource Management Program added new seminars: the Development Seminar for Artists Managers last June, and Management Development for Arts Administrators in late August. Besides its year-round seminars and workshops, the Centre has now instigated a travelling seminar throughout Canada. Its first subject will be Publicity and Public Relations in the Arts, and its schedule is as follows: Vancouver 9/29-10/1; Edmonton 10/27-29; Toronto 12/1-3; Winnipeg 1/26-28; and Halifax 2/2-4. Further information may be obtained from the Banff Centre. Box 1020, Banff, Alberta, Canada TOL OCO.
APPOINTMENTS

National Arts Organizations

JAMES IRELAND was named Acting Director of the National Endowment for The Arts' new division, Opera/Music Theatre Program, with SUSAN HOAGLAND as his assistant (see "Federal Programs for the Arts" in this issue). — DON MOORE, former aid to Congressman Brademas, was appointed Director of Congressional Relations for NEA. — NEA's new regulation, limiting the services of Program Directors to a five-year term, will affect the following directors who have filled their posts over a longer than five-year period: Walter Anderson — Music, John Kerr — Education, Ruth Mayleas — Theatre, Leonard Randolph — Literature, John Spencer — Museums, and Vantile Whitfield — Expansion Arts. — The Volume 20, Number 1 COS Bulletin issue announced all but one of the NEA Regional Coordinators. The last appointment, one of the North Central Plains (ND, SD, NE, MN, and IA), went to JANE DAY SOPER.

GLORIAMALIA FLORES is the new Acting Executive Director of the California State Arts Council, succeeding CLARK MITZE, who now heads the State Arts Council of Illinois. — The Western Wisconsin Regional Arts in La Crosse has a new Administrative Director in LENORE ITALIANO. She formerly managed the Great River Festival of Arts and the La Crosse Youth Symphony.

PATRICIA ANN McFATE, former Vice Provost for Undergraduate Studies at the University of Pennsylvania, was chosen as Deputy Chairman of the National Endowment for the Humanities. At the University, she had also been responsible for activities at the Annenberg Performing Arts Center, the Modern Dance Program, the Institute of Contemporary Arts, and the campus radio station. — B. J. STILES was named Deputy Chairman of NEH's Policy Planning and Public Affairs.

The former Crafts Coordinator of NEA’s Visual Arts Program, ELENA CANAVIER, is now Arts Advisor to Joan Mondale at the White House, a position vacated by Mary Ann Tighe when she became a Deputy Chairman of NEA.

Public Broadcasting Service appointed SUZANNE WEIL as its Director of Arts and Humanities Programming. In her former post as Director of NEA's Dance Program, she has been succeeded by RHODA GRAUER.

Under its new Chairman, BEVERLY SILLS, the National Opera Institute has elected the following trustees: CHARLES FULLMER, DAVID GOCKLEY, HENRY HOLT, HOWARD J. HOOK, JR., Mrs. ALLEN OLIPHANT, CONRAD OSBORNE, ROBERT WARD and KATHERINE WILSON.

VICTOR W. GUENTEALBA was recently elected President of the American Federation of Musicians, succeeding the late Hal C. Davis.

The Music Division of the Library of Congress named DONALD L. LEAVITT as its Chief and JON W. NEWSOME to Assistant Chief. Mr. Leavitt has been Assistant Chief since 1972, and Acting Chief since Edward Waters' retirement in 1976. BARBARA HENRY heads the Reference Section.

Opera Companies

EDYTHE HARRISON, founding President of the Virginia Opera Association since 1974, has retired from this post in order to devote her full time to the company's new touring program. Her new title will be Director of State Planning. The board elected one of its original members, STANLEY G. BARR, to succeed her as President. — The company also appointed Artistic Director, PETER MARK, as its first Managing Director.

The Lake George Opera also appointed its first Executive Director, to work alongside Artistic Director David Lloyd. JAMES D. DEERE brings to the position his experience as Director of the Nevada State Arts Council and Business Manager of the Arlington Opera, and four years of study in Business Administration at UCLA.
THOMSON J. SMILLIE, former Director of Marketing and Development with the Scottish National Opera, and Artistic and Administrative Director of the Wexford Festival in Ireland, has been appointed Manager of the Opera Company of Boston.

The Central City Opera House Association named PETER KELLOGG, predecessor to Mr. Smillie in Boston, as Managing Director, succeeding Robert Lotito. Robert Darling is artistic head of the company.

Following the resignation of Alan J. Bellamente as General Manager of the Milwaukee Florentine Opera, the company selected ROBERT L. CAULFIELD, former General Manager of the San Jose Symphony, as his successor.

As a result of the reorganization of the Vancouver Opera Company, HAMILTON McCYLMONT, former Finance Officer of the Canada Council Music Division, was made General Manager of the company. He succeeds Barry Thompson.

Opera Ebony in Philadelphia has elected tenor GEORGE SHIRLEY as its National Music Consultant. MALCOLM POINDEXTER is the National Business Administrator, Founder Sister Mary Elise SBS is National Coordinator, and BENJAMIN MATHEWS is Artistic Administrator. Performances take place at the Academy of Music in Philadelphia and at the Beacon Theatre in New York. EVELYN SIMPSON heads the newly developed opera workshop, which will offer short operas at schools and recreation centers.

ROBERT WALLACE, former assistant conductor and coach with the New York City Opera, the San Francisco and Santa Fe Opera companies, and the former Met Studio, is Music Director of Opera-on-the-Sound (see Bulletin Volume 20 number 1). Last season, the company gave four productions in different communities on Long Island, NY.

Beginning this Fall, DAVID M. REUBEN will assume the position of Director of the Metropolitan Opera's Press and Public Relations Department, succeeding Wendy Hanson, who formed her own public relations company in New York. Mr. Reuben has worked in the Met's Press Department since 1963, except for an interruption for his service in the U.S. Army from 1964 to 1966. For the last three years he was Press Representative, a post which will be filled by JOHANNA FIELDNER. — FRANCIS ROBINSON continues as Tour Director and Consultant for Press and Public Relations.

The Opera Company of Philadelphia's new Education Department, mentioned in the last issue of the Bulletin, is headed by MARGARET ANNE EVERITT, who is also Director of Planning, in cooperation with Dr. Wendell Pritchett, Assistant Director of Music Education for the Philadelphia School District. — The company also has a new Production Manager in BRUCE TAYLOR, former stage manager of the Seattle Opera and the Northwest Festival. He was also active in the company's educational programs.

The Portland Opera announced the appointment of NANCY ANDERSON as personal assistant to its Director, Stefan Minde. PHILIP KELSEY is the new Chorus Director. — DAVID GORIN was named Assistant to the General Director, Russell Patterson, at the Lyric Opera of Kansas City. — WALLACE E. WHITWORTH, JR., has joined the Tulsa Opera as Director of Public Relations and Marketing. He had been Publications Coordinator for the Houston Grand Opera. — The Canadian Opera Company appointed MICHAEL HOWELL, formerly a free-lance publicist, to the position of Media Representative. — LINDA A. HOMUTH, formerly fund raiser for Volunteer Services at Cleveland General Hospital, is the new Director of Publicity and Development for the New Cleveland Opera Company. JUDITH RYDER was named Musical Coordinator and Director of Tours for the Ohio company. — SARAH VENTURA has become the Resident Stage Director for the San Diego Opera.

**Opera Guilds**

After seven years as Director of the Metropolitan Opera Guild, a time of exciting developments and growth, DARIO SORIA resigned his position to devote more time to leisure, travel, and maybe some renewed involvement with recordings. His former administrative assistant, GEOFFREY PETERSON, has succeeded him as Managing Director this Fall.
The New York City Opera Guild appointed ROBERT R. PORTER Director of its programs and activities. His prior experience includes work as Deputy Music Associate of the New York State Council on the Arts and as General Manager and Artistic Director of the Opera Theatre of Syracuse.

Music Publications

ANN M. LINGG, Contributing Editor of Opera News for seven years, and author of numerous articles in that magazine for the last twenty years, was appointed Editorial Consultant to ARIA, the magazine published by the Metropolitan Opera National Council for its members. She is also the author of various musical books including biographies of Mozart, Liszt and Sousa, and collaborated with Ruth Stenczynska on Music at Your Fingertips.

Symphony News, published by the American Symphony Orchestra League, has a new Editor in the person of ALBERT F. RODEWALD, succeeding Benjamin Dunham. Mr. Rodewald was also named Director of Public Relations for ASOL.

Symphony Orchestras

As happens every Fall, there will be new faces — or new backs — to be observed at the helms of American orchestras. Those not yet reported in these pages include LUIS HERRERA DE LA FUENTE, the new Music Director of the Oklahoma City Symphony; MURRY SIDLIN, formerly of New Haven, CT, in charge of the Tulsa Philharmonic; and ZOLTAN ROZSNAY, known as conductor of the Philharmonica Hungarica, the new Music Director of the Knoxville Symphony. — WALTER SUSSKIND, former Music Director in St. Louis, accepted the post of Music Advisor to the Cincinnati Symphony, where he will conduct one-third of the subscription and tour concerts. The post was left vacant after the death of Thomas Schippers. — The Greater Palm Beach Orchestra named JOHN IUELE as its Artistic Director; he headed the Winston-Salem Symphony and Chorale.

Assuming duties additional to their resident music directorships are MAURICE PERESS of the Kansas City Philharmonic, leading the Flagstaff Music Festival succeeding Izler Solomon, GUSTAV MEIER of the University of Michigan Orchestra and Opera, joining the Lansing Symphony as Principal Guest Conductor, MICHAEL PALMER of the Wichita Symphony, as Principal Guest Conductor with the Houston Symphony, and DAVID ZINMAN of the Rochester (NY) Philharmonic as Principal Conductor to the Rotterdam (Holland) Philharmonic, whose music director, EDO DE WAART, is beginning his leadership of the San Francisco Symphony, succeeding Seiji Ozawa.

Announcements for 1979-80 include GAETANO DELOGU, who has signed a two-year contract as Music Director of the Denver Symphony, succeeding Brian Priestman. The Italian-born Maestro was a winner of conductors' competitions first in Florence and, in 1968, in New York (Mitropoulos Competition), when he became assistant conductor at the New York Philharmonic. — A three-year contract beginning in Fall '79 assures the St. Louis Symphony of the services of 33-year-old LEONARD SLATKIN as Music Director; he will succeed Jerzy Semkow. Mo. Slatkin is currently Music Director in New Orleans. — British conductor NEVILLE MARRINER, founder and Music Director of the St. Martin-in-the-Fields Chamber Orchestra, will succeed Stanislav Skrowacewski as head of the Minneapolis/Minnesota Symphony. He will start in his new post in Fall '79, together with KLAUS TENNSTEDT, who was named Principal Guest Conductor of the orchestra.

In addition to his directorship of the New York City Opera, his duties as Artistic Advisor to the Opera Company of Philadelphia, and numerous guest engagements here and abroad, JULIUS RUDEL was named Music Director of the Buffalo Philharmonic, beginning in the Fall of 1979. He is also making his Metropolitan Opera conducting debut this October, leading Massenet's Werther. The Buffalo post had been filled by such international podium personalities as Josef Krips and William Steinberg; Mo. Rudel will be succeeding Michael Tilson Thomas.
Orchestra managers, too, frequently move in the Fall, some even exchanging opera companies for symphony orchestras. GEORGE OSBORNE, formerly with the Memphis Opera, has become General Manager of the Hartford (CT) Chamber Orchestra. — FRANK CALEB, Assistant Manager of the Lyric Opera of Chicago, is the new President of the Milwaukee Symphony. — Other changes include SAMSON R. FIELD succeeding Carlos Mosley, who retired as President of the New York Philharmonic, but who will remain affiliated as Vice Chairman of the Board; ANTHONY STEEL, from Australia's Adelaide Festival to General Manager of the Los Angeles Philharmonic, succeeding Jaye Rubanoff who retired; RICHARD BASS from General Manager of the San Diego Symphony to Managing Director of the Minnesota Orchestra, where former Vice President and Managing Director RICHARD CISEK was named President, following the retirement of Don Engle. — Former Director of Development with the Seattle Symphony, JOHN E. GRAHAM, was appointed General Manager of the Oregon Symphony, replacing DAVID HYSLOP, who became Executive Director of the St. Louis Symphony (his predecessor, Peter Pastreich, went to the San Francisco Symphony, as previously reported). — As a result of the retirement of Thomas D. Perry, Executive Director of the Boston Symphony Orchestra which he joined in 1946, THOMAS W. MORRIS was named General Manager; he will also manage the summer season at Tanglewood. — The Fort Worth Symphony's new General Manager is NANCY SIES, who held this title for the last three years at the Kansas City Philharmonic. In this position she was succeeded by DAVID G. KENT, formerly with the Florida/Miami Philharmonic. — LEONARD STONE joined the Syracuse Symphony as its new Manager, after filling this post in Winnipeg. — Norfolk (VA) engaged FRANCIS CROCIATA, former administrator with Eastman School of Music, as Orchestra Manager; and LEWIS E. THOMAS succeeded John Campbell as Manager of the Toledo Symphony, where Music Director Serge Fournier will leave after the coming season, completing sixteen years with the orchestra.

European Opera Houses

DENNIS RUSSELL DAVIES, Music Director of the St. Paul Chamber Orchestra, has been engaged by the Stuttgart Opera as Generalmusikdirektor beginning in 1980. The position is at present occupied by Silvio Varviso. — PETER SCHNEIDER, who is the regular conductor at the Deutsche Oper am Rhein in Düsseldorf, will take over the Musical Direction of the Bremen Opera. — The Opera House at Wiesbaden, where Peter Ebert had been Director before joining the Scottish Opera last year, has named HELMUT GROSSER as its General Administrator. — At the beginning of this season, PETER FALK is taking over as Chief Conductor at the Theater am Gärtnerplatz in Munich. — MARTIN TURNOVSKY is the new Music Director at the Opera in Bonn. — After the term of his present contract expires in 1980, Jean-Claude Riber, General Director of the Grand Opera in Geneva, will return to France and HUGUES R. GALL will assume the responsibilities at the Swiss house. M. Gall had worked with Rolf Liebermann at the Paris Opera.

The English National Opera engaged COLIN GRAHAM as its Director of Production effective in April '78. — Soprano AASE NORDMO-LOEVBERG is the new Director of the Norwegian Opera in Oslo, a post once held by Kirsten Flagstad. — Tenor RAGNAR ULFUNG relinquished the post of Director of the Göteborg Opera at the end of his first season. — At the beginning of this year, ROBERT SATANOWSKI, formerly of Krakow, Poland, assumed the General Directorship of the Opera House in Wroclaw (formerly Breslau).

Academia

PAUL WOLFE was appointed to the newly created position of Dean of the Mannes College of Music in New York. He had been Director of the College's Prep Division for the last two years; his instrument is the harpsichord. Composer LEO EDWARDS was named Assistant Dean. Dr. JACK M. WATSON, Dean of the Cincinnati College-Conservatory for eleven years until his retirement, assumed
the position of Acting President, succeeding Risë Stevens. He will serve until the appointment of a permanent president. RUTH S. WIDDER (Mrs. Herman A. Widder) was elected Chairman of the Board of Mannes College.

JOHN E. DUDD, formerly administrator and faculty member at the University of Michigan School of Music and Director of Admissions at Interlochen Arts Academy, was selected as Director of the Julius Hartt School of Music of the University of Hartford, Conn. — The Institute of Advanced Musical Studies, formerly at Montreux and now located at the University of Southern California, Idylwild Campus, appointed Dr. MIRIAM ANSTEY as Acting Director, succeeding Richard Zellner. — Dr. PAUL PALOMBO is the new Director of the School of Music at the University of Washington in Seattle.

KEITH CLARK took over the Musical Directorship for Opera and Orchestra at California State University in Fullerton, and ANDOR TOTH assumed the same responsibilities at Stanford University in California. — PAUL MILLS, former assistant stage director in Zurich, now heads the Opera Workshop at Wilfrid Laurier University in Canada.

Former Metropolitan Opera mezzo-soprano NELL RANKIN was named head of the vocal department of the Academy of Vocal Arts in Philadelphia.

New members of voice faculties include bass-baritone ANDREW FOLDI at the Cleveland Institute of Music, tenor RAYMOND GIBBS at the Memphis State University, GEORGE L. BUCKBEE, who returned as Director of the Opera Theatre at the University of the Pacific in Stockton after one year's leave of absence which he spent as Professor at the Sibelius Academy in Helsinki, and soprano NORMA NEWTON at the Baptist University in Houston, where she also heads the opera workshop and the Singers' Forum.

CAREER GUIDE FOR THE YOUNG AMERICAN SINGER — ADDENDA

The following Addenda listing is now attached to the COS Career Guide for the Young American Singer. Anyone who received the publication with the first mailing may request this addenda or make the necessary changes from the text below.

AMERICAN OPERA AUDITIONS
2609 Carew Tower, Cincinnati, OH 45202
Deadline: February
Auditions: regional March and April; finals in New York City in May
(Other information, see pages 3 and 14)

JOY IN SINGING AWARD
Address: Joy in Singing, Library/Museum of the Performing Arts, Lincoln Center, New York, NY 10023
Prize: Debut recital at Tully Hall, Lincoln Center
(Other information, see page 12)
INTERNATIONAL COMPETITIONS FOR EXCELLENCE IN THE PERFORMANCE OF AMERICAN MUSIC (see page 6)
John F. Kennedy Center for the Performing Arts-Rockefeller Foundation, Kennedy Center, Washington, DC 20566
Annual: voice 1979 (piano '78; strings '80)
Eligibility: no age limit, no nationality restrictions
Deadline: February 1
Competition: regional auditions throughout the US and abroad in June (accepted applicants will be notified of date and place within 30 days after application deadline); semi-finals in Washington DC September 15 and 16. It is preferred that singers bring their own accompanist, however, an accompanist will be provided if requested. Semi-finalists bringing their own accompanist will receive some reimbursement of expense incurred.
Registration fee: $10
Special repertoire: diverse American music (songs, song cycles, opera, musical theatre excerpts) written after 1900, some chosen from 4-page repertory list on application form, also selections from standard international repertory, some in foreign language(s). Only compositions for voice and piano. Preliminary auditions may last up to 20 minutes; semi-final auditions up to 40 minutes; finalists should present a complete (60 minute) recital program with two-thirds devoted to American music of the 20th century. Performances need not be from memory. In cases of unpublished American music, at least six manuscript copies must be provided.
Other requirements: certificate of musical education; copies of representative concert programs; press comments on concert appearances; letters of recommendation from two present or former teachers; completion of application forms, available from above address.
Prizes: 1st: $10,000 cash award for one year; possible $5,000 for second year: US concert tour; recitals; limited recording contract.
2nd: $5,000 cash award
3rd: $3,000 cash award (a maximum of three finalists will be chosen)
Semi-finalists not qualifying for finals will receive $1,500 cash award. Semi-finalists and finalists will be provided with accommodations and practice facilities in Washington; all contestants are responsible for their own travel costs.

METROPOLITAN OPERA NATIONAL COUNCIL AUDITIONS
Christopher T. Clark, National Auditions Chairman:
Sybil K. Baldwin, Executive Secretary
Age limit: sopranos 20-30
Registration fee: varies with district
Residency requirements: applicants enter in district where they have resided for the last six months, or their place of legal residence
Special repertoire: five arias in original language
Prizes: various cash awards at district and regional levels. Regional winners receive transportation to New York, living stipend and free coaching at the Metropolitan, and participate in the national semi-finals at the Metropolitan Opera House. All finalists receive a $2,000 educational grant and the opportunity to sing on the stage of the Metropolitan before a live audience.
In addition, an Educational fund has been established to aid former Regional first-place winners.
(other information, see page 12)

OPERA AMERICA ANNUAL AUDITIONS
Auditioners must be recommended by an OPERA America member company. Each company may propose seven singers, regardless whether they have previously sung with the company.
The auditions are in part supported by NOI and regional auditions are operated jointly for OPERA America members and NOI judges. However, NOI does not participate in the final auditions.
(other information, see page 56)

* * *
1978 WINNERS — Singers

The Metropolitan Opera National Council Audition Finals were held on the Met stage on April 9. Eleven singers had received the $2,000 prize promoting them from the semi-finals to the finals, and with it extensive coaching with the Met musical staff. After prolonged deliberation, the judges decided to merge first and second prize and awarded $5,000 each to 28-year-old soprano WINIFRED BROWN from Evanston, IL, and 25-year-old mezzo-soprano WENDY WHITE from Bloomington, IN. A $3,000 third prize went to 22-year-old soprano CHERYL L. STUDER from Knoxville, TN. The other finalists were: 27-year-old mezzo-soprano JANICE MEYERSON from New York, 22-year-old soprano LUVENIA GARNER from Boulder, CO, 27-year-old tenor DANA TALLEY from Seattle, 28-year-old mezzo-soprano RANDI MARRAZZO from Philadelphia, 25-year-old soprano KRISTINE CIESINSKI from Arlington, VA, 25-year-old soprano CYNTIA ROSE from New York, 21-year-old bass TERRY COOK from Lubbock, TX, and 24-year-old soprano DINAH BRYANT from New York. The opening address was delivered by Alexander Saunderson, president of the Metropolitan Opera National Council, and for the first time, the program featured a guest speaker, Congressman John Brademas. As always, the program was broadcast nationally.

At the Grand Finals of the San Francisco Opera Auditions on August 20, after the conclusion of the Merola Program, the following winners were announced: soprano REBECCA COOK from Chattanooga, $2,000; mezzo-soprano NORELEE BUSH from Los Angeles, $1,000; soprano ELLEN KERRIGAN from San Francisco, $750; and soprano MARY MARGARET YOKE from Houston, $500.

The Chicago Lyric Opera School has announced an enrollment of a total of ten singers for Fall ‘78. There are four new names: soprano MARTHA MONASTERO FINCH, tenors DAVID HOWELL and GREGORY KUNDE, and bass DANIEL McCONNELL. Two singers actively participating in the program for the first time are one former auditor and one chorus member: soprano SUSAN BRUMMEL and tenor WILLIAM MITCHELL. Of the following four names, the first two return for a second year, the latter two for a third: baritone EDWARD HULS, bass-baritone JAMES JULIAN ROBBINS, mezzo-soprano KATHLEEN KUHLMANN and soprano SAHRA REESE. A total of approximately 400 auditioners were heard nationwide. The program is under the artistic direction of Lee Schaenen, and is administered by Ardis Krainick.

Next season’s roster of the San Diego Opera Center, the company’s training and apprentice program, was chosen from among sixty singers from fourteen states. The eight participants will be sopranos PAMELA HICKS, CATHERINE DAGGETT and LYNN SCHAFER, mezzo-soprano MARY FOX, tenors NEIL BREEDEN and JAMES O’NEAL, and baritones DAVID TIGNER and VINCENT RUSSO.

The Cincinnati Opera, which has two different apprentice programs, announced the following artists for its ‘78 Young American Artists production (Weill’s Berlin to Broadway): soprano KATHERINE KENNEDY, mezzo-soprano MARTHA SNODDY, tenors RICHARD BRUNNER and RON GENTRY, baritone GINO QUILICO and bass BORIS MARTINOVAICH. For members of the Opera Ensemble, see last issue of the Bulletin.

The WGN-Ulinois Opera Guild Auditions of the Air held its finals on the stage of the Chicago Civic Opera House. The first prize of $4,000 and a concert appearance at Grant Park was won by mezzo-soprano WENDY WHITE (see also Met), the second prize of $3,000 went to soprano SUSAN BRUMMEL (see also Chicago Lyric), and the third prize of $2,000 went to soprano MARY ANNE TELESE from Houston. Sopranos WINIFRED BROWN (see also Met) and KATHLEEN LAMY and baritone FORREST LOREY were awarded honorable mention.

This year’s Baltimore Opera National Vocal Competition promoted its own fourth-place winner from last year to first place. The $2,500 Trustee Award went to 26-year-old soprano MARGARET VAZQUEZ from Hartford. MARY MEYERS SARNOFF, 31-year-old soprano from New Jersey, received the second prize of
$2,000 in honor of Rosa Ponselle. 25-year-old bass-baritone from Philadelphia, STEVEN WILLIAMS, took third prize of $1,500; 31-year-old mezzo-soprano FREDDA RAKUSIN, also from Philadelphia, received $1,000. The two runners-up were soprano NADINE SECUNDE and baritone SAMUEL BYRD, who received $750 and $500, respectively.

GERALD GRAHAME, formerly a member of the Tri-Cities Opera Company, won the Rita and Herbert Z. Gold Award, reserved for a young member of the New York City Opera who shows particular promise. He is also a recipient of a Sullivan Foundation grant.

The New Jersey State Opera announced four winners from its June auditions finals: $1,000 first prize to soprano GWENDOLYN BRADLEY, $500 second prize to soprano RENEE-MICHELE EVANS, and $250 third prize to mezzo-soprano DONNA MOREIN. The special Puccini Foundation Award in the amount of $1,500 went to baritone CORNELIUS SULLIVAN.

The ninth Scholarship Contest of the Civic Opera of the Palm Beaches named lyric soprano VIRGINIA ALONSO of Miami winner of the $2,000 first prize in the "young, advanced category", and coloratura-soprano SUSAN RADA from New York, now studying in Palm Beach, recipient of the $1,000 first prize in the "junior college level category".

Tenor ROCKWELL BLAKE was the first winner of the $5,000 prize to be given annually by the Richard Tucker Foundation to a "young American male or female singer with outstanding growth potential". In addition to the cash prize, the tenor has also been guaranteed a number of important concert and operatic appearances.

The John McCormack Society of America, which sponsors The Art of Concert Singing Contest, held its inaugural competition on June 11. A cash prize of $500 was awarded to 24-year-old bass-baritone JAMES TYESKA from Kansas. From among the 100 singers competing, tenor RICHARD SCHULER was chosen for honorable mention; others reaching the finals were mezzo-soprano JUDITH HUGHES, soprano SANDRA DARLING, and tenor LAWRENCE GLENN.

Ten percent of the original 180 auditioners reached the finals of the Liederkranz Foundation Contest. The following six winners were presented in concert: tenor ROBERT GUARINO, first prize $1,500; soprano DINAH BRYANT (see also Met) second prize $1,000; baritone CORNELIUS SULLIVAN (see also New Jersey Opera), third prize $1,000; soprano SHIN HYOUNG KWAK, fourth prize $500; mezzo-sopranos ZEHAVA GAL and BRENDA BOOZER, fifth and sixth prizes $500 each.

The Naftzger Young Artist Award of Wichita, Kansas, chose tenor CHRIS A. MERRITT as winner in the vocal category.

The Corbett Opera Scholarship Competition, limited to students at the College-Conservatory of Music of the University of Cincinnati, awarded $4,000 and a graduate scholarship to tenor RANDOLPH LOCKE who will enter the Master's program. Four additional winners of $3,000 and tuition scholarship were tenors FRANK KELLEY and BRUCE BRY, and bass-baritones DALE GANZ and MATTHEW SPADY.

The Norman Treigle Memorial Fund is also reserved for present or future students at the Cincinnati Conservatory. This year's winner is bass-baritone MICHAEL VAN ENGEN, who received $5,000 and a full scholarship. Special recognition was awarded to coloratura-soprano SHERYL WOODS.

Soprano JACQUELINE PAIGE GREEN received the first prize of $2,500, the Grinnell Award, from the Detroit Grand Opera. She had been a semi-finalist at the Met, and was subsequently chosen to participate as one of the American contestants at the Tchaikovsky Competition in Moscow.

American tenor JAMES WAGNER was a winner at the International Mozart Competition in Salzburg. He will return there next summer to collect his prize of a public concert in the Austrian city.
Conductor and Composer Programs

With a special gift from Mrs. Lila Acheson Wallace (Reader's Digest) in the amount of $3 million, the Juilliard School will set up a new program for the training and development of young American conductors.

Composer members of ASCAP (American Society of Composers, Authors, and Publishers) who are under the age of thirty, are eligible for the special $2,500 young composer's award. Application forms are available from ASCAP, 1 Lincoln Center Plaza, New York, NY 10023.

With an endowment of $1 million, composer Richard Rodgers established the Richard Rodgers Production Award. Its purpose is to find and promote a promising original musical by a yet unknown composer/librettist team, and give it a first New York production. The Award is to be made annually, with about $70,000 at the disposal of the producer. The American Academy and Institute of Arts and Letters in New York will administer the fund.

Chicago-born composer MICHAEL COLGRASS, who is 46 years old, is the most recent recipient of the Pulitzer Prize in Music.

The Massachusetts Arts and Humanities Foundation, Inc., announced five Artists Fellowships in the amount of $3,500 each. The chosen composers were: CHARLES FUSSELL, MARTIN BRODY, JOHN HARBISON, RICHARD LERMAN, and RONALD PERERA.

Canadian Winners

The DuMaurier Council for the Performing Arts, offering prizes for Canadian artists, wound up with fifteen semi-finalists selected from some 1,500 musicians and dancers. Each semi-finalist receives $2,000, and each of the five winners receive $5,000 and a CBC appearance. Among the winning singers were FRANCES GINZER and GINO QUILICO.

The Canadian Opera Guild chose three singers and one production/administrative trainee as winners of its annual scholarships. Bass-baritone JOEL KATZ received $1,000, CHRISTOPHER CAMERON, also a bass-baritone, $500, mezzo-soprano DEBORAH MILSOM and soprano IRIS FRASER received $500 each, as did technical trainee MARYANN WILSON. — Winner of the Canadian Opera Company's Design Competition was MARGOT ROTHWELL. She has been prop maker for COC and the National Ballet of Canada, and as part of the prize, received the commission to design the set and costumes for COC's Caravan tour of Gallanty. Second prize went to D. MICHAEL HARRIS and third prize to WILLIAM LAYTON.

The Leslie Bell Scholarship Competition for Young Opera Conductors awarded JEAN ASHWORTH-GAM its 1978 prize.

A Canadian soprano, EDITH WIENS, received the first prize in voice at the East German Robert Schumann Competition in Zwickau.
COS INSIDE INFORMATION

Annual COS Survey

The results of the latest COS Opera Survey — 1977-78 season, as listed below, need very little editorial comment. They attest to the growing enthusiasm for opera in the United States, with more performances, more producing organizations, and larger audiences. The increased amount of money spent reaffirms the operatic impact on the national economy. We find only one small fly in the ointment: a decrease in performances of contemporary operas. If you would like a more detailed analysis of last year's opera scene, see "The Six Percent Solution" by Maria F. Rich in the November issue of Opera News.

PERFORMING GROUPS*
Companies: grand/major
Companies: other
College/university workshops

NUMBER OF PERFORMANCES
Standard repertoire
Contemporary repertoire
Contemporary American repertoire

Gilbert & Sullivan (included in total)
Musicals (not included in total)
**362 plus 544 Houston tour

NUMBER OF OPERAS PERFORMED
Standard
Contemporary (foreign)
Contemporary (American)

Gilbert & Sullivan (included in total)
Musicals (not included in total)

WORLD PREMIERES
AMERICAN PREMIERES

AUDIENCES (in millions)

EXPENSES (in millions)
Companies: grand/major
Companies: civic/community
all others

*Detail of Performing Groups
number of companies
number of performances

- 23 -
Central Opera Service Southeast Regional Conference  
hosted by the Asolo Opera Guild  
Sarasota, Florida  
January 10-12, 1979

Regional Opera Production: Meeting the Rising Cost

WEDNESDAY, JANUARY 10
1:00-10:00 P.M.  REGISTRATION, Sarasota Hyatt House

THURSDAY, JANUARY 11
9:00 AM  WELCOME, Sarasota Hyatt House  
Robert B. Van Skike, Conference Co-Chairman  
District Director, Metropolitan Opera Auditions  
Alexander Saunderson, President, Metropolitan Opera National Council  
Elihu M. Hyndman, National Chairman, Central Opera Service  
Leo M. Rogers, President, Asolo Opera Guild  
Hon. Elmer G. Berkel, Mayor, Sarasota

Morning  IDENTIFICATION OF ATTENDING OPERA ORGANIZATIONS  
Roberta Rymer Balfe, Moderator, COS Southeast Director

8:00 PM  OPERA SIGHTS AND SOUNDS, Asolo II Theater  
A presentation of color slides and sound tapes of representative productions of attending companies. — Refreshments.  
Hosts: Asolo Opera Guild and the Sarasota Opera Society

FRIDAY, JANUARY 12
Morning  PRODUCING MORE EARNED INCOME:  
PUBLIC RELATIONS & SUBSCRIPTIONS  
Sarasota Hyatt House  
Elihu Hyndman, Moderator  
Danny Newman, Director of Public Relations, Lyric Opera of Chicago  
PRODUCTION DISCUSSION: THE RAPE OF LUCRETIA  
Philip L. Hall, Conference Co-Chairman, Executive Director, Asolo Opera  
Judith Houchins, Artistic Director, Asolo Opera  
Norman Walker, Stage Director, Asolo Opera

12:30 PM  LUNCHEON, Sarasota Hyatt House  
Guest Speaker: Johanna Meier, Soprano

Afternoon  FUND-RAISING PROJECTS AND ACTIVITIES  
Mrs. Allen G. Oliphant, Member, Metropolitan Opera National Council  
Mrs. Joseph Melton, Chairman of the Board, Woman's Exchange, Inc.  
Mrs. Rex Allyn, President, Sarasota Opera Society  
Katherine S. Willson, Director, Mobile Opera  
CLOSING STATEMENT, Alexander Saunderson

6:00 PM  COCKTAILS and DINNER, Zinn's Restaurant

8:30 PM  OPERA: THE RAPE OF LUCRETIA  
Asolo Opera Company, Asolo Theater, Ringling Museum of Art

SATURDAY, JANUARY 13
10:00 AM  TOUR OF THE RINGLING MUSEUMS

8:15 PM  METROPOLITAN OPERA AUDITIONS FINALS (Florida)  
Van Wezel Performing Arts Hall
John Grueen has given us MENOTTI, a biography of today's most performed contemporary opera composer, a recipient of two Pulitzer Prizes. We follow the musician's career from his childhood days in Italy through his first studies in America at the Curtis Institute of Music and his first success, *Amelia Goes to the Ball*, to his founding and directing the Spoleto Festival (albeit not the American counterpart in Charleston) and his move from the United States to a castle in Scotland. While his compositions are mentioned in the appropriate order of time and place, we do miss a deeper involvement and analysis of his music and his libretti. More emphasis is placed on his social life and the celebrities who have surrounded him; numerous quotes from his friends and colleagues are featured. The 242-page, indexed book, published by Macmillan, New York, contains various photographs, and is available for $14.95.

Reminiscent of Leo Slezak's *Meine letzten Worte* (My Last Words) followed by *Der Wortbruch* (The Perjury), Ned Rorem has followed his *Final Diary* with yet another installment called *A New Diary: An Absolute Gift*. However, this is where any resemblance ends. As always, Mr. Rorem offers philosophical thoughts and musical evaluations, presented in part as diary entries, in part as articles, including some which first appeared in magazines and newspapers. We are treated to high prose, aphorisms on life and death, and comments on literary and musical personages, as well as to knowledgeable criticism on some composers and a few specific works. Priced at $9.95, the 286-page book is published by Simon and Schuster and is indexed for easy reference.

Autobiographical only in the sense that it deals with his own approach to opera and theatre staging and, more particularly, with specific productions which he directed, *MAVERICK*, by Frank Corsaro, will be found fascinating and instructive reading by stage directors, singers and actors, as well as by opera buffs. The author draws on experience amassed in the over seventy opera productions which he directed, fourteen of which are described in detail. We are treated to an evaluation of each opera, specific problems in staging, and even actual dialogues with the leading singers during rehearsal. Also included are chapters on mixed-media productions, and "Working with the Live Composer". The 318-page book by the often controversial Mr. Corsaro is further enhanced by production photos and stage plans, by a Preface by Julius Rudel (whose New York City Opera produced the majority of the fourteen operas detailed) and an Introduction by Lee Strasberg. Subtitled *A Director's Personal Experience in Opera and Theatre*, *Maverick* has been published by Vanguard Press and is reasonably priced at $12.95.

Books on Opera

Ethan Mordden's *OPERA IN THE TWENTIETH CENTURY. Sacred, Profane, Godot*, attests to the viability and vitality of contemporary opera, offering an authoritative view of the operatic subjects and operatic music of our time. Tracing recent compositions through the development in Wagnerian and Puccinian scores, the reader is enriched by the author's expert evaluation of recent works, many of them known only by title to American audiences and producers alike. This is a most informative and valuable literary addition to the scores of operatic books which have appeared in recent years and, together with the COS Directories of American and Foreign Contemporary Operas, offers inspiration for more diverse repertory to opera producers. Oxford University Press is to be commended for the publication of the 357-page book, priced at $12.95.

It is questionable whether or not Hamish F. G. Swanston accomplished in *IN DEFENCE OF OPERA* what he set out to do. The rather "bookish" approach by the author, who is professor of theology at England's University of Kent, does not lend itself too well to arousing the enthusiasm of the reader. The 314-page paper-
back seems to have drawn heavily on its own reading list, which, together with an index, closes the book. It includes a historical overview of the art form and descriptions (although not musical evaluations) of leading composers and their operas. Priced at $3.95, it has been published by Penguin Press.

Once again we are indebted to Da Capo Press for reprinting one of opera's classical books, Quaintance Eaton's OPERA CARAVAN, Adventures of the Metropolitan on Tour, 1883-1956. First published by Farrar,Straus and Cudahy in 1957 with a Foreword by Rudolf Bing, the present edition features a new Introduction by the author. Half of the 400-page book, available in hardcover for $25 and in paperback for $6.95 contains a performance and cast listing of tour performances from 1883 to 1956, of particular importance since, for these years, tour performances were not included in the official Met Annals. A copious index refers us to the book's text, which contains many entertaining anecdotes of triumphs and calamities involving famous Met stars. Da Capo, which has reprinted Miss Eaton's Opera Production I, is in the process of republishing the sequel reference work Opera Production II, first printed by the Minnesota University Press.

The third supplement of the METROPOLITAN OPERA ANNALS, 1966-1976, has just been published by James T. White and Company for the Metropolitan Opera Guild, and it contains, for the first time, all performances given by the company, both in its new house at Lincoln Center and those on tour including the concert performances in city parks. Also new in this edition is the addition of the names of directors, designers, and choreographers. The handsome, 208-page volume, featuring production photos and individual artists' action shots, has been compiled by Mary Ellis Peltz and Gerald Fitzgerald, and includes reviews of new productions and debut performances, a listing of debuts, the ten-year repertory list, and an index. Francis Robinson wrote the Foreword. The Annals may be ordered from the Met Guild, 1865 Broadway, New York, NY 10023 for $17.50.

The Metropolitan Opera Guild is also responsible for giving us the METROPOLITAN OPERA SOUVENIR BOOK, and has just published the sixth volume for the 1978-79 season. Attractively appointed, the cover features Desmond Heeley's design for the company's new production of Don Pasquale, and the book offers articles by John W. Freeman and color photos of the original costume and set sketches of the five new productions of the current season. One page with a short article and black-and-white photos is devoted to every other opera in this year's repertory. A six-page introduction to the Met's Hall of Fame and its painting, autograph and sculpture gallery in Founders' Hall has been contributed by Francis Robinson, with color photos of some of the famous portraits. The names and photos of solo artists complete the volume, available for $4 from the Guild.

A 687-page volume has been devoted to what is considered the grandest of all grand operas, VERDI'S AIDA. The History of an Opera in Letters and Documents, has been published by the University of Minnesota Press and is available for $40 hardbound or $15 paperback. Hans Busch, stage director and professor of music and stage director at Indiana University in Bloomington, has collected and translated the book's amazingly voluminous and interesting contents. Over 700 letters and 14 documents are presented in translation only, while numerous sketches and musical examples have been reproduced in the original form. A brief chronology of Verdi's life and work and a selected bibliography are included. A yeoman accomplishment.

A BIBLIOGRAPHY OF THE WORKS OF GIUSEPPE VERDI 1831-1901 (Volume II, Operatic Works), by Cecil Hopkinson, has been published by Broude Brothers, Ltd. It lists in detail all early editions and issues of the composer's 27 operas, and includes such information as manuscript locations, data on librettists, and facts regarding the composer's relationship with his publishers. The clothbound 191-page reference work may be ordered for $35 through bookstores or from Broude Brothers, 56 West 45 Street, New York, NY 10036.
Other Music Books

Charles Scribner's Sons has published THE ORCHESTRA. A History, by Henry Raynor. The author/musicologist has various music books to his credit and has also been a contributor to such reference works as Grove's Dictionary. In this 207-page, illustrated book, he traces the development of the symphony/opera/chamber orchestra through its various stages, discusses specific instruments and instrument makers, the role and personality of conductors, and the influence of composers on the size and make-up of orchestras in different periods. He also shows that it is primarily due to composers and conductors that trends and audience tastes have changed throughout the years, dividing the last 400 years into musical/orchestral periods. Price: $12.50.

For its diamond jubilee, the Performing Right Society commissioned Alan Peacock and Ronald Weir, professors at England's University of York, to write THE COMPOSER IN THE MARKET PLACE. This is the history of how the Copyright law came into existence in 1911, the plight of the composer prior to this time, and the resulting benefits. Although primarily concerned with the British scene, the book also makes reference to conditions in other countries. It includes tables showing productivity and income, discusses mechanical rights, and radio and television rights for both classical and popular music. Published by Faber Music, London, the 171-page, illustrated book sells for £5.50.

Wyeth Press has published the 1978 edition of RECORDS IN REVIEW. This is the 23rd volume, and as always, it includes all new recordings with reprinted reviews as they first appeared in the 1977 issues of High Fidelity magazine. Arranged in alphabetical order by composer and further divided into musical categories (opera, symphonic, etc.), the 490-page, indexed book, priced at $15.95, is a valuable aid to any record collector.

The American Music Center announced the publication of two catalogues. One is the result of the organization's appointment as the official depository for scores, libretti, and translations commissioned by the National Endowment for the Arts' Composer/Librettist Program. COMPOSITIONS, LIBRETTI AND TRANSLATIONS Supported by the NEA Composer/Librettist Program lists all those works that have been completed and deposited with AMC thus far. Noted are name and birthdate of the composer, title and form of composition (opera, symphony), publisher's name (if published), year of composition, musical material deposited at AMC (full score, tape, etc.), instrumentation and performance time. The booklet is free from AMC. — The other listing is a CHAMBER MUSIC CATALOGUE compiled by Karen McNerney Famera and published for AMC by Pendragon Press (162 West 13 Street, New York, NY 10011). It includes 3,161 published and unpublished compositions by 700 American composers and, for optimum usefulness, is cross-referenced by number of players and instrumental combinations. This Catalogue is available from AMC (250 West 57 Street, New York, NY 10019) or from the publisher for $7.50.

A Musical Dictionary in Seven Languages, TERMINORUM MUSICAЕ INDEX SEPTEM LINGUIS REDACTUS, has been published by Bärenreiter, Kassel, Germany. It was prepared under the auspices of the International Society of Music Libraries and the International Society of Musicology in co-operation with the Budapest Academy. It lists about 7,000 musical terms in German, English, French, Italian, Spanish, Hungarian, and Russian.

The German Piper Verlag, under Professor Klaus-Dieter Wolff, is preparing an ENCYCLOPEDIA OF THE MUSIC THEATER (Handbuch des Musiktheaters) to appear in four volumes. Dietrich Mack, Director of the Research Institute for Music Theatre at the University of Bayreuth, and Professor Carl Dahlhaus will be responsible for editing. Publication of the first two volumes is projected for 1982; they will offer about 1,500 articles on as many operas, operettas, ballets and musicals. The third volume will be a dictionary on music theatre, and the fourth a bibliographical dictionary on personalities of the music theatre.
Theatre Books and Arts Directories

Theatre Communications Group has published the third edition of THEATRE PROFILES, and copies are available from TCG, 355 Lexington Avenue, New York, NY 10017 for $9.95. Production photos and an attractive layout enhance this informative 366-page reference book, which features profiles on 152 non-profit professional theatre groups throughout the United States. Based on the 1976-77 season, information includes repertoire, length of season, budget, audiences, performing facilities, and detailed statements regarding the companies' history, artistic philosophy, current activities, and future plans. The total listing in Theatre Profiles/3 represents an $80 million industry that collectively presented 1,368 plays for an audience of over 12 million people. Appearing biennially, the latest volume includes indices of directors, designers, titles of plays, and theatres booking outside events.

THE NATIONAL DIRECTORY FOR THE PERFORMING ARTS AND CIVIC CENTERS appeared in its third edition, together with its companion piece, THE NATIONAL DIRECTORY FOR THE PERFORMING ARTS/EDUCATIONAL. Beatrice Handel of Handel and Sons, Inc. is the editor; John Wiley & Sons, New York, the publisher. The latest edition includes over 4,000 organizations and facilities, with details pertaining to type of organization, names of directors and officers, number of staff, budget, income sources, and performance facilities. Information on facilities includes type and seating capacity, names of people to contact concerning rental, when built, architect and acoustical consultant, and in some cases (but not frequently enough) stage dimension. Still totally missing is data on technical stage facilities, a necessary detail when planning bookings. It does mention the presence of an orchestra pit, but not the size. The two-volume edition is available for $87.50. Individually, the first sells for $50, the second (Education) for $45. Orders may be placed with the publisher at 605 Third Avenue, New York, NY 10016; in Canada at 22 Worcester Rd., Rexdale, Ont.

New York City's Center for Arts Information published the latest listing of non-profit arts service organizations. The 108-page DIRECTORY FOR THE ARTS recognizes 145 such organizations and is available from the Center, 152 West 42 Street, New York, NY 10036 for $6 paperback, $10 hardcover. Each organization is described fully, its purpose, publications, and the services it offers. In addition, there is a Subject Guide to the Directory Listing, which should prove particularly helpful to those individuals not familiar with services offered in their respective fields.

Wallace Dace, Professor of Speech and Director of Graduate Studies in Theater at Kansas State University, is the author of PROPOSAL FOR A NATIONAL THEATRE, published by Richard Rosen Press, New York. In it, Professor Dace makes his case for the creation of some 56 national theatres around the country (six spoken drama houses in the major cities, 50 lyric/drama houses in cities with populations between 250,000 and one million), offering opera, ballet and theatre productions on a rotating, and sometimes shared, basis. He offers statistics of Austrian, German and English theatres as examples, and includes data on the Metropolitan Opera as a comparison in areas of expenses, income and its sources, and employment opportunities (based on 1974-75 figures). He has worked out the cost proposal of his project, showing an initial expense of $3.3 billion for the establishment of these 56 theatres, which he estimates will take 50 years to complete, and $850 million per year in subsidies to operate them. He also proposes that this would create about 50,000 new jobs. Considering the scale of his proposal and the continued spiral of inflation, $850 million seems an exceedingly optimistic estimate. The most disturbing aspect of the Proposal is the omission of a plan to incorporate present performing organizations. The rapid increase of professional opera companies throughout the country (they and opera audiences have more than doubled over the past eight years) and the same growth in professional non-profit theatre companies must be taken into account. They could well form the nucleus of the Proposal. Prof. Dace has found a sympathetic ear in Martha Keys, his Congresswoman, who has agreed to introduce the proposal as soon as it can be put into legal language. To that end, the author has prepared a PROPOSAL.
TO THE CONGRESS; attached to it are recommendations by various mayors and the names of congressmen who are willing to support the proposition. The 151-page, illustrated book is available from the publisher (29 East 21 St., New York, NY 10010); copies of the Proposal to the Congress from the author.

**Books on Funding and Arts Management**

A highly controversial book, THE SUBSIDIZED MUSE, Public Support for the Arts in the United States, has been written by Dick Netzer, economist and Dean of the New York University Graduate School of Public Administration. The basic study forming the background of the book was commissioned by the 20th Century Fund, and resulted in such figures as $300 million of federal, state, and local government monies for the arts in one year. Dr. Netzer also studied the effect of government aid to arts organizations, and presents his personal opinion which opposes the expansion of public funding for the arts and, in fact, suggests areas where cut-backs may be realized. Anyone active in the arts, performing, visual and creative, will be appalled at some of the reasoning and the conclusions drawn. One can only hope that enough voices will be heard and an erudite and fact-filled book representing the opposite side will be forthcoming to offset any prejudices resulting from Mr. Netzer’s exposé. Published by Cambridge University Press, the 289-page book sells for $14.95.

The American Council for the Arts, 570 Seventh Avenue, New York, NY 10018, has published three valuable guides not previously reported: CORPORATE FUND RAISING, A Practical Plan of Action (1978), (73 pages, $12.50), by W. Grant Brownrigg, who is executive director of the Greater Hartford Arts Council; CULTURAL DIRECTORY: A Guide to Federal Funds and Services to Cultural Activities (1975), (340 pages, $4), edited by Linda C. Coe; and COMMUNITY ARTS AGENCIES: A Handbook and Guide (1978), (409 pages, $12), edited by Ellen Stodolsky Daniels and Robert Porter. In addition, two other related directories will be forthcoming this Fall. They are A GUIDE TO CORPORATE GIVING IN THE ARTS, edited by Susan Wagner, and LOCAL GOVERNMENT AND THE ARTS, edited by Luisa Kreisberg. Both publications will be offered for sale for $12.50 each.

FOUNDATION GRANTS TO INDIVIDUALS, published by the Foundation Center, 888 Seventh Avenue, New York, NY 10019, lists grants from over 1,000 foundations made to over 40,000 persons. It may be ordered for $12 plus $1 for handling and postage.

A recent addition to its series on fund-raising sources was announced by the Washington International Arts Letter. The NATIONAL DIRECTORY OF ARTS SUPPORT BY BUSINESS CORPORATIONS is available in its first edition for $65; $55 to WIAL subscribers. The over 3,500 entries represent 703 national corporations with 2,800 local affiliates, divisions and subsidiaries. Included are the names of the officers and the arts disciplines supported. Prepaid orders should be addressed to WIAL, Box 9005, Washington, DC 20003.

The Association of College, University, and Community Arts Administrators, Box 2137, Madison, WI 53701, offers an 18-page paperbound directory, MARKETING THE ARTS: A Selected and Annotated Bibliography, for $4: $3 for ACUCAA members. The articles, reports of studies, and guides to marketing techniques are arranged into six categories: Overview, Audience Development, Audience Research, Audience Characteristics, Pricing Policy, and Promotion.

PLANNING AND COOPERATIVE USE OF RESOURCES FOR THE ARTS has been published by Educational Facilities Laboratories, 850 Third Avenue, New York, NY 10022. Preparation for the study was supported by a grant from the National Endowment for the Arts, and its purpose is to aid expanding organizations in their plans for the future. The 24-page booklet is available for $2.

$5.50 will buy you a copy of A BIBLIOGRAPHY ON ARTS ADMINISTRATION, compiled and published by the State University of New York at Binghamton School of Management and School of Arts and Sciences. Victoria E. Levene and William J. Buckley have prepared the 30-page paperbound listing which contains 750 entries under 22 different categories. Orders should be addressed to MBA/Arts Program, c/o Theatre Department, SUNY, Binghamton, NY 13901.
### FINAL PERFORMANCE LISTING 1977-78 SEASON

All performances are staged with orchestra unless marked “conc. pf.” or “w.p.” (with piano). * following an opera title indicates new production. Performances and news items once announced will not be relisted at the time of performance.

#### ALABAMA

**Troy State University Opera Wksp., P. Kelley, Dir., Troy**
- 5/18, 20/78 *A Masked Ball* Eng. Fuchs; videotaped
- **University of Montevallo Opera Theatre, B. Middaugh, Dir., Montevallo**
  - 11/7, 8/77 *Down in the Valley & The Sorcerer* w.p.
  - 4/27, 28, 29/78 *Little Mary Sunshine* w.p.

#### ARIZONA

**Northern Arizona University Opera Theatre, D. Wakeling, Dir., Flagstaff**
- 10/22, 23, 24/77 *My Fair Lady* w.o.
- 12/1, 2/77 *The Medium* w.o.
- 3/1, 2/78 Opera Excerpts w.p.
- 4/28, 29/78 *Fidelio* Eng. Wakeling; w.o.
**University of Arizona Opera Theater, L. Day, Dir., Tucson**
- 10/28, 29, 30/77 *Die Fledermaus* Eng. Dietz; w.o.
- 4/14, 15, 16/78 *The Crucible* w.o.
- 6/30 7/1, 2/78 *Così fan tutte* Eng. Martin; w.o.

#### CALIFORNIA

**California State University Opera Theatre, M. Kurkjian, Dir., Fullerton**
- 3/11, 12/78 *Hin und zurück & Mavra & The Old Maid and the Thief* w.p.
- 5/13, 14, 15, 16/78 *The Marriage of Figaro* Eng. Martin; w.o.
**Dominican College Opera Wksp., T. Blair, Gen. Dir., San Rafael**
- 3/2, 5, 9, 12/78 *The Rake's Progress*
**Oakland Opera Theater, A. Taylor, Art. Dir., Oakland**
**Port Costa Players, San Francisco/Oakland**
- 2/78 *Fine's The Women in the Garden* prem.
**San Carlo Opera Guild, M. Leonetti, Gen. Dir., San Gabriel Civic Auditorium**
- 10/29/77 *La Bohème*
- 5/13/78 *Tosca* Lombardo; Lachonas, Karta; c: Fetta; d: Davis
**University of California Music Department, L. Moe, Chmn., Berkeley**
- 2/4, 5/78 *We!* conc. pf. prem.
**University of California Music Theatre Program, S. Dudley, Dir., Santa Cruz**
- 2/27/78 *Hin und zurück* w.p.
- 3/15/78 *In Memoriam... Kit Carson* conc. pf. w.o.; videotaped

#### DISTRICT OF COLUMBIA

**Catholic University Opera Theatre, M. Cordovana, Dir., Washington**
- 3/24, 25, 26/78 *The Elixir of Love*
- 7/28, 29, 30, 31/78 *La Bohème*

#### FLORIDA

**Civic Opera of the Palm Beaches, P. Csonka, Art. Dir., Palm Beach**
- 5/78 *The Goose from Cairo* Eng. A. Csonka; 14 pfs. in schools
**Jacksonville University Opera Workshop, W. Vessels, Dir., Jacksonville**
- 1/21/78 *Buxom Joan & Captain Lovelock & La serva padrona* w.p.
- 2/20/78 *Buxom Joan* w.p.
- 3/10, 11, 17, 18/78 *A Little Night Music* w.o.
- 3/15/78 *La serva padrona* w.p.
- 3/31/78 *Buxom Joan & La serva padrona* w.p.
- 4/6/78 *La serva padrona* w.p.
- 4/9/78 *La serva padrona & Captain Lovelock* w.p.
**North Miami Beach Opera, L. Siegel, Mus. Dir., North Miami Beach Auditorium**
- 1/29 2/7/78 *La Bohème* replaces *Cavalleria rusticana & Pagliacci*
- 4/9/78 *Die Fledermaus*
**Opera-a-la-Carte, A. Smith, Dir., subsidiary of Opera Company of Jacksonville**
- 12/77-4/78 tour: *Rita; Gallantry; The Telephone* 23 pfs. in schools
Spanish Little Theatre, R. Gonzalez, Art. Dir., Tampa
10/16/77 Luisa Fernanda
3/18/78 No, No, Nanette
5/21/78 Las Leandras

GEORGIA
DeKalb Community College Opera Theater, G. Huff, Dir., Clarkston
4/27, 28, 29/78 Aiken's The Time Machine
Lowndes County Arts Commission, J. Robinson, Exec. Dir., Valdosta
10/26, 27, 28, 29, 30/77 The Merry Wives of Windsor
Phoenix Opera Co., O. Loveland, Dir., Atlanta
10/1, 2, 7, 8/77 Cavalleria rusticana w.p.; also 10/19 in Cartersville
6/17, 18m, 18, 24, 25/78 The Mikado w.p.
Valdosta State College Opera Theatre, C. Mikkelson, Dir., Valdosta
5/25, 26/78 The Marriage of Figaro Eng. Martin; w.o.

IDAHO
Idaho State University Opera Theatre, T. Flatt, Dir., Pocatello (see also Vol. 19 no. 4)
University of Idaho Opera Wksp., C. Walton, Dir., Moscow
10/13-16/77 Godspell w.o.
12/3, 4/77 Gianni Schicchi w.p.
4/21, 22/78 Opera Scenes w.p.

ILLINOIS
Hinsdale Opera Theatre, N. Hotchkiss, Gen. Mgr., Hinsdale
12/1, 3/77 Carmen Eng. Martin, w.o.
3/30 4/1/78 Falstaff w.o.
Illinois Wesleyan University Opera Theatre, L. Snyder, Prod., Bloomington
3/15, 17/78 The Tender Land c: Luke; d: Cobb
Northern Illinois University Opera Wksp., E. Smith, Dir., DeKalb
11/11, 12, 18, 19/77 Jan Bach's The System w.o.
3/12-16/78 A Hand of Bridge & Frustration & The Telephone w.p.
Roosevelt University Opera Theatre, C. Reims, Dir., Chicago
4/6, 7, 8/78 The Jealous Lover Eng. Reims

INDIANA
Ball State University Opera Theatre, P. Ewart, Dir., Muncie
Indiana University Opera Theater, R. Demaree, Chmn., South Bend
12/1, 7, 16, 17/77 Amahl and the Night Visitors w.p.
4/27, 29 5/2, 4, 6/78 Boris Godunov w.o.
Valparaiso University Opera Theatre, J. F. McCall, Art. Dir., Valparaiso
3/3, 4/78 Semele

IOWA
Iowa State University Opera Studio, A. Swift, Chmn., Ames
12/2, 3/77 The Play of Daniel
St. Ambrose College Opera Wksp., J. E. Greene, Dir., Davenport
10/7, 8/77 La Périchole Eng. Valency
Simpson College Opera Theatre, R. L. Larsen, Chmn., Indianola
10/6, 8, 9, 11/77 Albert Herring
3/9, 10, 11, 12/78 The Ballad of Baby Doe
University of Northern Iowa Opera Theater, D. Williams, Dir., Cedar Falls
4/1, 2, 7, 8, 9/78 The Threepenny Opera (replaces The King and I)

KANSAS
Bethel College Drama & Music Depts., A. Kasper, Chmn., North Newton
12/8, 9, 10/77 Amahl and the Night Visitors w.p.
Ft. Hays State University Opera Wksp., P. Goeser, Dir., Hays
1/26, 27, 28/78 Miller's Letters from Spain prem.
Kansas State University Opera Theatre, J. Langenkamp, Dir., Manhattan
3/2, 3, 4/78 The Magic Flute Eng. Martin

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1977-78 Season

University of Kansas Opera Theatre, G. Lawner, Mus. Dir., Lawrence
4/21, 22, 28, 29/78 Falstaff w.o.

KENTUCKY
University of Kentucky Opera Wksp., P. Jenness, Dir., Lexington
2/3, 4, 5/78 The Barber of Seville Eng. Martin
4/3, 4, 5/78 Handel's Susanna

LOUISIANA
Louisiana State University Opera Theatre, R. Aslanian, Dir., Baton Rouge
10/23, 24, 25/77 The Marriage of Figaro
4/13, 14, 15/78 Show Boat
Northeast Louisiana University Opera Wksp., C. Weedman, Dir., Monroe
Tulane University Opera Theatre, F. Monachino, Chmn., New Orleans
10/28, 29/78 The Yeomen of the Guard
5/24, 25/78 Madama Butterfly Eng. Martin
6/22/78 Girl Crazy
7/13-16/78 Die Fledermaus Eng. Martin
8/3-6/78 Camelot
University of Southeastern Louisiana Opera Guild, G. S. Beman Griffin, Dir., Lafayette
1977-78 The Bartered Bride Eng. Igesz

MAINE
University of Maine Opera Theatre, L. Hallman, Mus. Dir., Orono
2/8, 10, 11/78 The Magic Flute Eng. Kallman/Auden

MARYLAND
Towson State University Opera Wksp., S. Thompson, Dir., Baltimore
12/8/77 Scenes w.p.
Eng. Yannopoulos; w.p.
5/10/78 Sunday Excursion & Scenes w.p.

MASSACHUSETTS
Boston Conservatory Opera Theatre, J. Moriarty, Dir., Boston
1/27, 29/78 Signor deluso & The Medium w.o.
Boston Symphony Orchestra, S. Ozawa, Mus. Dir., Symphony Hall
10/77 Béatrice et Bénédict von Stade, Armstrong; Burrows; conc. pf.: 10/27 Carnegie Hall, NY
Community Opera at Tufts University, P. Cokkinias, Art. Dir., Medford
5/5, 7/78 The Medium & The Telephone
Opera Company of Boston, S. Caldwell, Art. Dir., Boston
5/31 6/1, 4m, 8/78 Don Pasquale Sills; Evans, Gramm, Titus, Crofoot; c/d: Caldwell; ds: Senn/Pond (replaces Tosca postponed to 11/78)
Project Opera, Inc., R. Rescia, Mus. Dir., Northampton
5/13, 14/78 Mefistofele Eng. Rescia

MICHIGAN
Grand Rapids Symphony, Michigan Opera Theatre, Grand Rapids
5/12/78 Carmen Vergara, Haddon, Busse, Hale; c: Alcantara; d: Manske
Olivet College Opera Wksp., R. Hoyt, Dir., Olivet
1/27, 28, 2/5/78 Cost fan tutte

MINNESOTA
University of Minnesota Opera Theater, D. Pegors, Dir., Duluth
5/25, 26, 27/78 Amelia Goes to the Ball & Suor Angelica Eng. Withers
University of Minnesota Opera Wksp., V. Sutton, Dir., Minneapolis
12/2, 3, 4/77 Orpheus in the Underworld Eng. Wetherbee
2/10, 11, 12/78 Larsen's Words Upon the Windowpane videotaped
3/2, 3, 4, 5/78 Manon
5/12, 13/78 Staden's Seelewrg Eng. Sutton & Abu Hassan Eng. Sutton & Hin und zurück

MISSISSIPPI
University of Mississippi Opera Theatre, L. Fox, Dir., University
10/20, 22/77 H.M.S. Pinafore
2/23, 24, 25/78 Don Carlo Eng. Ducloux

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MISSOURI
  Kansas City Philharmonic Beethoven Festival, M. Peress, Mus. Dir.
  4/29/78 *Fidelio* Knie, Hocher; McCracken, Hecht, Anderson, Freeman; conc. pf.
  w. Eng. narration
  Northeast Missouri State University Opera Wksp., D. Jorgenson, Dir., Kirksville
  11/16, 18/77 *The Marriage of Figaro* Eng. Martin
  University of Missouri Conservatory of Music, L. Merrill, Dean, Kansas City
  3/7, 9/78 *The Merry Wives of Windsor* Eng. Blatt

NEBRASKA
  University of Nebraska Opera Theatre, D. Mahy, Dir., Omaha
  12/10/77 Opera Scenes w.p.
  Fall '77 Opera Ensemble tour: *The Old Maid and the Thief; The Telephone*; staged duets

NEW HAMPSHIRE
  Hopkins Center Opera Cooperative, P. Smith, Dir., Dartmouth College, Hanover
  5/26, 28/78 *The Merry Wives of Windsor* Eng. Csonka/Theslof

NEW JERSEY
  Glassboro State College Opera Co., J. Shaw, Prod., Glassboro
  3/16, 17, 18/78 *Miranda and the Dark Young Man & Slow Dusk* (replaces *Die drei Pintos*)

NEW MEXICO
  Eastern New Mexico University Music Theatre, R. Cage, Dir., Portales
  10/27, 28, 29/77 *Signor deluso* w.p. & *Dido and Aeneas* w.o.
  1/23, 24, 26, 27, 28/78 *Swanee* w.o.
  4/13, 15/78 *Rigoletto* Eng. Machlis; w.o.
  5/1/78 Music Theatre Excerpts, w.p.
  7/7, 8, 9/78 *The Music Man* w.o.

NEW YORK
  12/10/77 *Hansel & Gretel* w.p.
  3/11/78 *La Traviata* w.o.
  4/28/78 *Madama Butterfly* w.o.
  Orchestra da Camera's Opera Company, F. Lorr, Exec. Dir., North Massapequa
  3/6, 9, 16, 17, 22/78 *The Medium*
  4/10, 11, 12, 13, 14/78 *La serva padrona* Eng. Grossman & *Amahl and the Night Visitors*

NEW YORK CITY
  After Dinner Opera Co., B. Flusser, Prod.
  4/10, 12/78 Pisciotta's *The Runaways* w.p.
  8/26, 27/78 *Carmen* adapt. Lardner
  American Opera Center, Juilliard School, P. H. Adler, Dir., Lincoln Center
  5/25, 26, 27, 28/78 *The Beggar's Opera*
  Bel Canto Opera, T. Sieh, Art. Dir., Madison Avenue Baptist Church (see also Vol. 19 no. 4)
  3/4, 5, 11, 12/78 *The Merry Wives of Windsor* Eng. Csonka/Theslof; replaces *Pietra del paragone*
  5/27, 28 6/1, 2, 3, 4/78 *The Red Mill* adapt. Roffmann; w.o.
  Brooklyn Lyric Opera, Salem Auditorium
  4/9/78 *Costa fan tutte*
  Brooklyn Opera Society, Pratt Institute
  6/18/78 *Le Nozze di Figaro*
  Children's Free Opera of New York, M. Feldman, Mus. Dir., Museum of Natural History
  Community Opera, Inc., G. Mathew, Pres.
  10/1, 15/77 *Costa fan tutte* w.p.
  11/13/77 *Shakespeare in Opera* w.p.
<table>
<thead>
<tr>
<th>Date</th>
<th>Performance</th>
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<tr>
<td>12/1</td>
<td>Love Scenes of Opera, w.p.</td>
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<tr>
<td>12/3</td>
<td>Cendrillon Eng. Mathew; w.p.</td>
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<tr>
<td>1/14/78</td>
<td>Opera Scenes w.p.</td>
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<tr>
<td>4/1, 2/78</td>
<td>Britten’s Canticle II &amp; Rorem’s Three Sisters Who Are Not Sisters &amp; Rodgers’ The Specialist</td>
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<td>12/3, 4, 10, 11, 17, 18, 20/77</td>
<td>Cendrillon Eng. Mathew; w.p.</td>
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<tr>
<td>12/3, 4, 10, 11, 17, 18, 20/77</td>
<td>Hansel and Gretel Eng. Bache; w.p.</td>
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<tr>
<td>5/18/78</td>
<td>Carmen #Eng.</td>
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<tr>
<td>4/1, 14, 15, 16/78</td>
<td>Le Pauvre matelot Eng. &amp; Ladermann’s The Hunting of the Snark</td>
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1977-78 Season

OHIO
Bowling Green State Univ. Opera Theatre, E. Dybdahl, Dir., Bowling Green
1977-78 The Long Christmas Dinner
Capital University Opera Wksp., G. Allen, Dir., Columbus
11/19 12/4/77 Opera Scenes, w.p.
4/14, 15, 16/78 The Consul w.o.
Cincinnati May Festival, J. Levine, Mus. Dir.
5/26/78 Parsifal conc. pf.; Dunn, Wenkoff, Hines, Shinall, Cheek
Deise University Opera Wksp., W. Stevens, Dir., Granville
11/19, 20/77 Trouble in Tahiti & Brief Candle & Hand of Bridge w.p.
4/20, 21/78 Help, Help, the Globolinks!
University of Cincinnati College Conservatory, I. Tajo, Art. Dir., Cincinnati
2/7, 16/78 The Impresario w.o.
3/10, 11/78 Beauty and the Beast w.p.
6/2, 3/78 Hin und zuruck Eng. Farquhar; w.o.
University of Toledo Opera Theatre, T. East, Dir., Toledo
3/7, 8, 9, 14, 15, 16/78 La Finta giardiniera w.o.
Youngstown Symphony, J. Hines, Mgr., Youngstown
3/78 Carmen stgd.

OKLAHOMA
Cameron University Opera Wksp., J. Neely, Dir., Lawton
2/10, 11/77 Die Fledermaus Eng. Holliday; w.o.
3/3, 11/78 In a Garden w.p.
5/4, 9/78 Opera Scenes, w.p.
Oklahoma City University Theatre, C. Osterhaus, Dir.
9/30-10/2/77 Candide
11/18-20/77 Suor Angelica & Gianni Schicchi
2/3-5/78 La Traviata
3/17-19/78 Can-Can
Southwestern Oklahoma State University Opera Wksp., C. Chapman, Dir.,
Weatherford
10/14, 15/77 Opera Scenes
2/1, 2, 3, 4/78 Kismet

OREGON
University of Oregon Opera Theatre, L. Breidenthal, Dir., Eugene
12/9, 10, 11/77 Haye's The Little Match Girl
5/5, 6, 7/78 The Mikado

PENNSYLVANIA
Berks Grand Opera, B. Long, Pres., Reading
11/77 Aida
5/20/78 Cavalleria rusticana & Pagliacci
Bloomsburg State College Opera Wksp., W. Decker, Chmn., Bloomsburg
4/28, 29/78 Handel's Belshazzar w.o.
Muhlenberg College Opera Group, J. Slavin, Dir., Muhlenberg College
4/14, 15/77 The Impresario & Dido and Aeneas

SOUTH CAROLINA
Columbia Lyric Opera, D. Gray, Art. Dir., in cooperation with Univ. of South
Carolina, Columbia
11/5, 7, 10/77 Madama Butterfly Eng. Martin
3/19, 21/78 The Old Maid and the Thief
4/25, 26, 27, 28, 29/78 Carousel
Furman University Opera Wksp., B. Schoonmaker, Dir., Greenville
2/10, 11/78 Riders to the Sea & The Old Maid and the Thief w.p.; also 5/6 in
Camden

TENNESSEE
University of Tennessee Opera Theater, R. C. Austin, Dir., Chattanooga
11/12/77 Opera Scenes w.p.
3/17, 18/78 L'Infedeltà delusa Eng. Porter; w.o.

TEXAS
Lamar University Opera Theatre, J. Truncale, Dir., Beaumont
3/11, 12/78 Carmen Eng.; replaces The Consul

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1977-78 Season

North Texas State University Opera Theatre, T. Holliday, Dir., Denton
4/27, 28/78 A Midsummer Night's Dream replaces Don Procopio

Southwest Texas State University Opera Ensemble, J. Belisle, Dir., San Marcos
10/31 11/7/77 Signor deluso w.p.
12/14, 15/77 Amahl and the Night Visitors w.p.
4/18, 20, 21/78 Carmen Eng. Gutman; w.o.

Stephen F. Austin State University Opera Wksp., R. Blacker, Chmn., Nacodoches
10/26, 27, 28, 29/77 La Bohème Eng. Martin

University of Houston, Clear Lake City Companies
1/13-21/78 Stockhausen Festival incl. 5 pfs. of Sirius Am. prem.

VIRGINIA

Hollins College Opera Wksp., M. Granger, Dir., Hollins College
11/21/77 5/12/78 Granger's Troy, N.Y. 1869 prem., w.p. videotaped (replaces Frustration)

Opera Theatre of Northern Virginia, R. Weilenmann, Art. Dir., Arlington
4/78 The Barber of Seville Eng. 6 pfs.

Virginia Commonwealth University Opera Dept., L. W. Batty, Dir., Richmond
2/22/78 The Magic Flute

WISCONSIN

Lawrence University Opera Theatre, J. Koopman, Dir., Appleton
2/16, 17, 18/78 Le Nozze di Figaro w.p.

Madison Civic Opera, R. Palmer, Mgr., Madison
2/24, 25, 26/78 Die Fledermaus Eng. Dietz/Kanin w.o.; videotaped

Milwaukee Chamber Music Society, Performing Arts Center Recital Hall
4/14/78 Concert incl. excerpts from Schubert’s Alfonso und Estrella Gutknecht; Nelson; c: J. Paul

Skylight Comic Opera, Ltd., C. Cabot, Mng. Dir., Milwaukee
9/21, 23, 24, 25, 28, 30 10/1, 2/77 Paisiello’s The Barber of Seville adapt. Gutman
10/12, 13, 15, 16/77 The Merry Widow Eng. Jakobssen
10/26, 28, 29, 30 11/2, 4, 5, 6/77 La Buona figliola Eng. Cabot/Gutzman
2/1, 3, 4, 5, 8, 10, 11, 12m, 12/78 The Triumph of Honor Eng. Zytowski
3/1, 3, 4, 5, 8, 10, 11, 12m, 12/78 The Student Prince
4/12, 14, 15, 16, 19, 21, 22, 23, 26, 28, 29, 30 5/5, 6, 7/78 Sousa’s The Free Lance
adapt. Gutman

CANADA

Canadian Children's Opera Chorus, R. Mercer, Dir., Toronto, Ont.
5/5, 6/78 The Selfish Giant & Williamson’s The Happy Prince

Guelph Spring Festival, N. Goldschmidt, Dir., Guelph, Ont.
5/14/78 Schubert’s Lazarus Crofoot; c: Goldschmidt; Canadian prem.
6/16-30/78 Healey’s Seabird Island Canadian national tour: Toronto, Montreal, Ottawa, Banff, Vancouver

Hamilton Festival, Ontario
77-78 The Merry Widow Turofsky; c: Allers

Mohawk College Opera Theatre, P. Rolston, Dir., Hamilton, Ont.
3/30 6/30 7/1/78 Bastien and Bastienne
5/19, 20, 21/78 The Masked Ball
7/7, 8/78 The Impresario
7/12, 13, 14, 15/78 Carmen

Toronto's New Music Concerts
3/11/78 Schafer’s Loving/Toi stg. prem. & Schafer’s La Testa d’Ariana (for soprano and accordian) prem.

University of Calgary, Calgary, Alta.
1/78 Doolittle’s Charlie the Chicken prem.

University of Western Ontario Opera Theatre, M. Chambers, Dir., London, Ont.
12/2, 3/77 Opera Scenes w.p.
3/10, 11, 12, 17, 18, 19/78 The Magic Flute Eng. Martin, 8 pfs.

Western Canadian Opera Society, Vancouver
5/26, 27/78 La Voix humaine & La Navarraise Glass: Powell conc. pfs.

Wilfred Laurier University Opera Wksp., P. Mills, Dir., Waterloo, Ont.
3/11/78 The Consul
PERFORMANCE LISTING, SUMMER 1978

ARIZONA
Flagstaff Summer Festival, M. Peress, Mus. Dir., Northern Arizona University (6/18-8/5/78)
CALIFORNIA
Cabrillo Music Festival, A. Copland, Composer in Residence, Aptos (8/24-9/3/78)
Carmel Bach Festival, S. Salgo, Mus. Dir., Carmel (7/17-30/78)
Hollywood Bowl Summer Festival, E. Fleischmann, Gen. Dir., Z. Mehta, Mus. Dir. (7/4-9/16/78)
Music Academy of the West, M. Abravanel, Mus. Dir., Santa Barbara (6/26-8/19/78)
Music at the Vineyards, Paul Masson Winery, Saratoga (7/1-8/27/78)
Music From Bear Valley, J. Gosling, Art. Dir. (7/29-8/13/78)
Ojai Music Festival, C. Simmons, Mus. Dir., Libbey Park Festival Bowl (5/19-21/78)
Opera Piccola, E. Evans, Art. Dir., San Francisco (6/1, 3, 10, 11/78)
San Diego Opera Verdi Festival, T. Capobianco, Gen. Dir. (8/4, 6, 9, 7/8)
COLORADO
Central City Opera House Ass'n, D. Jenkins, Dir., Colorado Springs (6/21, 23, 25/78)
Colorado Opera Festival, D. Jenkins, Dir., Colorado Springs (7/7, 8/78)
CONNECTICUT
Goodspeed Opera House, M. Price, Dir., East Haddam (4-5/78)
Yale in Norfolk, Chamber Music Concerts (6/23-7/28/78)
FLORIDA
Central Florida Cultural Endeavors Summer Music Theater, Daytona Beach (Summer '78)
Miami Beach Symphony Summer Pops, B. Breeskin, Mus. Dir., Miami Beach (7/9-8/13/78)

**Summer 1978**

**Pensacola Junior College Summer Opera, S. Kennedy, Dir., Pensacola**
7/14, 15/78 The Merry Widow

**IDAHO**
Boise State University Opera Theatre, W. Taylor, Dir., Boise
7/6, 7, 8, 9/78 The Sound of Music

**ILLINOIS**
Grant Park Concerts, Grant Park Symphony, Chicago
Midland Repertory Players, K. Shanahan, Dir., Alton
6/16, 17/78 Cavalleria rusticana Eng. & Rigoni’s The Red Death w.p.
8/18, 19/78 The Tales of Hoffmann Eng., w.p.
Opera School of the Chicago Lyric Opera, E. Schub, Mgr., L. Schaenen, Mus. Dir., Chicago
5/10, 11, 12, 16, 17, 18 7/10, 11, 12/78 The Little Sweep w.o.
8/2, 4/78 Don Pasquale conc. pf., w.o.
Ravinia Festival, J. Levine, Mus. Dir., Chicago Symphony, Highland Park (6/23-9/10/78)
6/30/78 Les Troyens part I Battle, Denize, Jones: Kuebler, Chauvet, Carlson, Cheek, Berberian; c: Levine
7/1/78 Les Troyens part II
7/23/78 “A Viennese Gala” Peters, Kuebler; c: Allers

**INDIANA**
Indiana University Opera Theatre, C. Webb, Dean, Bloomington
6/30 7/1, 7, 8/78 Canterbury Tales c: Stoll; d: Allen; ds: Higgins
7/22, 29 8/5/78 The Flying Dutchman Eng.; c: Baldner; d: Busch; ds: Röthlisberger
Pendleton Summer Festival, G. Daugherty, Mus. Dir., Pendleton (6/16-8/10/78)
6/16/78 “Opera Evening” Elias; c: Daugherty
8/8, 10/78 La Bohème Boone, Sparrow; Reynolds, Harris; c: Daugherty; d: White; ds: Beczkiewicz/Dutkiewicz

**IOWA**
Des Moines Metro Festival, R. Larsen, Dir., Indianola
6/16, 18, 24, 28/78 La Bohème
6/17, 25/71/78 The Consul 6/23, 26, 27, 30 7/2/78 Carmen

**KANSAS**
Music Theatre of Wichita, J. M. Miller, Art. Dir., Wichita
5/5, 7/78 Rigoletto in cooperation w. Wichita Symphony
7/14 8/8, 9/78 Chanticleer w.p.; 6 pfs.

**LOUISIANA**
Northwestern State University Opera Theatre, J. Taylor, Dir., Natchitoches
7/10/78 The Old Maid and the Thief & The Telephone
Opera on Wheels, subsidiary of Shreveport Civic Opera, M. Melson, Mgr., City Parks

**MAINE**
Bar Harbor Festival, Bar Harbor (8/4-11/78)
8/11/78 “Those Were the Days” an evening of musical nostalgia
Maine Opera Ass’n, R. Owens, Pres., Deertrees Theatre, Harrison
7/28, 29 8/4, 5/78 Die Fledermaus Owens; w.o.
8/8, 10, 12/78 The Barber of Seville Paul; w.p.

**MARYLAND**
Baltimore Symphony Summer Festival, S. Comissiona, Mus. Dir., Goucher College; Oregon Ridge Park; Merriweather Post Pavilion (6/28-8/11/78)
Maryland Summer Institute National Opera Orchestra Wks., E. Queler, Dir., Univ. of Maryland Campus, College Park
7/15/78 Tristan und Isolde conc. pf.; Knie, Snoddy; Thomas, Shinall, Rayam, Lebherz; c: Queler
Young Victorian Theatre Co., M. Blum, Mus. Dir., Gilman Auditorium, Baltimore
7/7, 8, 9, 14, 15, 16/78 H.M.S. Pinafore
8/4, 5, 6, 11, 12, 13/78 Trial by Jury & Patience

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Summer 1978

MASSACHUSETTS
Castle Hill Festival, T. Kelly, Mus. Dir., Ipswich
7/14, 15/78 Monteverdi's Orfeo Eng. Ridler
8/5, 6/78 Purell's Dioclesian conc. pf. w.o.
College Light Opera, R. Haslun, Prod., Falmouth
6/27-7/1/78 The Mikado
7/4-8/78 Die Fledermaus Eng. Tull 8/1-5/78 Oklahoma!
7/11-15/78 Kiss Me Kate 8/8-12/78 No, No, Nanette
7/18-22/78 The Student Prince 8/15-19/78 Patience
7/25-29/78 Princess Ida 8/22-26/78 Candide
Leonard Bernstein Festival of American Music, Amherst
6/29-7/23/78 incl. Trouble in Tahiti; West Side Story

South Mountain Festival of Music, Pittsfield (6/17-9/10/78)

MICHIGAN
Matrix: Midland, Midland Center for the Arts (6/3-18/78)
6/3, 9, 11/78 The Tender Land Hunt, Bible; Sandor, Roe; c: Copland; Michigan Opera Theatre prod.
6/10, 16, 18/78 Madame Butterfly Park; Shirley, Poulimenos; c: Ryan; d: Bucky; Michigan Opera Theatre production

National Music Camp, Interlochen (6/25-8/21/78)
University of Michigan Opera Theatre, R. Herbert, Dir., Ann Arbor
8/10, 11, 12, 13/78 The Rape of Lucretia c: Meier; d: Herbert

MINNESOTA
Minnesota Opera Co., C. Fullmer, Gen. Mgr., St. Paul
6/16, 17/78 Transformations video for PBS

MISSISSIPPI
Opera/South Mississippi Showboat, D. Ardoyno, Gen. Mgr., Jackson (7/24-8/19/78)
Summer '78 Combattimento di Tancredi e Clorinda Eng. & The Perfect Wife Eng. Barab; Anderson; Rosario, Hicks; tour 40 pfs.

MISSOURI
Missouri River Festival of the Arts, Boonville (8/18-27/78)

NEVADA
Nevada Opera Guild, T. Puffer, Art. Dir., Pioneer Theatre, Reno
7/6, 7, 8/78 H.M.S. Pinafore replaces Bartered Bride

NEW HAMPSHIRE
Monadnock Music, J. Bolle, Dir., Jaffrey
7/19-9/3/78 incl. Handel's Hercules

NEW JERSEY
Fair Lawn Summer Festival Symphony, D. Shapiro, Cond., Memorial Park, Fair Lawn
7/30/78 The Merry Widow Eng. conc. pf. 8/27/78 Rigoletto conc. pf.
Metro Lyric Opera, E. Tognoli, Exec. Dir., Allenhurst
7/14, 15, 21, 22/78 Lucia di Lammermoor w.p. 8/11, 12, 13/78 La Traviata w.p.
8/25, 26, 27/78 The Barber of Seville Eng. Tognoli
New Jersey State Opera, A. Silipigni, Art. Dir., Newark
6/10/78 La Bohème Pellegrini; Johns, Elvira; c: Silipigni; in Asbury Park
6/24/78 Madame Butterfly Moffo; Johns, Elvira; c: Silipigni d: Lucas; ds: Fairman; at Garden State Arts Center, Holmdel

NEW MEXICO
Santa Fe Opera, J. Crosby, Gen. Dir., Santa Fe
7/5, 7, 13, 15, 19, 28 8/7, 14, 17, 26/78 Tosca Dale; Trussel, Braun; c: Crosby; d: O'Brien; ds: Kirkpatrick/Granata
7/8, 12, 14, 21 8/10 19, 22/78 Le Comte Ory Eng.; Hynes/Rogers, Walker; Aler, Holloway, McKee; c: Kellog; d: Alden; ds: Steinberg/Wojewodski
7/22, 26 8/4, 8, 12, 15, 23/78 Eugene Onegin Eng.; Wells, Walker, Nadler, Godfrey: Shicoff, Devlin, Atherton, Berberian; c: Ferden; d: Graham; ds: Conklin
7/29 8/2, 8, 18, 21, 24/78 Salome Barstow, Nadler; Dooley, Ulfung; c: Crosby; d: Hebert; ds: Klein
Summer 1978

8/5, 11, 16, 25/78 Oliver’s The Duchess of Malfi Am. prem.; Myers; Atherton; Hedlund, Hillman, Dooley; c: Bedford; d: Graham; ds: Conklin/Granata

NEW YORK

Artpark/National Heritage Trust, D. Midland, Exec. Dir., Lewiston (7/4-9/17/78)
7/4-30/78 Oklahoma! 8/3, 6m, 9, 12/78 II Trovatore
8/2, 5, 9m, 11, 13/78 La Bohème 8/4, 6, 10, 13m/78 Don Giovanni Eng.

Caramoor Festival, J. Rudel, Mus. Dir., Katonah (6/17-8/20/78)
6/24 7/1/78 The Ballad of the Bremen Band c: Miner; d: Billings; ds: Evans; 4 pfs.
8/5/78 Monteverdi’s Vespers excerpts & Trial by Jury Gregg Smith Singers

Chautauqua Music Festival, L. Treash, Dir. of Opera, Chautauqua (6/24-8/27/78)
6/30 7/3/78 Madama Butterfly
7/7, 10/78 The Marriage of Figaro
7/14, 17 8/4, 7/78 The Sound of Music
7/21, 24/78 La Traviata
7/28, 31/78 Eugene Oring Thomson; Price
8/11, 14/78 Faust

Glimmerglass Opera Theatre, P. Macris, Art. Dir., Cooperstown
7/3, 5, 7, 9/78 The Telephone & The Medium
7/24, 26, 28, 30/78 Martha Eng.

Lake George Opera Festival, D. Lloyd, Gen. Dir., Glens Falls
7/13, 15, 17m, 21 8/5m, 17, 19, 23, 26m/78 Faust
7/20, 22, 24m, 28 8/12m, 15, 21, 25/78 The Marriage of Figaro Eng.
7/27, 29, 31m 8/4, 16, 19m, 24, 26/78 The Mikado
8/10, 12, 14m, 16, 22/78 Summer and Smoke
7/30 8/6, 13, 20/78 Opera On The Lake Cruises 8/3, 5, 7m, 11/78 Galas
8/17m, 18m/78 Workshop productions of scenes

Summer Evenings at Sarah Lawrence, Bronxville (6/5-7/30/78)
6/5-7/30/78 incl. Don Giovanni

NEW YORK CITY

Inwood Chamber Opera Players, S. Edelman, Dir., Brooklyn
6/13, 16/78 The Magic Flute excerpts

Light Opera of Manhattan, W. Mount-Burke, Dir., Eastside Playhouse
5/31 6/4/78 The Mikado
6/7, 11, 14, 18, 21, 25, 28 7/2, 5, 9, 12, 16, 19, 23/78 Mlle. Modiste
7/26, 30 8/2, 6/78 The Grand Duke
8/9, 12, 16, 20, 23, 27, 30 9/2, 6, 10, 13, 16/78 The Merry Widow

Metropolitan Opera in the Parks, A. A. Bliss, Exec. Dir., New York City Parks
6/13, 16, 21, 24/78 II Trovatore Cruz-Romo, Cortez; Giacomini, Quilico, Morris; c: Stivender; conc. pfs.
6/14, 17, 20, 23/78 Rigoletto Robinson, Jones; MacNeil, Bini, Hines; c: Masini; conc. pfs.

Mostly Mozart Festival, Avery Fisher Hall (7/17-8/26/78)

Naumburg Orchestra Concerts in Central Park (5/28-9/3/78)
9/3/78 The Merry Widow conc. pf.

New York Grand Opera, V. La Selva, Dir., Central Park Mall
7/6/78 La Traviata 7/13/78 Tosca 7/27/78 La Bohème

New York Philharmonic Concerts in the Parks (8/8-30/78)

WNET Thirteen Opera Theatre, D. Griffiths, Prod.
7/3/78 The Santa Fe Opera incl. The Mother of Us All scenes
7/10/78 Falstaff Eng. Crozier/Cross; Cantelo, Resnik, Burrowes; Evans, Bailey, Jenkins; c: Lockhart; d: Coleman; BBC production
7/17/78 The Yeomen of the Guard Masterson, Hughes, Bainbridge, Hillman, Ham mond-Stroud, Drake, Wicks; c: Lloyd-Jones; d: Gorrie; BBC production
7/31/78 The Gondoliers Livingstone, Wallis, Bergen, Begg; Allen, Brecknock, Ward, Dowling, Langdon; d: Hays; BBC production
8/7/78 Albert Herring Opera Theatre of St. Louis production
8/14/78 Transformations Minnesota Opera production

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9/4/78 Trouble in Tahiti
9/11/78 The World of Victor Herbert
9/18/78 Jack: A Flash Fantasy

NORTH CAROLINA
Brevard Music Center Opera Wksp., J. McCrae, Prod.-Dir., Brevard
7/1/78 The Fantasticks
7/7/78 Hansel and Gretel
7/14/78 La Traviata

Cullowhee Music Festival, Western Carolina University, Cullowhee
Summer '78 Tosca; Samuelson

Duke University Opera, Dept. of Music, Durham
6/24/78 Don Pasquale
7/1/78 Martha
7/8/78 The Barber of Seville
7/15/78 Carmen


OHIO
Blossom Festival School of Opera, J. Haber, Art. Dir., Kent
8/2, 8m, 11, 13/78 The Barber of Seville
8/4, 6, 7/78 The Rake's Progress

The Blossom Music Festival, K. Haas, Gen. Mgr., Cleveland Symphony, Cuyahoga Falls (6/20-8/31/78)
7/14/78 Carmina burana Welting; Ahlstedt, Patrick; c: Tennstedt
7/29/78 Faust scenes; Raskin; Rosenshein, Luxon, Plishka; c: Bamert
8/29/78 "An Evening of Beethoven and Verdi" scenes from Fidelio & Otello Behren; Vickers; c: Maazel; benefit for the pension fund of the Cleveland Orchestra and the Musicians International Mutual Aid Fund of the International Music Council, in cooperation with the National Music Council

Cincinnati Opera, J. de Blasis, Gen. Dir., Cincinnati
6/21, 24 7/2/78 The Tales of Hoffmann Eng.; Rolandi, Armstrong, Craig, Harris; Alexander, Diaz, Fox, Dworschak; c: Marty; d: de Blasis
6/28 7/1/78 Lucia di Lammermoor Malfitano; Shicoff, Justus, Dworschak; c: Ryan; d: Karp
7/5, 8/78 Cavalleria rusticana & Pagliacci* Hazzan; Cornell, Theyard, Patrick & Daniels; Theyard, Patrick, Fox; c: Guadagno; d: de Blasis; ds: Klein
7/12, 15/78 Macbeth Galvany; Lewis, Milnes, Dworschak; c: Buckley; d: Melano
7/19, 22, 28 #/78 La Bohème E. Shade, Daniels; Norman, Carlson, Fox, Martino-vich, Combs; c: Guadagno; d: de Blasis; # Eng.
7/26, 29/78 Die Walküre Altmeyer, Barlow; Cornell, Neill, Tyl, Wildermann; c: Minde; d: Reinhardt; ds: Mitchell
8/2, 4, 5/78 The Student Prince Rolandi; Price, Justus, Fox; c: Coppola; d: Norris

Cleveland Opera Theatre Ensemble, A. Addison, Art. Dir., Cleveland Institute of Music
7/12, 15, 28 8/ 2, 5/78 Cavalleria rusticana & Pagliacci Eng., w.p.
7/19, 22, 26 8/9, 12/78 Don Pasquale Eng., w.p.

Stage Left Productions, Cincinnati Opera Young American Artists, J. De Blasis, Gen. Dir.
8/16, 17, 18, 19/78 Weill's Berlin to Broadway

OKLAHOMA
Oklahoma University Music Theatre, J. Birkhead, Dir., Norman
7/13-16, 20, 22/78 The Mikado

OREGON
Summer Festival of Music, H. Rilling, Mus. Dir., Eugene (7/10-23/78)

PENNSYLVANIA
Opera Company of Philadelphia, E. Corn, Mgr., Philadelphia Parks
7/17-28/78 Excerpts from La Traviata, Tales of Hoffmann, Gypsy Baron, Most Happy Fella Metz, Green: Stapp, Austin, Guarrera; c: Wojtach
8/10, 12/78 Thomas' Desire Under the Elms prem.; c: Haupt-Nolen; d: Krakora; and O'Neill Theatre Center, Waterford, Conn.

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Summer 1978

Pennsylvania Opera Festival, R. Flusser, Dir., R. Woitach, Mus. Dir., Pittsburgh
8/11, 12/78 *A Midsummer Night's Dream*
8/14/78 Scenes from *Orfeo & Orpheus in the Underworld*
8/15/78 *The Happy Prince*
8/16/78 "The Desperados" scenes
8/17/78 Excerpts from Rameau's *Les Indes galantes*
8/18, 19/78 *Ariadne auf Naxos* Eng.

Rittenhouse Opera Society, M. Farnese, Art. Dir., Philadelphia
7/14, 31/78 *La Traviata*
7/19 8/3, 14/78 Opera Excerpts

6/1/78 *Rigoletto* Metropolitan Opera
6/2/78 *Cavalleria rusticana & Pagliacci* Metropolitan Opera
6/3/78 *Madama Butterfly* Metropolitan Opera

Temple University Music Festival, S. Comissiona, Art. Dir., Pittsburgh Symphony in Residence, Ambler (7/14-8/13/78)
8/18-20/78 *Stoppard/Previn's Every Good Boy Deserves Favor* Am. prem.

RHODE ISLAND

Newport Opera Festival, L. Zavistovski, Dir., Newport
7/1-9/78 *Orlandini's Serpilla e Bacocco; Kamienski's Nedza Uszczesliwiona; Cimadoro's Pygmalion; Warsaw Chamber Opera*

SOUTH CAROLINA

Spoleto Festival, C. Reed, Gen. Mgr., Charleston
6/1, 3, 7, 10/78 *La Traviata* Sera; Frusoni; c: Kellog; d: Ventura
6/2, 4/78 *Vanessa* Meier, Ciesinski; Proce, Bensen; c: Keene; d: Menotti; videotaped
6/2m, 4m, 6, 8, 10m/78 *Il Furioso* Long; c: Westerman; d: del Monaco
6/1, 2, 5, 7, 10/78 *Martin's Lie & The Egg Hinds*; Murray, Vrenios; c: Flummerfelt; d: Menotti

TENNESSEE

Carson-Newman College, T. Teague, Mus. Dir., Jefferson City
6/1/78 *Carousel*

TEXAS

Baylor University Opera Theatre, D. Scott, Dir., Waco
6/29, 30/78 *You're a Good Man, Charlie Brown* w.o.
7/13/78 *Sweet Betsy from Pike & A Game of Chance* w.p.

Houston Grand Opera Spring Festival, D. Gockley, Gen. Dir., Hermann Park
6/1, 3, 5, 7, 9, 11/78 *Madama Butterfly*
6/2, 4, 6, 8, 10/78 *Hansel and Gretel*

"TEXAS" Music Drama of the Panhandle, Palo Duro Canyon State Park (7/14-8/26/78)

VERMONT

Marlboro Music Festival, R. Serkin, Mus. Dir., Marlboro (7/8-8/13/78)

Vermont Opera Workshop, B. Owens, Dir., Manchester
7/1, 2/78 "Women in Opera" scenes w.p.

VIRGINIA

Wolf Trap Farm Park for the Performing Arts, J. Rudel, Art. Advisor, Vienna
(6/3-9/3/78)
6/5, 8/78 *Rigoletto* Metropolitan Opera
6/6/78 *Cavalleria rusticana & Pagliacci* Metropolitan Opera
6/7/78 *Boris Godunov* Metropolitan Opera
6/9/78 *La Favorita* Metropolitan Opera
6/10m/78 *Don Giovanni* Metropolitan Opera
6/10/78 *Madama Butterfly* Metropolitan Opera
6/19-24/78 *Gypsy*
7/13-15/78 *The Gondoliers* Wolf Trap Company
8/18, 20/78 Burton's *The Duchess of Malfi* Wolf Trap Company, prem.
8/29-9/3/78 *The Music Man*
WASHINGTON

Bainbridge Light Opera Ass'n, B. Wenzel, Pres., Bainbridge Island
7/21, 22, 23, 28, 29/78 Dear World w.p.

Pacific Northwest Festival, Seattle Opera, G. Ross, Gen. Dir., Seattle
7/9, 17#/78 Das Rheingold Oakley, Harned, Maia, Cariaga, Cook, Decker; Belcourt, Rivers, Crook, Booth, Bailey, Eckhoff, Holtenau/Herincx; c: Holt; d: Clark; ds: Naccarata
7/10, 18#/78 Die Walküre Vinzing/Curphey, Meier, Cariaga; Cook, Salversen, Coffin, Kelm, Decker, Harned, Maia, Russell; Knitt; c: Holt; d: Clark; ds: Naccarato
7/12, 20#/78 Siegfried Vinzing/Curphey, Webber, Decker; Becker/Remedios, Rivers, Mangin, Crook, Holtinau/Herincx; c: Holt; d: Clark; ds: Naccarato
7/14, 22#/78 Göttterdammerung Vinzing/Curphey, Cook, Cariaga, Decker, Kelm; Becker/Remedios, Mangin, Rivers, Drake; c: Holt; d: Clark; ds: Naccarato # English Porter

WEST VIRGINIA

Oglebay Institute Opera Wksp., S. Greer, Dir., Wheeling
8/17/78 Don Giovanni

WYOMING

Grand Teton Music Festival, L. Tung, Mus. Dir., Jackson Hole (7/19-8/26/78)
8/5/78 Così fan tutte conc. pf. Ciesinski, Ciesinski; c: Tung

CANADA

Banff Festival of the Arts, N. Armstrong, Dir. of Opera, Banff, Alta.
8/1, 2, 3/78 Così fan tutte d: Lucas
8/9, 10/78 Archer's Sganarelle
8/17, 19/78 Brigadoon d: Bawtree

Canadian Opera Company, L. Mansouri, Gen. Dir., Ontario Place Forum
6/15/78 La Traviata Pellegrini; Serbo, Opthof; c: Vernon; conc. pf.

Canadian Opera Company, L. Mansouri, Gen. Dir., Opera in the Parks Concerts
5/11/78 The Merry Widow excerpts
6/8/78 Carmen excerpts
7/13/78 La Bohème excerpts
8/10/78 Rigoletto excerpts

Festival Ottawa, M. Bernardi, Mus. Dir., National Arts Centre, Ottawa, Ont.
6/29 7/3, 7/78 A Midsummer Night's Dream Turofsky, Loeb, Rogers, Taylor; Skinner, Rendall, Relyea, Robinson, Greenblatt, Chambers, Charbonneau, Corbeil, Fitch, Pedrotti, Bell; c: Bernardi; d: Copley; ds: Bardon/Stennett
7/8, 11, 13, 15, 18/78 La Traviata Barstow; Little, Quilico; c: Peloso; d: Frisell; ds: Laufer/Dimitrov
7/22, 25, 27, 29/78 Il Barbiere di Siviglia Robinson: Blake, Stilwell, Corbeil; c: Bernardi; d: Gascon; ds: Prevost

Metro International Caravan, Z. Kossar, Founder, Toronto, Ont. (6/23-7/1/78)
6/23-7/1/78 Gallantry Kittask, Hirst, Calbes; Silva-Marin, Dubois, Clark; c: Wilson; d: Mansouri; 33 pfs.

National Arts Centre, A. Gingras, Adm., Ottawa, Ont.
6/21, 22/78 Healey's Seabird Island c: Goldschmidt; d: Canino; Guelph Fest. production
8/1, 2/78 Iolanthe D'Oyly Carte Company
8/3, 4/78 Princess Ida D'Oyly Carte Company
8/5/78 H.M.S. Pinafore D'Oyly Carte Company
8/6/78 The Mikado D'Oyly Carte Company

Shawnigan Summer School of the Arts, J. J. Johannesen, Founder-Director, Victoria, BC
7/12-8/23/78 incl. Chamber opera to be announced, 2 pfs. and tour

Stratford Festival, Stratford, Ont.
6/5/78 "Gala Shakespeare Revel" excerpts from Hamlet, Otello, Merry Wives of Windsor Forrester, Roslak; Monk: Canadian Opera Company
6/8-8/30/78 Candide d: Mansouri, 27 pfs.

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FIRST PERFORMANCE LISTING 1978-79 SEASON

All performances are staged with orchestra unless marked "conce. pf." or "w.p." (with piano). — * following an opera title indicates new production. — Performances and news items once announced will not be relisted at the time of performance.

ALABAMA

Birmingham Civic Opera, M. D. McClung, Art. Dir., Birmingham
10/26m, 28/78 Faust Hines

ALASKA

Anchorage Civic Opera, E. Voth, Art. Dir., Anchorage
10/20, 22, 24, 27, 29/78 La Traviata Eng. Machlis
2/2, 3/79 La Serva padrona w.p.
3/7, 8, 10, 11/79 The Mikado

ARIZONA

Arizona Opera Co., J. Sullivan, Gen. Dir., Tucson
10/13, 14/78 Il Trovatore
12/1#, 2#, 8, 9/78 Madama Butterfly
2/8#, 10#, 15, 17/79 Lohengrin
# performances in Phoenix

ARKANSAS

Arkansas Opera Theatre, A. Chotard, Gen. Dir., Little Rock
9/7, 9/78 La Traviata Eng. Martin
11/25, 26/78 Hansel and Gretel w.p.
2/17, 18, 19, 20/79 The Pirates of Penzance
5/19/79 Hello Dolly
1978-79 tour: Underwood's Jorinda and Joringel; Little Red Riding Hood; Hansel and Gretel

CALIFORNIA

San Francisco Opera, K. H. Adler, Gen. Dir., War Memorial Opera House
9/8, 13, 17m, 23, 26, 29/78 Otello Ricciarelli, Jones; Domingo, Wixell, McCauley;
c: Patané; d: Ponnelle
9/9, 12, 15, 20, 23m 10/1m/78 Norma Verrett, Milcheva; Todisco, Grant; c: Peloso;
d: Frissell
9/16, 19, 22, 24m, 28/78 Billy Budd* Lewis, Duesing, Evans, Burchinal, Monk, Herincx;
c: Atherton; d: Andersen
9/30 10/3, 6, 11, 14m, 22m/78 Lohengrin Evans, Martin; Kollo, Herincx, Howell;
c: Adler; d: Moshinsky
10/4, 7, 10, 13, 15m, 21m/78 Don Giovanni Stapp, Welting: Diaz, Berry, Rendell, Howell;
d: Hager
10/14, 17, 20, 23, 25, 29m 11/22, 25/78 Tosca Caballé/Jones/Oliviero: Pavarotti, Taddei;
c: Peloso; d: Joel; d: Ponnelle
10/16, 21, 28, 31 11/3, 5m/78 Werther Battle, Ewing; Carreras, Monk; c: Delacote;
d: Frissell
10/27 11/4, 6, 12m, 14, 17/78 Der Rosenkavalier Rysane, Schwartz, Malone;
c: Berry; d: Hager
11/1, 4m, 7, 10, 13, 18, 26m/78 La Bohème* Cotrubas, South; Aragall, Ellis;
c: Varviso/Simmons; d: Ponnelle
11/11, 15, 18m, 21, 24/78 Fidelio Jones; Wenkoff, Nimsger, Rintzler; c: Wich; d: Mirdita
11/19/78 Gala Concert in Honor of Kurt Herbert Adler

San Diego Opera, T. Capobianco, Gen. Dir., Civic Theatre
10/7, 9, 13, 15/78 Hamlet Eng.: Putnam, Veale; Evans, Milnes, Hale; c: Rigacci;
d: Capobianco; d: Toms
10/20, 22, 26, 28/78 Rigoletto Hall; di Giuseppe, Quilico; c: Rigacci; d: Adler
10/27, 29, 31 11/4/78 Così fan tutte Eng.: Lee, Marsee; Evans, Carlson. Foldi; c:
Alcantara; d: Bouws
5/12, 15, 18, 20/79 Manon Lescaut Ligi; Bini, Smith; c: Capobianco
5/19, 22, 25, 27/79 Cavalleria rusticana & Pagliacci Cariga, Sonnenberg: Theyard,
Justus & Soviero; Theyard, Justus; c: De Rugeriis; d: Melano
6/3, 5, 8, 10/79 Menotti's Juana la Loca prem.: Sills, Marsee; Evans, Carlson, Hale;
d: Capobianco
1978-79 Season

CONNECTICUT
Connecticut Opera, W. Warden, Gen. Mgr., Hartford
10/28, 30/78 Il Trovatore Baghioni, del Grande; Francesconi, Edwards
12/2, 4/78 Don Pasquale Guglielmi; Bertolino, Harness, Radovan
3/3, 5/79 The Magic Flute Eng.; Valente, Shane; Barasorda, Uppman, Dworchak

DELWARE
Wilmington Opera Society, E. Kjellmark, Mgr., Wilmington Opera House
11/11, 14, 17, 18/78 The Marriage of Figaro Eng.; Kristine Ciesinsky, Boomer; Serrano; c: Macatorsis; d: Swajeski
4/28 5/1, 3, 5/79 Turandot Eng.; c: Huang; d: Frankenberger

DISTRICT OF COLUMBIA
11/6, 10, 12, 16/78 Rigoletto
11/11, 14, 17, 19/78 The Abduction from the Seraglio
4/21, 23, 27, 29/79 I Capuleti ed i Montecchi
4/22, 24, 26, 28/79 Don Pasquale

FLORIDA
Asolo Opera, P. Hall, Exec. Dir., Sarasota
12/31/78 1/2, 26, 28 2/2, 4m, 7, 9, 10/79 Martha
1/6, 7, 9, 10, 12/79 The Rape of Lucretia
1/17, 19, 21m, 23, 25, 27/79 La Traviata
2/1, 3, 4, 6, 8, 10m/79 The Abduction from the Seraglio also 2/18 in Fort Myers,
2/20m, 21m at Van Wezel Hall

Civic Opera of the Palm Beaches, P. Csonka, Art. & Mus. Dir., Palm Beach
12/1, 3, 5/78 Turandot Pearl, Wildes: Morell, Doe
1/26, 28, 30/79 Don Pasquale Eng.; Boky; Beatty, Price, Matthews
3/16, 18, 20/79 Un Ballo in maschera Cruz-Romo, Despalj, Rada: Campora,
Burchinal
2/4/79 Amelia Goes to the Ball tour to schools

Greater Miami Opera Ass'n, R. Herman, Gen. Mgr., Dade County Auditorium
1/15, 16#, 17/79 Don Carlo* Krilovici, Troyanos; Merighi, Edwards, Talvela,
Wildermann; c: Buckley; d: Merrill; ds: Bardon; also 1/20, 21# at Miami Beach
Theatre
2/12, 13#, 14/79 Il Barbiere di Siviglia Blegen; Brecknock, Cossa, Corena, Voketaitis; c: Leppard; d: Besch; ds: Stoddart; Houston Grand Opera prod; also 2/17,
18# at Miami Theatre, 2/20 in Ft. Lauderdale
3/5, 6#, 7/79 Samson et Dalila Zimmermann: Vickers, Fredricks, Berberian; c:
Buckley; d: Merrill; ds: O'Hearn; Metropolitan Opera prod.; also 3/10, 12# at
Miami Beach Theatre
4/2, 3#, 4/79 Madama Butterfly* Scotto, Forst; Mauro, Hedlund; c: Buckley; d:
Hebert; ds: Klein; also 4/7, 8# at Miami Beach Theatre, 4/10 in Ft. Lauderdale
# performances in English

Opera Company of Jacksonville, A. Smith, Mus. Dir., Civic Auditorium
Theatre
10/28, 29m/78 La Forza del destino Lombard, Granda; Talley-Schmidt, Massey; c:
Csonka; d: Collins
2/17, 18m/79 The Bartered Bride Eng.; Hook; Jeffrey, Koehn, Cooke; c: Barrett;
d: Thompson
5/5, 6m/79 La Péridchole Eng.; Wright; Doe, Vessels; c: Siegel

St. Petersburg Opera, W. Posno, Pres., Bayfront Center Auditorium
11/24/78 Don Pasquale Peters; Sandor, Beni, Parker
2/21, 23/79 Aida Niska, Warfield; McCracken

GEORGIA
Augusta Opera Company, R. Moores, Gen. Mgr., Bell Auditorium
9/6, 8, 10/78 Rigoletto Eng. Machlis; Metz; Evans, Fazah; c: Woitach; also 9/15,
17 in Winston-Salem
2/2, 4/79 The Merry Widow
3/2, 4/79 Washington Square
3/79 tour to schools: Washington Square
1978-79 Season

HAWAII
Hawaii Opera Theatre, R. Bickley, Gen. Mgr., Blaisdell Concert Hall, Honolulu
1/19, 21, 23/79 Salome
2/2, 4, 6/79 La Fille du régiment
2/16, 18, 20/79 II Trovatore

ILLINOIS
Chicago Opera Theater, A. Stone, Art. Dir., Chicago
2/23, 24, 25 3/2, 3, 4/79 Così fan tutte
4/12-15/79 Albert Herring
5/24-27/79 The Pearl Fishers
Lyric Opera of Chicago, C. Fox, Gen. Mgr., Chicago
9/22, 26, 29, 30 10/4, 7, 12, 16, 20/78 La Fanciulla del West* Neblett; Cossutta, Andreolli, Versalle, Ballam. Howell, Mitchell, Mastromei, Voketaitis; c: Bartoletti; d: Prince; ds: Lee
9/27, 30 10/3, 6, 9, 13, 17/78 Salome Bumbry; Ulfung, Bailey; c: Klobucar; d: Poettgen; ds: Wagner
10/11, 14, 18, 21, 27, 31 11/6/78 Madama Butterfly Hayashi, Zilio; Merighi; Moldoveanu, Andreolli; c: Chailly; ds: Lee
10/25, 28, 30 11/3, 7, 10, 13/78 Werther Minton; Kraus, Ballam; c: Giovannetti; d: Samaritani
11/4, 8, 11, 17, 20, 24, 28/78 Cavalleria rusticana & Pagliacci Cossotto, Booser; Merighi, Manuguerra & Kubiak; Cossutta, Andreolli; c: Chailly; d: Novaro & Melano; ds: Zeffirelli
11/18, 22 12/1, 4, 9, 12, 15/78 Don Pasquale Blegen; Kraus, Evans, Stilwell, Glaum; c: Pritchard; d: de Filippo; ds: Frigerio
11/29 12/2, 5, 8, 11, 13, 16/78 Penderecki's Paradise Lost prem.; Shade, Davidson; Esswood, Thomas, Little, Stone. Van Ginkel; c: Bartoletti; d: Puecher; ds: Frigerio

INDIANA
Indiana University Opera Theater, C. Webb, Dean, Bloomington
9/23, 30 10/7, 14/78 Così fan tutte Eng. Martin
10/21, 28 11/4, 11/78 La Traviata
11/18 12/2, 9/78 Heiden's The Darkened City
1/27 2/3, 10, 17/79 The Tales of Hoffmann
2/24 3/3, 10/79 The Turn of the Screw
3/17 4/7, 14, 21/79 Boris Godunov

Indianapolis Opera Co., E. Bookwalter, Gen. Mgr., Ayres Auditorium
10/5, 6, 7/78 La Traviata
2/15, 16, 17/79 The Barber of Seville
4/19, 20, 21/79 Beatrice and Benedict Shirley; at Clowes Hall

Whitewater Opera Co., C. Combopiano, Dir., Richmond
10/19, 20, 21/78 The Barber of Seville Eng. Martin; also 10/28 in Portland
2/15, 16, 17/79 Rigoletto Eng. Martin; also 2/24 in Newcastle
4/26, 27, 28/79 La Périchole Eng. Valency; also 5/5 in Connersville

KENTUCKY
Kentucky Opera Ass'n, M. Bomhard, Dir., McCauley Theatre, Louisville
10/4, 6, 7/78 La Bohème
11/15, 17, 18/78 Rigoletto
2/7, 9, 10/79 The Elixir of Love
3/21, 23, 24/79 The Impresario & Pagliacci

LOUISIANA
The Louisiana Opera Festival, Shreveport Symphony, J. Shenaut, Mus. Dir.
1/21, 22/79 Anna Bolena
2/14, 5/79 Maria Stuarda
2/25, 26/79 Roberto Devereux

New Orleans Opera Ass'n. A. Cosenza, Gen. Dir., Theatre of Performing Arts
10/19, 21/79 Nabucco
11/16, 18, 19/79 Tosca
12/14, 16/78 Faust
3/15, 17/79 Der fliegende Holländer
4/26, 28/79 La Fille du régiment

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1978-79 Season

Shreveport Civic Opera, M. Melson, Mgr., Shreveport Civic Theatre
10/6, 8/78 *El Capitan* Sercebrier ed.
1/13/79 *Manon Lescaut*

MARYLAND

The Annapolis Opera, M. Wright, Gen. Dir., Annapolis
11/16, 18/78 *Carmen*
2/1, 3/79 *Don Pasquale*
4/5, 7/79 *The Magic Flute*

Baltimore Opera Co., R. Collinge, Gen. Mgr., Baltimore Lyric Theatre
10/12, 14, 16/78 *Don Carlo* Cruz-Romo, Howard; Morris, Darrenkamp, Visconti; c: Guadagno; d: Hebert
11/16, 18, 20/78 *Madama Butterfly* Craig, Catania; Norman, Darrenkamp
2/15, 17, 19/79 *Salome* Barstow; Neill; c: Coppola; d: Merrill
4/26, 28, 30/79 *La Traviata* Neblett; Theyard, Edwards; c: Schermerhorn; d: Lehmeier

MASSACHUSETTS

Opera Company of Boston, S. Caldwell, Art. Dir., Savoy Theatre
11/1, 3, 5, 8/78 *Tosca* Olivero; Bini
2/9, 11m, 16, 18m/79 Tchaikovsky's *Mazeppa*; Krause
3/25m, 30 4/1m/79 *Falstaff* Eng. Porter; Munro; Gramm; ds: Senn/Pond/Lehmeier
4/8m, 13, 15m, 20/79 *La Vita breve* los Angeles
4/12, 14/79 *La Fille du régiment* Sills; Gramm; ds: Juracek
5/18, 20m, 25, 27m/79 Tippett's *The Ice Break* Am. prem.

MICHIGAN

Detroit Symphony Orchestra, M. Turkin, Exec. Dir., Ford Auditorium
11/11/78 Alfonso und Estrella conc. pl.
3/15, 17/79 *Elektra* Renaissance Opera Company of Detroit

Michigan Opera Theatre, D. DiChiera, Gen. Dir., Detroit Music Hall Center
9/29 10/1, 4, 6, 7/78 *The Pearl Fishers* Munro/Balthrop; Serbo/Sandor, Gardner; d: Missimi; ds: Schwartz
10/27, 28, 29, 31 11/1-11/78 *Show Boat*
1/12, 14, 17, 19, 20/79 *La Traviata* Malfitano/Myers; McCauley, Ellis; d: Aiden
2/9, 11, 14, 16, 17/79 *Pagliacci & The Emperor Jones* Christos: West, Long & Albert; d: Levine; ds: Jampilos

Opera Ass'n of Western Michigan, L. Hardebeck, Mgr., Calvin Fine Arts Center, Grand Rapids
9/21, 23, 26, 28, 30/78 *Rigoletto* Eng. Machlis
3/24, 27, 29, 31/79 *The Barber of Seville* Eng. Martin

MINNESOTA

Minnesota Opera Company, C. Fullmer, Gen. Mgr., O'Shaughnessy Auditorium, St. Paul
10/13, 14, 21, 22/78 *Love for Three Oranges* Eng.
2/2, 3, 7, 9, 10/79 *Stoke's The Jealous Cellist and Other Acts of Misconduct* prem.
3/30, 31 4/6, 7/79 *La Traviata* Eng. Martin
4/27, 28 5/4/79 *The Consul*
1978-79 tour to schools: *The Threepenny Opera*

MISSISSIPPI

Mississippi Opera Ass'n, J. Goolsby, Gen. Mgr., Jackson City Auditorium
11/18/78 *Tosca*
12/21/78 *Babes in Toyland*

Opera/South, D. Ardoyno, Gen. Mgr., Jackson Auditorium
11/10, 11/78 *The Rape of Lucretia*
4/5-7/79 *Lakmé* Eng. Proctor-Gregg

MISSOURI

Lyric Opera of Kansas City, R. Patterson, Gen. Dir., Kansas City Lyric Theatre
9/16, 20, 22, 28 10/3/78 *Fairst* Eng.; c: Patterson; d: Bakman; ds: Scheffler
1978-79 Season

9/19, 21, 23, 27, 29/78 The Girl of the Golden West Eng.; d: Hicks; New York City Opera prod.
9/26, 30 10/4, 6, 19/78 The Medium & Die Kluge Eng.; c: Ryan; d: Assad; ds: Ezell
10/5, 7, 11, 13, 17/78 H.M.S. Pinafore c: Ryan; d: Cullinan; ds: Gere; Lamplighters prod.
10/10, 12, 18, 20/78 Ariadne auf Naxos Eng.; c: Patterson; d: Lucas; San Francisco Opera prod.

NEBRASKA
Opera/Omaha, M. Elsberry, Gen. Dir., Orpheum Theatre
11/16, 18/78 The Barber of Seville Eng.; Rosenshein
2/15, 17/79 Werther von Stade; Shicoff
4/26, 28/79 La Bohème Eng.; Clarey

NEVADA
Nevada Opera Guild, T. Puffer, Art. Dir., Pioneer Theatre, Reno
12/1, 2/78 La Cenerentola
2/9, 10/79 Faust
4/26, 28/79 La Traviata

NEW JERSEY
New Jersey State Opera, A. Silipigni, Art. Dir., Newark
11/4/78 Carmen de los Angeles, Bruno; King, Escudero; d: Gutman; Cincinnati Opera prod.
1/7/79 Andrea Chénier Cruz-Romo; Giacomini, Sereni
2/18/79 Il Trovatore del Grande, Silva; Dominguez, Elvira; d: Maresca; ds: Tschetter
11/78 La Serva padrona Young Artists Program to Schools

NEW YORK
Opera Theatre of Syracuse, R. Driver, Gen. Mgr., Civic Center
11/17, 18, 20/78 Tosca also 9/29, 30 at Shea’s Buffalo Theatre, Buffalo: L. Haywood; Crabb, Sullivan: Boston Opera prod.
1/26, 27, 28/79 Die Fledermaus
3/16, 17, 19/79 Rigoletto
Tri-Cities Opera, C. Savoca, Dir., Binghamton
10/21, 22m, 27, 28/78 Carmen
2/3, 9, 10/79 Laderman’s Galileo in cooperation with SUNY-Binghamton; Am. stg. prem.

NEW YORK CITY
Amato Opera, A. Amato, Pres., Amato Opera Theatre
9/16, 17m, 22, 23, 30 10/1m, 7, 8m, 14, 15m/78 La Traviata
10/28, 29m 11/4, 5m, 11, 12m, 17, 18, 25, 26m/78 The Magic Flute
12/9, 10m, 15, 16, 29, 30, 31/78 1/5, 6, 7m/79 Falstaff
2/17, 18m, 24, 25m 3/3, 4m, 9, 10, 17, 18m/79 La Cena delle beffe (Supper for Tricksters)
3/31 4/1m, 7, 8m, 21, 22m, 27, 28 5/5, 6m/79 The Marriage of Figaro
5/18, 19, 20m, 26, 27m 6/1, 2, 3m, 9, 10m/79 Tosca
Bel Canto Opera, T. Sieh, Art. Dir., Madison Avenue Baptist Church
9/9, 10, 16, 17/78 Il Pirata w.o.
11/4, 5, 11, 12/78 Lortzing's Undine Eng. McMullan/Butler w.o.
12/2, 3, 9, 10/78 La Clemenza di Tito w.o.
1/13, 14, 20, 21/79 La Pietra del paragone w.o.
3/31 4/1, 7, 8/79 A Life for the Tsar Eng. Lehrman
6/1, 2, 3, 8, 9, 10/79 Victor Herbert operetta to be announced
Bronx Opera Company, M. Spierman, Art. Dir., Hunter College
1/6, 7, 12, 13/79 Orpheus in the Underworld Eng., w.o.
3/31/79 Mozart Requiem
5/5, 6, 11, 12/79 The Abduction from the Seraglio Eng. Herman/Apter: w.o.
Clarion Concerts, N. Jenkins, Mus. Dir., Alice Tully Hall
Goldovsky Opera Theatre, B. Goldovsky, Art. Dir., tour
10-11/78 Don Giovanni Eng. Martin
2-3/79 Rigoletto Eng. Goldovsky

Light Opera of Manhattan, W. Mount-Burke, Prod.-Dir., Eastside Playhouse
10/18-11/26/78 The Student Prince 3/14-25/79 The Mikado
1/17-21/79 The Sorcerer & Trial by Jury 4/4-15/79 The Yeomen of the Guard
2/21-25/79 Patience 5/2-6/79 The Grand Duke
3/7-11/79 Princess Ida

Live from Lincoln Center, New York City Opera Production, WNET
10/4/78 The Turk in Italy Sills, Marsee; Price, Titus, Gramm, Billings; c: Rudel

Live from the Met, M. Bronson, Exec. Prod., WNET
9/25/78 Otello Scotto; Vickers, MacNeil; c: Levine
11/21/78 The Bartered Bride Eng. Harrison; Stratas; Gedda; c: Levine
12/19/78 Tosca Verrett; Pavarotti; c: Conlon
1/79 Luisa Miller Scotto; Domingo, Milnes; c: Levine

Metropolitan Opera, A. A. Bliss, Exec. Dir., Metropolitan Opera House (first half of season)
9/18, 22, 26, 30 10/5, 9, 14/78 Tannhäuser
9/19, 23, 27, 30m 10/4/78 Billy Budd* Pears, Stilwell, Morris, Ward, Glossop, Foldi; c: Leppard; d: Dexter; ds: Dudley
9/20, 23m, 28 10/11, 19, 23, 27 11/1/78 La Traviata
9/21, 25, 29 10/3, 7m/78 Otello
10/2, 6, 13, 17, 21m, 24, 28m/78 Fidelio
10/7, 10, 14m, 18, 21/78 Werther
10/12, 16, 20, 26, 28, 31 11/4, 8, 12, 15/78 Rigoletto
10/25#, 30 11/3, 6, 11m, 16, 18, 21, 25, 29 12/2m/78 The Bartered Bride* Eng. Harrison; Stratas, Kraft, Boky, Coss; Gedda, Vickers, Hammond-Stroud, Crofoot, Talvela, Cheek; c: Levine; d: Dexter; ds: Svoboda/Skalicky
11/2, 5m, 7, 13, 18m, 23, 28 12/1, 6, 9m, 14/78 Carmen
11/9, 14, 17, 22, 25m 12/2, 5, 8, 11, 16m/78 Aida
11/20, 24, 27, 30 12/4, 9/78 Luisa Miller
12/7#, 12, 15, 18, 21, 30/78 Don Pasquale* Sills; Bacquier, Gedda, Hagegard; c: Rescigno; d: Dexter; ds: Heeley
12/13, 16, 19, 24/78 Tosca
12/20, 23m, 25, 27, 28/78 Hansel and Gretel Eng. Kelley
12/22, 26, 30m/78 Elektra
12/29/78 Dialogues des Carmélites Eng. Machlis
# Benefit performances; also 2/12/79 Don Carlo, 3/8/79 Der fliegende Holländer
1978-79 Season

New York City Opera, J. Rudel, Gen. Dir., New York State Theatre
8/31 9/1, 2, 3, 6m, 6, 7, 8, 9, 10/78 Naughty Marietta* Rolandi; Trussel, Titus; c: Mauceri; d: Rosal; ds: Smith/Zipprodt
9/13 10/1, 6, 15/78 The Marriage of Figaro
9/14, 17, 20, 23m 10/28 11/2/78 Andrea Chénier* Zschau/Ehrlich; Mauro, Fredricks; c: Buckley; d: Merrill; ds: O’Hearn/Mess
9/15, 19 10/22 11/1, 7/78 La Traviata
9/16, 24m 10/18, 25m, 29 11/9/78 Carmen
9/17m, 23, 27m 10/14m, 22m 11/78 The Merry Widow
9/21 10/5, 24/78 Tosca
9/24, 26, 29 10/1, 4, 8m, 12 11/4m/78 The Turk in Italy* Eng. Porter; Sills; Titus, Kays, Billings, Gramm; c: Rudel; d: Capobianco; ds: Conklin
9/28 10/12, 14, 19 11/5m/78 La Bohème
9/30m 10/7/78 Die tote Stadt
9/30 10/7m, 31 11/8m/78 Madama Butterfly
10/8, 13/78 Pelléas et Mélisande
10/11, 20, 26 11/3, 11m/78 The Magic Flute
10/15m, 29m/78 Le Coq d’or
10/21m, 27 11/4/78 Fanciulla del West
10/28m 11/5, 10, 12m/78 Street Scene


10/12, 13, 14, 15/78 Owens’ Mary Dyer
2/1, 2, 3, 4/79 Der Freischütz Eng.
4/5, 6, 7, 8/79 Miss Julie revised ed.
6/7, 8, 9, 10/79 Così fan tutte Eng.

Opera Orchestra of New York, E. Queler, Mus. Dir., Carnegie Hall
2/25/79 Katya Kabanova conc. pf.

NORTH CAROLINA
Charlotte Opera Ass’n, R. Marshall, Gen. Dir., 30th Anniversary Season
10/20, 22m/78 Otello Craig; Doussant, Justice; c: Rosekrans; d: Hicks
2/9, 11m/79 The Barber of Seville Eng; Wilcox; Britton Aguno, Bisson; c: Rosekrans; d: Hebert
4/6, 8m/79 The Flying Dutchman Eng.; Esch; Neill, Tyl; c: Rosekrans; d: Lucas

National Opera Co., A. J. Fletcher, Pres., Raleigh
1978-79 tour: La Bohème; Verdi’s King For a Day (Un Giorno di regno) Eng. Wilder; Martha; El Capitan; 85 pfs.; also Carmen at Drake University Festival

NORTH DAKOTA
11/30 12/1, 2/78 The Elixir of Love Eng. Martin-Robbins
3/1, 2, 3/79 The Masked Ball Eng. Martin-Robbins
5/3, 4, 5/79 The Desert Song

OHIO
Columbus Symphony Orchestra, K. Crooker, Gen. Mgr., Ohio Theatre
11/30 12/1, 2/78 The Magic Flute
2/8, 10/79 Madame Butterfly
4/19, 21/79 Falstaff

Dayton Opera Ass’n, L. Freedman, Gen. Mgr., Memorial Hall
10/7/78 Die Fledermaus Eng.; Saunders, Randazzo; di Virgilio, Worth, Roe, Hecht
1/20/79 Carmen Howard, Zannoth; Trussell, Darrenkamp
3/10/79 Salome N. Shade; Doussant, O'Leary
5/12/79 Turandot Amara, Myers; Shore, Dominguez, Robbins

10/25#, 26, 27, 28, 29/78 La Bohème* Eng. Martin; also 11/12 in Sandusky
11/29#, 30 12/1, 2, 3/78 The Daughter of the Regiment* Eng. Martin
2/28# 3/1, 2, 3, 4/78 Die Fledermaus* Eng. Martin; also 3/8, 9, 10 in Akron
# preview pfs.

Toledo Opera Ass'n, L. Freedman, Gen. Dir., Masonic Auditorium
10/14/78 Die Fledermaus Eng.; Saunders Randazzo; di Virgilio, Worth, Roe, Hecht
1/20/79 Carmen Howard, Zannoth; Trussell, Darrenkamp
3/17/79 Salome N. Shade; Doussant, O'Leary
5/15/79 Turandot Amara, Myers; Shore, Dominguez, Robbins

OKLAHOMA
Tulsa Opera, E. Purrington, Gen. Dir., Tulsa
10/31 11/2, 4/78 Don Giovanni Shane, Thomson, Hunt; Norman, Milnes, Plishka, Johnson; c: Woitach; d: Fisher
3/6, 8, 10/79 La Traviata Soviero; Brecknock, Devlin; c: Somogi; d: de Blasis

OREGON
Portland Opera Ass'n, S. Minde, Gen. Dir., Portland Civic Auditorium
9/28, 30 10/2/78 Norma Deutekom, Davidson; Alexander, Berberian; c: Holt; joint production with Seattle Opera
11/15, 18, 21/78 The Flying Dutchman
2/28 3/3, 6/79 The Daughter of the Regiment
4/26, 28, 30/79 La Bohème

Rogue Valley Opera Ass'n, J. R. Tumbleson, Pres., Ashland
9/29, 30 10/6/78 The Magic Flute

 PENNSYLVANIA
Academy of Vocal Arts, D. Yannopoulos, Dir., Walnut Street Theatre, Philadelphia
10/6, 8/78 The Marriage of Figaro Eng.; w.o., c: Rich; d: Yannopoulos
11/8, 10, 12, 14, 17/78 La Fille du régiment w.p., c: Grubb; at AVA Studio Theatre
12/18, 20/78 1/5, 8, 10/79 Manon Lescaut w.p., c: Macatsoris; at AVA Studio Theatre
2/2, 4/79 Rossini's Otello Eng.; w.o., c: Simmons; d: Yannopoulos
3/5, 7, 9, 12, 14/79 Arabella w.p., c: Woitach; d: Yannopoulos; at AVA Studio Theatre
4/20, 22/78 Albert Herring w.o., c: Macatsoris; d: Yannopoulos

Opera Company of Philadelphia, E. Corn, Mgr., Philadelphia Academy of Music
10/24, 27/78 Manon Sills; Price, Fredricks; c: Rudel
11/28 12/1/78 Rigoletto Anderson; Shicoff, Milnes, Booth; c: Samuel; d: Yannopoulos
12/26, 27m, 27, 28m, 29, 30m, 30/78 Baber's Rumpelstiltskin prem.; at Walnut Street Theatre
1/9, 12/79 Die Fledermaus Eng.; Curtin, Munro; Titus, Glaze, Fredricks; c: Rudel
2/20, 23/79 Cosi fan tutte Eng.; c: Rudel
3/27, 30/79 Cenerentola Ewing; c: Woitach
4/24, 27, 29m/79 Tosca Scotto; Cecchile, Díaz; c: K. H. Adler

The Pennsylvania Opera Theater, B. Silverstein, Art. Dir., Philadelphia
11/26/78 A Celebration of Opera, benefit
1/12, 14, 19, 21/79 Don Giovanni Eng.

11/16, 18, 21/78 Turandot Neblett, Hernandez; Morell
12/7, 9/78 The Magic Flute Eng. Martin
1/18, 20/79 La Traviata
3/1, 3/79 Salome
3/29, 31/79 Don Quichotte
4/26, 28/79 Don Pasquale
1978-79 Season

SOUTH CAROLINA
Columbia Lyric Opera, D. Gray, Dir., in cooperation with University of S.C.
11/8, 9, 11/78 The Magic Flute Eng. Martin

TENNESSEE
Chattanooga Opera Ass’n, R. Austin, Art. Dir., Tivoli Theatre
9/21, 23/78 Rigoletto Eng.; c: Austin
2/1-12/79 Così fan tutte Eng.; c: Austin; tour
4/26, 28/79 The Merry Widow Eng.; c: Austin
Knoxville Civic Opera Co., E. Zambara, Mus. Dir., Bijou Theatre, Knoxville
11/2, 3/78 La Traviata Costa; Stewart, Lorey; d: Lucas
4/79 Faust
Opera Memphis, K. Caswell, Gen. Mgr., Memphis
10/28/78 Norma Scotto, Quivar; Lewis, Dworchak; c: Guadagno
11/18/78 Macbeth Galvany; Milnes, Gibbs; c: Griffith; d: Morelock
2/3/79 Manon Lescaut Straley; Theyard, Darrenkamp; c: Griffith; d: Morelock
2/24/79 Tosca Bumbry; Diaz; c: Chary

TEXAS
Dallas Civic Opera, P. Karayanis, Gen. Dir., Fair Park Music Hall
11/3, 5, 8/78 Il Barbiere di Siviglia Horne; Blake, Bruscanini, Corena, Montarsolo; c: Rescigno; d: Tajô; ds: Brichetto
11/17, 19, 21/78 Un Ballo in maschera Scotto, Welting, Berini; Prior, Bruson, Zac-
caria; c: Rescigno
12/1, 3, 5/78 Der fliegende Holländer Barstow; Remedios, Bailey, Wildermann; c: Decker
12/13, 15, 17/78 The Ballad of Baby Doe Welting, Bible; Perry, Patrick, Frank, Bogart; c: Buckley; d: Gutierrez; ds: Oenslager
Fort Worth Opera Ass’n, R. Kruger, Gen. Mgr. & Mus. Dir., Tarrant County Convention Center Theatre
11/17, 19/78 Rigoletto Robinson; Moldoveanu, Fredricks; c: Kruger; d: Hebert; ds: Scarfotti/Hall
1/19, 21/79 H.M.S. Pinafore Hynes, James; Price, Billings, Roe, McKee; c: Kruger; d: Eddleman; ds: Campbell
3/2, 4/79 Il Barbiere di Siviglia Sills; Blake, Holloway, Malas, Corbell; c: Kruger; d: Hebert; ds: Stoddart/Mess
4/6, 8/79 Manon Eng.; Soviero; Trussel, Darrenkamp, Perry; c: Kruger; d: Hicks; ds: Klein/Mess

Houston Grand Opera, D. Gockley, Gen. Dir., Jessie Jones Hall
10/12, 15, 17, 20/78 Norma Scotto, Troynanos; Mauro, Plishka; c: Rescigno; d: de Blasis
11/17, 19, 21, 24/78 Jenufa Eng.; Wells, Tinsley; Cassilly, Trussel; c: Gibson; d: Pountney; ds: Bjornson
1/26, 28, 30 2/2/79 Werther von Stade, Greenwald; Schicoff, Holloway; c: Pritchard; d: Alden
2/23, 25, 27, 30/79 Der Rosenkavalier Soederstrom. Wallis, Hendricks; Gramm, Hammond-Stroud; c: Bernardi; d: Cox; ds: Dalton
3/23, 25, 27, 30/79 La Traviata Malfitano. Moldoveanu. Ellis; ds: Ponnele
4/27, 29 5/1, 4/79 La Grand Duchesse de Gérolstein Lear; Ellsworth, Perry, Corbell; c: deMain; d: Hebert; ds: Klein: in French with English narration
San Antonio Symphony Grand Opera, N. Greenberg, Mng. Dir., San Antonio
1/19, 21/79 The Magic Flute Eng. Martin
2/23, 25/79 The Merry Widow also 3/3 in McAllen, TX
3/30 4/1/79 La Traviata

VIRGINIA
Virginia Opera Ass’n, P. Mark, Art. Dir., Norfolk
10/27, 29 11/1, 3, 5/78 Carmen Walker, Christos
1/5, 7, 10, 12, 14/79 The Daughter of the Regiment Eng.: Putnam
3/30 4/1, 4, 6, 8/79 Don Giovanni

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1978-79 Season

WASHINGTON
Seattle Opera Ass'n, G. Ross, Gen. Dir., Seattle Opera House
9/14, 16, 17#, 20, 22#, 23/78 Norma # Eng. Dorr; Deutkom, Davidson; Alexander, Berberian
11/2, 4, 8, 10#, 11, 12#/78 Carmen # Eng. Martin
1/18, 20, 24, 26#, 27, 28#/79 Macbeth # Eng. Porter; Bumbry
3/22, 24, 28, 30#, 31 4/1#/79 Don Giovanni # Eng. Martin
5/3, 5, 9, 11#, 12, 13#/79 La Bohème # Eng. Martin

WISCONSIN
Florentine Opera Co., R. L. Caulfield, Gen. Mgr., Uihlein Hall, Milwaukee
10/19, 21/78 The Magic Flute
11/16, 18/78 Manon
3/15, 17/79 Rigoletto

CANADA
Canadian Opera Company, L. Mansouri, Gen. Dir., O'Keefe Center, Toronto, Ont.
9/13, 15, 17m, 19, 21, 23/78 Tchaikovsky's Joan of Arc Eng. Balthazar; Vernon/Wyatt, Roslak; Duval, Ellis, Corbeil; c: Bernardi; d: Mansouri; ds: Skalicki/Skalicki; 11/9*, 11/78 at National Arts Center, Ottawa; *televised
11/9*, 11/78 at National Arts Center, Ottawa; *televised
9/27, 29 10/1m, 3, 5, 7/78 Rigoletto Niculescu/Robinson; Suarez/Duval, Quilico: c: Giovaninetti; d: Hebert; ds: Schäfer/Mess
10/11, 13, 15m, 17, 19, 21/78 Der Rosenkavalier Harper, Forst/Vernon, Cuccaro; Gray, Korn; c: Montgomery; d: Mansouri; ds: O'Hearn
10/25, 27, 29m, 31 11/2, 4/78 Don Giovanni Godine, Meier/Browning, Hermiston/Shuttleworth; Garrison/Aler, Devlin, Dean/Strummer/Lloyd/Cornell; c: Armenian; d: Mansouri; ds: Schäfer/Mess
Canadian Opera Company, L. Mansouri, Gen. Dir., Fall tour
10-12/78 The Marriage of Figaro Patenaude-Yarnell
9/28, 30 10/2, 4/78 Mignon Horne, Boky; Prior, Zaccaria; c: Meltzer; d: Guttmann: ds: Hall
11/30 12/2, 4, 6/78 Tosca Neblett: Mauro, Sarabia; c: Schermerhorn; d: Guttmann; ds: Klein/Mess
2/22, 24, 26/79 Macbeth Galvany; Quilico, Tozzi, Fernandi; c: Hétu; ds: Benois/Mess
4/19, 21, 23/79 Lucia di Lammermoor Robinson: Braun, Suarez; c: Guadagno; ds: Mess; Vancouver Opera Ass'n prod.
Mantitoba Opera Ass'n, I. Guttmann, Art. Dir., Centennial Concert Hall, Winnipeg
11/23, 25, 28/78 Die Fledermaus Eng.; Thomason, Shuttleworth; Edwards, Duval, Gray, Rubes; c: Feldbrill; d: Fisher; ds: Jackson/Lord
2/8, 10, 13/79 Der fliegende Holländer Pearl: Doussant, Dooley, Wildermann; c: Pallo; d: Lucas; ds: Businger/Mess
4/19, 21, 24/79 Il Trovatore Dimitrova, Conrad: Lavirgen, Mittleman, Kukurugya; d: Guttmann; ds: Silver/Mess
Southern Alberta Opera Ass'n, B. Hanson, Gen. Mgr., Southern Alberta Jubilee Auditorium, Calgary
10/5, 7, 9/78 Un Ballo in maschera Marcopoulos, Glass. Kappus: Fernandi, Sarabia; c: Rosekrans; d: Symcox
2/18, 20, 22/79 The Merry Widow Boky, Wilcox: Price, Reardon. Corbeil, Gray; c: Decker; ds: Letourneau
3/29, 31 4/2/79 Tosca Thomson: Barioni, Ophof; c: Guadagno; d: Guttmann
Vancouver Opera Ass'n, H. McClymont, Exec. Dir., Vancouver, B.C.
10/7, 12, 14/78 Aida Kubiak, Nadler; Johns, Edwards; c: Minde; d: Ross; Edmonton Opera prod.
2/2, 8, 10/79 Carmen Forst, Shuttleworth; Novoa; c: Hétu
3/31 4/5, 7/79 La Traviata Rogers: Turgeon; c: Vernon; d: Ayrton
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