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Please note:

Next COS National Conference
October 18-21, 1989
The Essex House - New York City

In preparation (see p. 36):

DIRECTORY
American and Foreign Contemporary Operas & Music Theater Works
1980-1989
NEW OPERAS AND PREMIERES

Edward Thomas's *DESIRE UNDER THE ELMS*, with a libretto by Sam Masteroff after Eugene O'Neill's play, was originally commissioned by the Lake George Opera Festival and was among the first works tried out at the Composer/Librettist Conference of the O'Neill Theater Center in Connecticut in 1978. Further workshop and in-progress readings were held by the Central City Opera in 1980, the National Music Theater Network in New York in 1986, and the New York Opera Repertory Theater at Merkin Hall the same year. The latter company will present the world premiere under Leigh Gibbs Gore at the City Center in January '89.

Next season the Minnesota Opera will give formal premieres of two new operas, one a commissioned work and the other tried in several workshop sessions by the company's New Music-Theater Ensemble. Libby Larsen's *FRANKENSTEIN: THE MODERN PROMETHEUS* (Vol. 27, No. 3) will have its world premiere in St. Paul in May 1990 and will be the fourth and last work in that season's subscription series. It is Ms. Larsen's seventh opera, and here, as in some of her other works, she has been her own librettist. Arthur Masella will direct, Duane Schuller will be the lighting designer, and KTCA-TV will assist with the extensive video component of the opera. — Over the last two years composer William Harper, librettist Roger Nieboer, and director Rhoda Levine have benefitted from several readings and workshops devoted to *SNOW LEOPARD* in Minneapolis, as well as in Chicago by the American Ritual Theater Company. The Minnesota Opera's New Music-Theater Ensemble will stage the premiere in November '89.

Stewart Copeland's *HOLY BLOOD AND CRESCENT MOON* (see Vol. 27, No. 4), commissioned by the Cleveland Opera which had workshopped scenes in September '86, has now been scheduled for its premiere for October 13, 1989. The popular percussionist and composer, who has written music for several films and TV shows including *The Equalizer*, has created a "dramatic, swash-buckling tale set in the time of the Crusades". Following three performances in Cleveland, the production will travel to Texas where it will be presented by the Fort Worth Opera in April.

William Schuman has written a companion piece to his baseball opera, *The Mighty Casey*. The new work, also a one-act opera, is entitled *A QUESTION OF TASTE*, and has a libretto by J.D. McClatchy. It was taken through a staged workshop performance by Glimmerglass Opera's apprentice artists last summer and at theJuilliard School in September, and will be premiered on June 24, 1989 by Glimmerglass Opera in Cooperstown, New York on the opening date of its summer season. *The Mighty Casey* will share the program.

As the result of the Southwest Virginia Opera Society's first competition for a one-act opera, the Mill Mountain Theatre in Roanoke mounted the premiere of the winning work, Christopher Yavelow's *COUNTDOWN*; it was presented on a double bill with Milton Granger's *The Proposal*. Performances took place November 2-5 within the theatre company's Fall Festival of New Works. In December the Mill Mountain Theatre will stage the world premiere of a new Christmas opera by Milton Granger, *O. HENRY'S CHRISTMAS CAROL*, based on several stories by the American author, will open on the company's main stage on December 9. For March the company, together with the local Junior League, has scheduled four performances of yet another musical version of *THE PIED PIPER, A Children's Musical*. 

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NEW OPERAS AND PREMIERES

A musical drama based on North Dakota history and planned for a premiere production during the state's centennial celebration is currently in preparation. SAKAKAWEA: The Woman with Many Names has an award-winning libretto by Bill Borden and music by Tom Peterson; the first performance is planned for September 1989 in Grand Forks. It will be a coproduction with the University of North Dakota, where Mr. Borden is Professor of English, and will receive some financial assistance from the North Dakota Council on the Arts.

Stewart Wallace's WHERE'S DICK?, originally workshopped by Opera/Omaha last September (see Vol. 27, No. 4), will now receive its premiere by the Texas Opera Theater in Houston. Scheduled as the Houston Grand Opera's Spring Festival, the eight performances will open May 24 at the Miller Outdoor Theatre in Hermann Park. Michael Korie is the librettist; Richard Foreman will be the director and designer, and John DeMain the conductor. The score calls for both opera and rock singers, and the story tells of a bumbling detective looking for an old-fashioned hero.

Louise LaBruyère has converted the medieval morality play EVERYMAN into an opera. Her company, the New Opera Theatre in New Orleans, has scheduled the premiere for May 1989. (See also "New Operas in Academe.")

George Eliot's last novel Daniel Deronda was the inspiration for composer Morris Moshe Cotel to write DERONDA, an opera about Jews in Victorian England. Cotel's first opera Dreyfus was performed in 1985 at the Brooklyn Academy of Music. The new opera has six main roles and several smaller ones, a chorus, and a traditional-size orchestra.

COMMISSIONS

Among the projects and companies approved for funding within NEA's 1988 Inter-Arts Program were PLAGE CONCRETE, a performance event by Ping Chong's Fiji Company; the Illusion Theatre's interdisciplinary production of SNOW, in Minneapolis; and New York's Wooster Group's creation of a new collaborative project by composer Butch Morris, writer Elizabeth LeCompte, designer Richard Foreman, and filmmaker Ken Kobland.

The Meet the Composer/Reader's Digest Commissioning Program for New American Music (see Vol. 28, No. 1) has announced its first round of grants. Included in the opera/music theater field are the composers Max Roach, writing for the Berkeley and San Diego Repertory Theaters; John Adams, for the Brooklyn Academy of Music and Los Angeles Festival; and Bernard Rands, Peter Schickele, and Anthony Davis, for the San Francisco Chanticleer collaborating with the Dale Warland Singers and Musica Sacra. In all, twenty joint programs were approved for commissions and a total of $400,000 was committed. The next round of applications is now being accepted from performing organizations and must reach Meet the Composer, 2112 Broadway, #505, New York, NY 10025, before March 15, 1989.

The previously announced commission by the Metropolitan Opera to Philip Glass (see Vol. 28, No. 4) has now been expanded to include playwright David Henry Hwang as his librettist. This will be the second time the two artists will have worked together; their first joint opera was 1,000 Airplanes on the Roof. Mr. Hwang's other credits include M. Butterfly, which won a Tony Award as best play last season. The new opera, THE VOYAGE, planned for a premiere in 1992, is to commemorate Christopher Columbus' discovery of America.
Bern Herbolsheimer has been commissioned to write the music for *DA CAPO*, to a libretto by tenor and impresario William Lewis. The work is to be premiered next summer by the American Opera Festival of the Sierra on Lake Tahoe in Nevada, where Mr. Lewis is artistic director.

The American Music Theater Festival in Philadelphia has just announced its spring season (March 25 to May 20), when it will mount three world premieres. Composer Baikida Carroll and librettist Ntozake Shange, who wrote the award-winning *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*, have collaborated with Emily Mann on *BETSY BROWN*, the story of a teenage black girl in St. Louis in the 1950s. The second work is *POWER FAILURE* with (mostly electronic) music by Paul Dresher (*Slow Fire*) and libretto by Rinde Eckert, coproduced with Minneapolis' Walker Arts Center. The setting is a research laboratory where a miracle drug has just been developed; the performance of this musical drama will be given in the Great Hall of the University of the Arts in Philadelphia. The final new work is in two parts: *TANGO*, a reworking of *Tango Apasionado* (1987), and *ORFEO*, with music by Astor Piazzolla, lyrics by William Finn, and stage direction and choreography by Argentinian Graciela Daniele. A shared production with the Spoleto Festival U.S.A., it will open in Charleston within a month of closing in Philadelphia.

Lynn Austin's Music-Theatre Group has announced three premieres for its New York season: *SHORT TAKES 89*, a review by Jessica Harper, Leroy Jenkins, and Hannibal Marvin, in January; Steve Elson and Charles Moulton's *DANGEROUS GLEE CLUB* in February; and Vincent Christmas and Eve Ensler's *LADIES*, which will open March 28 and play through April at St. Clement's Church.

*POISON HOTEL*, with music by Bob Davis and John Raskin and conceived and directed by Allan Finneran, had its first performances in October at Theatre Artaud in San Francisco. The audience becomes part of the action as residents of the hotel where past, present, and future events happen simultaneously. "Soon 3," the producing company, specializes in music theater pieces.

Described as an "experimental opera-dance-theater work," *NINE SONGS* is based on an ancient cycle of Chinese ritual poetry of the same name. The new work will represent the collaborative effort of Chinese composer Tan Dun who is currently working in New York, anthropologist/theater director Saskia Noordhoek Hegt as director of the new work, Taiwanese painter and sculptor Yeh Yung-Ching as designer of sets and costumes, and Ragnar Naess, a potter who will create ceramic instruments as a source of primal sounds. The premiere of *Nine Songs* is planned for spring '89 at New York's Schimmel Center for the Arts, with ARTS, Inc. as presenter. In November the China Institute in New York sponsored a lecture-demonstration in which the above-mentioned artists participated.

Michael Ward and A.J. Antoon have created *GENESIS: MUSIC AND MIRACLES FOR A NEW AGE*, a musical adaptation of the medieval mystery plays. The New York Shakespeare Festival has scheduled the first performance for December 22.

Created and premiered by the Irontale Ensemble last May but not previously reported, *PEER GYNT: THE MOVIES*, a "performance work," places the Ibsen character in contemporary society. A takeoff with song and dance, it was later performed at New York's Cooper Square Theater.
A dance drama for voice and piano by Barry J. Drogin called *Typhoid Mary* was premiered September 30 at the Nikolais-Louis Performing Space on 19th Street in New York. The Bicycle Shop Dancers were accompanied by a prerecorded tape of solo voice and piano. The lyrics are excerpted from German medical texts and the story is based on the life of Mary Mallon, the typhoid carrier.

**MUSICALS**

Colorful historical figures are often the inspiration for plays, operas, or musicals. A brand new musical by Maury Yeston on the life of the Spanish painter *Goya* is almost stage ready. The premiere will, however, have to wait until the performer for whom the title role was conceived is available. That is none other than Placido Domingo, who portrayed the painter in Menotti's opera of the same title, premiered in Washington, DC in 1986. Selections from the new work are to be recorded in 1989.

Butterfly, Tosca, Carmen, and Don Giovanni are the models for characters in a 21st-century setting in *Fans*, with Menno Meyjes responsible for the book and Malcolm McLaren for the music and lyrics. After tryouts at the University of Texas in Austin, the show is expected to come to Broadway with Tommy Tune as director/choreographer.

Paul Sorvino's American Stage Company in Teaneck, NJ, will premiere two new musicals this season. December into January will bring Stuart Ross's *Forever Plaid*, and April into May Charles Strouse's latest piece *Fox Trot*.

The search for a lost tribe of Israel which settled in China 1,000 years ago is the subject of *Chu Chem*, with music by Mitchell Leigh (Man of La Mancha) and lyrics by Jim Haines and Jack Wohl. The musical comedy opened on December 3 at the Emanuel YM-YWHA in New York, performed by the Jewish Repertory Theater.

A Sholom Aleichem story is the source for a new musical *The Big Winner* with music by Haim Elisha and lyrics by Miriam Kressyn. It was first performed on October 22 by the Folksbiene Theatre in New York in Yiddish with simultaneous English translation audible through headsets.

The successful film *Fame* has lent its story and title to *Fame--The Musical*, created by composer Steven Margoshes, lyricist Jacques Levy, and author José Fernandez. It is set in New York's original High School for the Performing Arts and follows the young performers, especially some dancers, into their more and less successful attempts at professional careers. The premiere took place at Miami's Coconut Grove Playhouse on October 20; previews began on October 11.

Among the new musicals premiered during the past season was Ned Sublette's *Fireworks*, with text by Valeria Vasilevski and R.I.P. Hayman. New York's Theatre for the New City presented it in twelve performances.

New York's Musical Theatre Works is presenting three new musicals at St. Peter's Church in September, October and April respectively. They are *Passionate Extremes* by George Quincy and Thayer Burch, *Kiss Me Quick Before the Lava Reaches the Village* by Peter Eckstrom, who wrote the music and collaborated with Steve Hayes on the text, and Don Maseng's *Let There Be Light*. In addition the company will take several works in progress through staged readings: James
NEW OPERAS AND PREMIERES

Campodonico and Brian Leys' *DENNING*, Jeff Lundon and Arthur Perlman's *WORLD OF TOMORROW*, Rob Preston and Michael Pace's *THE ROAD TO HOLLYWOOD*, and Chris Meredith's *A TALE OF TWO CITIES*.

The Manhattan Theatre Club will premiere a new musical by Maury Yeston (music and lyrics) entitled *ONE-TWO-THREE-FOUR-FIVE*, based on the Pentateuch. The book is by Larry Gelbart. Gerald Gutierrez will be in charge of stage direction. Opening night is scheduled for December 9.

The Arizona Theatre Company in Tucson has developed and workshopped a new play with music, *DREAMERS OF THE DAY*, written by the company's artistic director Gary Gisselman together with Michael Grady and John Donahue. Roberta Carlson, ATC's music director, is responsible for the musical content.

The Cortland Repertory Theatre in New York State has commissioned two musicals tentatively scheduled for first performances in 1989 and '90 respectively. Luke Nelson is working on *PHANTOM LADY* and Glenn Smith on *THE BALLAD OF CHESTER GILLETTE*.

In Cohoes, New York, Heritage Artists Ltd. will be premiering two new musicals this season. *THEDA BARA AND THE FRONTIER RABBI*, with music by Robert Johnston, book by Jeff Hochhauser, and lyrics by Johnston and Hochhauser, will be presented in January, while *ANGELINA* with music and lyrics by Barry Kleinbort, based on *That Summer--That Fall*, will receive its first performance on March 31.

The two leading characters of *The Thin Man* detective stories, Nick and Nora Charles, will next be found in a new musical. The producers Pentecost and Suisman, who obtained the rights to the stories from Dashiell Hammett's estate, have selected Charles Strouse as composer, Richard Maltby as lyricist, and Arthur Laurents as writer and stage director to create the new work. It may be ready for a Broadway opening in late 1990.

*STEALING* is the title of a new musical with book and lyrics by Ted Sod and music by Suzanne Grant and Pamela Gerke. A New York City street kid is the central figure of this comedy, to be premiered by Seattle's Group Theatre Company on June 1, 1988.

John Franceschina's *KINGFISH!*, with book and lyrics by Jeff E. Frankel, received this year's award from the Festival of Southern Theater Playwriting Competition. The prize is given to the best musical or play with a southern theme, and *Kingfish!* is based on the life of Louisiana's Huey Long. It was first performed by New Jersey's Paper Mill Playhouse in 1986 (see Vol. 28, No. 1), and as part of its prize will be produced this season by the Department of Theatre Arts at the University of Mississippi.

Vancouver New Music, an organization dedicated to furthering contemporary Canadian music in the west, has staged the world premiere of a recently commissioned opera, *NO NO MIYA, A Tragedy of Abandonment*, by the Czech-born composer Rudolf Komorous. A work influenced by the Japanese Noh drama in story line rather than in the music, it was performed at the Vancouver East Cultural Center from September 30 through October 2, conducted by Owen Underhill, directed by Marc Diamond, and choreographed by Grant Strate. Its two characters are a long-dead princess trapped in the present, sung by Canadian mezzo Judith...
NEW OPERAS AND PREMIERES

Forst, and a Buddhist monk, sung by baritone Gary Dahl. There is also a five-member chorus, a narrator, a dancer, and eleven accompanying musicians. The same series also presented Meredith Monk in *DO YOU BE* on April 5 at Vancouver's Commodore Ballroom.

The 1989 Guelph Spring Festival is planning the world premiere of a new opera by John Beckwith (*Night Blooming Cereus* and *The Shivaree*) to a libretto by James Reaney. The new work, commissioned by the Festival two years ago, is *CRAZY TO KILL*, a murder mystery story based on a 1941 novel by Ann Cardwell. Set in a Southern Ontario rest home, the opera has 21 characters—7 patients, 4 detectives, and 10 doctors and nurses—but it can be performed with a cast of three. In Guelph these will be sopranos Jean Stilwell and Sharon Crowther and baritone Allan Monk, augmented by specially created puppets. The accompaniment is for piano and percussion with special sound effects added; the musical style is reminiscent of the Rodgers and Hart musicals and Kurt Weill's music. The premiere date is May 11 with two subsequent performances scheduled. The Festival will open May 5 with a gala performance featuring three internationally renowned Canadian singers in concert: Heather Thomson, Richard Margison, and Allan Monk.

The results of the Canadian Opera Company's new Composers-in-Residence program (see Vol. 28, No. 1) could be sampled in May when the company produced an evening of three short operas, one by each of the resident composers. Michel-Georges Brégent has created *REALITILLUSION* using as text statements by several historical figures, some in French and some in English. The cast of six was accompanied by a piano and synthesizer. This was followed by *ZOE*, with music by Richard Desilets and a French libretto by Kim Elaine Gosselin. Christiane Riel sang the title role and five other singers and five instrumentalists joined her. The final work was *THE DREAM PLAY* based on Strindberg, created by composer/librettist Timothy Sullivan. It was scored for six soloists and five instruments. Performances took place on May 11, 13, and 14 at the Tanenbaum Opera Centre in Toronto.

R. Murray Schafer's larger-than-life *Patria* series continued last summer with a tremendous outdoor extravaganza presented as part of the Peterborough Festival of the Arts in Ontario. *THE GREATEST SHOW* is organized around various themes, such as beauty and the beast and the myth of Theseus, Ariadne, and the minotaur, and is performed by actors and musicians, with the audience also participating in the grand finale.

While New York City Opera was preparing the premiere of Reise's *Rasputin* last fall, Canadian audiences had already been treated to the same subject in composer/playwright Cliff Jones' *ALEXANDRA: THE LAST EMPRESS*. The first production was staged at the Charlottetown (P.E.I.) Summer Festival '88 and broadcast on CBC Radio. Twenty-two singers, including a chorus, were accompanied by an orchestra of forty. This was the first operatic venture by the composer, who has written and arranged several musicals, including *Hey Marilyn!*

It is surprising that Canada has had to wait until now for its first hockey musical. It arrived in the form of *THIN ICE*, first at the Muskoka Festival (7/27-8/6) followed by dates at the National Arts Centre in Ottawa (8/22-9/3). Jim Betts wrote the music and lyrics, collaborating on the book with Doug Ellis.
A Canadian A Chorus Line is supposedly in the making. The new musical is AIN’T GOT NO MONEY, with a script by Doreen Crump and Daniel C. Laflamme, who also wrote the music. The performing group of eight singers and several dancers opened in Calgary, traveled on to Vancouver, and will tour other Canadian and U.S. cities.

Violet Archer, one of Canada's leading composers and a resident of Vancouver, is planning her first opera. IF THE STARS ARE BURNING has a libretto by Frank Buske, formerly of the University of Alaska at Fairbanks.

Raymond Pannell is currently working with Canadian author Margaret Atwood on a commission for the Kitchener-Waterloo Symphony. If ready in time, it may be premiered later this season. — Composer Stephen Chatman, who has been named Associate Composer of Vancouver's Morning Concert Society, is writing a piece for voice and piano to be premiered by Maureen Forrester in the concert series next March.

Lothar Klein's TALE OF A FATHER AND A SON was among the new works tried at the Banff Centre Studio last March. The composer is Professor of Composition at the University of Toronto.

Too late for inclusion in the last issue, news was received of three pieces workshopped by the Eugene O'Neill Theater Center's National Opera/Music Theater Conference. Anthony Davis's UNDER THE DOUBLE MOON was given another opportunity for tryout through rehearsals and readings; the premiere is scheduled for June '89 by the Opera Theatre of Saint Louis. The other two works taken through the workshop process in August were A VISION with music and libretto by Thomas Megan, with the poet W.B. Yeats as the subject, and YUAN YE, or SAVAGE LAND, a contemporary Chinese opera written in Western style. It had its first performance in Beijing in 1987, and was done in Connecticut with the original cast. In addition, excerpts from Jack Eric Williams' SWAMP GAS AND SHALLOW FEELINGS, a work-in-progress, were read, as were parts of EARHART, a work by Thomas Cabaniss and Steven Scott Smith, about the life of aviator Amelia Earhart.

CARTAZAN: An Original Musical Fantasy, with music by Michael Mautner and book and lyrics by Diane Bostick, went through a premiere reading of excerpts by the Syracuse Opera in May. — Among the new works to be tried by the Minnesota Opera is ANGELFACE by Roger Ames; the text is by Laura Harrington.

Among the works tried out by New Dramatists in New York was the opera TED & EDNA, with music by Jeffrey Roy and libretto by Ana Maria Simo. The readings were given on September 29 and 30. — Opera Ebony has announced a reading of excerpts of Noa Ain's THE OUTCAST for December.

The National Music Theater Network in New York promises a busy season, sampling, workshopping, and premiering nine works at different stages of completion. They are Sivak and Beem's THE GREAT BARDO; Sahl and Salzman's Seagram Award-winning BOXES; Blackman, Belanof, and Purnick's children's opera THE LIFE AND TIMES OF BOBBY BLOOM, co-produced by ArtsPower; the brothers Blackman's JOURNEY INTO JAZZ; Hanan's WINTER IN PARADISE, coupled with William Mayer's 1962 work One Christmas Long Ago; Marren, Gutterman, and Rosa's PORTRAIT OF JENNIE, in a collaborative reading with York Theater; Troob and Morgan's...
NEW OPERAS AND PREMIERES

 opera *LOST ILLUSIONS*, after Balzac; and Nicholas Searim's *SUMIDAGAWA*, first workshopped by the Eugene O'Neill Center's Composer/Librettist program in 1979. The readings and performances are to be held in the auditorium of the Donnell Library, except for the jazz piece which will be done at the Mark Goodson Theater.

For December 13, Golden Fleece Ltd., The Composers Chamber Theatre has scheduled premiere readings of four short operas and a song cycle at the New School for Social Research in New York. *DEATH OF A GHOST*, with music and libretto by Jack Gottlieb, is an adaptation from Oscar Wilde's "The Canterville Ghost"; *UNRULY CAUCASIAN FEMALE* has music and libretto by Memrie Innerarity; *THE MUMMY* and *MURDER IN THE KITCHEN* are both by John David Earnest, the former to a libretto by Mervyn Goldstein, the latter to writings by Alice B. Toklas. The fifth selection on the program is a song cycle by Lou Rodgers, *THE WARRIOR SAINT*, with Saint Joan as central figure.

The Opera de Cámara in Puerto Rico is currently developing a new music theater piece, *LOS 10,000 OJOS*, with music by Francis Schwartz and text by Roberto Ramos Perea. The company also conducted a one-week composer/librettist studio workshop in July.

A traveling tent from the Chautauqua shows of the early twentieth century is the backdrop for *CHAUTAUQUA*, a new music theater piece. Scenes from the work were presented at New York's Fashion Institute of Technology auditorium last February. Mark Grant wrote the libretto and music, combining opera with musical comedy and vaudeville. The 52 roles were taken by eighteen performers, accompanied on two pianos and a synthesizer. A videotape of the excerpts may be viewed in the theater collection of the Performing Arts Research Library at Lincoln Center.

Three operas received readings of scenes at the National Opera Association Convention in Columbus, Ohio in November. They were *LISBETH* by Thomas Alberti, *THE PROPOSAL* by Milton Granger, and *THE SKIN DRUM* by British composer Julian Grant; the latter, developed at the Banff Centre, won NOA's first prize. The runners-up for scene readings were *THE DEMON LOVER* by Robert Nelson and another work by Julian Grant, *DREAMER*. — The convention delegates could also sample on videotape three operas which received the 1987-88 NOA Opera Production Award: Zemlinsky's *Der Kreidekreis* (University of Cincinnati College-Conservatory), Libby Larsen's *Christina Romana* (University of Minnesota), and Haydn's *La Fedeltà premiata* (Manhattan School of Music).

A "new" Cole Porter musical is being created for tryout readings by New York's AMAS Repertory Theater. It combines music from two of his early works, *Paris* and *Fifty Million Frenchmen*, with a new book by John Fearnley, under the title of *PARIS '31*.

Next June the Peabody Conservatory Opera Theatre in Baltimore plans the premiere of *THE REUNION*, a one-act opera with music by Daniel Crozier and a libretto by the Opera Theatre's director Roger Brunyate. It is scored for five female voices and a chamber orchestra.

Carnegie Mellon University's Showcase of New Plays has workshopped Lawrence Goldberg and Margaret Kelso's *DEALING IN JUSTICE*, a musical concerned with the civil rights movement in the 1960s. Semi-staged performances were given on December 9 and 10.
Florida State University's opera program, the Florida State Opera at FSU, in collaboration with the university's WFSU television studio, has commissioned composer Salvador Broton and librettist Gary Corseri to write a new opera suitable for both video and live stage productions. The subject will be the medieval morality play *EVERYMAN* as adapted by Hugo von Hoffmansthal; this will be the second opera currently in progress on that theme (see "New American Operas"). The premiere is projected for summer 1990 in Tallahassee, first as a television opera and then to be followed by a stage production.

In December '87 Houston Baptist University gave the premiere of a one-act opera set in Haiti, Yvonne Steely's *TITE ROUGE*.

Last season's new musical *BOTTOMS UP: THE MUSICOMMEDI*, with music by Duane Boutte, book by Ron Marasco, and lyrics by Marasko, Luk Han, Dwight Smith, and Paul Svendsen, produced by the University of California at Los Angeles, was the winner of the ASCAP Foundation College Musical Theater Award. Cash prizes of $1,000 each were given for music, book, and lyrics, plus another $1,000 to UCLA as the producer.

Opera for Youth's tenth anniversary meeting took place in Columbus, Ohio under the direction of founder and Chief Executive Officer Emily Hammood. At the meeting were presented four children's operas, two in premiere productions. The Young Artists Program of Opera/Columbus, the conference's host company, staged the first performances of Henri Venanzi's *THREE DAYS TO PERFECTION* on November 15 and Robert Chauls' *THE TRIAL OF GOLDOILOCKS* on the following day. Also heard were Karen DiChiera's *Nanabush* and Wallace DePue's *The True Story of the Three Little Pigs*.

A musical concerned with the life and times of nineteenth-century American composer Lowell Mason has been written by Bonnie Wilder. *THE MUSIC DREAMING MAN* was created for performance by elementary school children but can be adapted for middle and high school students. Ms. Wilder can be contacted at Byam School in Chelmsford, Massachusetts, or telephoned at (617) 256-8628.

*WIDE-AWAKE JAKE* is the title of the latest new children's musical premiered by TADA! in New York. Based on a book by Helen Young, the musical represents the collaboration of Robby Merkin (music), Faye Greenberg (lyrics), and Alice Elliott (book). It opened on July 15 for a run of 33 performances.

The Downtown Chamber and Opera Players, Mimi Stern-Wolfe, director, has commissioned and premiered (November 13) two children's musicals: Nicholas Scarim's *MY SHADOW*, after the Robert Louis Stevenson poem, and Philip Benson and Lisa Gilbert's *THE JOURNEY OF CHARLES CELLO*. They were performed on a triple bill with Poulenc's *The Story of Babar*. The season closes with Robert Long's *THE FIRE MAID*, based on a Russian folktale and performed by and for children.

*LOVE, DEATH, AND HIGH NOTES* is the title of a children's opera by Claude White to a libretto by Linda Brovsky, commissioned by the Opera Theatre of Saint Louis (see Vol. 28, No. 4). This introduction to opera calls for a cast of four representing an opera director, a designer, and
two singers engaged in the preparation of an opera performance. It was premiered in October before an audience of Saint Louis school children.

Seymour Barab's latest contribution to the operatic literature for children is a version of SNOW WHITE, given its first performance by the Cimarron Circuit Opera in Norman, Oklahoma, in October.

Mark Bucci, who is credited with six different works in the COS Directory of Operas/Musicals for Young Audiences, informs us of a new music theater piece for children, THE CHAIN OF JADE, which is available from its publisher Samuel French.

Peter Temko has been commissioned by the Chattanooga Symphony and Opera to write a piece suitable for young people's concerts. In March '89 his JUST SO STORIES, after Kipling, will be given ten performances for Tennessee children.

The Bilingual Foundation of the Arts in Los Angeles is creating a new opera for in-school performances. In February and March Carmen Zapata, the company's director, will tour WISEMAN OF CHICHEN-ITZA, with text by Estela Scarlata and music by Richard Ihara.

The Fairbanks Children's Choir and Fairbanks Choral Society under the artistic leadership of Dr. Suzanne Summerville have performed several new children's operettas and musicals during the last three seasons. Two by Ravonna Martin were PETER RABBIT IN THE GARDEN and THE VELVETEEN RABBIT (see also Vol. 17, No. 3).

I.E. Clark, Inc., Publishers, in Schulenburg, Texas, has released its 1989 list of new children's operas and musicals which have been premiered and are available from the publishing house. The 90-minute SONG OF HIAWATHA, with music by David Ellis and text by R. Eugene Jackson, is based on Longfellow; its professional premiere was given by the adult performers of the Children's Musical Theatre of Mobile, Alabama. — THE BAT POET, with music by Jule Stahl and text by Betty Britto after a story by Randall Jarrell, was premiered at the Springer Opera House Children's Theatre in Columbus, Georgia, with adult performers; it runs for 60 minutes' playing time. — ROBIN HOOD, with music and text by Cathryn Pisarski, may be performed by adults or children and requires about one hour of playing time; the premiere was by Houston's Main Street Theatre. — THROUGH THE STORYBOOK, with music by Brian Garabedian and text by Greg Atkins, was premiered by an adult cast at Long Beach City College Children's Theatre; the playing time is 45 minutes.

Last season we reported on a double bill pairing Amahl and the Night Visitors with Hindemith's The Long Christmas Dinner. This year New York University's Department of Music has found a new Christmas opera to couple with the perennial Menotti work. It is FAVORITE NIGHT by Stephen Nye, which will be premiered at NYU on December 17.

The Wings Theatre Company in New York will give the premiere of an "off-beat Christmas extravaganza of giant trees, fast food, and mountains of tinsel." THE NUTCRACKER IN THE LAND OF THE NUTS is by Michael Calderwood and will be premiered December 3 in the company's newly created performance space on East 13th Street. A new children's musical by Jan Callner and Bill Wheeler called NOAH is also scheduled to play there in December.
Two more musical versions of Dickens's *A CHRISTMAS CAROL* will come to stages in the U.S. The one at the Sacramento Theatre Company has music and lyrics by David de Berry and a book by Richard Hellesen. The other, with music by Lee Hoiby and text by Dennis Powers and Laird Williamson, was premiered by the American Conservatory Theater in San Francisco last Christmas and will be offered again this season. — See also *O. HENRY'S CHRISTMAS CAROL* by Milton Granger under "New American Operas."

Composer Richard Proulx wrote *THE BEGGAR’S CHRISTMAS* on commission from Opera Sacra in Buffalo. The opera is based on the short story by John Aurelio. Act 1 was workshopped during the last season, and the premiere is now set for December '88.

Seattle's Group Theatre Company will try out *VOICES OF CHRISTMAS* in December, written by the company's artistic director Reuben Sierra.

Among the new operas that aroused unusual interest and acclaim last season was Judith Weir's *A NIGHT AT THE CHINESE OPERA* (see Vol. 27, No. 4). Following its premiere by Kent Opera in London's Cheltenham Festival and further performances on tour in England, it will receive its first American production next summer by the Santa Fe Opera. The opening date is set for July 29, 1989.

*THE FOREST*, which will have its American premiere on December 2 during the Brooklyn Academy of Music's Next Wave Festival, was conceived and developed by Robert Wilson in an unusual way. Wilson first staged his dramatic idea in Berlin as a series of mute scenes; then David Byrne, one of Wilson's collaborators in the *CIVIL WARS*, composed the music; and finally the text was added by Heiner Muller, another *CIVIL WARS* collaborator, and Darryl Pinckney. As with most of Wilson's works, *The Forest* conveys not a story but a succession of moods to which the audience is expected to respond with its own free associations.

In November the Heritage Players mounted the American premiere of *THE HIRED MAN*, with a book by Melvin Bragg and music and text by Howard Goodall, at the INTAR Theatre in New York. It is based on Mr. Bragg's biographical novel set in northern England during the first decade of this century; the author's grandfather served as the model for the central character. The show was nominated for the London Critics Award in 1984.

The Ars Musica Chorale and Orchestra plan the first American performance of the rarely heard one-act Mascagni opera *SILVANO*. It was premiered at La Scala in 1895 and even in Italy receives only occasional performances. Italo Marchini, music director of the New Jersey ensemble and a Mascagni devotee, led the American premiere of that composer's *Messa di Gloria* this past season, together with a concert performance of his ever-popular *Cavalleria rusticana*.

The Mannes College Camerata under its director Paul C. Echols has scheduled the American premiere of Antonio Cesti's *LA DORI* (1661) for May 1989. The work will be performed in a new musical edition by Mr. Echols, who also made an English translation together with Martin Morell which will be used in the spring performance. — The previously announced first U.S. performance of the French fifteenth-century masque *THE ROMANCE OF THE ROSE* was postponed from May '88 to October.
Five composers contributed *intermedi* to a play, *LA PELLEGRINA*, which was performed in May 1589 in Florence for the wedding of Grand Duke Ferdinand de' Medici and Christine of Lorraine. The composers were Caccini, Cavalieri, Malvezzi, Marenzio, and Peri—the last of these famous for his *Dafne* (1597), still considered the first opera. Ex Machina, a Minneapolis company dedicated to performing baroque music with original instruments, plans the first American staging of *La Pellegrina* for spring 1989, the 400th anniversary of the premiere.

*LA PAZZIA SENILE* (*The Folly of Old Age*), a madrigal comedy by Adriano Banchieri first performed in 1598, had its United States premiere on November 15. It was produced by the opera department of the University of Cincinnati College-Conservatory under the direction of Malcolm Fraser and conducted by Earl Rivers. The cast consisted of six unaccompanied student singers. The North American premiere was given in Montreal by the McGill University opera workshop in 1969.

An incomplete score of Gluck's *IL TELEMACCO* (1765), uncovered in a Salzburg library and edited by Karl Geiringer, will be given its U.S. premiere by the Pro Arte Chorale. The concert performance will take place on February 24 in Paramus, New Jersey.

Poulenc's 1920 *comédie-bouffe*, *LE GENDARME INCOMPRIS*, has been scheduled for a first American performance in January 1989 by Opera Ebony in New York.

Dominick Argento's *CASANOVA'S HOMECOMING*, first performed at the New York City Opera in 1985, will be given its European premiere by the Städtische Bühnen, Osnabrück on May 6. — The composer's earlier one-act opera *THE BOOR* was performed as *Der Bär* in Oldenburg last season, sharing the program with Davies's *Eight Songs for a Mad King*.

Tom Johnson, best known for his *Four-Note Opera*, conducted the premiere of his newest opera, *EINE OPER NACH RIEHMANN*, on September 15 in Bremen. It was presented together with another new one-act work, *DER TURM* by Heusinger.

While some of Menotti's one-act pieces make frequent appearances in Europe, *HELP, HELP, THE GLOBOLINKS!* is not one of them. A new production will be mounted in April in St. Gallen, Switzerland.

The United States Information Agency in collaboration with the Czechoslovakian Ministry of Culture offered an exhibit, "American Theater Today," in Bratislava last spring. Performances brought there by the Mark Taper Forum included a shortened version of the musical *TINTYPES*, selected because of its characters—immigrants at the turn of the century.

In October Philip Glass's *EINSTEIN ON THE BEACH* became the third of his operas to be produced by the Württembergische Staatsoper, Stuttgart, following *Satyagraha* and *Akhnaten*. The new staging is by Achim Freyer, Glass's regular collaborator in Stuttgart, and was coproduced by the Ludwigsburg Festival. In January 1990 the Staatsoper plans to present the three operas as a trilogy on consecutive nights. — *THE JUNIPER TREE*, written jointly by Glass and Robert Moran, was performed as *Der Machandelbaum* in Würzburg last May.
Among the contemporary operas to be presented by the English National Opera this season will be the world premiere of David Blake's *THE PLUMBER'S GIFT* on May 25, 1989. Others will include the Houston Grand Opera coproduction of Glass's *The Making of the Representative of Planet 8*, Reimann's *Lear*, and Britten's *The Turn of the Screw*.

Harrison Birtwistle is completing his latest opera, about *GAWAIN* of King Arthur's court, for a first performance by the Royal Opera, Covent Garden in June 1992.

Faust remains a figure to conjure with in the world of opera, and now Giacomo Manzoni has composed a new opera, *DOKTOR FAUSTUS*, based on the Thomas Mann novel of the same title. Robert Wilson is to stage the world premiere at La Scala, Milan, opening on May 13.

Leonardo da Vinci is the *LIONARDO* in Lars Johan Werle's opera premiered at the Folkoperan in Stockholm last March. Claes Fellbom, the company's artistic director, is the librettist.

*MAXIMILIAN KOLBE*, a Polish priest who died at Auschwitz in 1941, taking the place of another inmate, and who has been declared a saint by the Catholic church, is the subject of a new opera by Eugene Ionesco and composer Dominique Probst. Completed several years ago, the one-act opera will finally be produced in August 1989 in Rimini, Italy. While several Ionesco plays and stories have been adapted for operas (*The Bald Primadonna, Le Roi Beranger*, and others), this is the first time the author himself has written an original opera libretto.

Several French opera companies have announced world premieres for this season. The Théâtre National de l'Opéra will perform York Höller's *DER MEISTER UND MARGARITA*, after Bulgakov's novel, featuring Karan Armstrong and Barry McCauley; the same subject has been made into an opera by Rainer Kunad. L'Atelier de l'Opéra du Rhin in Strasbourg premiered René Koering's *LA MARCHE DE RADETSKY*, after a 1932 novel by Joseph Roth, on October 4, and also plans a coproduction with L'Opéra de Lyon of Renaud Gagneux's *ORPHEE*, to be done at Lyon in May. The Lyon company has also prepared a double bill of Maimone's *LES EGARES* and *ANGELE* for March, as well as the first production of 93 by Antoine Duhamel for July '89.

On October 16 the Théâtre Déjazet in Paris presented a double bill of Pergolesi's *La Serva padrona* and a new one-act opera, *LE VALET DE COEUR* by A. Girard; and Montpellier will try out yet another *ROMEO ET JULIETTE*, this one by Dusapin, in June, with repeats in Avignon in July. -- Nepal's highest Himalayan peak gives its name to a new opera by Adrienne Clostre, *ANAPURNA*, to be premiered at the Grand Théâtre de Tours in April.

Composer Gavin Bryars, whose *Medea* was premiered in Lyon and Paris in 1984, is working on a new opera based on Jules Verne's story *DR. OX'S EXPERIMENT*.

A South American "tango opera" was premiered by the Tourcoing Opera in France, in a joint production with the opera in Lille. The music of *MARIA DE BUENOS AIRES* is by Astor Piazzolla with a text by Horacio Ferrer. Originally written as an oratorio which had become very popular in Argentina, the new operatic version was created by Jorge Zulueta and...
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received its first performance in fall '87 sponsored by the Louis Vuitton Foundation.

The time is 1679, the place Vienna at the time of the plague. Jost Meier's third opera AUGUSTIN is based on a play, Der liebe Augustin by the contemporary Swiss author Hansjörg Schneider. The opera was premiered in Basel on April 21 with Hans Urbanek conducting. The composer's first opera, Sennentuntschi, written five years ago and also based on a Schneider play, and his second opera Der Drache were both premiered in Basel. The latter work and Augustin have libretti by Martin Markun.

Wolfgang Rihm's latest operatic creation, commissioned by the Hamburg State Opera, will be premiered there on April 2, 1989. DIE EROBERUNG VON MEXICO (The Conquest of Mexico) is a subject that has also fascinated other composers, who have created operas named for either of the two protagonists, Cortez (Spontini) and Montezuma (Graun and Sessions). The premiere will be conducted by Lothar Zagrosek.

In addition to the aforementioned American musical, PEER GYNT is the subject of a new opera by Russian composer Alfred Schnittke to a libretto by John Neumeier. It will have its premiere on January 22 at the Hamburg State Opera, where Neumeier is ballet director.

A 1960s play by Peter Weiss, which he always thought needed to be turned into a through-composed opera, has been premiered as such by the opera house in Kiel, Germany. NACHT MIT GÄSTEN, with music by Reinhard Febel, is a tightly structured 75-minute piece, in part Kabuki and in part commedia dell'arte in character. The first performance took place on May 15. — The Municipal Theater in Freiburg has scheduled the first performance of Dmitri Smirnov's TIRIEL for January 28, 1989.

The Landestheater in Linz, Austria has scheduled two new operas for the current season. KOHLHAAS by Karl Kögler, after the Kleist novella, is to open on March 12, 1989, and DIE GOLDENEN ZWANZIGER by Fridolin Dallinger follows on April 9. -- The Tiroler Landestheater in Innsbruck premiered Urbaner's NINIVE on September 24.

Mauricio Kagel's recent music theater/ballet piece called TANTZ-SCHUL, commissioned by the Steierischer Herbst, was premiered at the Vienna State Opera on Sunday, September 18. Arturo Tamayo conducted seven performances of the work in Vienna and Graz. He also led the first performance of Marc Neikrug's Los Alamos at the Deutsche Oper Berlin (see Vol. 28, No. 4).

The Wiener Kammeroper is planning the premiere of OPER: DAS LEBEN by Harald Kloser with a book by Niki List, who will stage the new work opening on May 13. And in response to requests from its Viennese audiences and several inquiries from foreign festivals, the Kammeroper brought back last year's premiere production of CARMEN NEGRA, a rock version of the Bizet score (not to be confused with Hammerstein's Carmen Jones) for a run in Vienna before taking it on tour next summer. The company will also stage the Austrian premiere of Peter Maxwell Davies's Der Iler-Bus next summer.

The Badisches Staatstheater in Karlsruhe is one of several theaters commemorating the bicentennial of the French Revolution by scheduling first performances of Siegfried Matthäus' latest opera, MIRABEAU, in mid-
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July 1989. The Staatstheater will give the premiere on July 14, the actual anniversary date, and then Essen will follow on the 15th and Nürnberg on the 16th.

Wiesemann's BROT UND SPIEL is announced for a first performance on April 15, 1989, by the Städtische Bühnen in Dortmund. — On January 14 Gelsenkirchen will give the premiere of Blumenthaler's DEINEN KOPF, HOLONFERNES, scheduled to coincide with the theater's Forum on New Music. — The Staatstheater Kassel will mount "The Henze-Project" next March, titled DER HEISSE OFEN (The Hot Stove). It was created by ten different composers, including Peter Maxwell Davies and Theodor Jahn in addition to Hans Werner Henze.

The first Munich Biennale (see Vol. 28, No. 4), under the artistic direction of Hans Werner Henze, presented the world premiere of Adriana Hölszky's BREMER FREIHEIT. The four-week festival of new works proved very successful and plans are under way for the next Biennale in 1990.

A new series of contemporary works performed by visiting ensembles was hosted in Berlin under the titles "Werkstatt Berlin 1988." The Berlin Chamber Opera contributed the world premiere of Helge Jörns's EUROPÄ UND DER STIER, libretto by Rolf Schneider, with Elaine Woods as Europa, between August 17 and 21. From August 17 to September 12 other contemporary music theater pieces were offered, most of them at the Hebbel Theater: Detlev Glanert's Leyla und Medijnun (Munich production), Witold Rudzinski's Manekiny (Wroclaw State Opera), Eberhard Eyser's Sensommerdag together with Peter Maxwell Davies's Miss Donnethorne's Maggot (Norwegian National Opera), Nigel Osborne's The Electrification of the Soviet Union (Glyndebourne Touring Opera), Sverker Magnusson's Blods Broellot (Göteborg University), Maurice Ohana's Trois Contes de l'honorable fleur with Hespos's Nachtworstellung (Hamburg Hochschule für Musik), and Luciano Chailly's La Cantatrice calva together with Tom Johnson's The Four-Note Opera (Vienna Chamber Opera).

London's Third International Festival last summer included the world premieres of the electroacoustic work TEOPONTE by the Bolivian composer Agustin Fernandez and NELL by Australian composer Alison Boult. The latter deals with the depression years in Australia. — Next year's Almeida Festival in London promises to premiere what appears to be the fifth operatic version of THE GOLEM. John Casken is the composer.

Western Australian Opera in Perth will give the first performance of Italian composer Roberto Hazon's new opera EUREKA. The premiere is scheduled for October '88.
NEWS FROM OPERA COMPANIES

NEW COMPANIES

The new collaboration between the Metropolitan Opera and the Brooklyn Academy of Music, whereby the Met will perform two works at BAM's Majestic Theatre in 1991, was previously reported (Vol. 28, No. 4). Now the Academy has announced the first season of the BAM OPERA, a new program outside the framework of the Next Wave Festival. Between February and May 1989 the Welsh National Opera will bring its production of Falstaff, directed by Peter Stein, and Les Arts Florissants will perform Lully's Atys under the aegis of the Théâtre National de l'Opéra de Paris, in a coproduction shared by the Opéra de Montpellier and the Teatro Comunale of Florence. In addition there will be the company's own first production, a double bill staged by Peter Sellars consisting of the Mahagonny Songspiel and a collection of excerpts from Bach cantatas under the title Conversations with Fear and Hope After Death. The new program is under the management of Matthew Epstein, its artistic director, and Harvey Lichtenstein, president and executive producer of BAM. The Sellars double bill and the Lully will be performed in the 900-seat Majestic Theatre, the Verdi in BAM's 2,100-seat opera house.

The latest opera company to open in Connecticut is New Haven's SHUBERT OPERA. The choice for its inaugural production last season was the double bill of Cavalleria rusticana and Pagliacci, to be followed this season with La Traviata and Tosca in September and February respectively, adding two evenings of Verdi/Puccini highlights in May. Performances are given at the 1,630-seat Shubert Performing Arts Center, which also books musicals on national tours. Six productions will be offered in New Haven, including such current Broadway hits as Into the Woods, Anything Goes, and Me and My Girl.

Miami's newest opera company is the AMERICAN OPERA THEATER. Composer Carson Kievman is the artistic director, and the inaugural production next spring will be Mr. Kievman's music theater piece Piano Concert—Prisoners of Conscience. The orchestra, which is a visible element in the drama, will be the New World Symphony, a Miami-based training ensemble for young players which was founded through the National Foundation for Advancement in the Arts and which gave its inaugural concert last February.

The VINETTE CARROLL REPERTORY COMPANY may not be completely new—Ms. Carroll founded her own company, the Urban Arts Theater, in New York twenty years ago, and lately has maintained a loosely formed group without a steady home—but her newly consolidated company is now settling into a new permanent home in Fort Lauderdale, Florida. For her multiracial company—she has presented all white, all black, and mixed casts in her productions—she has found a Methodist Church which has been leased to her by Broward County for the next 25 years at $1 a year, and which she is renovating and turning into a theater with financial assistance from the state government. While renovations are still in progress, performances in the first season are focusing on an outreach and workshop project; the vehicle is a revue, At Our Age We Don't Buy Green Bananas, based on a column in the Miami Herald. Miss Carroll won awards for her 1970s Broadway musicals Your Arms Too Short to Box With God and Don't Bother Me, I Can't Cope.

NEW MUSICALS is a newly formed organization with the purpose of commissioning and developing new musicals in New York. William Wingate,
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formerly of the Los Angeles Center Theatre Group, heads the new company together with Martin Bell and William Suter.

The former New York City Center for Music and Drama on 55th Street, now simply the CITY CENTER, which housed the New York City Opera and Ballet companies until their move to Lincoln Center, and which was renovated and modernized some ten years ago, now presents several entertainments under its own aegis. H.M.S. Pinafore, Ruddigore, and Thomas's Desire Under the Elms are being offered in subscription, the first two in the New Sadler's Wells productions imported from London, the latter in a world premiere mounted by the New York Opera Repertory Theatre (see "New American Operas"). The Sadler's Wells performances are scheduled for January 17-22 and January 24-29; the opera, based on the O'Neill play, will precede them on January 11, 13, and 15.

The SAN FRANCISCO OPERA will add a summer mini-festival this season with five performances of Glass's Satyagraha in early June. In addition two visiting ballet companies will be included in the summer subscription: the Dance Theatre of Harlem, May 17-21, and the Kirov Ballet, August 9-16. A return of the company's own Ring cycle of 1983-85 is also under consideration for a future summer.

In May the NEW YORK CITY OPERA will be visiting Boston for the first time. Four operas in five performances will be presented at the Wang Center under the sponsorship of the Boston Opera Association, the group which brought the Metropolitan Opera to Boston and more recently the Houston Grand Opera's production of Porgy and Bess, as well as a concert by Joan Sutherland. In addition BOA has just given its first Young Artists Award to baritone Haijing Fu, and will initiate an educational program, "Opera-tunity," which will bring instruction and workshops, complete with study and activity guides, into Boston public schools. One or more singers with an accompanist will acquaint students with opera in general and The Mikado specifically, to prepare the students for attending the operetta in the New York City Opera production. In addition to the Gilbert and Sullivan work, the visiting company has scheduled Mefistofele, Madama Butterfly, and Die Zauberflöte. — New York City Opera's other guest engagements next spring and summer are June 14-18 at the Saratoga Festival in upstate New York, June 17-22 at the Orange County Performing Arts Center in Costa Mesa, California, to be followed by its second visit to Artpark in Lewiston, New York, June 20-25. The company will not perform at Wolf Trap in 1989. It will open its main season at Lincoln Center on July 6 with a new production of Don Giovanni, staged by Harold Prince.

Houston's THEATRE UNDER THE STARS has increased the number of its performances from 83 to 98 and in addition is sponsoring two guest appearances of the Ballet Folklorico de Mexico outside its regular subscription schedule of musicals.

After one season of reduced activity, with only two operas in ten performances, the LAKE GEORGE OPERA FESTIVAL is returning to four productions in summer 1989. Two operas, Madama Butterfly and Don Giovanni, and two operettas, La Vie parisienne and The Pirates of Penzance, will each be given nine performances in the theater auditorium of Adirondack Community College in Glens Falls.

After ten years of programming a mix of novel, experimental pieces and stagings of traditional works, PEPSICO SUMMERFARE will be winding
down its activities at the close of next summer's performances. Whereas PepsiCo, the festival's sole supporter, has given Artistic Director Christopher Hunt a free hand artistically, the company has now announced its withdrawal from the project. Mr. Hunt feels he has shown that unusual, experimental programming can attract large and often new audiences. The final season will bring back Peter Sellars' three Mozart/da Ponte opera productions, to be presented in three "Mozart-Ring" cycles on consecutive days in July and August. The festival's cosponsor is the State University College at Purchase, whose Performing Arts Center it has used. About 45 minutes outside New York City, the Festival has drawn about 25 percent of its audience from the city, about half from Westchester where Purchase is located, and the rest from the surrounding areas.

CANADA OPERA PICCOLA of Vancouver and Victoria, British Columbia, ceased operations after last summer's performances. The company, which was founded and directed by Pierette Alarie and her husband Leopold Simoneau, also maintained an extensive training program for young singers.

ACROSS THE SEAS

The DEUTSCHE OPER BERLIN and the Kennedy Center have concluded an agreement whereby the West Berlin company will bring its complete Der Ring des Nibelungen to Washington next summer. Two cycles of the four operas will be performed with English captions between June 2 and 18 at the opera house in Washington. In this fortieth anniversary year of the founding of the Federal Republic of Germany, over 300 company members will travel to the U.S. to perform the Wagner tetralogy in the 1985 Götz Friedrich staging and Peter Sykora's settings before American audiences. The conducting duties will be shared by Jesús López Cobos and Christof Perick, and the cast will be composed of internationally renowned singers. Tickets are available by subscription for each cycle and may be ordered by writing to: Ring Cycle, Kennedy Center, Washington, DC 20566. — The Seattle Opera, which intended to return to its Ring production next summer, has deferred to the Berlin visit and will instead be offering a new production of Die Meistersinger von Nürnberg, an opera infrequently performed in the U.S.

Duke Ellington's Sophisticated Ladies played a Soviet Union circuit this fall in a first-ever cosponsorship by American Express and three Soviet organizations—the U.S.S.R. Cultural Fund, the Soviet Theater Workers' Union, and Soyuzteatr. Following two weeks in Moscow the production moved to Leningrad and then to Tbilisi. The American cast, mostly members of the original 1983 Broadway production, was again under the direction of Claudia Asbury. Soviet orchestral musicians were augmented by four Americans, and new sets, designed by a Russian, were created in Tbilisi.

For maximum efficiency L'OPERA DE MONTREAL and PLACE DES ARTS will be sharing their marketing and communications departments, with offices at the Place des Arts. Danielle Lachance will be in charge of the newly coordinated activities.

The month of June 1989 will be turned into an INTERNATIONAL CHORAL FESTIVAL in Toronto. Lloyds Bank Canada will sponsor the event of which Nicholas Goldschmidt, formerly of the Guelph Spring Festival, will be the artistic director. Ten countries will be represented and more than 4,000 singers are expected to participate. There will be several world premieres, including new choral works by Canadian composers R. Murray Schafer and Jacques Hétu.
The LOS ANGELES THEATRE CENTER and its Artistic Producing Director Bill Bushnell have established a Music Theatre Laboratory to develop "contemporary musical theatre which addresses significant human, social, and artistic issues." This new division of the Center plans to bring composers and lyricists together to explore contemporary themes in relation to classical dramatic literature. This will be the fifth LATC Lab; the others are the Latino Theatre Lab, the Young Playwrights' Lab, the Women's Project, and the Playwrights' Unit. Composers and lyricists interested in participating may send samples of their work to Paul Hough, who will be directing the new project.

OPERA MEMPHIS has founded a National Center for the Development of American Opera under the company's General Director Robert Driver. During the current season the company plans to try out excerpts from three new works; the first one under consideration, as yet untitled, is by Christopher Drobny. One or two works will be further developed in 1989-90, possibly being given staged readings with a formal premiere production the following season. The company is also exploring the possibility of making this a joint venture with Memphis State University.

AMAS REPERTORY THEATER in New York has added a Musical Lab Development Program which will allow it to try out and present more than its scheduled four productions. The first work to be presented in several readings is Paris '31, which features a new book by John Fearnley and Cole Porter music from two of his early musicals, Paris and Fifty Million Frenchmen.

Under the title of "The Artist as Teacher," the OPERA THEATRE OF SAINT LOUIS offered master classes during its spring season. Led by some of its performing and producing artists under the guidance of Artistic Director Colin Graham and soprano Evelyn Lear, the classes were part of the Richard Gaddes Young Singers Program and were open to the public.

Similarly, the WOLF TRAP EDUCATION OFFICE held master classes, symposia, and workshops coinciding with its summer season in Virginia. Under the general title of "Behind the Scenes at Wolf Trap" were sessions for singers, theater technicians, designers, and arts administrators.

The SAN DIEGO OPERA's Opera Ensemble, now in its second year, engages six young professional singers to perform in schools and for community groups. In its first year the Ensemble gave 74 performances within a two-month span in the fall.

OPERA DE CAMARA in Puerto Rico has established a corporate board called "Junta Corporativa." Membership is made up of local businesses which are interested in supporting the opera company. The first group of corporations that joined include Keebler, Seven-Up Bottling, two banks, and the Puerto Rico Telephone Company. While there are no donations required to join, companies may give support both in cash and as in-kind services.

"Shares for the Symphony" was the theme of the HUDSON VALLEY PHILHARMONIC's latest fundraising efforts. A "stock prospectus" offering shares of "uncommon stock in the future of the orchestra" further explained in Wall Street lingo that the shares had not been "approved or disapproved by the Securities and Exchange Commission," and in fact that "the whole
issue has nothing to do with the SEC." Every contributor received an HVP stock certificate.

Basing its faith on the demand for younger and older single men, the NEW JERSEY STATE OPERA netted about $10,000 at its first ever Bachelor Auction. After expounding on the virtues and accomplishments of the bachelors in question, who were accompanied on a center runway by female models, bidding from the floor insured the highest bidder a very special dinner companion at a choice restaurant.

The fine arts have made news in Detroit and brought money into the coffers of the MICHIGAN OPERA THEATRE. In the last issue we reported on a unique show of paintings by Luciano Pavarotti, which opened its national tour as a benefit for MOT. Meanwhile the company's Guild has been busy preparing a special fashion show and design exhibit and sale of the creations of the art deco artist Erte. An haute couture collection of seventeen pieces designed by the artist between 1916 and 1936 were shown and the commentary was provided by Gabriole Van Bryce, the only couturier authorized to recreate the Erte designs. The clothes as well as the art works on display were available for sale with the proceeds benefiting the MOT Guild.

The HOUSTON GRAND OPERA has created a new support organization, the Vanguard Group, which enrolls members interested in furthering new operatic works. Members attend a lecture series on contemporary opera devised especially for them and also see one premiere a year as mounted by another company. Opera company support groups have long and successfully worked to raise funds for productions and to conduct educational programs, but the Vanguard Group's orientation toward contemporary works adds a different and new dimension to this kind of group.

PUBLIC RELATIONS

In a major move to contact visitors to its city and solicit them as new ticket buyers, the NEW ORLEANS OPERA has devised several imaginative ideas that are worthy of attention and emulation by other companies. Thanks to the cooperation of the Greater New Orleans Tourist and Convention Commission, the opera company has contacted fourteen associations that bring more than 40,000 tourists to the city in the fall during the opera season. The associations arranging the group tours receive information about opera performances and can offer them as special events in their tour brochures. This is an added attraction for the tour planners, and it means added publicity and new ticket buyers for the opera company. In a further move to reach visitors, who are a major economic force in a city such as New Orleans, the company has arranged with the local Concierge Association to distribute special opera leaflets to the concierge desks at major hotels two or three days before the performances. Also, with the assistance of the Tourist and Convention Commission, a consortium including the Concierge Association, Ticketmaster, and New Orleans Tours have set up a Ticketmaster outlet at one hotel, with the cooperative hotels installing a dedicated phone line to their concierge or travel desks. The major hotels and GNOTCC have further assisted by producing a one-minute videotape ad for the arts in New Orleans, which plays some twenty times a day on the Visitors Television Network on closed-circuit television in thousands of hotel rooms in the city. The "commercial" features opera, ballet, and theater to show that New Orleans has more to offer than its world-famous jazz and restaurants.
Operas in cities with famous sports events may find natural partners and supporters in that field. Just as the KENTUCKY OPERA benefits from the Kentucky Derby, so does the NEW ORLEANS OPERA from the Louisiana Polo Classic (with additional commercial value in tying it to the "Polo/Ralph Lauren" line). Baseball and football teams have been known to assist with the promotion of their local arts organizations, maybe for no other reason than wanting to rub shoulders with culture.

The SAN FRANCISCO OPERA has signed a two-year agreement with the AMERICAN GUILD OF MUSICAL ARTISTS (AGMA) covering (retroactively) all of 1988 and 1989. In addition to clauses covering performance practices, the agreement stipulates a 5 percent rise in cash benefits during the first year and 6 percent in the second year.

ACTORS' EQUITY and the LEAGUE OF RESIDENT THEATRES (LORT) have concluded a new agreement which includes a pay raise, new rules governing performing artists and the 92 LORT members in cases of co-productions, and more flexibility in the rules pertaining to the production of musicals.

The AMERICAN FEDERATION OF MUSICIANS and the Baltimore Symphony are still at odds. This has caused problems for the BALTIMORE OPERA, which has always used the Symphony as its pit orchestra. In September, with the opera season due to open with Le Nozze di Figaro, the orchestral musicians' strike forced a postponement. To prevent the strike from cutting further into the season, the Baltimore Opera engaged its own orchestra to play in all four of its productions, beginning with the delayed opening of Figaro in October. — Likewise, the NEW ORLEANS OPERA had to start hiring its own orchestra musicians after years of working with the New Orleans Philharmonic, when the orchestra went on strike and eventually was dissolved. — The CONNECTICUT OPERA, however, fell victim to the strike of the Hartford Symphony and was forced to cancel its fall productions of La Bohème and Die Zauberflöte.

Economic pressures in the performing arts exist not only in this country. In Sweden, where a generous attitude towards the work force, whether laborers or artists, is prevalent, the artists called for three minutes of total silence on all its stages (music, theater, etc.) in a concerted effort to raise awareness of the needs of the performing arts and artists, dramatically demonstrating the effect if the needs of the arts can not be met. Using the European Community Youth Orchestra as a model, the International Youth Foundation of Great Britain has founded the EUROPEAN COMMUNITY OPERA FOR YOUNG SINGERS, naming Plácido Domingo as its president. Limited to singers from European Economic Community (EEC) member countries, ECOpera will arrange for auditions; it plans to tour the first production in the spring. Riccardo Chailly is Music Director.

An ANGLO-AMERICAN FESTIVAL OF MUSICALS is planned for Manchester, England in July 1989. The Library Theatre Company and its director Roger Haines will host the Festival, which is to present ten new original American and ten new original British musicals next summer.

Whereas several German opera houses have Studiobühnen to try out new works and present experimental pieces, THE GARDEN VENTURE, a newly formed chamber opera project of Covent Garden, seems the first such project in England. Wilfred Judd is the artistic director and Kenneth...
Richardson, the administrator who are setting up an opera laboratory for the benefit of composers and librettists, especially those who have shown the ability to write for the voice but have not yet had any experience in opera.

NEW NAME

The Charleston Symphony Orchestra has changed its name to WEST VIRGINIA SYMPHONY, which it feels is more representative of its statewide services. The address and staff members remain the same.

CHANGES OF ADDRESS

ARKANSAS OPERA THEATRE, 1011 West 6th St., #6, Little Rock, AR 72201; (501) 372-7863
CENTRAL CITY OPERA, 621 17th St., #1601, Denver, CO 80293; (303) 292-6500
OPERA PACIFIC, 3187 Red Hill Ave., #230, Costa Mesa, CA 92626; (714) 54-OPERA or (714) 546-7372.
OPERA SOUTHWEST (form. Albuquerque Opera Theatre), 515 15th St. NW, Albuquerque, NM 87104; (505) 242-5837
PACIFIC CHAMBER OPERA, 7807 Artesian Rd., San Diego, CA 92127
PENSACOLA OPERA (form. Pensacola Chamber Opera), P.O. Box 146, Gulf Breeze, FL 32561

CONFERENCES

11/7-13/88 American Music Week, organized by American Music Center
11/11,12/88 "Backstage at the Opera," Columbia University Symposium, NYC
11/11-13/88 Professional Arts Management Institute/Arts Management, Turtle Bay Music School, NYC
11/16-19/88 National Arts Week '88 (events include those below marked with *)
11/16-19/88 "The Cutting Edge," National Assembly of State Arts Agencies (NASAA), 20th anniversary celebration, San Francisco
11/16-19/88 National Opera Association, Columbus, OH
11/17-20/88 "Risks and Rewards," Central Opera Service Conference, Dallas, TX
11/18-20/88 Dallas Opera/SMU Symposium, Dallas, TX
12/2-11/88 New Music America, Tenth Festival, Miami-Dade Community College, Wolfson Campus, Miami, FL
12/5-7/88 International Music Critics Conference, at New Music America Festival, Miami, FL
12/5-7/88 National Media Conference & Public Relations Forum, Hotel Waldorf Astoria, NYC
12/8-10/88 "Challenges and Choices," OPERA America Conference, Fairmont Hotel, San Francisco, CA
12/16-19/88 Annual Conference, Association of College, University and Community Arts Administrators (ACUCAA), New York Hilton Hotel, NYC
1/22-25/89 Tenth Anniversary National Conference, Chamber Music America, New York Penta Hotel, NYC
4/2/89 Finals Concert, Metropolitan Opera National Council Regional Auditions, NYC
4/19-22/89 Opera Guilds International (OGI), Kansas City, MO
GOVERNMENT AND NATIONAL ORGANIZATIONS

The final FY '89 appropriation for the NATIONAL ENDOWMENT FOR THE ARTS is $169 million, the amount recommended by the House, which represents an increase of less than 1 percent over the $167.7 million of the previous year. The Humanities have been granted $152.7 million, an unusually high figure, registering an increase of close to 10 percent over FY '88 ($140.4 million), and the Institute for Museum Services will receive $22.3 million, an increase of close to 2 percent. The previously discussed restrictions, included for the first time in the Congressional appropriations bill, were retained when the bill was passed (see Vol. 28, No. 4); they do not allow changes in the method of evaluating applications, which means that the peer review panels judging applicants on artistic merits will continue, contrary to the NEA-proposed computerized method. — The 1989 Opera-Musical Theater Program's share of NEA funding will be $6.6 million.

The NEA has announced the awarding of Challenge III grants totaling $9 million. Contrary to previous Challenge grants, which were awarded to arts institutions towards their expenses, as reserve funds, or as aid against accumulated deficits, this latest type was given for "model projects of national significance." It still is dependent on the organization's matching ability—three to one from new sources. Among the recipients is the Brooklyn Academy of Music with $750,000 for the exploration of "alternate approaches to opera production."

For Arts in Education the NEA has set aside $5.6 million for FY '89 in the hope that state and local arts agencies will also contribute actively to the program, now that it has received a new and emphatic commitment at the federal level. At this time 24 states have received NEA funds for planning arts curricula and 9 have received federal funds for the implementation of their plans.

The provisions of the UNRELATED BUSINESS INCOME TAX recommended by the House Ways and Means Oversight Committee have been eased (see Vol. 28, No. 4). Income from the sale of merchandise by nonprofit organizations for fundraising purposes would still be taxed; however, the proposal has been revised to exempt items priced at $15 or less, educational material, and royalty income, e.g. from property created by an organization in furtherance of its tax-exempt mission (such as rental of sets, costumes, projected captions, etc.). While the matter remained in limbo when Congress recessed, it will most likely be taken up by the next Congress and may impose taxes on such items as income from off-the-premises gift shop sales.

With tighter control of tax returns by the IRS expected this year, special attention will be paid to tax-deductible contributions claimed by taxpayers. It will be the responsibility of the tax-exempt organization to be quite specific regarding the deductibility of monies solicited. Organizations are strongly advised to refrain from statements such as "Your contribution is deductible to the full extent permitted by law," and instead to state exactly what part of the payment is a deductible donation. This pertains especially to tickets for benefit performances, benefit dinners, or membership dues. The IRS offers to assist nonprofit organizations with information through its examination and education program. It has also prepared a guidance package in the form of questions and answers which is available from the IRS or from the Bureau of National Affairs, 1231 25th Street NW, Washington, DC 20037.

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COPYRIGHT LAW

President Reagan has signed a bill which brings American copyright law into line with the internationally recognized terms of the Bern Convention for the Protection of Literary and Artistic Works. It is estimated that losses from pirated American copyrighted material have grown to many hundreds of millions of dollars; the new provisions will give considerable protection to artistic creations by Americans, since 24 countries abide by the Bern Convention. The new law also simplifies the procedure for obtaining copyright and eliminates the requirement for displaying a copyright notice.

STATES

Reflecting concerns that have become ever more pertinent, state arts councils—through the offices of the National Assembly of State Arts Agencies (NASAA)—have added a new program, the MULTI-CULTURAL ARTS LEADERSHIP SUPPORT PROJECT. Sponsored by the Philip Morris Companies, it is organized into four parts: to develop a national database of Black, Hispanic, Asian and Pacific Islander, and American Indian/Alaskan native arts organizations; to provide a printed directory of the above organizations to federal/state/local arts agencies, grant-making foundations and corporations, publishers, service organizations, etc.; to maintain and promote this directory; and to provide NASAA News to 500 multicultural organizations at no charge. Taking the project to the next logical level is the Multi-Cultural Awareness Program (or MAP) which may make special small grants available to performing organizations. Opera companies with an outreach program—educational and/or touring—will be the first to respond, since most of these programs have built-in opportunities to reach diverse cultural groups in the community. The Cleveland Opera is a case in point. It has expanded its community outreach program, working with the MAP Action Council of Greater Cleveland which has on its board representatives of the various cultural and ethnic groups of the community. A special grant from the Ohio Arts Council facilitates the additional outreach, which will include special performances of the new opera The Legend of Sleepy Hollow (see Vol. 28, No. 4) and of Hansel and Gretel.

NASAA also reports a 10.7 percent increase for FY ’89 over the previous year in the total of appropriations for state arts agencies. More specifically, seven arts agencies found their support increased by 50 percent or more (Alabama, American Samoa, Hawaii, Kansas, Nebraska, Oklahoma, and Tennessee), while nine had their appropriations reduced; one remained steady. The total for all 50 states, the District of Columbia, Puerto Rico, American Samoa, Guam, and the Northern Marianas for FY ’89 amounts to $269.9 million. States that voted more than $10 million for their arts agencies include New York ($55.9 million—$5.6 million more than the year before), New Jersey ($22.6), Florida ($20.8), Massachusetts ($19.5), California ($14.6), Pennsylvania ($12.7), and Michigan ($12.4), with Ohio ($9.97) and Puerto Rico ($9.8) coming in close behind. The ten states, territories, or other comparable entities with the highest per capita appropriations are, in order, Hawaii, District of Columbia, Northern Marianas, Massachusetts, Alaska, New York, Puerto Rico, New Jersey, Guam, and Florida.

The Florida legislature has levied a $10 charge on every corporate state income tax report, with the money to be distributed among fourteen designated major cultural organizations. A small charge for corporations operating in a "cultural state," this new source is expected to produce $2.75 million for the arts in Florida.
With city support for the local arts organization usually low or nonexistent, OPERA COLORADO asked not what the city can do for opera but what opera can do for the city. Last season, with eight operatic performances, the company realized over $62,000 in seat tax for the city of Denver, in addition to paying $60,000 rent for the city-owned Boettcher Hall.

A study of the economic impact of the visual and performing arts in Saint Louis has just been completed by the SAINT LOUIS REGIONAL COMMERCE AND GROWTH ASSOCIATION. While we often speak of the importance of the arts to the economy of a city or an area, here are actual figures documenting the tremendous contribution of the arts to the city's finances. For example, "In 1987 the cultural institutions added $677 million and more than 21,000 jobs to the metropolitan St. Louis economy. The institutions also attracted 12.4 million visitors last year—five times the population of the ten-county region." Since many of the facts and figures are translatable to other cities or regions, copies of the RCGA report may be useful to many opera companies. These may be obtained from St. Louis RCGA, 100 South Fourth St., #500, St. Louis, MO 63102, (314) 231-5555.

Late in the year Mayor Edward Koch of New York City announced that he would cut $2.5 million, or 3.3 percent, from the city's arts budget of $74 million for the current fiscal year to compensate for additional health insurance premiums for retired city Civil Service workers. Dr. Mary Schmidt Campbell, the city's Commissioner of Cultural Affairs, who is responsible for the distribution of the moneys to 65 cultural organizations, was as distressed as the heads of the arts groups affected by the cut. Most organizations had set their budgets according to the funds allocated to them; in fact, several had already spent the money which they were to receive in installments. Following the indignant outcry of the arts community, a final decision on both issues—the increased benefits for city retirees, and the cuts in New York's cultural budget—has been postponed for a year.

Funded by grants from several major foundations (Kellogg, Hewlett, Rockefeller Brothers, Exxon, Mobile, and others), the NATIONAL CENTER FOR NONPROFIT BOARDS is jointly administered by Independent Sector and the Association of Governing Boards of Universities and Colleges. It plans to function as a clearing house for information serving members of nonprofit boards and to publish guide-oriented materials. For further information contact NCNB, 1225 19th Street NW, suite 340, Washington, DC 20036.

The Association of College, University and Community Arts Administrators (ACUCAA) has announced a special credit card program called Art$Charge, to be administered by MasterCard, which is designed to raise awareness of the performing arts and also to raise money for presenting organizations. The new, custom-designed credit card is initially being offered nationwide to more than 150,000 households on the Association's mailing list; ACUCAA members with mailing lists of more than 10,000 patrons are eligible to participate as well. Whenever an Art$Charge account is opened or the credit card is used, donations will be made to local performing arts presenters through ACUCAA. Nonprofit performing arts organizations interested in taking part can contact Evan Kavanagh, ACUCAA, 1112 16th St. NW, #620, Washington, DC 20036; telephone (202) 833-2787.

Another new program that is to be instituted shortly by ACUCAA is the creation of comprehensive professional development curriculum for per-
forming arts presenters and managers. To that end the organization has engaged Bonnie Brooks, who is to head this project. She will plan and implement seminars and workshops on methods of fundraising and development, and also create publications as guides to this subject. Her previous positions were with the Minnesota Dance Alliance and with the NEA Dance and Challenge Grant Program.

CHORUS AMERICA, the Association of Professional Vocal Ensembles (251 South 18th Street, Philadelphia, PA 19103), has created an American Choral Works Performance Program to foster repeat performances of lesser-known, quality compositions for vocal ensembles written by American composers after 1930. Interested choral groups may apply for assistance; those who pay all or some of their members will receive special consideration. American composers and choral conductors will serve as jurors.

The New York chapter of THE SUPPORT CENTERS OF AMERICA offered a series of seminars and workshops for managers of nonprofit institutions this fall. Organized by Accountants for the Public Interest/Support Center of New York, the workshops cost between $40 and $95 with group discounts negotiable. For information contact James W. Tull at (212) 302-6940.

The AMERICAN COMMITTEE OF THE FRENCH REVOLUTION, 1511 K Street NW, Washington, DC 20005, (202) 783-1989, will assist with schedules and information those companies and individuals planning special events to commemorate the bicentennial of the French Revolution. Opera companies might consider scheduling a French opera, an opera based on a French theme or book, or featuring French performers, and thus marking this special historic event. ACFR should be notified of any plans so that the event may be included in its official list.

The CENTER FOR SAFETY IN THE ARTS, 5 Beekman Street, #1030, New York, NY 10038, announces the availability of four pamphlets pertaining to health hazards in the arts: 1) Hearing Loss in Musicians, 2) Occupational Hazards in Music, 3) Musculoskeletal Problems in Musicians, and 4) Musculoskeletal Problems in Dancers. They are available from CSA at $1.00 for #1 or 2, $1.25 for #3, and $1.50 for #4.

The MID ATLANTIC ARTS FOUNDATION, headquartered in Baltimore and serving Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Virginia, and West Virginia, is now accepting applications for assistance with tour performances to rural areas. Special consideration will be given to performances by and/or for people from different ethnic backgrounds and to performances of contemporary works. The application deadline is March 1, 1989 for programs planned between September 1, 1989 and August 31, 1990. Maximum grants are for 30 percent of cost of the tour originating and taking place within the Mid Atlantic region. Write to MAAF, 11 East Chase Street, #2A, Baltimore, MD 21202.

A Hispanic Technical Assistance Project has been created by the Support Center of New York of ACCOUNTANTS FOR THE PUBLIC INTEREST. Founded to assist Hispanic organizations in New York City with management problems and to sharpen the skills of their administrators, API has had cooperation and advice from the Association of Puerto Rican Executive Directors, the Association of Hispanic Arts, and the Institute for Puerto Rican Policy. For the first time, a dozen workshops on related problems were offered in September and October; for information regarding future projects contact Madonna Duval at API, (212) 302-6940.
NEW AND RENOVATED THEATERS

The reality of the long-planned and hoped-for new BALLET OPERA HOUSE for Toronto has now been confirmed. The Provincial Government of Ontario has provided the site at Bay and Wellesley and has committed $65 million towards the construction of the new theater. With Lotfi Mansouri, General Manager of the Canadian Opera Company for the last twelve years, leaving to assume his new duties at the San Francisco Opera, it must be especially gratifying to have his extensive work towards the construction of a new and badly needed theater rewarded and his dream become a reality. The Ballet Opera House Corporation, which is in charge of planning the theater jointly for the Canadian Opera Company and the National Ballet of Canada, has appointed Russell J. Anthony Executive Director and Chief Executive Officer. His previous posts have included Vice President of Expo '86 in Vancouver and senior advisor to the Canadian government.

A new 900-seat theater equipped for musical performances opened in Miami as part of "The Castle" resort and hotel development in September. It is named the HIRSCHFELD THEATRE after developer Abe Hirschfeld and also in honor of Al Hirschfeld, the artist, whose theater-related etchings and lithographs decorate the theater. Karen Poindexter has been engaged as Executive Producer and Pat Jeffcott as Executive Director. Anything Goes is the opening production.

The three-theater complex of the ALASKA CENTER FOR THE PERFORMING ARTS in Anchorage is nearing completion. The 2,100-seat Atwood Concert Hall, the last and largest of the Center's three spaces, is to be inaugurated in mid-December; the 350- and 800-seat theaters are already open. Hardy Holzman Pfeiffer Associates designed the single-building facility, which cost about $70 million. The Anchorage Opera plans to give its performances of The Mikado at the Center in March, and some 380 events have been booked for next season.

A former meat-packing warehouse at 531 East 13th Street in New York City is being renovated and turned into a performing space, with a theater lobby faced by stainless steel from old freezer walls and space for dressing rooms, offices, and storage. It will be the new home for the WINGS THEATRE, for musicals as well as for straight plays.

Continuing the renovations and improvements at CARNEGIE HALL, architect James S. Polshek and acoustician Abraham Meltzer have installed acoustical panels set into free-standing screens, which can be positioned in a great variety of ways to affect the hall's sound.

James Stewart Polshek and Partners have also been retained by the SANTA FE OPERA to develop a master site plan for the grounds and current buildings making up the 155-acre opera complex. Modifications to present performance, rehearsal, and office spaces will be considered, as will improvements in landscaping and traffic patterns on the grounds.

Time schedules for the completion of new buildings are usually considered more flexible than program schedules of opera companies. The opening of the new theater for the FINNISH NATIONAL OPERA (see Vol. 28, No. 1) has been delayed and is now tentatively set for 1992 rather than the previously hoped-for date of 1990. — Meanwhile the new opera house in Essen, after original designs by the late Finnish architect Alvar Aalto, finally opened on September 25 with Die Meistersinger von Nürnberg.
NEW AND RENOVATED THEATERS

The Royal Opera, Covent Garden has changed its timetable for the major changes, improvements, and additions planned for its theater (see Vol. 27, No. 3). Now the Royal Opera House is to close in the summer of 1993, not 1991 as previously scheduled, and the renovations are now expected to take three years, not two. It has not yet been announced where the Royal Opera will perform, though the Theatre Royal, Drury Lane has been mentioned.

This winter the BAYERISCHE STAATSOPER will be closed for renovation, and specifically for modernization of the stage machinery and technical equipment. Some performances will be given at the Olympiahalle; the Gärtnersplatz and Cuvilliés Theaters will be in full use as always. The reopening of the Staatsoper is scheduled for April '89. — The opera house in SAARBRÜCKEN is also currently closed for renovation and is expected to reopen in May.

In October Cairo opened a new opera house built with Japanese money (about $30 million) and designed by the Japanese architect Kochiro Shikida. Opening night offered Japanese Kabuki performances and Egyptian and traditional Western music. The former opera house, built in the Italian style, was inaugurated in Cairo in 1869 to celebrate the opening of the Suez Canal. The opera on the first night was not Aida, which Verdi wrote for the occasion but did not finish in time; it was Rigoletto instead. That theater was destroyed by fire seventeen years ago.

Japan's lively interest in music and the many visits there by major opera companies and orchestras have prompted the construction of a new performance facility, the BUNKAMURA ARTS CENTER in Tokyo. It will open in September '89 with special performances of Tannhäuser imported from the Bayreuth Festival.
The LA SCALA opening took place, as always, on December 7; the opera, in a coproduction with L'Opéra de Nice, was Rossini’s "Guillaume Tell," which plays five hours in the uncut version. Music Director Riccardo Muti conducted, and the opening night cast included Leila Cuberli, Chris Merritt, and Giorgio Zancanaro. Also among the five new productions are Luisa Miller, Weber’s Oberon, and the world premiere of Manzoni’s Doktor Faustus (see "New Operas Abroad"). Rimsky-Korsakov’s Tale of Tsar Saltan, conducted by Gennady Rozhdestvensky, will close the season on July 1. In September the company performed in Seoul, South Korea, at the Olympic Games; during that period the Bayerische Staatsoper of Munich visited the theater in Milan for a one-week guest engagement.

Two provincial German opera houses will mount new productions of rarely performed operas. ULM will present Eugen d’Albert’s Der Golem (1926) and KREFELD Albéric Magnard’s Bérénice (1909).

The NEW ISRAELI OPERA TEL AVIV, now in its third season, has scheduled four productions, each to be given ten performances including some in Jerusalem and Haifa. Il Barbiere di Siviglia, L’Elisir d’amore, La Traviata, and Les Contes d’Hoffmann will all be sung in the original with projected captions in Hebrew.

May 26 to June 11 are the dates for SPOLETO FESTIVAL U.S.A. in Charleston, South Carolina when the festival will mount new productions of Le Nozze di Figaro and the rarely heard La Straniera by Bellini. Also on the 1989 program are a new work by performance artist Laurie Anderson, The Electronic Theater: An untitled work-in-progress, an outdoor dance piece created by dancer and choreographer Trisha Brown in collaboration with artist and designer Robert Rauschenberg, and Tango/Orfeo, a two-part dance and theater work by Argentinian composer Astor Piazzolla and his compatriot, director and choreographer Graciela Daniele, with lyrics by William Finn. The "Tango" is a reworked version of the 1987 one-act Tango Apasionado. It will be coproduced by the American Music Theater Festival in Philadelphia, where it will be seen first on May 6. Marionettes from Milan, chamber music from Lincoln Center, and choral music brought from Princeton, New Jersey will supply additional performances.

May 27 to June 25 is the season of the OPERA THEATRE OF SAINT LOUIS. As previously announced, it will feature the premiere of Anthony Davis’s Under the Double Moon; the other works on the program are Werther, The Merry Widow, and Purcell’s rarely heard King Arthur.

Summer ’89 will bring the first Mozart opera in fifteen years to CENTRAL CITY OPERA. The company will open July 8 with The Magic Flute; Lucia di Lammermoor will be the second production, and The Desert Song will round out the summer season. The Young Artists program will perform The Face on the Barroom Floor in addition to the special programs “Opera a la Carte” and Victorian Salon Recitals.

Christopher Hunt, Artistic Director of PEPSICO SUMMERFARE in Purchase, New York, has announced that next summer (July 7 to August 6) he will present the company’s now completed cycle of Mozart/Da Ponte operas as a "Mozart Ring." The three operas, Le Nozze di Figaro, Don Giovanni, and Così fan tutte, will be performed on consecutive days (July 21-23 and 28-30 and August 4-6). Mr. Hunt also announced that this, the
tenth season, will be the last one for PepsiCo Summerfare. (See "News from Opera Companies: Companies Closing."

The LAKE GEORGE OPERA FESTIVAL will present two operas and two operettas in its summer season: Don Giovanni, Madame Butterfly, La Vie parisienne, and The Pirates of Penzance. — Three comic operas make up the program at the ASH LAWN-HIGHLAND SUMMER FESTIVAL: Così fan tutte, Il Turco in Italia, and Cavalli's L'Orlando. — Visitors to the REDLANDS BOWL next summer can see Il Barbiere di Siviglia and South Pacific. — Three B's will be the attractions at the LYRIC OPERA OF DALLAS in the spring and summer: La Bohème, The Beggar's Opera, and Il Barbiere di Siviglia. — The ATLANTA OPERA's season, which runs from June through August, will include La Traviata, Susannah, and Il Barbiere di Siviglia. — Pittsburgh's CIVIC LIGHT OPERA has announced three of the six musicals it will produce next summer. They are My Fair Lady, Annie, and A Chorus Line.

The SEATTLE OPERA, which last summer performed Glass's Satyagraha in the Lyric Opera of Chicago production, has announced its plans for the next three summers. In 1989 there will be a new production of Die Meistersinger von Nürnberg with Helen Donath, Ben Heppner, and Roger Roloff. The 1990 project is a new production of Prokofiev's War and Peace, for which Speight Jenkins has recruited some of the singers from Russia; a Soviet conductor and coach will be working with the American director and designer. The seven performances between July 22 and August 4 are to be part of the festivities planned around the Goodwill Games scheduled for summer '90 in Seattle. In 1991 the company intends to bring back its 1986 production of the Ring cycle.

For more summer programs see also "Performance Listing, 1988-89 Season."

The SALZBURG EASTER FESTIVAL, March 18-27, will bring back the 1988 Karajan production of Tosca with Josephine Barstow, Luciano Pavarotti, and Alain Fondary. — In the summer festival the Maestro will conduct a new Un Ballo in maschera to be staged by the filmmaker John Schlesinger; Josephine Barstow will sing Amelia to Plácido Domingo's Riccardo and Florence Quivar's Ulrica. Georges Prêtre will take over the Tosca production with Anna Tomowa-Sintow replacing Barstow. Next summer will also see a new production of Elektra, conducted by Claudio Abbado and staged by Harry Kupfer. Returning from previous summers will be La Clemenza di Tito, La Cenerentola, and Die Entführung aus dem Serail. — The 1990 Easter Festival will mount a new production of Fidelio.

The Stage on the Lake at the BREGENZ FESTIVAL in Austria will be the setting for its first Der fliegende Holländer, with Robert Hale in the title role and staged by David Pountney; the indoor Festspielhaus will return its production of Samson et Dalila.

The BAYREUTH FESTIVAL will mount a new production of Parsifal, conducted by James Levine and staged by Wolfgang Wagner. Returning will be Harry Kupfer's production of the Ring des Nibelungen from last summer, Tannhäuser under Giuseppe Sinopoli, and Lohengrin as staged by film director Werner Herzog. — Soon after the festival closes, the Tannhäuser production will travel to Japan. It will open a new theater complex, Tokyo's Bunkamura Arts Center, in September '89. — Future new productions at the festival are to include Der fliegende Holländer in 1990,
conducted by Sinopoli and staged by Dieter Dorn, and a new Tristan und Isolde, possibly under the direction of Patrice Chéreau.

Florence's MAGGIO MUSICALE (May 4-June 30) will present Pelléas et Mélisande with Frederica von Stade, Thomas Allen, and Samuel Ramey in a staging by Liviu Ciulei, as well as I Puritani, Idomeneo, and Der Rosenkavalier, the last of these under Zubin Mehta and staged by Michael Hampe. The Bellini opera production will be based on Giorgio de Chirico's set designs dating from 1933.

May 19 to August 23 are the dates of the GLYNDENBOURNE FESTIVAL. The 1989 program consists of Jenufa, Orfeo ed Euridice, A Midsummer Night's Dream, Le Nozze di Figaro, Arabella, and The Rake's Progress. The Janáček and Mozart operas are given new productions, with the former being mounted at Glyndebourne for the first time, conducted by Andrew Davis, the new Music Director, and directed by Nikolaus Lehnhoff with designs by Tobias Hoheisel; Figaro will be conducted by Simon Rattle, staged by Peter Hall, and designed by John Gunter. — The following summer will find Peter Sellars at Glyndebourne to stage Die Zauberflöte.

Fidelio and Die Zauberflöte will be the new attractions at the CHOREGIES D'ORANGE in France next summer, with the Beethoven opera staged by Jean-Claude Auvray. In addition, Nabucco with Ghena Dimitrova and Alain Fondary, Thomas Fulton conducting, is scheduled for August. A new production of Faust will be unveiled at the French festival in 1990. — Martine Dupuy and Cecilia Gasdia will appear as Romeo and Juliet in Bellini's I Capuleti ed i Montecchi at the VAISON-LA-ROMAINE FESTIVAL in July '89. — AIX-EN-PROVENCE will mount Don Pasquale for Gabriel Bacquier in 1990.

Between July 1 and August 31 the ARENA DI VERONA will resound to three Verdi favorites, Nabucco, La Forza del destino, and Aida, as well as Cavalleria rusticana paired with a ballet by Auber. — The ARENA SFERISTERTIO in Macerata has announced three operas in a total of fifteen performances. Aida, Faust, and La Gioconda can be heard between July 22 and August 18. — The annual Rossini festival in PESARO will offer a new production of La Gazza ladra with Katia Ricciarelli and Samuel Ramey.

A repertoire of ten operas will be offered by the SAN FRANCISCO OPERA between September 8 and December 10. Four works will be seen in new productions of which two are local premieres: the full-length Lulu and Vivaldi's Orlando furioso. Lulu is to be directed by Lotfi Mansouri, the company's general director, designed by Günther Schneider-Siemssen, and conducted by John Mauceri, with Ann Panagulias as Lulu and Evelyn Lear (Countess Geschwitz), Victor Braun (Dr. Schön), and Hans Hotter (Schigolch) in leading roles. The Vivaldi will feature Marilyn Horne in the title role, appearing with Susan Patterson and William Matteuzzi; the production's designs and direction were conceived Pier Luigi Pizzi, originally for the Teatro Filharmonico in Verona, and Music Director Sir John Pritchard will conduct. The other operas in new productions are Boito's Mefistofele, in a coproduction with Geneva directed by Robert Carson, designed by Michael Levine, and conducted by Maurizio Arena, and Mozart's Idomeneo directed by John Copley, designed by John Conklin and Michael Stennett, and conducted by Pritchard. Samuel Ramey will sing Boito's devil, with Gabriela Beňačková and Dennis O'Neill as the other principals; Wieslaw Ochman assumes the role of Idomeneo with
Karita Mattila, Nancy Gustafson, and John Alexander also in the cast. The other operas in the company's 1989 lineup present further variety. Verdi's three last operas are all on the bill, with Falstaff as the season opener under Kazimierz Kord with Pilar Lorengar, Marilyn Horne, and Thomas Stewart; Otello with Katia Ricciarelli, Ermanno Mauro, and Brent Ellis, and also conducted by Mo. Kord; and Aida, featuring the company debut of Sharon Sweet in the title role and seconded by Dolores Zajick and Vladimir Popov, under the baton of Cal Stewart Kellogg. Also on the program is Madama Butterfly, sung by Nikki Li Hartliep, and Lohengrin with Mari Anne Häggander as Elsa and Eva Randova as Ortrud (the tenor is to be announced), Charles Mackerras conducting. The final production of the season, leaving audiences clamoring for more, will be Die Frau ohne Schatten, conducted by Christoph von Dohnányi, with the leading roles taken by Mary Jane Johnson (Empress), Gwyneth Jones (Barak's wife), Anja Silja (Nurse), William Johns (Emperor), and, in his American debut, Alfred Muff (Barak). All performances will carry projected English captions.

The 1989-90 program of the HOUSTON GRAND OPERA will include Handel's Giulio Cesare featuring Valerie Masterson as Cleopatra. Previous performances of Handel operas by the Houston company featured Marilyn Home in Rinaldo in 1975. — December '89 will find the OPERA COMPANY OF PHILADELPHIA staging a new Saint of Bleecker Street with Julia Migenes.

Reducing its next season from six to five productions, the PITTSBURGH OPERA promises two local premieres, Strauss's Elektra and Boito's Mefistofele. The other three productions draw on the standard operatic repertory, with one work each by the most popular opera composers; Verdi is represented by La Traviata, Puccini by Madama Butterfly, and Mozart by Die Zauberflöte. For the first time Theo Alcantara will conduct all but one production, Madama Butterfly, which will be led by Music Administrator Timothy Shaindlin. Artistic Director Tito Capobianco will stage the Strauss and Verdi operas, Gigi Elena will be in charge of the Boito premiere, and Horacio Rodriguez Aragon and Jay Lesenger will each direct one of the other works. Madama Butterfly and Elektra will be presented in a total of nine performances during October and November, the other three operas in twelve performances in March and April. The company will continue to give operas in the original language with projected English captions, "OpTrans," shown over the stage.

The CLEVELAND OPERA'S big news will be the world premiere of Stewart Copeland's Holy Blood and Crescent Moon on October 13, 1989, a work commissioned by the company in 1986 (see "New American Operas"). The other operas next season will be The Pirates of Penzance, Madama Butterfly, II Trovatore, and Show Boat, with their respective opening dates on December 1, February 9, April 4, and May 11. The Verdi opera will bring Sherrill Milnes to Cleveland for his company debut.

The MINNESOTA OPERA'S main season will consist of four operas: La Bohème, A Midsummer Night's Dream, Roméo et Juliette, and the world premiere of Libby Larson's Frankenstein: The Modern Prometheus (see "New American Operas"). The productions are scheduled for October, January, April, and May at the Ordway Theater in Saint Paul. — A touring ensemble of the company will visit eight states over two months in the fall with a production of Madama Butterfly; the New Music-Theater Ensemble will present a formal premiere of Harper and Nebor's Snow Leopard in November and will try out other new pieces in its workshop the following spring.
While the SARASOTA OPERA's original plans called for a rarely performed work every other season, the company has recently announced the inclusion of seldom-heard operas in consecutive seasons. This winter brings Catalani's La Wally, next winter Verdi's Aroldo in its first professional staging in the U.S. since the 1863 American premiere, and plans for 1991 call for the first American professional performance of Smetana's The Kiss.

Erich Wolfgang Korngold's rarely heard Violanta is scheduled for a concert performance in New York in November '89. The CONCERT OPERA OF MANHATTAN is the performing group.

Donizetti's Anna Bolena, which has had few performances in the U.S. and then mostly in concert form, is scheduled by several American companies for future productions. It is being staged by the VIRGINIA OPERA this season in January and is scheduled for fall 1989 by the NEW YORK CITY OPERA and for 1991 in SEATTLE.

The HAMBURG STATE OPERA plans some interesting productions for next season: Lady Macbeth of Mtsensk staged by Yuri Lyubimov, Tosca by Giancarlo del Monaco, and Tannhäuser by Harry Kupfer. The plans for 1990-91 include new productions of Purcell's King Arthur, Stockhausen's Montag aus Licht, and Parsifal directed by Robert Wilson.

LA SCALA's opening night, again on December 7, will bring a new production of I Vespri siciliani under Riccardo Muti's baton. Die Meistersinger von Nürnberg will be conducted by Wolfgang Sawallisch and The Queen of Spades by Seiji Ozawa, while Fidelio will be presented in a new staging by Giorgio Strehler.

The SAN FRANCISCO OPERA will stage its first performances of Massenet's Don Quichotte in 1990, with Samuel Ramey in the title role. Also planned is a revival of Tchaikovsky's The Queen of Spades with Mirella Freni as Lisa and Plácido Domingo conducting. — That season the SEATTLE OPERA will treat its audiences to their first hearing of Dvořák's Rusalka.

Preparations are well under way towards paying tribute to Mozart on the bicentennial of his death. In New York all the Lincoln Center constituent companies will participate in a major MOZART BICENTENNIAL AT LINCOLN CENTER program between January 1991 and August 1992. The Metropolitan Opera's contribution in 1990-91 will be Die Zauberflöte in a new production and revivals of Le Nozze di Figaro, Don Giovanni, and La Clemenza di Tito, with Die Zauberflöte, Don Giovanni, Idomeneo, Le Nozze di Figaro, Così fan tutte, and Die Entführung aus dem Serail during the following season. Mozart opera performances will also be contributed by the New York City Opera, where evenings of Mozart concert arias are also planned, and the Mostly Mozart summer concert series will celebrate the anniversary in a special way, though no details have yet been announced. Mozart on film will be the responsibility of the Lincoln Center Film Society which will show Joseph Losey's Don Giovanni, Ingmar Bergman's The Magic Flute, and Milos Foreman's Amadeus.
ATTENTION COMPOSERS, LIBRETTISTS, PLAYWRIGHTS

Applications are now being accepted in the second round of the MEET THE COMPOSER/READER'S DIGEST COMMISSIONING PROGRAM. Since the program's purpose is wide exposure of a newly commissioned work, the requirements are for several performing organizations located in different regions to apply jointly for one work to be commissioned from one or more composers. Application forms may be requested from Meet the Composer Inc, 2112 Broadway, #505, New York, NY 10023, and must be returned no later than March 15, 1989.  (For opera/music theater commissions granted during the first year of the program, see "New Operas and Premieres: Commissions.") A similar program for dance invites applications from several dance companies for one joint commission to a composer and choreographer to create a new work. The application deadline for the second round of the Meet the Composer dance program is April 15, 1989.

A call for the submission of short complete musicals was made by TEN-MINUTE MUSICALS PROJECT, Michael Kopy, Producer, P.O. Box 461194, West Hollywood, CA 90046; telephone (213) 656-8751. The length of the piece should be between five and fifteen minutes; if it is a play with music, at least two-thirds must be sung; and any musical style is acceptable. The cast may be between one and twelve performers, and accompanying musicians between one and fifteen. The company plans to develop the selected pieces further and ultimately to combine them into one composite work. If accepted, the Ten-Minute Musicals Project will pay $250 per work. February 1, 1989 is the deadline for submitting material which should include the complete script, lead sheets, an audiotape cassette of the vocal material, and a stamped, self-addressed manila envelope if the material is to be returned.

A New York-based nonprofit touring ensemble, SPOTLIGHT REPERTORY THEATRE, is looking for new original musical plays and revues. Casts should be limited to two to eight performers, scripts must be typewritten, and a selection of five songs on audio cassette must accompany the application; also a self-addressed stamped envelope if the material is to be returned. Address: Spotlight Repertory Theatre, Parkchester Station, P.O. Box 368, Bronx, NY 10462.

WINGS THEATRE COMPANY, 112 Charlton St., New York, NY 10014, solicits manuscripts of unpublished, unproduced musicals (and plays) "that explore moral, social or philosophical issues in an entertaining, intellectual manner." Ten works will receive staged readings and three will be chosen for production in 1989-90. December 31 is the deadline for submitting material.

January 27, 1989 is the deadline for submitting proposals for the 1989 GRAWEYER AWARD FOR MUSIC COMPOSITION. The prize of $150,000 will go to an outstanding composer, recommended by a sponsor and/or performing organization, and it will be awarded for a work premiered between January 1984 and December 1988. Applications must be accompanied by a full score, a cassette tape of the performance, documentation of the performance, the composer's biography and photo, a supporting letter from the sponsor of the premiere performance, the completed entry form, and a nonrefundable fee of $30. Further information and forms may be obtained from the Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, KY 40292.
ATTENTION COMPOSERS, LIBRETTISTS, PLAYWRIGHTS

The next INTERNATIONAL COMPETITION FOR MUSICAL COMPOSITION in Geneva is for works for full orchestra. The composer, of any nationality and any age, is to remain anonymous to the jury. The work must not have been performed or published. A minimum orchestral size has been prescribed and the length of the piece is suggested to be kept between 15 and 40 minutes. The full score, if possible with a piano reduction, is to be submitted to the Secrétariat, Maison de la Radio, 66 blvd. Carl-Vogt, CH-1211 Geneva 8, Switzerland, before September 30, 1989. The name and résumé of the composer is to be kept separate from the score with only identifying numbers linking the two.

The two major composers' societies, ASCAP and BMI, have announced the application deadlines for their next young composers awards. ASCAP's Foundation Grants to Young Composers is open to musicians who are under 30 on March 15, 1989, the date by which the application with one score must be postmarked. Applicants must be citizens or permanent residents of the United States. Request guidelines and forms from ASCAP, Attn: Frances Richard, 1 Lincoln Plaza, New York, NY 10023. — The BMI Awards are available to student composers of the western hemisphere enrolled in accredited public, private, or parochial secondary schools, colleges, or conservatories of music, or are studying with a recognized and established teacher. The deadline is February 10 for submitting an application with one score. Forms and guidelines should be obtained from Barbara A. Peterson, Director, BMI Awards to Student Composers, 320 West 57th St., New York, NY 10019.

December 31 is the deadline to submit scores for the Fifth Annual Music Competition for NEW COMPOSITIONS OF JEWISH MUSIC. For details contact Jewish Music Commission, 15739 Ventura Blvd., Encino, CA 91436.

The MINNESOTA COMPOSERS FORUM offers for sale three publications which may be of interest to composers nationwide. Composers' Savvy is made up of articles by composers, publishers, marketing experts, and others, exploring the business side of the music industry; Information Blizzard, in two volumes, lists addresses of organizations and individuals serving composers' needs, such as copyists, recording studios, series presenters, publishers, and fellowships and grants available to composers; the third is its own membership directory. Individual copies may be ordered for $3 per volume or the complete set of four volumes for $10 from MCF, Market House #206, 289 East 5th St., St. Paul, MN 55101.

CHAMBER MUSIC AMERICA will disburse seven awards for the commissioning of new works to outstanding ensembles with a record of performances of contemporary music. The application deadline is April 7, 1989. Guidelines and application forms may be obtained from CMA, 545 Eighth Ave., New York, NY 10018.

The CANADIAN OPERA COMPANY in Toronto has announced the selection of composers and librettists for its second round of in-residence artists. Denis Gougeon of Montreal, Peter Paul Koprowski of Ottawa, and Andrew Macdonald of Lennoxville, Quebec, are the composers; Rod Anderson and Ken Koebke of Toronto and Timothy Anderson of Edmonton are the librettists. In addition, three dramaturges have been assigned to the project, which is expected to yield three one-act operas at the end of this season. — Applications for 1989-90 residencies must be submitted by February 1 (see Vol. 27, No. 4).
ATTENTION COMPOSERS, LIBRETTISTS, PLAYWRIGHTS

The MIXED BLOOD THEATRE COMPANY of Minneapolis is announcing its sixth contest for new plays and musicals. Two works may be submitted by one author/playwright, who must have had at least one work produced or workshopped professionally or academically. The new work(s) must be unpublished and unproduced. Subject matter and length are open; translations or adaptations are not eligible. The winning piece will be given a full production by the company, and its author will receive $2,000. The deadline is April 15, 1989; included with the application must be the script, an audio cassette of the lyrics and music if the work is a musical, and the author's resume. Winners will be notified about October 1. The company's address is 1501 South 4th St., Minneapolis, MN 55404.

DIRECTORY
American and Foreign Contemporary Operas/Music Theater Works 1980-89

NOW IN PREPARATION

Information on new operas and music theater pieces composed or premiered after 1979 must be received before March 1 for inclusion in this sequel to the four earlier COS directories of new works. These unique publications are the only source for this comprehensive information, and composers, librettists, publishers, et al. are urged to submit details (see form on page 123) to: Central Opera Service Directory, Metropolitan Opera, Lincoln Center, New York, NY 10023.

MUSIC PUBLISHERS

MUSIC SALES/G. SCHIRMER has acquired the music publishing divisions of Denmark's Edition Wilhelm Hansen, the major music publisher for Scandinavian composers over the last 125 years. Included are subsidiary companies in Sweden, Finland, West Germany, Great Britain, and the United States. Chester Music, London, also a Hansen subsidiary acquired by Music Sales/G. Schirmer, publishes several American-based composers such as Thea Musgrave, Marc Neikrug, and André Previn. In the U.S., the Hansen and Chester catalogues will be handled by G. Schirmer, Inc.

As U.S. agent for Bärenreiter Verlag, FOREIGN MUSIC DISTRIBUTORS and its director George Sturm have announced the availability of scores and matching parts for Mozart's standard operas in critical editions in the Neue Mozart Ausgabe, which also includes, often for the first time, performance material for the composer's little-known works. (See also "Editions and Adaptations.") FMD, 305 Bloomfield Ave., Nutley, NJ 07110, (201) 667-0956 also represents Deutscher Verlag für Musik, Breitkopf und Härtel/Leipzig, and Friedrich Hofmeister, all in East Germany, who are the publishers of such contemporary composers as Siegfried Matthus, Mikis Theodorakis, and Udo Zimmermann, — MUSIC ASSOCIATES OF AMERICA, at the same New Jersey address as FMD and under the same directorship, offers a performing edition of the vocal score of Richard Owen's Abigail Adams.

BOOSEY AND HAWKES has announced the move of its rental library and stage rights licensing office to 52 Cooper Square, 10th floor, New York, NY 10003. Sue Klein is Manager in charge of Royalty and Hire, and Mark Wilson is Rental Administrator. Telephone numbers: New York City, (212) 979-1090; New York State, (800) 732-2220; elsewhere, (800) 645-9582.
EDITIONS AND ADAPTATIONS

Kurt Weill and Maxwell Anderson's *LOST IN THE STARS*, which opened on Broadway in 1949, has been adapted by David Drew, the British Weill scholar and author of the recently published *Kurt Weill, A Handbook*, into a concert sequence with vocal soloists. It was premiered by the American Composers Orchestra at Carnegie Hall on October 9, where it shared the program with selections by Sondheim and Blitzstein. On October 7 and 8 excerpts of the new version were presented in the Guggenheim Museum's "Works and Process" series. In addition to the two soloists and members of the ACO, the orchestra's music director Dennis Russell Davies, Mr. Drew, and Betty Allen, director of the Harlem School of the Arts whose chorus sang at the Carnegie Hall performance, participated in the discussion. The musical is based on Alan Paton's novel about apartheid, *Cry, the Beloved Country*.

When the Canadian Opera Company Ensemble offers Monteverdi's *IL RITORNO D'ULISSE IN PATRIA* this season, it will do so in a new performance edition by Glen Wilson. The performance will also be the work's first in Canada in any edition.

When Tchaikovsky's *QUEEN OF SPADES* is performed in Karlsruhe next June, it will be seen and heard for the first time in a new version. Soviet composer Alfred Schnittke is responsible for the musical revisions and Yuri Lyubimov for the dramatic changes.

The latest adaptation of a pre-Renaissance music drama undertaken by Paul C. Echols for performance by his Mannes College Camerata group is *THE ROMANCE OF THE ROSE*. It combines parts of the original thirteenth-century story of courtly love with fifteenth-century court music and requires the performers not only to act and sing but also to play on period instruments. It was premiered on October 7 at the Mannes College of Music in New York.

A new edition of the piano/vocal score for Charles Lecocq's *LA FILLE DE MADAME ANGOT* has been prepared by Mark Herman and Ronnie Apter and will be ready by summer 1989. The score will include a new English translation by Herman and Apter, as well as stage directions and some costume sketches and illustrations first published in 1875. The work's world premiere was given in Brussels in 1872; the first American performance took place the next year at New York's Broadway Theater. The new translation was commissioned by Ruth Bierhoff for performances at SUNY College in Purchase, New York next May in commemoration of the 200th anniversary of the French Revolution (see also "Government and National Organizations"). Both the score and the translation will be available from Messrs. Herman and Apter, 906 South Kinney Ave., Mount Pleasant, MI 48858.

Foreign Music Distributors has announced the availability of Mozart's own recently discovered transcription for wind octet of extensive selections from *DIE ENTFUHRUNG AUS DEM SERAIL* (mentioned in Mozart's letter of July 20, 1782 addressed to his father.) The 60-minute *Harmoniemusik* was given its modern-day premiere by the Vienna Wind Octet in Salzburg last winter and its American premiere in excerpts took place at the Mozart Festival in San Luis Obispo, California, followed by a complete performance at the Mostly Mozart Festival in New York last August. The score is published by Bärenreiter Verlag.

(continued on page 79)
The Music Division of the LIBRARY OF CONGRESS was the recipient of the substantial collection of musical manuscripts, documents, letters, and memorabilia left by Hans Moldenhauer at his death last year (see "Opera Has Lost"). The musicologist and collector, best known for his interest in composers of the Second Viennese School, once held the largest private collection of Webern's music and also some unpublished works by Schoenberg and Berg. The Moldenhauer collection also included musical manuscripts by Brahms and Beethoven, Rimsky-Korsakov, Mussorgsky, and Puccini, and complete manuscript scores by César Franck and Ernest Bloch. Mr. Moldenhauer had been one of the bidders for the Stravinsky collection but was outbid by Paul Sacher and his foundation in Basel, a competitor in collecting musical manuscripts who had earlier purchased Webern material from Mr. Moldenhauer himself. Smaller portions of the Moldenhauer music collection had previously been given to Harvard and Northwestern Universities (see Vol. 26, No. 1 and Vol. 27, No. 4).

The LIBRARY OF CONGRESS has also received a large number of musical manuscripts of Jerome Kern, including such major works as Show Boat, Very Good Eddie, Leave It to Jane, and some unpublished compositions. Deposited in Washington by the late composer's daughter, Mrs. Betty Kern Miller, the material is in large part that which was found at a Warner Brothers warehouse in New Jersey in 1982 (see Vol. 27, No. 4).

The SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE, located in Harlem and part of the New York Public Library system, has received a major pledge from the Eastman Kodak Company. A five-year plan calls for the expansion of the Moving Image and Recorded Sound Collection and for the creation of a Travelling Exhibition Program documenting the development and impact of black culture throughout the country.

Glassboro College in New Jersey is establishing the HALL JOHNSON COLLECTION, an archive to house manuscripts, published and unpublished works, recordings, letters, and other memorabilia of the black American composer and choral director. A Hall Johnson Festival in November, marking his centennial year, launched the project and raised some initial funding. The college's music department plans to raise money for the publication of manuscript scores and also to produce an anthology of recordings to serve as stylistic models for performance practices.

Following a special theater exhibition at Chicago's De Paul University, the school established the JOSEPH JEFFERSON COLLECTION OF THE THEATRE SCHOOL with financial support from the Joseph Jefferson Award Committee. The collection will include theater memorabilia, books, playbills, set and costume designs, photos, movies, and videotapes, and will be open to researchers.

The celebrated dancer Alexandra Danilova announced a special gift she was making to commemorate the occasion of her 84th birthday. She has bequeathed her complete art collection to the NEW YORK PUBLIC LIBRARY DANCE COLLECTION at Lincoln Center. Her paintings and drawings, mostly representative of the dance world in which she moved, are by such famous artists as Natalia Goncharova, Eugene Berman, André Derain, Oliver Smith, Mstislav Dobujinsky, and Rouben Ter-Arutunian. Miss Danilova, who still teaches five classes a week at the School of American Ballet, was prima ballerina of the Ballet Russe de Monte Carlo from 1938 until 1952, and her collection also includes posters and many...
photographs of herself, her colleagues, and the legendary ballet company. Some of the pieces date back to the five years (1925-30) when she and George Balanchine lived together in Paris as members of Diaghilev's Ballets Russes; others are reminders of her later association with him both as the creator of roles in his ballets and as his collaborator in the staging of Coppélia for the New York City Ballet. She has also staged ballets for the Metropolitan Opera and the School of American Ballet. Her one stipulation in making the bequest is that the collection should remain intact, to show that a dancer was not only preoccupied with ballet but could appreciate beauty and the fine arts.

The SAN FRANCISCO ARCHIVES FOR THE PERFORMING ARTS has acquired new space in addition to its crowded quarters on the fourth floor of the War Memorial Opera House. Adjacent to the Vorpal Gallery on Grove Street, the new facility is at street level. Therefore it is more easily accessible and, with more than four times the area of the Archives' current space, it is ideally suited as an exhibition gallery. There will also be sufficient space for a library/lecture/screening room, a research facility, a climate-controlled archival storage area, and staff offices. Extensive renovations are expected to be completed for a spring opening.

The THEATER MUSEUM DER STADT WIEN and the Institute for Theater Research at the University of Vienna will be the sources for Evan Baker to complete his doctoral dissertation devoted to the set and costume designs of Alfred Roller. Mr. Baker, who was enrolled in the Department of Performance Studies at New York University, has received a Fulbright grant to work in Vienna for one year. He will also have the assistance of Professor Greisenegger, director of the Institute.

The PIERPONT MORGAN LIBRARY in New York opened a major exhibit of musical manuscripts in September. Entitled "Measure for Measure: Music Manuscripts and Books from the Cary Collection," the show included about 100 autograph scores by, among others, Mozart, Beethoven, Wagner, Mahler, Verdi, Puccini, and Debussy. The operatic works, complete or in part, included Der Schauspieldirektor, Lohengrin, and Trial by Jury.

Under the title of "Courtly Splendour," the McNAY ART MUSEUM in San Antonio has presented an exhibition of rare and exquisite books from the Robert L.B. Tobin Collection pertaining to court spectacles in the Renaissance. Most of the sumptuously illustrated and luxuriously produced books date back to the sixteenth century; they present outdoor spectacles devised by some of the most famous artists of the time to honor the local prince or other ruler and to mark special occasions. These spectacles or fêtes, often in the form of grandiose tournaments, were the forerunners of indoor theatrical opera and ballet presentations. A two-day symposium, "Courtly Splendour: An Exploration into the Role Played by the Arts in Creating the Princely Image," was held at the McNay on October 29 and 30. The exhibit, which opened October 15, will be on view through January.

A PARIS OPERA exhibition, currently touring the U.S., was first shown in New York at the Cooper-Hewitt Museum from July through September. On loan from the Théâtre National de l'Opéra de Paris, it consists of some 100 costumes and numerous costume sketches, some by notable artists including Fernand Léger. While most of the costumes were made within the past 25 years, some maquettes of Paris Opéra stage designs date back to the late nineteenth century. The collection, which subsequently traveled to Dallas, also includes a great assortment of stage headdresses.
ARCHIVES AND EXHIBITIONS

and jewelry as well as architectural plans and renderings for the Paris Opéra's home, the Palais Garnier.

The AUSTRIAN INSTITUTE in New York was host to "The New Ring Cycle at the Metropolitan Opera," an exhibition celebrating the contributions of the Austrian team of director Otto Schenk and stage designer Günther Schneider-Siemssen. The show, which was on view from October 13 to November 10, exhibited stage models and set designs. It was timed to coincide with the premiere of the new production of Götterdämmerung at the Met on October 21.

A collection of operatic photographs by Robert Cahen is on view at the ARCHIVES FOR THE PERFORMING ARTS in San Francisco. It includes world-renowned singers in formal and casual photographs, primarily at the San Francisco Opera but also at other opera houses.

The Music Division of the LIBRARY OF CONGRESS has organized an exhibit on the ground floor of the Thomas Jefferson Building chronicling 63 seasons of chamber music concerts at the Library. At the same time the Library announced the renovation and modernization of the Coolidge Auditorium, the hall created for the Elizabeth Sprague Coolidge Chamber Music Concerts, located on the north side of the Jefferson Building.

The current show at the Vincent Astor Gallery of the NEW YORK PUBLIC LIBRARY AT LINCOLN CENTER is devoted to "Design, Vision, Dance: Four Decades of the New York City Ballet." It closes January 6.

"Golem! Danger, Deliverance and Art," which opened in November at New York's JEWISH MUSEUM, Fifth Avenue and 92nd Street, focuses on the well-known Jewish legend and its manifestations in the visual and performing arts. This multi-media show, organized by Emily Bilski, features over 200 objects and documents which trace the history of this legendary figure. Numerous production photographs, posters, playbills, and scores of operas on this theme by composers including d'Albert, Ellstein, and Weiner, as well as a videotape of a recent ballet, will be on display until April '89.

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The MUSIC EDUCATORS NATIONAL CONFERENCE has surveyed its members and some of the results are of particular interest regarding music education in schools. On the positive side, MENC reports that 74 percent of its members teach in school districts where elementary students are taught by music specialists, but 60 percent report that elementary students receive less than the MENC-recommended 100 minutes per week of music instruction; 35 percent report that their secondary schools offer less than the seven instructional periods per week which MENC recommends at that level. While 56 percent found that conditions had not changed over the last five years, in contrast, 32-40 percent responded that the facilities and the teaching materials at their schools have improved during that period. Closing on the most positive note: 75 percent rate the music curriculum as good or excellent. Almost all respondents (93 percent) participate in some outside music activities in addition to teaching; about half are paid for this work and half do it avocationally.

The results of a NATIONAL ENDOWMENT FOR THE ARTS study on arts education in the U.S. have been published in Towards Civilization: A Report on Arts Education. The report was mandated by Congress, and the Endowment recommends that at least 15 percent of elementary through junior high school time be devoted to the study of the arts, and that high school students be required to pass at least two full-year study courses in the arts in order to graduate. Some of the other points include certifying qualified teachers and testing and evaluating the curriculum and its effectiveness on the students' learning. NEA also plans to further expand its arts education commitment. Copies of Towards Civilization, priced at $9.50, may be ordered from the Government Printing Office, Superintendent of Documents, Washington, DC 20402.

Several new cooperative programs joining academic opera departments and professional opera companies were initiated last season. The BATON ROUGE OPERA and LOUISIANA STATE UNIVERSITY announced fully integrated productions for the first time. A professional orchestra alternates with a student orchestra; singers are in part hired professionals and in part advanced students; and funding comes from both the university and the opera company, the latter drawing particularly on corporate donations. But probably the most important component is the formation of a production committee consisting of LSU faculty members and members of the opera company board and administration, who must arrive jointly at all major decisions.

The KNOXVILLE OPERA in collaboration with the UNIVERSITY OF TENNESSEE--KNOXVILLE has established the Knoxville Opera Studio, in which five young singers are accepted for one-year apprenticeships. — The UNIVERSITY OF TENNESSEE AT CHATTANOOGA and the CHATTANOOGA SYMPHONY AND OPERA ASSOCIATION together offered several performances of Chanticleer at various schools, playing for some 6,000 children. The production toured with sets and costumes, using student performers with part of the professional orchestra.

A production of The Magic Flute was performed in Vermont as the result of cooperative efforts between MIDDLEBURY COLLEGE and the BRATTLEBORO OPERA THEATER, with artistic as well as financial responsibilities shared by both organizations. — DUKE UNIVERSITY's INSTITUTE OF THE ARTS, the university's Artists' Series, the DURHAM ARTS COUNCIL, and TRIANGLE MUSIC THEATRE ASSOCIATES, which
functions as the artistic production company for the presenters, "benefit greatly by the informal but firm relationship," states composer Robert Ward, artistic director and chairman of the board of Triangle.

OPERA AT FLORHAM represents the reverse trend, in which the opera department of Fairleigh Dickinson University has become independent of its parent institution. The new company still receives some 15 percent of its budget from the university and uses academic facilities for rehearsals and performances, but it has become a separate organization with professional performers as well as students (similar to the early development of Opera San José). The company has created an aid for its audiences called "The Living Libretto." Immediately preceding each operatic performance, the work is also presented in the form of a play, which is basically the opera's libretto in a translation made especially for this purpose.

The Drama Department at RICKS COLLEGE in Rexburg, Idaho, has added a new music theater program. During the past season this joint venture between the music and drama departments has produced its first three musicals, including My Turn on Earth, a Mormon musical by Lex de Azenado with a libretto by Carolyn Pierson. The music department also independently produced Joseph and the Amazing Technicolor Dreamcoat.

The PEABODY CONSERVATORY OF MUSIC at Johns Hopkins University in Baltimore will offer a Master of Music in Music Theater degree beginning in 1989.

A Soviet/American agreement has been concluded in Moscow which will foster the exchange of music students and teachers between conservatories and music schools here and in the USSR. Joseph Polisi, president of the Juilliard School, signed on behalf of American conservatories such as Curtis, Peabody, and New England, as well as major music schools at universities such as Indiana University. The Russian representatives in the negotiations included Givani Mikhailov, professor of American music at Moscow State Conservatory, who also represented the conservatories of Leningrad and Tbilisi. The agreement is to take effect immediately and in the first exchange teachers and students will participate in master classes. Next year conducting students are expected to be added, and an exchange of student performing ensembles will also begin. Collaboration in productions as well as musicological research and other advanced studies should also benefit greatly from this exchange.
Government Appointments and Resignations

The latest presidential appointments to the National Council on the Arts include soprano PHYLLIS CURTIN, Dean of Boston University's School of the Arts; composer MARVIN HAMLISCH; WENDY W. LUERS of the Human Rights Watch in New York City; MEL HARRIS, President of the Television Group of Paramount Pictures; JOCELYN STRAUS of the San Antonio Performing Arts Association; and architect KEVIN ROCHE. They succeed Allen Drury, Celeste Holm, Samuel Lipman, George L. Schaefer, Robert Stack, and William Laurens Van Alen, whose terms have expired.

After four years, PATRICK J. SMITH will be leaving his position as Program Director for Opera-Musical Theater at the National Endowment for the Arts. As of March 1 he will become Editor-in-Chief of Opera News, following the resignation of Patrick O'Connor who is going back to London. This means a return to writing, editing, and publishing for Mr. Smith, the founder and former editor of the Musical Newsletter, a contributor to such music magazines as Opera and such prestigious newspapers as The Times of London, and author of two books on opera—The Tenth Muse and A Year at the Met. For ten years he served on the board of the Metropolitan Opera Guild (1967-77), and he was a member of the Opera News advisory panel from 1977 to 1985.

RICHARD E. HUFF has left the Texas Commission on the Arts for Washington to serve as Director of the National Endowment for the Arts' Local Programs. His post as Executive Director of the state arts agency has been taken over by former Assistant Director JOHN PAUL BATISTE, who was also invited to take Mr. Huff's place on the board of the National Association of State Arts Agencies.

New Executive Directors have also been installed by the Missouri Arts Council, where ANTHONY J. RADICH succeeds Wally Weil, and by the Illinois Arts Council, where ROBIN TRYLOFF, formerly from Nebraska, succeeds Adrienne Nescott Hirsch (see Vol. 28, No. 4).

CHRIS MILIOTES is the new Chairman of the Florida Arts Council.

Maureen Forrester is completing her last term as Chairman of the Canada Council, the Canadian equivalent to the NEA. ALLAN GOLTLIEB, Canada's former ambassador to the United States, has been appointed to this office. JOYCE ZEMANS succeeds Peter Roberts as the new Director.

Government Appointments Abroad

The new Chairman of the Arts Council of Great Britain is PETER PALUMBO, who has been named to succeed Lord Rees-Mogg. Mr. Palumbo is a developer and builder.

National & Regional Arts Organizations

The Theatre Communications Group has announced the election of the following new officers: ROBERT FALLS of Chicago's Goodman Theatre as President, succeeding Lloyd Richards; SHARON OTT of the Berkeley Repertory Theatre as Vice President; and ROBERT ORCHARD of Cambridge's American Repertory Theatre as Treasurer.

A four-year veteran of the American Council for the Arts, SARAH HAVENS has been named Executive Director of the organization. She had been with Performing Arts Services of San Francisco before joining ACA as Director of Development and Public Relations.

HAROLD OAKS, Chairman of the Theatre and Film Department at Brigham Young University in Provo, Utah, was elected President of ASSITEJ/USA, the American chapter of the international children's theatre association. His predecessor was Nancy Staubs.

Foundations

The Rockefeller Foundation has elected PETER C. GOLDMARK Jr., Times Mirror Company Senior Vice President, as its President and Chief Executive Officer, succeeding Richard W. Lyman. — ESTHER NOVAK, formerly Vice President of the AT&T Foundation in charge of arts programs, has left that post to become Assistant Director of Public Relations for the state of New Jersey. TIMOTHY J. MCCILMON, who has been Program Director at the National Endowment for the Arts, will occupy the grant-making position vacated by Ms. Novak.

Opera Companies: Officers

H. TONY OPPENHEIMER has assumed the post of President of the Lyric Opera of Kansas City (Missouri), succeeding EDWIN N. CARPER who has become Chairman of the Board. Other
APPPOINTMENTS AND RESIGNATIONS

officers who were installed for the first time include STEVE P. AKIN, Vice President in charge of fundraising; STEPHEN H. HILL, Vice President of Finance; Mrs. PAUL D. BALLETT, Jr., Vice President of Membership; and DON F. DAGENAIS, Recording Secretary.

Changes that have occurred on the Minnesota Opera's board of directors include the election of ROBERT M. HOWARD as Chairman, succeeding BARBARA S. TIEDE who becomes an honorary director. PAUL L. PARKER has retired as President of the company but will remain active as Vice Chairman; his duties as chief operating officer have been transferred to General Manager KEVIN SMITH.

The Dayton Opera has a new President, FRANZ HOGE, and First and Second Vice Presidents, JEROME F. TATAR and HERBERT O. GLASER respectively. The company's Managing Director DENNIS W. HANTHORN was reelected to the board as Assistant Treasurer. — After serving on the board of directors of the Sarasota Opera Association for the past fourteen years, DONALD J. SMALLY became President of the company, succeeding Harry C. Adley.

New officers with the Arizona Opera include GREGORY MELIKIAN as President and JOHN BOUMA, LOUIS LAGOMARSINO, JAMES MORROW, and Mrs. HARVEY NELSON as Vice Presidents. — At the Connecticut Opera in Hartford, Dr. EDYTHE GAINES is now Chairman, former President JOHN G. EWEN is Vice Chairman, and Mrs. RAYMOND D'ARGENIO is President.

The election of officers at Opera Colorado added new Vice Chairmen ANDY ANDRIKOPULOS, SEYMOUR LAFF, and JAMES McCOTTER to continuing Vice Chairman ROBERT ANDERSON. NELLIE M. DUMAN was reelected as Chairman and Artistic Director NATHANIEL MERRILL as President.

At the Florentine Opera of Milwaukee, LAURENCE C. HAMMOND succeeded Lloyd Gerlach as President of the board of directors, and RICHARD VANDEKIEFT was installed as a "Life Director" in recognition of his long and outstanding service.

LIBBY PARKINSON has been installed as the new President of the Kentucky Opera, and Opera-North of Philadelphia has elected Judge JOHN BRAXTON as its new President of the Board. He succeeds Roberta G. Torian.

CALVIN GADDIS was elected Chairman of the Board and DAVE MORTENSEN President of the Utah Opera in Salt Lake City.

The following officers have begun two-year terms at the Hollybush Festival: MARCIA ATCHISON, President; L. MICHAEL HEINE, ROBERT DEATON, and GERI OSTROV, Vice Presidents, and ANNA GIUSTI, Secretary.

The four-year-old Junior Committee of the New York City Opera Guild has elected a new Chairman. She is ROSE-MARIE LOGAN, a Senior Vice President at Shearson Lehman Hutton with responsibilities in the areas of mergers, acquisitions, and telemarketing. The Junior Committee's mission is to involve New York's young professionals in New York City Opera activities.

Opera Companies: Executive/Artistic Heads

In a surprise move, Metropolitan Opera General Director BRUCE CRAWFORD has announced his resignation, effective April 1, 1989. He will return to the business world as Chairman of the recently created Omnicom Advertising Group, the second largest in the world following the merger of several advertising agencies including BBDO International, the company Mr. Crawford formerly chaired. He joined the Met's Board of Directors in 1976 and was elected President in 1984, becoming General Director in fall '85. During his four-year tenure he was able to retire the accumulated deficit which he found on taking office and to put the company on a more secure financial footing; the Met's endowment grew substantially during that period. A search committee has been formed to select a successor to Mr. Crawford; he will remain on the Met's board of directors and its executive committee. Artistic Director James Levine's current contract runs through the 1991-92 season and is expected to be extended by one year during the course of the present season, as has been the case each year.

The New York City Opera has announced the appointment of CHRISTOPHER KEENE as its next General Director, succeeding Beverly Sills (see Vol. 28, No. 4). Maestro Keene is well acquainted with the company, having been Music Director there from 1982 until 1986—one of several reasons that weighed in his favor. His original engagement at the City Opera began in 1969 when he became the first recipient of the Julius Rudel Award; he made his conducting debut there in the fall of 1970 with Ginastera's Don Rodrigo, and his Metropolitan Opera debut followed a year later with Cavalleria rusticana & Pagliacci. His interest in contemporary opera and in unconventional programming is also well known and very compatible with the company's policies. He has been given a three-year contract beginning March 15, 1989; Miss Sills will remain in her post until that date. The agreement specifies that his conducting is limited to two operas a
season at the house and that any outside operatic engagements will have to be cleared with Robert Wilson, Chairman of the City Opera; outside symphonic guest engagements require no such clearance. Earlier Mr. Keene had announced that he would not renew his contract with Artpark, where he has been the Artistic Director since its founding in 1974 and is now also its President. He will, however, remain Artistic Director of the Long Island Philharmonic. — Another announcement, which followed Miss Sills’ resignation, was the resignation of Sergiu Comissiona as Music Director. He will become Music Director of the Helsinki Philharmonic Orchestra.

BRIAN DICKIE, General Administrator of the Glyndebourne Festival Opera since 1981 and Glyndebourne Touring Opera since 1968, has accepted the post of General Director of the Canadian Opera Company in Toronto, succeeding Lotfi Mansouri. He will assume his new duties on January 1, 1989. Mr. Dickie was also Artistic Director of the Wexford Festival from 1967 to 1972, and he has staged operatic productions in both Great Britain and the U.S. Now that the new Ballet Opera House in Toronto is to be built, with its completion projected for 1994, he will undoubtedly also be involved in the preparation of the company’s move into its new home. — Also at the Canadian Opera Company, JOHN LEBERG, who was made Acting Deputy Director earlier this year, has resigned effective in January. He joined the company in 1987 as an assistant stage manager and has staged many COC productions; for the last twelve years he has been Director of Operations. In 1983 he created the first operatic titles for projection, giving them the copyrighted name “Surtitles.” This year Mr. Leberg was awarded the Order of Canada. — LOTFI MANSOURI took over as General Director of the San Francisco Opera on July 1, 1988 (not January 1989 as originally announced) but has remained available to advise COC until his successor is in place.

Following BRUCE CHALMERS’ retirement as General Director of Opera Carolina effective in January ’89 (see Vol 28, No. 4), JAMES W. WRIGHT will assume the post. Mr. Wright has most recently been General Manager of the Anchorage Opera and had earlier been affiliated with the opera companies in Tulsa and Kansas City. Mr. Chalmers plans to return to Portland, Oregon, and to function as a consultant to American and Canadian opera companies.

General Director MICHAEL HARRISON has decided to move from Opera/Columbus to the Baltimore Opera, where he will have the same title and duties, encompassing administrative as well as artistic decisions. Although his new appointment becomes effective December 1, he will continue to serve the Ohio company through his eighth season there and will be actively involved in the search for his successor. In Maryland he succeeds the late Jay Holbrook.

Opera San José has engaged its first Executive Director, CRAIG PALMER, freeing founding director IRENE DALIS to devote herself solely to artistic matters. She assumes the title of Artistic Director. Mr. Palmer’s former position was as Marketing/Media Relations Manager with the San Francisco Ballet.

After some changes and reorganization the Vancouver Opera has signed GUUS MOSTART as its new Artistic Director. Formerly Artistic Director of the Netherlands Opera (1986-88), he has also been affiliated with the Glyndebourne and Wexford Festivals. He will begin his tenure in Canada in fall 1989. His predecessor was Brian McMaster.

The Tulsa Opera has signed stage director NICHOLAS MUNI as its new Artistic Director.

The Tri-Cities Opera in Binghamton, New York has engaged EDWARD F. CORDICK JR. as its new Executive Director, succeeding Bonnie Clouser and Peter Jacoby. Mr. Cordick’s previous experience was as Director of Marketing and Development with nonprofit organizations in Binghamton and Syracuse.

The Colorado Opera Festival in Colorado Springs, which has succeeded in shedding half of its accumulated deficits after a successful 1988 summer, has named ELIZABETH LILLY Executive Director. She has been on the festival’s board of directors for the last two years, and will now be sharing the administrative duties with founder and General Director Donald Jenkins, who will be able to devote more time to artistic matters.

The Minnesota Opera in St. Paul has announced the appointment of GEORGE MANAHAN as Principal Conductor beginning next season. He will also function as musical advisor, assisting in the selection of repertory and guest conductors. From 1984 to 1986 he led the New York City Opera National Company, and he has conducted both opera and symphony in several major cities. He has been especially identified with contemporary opera. Mr. Manahan will retain his post as Music Director of the Richmond Symphony.

STEPHEN CROUT, founder and General Director of the Washington (DC) Concert Opera, has also accepted the post of Artistic Director of the
APPOINTMENTS AND RESIGNATIONS

Ash Lawn-Highland Summer Festival in Charlottesville, Virginia. He has guest conducted with several American opera companies and also functioned as a judge for major national voice competitions. In addition to its summer season, the company will add an in-school education program which will also be conducted by Mo. Crout.

After twelve years of service to the Des Moines Metro Opera in Indianola, formerly in marketing, development, and educational programs, and for the last year as Interim Managing Director, JERIRLE M. MACE has been named Managing Director, succeeding the late Douglas Duncan. She will continue working closely with Artistic Director Robert Larsen.

CLIFFORD REIMS, who headed the Opera and Voice Departments at Roosevelt University in Chicago before retiring two years ago, has assumed the Artistic Directorship of the reorganized Pensacola Opera. Located in Gulf Breeze, Florida, the company was formerly known as the Pensacola Chamber Opera.

As of October 1 the Los Angeles Music Center Opera has a new Deputy General Director in PATRICIA A. MITCHELL. — Heritage Artists Ltd. in Cohoes, New York has appointed MAUREEN SALKIN as General Manager.

The Stratford Shakespeare Festival of Ontario has named DAVID WILLIAM its next Artistic Director, succeeding John Neville. The changeover is scheduled for November 1989.

BILLIE BRIDGMAN has resigned after one year as Artistic Director of the Guelph Spring Festival. LOUIS APPLEBAUM, former Artistic Director of the Stratford Festival and before that Executive Director of the Ontario Arts Council, has organized this year's festival, serving as its interim Artistic Advisor.

Opera Companies: Department Heads

ELIZABETH MOXLEY FALK has joined the Vineyard Theatre in New York as Producer of Opera. Barbarr Zinn Krieger is the company's Executive Director, Joseph LoSchiavo the Artistic Director for Opera, and Linda Bosco LoSchiavo the General Manager.

RUSSELL TAYLOR has become the new Director of Development for the Seattle Opera, where he is charged with raising $3 million during the current season. — PCPA Theaterfest in Santa Maria, California has engaged BEN RUSSELL as Director of Audience Development.

Dayton Opera's Managing Director Dennis Hanthorn has announced the appointment of LAUREL B. SANDERS as Development and Accounting Manager; replacing her as Box Office Manager is KATHERINE LANDIS. PEGGY MAGILL joined the company as Special Projects Manager. David DiChiera is Dayton's Artistic Director.

After 25 years with the New York City Opera, RUTH HIDER has retired as Director of Operations, a position she has occupied for the last ten years. She joined the company as an administrative intern sponsored by the Ford Foundation and also functioned as assistant director and stage director on several occasions. She will remain available to the company as a consultant on special projects.

With William Gillespie leaving the Pittsburgh Opera for his new post as General Manager of the State Opera of South Australia in Adelaide, PATRICIA O'NEILL has been named to fill the post of Director of Administration in Pittsburgh. She was the company's Director of Development from 1983 to 1986, and also worked with General Director Tito Capobianco while he was head of the San Diego Opera.

JUDY RYBICKI, former Director of Marketing with the Houston Grand Opera and for the last four years Manager of Marketing and Ticket Sales at the Washington Opera and Washington Concert Opera, has moved to California to become Marketing Director of Opera Pacific.

After sixteen years with the Dallas Opera in charge of financial planning and reporting and of personnel management, JOHN R. SLEEPER has joined the San Diego Opera as Director of Finance.

The reorganization at the Lake George Opera Festival that brought John Balme as General Director (Vol. 28, No. 4) has also added JAMES POULLIOTT as Company Director, RICHARD STANFORD as Production Supervisor, and MARTIN ROTH as Business Manager.

A new position with the Cleveland Opera—that of Coordinator of Community Support Activities—has been entrusted to TERRI PONTREMOLI, formerly of the Cleveland Institute of Music. — The Kentucky Opera has announced the promotion of KATHEY GOLIGHTLY to the newly created post of Artistic Administrator.

ROY RUSSELL, former Public Relations Director of the Greater Miami Opera, has assumed the same position with the Dallas Opera, while his post at the Florida company has gone to PAMELA SEZZIN.

The Lyric Opera Cleveland has engaged its first Director of Marketing and Development. It is
JEFF NEARHOOF, who comes to the opera company from the Cleveland Ballet and before that from the United Way, where he assisted with fundraising. Also new to the company is KIRSTEN JONES, who became Administrative Associate.

**Theater Companies**

At theater companies that produce musicals or music theater works, the following changes have been announced: DAVID H. BELL has left the Ford Theatre in Washington, D.C. after three years as its Artistic Director and become Associate Artistic Director of the Long Wharf Theatre in New Haven. — JIM COSTELLO is replacing BRIAN BERK as General Manager of the Ensemble Studio Theatre in New York. — The Pioneer Theatre Company in Salt Lake City has engaged J. ALEXANDER MARK as Managing Director, and the Indiana Repertory Theatre has signed PATRICIA NOLAN to the same post in Indianapolis. — The Lincoln Center Theater has engaged LARRY SLOAN as Associate Director. — RALPH J. STALTER Jr. has joined the Delaware Theatre Company in Wilmington as its Managing Director. — The San Diego Repertory Theatre has acquired a new Managing Director in ADRIAN W. STEWART.

Seattle's A Contemporary Theater has named JEFF STEITZER Artistic Director. He replaces founder and Producing Director Gregory Falls. — The Group Theatre in Seattle has signed LYNNE HAMMES as its new Managing Director; she has held financial and administrative positions with the Seattle and Cincinnati Opera companies, and most recently was the Business Manager of Opera/Columbus.

**Orchestras**

ZUBIN MEHTA has announced that he will not renew his contract as Music Director of the New York Philharmonic at the end of the 1990-91 season. At that time he will have led the orchestra for thirteen years, the longest term in Philharmonic history. Several known guest engagements with major opera companies and orchestras seem to indicate that he intends to freelance rather than take on new administrative duties. He remains Music Director of the Israel Philharmonic, a lifetime appointment.

Pulitzer Prizewinning composer DAVID DEL TREDICI, recently of Alice in Wonderland fame, has been named composer-in-residence with the New York Philharmonic for 1988 through 1990. In addition to functioning as advisor to the orchestra, its staff, and Maestro Mehta on contemporary music matters, he is to compose a major orchestral work for performance next season, and has also been commissioned to write a piece for the orchestra's 150th anniversary in 1992.

Changes among the officers and staff of the Florida Orchestra include LLOYD H. HALDEMAN, now President and Executive Director, and KATHLEEN COOK, now General Manager and Director of Development. The orchestra performs at the new Tampa Bay Performing Arts Center.

The current Music Director of the Warsaw Philharmonic, KAZIMIERZ KORD, has also agreed to become Principal Guest Conductor and Advisor to the Pacific Symphony Orchestra in California.

Montreal's Société de musique contemporaine du Québec has signed Canadian composer and conductor WALTER BOUDREAU as Artistic Director and Principal Conductor. He succeeds Gilles Tremblay, who has been affiliated with SMCQ in various capacities for twenty years and as Artistic Director for the last two.

**Dance Companies**

After thirteen years the innovative Twyla Tharp Dance Company has been dissolved. TWYLA THARP herself has joined the American Ballet Theater as Associate Artistic Director, and several of her dancers have also been integrated into ABT.

REID ANDERSON, founder/director of Ballet British Columbia, has been named the new Artistic Director of the National Ballet of Canada. He will assume his position in January 1990, succeeding the dual directorship of Valerie Wilder and Lyn Walls.

**Arts Centers**

The Los Angeles Music Center has elected JOSEPH P. PINOLA as Chairman of the Music Center Board of Governors, succeeding F. Daniel Frost, and ESTHER WACHTELL as its new President, a post previously occupied by the late Michael Newton.

The National Arts Centre in Ottawa has named DOMINIQUE BOUCHER Associate Director and DONNA SIANCHUK Marketing Manager.

RUSSELL J. ANTONY is Executive Director and Chief Operating Officer of the Ballet Opera House Corporation, which is responsible for the construction of the new theater in Toronto.

**Publications**

PATRICK O'CONNOR, Opera News' Editor-in-Chief for the last year, has resigned, and PATRICK J. SMITH, currently Director of NEA's Opera-Musical Theater Program, will assume that position on March 1. (See "Government Appointments and Resignations").
APPOINTMENTS AND RESIGNATIONS

The Opera Journal of the National Opera Association has changed its editor. Leland Fox, who founded the publication and was its editor for 22 years, has retired, and Dr. ROBERT HANSON of West Texas State University in Canyon has taken over.

Performing Arts Archives
Following an interim appointment of MARY C. HENDERSON as Executive Director of the Archives for the Performing Arts in San Francisco, the Board has selected MARGARET NORTON to fill the position. Ms. Norton was formerly in the administration of the San Francisco Opera and before that had been affiliated with the Metropolitan Opera, the Opera Company of Boston, and others. She started in her new position in September.

Theater Consultants
ARTEC Consultants, the international theater planners and acoustics consultants based in New York, has announced that two new Associates have joined Senior Associates Carol Allen, Robert Wolff, and Russell Johnson. The new partners are NICHOLAS EDWARDS, who has been with ARTEC for the last ten years as a consultant acoustician, and ROBERT ESSERT, who joined the firm nine years ago as coordinator of acoustical services. Another consultant who joined ARTEC recently is the architect WALFREDO TOSCANINI.

Publishers and Artists Management
Theodore Presser's independent retail division, the Music Store at Elkan-Vogel, is now managed by MARYANNE McDEVITT, former assistant to Presser Vice President George Hotton.

SUSAN FEDER, formerly editorial coordinator for the New Grove Dictionary of American Music, who joined G. Schirmer two years ago, has been named Vice President of G. Schirmer, Inc. and Associated Music Publishers.

The former Eddie Lew Artists' Representative has been reorganized under a new name, Lyric Arts Group, with PAULA XANTHOPOLOU and EDDIE LEW as partners. The address is 204 West 10th St., New York, NY 10014.

AMY R. SPERLING, formerly of Columbia Artists Management, has joined Gurtman and Murtha Associates in New York as Vice President, Classical Division.

Academia
DONALD HARRIS, former Dean of the Hartt School of Music in Connecticut, has accepted the same position with the College of the Arts at Ohio State University in Columbus. The Hartt School has named MANUEL ALVAREZ Interim Dean for the 1988-89 academic year.

The Curtis Institute of Music in Philadelphia has appointed ROGER BRUNYATE Director of the Opera Department, succeeding Ignace Strasfogel. Mr. Brunyate will also continue to head the Peabody Opera Theater at Johns Hopkins University. In addition the Philadelphia institution engaged MIKAEL ELIASSEN as Director of Musical Studies and DANIELLE ORLANDO as Principal Opera Coach. The Opera Department plans three productions for the current season.

Changes at the Juilliard Opera Center (formerly the American Opera Center) include the engagement of ANDREW YAROSH as Administrative Director, DORIS WOOLFE as Office Supervisor, and BOB CONVERY as Program Assistant. David Lloyd and Edward Alley have resigned from the school.

The Manhattan School of Music has announced the appointment of RICHARD ADAMS as Dean, succeeding the late Martin Smith. New members of the school's opera and voice faculty include stage director JANET BOOKSPAN and singers/voice teachers ELIZABETH CARRON, SPIRO MALAS, RITA PATANE, and THEODOR UPPMAN.

DAN MAREK, formerly of the Metropolitan Opera and now Director of the Opera Workshop at Syracuse University, has been named Chairman of the university's Voice Department. During the summer he joined the voice faculty of AIMS in Graz, Austria.

The Yale School of Drama and Yale Repertory Theater have extended their contracts with LLOYD RICHARDS as Dean and Artistic Director, respectively, through the 1990-91 season.

The University of Texas in Austin has signed HENRY CHARLES SMITH as professor of conducting and as conductor of the university's opera productions and symphony orchestra. He will be leaving the Minnesota Orchestra where he has been Resident Conductor, but has agreed to return for several guest engagements over the next three years.

The Westminster Choir College in Princeton, New Jersey has named RICHARD WEBB its Dean, and the School of Music at the University of North Texas in Denton has appointed ROBERT L. BLOCKER to the same position. JOSEPH FLUMMERFELT, Director of the Westminster Choir, has also accepted the position of Director of Choral Activities at the New England Conservatory of Music in Boston.

Winthrop College in Rock Hill, South Carolina has added a new School of Visual and Performing Arts and appointed Dr. BENNETT LENTCZ-
NER as the School's first Dean. A graduate of the Juilliard School, he earned his doctorate at Ball State University and comes to Winthrop College from Radford University in Virginia where he was Dean of the College of Visual and Performing Arts.

The Arts Administration Program at Golden Gate University in San Francisco has signed MARGEAUX SINGLETON, former Executive Director of the Pittsburgh Dance Council, as Director of its program in arts management, public administration and law.

Stage director DINO YANNOPOULOS, who has been Artistic Director of the Academy of Vocal Arts in Philadelphia for the last twelve years, has resigned from that post and will remain affiliated with AVA only in an advisory capacity. Conductor Christofer Macatansor remains Music Director and James McDowell is Director in charge of administrative matters.

Opera and Symphony Abroad
At the termination of Claus Helmut Drescher's initial two-year contract as Generalintendant of the Wiener Staatsoper in summer 1991, he will be succeeded by baritone EBERHARD WAECHTER. Mr. Waechter is also Director of the Wiener Volksoper, and thus the Ministry for Arts and Culture will have both opera houses under one manager. Functioning together with Mr. Waechter will be IOAN HOLENDER, head of an international artists agency which he plans to dissolve before assuming the newly created post of General Secretary. CLAUDIO ABBADO's contract as Music Director of the Staatsoper has just been renewed, assuring his presence until 1997.

HERBERT VON KARAJAN's position vis-a-vis the Salzburg Summer Festival has now been clarified. While the conductor has resigned from the festival's board of directors, he has no intention of retiring from conducting and will continue to lead some festival performances (see "Forecast").

UWE MUND, chief conductor at Barcelona's Gran Teatro del Liceu, will assume the Music Directorship of the opera and the symphony orchestra in Graz, Austria, beginning with the 1990-91 season. Gundula Janowitz will become the opera's General Director at the same time (see Vol. 28, No. 4).

Götz Friedrich, Generalintendant of the Deutsche Oper Berlin, has named GIUSEPPE SINOPOLI to succeed Chief Conductor Jesús López Cobos when the latter leaves the company in 1990. Maestro Sinopoli's contract commits him to the company for five years.

At the same time Mr. Friedrich's contract was extended until 1996.

ROLF LIEBERMANN concluded his second term (this of more than three years) as Generalintendant of the Hamburg State Opera last summer. ROLF MARES, the Director of the Opera for 25 years, left at the same time. The new team is PETER RUIZICHA as Staatsoperintendant, GERD ALBRECHT as Generalmusikdirektor, and WULF KONOLD as Chief Dramaturg. — Munich's Staatstheater am Gärtnerplatz has named REINHARD SCHWARZ Music Director.

DONALD RUNNICLES will become General Music Director of the opera in Freiburg beginning next season. Mr. Runnicles made his Metropolitan Opera conducting debut last season with Berg's Lulu. — Last summer LUDWIG BAUM began his tenure as Intendant of the Musiktheater im Revier in Gelsenkirchen.

ANDREW DAVIS, who resigned as Music Director of the Toronto Symphony (see Vol. 28, No. 4), has been named Music Director of the Glyndebourne Festival, effective immediately. Mr. Davis first conducted at Glyndebourne in 1974 and has returned there regularly. His first assignment as Music Director will be the new production of Jenůfa opening May 19, 1989. His predecessor was Bernard Haitink, now Music Director at the Royal Opera, Covent Garden. (See also "Opera Companies: Executive/Artistic Heads") — Mr. Davis has also been named Chief Conductor of the BBC Symphony Orchestra as of next season, succeeding Sir John Pritchard.

GERARD MORTIER, General Director of the Théâtre Royal de la Monnaie in Brussels, has agreed to function in the same capacity for the Flemish Opera for the next three years, helping to reorganize the Antwerp company while continuing his duties in Brussels.

With conductor Armin Jordan leaving the opera in Basel, MICHAEL BODER has been appointed Music Director of the Swiss theater beginning with the 1989-90 season.

PIERRE VOZLINSKY, former manager of L'Orchestre de Paris, who joined Daniel Barenboim at L'Opéra de Bastille as Chief Executive, is returning to his previous job following differences over the hiring of a new opera orchestra. Meanwhile a new appointment which will affect the theater's administration has been made known. It is the former Premier Directeur Général of the fashion house of Yves Saint Laurent, PIERRE BERGE, who is taking over the Presidency of Les Théâtres de l'Opéra de Paris, an organization controlling the Bastille, the Garnier and the Favart/Opéra-Comique. M. (continued on page 77)
### Performings Groups

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### Number of Performances

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### Statistics 1987-88

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<td>Number of Performances</td>
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<td>Projections</td>
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<td>481</td>
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*An annual listing of the complete U.S. Operatory is available from Central Opera Service. It is arranged by standard and contemporary works and musicals, showing the number of performances of each, world premieres, readings, and American premieres are indicated. Copies are available at $8.00 including postage.*

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**Footnotes:**
- EXPENSES (in millions)
- Attendance (in millions)
- Musicals (exclusive of commercial theatres)
- Total Producing Organizations & Performances

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**Table Details:**

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<td></td>
<td>352.3</td>
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<td>Subtotal</td>
<td>4.8</td>
<td>4.8</td>
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<tr>
<td>Total</td>
<td>352.3</td>
<td>321.1</td>
<td>270.3</td>
<td>256.5</td>
</tr>
</tbody>
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**Footnotes:**
- An annual listing of the complete U.S. Operatory is available from Central Opera Service. It is arranged by standard and contemporary works and musicals, showing the number of performances of each, world premieres, readings, and American premieres are indicated. Copies are available at $8.00 including postage.
COS INSIDE INFORMATION

We are delighted to announce the next COS NATIONAL CONFERENCE for October 18-21, 1989 at the Essex House in New York City. Detailed information and registration materials will be mailed in the spring.

The COS Annual Survey for the 1987-88 season was completed a few weeks after the close of the reporting period and released to the international press on September 27. As always, the primary sources of information were questionnaires completed by the companies themselves, with follow-up by telephone when needed. The vital statistics are tabulated in the report on the preceding page. An analysis of the survey, "Beating the Odds," appeared in the November 1988 issue of Opera News.

Most of the figures in the survey are self-explanatory: there were again more companies giving more performances for more people of more operas. This last-mentioned fact is significant in light of the 1986-87 season, when a distinct and sudden reduction in repertoire had occurred. In 1987-88 companies have begun to return to more varied programs and the inclusion of rarely performed works; in addition the season also offered a marked increase in new operas and music theater pieces. With the rise in the number of contemporary opera performances especially noticeable, a closer look at that repertoire may be in order here.

A total of 413 contemporary works were heard in 1987-88, while the operas of the "standard" repertoire—which include all noncontemporary works from baroque to modern—numbered 245. Included under contemporary operas are the new music theater pieces, which point, no doubt, to the future and which offer one means of keeping the art form vital and vibrant. Their significance, however, has been examined often, which is why, at this time, discussion shall be restricted to works of actual operatic format—at least as much as these can be differentiated.

To analyze the stability of such American contemporary operas we must exclude not only the operas by foreign contemporary composers but also American operas which have just had their world premieres staged by one company and those tried in workshops or readings, often in excerpted scenes only (see chart for numbers). This leaves 123 American contemporary operas which have been returned from one or many previous seasons, and which were given over 5,000 performances last season. Accounting for part of this very high number are some popular one-act children's works taken on educational/community tours, such as Amahl and the Night Visitors (599 performances), Little Red Riding Hood (426), The Telephone (303), The Night Harry Stopped Smoking (242), and Chanticleer (134). But their importance should not be underestimated since they constitute, in most cases, an introduction and first exposure for young—and old—to the operatic medium.

However, for the propagation of the operatic art form, major full-length works with staying power are needed. Premiere productions are somewhat easier to come by because of their publicity value to the producing company, but life after the premiere is a real sign of a new opera's viability. Last season the following operas, listed alphabetically by title, passed this first test: Argento's Casanova; Byrne's the CIVIL warS: The Knee Plays; Mayer's A Death in the Family; Silverman's Elephant Steps; Glass's The Fall of the House of Usher; Harbison's Full Moon in March; Musgrave's Harriet, the Woman Called Moses; Menotti's The Hero; McKee!'s Jargonauts Ahoy!; Glass and Moran's The Juniper Tree; Glass's The Making of the
Representative of Planet 8; Ryman's The Man Who Mistook His Wife for a Hat; Argento's The Masque of Angels; Adams's Nixon in China; Paulus's The Postman Always Rings Twice; Titus's Rosina; Glass's Satyagraha; Hoiby's The Tempest; and Dresher's The Transposed Heads.

Then there is a growing number of full-length American operas which return so frequently that they have in effect assumed a regular—we dare say permanent—place in the repertoire. From last season the following operas, again listed alphabetically by title, can be included in this category: The Ballad of Baby Doe, Candide, The Consul, The Cradle Will Rock, The Crucible, Four Saints in Three Acts, The Mother of Us All, Of Mice and Men, Porgy and Bess, Postcard from Morocco, Regina, The Saint of Bleecker Street, Summer and Smoke, Susannah, Tartuffe, The Tender Land, Transformations, and Vanessa.

A list of the 1987-88 Opera Repertoire in the U.S. indicating the number of performances of each work is available from COS. In addition, the November issue of Opera News includes information on the ten most performed operas as well as other detailed analysis of the survey.

Careful management of companies continued during the last season. It was two years ago that economic trouble seemed imminent, but the opera managers' quick recognition of the precarious situation and a reevaluation of their artistic and financial situation led to a much more positive picture in the 1986-87 season. The current survey shows the continuation of this circumspect management which—at least for the major companies—was able to reverse the earlier prospects; in 1987-88 expenses rose more moderately, by 10 percent, than did the number of performances, which increased by 25 percent.

With the rise in the number of companies, performances, and operagoers, one new development which particularly bears watching is last season's reduction in subscriptions in favor of single ticket sales. This may have many reasons, among them economics—people not wanting to spend so much cash at one time; or it may be due to new programming practices by opera managers, who have included more musicals and light works in their operatic seasons. In most cases this has been done in order to attract a new audience, one that may not have gone to opera before but may learn to love it. Whether these single-ticket buyers will eventually become opera subscribers only the future will tell.

A postscript to the COS survey: responding to numerous inquiries regarding the discrepancies between COS's survey results and those of OPERA America, we point to two distinct differences. While COS covers the complete operatic activities nationwide, OPERA America covers its member companies only; and while COS figures are available annually in late September for the immediately preceding season (our analysis of the 1987-88 season was published in the November issue of Opera News), the OPERA America survey appearing in its recently published Profile 88 covers the 1988-87 season. Thus figures released at about the same time are not comparable since they cover two different seasons.

The Theatre Communications Group reports an increase in audiences for its constituents' performances. Attendance at regional theaters rose by 5 percent annually between the 1982-83 and the 1986-87 seasons. This further confirms the COS Opera Survey 1986-87 and contradicts the findings of last spring's Harris poll (see Vol. 28, No. 4).
Risks and Rewards: New Works and the Future of Opera was the agenda for the panels of experts at the COS Conference in Dallas, and if not all questions received answers, the audience of over seventy found the discussions stimulating. Thanks to the success of the conference, the attendees concluded that the meetings offered no risks, only rewards. Last but not least, the Conference delegates attended the world premiere of Dominick Argento's The Aspern Papers, which was equally applauded by the premiere audience and in the subsequent press notices. The COS dinner on the preceding day brought a most enlightening speech by the composer, in which he offered his thoughts and commentary to the attendees, making the experience of the performance so much more enjoyable.

All conference preparations were in the hands of Dallas Opera's General Director Plato Karayanis and his capable staff, and under the lovingly attentive eyes of Conference Chairman Mrs. Margot Winspear and her committee members. The perfectly smooth running of the meetings, the thoughtfulness lavished on the delegates, including a delicious snack delivered to the hotel rooms before the opera performance to stay our appetites until the late supper after the premiere, the on-time buses and their courteous drivers—all this was testimony to the circumspect preparations. We are so very grateful to the Dallas hosts for their professionalism, and for their consideration for the comfort of the COS registrants, which made everyone feel most welcome.

The two panel sessions on Friday, November 18, were recorded, as was Peter Conrad's luncheon speech and Mr. Argento's address at the dinner. These will be transcribed and their availability will be announced as soon as they are ready.

The prices given below include domestic postage; for overseas orders please add $2.00. A complete price list is available upon request.

A completely new edition of Opera/Music Theater Companies and Workshops in the United States and Canada, 1988-89 is available for $11.65 prepaid. It includes about 1,200 entries in geographical order containing the address, telephone number, name of manager and/or artistic director, and information about performing facilities, as well as codes reflecting the professional companies' budgets based on the 1987-88 season. Mailing labels extracted from this directory may be ordered for $63.00; labels sorted in zip code order are priced at $68.00.

Also new is Opera Repertory USA for the 1987-88 season, listing the 954 works performed and the number of performances of each, totaling 21,200. It is arranged by the following categories: Standard (or Classical), American and Foreign Contemporary, and Musicals by Nonprofit Performing Organizations. World and American premieres are identified, as are premiere readings. The list is priced at $8.00.

Supplements for the following COS Directories have been updated and the new editions reflect the latest changes, additions, and deletions:

Addenda/Directory of Sets and Costumes (30 pp) $6.00; w. Dir., $14.00
Addenda/Directory English Translations (22 pp) $6.00; w. Dir., $12.50
Addenda/Career Guide for Young Singers (29 pp) $3.95; w. Guide, $9.75

A newly updated directory of English Captions in Projection—listing over 400 sets of captions available either on slides or in video/computer format—may be ordered for $5.50.
COS SALUTES...

...composer VIRGIL THOMSON, pianist RUDOLF SERKIN, producer and administrator ROGER L. STEVENS, choreographer JEROME ROBBINS, and eight other outstanding Americans in the cultural field, who were presented by the President with the 1988 National Medal of Arts. Also included were arts patrons BROOKE ASTOR and FRANCIS GOELET. — Mr. STEVENS will also be among the recipients of the Kennedy Center Honors in December, when he will be joined among others by choreographer ALVIN AILEY and violinist/conductor ALEXANDER SCHNEIDER.

...LEONARD BERNSTEIN, who received the highest honor awarded by the Italian Republic which declared him "Cavaliere di Gran Croce." He was also made an honorary citizen of Vienna and was given a conductor's chair from the Musikvereinssaal, said to have been used there by famous musicians including Johannes Brahms. These were among the innumerable honors and awards bestowed on him for his 70th birthday.

...BEVERLY SILLS, who was presented with the 1988 Town Hall "Friend of the Arts" Award at a gala in October.

...MARILYN HORNE, honored by the International Association of Opera Directors with its Fidelio Award; she is the first American to receive the gold medal.

...PHILIP BRUNELLE of Minnesota, recipient of the Swedish Stig Anderson Prize in recognition of his achievements as conductor and administrator.

...MARY MARTIN, recipient of the first Richard Rodgers Award for Excellence in Musical Theater, conferred on her by the Civic Light Opera of Pittsburgh on September 16.

...RUBY MERCER, founder and editor of Opera Canada, founder of the Canadian Opera Children's Chorus, and creator and host of various opera radio broadcast series, as the recipient of the 1988 Lifetime Achievement Award given by the Toronto Arts Awards Foundation. The recipients are presented in a nationally televised program and are given a personal cash prize as well as two additional cash awards, one through the Artists Circle Fund to give to their own choice of protégé, and the other through the Commemorative Arts Program enabling them to commission a new work from a young artist of their choice.

...IRVING GUTTMAN, artistic director of the Manitoba and Edmonton Opera Companies, on his appointment to the Order of Canada. His previous honors include the 1967 Centennial Medal and the 1977 Silver Jubilee Medal.

...CHARLES DUTOIT, conductor of the Orchestre Symphonique de Montréal, winner of the 1988 Canadian Music Council Medal, and baritone GINO QUILICO, who was named Artist of the Year by the CMC.

...IRENE DALIS, founder and artistic director of Opera San José and internationally acclaimed mezzo-soprano, on tributes paid her by her five-year old company and by her native city of San Jose proclaiming September 24, 1988 "Irene Dalis Day."

...JAMES DE BLASIS on his twentieth year as artistic director of the Cincinnati Opera, an occasion recognized also by the Mayor of Cincinnati.
COS SALUTES.

who proclaimed June 16 "James de Blasis Day"; and DAVID BAMBERGER, general director of the Cleveland Opera, who has been honored with the 1988 Ohio Arts Council Governor's Award in Arts Administration for his "significant contribution to the arts in the state."

...Czech-born YVETA SYNEK GRAFF (Mrs. Malcolm Graff), who received both the Janáček and the Dvořák Medals from the Czech government for her achievements in promoting performances of Czech operas in the United States. She has translated several into English and worked with American singers—and created phonetic versions, or "transliterations"—when Czech operas were performed in the original. The medals were presented by the Czech Foreign Minister and the Ambassador to the United States at the Metropolitan Opera on September 29.

...the 1988 MacArthur Foundation Fellows in music: MAX ROACH, jazz composer (new version of A Midsummer Night's Dream premiered by San Diego Repertory Theatre), drummer, and professor at the University of Massachusetts; RAN BLAKE, composer, pianist, and chairman of the Third Stream Studies Department at New England Conservatory; and GARY ALFRED TOMLINSON, musicologist especially noted for his studies of Monteverdi operas and chairman of the music department at the University of Pennsylvania.

...composer JOHN EATON (Myshkin, Cry of Clytaemnestra, Danton and Robespierre, The Tempest), who was honored by the National Institute for Music Theater, receiving its 1988 award for his contribution in advancing the art forms of opera and music theater.

...impresario, director, and lecturer BORIS GOLDOVSKY and composer ELIE SIEGMEISTER on the occasion of their 80th birthdays.

...CATHERINE COMET, music director of the Grand Rapids Symphony and conductor of Faust with Opera Grand Rapids, who was awarded the 1988 Seaver/NEA Conductors Award by the American Symphony Orchestra League.

...ACTORS' EQUITY ASSOCIATION on its 75th anniversary.

...the SARASOTA OPERA on its thirtieth anniversary season, which will be marked by the company's receiving its largest grants ever for operating support and the completion of the renovations of the Opera House; the SEATTLE OPERA on completing a quarter century (under only two directors: Glynn Ross 1963-83, and Speight Jenkins 1983 to the present), and the HARLEM SCHOOL OF THE ARTS, also at the quarter-century mark; and California's MARIN OPERA, opening its tenth season.

...Assistant Conductor PHILIP EISENBERG, who was awarded the San Francisco Opera Medal in recognition of his 30 years' service with the company.

...the OPERA ENSEMBLE OF NEW YORK and its director John Sheehan, recipients of the Opera Glass Award of Excellence and $100 cash prize, for its production of Offenbach/White's Christopher Columbus.
WINNERS

The 1988 Luciano Pavarotti/Opera Company of Philadelphia International Voice Competition heard 141 finalists, invited 70 to perform in a Gala Concert in Philadelphia on October 9, and selected 40 as winners. The group consists of 19 sopranos, 4 mezzos, 8 tenors, 4 baritones, and 5 basses, representing a total of 15 countries. Seventeen of the young singers are from the U.S. The list of names, too long for publication here, is available from COS upon request.

The National Association of Teachers of Singing has bestowed the top two prizes in its biennial competition on mezzo BONITA SUZANNE HYMAN and soprano JOCELYN McDONALD respectively. — Three awards were made in the D'Angelo Young Artists Contest: soprano CECILIA RAE CHAISSON, tenor PETER RIBERI, and mezzo VICTORIA LIVENGGOOD.

About 300 singers representing 41 states and 16 countries competed June 6 to 9 in the Baltimore Opera International Vocal Competition, and seven remained for the Finals held two days later. Top honors and a total of $11,000 in prize money went to baritone KEWEI WANG of the People's Republic of China. The other winners in order of placement were mezzo LURETTA BYBEE of New Jersey, soprano CECILIA RAE CHAISSON of Pennsylvania, soprano JUNGWON PARK of New York, tenor ROGELDO ACOSTA of New York, baritone YU CHEN of California, and baritone JEFFREY KNEEBONE of Pennsylvania.

The latest awards given in the solo competition of the Oratorio Society of New York went to soprano CAROLYN JAMES, baritone JEFFREY MORRISEY, and mezzo VANESSA AYERS. Miss James, an MONC Regional Auditions national winner last spring, won further recognition as noted below.

The Calgary Opera Guild Scholarship/Victor Roskey Award in the value of $1,000 has been won by mezzo CORY MILLER. The award is given annually to a promising young singer of the Calgary region.

DENNIS REES, who has had professional training both as a baritone and as a dramatic actor, won the 1988 Princess Grace Foundation Theatre Scholarship. Last summer he was a member of the Utah Shakespeare Festival.

The National Institute for Music Theater announced its 1988 winners at the NIMT gala in May. Top honors went to RENEE FLEMING, a national winner of the 1988 MONC Regional Auditions, who took the George London Prize in Opera, and baritone JEFF BLUMENKRANTZ, who won the Mary Martin Prize in Musical Theater. George London Career Grants in Opera were awarded to ANGELIQUE BURZYN-SKI, CAROLYN JAMES, LISA SAPPER, JOHN MURRAY, and ROBERT SWENSON, and in the musical theater division to KATHARINE BUFFALOE, JANET METZ, KEVIN GRAY, and JOHN NORMAN. The Institute also supported contracts for young American singers through grants to 28 opera companies, and awarded fellowships for composition development projects to HERSCHEL GARFEIN, THOMAS MEGAN, and HAYDEN WAYNE.

The Boston Opera Association's first Young Artists Award went to baritone HAIJING FU, a student of Phyllis Curtin. A cash prize of $3,000 was donated by Hermès. Mr. Fu was a national winner in the 1988 MONC Regional Auditions.

The MaeAllister Awards for Opera Singers, administered by Indiana Opera Theater, has selected mezzo PHYLLIS PANCELLA as first prize recipient ($10,000 plus the $3,000 Critic's Award). Other winners include soprano CYNTHIA LAWRENCE and tenors RICHARD DREWS (a 1988 MONC national winner) and MARK CALKINS.

The Opera-North/Joy Simpson Award went to MISHAEL MILLER, a young baritone who graduated from Philadelphia's Creative and Performing Arts High School. The scholarship will assist him with his studies at Clark College in Atlanta, which he entered last fall as a Music Education major.


The September finals of the Rosa Ponselle International Vocal Competition introduced seven young winners, two of them from the U.S. First prize of $15,000 and the gold medal went to Soviet mezzo OLGA BORODINA of Leningrad, second prize of $12,000 and the silver medallion to Chinese tenor FAN JING-MA of Beijing, and third prize of $8,000 and the bronze medal to mezzo NING LIANG from the People's Republic of China, currently studying at Juilliard. The other winners were OLEG KULKO, tenor from Kiev in the U.S.S.R.; CHRISTINE BREWER, soprano (and violinist) from Illinois; and BO SONG, tenor, and ZHANG XIN WEI, soprano, both from the People's Republic of China. A special study grant was awarded to MILAYNE MONA, 21-year-old American soprano.
The New Jersey State Opera Scholarship Auditions selected four winners, two of whom garnered two awards each. Bass-baritone ALAN HELD won the A & S and R. Clarey awards (total $4,000), tenor HONG SHEN LI the Edythe Title Memorial Award and that of the Puccini Foundation (total $2,000), soprano CLARE MUELLER the New Jersey State Opera Award ($1,750), and bass DANIEL SMITH the Lily Rosenthal Memorial Award ($1,000).

The San Francisco Opera Center has announced its selection of artists to be presented in the 1988-89 Schwabacher Debut Recital Series. They are tenor ROBERT TATE (November 20), soprano ANN PANAGULIAS (December 11), baritone VICTOR LEDBETTER (January 15), and soprano BARBARA KILDUFF (March 19). As always the recitals will be held at the Vorpal Gallery, to be followed by a supper with James Schwabacher and the performing artist.

The following sixteen young artists of special promise were selected by Opera News under its heading "Keep Your Eye on . . .": sopranos EVELYN DE LA ROSA, JOAN GIBBONS, LYNDA KEITH, SUSAN PATTERSON, NOVA THOMAS, and MARGARET JANE WRAY; mezzos SUSAN GRAHAM and STELLA ZAMALIS; tenors JOHN DAVID DE HAAN, FREDERIC KALT, DONALD KASCH, and JOHN LaPIERRE; baritones ALAN HELD and KENNETH SHAW; and basses MARK S. DOSS and DAVID PITTSINGER. (Many are recent national winners of the MONC Regional Auditions as well as of other honors and awards noted in this issue.)

Similarly, the September issue of Musical America identifies a group of promising performers as it does every year, this time as "Young Artists of 1988." Included are the following singers: sopranos STEPHANIE CONTE, STEPHANIE O'FLYNN, and EVA ZSELLER; mezzos SUZANNA GUZMAN and CHRISTINE MEADOWS; contralto DREW MINTER; tenors JOHN DAVID DE HAAN and PAUL HARTFIELD; baritone KEWEI WANG; and bass MARK S. DOSS.

In Canada, baritone PHILLIP ENS won the Aria prize given to the most promising member of the Atelier lyrique of the Opéra de Montréal. -- Baritone MARIO TREMBLAY was awarded the $2,000 prize of the Opéra de Québec Foundation. -- The Vancouver Opera Guild's 1988 Award of $2,500 for Career Development went to tenor MICHAEL SCHADE. -- The Mildred Dixon Holmes' Artist of the Year prize was awarded by the Hamilton Philharmonic to Canadian soprano DONNA TRIFUNOVICH.

Vienna's International Belvedere Competition selected its three winners from a total of 300 applicants. First prize went to the Spanish soprano MARIA BAYO, who also received the Mozart prize from the Austrian Music Academy. The American baritone RICHARD PAUL FINK, born in Tampa and currently singing in Bremen, received second prize and the special Opernwelt award. Third place went to the Polish soprano IZABELLA LABUDA.

Two other Americans won second prize in important international voice competitions. Soprano CAROLYN JAMES finished second in the Madame Butterfly Contest in Viareggio, in which American baritone LOUIE OTIE placed fourth, and soprano JEANETTE THOMPSON won at the prestigious Queen Elisabeth competition in Brussels, which was open to singers for the first time; previously it had been restricted to instrumentalists. Also in Brussels, soprano AGA WINSKA from Poland won first prize and also the oratorio prize, bass-baritone HUUB CLAESSENS of the Netherlands took third place, American bass-baritone JACOB WILL came in fourth, mezzo YVONNE SCHIEFFELERS from the Netherlands finished fifth, and sixth prize went to Italian soprano MARTINA MUSACCHIO. Mr. Claessens was also awarded the special Lied Prize, while Miss Winska received a three-year contract from the Théâtre Royal de la Monnaie in Brussels.

Swedish mezzo GUNVOR NILSSON has won the 1988 Maggie Teyte Competition, and her compatriot, baritone DAVID ALER, the 1988 English Song Award. — The first prize of this year's Royal Over-Seas League Competition went to English baritone DAVID MATTINSON.

Among the young artists' ensembles newly convened for 1988-89 is that of the Houston Opera Studio: sopranos MARQUITA LISTER, EDRIE MEANS, and MARY MILLS; mezzo DENYCE GRAVES; tenor JASON ALEXANDER; baritone JAMES DEMMLER; and bass-baritone DAVID LANGAN. In addition, the Studio has two apprentice coach-accompanists, JAY ROZENDAAL and ROBERT TWETEN. — The Cincinnati Opera's ECCO! artists for the current season are soprano DIANE YOMTOV, mezzo DEBORAH ANDREWS, tenor WALTER POOL, and baritone BRIAN DAVIS. Robert Clay Pendergrass is ECCO's music director and James de Blasis the artistic director.

Conductors JANNA RUSSELL HYMES, a doctoral student at the University of Cincinnati College-Conservatory of Music and a finalist in the American Conductors' Program in Chicago last spring, has been awarded a 1988-89 Fulbright Grant to study and work at the Teatro Massimo in Palermo.
CAREER GUIDE SUPPLEMENT
(lists new information since Supplement in Vol. 28, No. 4)

The following entries supplement the Career Guide for Young American Singers (Fifth Edition) published in 1985, as updated in the COS Bulletin. Entries marked only with page numbers update listings in the Career Guide itself, while those marked "insert page" are new entries, and those marked "insert*" update listings previously published in the addenda. In all cases, the entries below contain only information received after publication of the Career Guide Supplement in COS Bulletin Vol. 28, No. 4. (Programs with deadlines before December 31, 1988 are not included here.)

A copy of the Career Guide with addenda may be ordered for $9.75 prepaid, postage included. The addenda alone may be ordered for $3.95 prepaid.

GRANTS TO SINGERS

NEW JERSEY
Kirsten Flagstad Memorial Fund (page 1) — DELETE ENTRY; E. McArthur is deceased.

NEW YORK
Princess Grace Foundation U.S.A. (insert page 1)
174 East 80th St., New York, NY 10021; (212) 744-3221; Pamela Signorella, Program Administrator
Grants are made to music theater singer/actors in the form of scholarships, for tuition in the last year at a professional theater school, and apprenticeships and fellowships, for salary assistance for members of theater companies. Payment is made directly to the school or company.
Requirements: U.S. citizenship or permanent residence; nomination by the dean or department chairman of the school or the artistic director of the theater company with which connected. No more than one nomination in this category may be made per year per institution.

William Matheus Sullivan Musical Foundation, Inc. (page 2)
telephone: (212) 755-8158; Hugh Ross, Exec.Dir.
Grants based on financial need in connection with preparation for performances with full orchestra, either directly to individuals or to orchestras and regional opera companies.
Annual. Deadline: 8/31
Requirements: Add - Submit application after 6/1 in the form of a letter or proposal with details of musical education and experience, including names of important conductors with whom applicant has sung or famous artists who have recognized his/her work, copy of contract with at least one engagement with full orchestra after November auditions.
Grants: $100-500; maximum of 25 totaling $4,900.

GRANTS FOR CANADIAN ARTISTS

Calgary Opera Guild Scholarship/ Victor R. Roskey Award (insert page 4)
Calgary Opera, 1011 1st St. SW, #306, Calgary, Alta. T2R 1J2; (403) 262-7286
For a young Canadian singer resident in Calgary. Grant: $1,000

Vancouver Opera Guild Career Development Grant (page 4)
1684 West 60th Ave., Vancouver, BC V6P 2A6; Mrs. R.M. LePage
Deadline: 4/30/89

REGIONAL, NATIONAL, AND INTERNATIONAL COMPETITIONS
IN THE UNITED STATES & CANADA

CALIFORNIA
New England Lyric Operetta National Competition (insert page 7)
Box 79, Darien, CT 06820; (203) 655-0566; Michael Fardink, Mus.Dir.
Age limit: born before 2/15/68. Fee: $25.
Deadline: 2/15/89; preliminary round: late March–early April in Connecticut and New York City. Competitors not residing within 100-mile radius may send an audio cassette not later than 2/15 for the preliminaries. Finals: 4/30/89 in Stamford, CT.
Requirements: Career resume; press materials and reviews; repertoire list; photo. Singer must provide own accompanist for preliminaries.
Repertoire requirements: One opera aria in the original language; 2 arias from European operettas—one may be in English; 1 selection from American operetta; 1 selection from American musical theater. No Gilbert & Sullivan.
Prizes: 1st: $1,000; 2nd: $500; possible New England Lyric Operetta contracts.

DISTRICT OF COLUMBIA
Washington International Competition for Singers (page 7)
David Howell-Jones, Chmn., Apt. 704, 4530 Connecticut Ave., Washington, DC 20008
Deadline: 1/15/89; competition: 4/7,8/89. Fee: $25.
Required repertoire: Extensive and specific. Write for details.
Requirements: Application form; tape recording of selections from prescribed repertoire and nine copies of the recorded repertoire list, with exact timings; five copies of list of complete required repertoire with exact timings; birth certificate; self-addressed stamped envelope for return of tape.
Prizes: 1st, men and women: $5,000 each and solo recital; 2nd: 2,500; 3rd: $1,500. Special: Eleanor Steber Foundation Award to an American-born singer, $2,000; 2 judges' discretionary awards, $500 each; audience prize, $300. Winners will appear in recitals or concerts in the Washington, DC area.

National Symphony Orchestra Young Soloists' Competition (page 7)
Deadline: 2/3/89; competition: 3/4,5/89
Requirements: Add - Completed application form; fee of $10, nonrefundable. Previous winners and singers with Doctor's degree or professional management are not eligible.

FLORIDA
Greater Miami Opera (insert page 7)
Young Patrons of the Opera Annual Vocal Competition
1200 Coral Way, Miami, FL 33145; Irene Swartz, Chmn., Scholarship Program
Age limit: Students competition, 18-25; Young Artists competition, 23-29
Deadline: 3/1/89; competition: 5/6,7/89
Requirements: Completed application form, audio cassette of opera selections.
Prizes: Students—1st: $1,500; 2nd: $1,000; 3rd: $750; Young Artists—1st: $2,500; 2nd: $2,000; 3rd: $1,000.

Worldwide Madame Butterfly Competition (insert page 7) (form. held in Viareggio, Italy)
Greater Miami Opera, 1200 Coral Way, Miami, FL 33145; (305) 854-1643; Robert Herman, Pres. of the International Jury
Prizes: 1st: $15,000; 2nd: $10,000; 3rd: $7,500; 4th: $5,000; honorable mention (up to 4): $2,500 each. Winners will give recitals in Miami, Monte Carlo, Florence, Lucca, Viareggio, Tokyo, and Nagasaki.
Write or call for further information and application form.

ILLINOIS
American Friends of Austria Vocal Competition (insert*)
Deadline: 1/30/89; competition: 3/4/89
INFORMATION GUIDE SUPPLEMENT

INDIANA
MacAllister Awards for Opera Singers (page 8)
Indiana Opera, 7515 East 30th St., Indianapolis, IN 46219

NW Indiana Symphony Society Young Artists Competition (page 8) — Box 2177 (for 2077)

LOUISIANA
Shreveport Opera Singer of the Year Award (page 9)
610 Marshall St., Shreveport, LA 71101

MARYLAND
Baltimore Opera International Vocal Competition (page 9)
Mrs. Alfred C. Ver Valen, Chmn. of Auditions, 6 Upland Rd., B4, Baltimore, MD 21210

MASSACHUSETTS
Boston Opera Association Young Artist Awards (insert page 10)
270 Tremont St., Boston, MA 02116; (617) 482-2840
Award: $3,000. Write or call for further information.

NEW JERSEY
New Jersey State Opera Scholarship Auditions (page 11)
Deadline: 2/1/89; auditions: Philadelphia, Trenton & Newark, NJ
Prizes: 1st: 2 of $2,000; 2nd: $1,750; 3rd: 3 of $1,000
Write or call (201) 623-5757 for further information and application forms.

NEW YORK CITY
Artists International Presentations, Inc. (page 12) — phone: (212) 754-6454
—Young Musicians Category
Deadline: 1/27/89; competition: 3/11-14,16,19/89
—Artists International Distinguished Artists Award Auditions
Deadline: 1/27/89; competition: 3/11-14,16,19/89

Center for Contemporary Opera International Opera Singers Competition (page 12)
475 Riverside Dr., Room 921, New York, NY 10115

Concert Artists Guild (page 12) — telephone: (212) 333-5200; Robert Besen, Dir. of Programs
Deadline: 1/27/89; competition: 5/3-10/89
Required repertoire: Selections in at least 4 different languages, one of which must be English; at least one contemporary work; no more than 2 operatic arias.
Requirements: Singers may have made a New York City debut but must not be under full-service U.S. management, or have won the competition's 1st prize previously. $35 nonrefundable fee; completed application form and information card; 2 copies of a cassette tape including required repertoire. Singer must provide own accompanist.
Prizes: Add - 2nd: $500.

East & West Artists Vocal Competition (page 13)
First Category — Age limit: 36; deadline 1/16/89; competition 5/89
Second Category — dates TBA

Metropolitan Opera National Council Auditions (page 14)
Lawrence Stayer, Executive Director, replaces R. Stevens; Mrs. Dennis W. LaBarre replaces L. Lovett.
Write for dates of district and regional auditions.

National Association of Teachers of Singing Artists Awards (page 15)
Division of Music, Jacksonville University, Jacksonville, FL 32211; (904) 744-3950 ext. 3370; William A. Vessels, NATSAA Coord.
Deadline: 1/20/89. Contact nearest NATS officer for preliminary and regional audition information.
New York Grand Opera Competition (insert page 15)
154 West 57th St., New York, NY 10019; (212) 245-8837; Vincent LaSelva, Dir.
Deadline: 1/21/89. Call for information.

Queens Opera Competition (page 16)
Brooklyn Opera Division, P.O. Box 140066, Brooklyn, NY 11214-0004; (718) 256-6045
Deadline: 2/89.
Requirements: Send résumé and self-addressed stamped envelope to obtain application form.
Prizes: total of over $2,000 cash plus recital and/or opera contracts.

TEXAS
Dallas Morning News/G.B. Dealey Award Competition (page 18)
telephone: (214) 871-0090; Roger Pines. Competition suspended until further notice.

CANADA
Concours International de Musique de Montreal (page 19) — phone: (514) 285-4381
Age limit: born between 5/24/54 and 5/24/69. Deadline: 3/1/89; competition: 5/24-6/7
Prizes (Canadian $): 1st: 15,000; 2nd: 7,500; 3rd: 3,000; remainder as before.

L'Orchestre Symphonique de Montreal (page 20)
85, rue Sainte-Catherine Est, bureau 900, Montreal, P.Q. H2X 3P4

FOREIGN COMPETITIONS

FINLAND
International Mirjam Helin Singing Competition (page 22)
Competition: 8/15-23/89

GERMANY, FEDERAL REPUBLIC OF (WEST GERMANY)
First International Coloratura Competition (insert*)
Requirements: Cassette tape if possible, copy of birth certificate, photos.
Prizes (in DM): 1st: 12,000; 2nd: 9,000; 3rd: 6,000

GREAT BRITAIN
Royal Over-Seas League Music Competition (insert*)
Deadline: 1/6/89
Prizes: 1st: £3,000; total, £12,000

ITALY
Worldwide "Madama Butterfly" Competition for Young Singers – Viareggio (insert*)
The competition takes place in a different country each time it is held. Miami, FL will
host the next competition; see above for details.

SPAIN
International Voice Competition of Bilbao (insert*)
Contest is in three phases; earliest phase may be skipped by those with proof of having won
first or second place in a recent international contest. Accompanist is provided. A per
diem of 5,000 ptas. is paid each contestant for duration of contest.

SWITZERLAND
International Competition for Musical Performers (Geneva) (page 28)
Secrétariat du CIEM, rue de Carouge 104, CH-1205 Geneva, Switzerland
Deadline: 1/20/89; competition: 9/1-14. Fee: 220 SFr. Winners of the Opera Singing Prize
may then compete for the First Lyric Art Prize by singing a principal operatic role with
a European company and on a date during the period 9/20/89-3/5/90 to be chosen by the
jury.
Required repertoire: Three operatic roles in at least 2 languages; 1 selection (song or aria)
by a Swiss composer; 1 additional aria. Repertoire must be chosen from lists supplied by
the CIEM.

continued
International Competition for Musical Performers (Geneva) (continued)
Prizes (in SFr): 1st Lyric Art Prize: 20,000 (maximum 6 prizes); Opera Singing Prize: 10,000 (maximum 6 prizes); Swiss Prize, 10,000; Mozart Prize, 5,000.

OPERA/MUSICAL THEATER COMPANIES IN THE UNITED STATES AND CANADA

UNITED STATES

ALASKA
Anchorage Opera (page 31)— delete J. Wright from addenda

ARIZONA
Arizona Opera (page 31) — zip code: 85719

ARKANSAS
Arkansas Opera Theatre (page 31)
1011 West 6th St., Suite 6, Little Rock, AR 72201

CALIFORNIA
California Music Theatre (insert page 31)
1401 South Oak Knoll Ave., Pasadena, CA 91109; (818) 792-0776; Gary Davis, Art.Dir.
Equity contract; season: October, December, January, February, June, August; productions/performances: 5/95
— American Center for Music Theater — Paul G. Gleason, Dir.
Education/touring program. Productions/performances: 4/29

The Lamplighters (page 32) — Alan L. Harvey, Gen.Dir.; delete S. Beman

Long Beach Opera (page 32)
6372 Pacific Coast Hwy, Long Beach, CA 90803; (213) 596-5556

Opera San José (page 33)
address: Suite 207 (for #900); Irene Dalis, Art.Dir.

Opera Theater of the Inland Empire (page 33) — DELETE ENTRY; company inactive

Pocket Opera (page 33)
P.O. Box 2889, San Francisco, CA 94126; Allyn Rosenberg, Gen.Mgr., replaces D. Di Donato

San Bernardino Civic Light Opera (page 33) — 2079 North E St., San Bernardino, CA 92405

Ventura County Master Chorale and Opera (page 34)
telephone: (805) 654-6314; Burns Taft, Art.Dir.

COLORADO
Central City Opera (page 34)
621 17th St., #1601, Denver, CO 80203; (303) 292-6500

Colorado Opera Festival (page 35) — Elizabeth Lilly, Exec.Dir., replaces D. Benninghoff

CONNECTICUT
Connecticut Opera (page 35) — 226 Farmington Ave., Hartford, CT 06105

DELWARE
Opera/Delaware (page 36) — Eric W. Kjellmark, Jr., Gen.Dir. (title change)

DISTRICT OF COLUMBIA
Handel Festival Orchestra (page 36) (formerly Handel Festival)
Washington Performing Arts Society, 1029 Vermont Ave. NW, Suite 1100, Washington, DC 20005; (202) 393-3600
Florida Opera (page 37)
1700 North Westshore Blvd., Suite 202, Tampa, FL 33607; (813) 874-7667

Gold Coast Opera (page 37)
1000 Coconut Creek Blvd., Pompano Beach, FL 33066; Thomas Cavendish, Gen.Mgr.

Greater Miami Opera (page 37)
— Young Artist Program (replaces apprentice and education programs)
  (305) 854-6721; Joseph Illick, Coord.
  Deadline: November
  Program for 8 singers, running October-April. Training includes voice lessons, coaching, acting, diction, movement, and conversational Italian; also seminars on career-related matters. Performance opportunities are provided in the main season, In-School Opera Program, Opera Preview programs, community concerts, and the Apprentices' own fully-staged and costumed opera. Stipend of $100 per week, accommodations, air travel to and from Miami.
  Requirement: completed application form.
  Auditions: New York, Chicago, Miami, Los Angeles.

GEORGIA
Atlanta Opera (page 38) (formerly Atlanta Civic Opera) — William Fred Scott, Art.Dir.

HAWAII
Hawaii Opera Theatre (page 39) — Beatrice Freitas, Art.Dir.

ILLINOIS
Light Opera Works (page 39)
phone: (312) 973-4158; Bridget McDonough, Mng.Dir.

Lithuanian Opera (page 39)
telephone (312) 366-9275; Bronius Kazenas, Art.Dir., replaces R. Kaminskas

Peoria Civic Opera (page 40)
P.O. Box 120198, Peoria, IL 61614; (309) 674-7811; Richard Hinds, Gen.Dir.; Fiora Contino, Art.Dir.

INDIANA
Indiana Opera Theater (page 40) — 7515 East 30th St., Indianapolis, IN 46219

Michiana Opera Guild (page 40) — DELETE ENTRY; company discontinued

KANSAS
Music Theatre of Wichita (page 41) — Wayne Bryan, Prod.Dir., replaces J. Holly

Topeka Civic Theatre (page 41) — 534½ North Kansas Ave., Topeka, KS 66608

LOUISIANA
Shreveport Opera (page 42) — 610 Marshall St., Suite 610, Shreveport, LA 71101

MAINE
Maine State Music Theatre (insert page 42)
Coastal Theatre Workshop, Inc., P.O. Box 656, Brunswick, ME 04011; (207) 725-8789; Victoria Crandall, Exec. & Art.Dir.
  Equity contract; season: June-August; productions/performances: 5/60
  — Apprentice Program
    For 16 singers, providing training in acting, dance, and auditioning techniques.
    Performance opportunities in the company's regular season. Write for details.

MARYLAND
Baltimore Opera (page 42)

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MASSACHUSETTS

Music-Theatre Group (page 42) (formerly Music-Theatre Group/Lenox Arts Center)
Lenox Arts Center, P.O. Box 128, Stockbridge, MA 01262; (413) 298-5122

MICHIGAN

Opera Company of Mid-Michigan (page 43) — delete W. Matteson

MINNESOTA

Duluth-Superior Symphony (page 43) — DELETE ENTRY; no longer produces opera

NEW JERSEY

Metro Lyric Opera (page 46) — Box 35 (for Box 25)

NEW MEXICO

Albuquerque Civic Light Opera (insert page 46)
4201 Ellison St. Northeast, Albuquerque, NM 87109; (505) 345-6578; Patt L. Elliot, Exec.Dir.
Equity contract; season: September, December-January, March, June-July; productions/
performances: 6/46

Opera Southwest (page 46) (formerly Albuquerque Opera Theatre)
restore original entry; telephone: (505) 242-5837

NEW YORK

Opera Theatre of Rochester (page 48) — DELETE ENTRY; company discontinued

Syracuse Opera (page 48) — P.O. Box 6904, Syracuse, NY 13217

Tri-Cities Opera (page 48) — Edward Cordick, Exec.Dir., replaces G. Blount-Bierly (in
addenda)

NEW YORK CITY

AMAS Repertory Theatre (page 49)
Jeff Solis, Adm. & Bus.Mgr., replaces S. Diamond (in addenda) & J. Lapidus

Bel Canto Opera (page 49)
35 West 4th St., #780-D, New York, NY 10003; Mara Waldman, Mus.Dir., replaces V. Bond

Broque Opera (page 50)
217 East 85th St., #140, New York, NY 10028; Marie Allyn King, Gen.Dir.; delete J. Warsaw

Center for Contemporary Opera (page 50)
475 Riverside Dr., Room 921, New York, NY 10115; (212) 870-2010

Chamber Opera Theatre of New York (page 50) — DELETE ENTRY; company inactive

Clarion Concerts (page 50) — P.O. Box 20255, New York, NY 10023; (212) 929-8543

Light Opera of Manhattan (page 50)
Playhouse 91, 316 East 91st St., New York, NY 10128; (212) 831-2001; Steven Levy,
Gen.Dir.; delete J. O'Sullivan

Music-Theatre Group (page 51) (formerly Music-Theatre Group/Lenox Arts Center)

New York City Opera (page 51)
Christopher Keene, Gen.Dir.; Beverly Sills, Pres.
—New York City Opera National Co. — delete G. Manahan


New York Opera Repertory Theatre (page 51) — delete N. Rhodes from addenda

Opera Ebony (page 51) (formerly Opera Ebony/New York) — delete W. Sanders & D. Vaughn
NORTH CAROLINA

**Opera Carolina** (page 52) (formerly Charlotte Opera and North Carolina Opera)
James W. Wright, Gen.Dir., replaces B. Chalmers
- Resident Artist Program
  Deadline: 2/15/89; auditions: Charlotte 3/10-12, New York City 3/16,17

**Greensboro Opera** (page 53) -- Brian Carroll, Adm.

OHIO

**Cincinnati Opera** (page 53)
-- Ensemble Company of the Cincinnati Opera (ECCO!)
  Program for 1989-90: residence for 4 singers with Cincinnati Opera from fall through summer season
  Deadline: 2/1/89. Auditions: New York City and Cincinnati, 3/89

OKLAHOMA

**Tulsa Opera** (page 55)
Myrna Smart Ruffner, Gen.Mgr.; Nicholas Muni, Art.Dir., replaces B. Uzan

OREGON

**Portland Opera** (page 55)
1516 Southwest Alder St., Portland, OR 97205; (503) 241-1401; Robert Bailey, Gen.Dir.

PENNSYLVANIA

**Berks Grand Opera** (page 56) -- Andrzej Jurkiewicz, Art.Dir.; delete B. Long

**Civic Light Opera** (page 56) -- 719 Liberty Ave., Pittsburgh, PA 15222

**Opera-North, Inc.** (page 56) (formerly Opera Ebony/Philadelphia) -- Richard Johnson, Art.Dir.

**Pennsylvania Opera Theater** (page 56)

**Pittsburgh Opera Theater** (insert*) -- P.O. Box 110108, Pittsburgh, PA 15232

PUERTO RICO

**Opera de Cámara de Puerto Rico** (page 57)
G. Padin Bldg., Suite 504, P.O. Box 851, Old San Juan Station, San Juan, PR 00902

SOUTH CAROLINA

**Charleston Opera** (page 57) -- Beverly Gosnell, Pres.; delete J. Evans

TEXAS

**Austin Lyric Opera** (insert*) -- 200 East 6th St., Suite 206, Austin, TX 78701

**Dallas Opera** (page 58)
-- Opera on the Go -- Jonathan Pell, Prod.Coord.

**Lyric Opera of Dallas** (insert*) -- delete T. Hicklin from addenda

**Theatre Under the Stars** (page 59)
Frank M. Young, Exec.Dir., John Holly, Prod.Dir.; delete A. Finn

UTAH

**Pioneer Memorial Theatre** (page 59) -- telephone: (801) 581-7118; Keith Engar, Exec.Prod.

VIRGINIA

**Ash Lawn-Highland Summer Festival** (page 60) (formerly Ash Lawn Summer Festival)
Douglas Hargrave, Art.Dir.

**Opera Theatre of Northern Virginia** (page 60) -- telephone: (703) 549-5039

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WASHINGTON
Seattle Civic Light Opera (page 61) (formerly Civic Light Opera)
Wadad A. Saba, Pres.; delete S. Burdick from addenda

WISCONSIN
Madison Opera (page 61) — Roland Johnson, Mus.Dir.; delete A. Johnson (deceased)

Skylight Comic Opera (page 61) — delete L. James from addenda

CANADA

BRITISH COLUMBIA
Canada Opera Piccola (page 62) — DELETE ENTRY; company discontinued

Pacific Opera Victoria (page 62) (formerly Pacific Opera) — delete C. More

ONTARIO
Canadian Opera Company (page 62) — Brian Dickie, Gen.Dir., replaces L. Mansouri

Comus Music Theatre (page 63) — DELETE ENTRY; company discontinued

Festival Ottawa (insert page 63)
National Arts Centre, P.O. Box 1534 Station B, Ottawa, Ont. K1P 5W1; (613) 996-5051; Joanne Morrow, Mus.Prod.
Season: June-July; productions/performances: 2/8, plus wksp. by Opera Atélier of Toronto.

Guelph Spring Festival (page 63)
P.O. Box 1718 (for Box 1091); (519) 821-3210; Marcia J. Shortreed, Adm., Louis Applebaum, Interim Art. Adv.; delete N. Goldschmidt; delete B. Bridgman from addenda

Opera in Concert (page 63)
27 Front St. East, Suite 350, Toronto, Ont. M5E 1B4; (416) 366-7723

Opera Lyra (insert page 63)
P.O. Box 3595 Station C, Ottawa, Ont. K1Y 4J7; (613) 233-9200; Jeannette Aster, Art.Dir.
Season: November, January, May; productions/performances: 2/8, plus operatic concerts.

QUEBEC
L'Opéra de Montréal (page 63) — Bernard Uzan, Gen.Dir.

L'Opéra de Québec (insert page 63)
580, ave. Grande-Alley Est, bureau 575, Québec, P.Q. G1R 2K2; (418) 528-4142; Guy Bélanger, Art. & Mus.Dir.
Season: October, May; productions/performances: 2/8

SASKATCHEWAN
Saskatoon Opera (page 63) — 509 Copeland Cresc., Saskatoon, Sask. S7H 2Z4

UNITED STATES AND CANADA

CALIFORNIA
American Center for Music Theater (page 64)
1401 South Oak Knoll Ave., Pasadena, CA 91109; (818) 792-0776

San Francisco School of Dramatic Arts (insert*) — DELETE ENTRY from addenda

Long Beach Civic Light Opera (insert*)
434 East Third St., Long Beach, CA 90802
Music Academy of the West (page 64) — zip code: 93111; Bodo Igesz, Opera Dir.

COLORADO
Aspen Opera Theatre Center (page 64) (formerly Aspen Music Festival Opera Theatre Center)

NEW YORK CITY
Juilliard Opera Center (page 65) (formerly Juilliard American Opera Center)
phone: (212) 799-5000; Andrew Yarosh, Adm.Dir.; delete D. Lloyd and E. Alley from addenda D. Duties include preparation of schedules for coachings and productions. Stipend available. Requirements: Must be college graduate or graduate student; minimum age 21.

OHIO
Kent/Blossom Music (page 65) (formerly Blossom Music Festival School)
Kent State University, Kent, OH 44242; Mrs. Toby A. Thompson, Dir., replaces W. Watson

PENNSYLVANIA

CANADA
Banff Centre School of Fine Arts (page 65)
—Banff Music Theatre Workshop (formerly Banff Music Theatre Studio Ensemble)
—Banff Music Theatre Ensemble
Deadline: 3/1/89. Auditions: As above.
—Banff Festival Opera — Colin Graham, Head

Canada Opera Piccola/Advanced Training Opera Centre (page 62)
DELETE ENTRY; company discontinued

EUROPE
Berlin - Deutsche Oper Berlin (insert*)
Deadline: 2/15/89; auditions: New York City, spring '89
Apprenticeship runs 8/24/89-7/1/90

SWITZERLAND
Zurich - International Opera Center, Zurich Opera (page 68)
Falkenstrasse 1, CH 8008 Zurich; Marc Belfort, Dir.
Auditions: New York City 5/89; write to Zurich for application.

OPERA/MUSIC THEATER APPRENTICE PROGRAMS IN FIELDS OTHER THAN SINGING

UNITED STATES AND CANADA

COLORADO
Colorado Opera Festival (page 69)
Elizabeth Pilley, Exec.Dir., replaces D. Benninghoff

CONNECTICUT
Connecticut Opera (page 69) — 226 Farmington Ave., Hartford, CT 06105
CAREER GUIDE SUPPLEMENT

FLORIDA
Greater Miami Opera (page 69)
Deadline: 6/1/89
Program for 1 technical apprentice, 11/89-4/90. Work opportunities: main season, In- School Opera Program, Opera Preview programs, community concerts, and Young Artists Program's fully-staged and costumed opera. Stipend of $100 a week, accommodations, air travel to and from Miami.
Requirement: completed application form.

LOUISIANA
Shreveport Opera (page 70) — 610 Marshall St., Suite 610, Shreveport, LA 71101

NEW MEXICO
Santa Fe Opera (page 70) — Anthony Riolo, Exec.Dir.; delete C. Lockwood

NEW YORK CITY
AMAS Repertory Theatre (page 71)
Jeff Solis, Adm. & Bus.Mgr., replaces S. Diamond in addenda

Chamber Opera Theatre of New York (page 71) — DELETE ENTRY; company inactive

Juilliard Opera Center (page 71) (formerly Juilliard American Opera Center)
Andrew Yarosh, Adm.Dir.; delete D. Lloyd and E. Alley from addenda

New York City Opera (page 71) — Christopher Keene, Gen.Dir.

NORTH CAROLINA
Opera Carolina (page 71) (form. Charlotte Opera and North Carolina Opera)
—Resident Artist Program
Deadline: 2/15/89; auditions: Charlotte 3/10-12, New York City 3/16,17

OHIO
Cincinnati Opera (page 71) — Deadline: 3/1/89

OKLAHOMA
Tulsa Opera (insert*)
Myrna Smart Ruffner, Gen.Mgr.; Nicholas Muni, Art.Dir., replaces B. Uzan

PENNSYLVANIA
Civic Light Opera (page 72)
719 Liberty Ave., Pittsburgh, PA 15222; (412) 281-3973

CANADA
Banff Centre School of Fine Arts (page 72)
—Banff Music Theatre Workshop (formerly Banff Music Theatre Studio Ensemble)
John Metcalf, Art.Dir.
NEW SETS AND COSTUMES FOR RENT

The following compilation contains information obtained since the last listing in Vol. 28, No. 4. For explanations of abbreviations and other usages, see page 2 of the COS publication, Directory of Sets and Costumes for Rent. The Directory, complete with a 30-page addenda published in November 1988, may be ordered for $14.00 prepaid, postage included. The addenda may be ordered separately for $6.00 prepaid.

# indicates that the current entry supersedes an entry in the original Directory.

ADLER, RICHARD
Damn Yankees (c) Fullerton Civic Light Opera, CA
(c) Krause Costume Co., Cleveland, OH

ARGENTO, DOMINICK
The Boor (s) Lake George Opera Festival, Glens Falls, NY ('85) 36x34x18 — FOR SALE

ARLEN, HAROLD
The Wizard of Oz (s,c) Pittsburgh Civic Light Opera, PA (Wonsek '88) 56x78; 2/45'
(c) Krause Costume Co., Cleveland, OH

BACH, JAN
The Student from Salamanca (c) Krause Costume Co., Cleveland, OH

BACH, JOHANN SEBASTIAN
The Contest between Phoebus and Pan [Cantata #201] (s,c) Bach Aria Group Ass'n, Stony Brook, NY (Coleman/Saternon '88)

BARBER, SAMUEL
Antony and Cleopatra delete from addenda: Spoleto Festival U.S.A.

BART, LIONEL
Oliver! (s) Santa Barbara Civic Light Opera, CA ('88) 38x35
(c) Fullerton Civic Light Opera, CA

BEETHOEVEN, LUDWIG van
Fidelio (s,c) San Diego Opera, CA (Jampolis '84); 3/45' — form. Houston Grand Opera

BERG, ALBAN
Lulu (s,c) Lyric Opera of Chicago, IL (Boroskij '87) 48x50
Wozzeck (s,c) Los Angeles Music Center Opera, CA (Fielding '88) 50x50

BERLIN, IRVING
Annie Get Your Gun (s) Pittsburgh Civic Light Opera, PA (Miller '88) 56x78; 1/48'
(c) Krause Costume Co., Cleveland, OH

BERLIOZ, HECTOR
Béatrice et Bénédict (s) Glimmerglass Opera, Cooperstown, NY (Colavecchia '88) 48x96; 1/45'

BERNSTEIN, LEONARD
Candide (c) Krause Costume Co., Cleveland, OH
Trouble in Tahiti (s,c) Connecticut Opera, Hartford (Warshaw '87) 47x39; 1/24'
West Side Story (s) Augusta Opera, GA (Ross '88) 38x30; 1/40'
(c) Fullerton Civic Light Opera, CA
(c) Krause Costume Co., Cleveland, OH

BIZET, GEORGES
Carmen (s,c) L'Opéra de Montréal, P.Q. (Dauphinais '88) 52x26
(c) Lubo Opera, Guttenberg, NJ
delete from addenda: Opera Grand Rapids; Syracuse Opera
Les Pêcheurs de perles (c) Arizona State Univ. Lyric Opera Theatre, Tempe ('87)

BOCK, JERRY
Fiddler on the Roof (c) Fullerton Civic Light Opera, CA

BOITO, ARRIGO
Mefistofele (s,c) Opera Company of Philadelphia, PA (Lesser/St. Clair '88) 52x60; 1/45'

BRITTEN, BENJAMIN
Albert Herring (c) Arizona State Univ. Lyric Opera Theatre, Tempe ('88) — replaces addenda entry
A Midsummer Night's Dream (s,c) Los Angeles Music Center Opera, CA (D. Schmidt '88) 50x50

Peter Grimes (s,c) Indiana Univ. Opera Theater, Bloomington (O'Hearn '87) 55x80
(s) Opera Company of Philadelphia, PA (Lesser '87) 52x60; 1/45'
The Turn of the Screw delete from addenda: Chicago Opera Theater

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NEW SETS AND COSTUMES

CATALANI, ALFREDO
La Wally (s) Sarasota Opera Ass'n., FL ('89) 36x30
CAVALLI, PIER FRANCESCO
La Calisto (s,c) Lyric Opera Cleveland, OH (Gould '88) 47x28
CHARLAP, MARK/STYNE, JULE
Peter Pan (c) Krause Costume Co., Cleveland, OH
CILEA, FRANCESCO
Adriana Lecouvreur (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
CIMAROSA, DOMENICO
Il Matrimonio segreto (s,c) Vineyard Theatre, New York, NY ('88) 14x28 — set in 1930s
(c) Krause Costume Co., Cleveland, OH
COLEMAN, CY
Barnum (s) Whittier-La Mirada Light Opera, Whittier, CA 40x40
DE PAUL, GENE
Seven Brides for Seven Brothers (c) Krause Costume Co., Cleveland, OH
DE PUE, WALLACE
The True Story of the Three Little Pigs (c) Krause Costume Co., Cleveland, OH
DONIZETTI, GAETANO
Don Pasquale delete from addenda: Syracuse Opera
L'Elisir d'amore (s,c) Townsend Opera Players, Modesto, CA ('87) 45x35
(s) Opera/Columbus, OH (Romero '80) — costumes no longer available
(c) Krause Costume Co., Cleveland, OH
delete from addenda: Syracuse Opera
La Fille du régiment (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(s) Lake George Opera Festival, Glens Falls, NY ('85) 36x34x18 — FOR SALE
Lucia di Lammermoor (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(s) San Diego Opera, CA (Jampolis '84); 2/40' — form. Tulsa Opera
(c) Portland Opera, OR (Pace '84) — sets no longer available
delete from addenda: Tri-Cities Opera
Rita (c) Krause Costume Co., Cleveland, OH
DVORAK, ANTONIN
Rusalka (s,c) Spoleto Festival U.S.A., Charleston, SC (Leiser/Caurier/Ratz '88) 50x41
EDWARDS, SHERMAN
1776 (s,c) Eugene Festival of Musical Theatre, OR (Williams '87) 58x50; 2/24'
(c) Fullerton Civic Light Opera, CA
FINK, MYRON
Chinchilla delete from addenda: Tri-Cities Opera
Jeremiah delete from addenda: Tri-Cities Opera
FLOTOW, FRIEDRICH von
Martha (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(c) Fargo-Moorhead Civic Opera Co., Fargo, ND (Lamey '88)
(c) Krause Costume Co., Cleveland, OH
FLOYD, CARLISLE
Of Mice and Men (s) Chicago Opera Theater, IL (Norrenbrock '86) 42x28; 1/40' — form.
Des Moines Metro Opera
Susannah (c) Krause Costume Co., Cleveland, OH
GELD, GARY
Shenandoah (c) Krause Costume Co., Cleveland, OH
GERSHWIN, GEORGE
Girl Crazy (c) Krause Costume Co., Cleveland, OH
Reaching for the Moon (c) Eastman School of Music, Rochester, NY (Deering/Schultz '87)
GLASS, PHILIP
Satyagraha (s,c) Lyric Opera of Chicago, IL (Israel '87) 48x50
GLUCK, CHRISTOPH WILLIBALD von
Alceste delete from addenda: Kentucky Opera
Orfeo ed Euridice delete from addenda: Syracuse Opera
GOODING, DAVID
The Legend of Sleepy Hollow (s,c) Cleveland Opera, OH (Nagy '88); 1/14' — suitable for touring

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NEW SETS AND COSTUMES

GOUDNOD, CHARLES
Faust (c) Krause Costume Co., Cleveland, OH
Roméo et Juliette (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(s) Lake George Opera Festival, Glens Falls, NY ('85) 36x34x18 — FOR SALE
(c) Krause Costume Co., Cleveland, OH
HALL, CAROL
The Best Little Whorehouse in Texas (s,c) San Jose Civic Light Opera, CA ('87) 60x30
HAMLISCH, MARVIN
A Chorus Line (c) Krause Costume Co., Cleveland, OH
HANDEL, GEORGE FRIDERIC
Alessandro delete from addenda: Kentucky Opera
Ariondate (c) Santa Fe Opera, NM (Stennett '87) — sets no longer available
HENZE, HANS WERNER
Die Bassariden delete from addenda: Santa Fe Opera
HERBERT, VICTOR
Babes in Toyland (s) Opera/Columbus, OH (Shaffer '86) — costumes no longer available
Naughty Marietta (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(c) Fullerton Civic Light Opera, CA (Heydon '88)
HERMAN, JERRY
La Cage aux Folles (s,c) San Jose Civic Light Opera, CA ('88) 60x30
Hello Dolly! (c) Fullerton Civic Light Opera, CA
(c) Krause Costume Co., Cleveland, OH
HERRMANN, BERNARD
Wuthering Heights (c) Portland Opera, OR (Wong '82) — sets no longer available
HINDEMITH, PAUL
Neues vom Tage delete from addenda: Santa Fe Opera
HOLMES, RUPERT
The Mystery of Edwin Drood (s) California Music Theatre, Pasadena ('88) 55x47
HOUSTON, MARK
Hazel Kirke (s) Lake George Opera Festival, Glens Falls, NY ('87) 36x34x18 — FOR SALE
HUMPERDINCK, ENGELBERT
Hansel and Gretel (s,c) Florida State Univ. Opera, Tallahassee (Claassen '87) 52x40
(s) Cleveland Opera, OH (Nagy '88) 52x103; 1/45'
delete from addenda: Kentucky Opera; Minnesota Opera
ISRAEL, BRIAN
Winnie the Pooh delete from addenda: Syracuse Opera
JACOBS, JIM
Grease (c) Krause Costume Co., Cleveland, OH
KALMAN, EMMERICH
Die Czarstädterin (s,c) Lubo Opera, Guttenberg, NJ (Cassese '88) 40x32; 1/18'
(c) Krause Costume Co., Cleveland, OH
KANDER, JOHN
Cabaret (c) Fullerton Civic Light Opera, CA
Chicago (s,c) San Jose Civic Light Opera, CA ('88) 60x30
(c) Krause Costume Co., Cleveland, OH
KERN, JEROME
Show Boat (s) New England Lyric Operetta, Darien, CT ('88) 50x25 — partial
(c) Arizona State Univ. Lyric Opera Theatre, Tempe ('88)
(c) Fullerton Civic Light Opera, CA
KRASA, JAN
Brundabar (s,c) New Jersey State Opera, Newark, NJ (Alonso '88) 63x42; 1/45
LANE, BURTON
Finian's Rainbow (c) Fullerton Civic Light Opera, CA
(c) Krause Costume Co., Cleveland, OH
LEHR, FRANZ
Das Land des Lächelns (c) Light Opera Works, Evanston, IL (Boddy '88) — Chinese costumes only
Die lustige Witwe (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(s,c) Tacoma Opera, WA ('88) 41x36; 2/22' — replaces prev. addenda entry
(s) Lake George Opera Festival, Glens Falls, NY (Anania '88) 36x34x18 — FOR SALE
continued
NEW SETS AND COSTUMES

Die lustige Witwe (continued)
(s) Univ. of Michigan Opera Theatre, Ann Arbor, MI ('86) 48x40
(c) Krause Costume Co., Cleveland, OH

LEONCAVALLO, RUGGIERO

Pagliacci (s) Townsend Opera Players, Modesto, CA ('87) 40x25
(c) Krause Costume Co., Cleveland, OH
(c) Portland Opera, OR (Pace '85) — sets no longer available

LLOYD WEBBER, ANDREW

Evita (s,c) San Jose Civic Light Opera, CA 60x30
(c) Krause Costume Co., Cleveland, OH
Joseph and the Amazing Technicolor Dreamcoat (c) Krause Costume Co., Cleveland, OH

LOESSER, FRANK

Guys and Dolls (s,c) Eugene Festival of Musical Theatre, OR (Williams '86) 58x50; 1/40'
Hans Christian Andersen (c) Krause Costume Co., Cleveland, OH
How to Succeed in Business . . . (c) Krause Costume Co., Cleveland, OH
Where's Charley? (c) The Lamplighters, San Francisco, CA ('88) 36x25

LOEWE, FREDERIC

Brigadoon (s) Santa Barbara Civic Light Opera, CA 38x35
Camelot (s) Santa Barbara Civic Light Opera, CA ('88) 38x35
Gigi (c) Krause Costume Co., Cleveland, OH
My Fair Lady (c) Fullerton Civic Light Opera, CA (Senior '88)
Paint Your Wagon (c) Fullerton Civic Light Opera, CA
(c) Krause Costume Co., Cleveland, OH

LORTZING, ALBERT

Zar und Zimmermann (s) Berkeley Opera, CA (Jordan '88)

MASCAGNI, PIETRO

L'Amico Fritz (s,c) Washington Opera, DC (Z. Brown '87) 40x48; 2/48'

MASSENET, JULES

Manon (s) Hartt Opera/Music Theatre, Univ. of Hartford, CT ('86) 38x46
(s) Virginia Opera, Norfolk (Sicagno '88) 40x30; 1/40'
(c) Krause Costume Co., Cleveland, OH
La Navarraise (s,c) Opera at Florham, Madison, NJ (Benischek/Rivera '88) 45x27

MECHEM, KIRKE

Tartuffe (s) Eugene Opera, OR (Holamon '88) 48x31; 1/

MEIMAN, DOMENICK

The Ring of the Fettuccines (s,c) Broque Opera, New York, NY ('82) 20x35; 1/cargo van

MENOTTI, GIAN CARLO

Amahl and the Night Visitors (c) Middlebury College Opera Wksp., VT ('82)
Amelia al ballo (c) Krause Costume Co., Cleveland, OH
The Consul (s,c) Washington Opera, DC (Z. Brown '87) 40x48; 2/48'
Help, Help, the Globolinks! (c) Krause Costume Co., Cleveland, OH
The Medium (c) Syracuse Opera, NY (Orans '87)
(c) Krause Costume Co., Cleveland, OH
The Old Maid and the Thief (s,c) Florida State Opera at Florida State Univ., Tallahassee (Claassen '88) 50x28; 1/30'
The Saint of Bleecker Street (c) Krause Costume Co., Cleveland, OH

MERRILL, BOB

Carnival (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(c) Krause Costume Co., Cleveland, OH

MOORE, DOUGLAS

The Ballad of Baby Doe (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(s,c) Michigan Opera Theatre, Detroit (Beck '86) 57x32; 1/45'

MOZART, WOLFGANG AMADEUS

Bastien und Bastienne (c) Krause Costume Co., Cleveland, OH
Cosi fan tutte (s,c) Los Angeles Music Center Opera, CA (Bury '88) 50x50
(s,c) Opera Company of Philadelphia, PA (Ulfers '88) 52x60; 1/45'
(s) Univ. of Michigan Opera Theatre, Ann Arbor ('81)
(c) Syracuse Opera, NY (Orans '81) — principals only; sets no longer available
Don Giovanni (s,c) Florida State Univ. Opera, Tallahassee (Lock '88) 52x40
(s) Calgary Opera Ass'n., Alta. (Wong '87) 70x40; 1/45'
(s) Glimmerglass Opera, Cooperstown, NY (Beck '88) 49x96; 1/45'

continued
**NEW SETS AND COSTUMES**

Don Giovanni (continued)
- (s) Greater Miami Opera, FL ('88) 80x36
- (s) Opera Delaware, Wilmington (Muni '87) 38x30; 1/45'
- (s) Sacramento Opera, CA (Anania '87) 56x40
- (c) Krause Costume Co., Cleveland, OH

**Die Entführung aus dem Serail** (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
- delete from addenda: Kentucky Opera

**La Finta Giardiniera** (s) Opera Theatre of Saint Louis, MO (Benson '88) 36x36; 1/48'
- (c) Krause Costume Co., Cleveland, OH

**Le Nozze di Figaro**
- (s,c) Roy King & Assoc, West Islip, NY; 1/22' — designed for touring
- (s) Santa Fe Opera, NM (Oberle '85) 40x60 (trapezoid); 2/40'
- (s) Baltimore Opera Co., MD (Klein '88) 60x33; 1/45'
- (s) Lake George Opera Festival, Glens Falls, NY ('78) 36x34x18 — FOR SALE

**Der Schauspieldirektor**
- (c) Krause Costume Co., Cleveland, OH

**Die Zauberflöte**
- (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
- (s) Triangle Music Theater Associates, Durham, NC (Ma '87) 45x35
- (s) Univ. of Michigan Opera Theatre, Ann Arbor ('86) 48x40
- (s) Baltimore Opera Co., MD (Vaughn '83) — set no longer available
- (c) Krause Costume Co., Cleveland, OH

**ORFENbach, JACQUES**

**La Belle Hélène**
- (c) Krause Costume Co., Cleveland, OH

**Les Contes d’Hoffmann**
- (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring

**La Lile de Tulipatan**
- (c) Krause Costume Co., Cleveland, OH

**Orphée aux Enfers**
- (c) Krause Costume Co., Cleveland, OH

**La Périchole**
- delete from addenda: Chicago Opera Theater; Lyric Opera of Kansas City; San Diego Opera

**La Vie parisienne**
- delete from addenda: Couchiching Music Theatre

OFFENBACH, JACQUES/SCHEID, PATRICK

**Christopher Columbus**
- (c) Krause Costume Co., Cleveland, OH

PASATIERI, THOMAS

**Black Widow**
- delete from addenda: Atlanta Opera

**The Seagull**
- delete from addenda: Atlanta Opera

PENDERECKI, KRZYSZTOF

**Die schwarze Maske**
- (c) Santa Fe Opera, NM (Conklin '88)

PERGOLESI, GIOVANNI BATTISTA

**La Serva padrona**
- (s,c) Opera at Florham, Madison, NJ (Benischek/Scott '87) 45x27

PORTER, COLE

**Anything Goes**
- (s) Santa Barbara Civic Light Opera, CA 38x35
- (c) Krause Costume Co., Cleveland, OH

**Can-Can**
- (c) Krause Costume Co., Cleveland, OH

**Cole**
- (s) Lyric Opera of Dallas, TX ('87) — suitable for touring

**Kiss Me Kate**
- (s,c) Opera Carolina, Charlotte, NC (Anania '87) 60x50; 1/45'
- (c) Fullerton Civic Light Opera, CA
- (c) Krause Costume Co., Cleveland, OH

PROKOFIEV, SERGEI

**The Love for Three Oranges**
- (c) Krause Costume Co., Cleveland, OH

PUCCINI, GIACOMO

**La Bohème**
- (s,c) Univ. of Cincinnati College-Conservatory Opera Dept., OH (#)(Shortt '79)
- (s) Florentine Opera Co., Milwaukee, WI (Wolf '60); 1/45' — reinstate in Directory; mistakenly deleted
- (s) Lake George Opera Festival, Glens Falls, NY ('84) 36x34x18 — FOR SALE
- (s) Opera Lyra, Ottawa, Ont. (Kristmanson '88) 65x45; 1/
- (s) Opera Theatre of Saint Louis, MO (Perdziola '88) 36x36; 1/48'
- delete from addenda: Opera/Columbus

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NEW SETS AND COSTUMES

La Fanciulla del West (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
Gianni Schicchi (c) Glimmerglass Opera, Cooperstown, NY (Campbell '86)
(c) Portland Opera, OR (Pace '85) — sets no longer available
(c) Utah Opera, Salt Lake City (Allred '88)
Madama Butterfly (c) Fargo-Moorhead Civic Opera Co., Fargo, ND (Lamey '88)
delete from addenda: Santa Fe Opera
Manon Lescaut (c) Krause Costume Co., Cleveland, OH
La Rondine (s) Univ. of Michigan Opera Theatre, Ann Arbor ('87) 48x40
Tosca (s,c) Dallas Opera, TX (Santicchi '87) 52x39; 3/45'
(s,c) New Orleans Opera Ass'n., LA (#)(Gano '87) 60x52; 1/45'
(s,c) Palm Springs Opera Guild of the Desert, CA ('86) 36x50
(s) Four Corners Opera, Durango, CO ('88) 50x30
Turandot (s) Arizona Opera Co., Tucson ('88) 60x50
(s) Portland Opera, OR (Darling '72) 60x40; 1/45' — form, with Vancouver Opera
Purcell, Henry
Dido and Aeneas (c) Krause Costume Co., Cleveland, OH
delete from addenda: Kentucky Opera
Rameau, Jean-Philippe
Platée (s,c) Spoleto Festival U.S.A., Charleston, SC (Pascoe '87) 50x41
Rhodes, Philip
The Gentle Boy (c) Krause Costume Co., Cleveland, OH
Rodgers, Richard
Once Upon a Mattress (c) Krause Costume Co., Cleveland, OH
Rodgers, Richard
Carousel (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(c) Fullerton Civic Light Opera, CA
The King and I (c) West Texas State Univ., Canyon ('87)
Oklahoma! (s) Minnesota Opera, St. Paul (Beaty '88) 40x64; 2/40'
(c) Fullerton Civic Light Opera, CA
(c) Krause Costume Co., Cleveland, OH
(c) Lyric Theatre of Oklahoma, Oklahoma City ('88)
South Pacific (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(c) Fullerton Civic Light Opera, CA
(c) Krause Costume Co., Cleveland, OH
Romberg, Sigmund
The Desert Song (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(c) Krause Costume Co., Cleveland, OH
The New Moon (s) Central City Opera, Denver, CO ('88) 32x25
The Student Prince (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(s) Tri-Cities Opera, Binghamton, NY (Muraoka '87) 38x30; 1/45'
(c) Krause Costume Co., Cleveland, OH
Rossini, Gioacchino
Il Barbiere di Siviglia (s) Lake George Opera Festival, Glens Falls, NY (Kotcher '88)
36x34x18 — FOR SALE
(c) Syracuse Opera, NY (Orans '80) — except soldiers' uniforms
delete from addenda: Santa Fe Opera
La Cenerentola (s,c) L'Opéra de Montréal, P.Q. (Girard '87) 52x26
(s) Chattanooga Symphony and Opera, TN (#)(Higgins '86) 47x26; 1/32'
(s) Chicago Opera Theater, IL (Beck '79) 42x28; 1/40' — form, Texas Opera Theater
(c) Krause Costume Co., Cleveland, OH
(c) Minnesota Opera, St. Paul (Blake '84) — sets no longer available
Le Comte Ory delete from addenda: Santa Fe Opera
L'Italiana in Algeri (c) Krause Costume Co., Cleveland, OH
delete from addenda: Kentucky Opera
Il Turco in Italia (c) Krause Costume Co., Cleveland, OH
Saint-Saëns, Camille
Samson et Dalila (s,c) Tri-Cities Opera, Binghamton, NY (Eckhart '88) 38x30; 1/45'
Sandow, Gregory
A Christmas Carol delete from addenda: Syracuse Opera
Schmidt, Harvey
The Fantasticks (c) Krause Costume Co., Cleveland, OH
NEW SETS AND COSTUMES

I Do! I Do! (c) Krause Costume Co., Cleveland, OH

SCHOENBERG, ARNOLD
Von heute auf morgen delete from addenda: Santa Fe Opera

SHOSTAKOVICH, DMITRI
The Nose delete from addenda: Santa Fe Opera

SMALLS, CHARLIE
The Wiz (c) Krause Costume Co., Cleveland, OH

SMETANA, BEDRICH
The Bartered Bride (c) Krause Costume Co., Cleveland, OH
(c) Townsend Opera Players, Modesto, CA ('88) 40x25

SONDEIM, STEPHEN
Follies (s,c) San Jose Civic Light Opera, CA ('87) 60x30
A Funny Thing Happened on the Way to the Forum (c) Krause Costume Co., Cleveland, OH

A Little Night Music (s) Univ. of Illinois Opera Theatre, Urbana ('86) 80x85 — form.
Opera Carolina; costumes no longer available
(c) Arizona State Univ. Lyric Opera Theatre, Tempe ('87)
(c) Krause Costume Co., Cleveland, OH

Sweeney Todd (c) Krause Costume Co., Cleveland, OH

STRAUSS, JOHANN
Der Zigeunerbaron (c) Krause Costume Co., Cleveland, OH

STRAUSS, RICHARD
Ariadne auf Naxos (s,c) Atlantic Opera, GA (Deegan '88) 54x40 — replaces addenda entry
(s,c) Canadian Opera Co., Toronto, Ont. (W. Skalicki '88) 50x58
delete from addenda: Spoleto Festival U.S.A.; Syracuse Opera

Feuersnot (c) Santa Fe Opera, NM (Oberle '88)
Friedenstag (c) Santa Fe Opera, NM (Oberle '88)

Der Rosenkavalier (s) Portland Opera, OR (Klein '87) — costumes no longer available
Salome (s,c) Spoleto Festival U.S.A., Charleston, SC (Leiser/Caurier/Ratz '87) 50x41
delete from addenda: Santa Fe Opera

Die schweigsame Frau (c) Santa Fe Opera, NM (Oberle '87) — sets no longer available

STRAVINSKY, IGOR
The Rake's Progress (s) Hartt Opera/Music Theatre, Univ. of Hartford, CT ('88) 38x46

STROUSE, CHARLES

Annie (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(c) Krause Costume Co., Cleveland, OH

Bye Bye Birdie (c) Krause Costume Co., Cleveland, OH

STYNE, JULIE
Funny Girl (s) Pittsburgh Civic Light Opera, PA (Miller '88) 56x78; 1/48'

Gypsy (c) Krause Costume Co., Cleveland, OH

SULLIVAN, ARTHUR
Cox and Box (s,c) Kentucky Opera, Louisville (Higgins '88) 46x37; 1/24'
(c) Krause Costume Co., Cleveland, OH

The Gondoliers (s,c) The Lamplighters, San Francisco, CA ('88) 36x25
(c) Krause Costume Co., Cleveland, OH
(c) West Texas State Univ., Canyon ('88)

H.M.S. Pinafore (s) Santa Barbara Civic Light Opera, CA 38x35
(c) Music Theatre of Wichita, KS ('88)

The Mikado (s,c) Univ. of Washington School of Music, Seattle (Forrester '88) 60x60; 1/
(s) Kentucky Opera, Louisville (Sato '87) 46x37; 1/40'
(c) Eugene Opera, OR (Bowers '86)

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NEW SETS AND COSTUMES

The Pirates of Penzance  (s,c) Glimmerglass Opera, Cooperstown, NY (Beck '87) 48x96; 1/45' & 1/24'
  (s,c) Lyric Opera Cleveland, OH (Gould/Freeman '88) 47x28
  (c) Oklahoma City Univ., Oklahoma City (Boston '87)
  (c) Fullerton Civic Light Opera, CA (‘82) — sets no longer available
Princess Ida  (c) Krause Costume Co., Cleveland, OH
Ruddigore  (s,c) Washington Opera, DC (Z. Brown '87) 40x48; 1/48'
Trial by Jury  (s,c) Florida State Univ. Opera, Tallahassee (Claassen '88) 50x28; 1/30'
Utopia, Limited  (c) Krause Costume Co., Cleveland, OH
The Yeomen of the Guard  (s,c) Kentucky Opera, Louisville (Higgins '88) 46x37; 1/40'
  (s) Lyric Opera of Dallas, TX (‘88) 52x39
  (c) Krause Costume Co., Cleveland, OH
TCHAIKOVSKY, PETER ILYICH
  Eugene Onegin  (s) Sarasota Opera Ass'n., FL (Beck '83) 36x30; 1/45' — costumes no longer available
  (c) Krause Costume Co., Cleveland, OH
The Maid of Orleans  (s) Nevada Opera, Reno (Paglierini '88) 50x38
VAUGHAN WILLIAMS, RALPH
Riders to the Sea  (c) Krause Costume Co., Cleveland, OH
VERDI, GIUSEPPE
  Aida  (s,c) Syracuse Opera, NY (W. Skalicki/Tsu '84) 80x36; 2/45' — replaces prev. addenda entry
    Un Ballo in maschera  (s) OperaDelaware, Wilmington (Gordon '88) 38x30; 1/45'
    (c) Portland Opera, OR (Pace '85) — sets no longer available
  Falstaff  (s) Lake George Opera Festival, Glens Falls, NY ('75) 36x34x18 — FOR SALE
    (s) Opera Memphis, TN (Joswick '86) 54x24; 1/45'
    (c) Glimmerglass Opera, Cooperstown, NY — sets no longer available
La Forza del destino  (s) Canadian Opera Co., Toronto, Ont. (Don '87) 50x58
  Luisa Miller  (c) Krause Costume Co., Cleveland, OH
  Macbeth  (s) Central City Opera, Denver, CO (Romero '88) 32x25
  Otello  (s,c) L'Opéra de Montréal, P.Q. (Kokkos '87) 52x26
    (c) Krause Costume Co., Cleveland, OH
    delete from addenda: Dallas Opera
  Rigoletto  (s) Florentine Opera Co., Milwaukee, WI (Wolf '58); 1/45' — reinstate in Directory; mistakenly deleted
    (s) Indianapolis Opera, IN (Ostroff '87) 40x70
    (s) Lake George Opera Festival, Glens Falls, NY (Joy '87) 36x34x18 — FOR SALE
    (c) Portland Opera, OR (Wong '81) — sets no longer available
    delete from addenda: Piedmont Opera Theatre
La Traviata  (s) Opera/Columbus, OH (Oswald '77); 3/48' — form. with Opéra de Montréal
    (c) Oklahoma City Univ., Oklahoma City (Boston '88)
    (c) Townsend Opera Players, Modesto, CA ('88)
    delete from addenda: Atlanta Opera
II Trovatore  (c) Krause Costume Co., Cleveland, OH
WAGNER, RICHARD
  Der fliegende Holländer  (c) Santa Fe Opera, NM (Conklin '88) — principals & men's chorus only
  Tristan und Isolde  (s) Opera/Columbus, OH (Oswald '79); 2/45' — form. with L'Opéra de Montréal
  Die Walküre  (c) Baltimore Opera Co., MD (Klein '83) — sets no longer available
WARD, ROBERT
  Abelard and Heloise  (c) Krause Costume Co., Cleveland, OH
The Crucible  (c) Krause Costume Co., Cleveland, OH
WARD, STEPHEN
  Seduction of a Lady  (s) Lake George Opera Festival, Glens Falls, NY ('85) 36x34x18 — FOR SALE
WEBER, CARL MARIA von
  Oberon  (s,c) Opera Theatre of Saint Louis, MO (Luzzati '88) 36x36; 1/48'
WEILL, KURT
  Die Dreigroschenoper  (c) Krause Costume Co., Cleveland, OH
NEW SETS AND COSTUMES

WILLSON, MEREDITH
The Music Man (s,e) Eugene Festival of Musical Theatre, OR (Williams '88) 58x50; 1/40'
(s) Music Theatre of Wichita, KS ('88) 60x50
(c) Fullerton Civic Light Opera, CA
The Unsinkable Molly Brown (c) Fullerton Civic Light Opera, CA

WISE, JIM
Dames at Sea (c) Krause Costume Co., Cleveland, OH

WOLF-FERRARI, ERMANNO
Il Segreto di Susanna (s,c) Opera at Florham, Madison, NJ (Benischek/Scott '87) 45x27
(c) Krause Costume Co., Cleveland, OH

WRIGHT/FOREST (BORODIN)
Kismet (s,c) Roy King & Assoc., West Islip, NY; 1/22' — designed for touring
(s) California Music Theatre, Pasadena ('88) 55x47
(s) Santa Barbara Civic Light Opera, CA 38x35
(c) Fullerton Civic Light Opera, CA
(c) Krause Costume Co., Cleveland, OH

YOUMANS, VINCENT
No! No! Nanette! (c) Krause Costume Co., Cleveland, OH

Appointments (continued from page 49)
Bergé has been championing causes of the world of the arts in general and the musical life of Paris in particular as head of the Monday Musicales, which have attracted world-renowned singing stars. — ANTONIO PAPPANO has received a two-year contract as Assistant Conductor for the Opéra de la Bastille. — In another major government appointment, MICHEL SCHNEIDER, musician, author, and professional psychoanalyst, has become National Director of Music and Dance.

Singer and stage director CHRISTIANE ISSARTEL has taken over the administration of l'Opéra de Metz in France.

The Netherlands Opera, where Jan Van Vlijmen has resigned his administrative post (see Vol. 28, No. 4), has engaged stage director PIERRE AUDI, formerly Artistic Director of the Almeida Theatre in London, as its Artistic Director. He began in this position in November, and at 31 he is the opera company's youngest director ever. — EDO DE WAART, Music Director of the Minnesota Orchestra, will be returning to his native country—at least periodically—when he assumes his new position as Artistic Director of the Dutch Radio Orchestras, consisting of six instrumental and one vocal ensemble. He has agreed to devote fifteen weeks to his activities in Holland, but will remain head of the orchestra in Minneapolis and will continue to reside there.

The Helsinki Philharmonic Orchestra in Finland has signed SERGIU COMISSIONA as Music Director to begin with the 1990-91 season. Mo. Comissiona was Music Director of the New York City Opera, resigning in the summer of '88; previously he had been Music Director of the Houston Symphony Orchestra.

The State Opera of South Australia in Adelaide has engaged American arts administrator WIL- LIAM GILLESPIE as its new General Manager. Mr. Gillespie, who has been affiliated with several major American opera companies over the last twelve years, will be leaving his most recent post of four years as Director of Administration at the Pittsburgh Opera.
NEW ENGLISH CAPTIONS IN PROJECTION

The following compilation contains information obtained since the last listing in Vol. 28, No. 4. The COS directory, *English Captions in Projection*, which is continually updated, may be ordered for $5.00 prepaid, postage included.

ARGENTO, DOMINICK
   *The Aspern Papers*  Dallas Opera, TX (slides); 11/88

BELLINI, VINCENZO
   *I Capuleti e i Montecchi*  Washington Concert Opera, DC (slides); 9/88

BERG, ALBAN
   *Wozzeck*  Los Angeles Music Center Opera, CA (slides); 12/88 (Rizzo)

BIZET, GEORGES
   *Carmen*  Houston Grand Opera, TX (video/computer); 10/88
   *Nevada Opera, Reno, NV (slides); 10/88 (Puffer)

BRITTEN, BENJAMIN
   *The Turn of the Screw*  New York City Opera, NY (slides); 10/88 (Edles)

DONIZETTI, GAETANO
   *Lucia di Lammermoor*  Huntsville Opera Theater, AL (slides); 4/89
   Whitewater Opera Co., Richmond, IN (slides); 10/88

GIORDANO, UMBERTO
   *Andrea Chénier*  Portland Opera, OR (slides); 3/88 (McDermott)

GOUNOD, CHARLES
   *Romeo et Juliette*  Mississippi Opera, Jackson, MS (slides); in prep.

HUMPERDINCK, ENGELBERT
   *Hansel and Gretel*  Whitewater Opera Co., Richmond, IN (slides); 2/89

MASSINET, JULES
   *Manon*  Houston Grand Opera, TX (video/computer); 4/88

MENOTTI, GIAN CARLO
   *The Consul*  Mississippi Opera, Jackson, MS (slides); 2/88
   *The Medium*  Huntsville Opera Theater, AL (slides); in prep.

MOORE, DOUGLAS
   *The Ballad of Baby Doe*  New York City Opera, NY (slides); 10/88 (Edles)

MOZART, WOLFGANG AMADEUS
   *Così fan tutte*  Houston Grand Opera, TX (video/computer); 1/88
   *Don Giovanni*  Minnesota Opera, St. Paul, MN (slides); 10/88 (Johnson)
   *Le Nozze di Figaro*  Houston Grand Opera, TX (video/computer); 10/88
   Whitewater Opera Co., Richmond, IN (slides); 4/89
   *Die Zauberflöte*  Dallas Opera, TX (slides); 12/88 (Pines)
   *Nevada Opera, Reno, NV (slides); 2/88 (Puffer)
   Portland Opera, OR (slides); 4/88 (Porter)

MUSSORGSKY
   *Boris Godunov*  Four Corners Productions, New York, NY (video/computer); 10/88
   (Friedman)

OFFENBACH, JACQUES
   *Les Contes d'Hoffmann*  Tulsa Opera, OK (slides); 3/88

POULENC, FRANCIS
   *Dialogues des Carmélites*  Houston Grand Opera, TX (video/computer); 5/89

PUCCINI, GIACOMO
   *La Bohème*  Baltimore Opera, MD (slides); 12/88 (Madison)
   *Madama Butterfly*  Nevada Opera, Reno, NV (slides); 2/89 (Puffer)
   *Syracuse Opera, NY (slides); 11/87
   *La Rondine*  Houston Grand Opera, TX (video/computer); 1/88
   *Suor Angelica*  Four Corners Productions, New York, NY (slides & video/computer); 12/88
   (Friedman)
   *Tosca*  Washington Opera, DC (slides); 11/88 (Rizzo)

REISE, JAY
   *Rasputin*  New York City Opera, NY (slides); 9/88 (Edles)

ROSSINI, GIOACCHINO
   *Il Barbiere di Siviglia*  Washington Opera, DC (slides); 12/88 (Rizzo)
   *Tancred*  Lyric Opera of Chicago, IL (slides); 2/89 (Rizzo)

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STRAUSS, JOHANN
Die Fledermaus Connecticut Opera, Hartford, CT (slides); 3/88

STRAUSS, RICHARD
Salome Minnesota Opera, St. Paul, MN (slides); 2/89 (Johnson)

TCHAIKOVSKY, PETER ILYICH
The Maid of Orleans Nevada Opera, Reno, NV (slides); 4/88 (Puffer)

VERDI, GIUSEPPE
Aida Houston Grand Opera, TX (video/computer); 10/87
Pittsburgh Opera, PA (slides); 10/88

Un Ballo in maschera Houston Grand Opera, TX (video/computer); 2/89

Don Carlo Dallas Opera, TX (slides); 11/88 (Pines)

Falstaff Mississippi Opera, Jackson, MS (slides); 10/88

Otello Houston Grand Opera, TX (video/computer); 5/89

Rigoletto Minnesota Opera, St. Paul, MN (slides); 2/88 (Johnson)

La Traviata Opera Colorado, Denver, CO (video/computer); 5/89

Syracuse Opera, NY (slides); 11/88

Washington Opera, DC (slides); 11/88 (Rizzo)

WAGNER, RICHARD
Die Meistersinger von Nürnberg Seattle Opera, WA (video/computer); 8/89

Tannhäuser Houston Grand Opera, TX (video/computer); 4/88

Opera Colorado, which performs in the round at Denver’s Boettcher Hall, must have faced enormous difficulties in presenting its performances with projected English captions. It managed to do so last season for the first time, and its special brand of SurRound Titles will accompany its two productions (La Traviata, Falstaff) again this spring. Though Glyndebourne Touring Opera has been using projected captions for some time, it was not until last summer that the Glyndebourne Festival itself introduced the new medium. Titles were provided only for Kát’a Kabanová in the original Czech, not for performances sung in the standard operatic languages of Italian, German, and French.

Editions and Adaptations (continued from page 37)
The University of Chicago Press is continuing the publication of The Critical Edition of the Complete Works of Gioachino Rossini. The latest addition is IL TURCO IN ITALIA, edited by Margaret Bent and issued as a two-volume clothbound full score with a separate paperbound critical commentary in Italian. This is the first time that the complete work, based on Rossini’s original manuscript, has been published in full score; also included is the music he composed for an 1815 revival in Rome, notably an additional tenor aria and an alternative aria for the soprano. Operas already available, in the order of publication, are La Gazza ladra, L’Italiana in Algeri, Tancredi, and Il Signor Bruschino. The series’ editorial board consists of Bruno Cagli, Philip Gossett, and Alberto Zedda.

— Another project of the University of Chicago Press is The Works of Giuseppe Verdi, published jointly with G. Ricordi and Co. of Milan, with Philip Gossett as general editor. The latest critical edition in the series is NABUCODONOSOR (NABUCCO), prepared by Roger Parker; the score and critical commentary (in Italian) are in separate single clothbound volumes. Rigoletto and Emani have already been published, as edited by Martin Chusid and Claudio Gallico respectively; David Rosen’s edition of the Messa da Requiem is forthcoming, and Luisa Miller and Il Trovatore are in production.
NEW ENGLISH OPERA TRANSLATIONS

The following compilation contains information obtained since the last listing in Vol. 28, No. 4. The COS publication, Directory of English Opera Translations, complete with a 22-page addenda published in November 1988, may be ordered for $12.50 prepaid, postage included. The addenda may be ordered separately for $6.00 prepaid.

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<td>Il Matrimonio segreto</td>
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<td>Line 1</td>
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<td>(Verlag Autorenagentur, Bachmannstr. 2, 6000 Frankfurt 90, Germany)</td>
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<td>La Fille de Madame Angot</td>
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<td>Die lustige Witwe</td>
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<td>L’Incoronazione di Poppea</td>
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<td>La Traviata</td>
<td>David F. Martin</td>
<td>Fargo-Moorhead Civic Opera Co.</td>
<td>Fargo, ND</td>
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BOOK CORNER

The suitably lavish Thames & Hudson publication PRINCELY FEASTS AND FESTIVALS: FIVE CENTURIES OF PAGEANTRY AND SPECTACLE by Bryan Holmes narrates the history of these opulent, varied, and sometimes unbelievable entertainments from medieval times to the early nineteenth century. Doing double duty as a demonstration of political power and an expensive diversion for those who ruled, these banquets, masques, and revelries integrated all art forms—music, dance, singing, opulent costumes and stage settings—and were the forerunners of the operatic tradition. Fifty-eight carefully reproduced double-page illustrations of pages from famous manuscripts and paintings of many nations—the visual records of these fantastic events—are the stellar feature of this 103-page indexed book, which sells for $29.95.

With the trend towards modernized opera productions now running rampant, the need for a more critical approach to opera libretti and their interpretation may have inspired READING OPERA, a collection of thirteen essays by musicologists, historians, and critics; it was edited by two of the contributors, Arthur Groos and Roger Parker. Focusing on the symbolism, subtexts and historical context of mid- and late-nineteenth-century works, scholarly articles such as Carolyn Abbate's Tannhäuser, William Ashbrook's Mefistofele, and Susan Youens' Pelléas et Mélisande provide a wealth of insight on the dramatic and literary aspects of the operas. The 351-page indexed Princeton University publication, which includes a number of musical examples, is available in hardcover, at $45.00, or softcover, at $14.95.

Peter Kivy's OSMIN'S RAGE: PHILOSOPHICAL REFLECTIONS ON OPERA, DRAMA, AND TEXT concerns the aesthetic and philosophical concepts which define opera as an art form. The book's title is taken from a passage in a letter written by Mozart to his father concerning the delicate balance between his operas' dramatic content and the corresponding musical expression. A series of essays examines this crucial relationship in Mozart's comic works, as well as in the operas of Monteverdi and his contemporaries, and Handel and the tradition of opera seria. Along the way Dr. Kivy, a philosopher and musicologist, draws on his knowledge of painting, literature, cinema, and science, paralleling opera's development with that of other disciplines. Musical examples, illustrations, notes, and a bibliography are included in this 303-page indexed Princeton University publication, priced at $29.50.

The larger-than-life passions evoked by the music of Giuseppe Verdi make a strong impact even on modern-day sensibilities, as is evidenced by our continuing desire to know and better understand his life and genius. George Martin's fascinating collection of essays, ASPECTS OF VERDI, covers a wide range of topics, from dramatic and musical analyses of the secular and sacred works to the composer's relationship to the politics and daily life of the Risorgimento—even to Italian cuisine. Additional chapters examine Verdi's use of texts by Shakespeare, Schiller, Dante, and Manzoni, and analyze the music of Rigoletto, Il Trovatore, and La Traviata. Nine hitherto unpublished letters and their translations are included in one of several appendices. This 304-page Dodd, Mead publication contains musical examples and reproductions of theater bills, illustrations, and caricatures from Verdi's lifetime; it also includes a bibliography and an index; it sells for $24.95. It is the author/musicologist's ninth book, four of which, including the classic Verdi: His Music, Life and Times (1963, 1983), have appeared in two or more editions. — Mr. Martin's popular The Opera Companion (1961), which has been out of print in the...

An invaluable source for scholars, artists and devoted operaphiles is the two-volume compendium VERDI'S OTELLO AND SIMON BOCCANEGRAND LETTERS AND DOCUMENTS, edited and translated by Hans Busch with a foreword by Julian Budden and published by Oxford University Press. The first volume is devoted to correspondence focusing on the creation and first performances of Otello. It includes letters between the composer, his librettist Boito and their publisher Giulio Ricordi, beginning with the opera's planning stage in 1879 and documenting its history until 1894, the date of the Paris premiere. The second volume reproduces the fascinating Production Books for the two operas, complete with blocking diagrams, compiled by Ricordi and annotated by Boito, as well as portions of Victor Maurel's Otello Production Book. Also included are excerpted reviews of the first performances of both operas. In these books, totaling 890 pages, extensive material can be collectively examined for the first time, adding considerably to our knowledge of the composer's creative process and of late nineteenth-century performance practices, conveyed chiefly through Verdi's own words. Supplemented with six appendices which document the historical and literary sources for Simon Boccanegra and Otello, a select bibliography, and an index, it is priced at $95.00.

Stewart Spencer and Barry Millington have edited, annotated, and translated SELECTED LETTERS OF RICHARD WAGNER, in which many antisemitic and amatory references appear for the first time in unexpurgated form. This voluminous book of 1,030 pages is arranged into six chronological sections, each of which is preceded by a short description of significant events in that period of the composer's life and incorporates passages from the correspondence that follows. Letters to Cosima and to Liszt, King Ludwig, and other luminaries whom he befriended, loved, used, and abused reveal the man whose dishonesty, obsessive need for luxury, and ruthless treatment of people were the disturbing counterpoint to his genius. The Norton publication includes illustrations, a helpful glossary of names, and an index, and sells for $35.00.

With the steadily growing resurgence of interest in the works of Pietro Mascagni, MASCAGNI: AN AUTOBIOGRAPHY COMPILED, EDITED AND TRANSLATED FROM ORIGINAL SOURCES will be welcomed by many who wish to know more about the artist, his numerous operas, and the verismo school in general. Metropolitan Opera Chorus Master David Stivender has combined the text of Mascagni Parla, a book based on the composer's reminiscences as an old man, with information taken from earlier and more accurate accounts published in newspapers and magazines at the height of his career. In prose which often reads like Italian Horatio Alger, we learn of itinerant Italian companies, nocturnal flights from unscrupulous impresarios, the exciting competitions sponsored by publishers seeking an "heir to Verdi," and Mascagni's long years as the self-described composer laureate of his country. The 372-page Kahn & Averill, Ltd. publication contains illustrations, numerous appendices, a work catalogue, a bibliography, and an index. It is priced at $35.00.

Charles Osborne's THE COMPLETE OPERAS OF RICHARD STRAUSS is the fourth in a series of opera books whose earlier entries were devoted to the stage works of Mozart, Verdi, and Puccini. Each opera is given its own chapter, including a list of dramatis personae and premiere
performers, the history of its creation, and an act-by-act synopsis. Interesting photographs of the composer at various stages of his career appear in conjunction with those of Maria Jeritza, Lotte Lehmann, and others in Strauss roles for which they were famous. The 248-page book, which includes a short bibliography and an index, is available in the U.S. from Trafalgar Square Publishing, North Pomfret, Vermont. It is priced at $24.95.

The English publisher Victor Gollancz Ltd. has issued a softcover edition of André Boucourechliev's 1982 biography STRAVINSKY, translated from the French by Martin Cooper. This book, which often challenges commonly held views about the composer's works, discusses his life and times through an analysis of his oeuvre. The highly readable text is punctuated with reminiscences by his artistic collaborators and colleagues, including Picasso, Cocteau, Auden, Nabokov, and T.S. Eliot. Musical examples, a work list, a selected bibliography, and several indices are contained in the 225-page volume, which is available in both hard and softcover, the latter priced at $25.50 in the United States.

Spanning the years 1917-1985, SELECTED LETTERS OF VIRGIL THOMSON, edited and annotated by Tim Page and Vanessa Weeks Page, were chosen out of more than 25,000 pieces of correspondence to personalities as notable as Leopold Stokowski and Alice B. Toklas, and as mundane as the man who repaired his watch. In responses to the letters from perturbed readers of his music criticism in the Herald Tribune, Thomson's witty, often brilliant views on contemporary and classical music and its performance are always level-headed and tolerant of his correspondent's opinions. Many of the letters, including those written to his collaborators concerning the creation and exciting first performance of Four Saints in Three Acts, provide valuable information about his compositions. Brief commentary by the editors appears as needed to clarify points of biography or history, or to identify individuals mentioned in the letters. This 413-page indexed book, published by Summit Books, sells for $24.95.


The list of available Cambridge Opera Handbooks has been expanded with the publication of Tim Carter's W.A. MOZART: LE NOZZE DI FIGARO (180 pages, $39.50 hardcover; $12.95 softcover) and Thomas Bauman's W.A. MOZART: DIE ENTFUHRUNG AUS DEM SERAIL (140 pages, $34.50 hardcover; $12.95 softcover). The former is strong on the dramatic and musical context of the work, including an essay by Michael F. Robinson on the opera's place within the buffa tradition, as well as several chapters on the relationship of Da Ponte's libretto to Beaumarchais' original play. The Entführung handbook traces the opera's creation, musical development, and sources in the craze for Turkish atmosphere prevalent during Mozart's
time. The plot synopsis, musical examples, bibliography, notes, discography, illustrations, and an index are all standard features in this series.

**Maria Malibran, the muse of painters, poets, and novelists, including George Sand, enjoyed legendary status even before her death in 1828, when she was only 28 years old. April FitzLyon's MARIA MALIBRAN: DIVA OF THE ROMANTIC AGE aptly captures that personal intensity which no doubt permeated her acting and singing of the great bel canto roles of Rossini and Bellini, whose music was perfectly suited to her sensibility and the spirit of the time. The author draws on both published and unpublished material to penetrate the Malibran mythos, painting a picture of a woman driven to her death by a tormented personal life and the economic necessity of retaining her public's affections. The 330-page book, published by Indiana University Press, contains illustrations, notes, a bibliography, and an index, and sells for $29.95.**

**CHALIAPIN: A CRITICAL BIOGRAPHY is music historian Victor Borovsky's reverential tribute to the compelling mystique of the great Russian basso, who revolutionized acting technique on the operatic stage. From his humble beginnings as soloist in provincial touring companies to the height of his career, when he enjoyed something of a cult following, Chaliapin was constantly reworking the musical and particularly the dramatic aspects of the roles which made him famous. In 630 detailed pages, this beautifully designed Alfred A. Knopf publication often quotes directly from letters, contemporary critical reviews, and articles, some of them reproduced in their entirety. Illustrations, a discography, source notes, and an index are included; the price is $45.00.**

**As Chairman of the National Endowment for the Arts from 1969 until 1977, Nancy Hanks was the leading force behind the formulation of a national arts policy. Michael Straight, her Deputy Chairman at the NEA, has now authored NANCY HANKS: AN INTIMATE PORTRAIT, an account of the life and career of this much-admired woman, remembered for her dedication, leadership, and courage. He writes of her days as a student at Duke University and of her personal and professional relationship with Governor Rockefeller, devoting appropriate attention to her later eight-year leadership of the NEA. It was during this period that the Endowment experienced its most dramatic growth, due in large measure to Ms. Hanks' perseverance and direction. The book details the varied activities instituted under her administration, including case studies of the numerous individuals and organizations who received grants during those years. This 429-page indexed and illustrated biography is published by Duke University Press, and is priced at $22.50.**

Who is more qualified to write of the many lives of Kitty Carlisle Hart—as actress, Metropolitan Opera soloist, television celebrity, devoted wife and mother, raconteur, and finally dedicated Chairman of the New York State Council on the Arts—than Kitty Carlisle Hart herself? For her countless devotees, KITTY: AN AUTOBIOGRAPHY tells the real story of the lady who seems to have been born under a lucky star. The toast of society in the early 1930s, she later scored a hit in several movies, including the daffy A Night at the Opera, as well as in the Broadway version of Die Fledermaus as Prince Orlovsky, a role she repeated in her much-admired 1966 Metropolitan Opera debut. After the death of her beloved husband, the playwright Moss Hart, in 1961, she returned to the stage. She later assumed her role as influential arts administrator for the state of New York, a post she still holds but which is all too briefly
briefly described in these pages. Written with spirit and humor, this 263-page illustrated and indexed Doubleday publication sells for $18.95.

Ira Nowinski's A SEASON AT GLYNDEBOURNE is a pictorial record of the summer of 1987, focusing on the artists who performed, directed, and designed the festival's productions of eight operas including Porgy and Bess, L'Enfant et les sortilèges, and The Electrification of the Soviet Union. Photographs of the gardens and buildings of Glyndebourne precede more than 100 informal and posed black and white portraits of Cynthia Haymon, Maria Ewing, Peter Hall, and others, some of which catch them in the act of creation and all of which possess the distinctive quality which has made Nowinski renowned in his field. Also included is a series of shots of the audience dining on the lawn before the performance. Introductory essays by Sarah C. Woodcock of London's Theatre Museum and Lord Gibson, a Glyndebourne Trustee, are included in this 125-page Christopher Helm publication, distributed by David & Charles in the U.S., which sells for $55.00.

English illustrator Janis Mitchell's The Hamster Ballet Company proved that our furry friends have the gumption to execute an entrechat, but could a case be made for them when it came to trills and tessitura? In THE HAMSTER OPERA COMPANY the answer is a resounding Si! Stanley Baron's straight-faced commentary is a delightful foil to the fifteen winsome illustrations of the famous ensemble in productions of Rigoletto, Tosca, and Lucia, where the opera's Scottish motif is played down owing to the hamster's "modesty about their legs." The unpaginated Thames and Hudson Book will appeal to both children and adults; it sells for $12.95.

In THE TEMPO INDICATIONS OF MOZART, French conductor Jean-Pierre Marty creates a guide for both the scholar and performer, in which he presents his theories on the precise meanings of the composer's tempo markings, and applies his rules to specific compositions in which these directives appear. Refuting the notion of the vague and generalized nature of eighteenth-century tempo indications based on his fifteen years of study of Mozart's works and music-making practices predating the invention of the metronome, the conductor's conclusions will no doubt give rise to new controversies. The 298-page Yale University Press publication contains copious musical excerpts, indexed and cross-referenced according to titles and tempo indications of Mozart's works. It is priced at $40.00.

The first volume of the National Institute for Music Theater's CATALOG OF THE AMERICAN MUSICAL, intended as a resource guide for both producers and scholars, is devoted to the musicals of Irving Berlin, the Gershwins, Cole Porter, and Rodgers and Hart. Authors and editors Tommy Krasker and Robert Kimball have done intensive research, uncovering information on both popular and long-forgotten works which are listed chronologically by author(s), providing a synopsis, information about the premiere, and a detailed inventory of the location of extant performance material for each number in the show, including those which were dropped before the Broadway opening. It was during the preparation of this book that the authors catalogued the much-publicized treasure trove of scores found in the Warner Brothers warehouse in Secaucus, New Jersey in 1982. Copies of the 442-page sourcebook, which contains an index of songs and photographs of the composers and lyricists, are available from NIMT for $60.00 in hardcover and $35.00 in softcover.
OPERA ANNUAL: U.S. 1984-85, a reference guide arranged alphabetically by opera, provides an historical background on selected works, their performances, and critical reviews. These are reproduced in their entirety or summarized in essay form, accompanying copies of the programs of specific productions by one or more companies during the season. The 642-page illustrated and indexed book was edited and published by Jerome S. Ozer, and includes material on 86 operas and musicals from The Abduction from the Seraglio (Lyric Opera of Chicago and Florentine Opera productions) to Wozzeck (Metropolitan Opera). Its price is $48.00.

Kazoo and Kabalevsky, Sinatra and Singspiel—one can find these and much more in THE NORTON/GROVE CONCISE ENCYCLOPEDIA OF MUSIC, edited by Stanley Sadie, a one-volume reference book designed to meet the needs of the general reader, writer, and researcher. Topics were selected and abridged from the New Grove Dictionary of Music and Musicians to make the book meet a wide range of needs; short and informative biographical and historical essays as well as clear definitions of musical terms are included in this 850-page illustrated book, which is priced at $40.00.

John Gray has compiled BLACKS IN CLASSICAL MUSIC: A BIBLIOGRAPHICAL GUIDE TO COMPOSERS, PERFORMERS AND ENSEMBLES, a Greenwood bibliographic sourcebook spanning the eighteenth to the twentieth centuries, with more than 4,000 references to over 300 individuals and performing ensembles. Books, unpublished dissertations, newspaper and magazine articles, and films and videos are cited under the names of individual artists, including conductors, instrumentalists, ensembles, and singers. A final section contains a state-by-state directory of research centers housing information on blacks in the performing arts. This 298-page book with an index for both artists and authors is priced at $39.95.

Greenwood Press's recently published entries in its Bio-Bibliographies in Music series include Marcia J. Citron's CECILE CHAMINADE (262 pages, $39.95); Geoffrey Block's CHARLES IVES (448 pages, $49.95); Stewart R. Cragg's ARTHUR BLISS (190 pages, $37.95); Kee DeBoer and John B. Ahouse's DANIEL PINKHAM (256 pages, $39.95); and Donald L. and Janet L. Patterson's VINCENT PERSICHETTI (352 pages, $49.95). These useful reference books retain the format which has become a hallmark of the series: concise biographies, complete work catalogues, bibliographies, discographies, and various cross-referenced indices. Each book contains chapters which examine the musical elements, textual sources, and/or performance history of the specific composer's works.

The Association of Theatrical Artists and Craftspeople has compiled the information for the 1989 edition of its annual THE NEW YORK THEATRICAL SOURCEBOOK. Over 2,500 businesses and organizations are included in the main lists, organized alphabetically according to products or services and cross-referenced in several indices at both the front and back of the book. The 521-page softcover reference guide is published by Broadway Press and priced at $29.75.

ECONOMIC EFFICIENCY AND THE PERFORMING ARTS, edited by Nancy K. Grant, William S. Hendon, and Virginia Lee Owen, is the first of three volumes of the Proceedings of the Fourth International Conference on Cultural Economics, sponsored by the Association for Cultural Economics and held in May, 1986 in Avignon, France. Various scholars in the field have contributed articles to this 266-page softcover book, available from the University of Akron Urban Studies Department for $15.00.
The October 1988 number of OPERA MONTHLY marks the new magazine's sixth month of publication. News items about artists alternate with special articles on a great variety of subjects. Reviews of performances are included in articles about companies or composers rather than as a string of reviews of important productions or performances throughout the country. Thomas E. Steele is the magazine's Editor, George Heymont its National Editor. Subscriptions are available from Opera Monthly, That New Magazine Inc., P.O. Box 816, Madison Square Station, New York, NY 10159, for $25.00 for 12 issues; individual issues are priced at $3.00.

HISTORICAL PERFORMANCE is a new quarterly journal from Early Music America. It is edited by Paul C. Echols, director of opera at the Mannes College of Music and head of the Mannes Camerata, the group that performs little-known early operas, mostly in Mr. Echols' own editions. With the upsurge of interest in early music and the frequent controversy as to performance practices, this periodical should have a devoted audience. Historical Performance is free to members of EMA; subscriptions for libraries are available at $25.00 annually from Daniel Nметz, Early Music America, 250 West 54th St., #300, New York, NY 10019.

The Society for Nonprofit Organizations publishes THE NONPROFIT WORLD, a magazine available at a subscription price of $39.00 (frequency of publication not specified). The same organization has also compiled and published a National Directory of Service and Product Providers to Nonprofit Organizations and an accompanying Resource Center Catalogue. These two guides are free to nonprofit organizations, but $3.50 for postage and handling must be included with orders, which should be addressed to the Society at 6314 Odana Rd., #1, Madison, WI 53719; (608) 274-9777.

The medical publisher Hanley & Belfus, Inc., 210 South 13th St., Philadelphia, PA 19107, offers a subscription to its quarterly magazine HAZARDS FOR MEDICAL PROBLEMS OF PERFORMING ARTISTS. The cost to individuals is $39 annually in the U.S., $49 elsewhere, and to libraries or institutions it is $49 annually in the U.S. and $59 elsewhere. Back numbers of Volumes 1, 2, and 3 (1986, 1987, and 1988) are also available at the same price per volume.

ART HAZARDS NEWS, published by the Center for Safety in the Arts and now in its eleventh year, covers occupational hazards in all the arts. A recent issue (Vol. 11, No. 9) featured "Shared Theatrical Makeup," which discusses both legitimate and unfounded fears connected with that practice and suggests precautions. The well-researched and thoughtful study—we believe the first to be published on this very timely subject—was conducted and written by Angela Babin and Karen Giacalone, and may be ordered as a data sheet for 25¢ from the Center for Safety in the Arts, 5 Beekman St., #1030, New York, NY 10038. A one-year, ten-issue subscription to the newsletter is $15.00 in the U.S. (See also "Government and National Organizations" for other publications issued by the Center.)
OPERA HAS LOST... 

Stage director and administrator SIR DONALD ALBERY, British, 74 years old, in Monte Carlo 9/14/88. The general manager of the Sadler's Wells Ballet from 1941 to 1945, he was later chairman and managing director of London's five Wyndham Theaters, which hosted the London premiers of plays by such writers as John Osborne, Samuel Beckett, Joan Littlewood, and Brendan Behan during the 1950s and '60s. He also staged a number of musicals, including Oliver! He was knighted in 1977, one year before his retirement.

Administrator and writer ALFRED REGINALD ALLEN, American, 83 years old, in Washington, DC, 7/3/88. His career was primarily associated with the Metropolitan Opera where, except for a five-year interval as executive director of operations for Lincoln Center, he served as assistant general manager for twenty years between 1949 and 1969, witnessing the transition from the Johnson to the Bing regimes as well as the company's move to Lincoln Center. His manifold career found him as the manager of the Philadelphia Orchestra in the 1930s, and with Universal Pictures and the Rank organization in Hollywood during the 1940s. He also was a well-known expert on the Savoy Operas and worked for the D'Oyly Carte Opera Company; more recently he was curator of the Gilbert and Sullivan Collection at the Pierpont Morgan Library in New York, where he authored a catalogue of the museum's Sullivan collection.

Bass RAFFAELE ARIE, Bulgarian, 67 years old, in Switzerland 3/17/88. After making his La Scala debut in The Love for Three Oranges, he went on to perform roles in standard as well as contemporary Italian, French, and Russian works. He also appeared in the premieres of The Rake's Progress (1951), Rocca's L'Uragano (1952), and Pizzetti's Clitennestra (1965). A consummate musician, he was heard at the Rome Opera, Vienna Staatsoper, Paris Opéra, and many other European houses and festivals, as well as at the New York City Opera, where he sang Leporello and Méphistophélès in Gounod's Faust during the 1950-52 seasons. He made guest appearances at the Lyric Opera of Chicago and several other American companies.

Choreographer, dancer, and administrator SIR FREDERICK ASHTON, British, 83 years old, in Sussex, England, 8/18/88. The cofounder, choreographer, and later director of the Royal Ballet, he also created innovative ballets for companies around the world. He first became involved with opera when he choreographed the 1934 premiere of Thomson's Four Saints in Three Acts, a landmark production directed by John Houseman with sets and costumes by Florine Stetheimer. For the Royal Opera he directed The Fairy Queen (1946), Manon (1947), and Orfeo ed Euridice (1953), and he was the choreographer for the Powell/Pressburger film of The Tales of Hoffmann (1948). He also choreographed the premieres of Albert Herring at Glyndebourne (1947) and Death in Venice (1973) at Aldeburgh, a production subsequently seen at the Metropolitan Opera.

Designer NICOLA BENOIS, Russian, 87 years old, in Milan 3/30/88. Son of the legendary stage designer and painter Alexandre Benois, he was the principal resident designer at the Rome Opera from 1927 to 1932 and at La Scala from 1937 to 1970, where he had made his operatic debut in 1925 with Khovanshchina and later worked with Toscanini on a 1927 production of Boris Godunov. In Milan his highly acclaimed work included the sets and costumes for Anna Bolena (1957) with Callas and Simionato, Semiramide (1962) with Sutherland, and the premieres of Milhaud's David (1955) and Falla's Atlantida (1961). His work was seen at major houses
and festivals in Europe, South America, and in the United States, among
others at the Lyric Opera of Chicago, the Greater Miami Opera, and the
Metropolitan Opera, where he designed the 1975 production of Rossini's
L'Assedio di Corinto.

Composer MAURICE BLACKBURN, Canadian, 73 years old, 3/88. A
student of Nadia Boulanger, he composed a wide range of vocal music,
including the operas Une Mésure de silence and Pirouette, as well as a
number of scores for the National Film Board of Canada.

Philanthropist J. RALPH CORBETT, American, 91 years old, in Cincinnati
10/3/88. A self-made millionaire, he was president of the Corbett Founda-
tion in Cincinnati, which supported both the performing arts and medicine.
In 1967 he sold his company and devoted his full time to charitable work;
in that year he and his wife donated $2 million for the auditorium which
was named for them at the University of Cincinnati. A second theater,
the Patricia Corbett Pavillion for opera and ballet performances at the
University's College-Conservatory of Music, was built several years later.
The foundation continues to endow a chair in the Opera Department and
to assist numerous young singers at the beginning of their careers.

Conductor AINSLEF COX, American, 52 years old, in New York City
9/5/88. From 1968 until his death he was associated with the Goldman
Band as its conductor and later music director, but he also made frequent
guest appearances and recordings with American and European orchestras.
He began his career in 1962 as associate conductor of the American Sym-
phony Orchestra, where he assisted Leopold Stokowski in the preparation
of concerts and recording sessions, and later served as assistant con-
ductor of the New York Philharmonic. He also assisted Thomas Schippers
at the Spoleto Festival of Two Worlds in Italy. His innovative programming
of contemporary music earned him three ASCAP awards while he was
music director of the Oklahoma Symphony from 1974 to 1978. In New
York he worked with the Chamber Opera Theater of New York, where
he conducted nine productions from 1980 to 1982, the American Composers
Orchestra, and the Riverside Symphony. He was a also a composer and
wrote various articles on music.

Conductor and composer ANTAL DORATI, Hungarian/American, 82 years
old, in Gerzensee, Switzerland, 11/13/88. Known for his strong, rhythmic
interpretations of a diversity of musical genres, including works by Bartók
and other twentieth-century composers, he helped to popularize classical
music with his more than 500 recordings. He studied at the Budapest
Conservatory with Bartók and Kodály, and began his career in the 1920s
as Fritz Busch's assistant in Dresden. Later he held posts with opera
and dance companies including the Ballet Russe de Monte Carlo (1933-
41) and the American Ballet Theater, where he was music director (1941-
45). After settling in the United States in 1940, he was in demand as
a skilled conductor and adept administrator, serving as music director of
the Dallas Symphony (1945-49) and the Minneapolis Symphony (1949-60),
in addition to making frequent guest appearances across the country.
After that time he renewed his association with European orchestras,
leading the BBC and Stockholm Symphonies during the 1960s. He was
frequently associated with opera, conducting at the Maggio Musicale in
Florence, the Rome Opera, the Royal Opera, Covent Garden, the Washing-
ton Opera, and many other European and American companies. In 1971
he led the opening concert of the National Symphony at the Kennedy
Center, where he served as music director (1973-76) and as chief conductor

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(1976-79). He was made principal conductor of the London Philharmonic in 1975, and in 1978 became conductor laureate. From 1977 to 1981 he was music director of the Detroit Symphony, his last full-time post. He also composed orchestral and ballet music as well as a dramatic cantata, The Way of the Cross (1957).

Violinist FELIX EYLE, Russian/American, 89 years old, in Hamilton, NY, 7/5/88. After settling in the United States, he served as associate concertmaster of the Cleveland Orchestra before his appointment as concertmaster at the Metropolitan Opera in 1945. He served in that capacity until his retirement in 1970, and from 1957 also held the position of orchestra manager. From 1973 until 1986 he taught violin at Colgate University.

Singing actor LEONARD FREY, American, 49 years old, in New York City 8/24/88. A character actor best remembered for his flamboyant role in The Boys in the Band, he began his career in the Off Broadway production of Little Mary Sunshine and later performed both musical and non-singing parts on stage, screen, and television. He played the tailor in Fiddler on the Roof, receiving an Oscar nomination for his work in the film. He also appeared as Froehle in several productions of Die Fledermaus.

Director and actor JEAN GASCON, Canadian, 66 years old, in Stratford, Ont., 4/20/88. He was formerly artistic director of the Stratford Festival and Montreal's Théâtre Nouveau du Monde, which he helped found in 1951. A well-known actor and director who received numerous awards for his work, he was a founder and director of the National Theatre School and served as artistic director of the National Arts Centre's drama department in Ottawa from 1977 to 1984. At the time of his death, he was staging My Fair Lady at the Stratford Festival.

Soprano HILDE GUEDEN (née Geiringer), Austrian, 71 years old, in Vienna 9/17/88. Remembered for her consummate musicianship and her effervescent interpretations, she excelled in works of Mozart, Richard Strauss, Johann Strauss, and Lehár. She first performed operetta under the name Hilda Gerin at the Vienna Volksoper before her Zurich Opera debut as Cherubino in 1939. She quickly gained popularity throughout Europe, making guest appearances at major houses and festivals including La Scala, Rome, Florence, Salzburg, Glyndebourne, and the Vienna State Opera, where she became a much-acclaimed member of the company from 1947 until 1973 and was given the title of Kammersängerin. A favorite during the Bing years, she was heard at the Metropolitan Opera in thirteen roles (1951-60), including Anne Truelove and Zdenka in the American premieres of The Rake's Progress (1953) and Arabella (1955) respectively. While some of her most outstanding role interpretations were as Zerbinetta, Sophie, and Rosalinda, she was also memorable in the Italian (Violetta, Gilda, etc.) and the French (Mélisande, Manon) repertoires. She gave frequent recitals and made numerous recordings. In recent years she headed the Vienna State Opera Studio, an international apprentice program for young artists.

Intendant and stage director RUDOLF HARTMANN, German, 88 years old, in Germany 8/88. He was Intendant of the Bayerische Staatsoper in Munich from 1952 until 1967, during which time he supervised the reconstruction of the National Theater, the home of the Staatsoper, for its reopening in 1963, and also founded the Munich Festival Weeks. He began his career as Oberspielleiter (administrator and dramaturg) in Altenberg.
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(1924-27) and held the same position at the Staatsoper Berlin from 1934 to 1937, at which time he joined the opera house in Munich as Oberspiel-leiter. The many operas he staged there included the world premieres of Strauss's *Friedenstag* (1938) and *Capriccio* (1942), Offenbach's *Der Mond* (1939), and Hindemith's *Die Harmonie der Welt* (1957). At the Salzburg Festival he directed the world premiere of Strauss's *Die Liebe der Danae* (1952), and he participated in the reopening of the Bayreuth Festival after World War II by staging *Die Meistersinger von Nürnberg* (1951).

Tenor RICHARD HOLM, German, 75 years old, in Munich 7/20/88. Specializing in lyric and later in character parts, he began his career at the Kiel Opera in 1937 and eventually sang with the companies in Nürnberg and Hamburg. He joined the Bavarian State Opera in 1947, remaining a member of the company for 30 years, and appeared as Tamino, Almaviva, Rodolfo, Cassio, and David in *Die Meistersinger*—a role with which he was to become identified. He was also admired for his thoughtful interpretation of Loge. He was heard at major houses throughout the world, including the Lyric Opera of Chicago, San Francisco Opera, and at the Metropolitan Opera as David (1951-53). In addition to a wide range of standard repertoire, he appeared in the world premieres of Hindemith's *Die Harmonie der Welt* (1957) and Reimann's *Lear* (1978), as well as in works by such composers as Stravinsky and Britten. He was named Kammersänger in 1954. He recorded for a number of labels, and taught in Munich.

Producer, director, writer and actor JOHN HOUSEMAN (né Hausmann), Romanian/American, 86 years old, in Malibu, CA 10/31/88. In a career which spanned over half a century, his many projects for the stage, screen, radio, and television were praised for their innovative and often daring content and for standards of artistic excellence. He began his career directing opera, most notably the 1934 premiere of the avant-garde *Four Saints in Three Acts* in Hartford, Connecticut and later in New York City, a year before forming his well-known collaboration with Orson Welles under the auspices of the Federal Theater Project. In 1937 he premiered *The Cradle Will Rock* without sets or costumes, in defiance of a last-minute government order to halt the production, with the cast placed among the audience to sing their roles; in 1983 he created his originally planned staging in New York and on tour for The Acting Company, which he headed. During the 1940s as a producer and director in both Hollywood and New York, he directed *Lute Song*, a musical which starred Mary Martin. He again turned to opera in the 1960s, staging works for the Dallas Opera, the Washington Opera, and the Juilliard American Opera Center, where he directed the premieres of Farberman's *The Losers* (1971) and Thomson's *Lord Byron* (1972). He headed the Juilliard Drama Division and was the founding director of the Juilliard Theater Company; he also headed a theater group at UCLA which later evolved into the Mark Taper Forum. He made his own acting debut at the age of 71, finally achieving celebrity as the crusty professor in the film and television series of *The Paper Chase*. The winner of numerous awards in all fields of the arts, he was the author of four books of memoirs, the last of which has just been published.

Administrator and teacher ARLINE HANKE JOHNSON, American, 11/22/88. A cofounder with her husband Roland of Wisconsin's Madison Opera in 1961, she became the artistic director of the company when it turned semiprofessional two years later. In 1980 the company moved from the 1,200-seat Wisconsin Union Theatre to the new 2,100-seat Oscar Mayer
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Theatre in the Madison Civic Center and mounted a production of Aida for its opening. She had been a professor of voice at the University of Alabama from 1943 to 1960, where she was also director of opera.

Musicologist and teacher Jens Peter Larsen, Danish, 86 years old, in Copenhagen 8/22/88. A leading Haydn scholar, he was general editor of the Haydn Society Edition (1949-51) and the Joseph Haydn Institute Edition (Cologne, 1955-6) of that composer's works, as well as the author of numerous articles and books chiefly on Haydn, Handel, and Danish church music. His 1941 edition of Haydn's own catalogues was revised and republished in 1979. He taught at Copenhagen University, his alma mater, from 1939 until retiring in 1970, and was director of the university's Institute of Musicology from 1949 to 1965; he was also a visiting professor at the University of California-Berkeley in 1961 and the University of Wisconsin in 1971.

Director and librettist Wilford Leach, American, 59 years old, on Long Island 6/18/88. He was associated with several New York theaters, including La MaMa and the New York Shakespeare Festival, where his direction of The Pirates of Penzance (1981) and The Mystery of Edwin Drood (1986) in Central Park brought him Tony Awards. With the composer Ben Johnston, he authored the opera Carmilla: A Vampire Tale, which premiered in 1974 and was subsequently recorded and performed in London and New York under his direction. He also taught at Sarah Lawrence College and Yale University.

Director, producer, and author Joshua Logan, American, 79 years old, in New York City 7/12/88. He achieved fame as the director of a string of Broadway hits including Annie Get Your Gun (1946), South Pacific (1949), Wish You Were Here (1952), and Fanny (1954). Before his first success as the director of I Married an Angel and Knickerbocker Holiday (both 1938), he studied with Stanislavsky in Moscow and acted with the University Players, an intercollegiate ensemble whose members included Henry Fonda and James Stewart. For several of the musicals which he directed he also served as coproducer and wrote part or all of the book, for example South Pacific. He directed the films of South Pacific (1955) and Fanny (1954) as well as Camelot (1967) and Paint Your Wagon (1969). His last musical projects included Look to the Lilies (1970, based on Lilies of the Field) and Miss Moffatt (1975, based on The Corn is Green). He authored two books of memoirs.

Vocal coach and teacher David B. McClosky, American, 85 years old, in Plymouth, MA, 9/10/88. A former opera singer, he was on the faculties of Boston University, the New England Conservatory of Music, and other schools. Speech coach to a number of well-known personalities in the arts and politics, including John F. Kennedy and Michael Dukakis, he was the author of two books, Your Voice at Its Best (1959) and Voice in Song and Speech (1984), the latter coauthored with his wife.

Record company executive and producer George Mendelsohn, German, 75 years old, in Düsseldorf 9/1/88. Vox Records, which he founded in 1945, took advantage of new technologies and the economic condition of postwar Europe to record a large repertoire, much of it then unfamiliar, often with such major artists as Guiomar Novaes, Jascha Horenstein, and Otto Klemperer, and young musicians such as Alfred Brendel and Fritz Wunderlich. Vox's few operatic ventures included scholarly performances of Monteverdi and some more standard fare acquired from European radio.
broadcasts. In the 1960s Mendelssohn established several lower-priced lines, including a series of anthologies called Vox Boxes and the Turnabout and Candide labels, and after selling Vox to Moss Music Group in 1980 he continued in the record business with his new Pantheon and Priceless labels.

Collector, musicologist and pianist HANS MOLDENHAUER, German/American, 81 years old, in Spokane, WA, 1987 (not previously reported). He amassed a remarkable collection of manuscripts by numerous nineteenth- and twentieth-century composers, including the largest collection of materials by Webern, most of which was later purchased by the Sacher Foundation in Basel. He began to dispose of these holdings during his lifetime, making large donations to institutions which established archives in his honor, such as the Library of Congress, Northwestern University, and the Harvard College Library, where he was curator of twentieth-century music. A second gift has now been made to the Library of Congress (see "Archives and Exhibitions"). With his wife Rosaleen, he was the author of the biography Anton Webern: A Chronicle of His Life and Work.

Philanthropist DAVID MOXLEY, American, 57 years old, in New York City 11/21/88. A former advisor to Sen. Robert Dole, he had been managing partner at the accounting firm of Touche Ross and was recently appointed managing director of the law firm Lord Day & Lord, Barrett Smith. He was a member of the boards of directors of several nonprofit arts organizations, including the New York City Opera.

Artists manager SAMUEL NIEFELD, American, 60 years old, in Quogue, Long Island, 10/22/88. He began working at Columbia Artists Management in the early 1960s, where he advanced to vice president and headed his own division, managing such artists as Kathleen Battle, Leona Mitchell, Kiri Te Kanawa, Maralin Niska, and Maria Ewing. During the 1970s he was chiefly responsible for arranging the tours of the Bolshoi Ballet, the Moscow State Symphony, and other well-known Soviet arts organizations and soloists. Although he had retired in 1987, he continued to work for the company as a consultant until his death.

Designer MAURO PAGANO, Italian, 37 years old, in Paris 4/2/88. He began his career as an assistant to stage designer Ezio Frigerio in 1973, and after several years became independent. His work was much in demand at major European houses and festivals, where he designed numerous productions including Jommelli's Fetonte at La Scala; Cendrillon and Capriccio at the Théâtre Royal de la Monnaie; Don Giovanni, Così fan tutte, and La Cenerentola at Salzburg; and La Gazza ladra at the Cologne Opera. His operatic designs have also been seen at the Royal Opera, Covent Garden, and the Paris Opéra.

Composer and educator PAUL M. PALOMBO, American, 50 years old, 7/4/88. He was director of the School of Music at the University of Washington in Seattle, where he was also named composer-in-residence. He later held several academic posts at the University of Cincinnati College-Conservatory of Music, where he headed the electronic music studio as well as the division of composition, theory, and musicology. From 1982 until his death he served as Dean of the College of Fine Arts and Communications at the University of Wisconsin-Stevens Point.

Director and designer JEAN-PIERRE PONNELLE, French, 56 years old, in Munich 8/11/88. One of the most famous figures in the operatic world,
his stage, film, and television productions, often controversial, were seen by millions internationally. He studied music with Hans Rosbaud and art with Fernand Léger before Hans Werner Henze chose him to design the premiere production of Boulevard Solitude in 1952. He made his American debut as a designer at the San Francisco Opera with Carmina Burana (1958), followed by the American premiere of Die Frau ohne Schatten (1959). Beginning with Tristan und Isolde at Düsseldorf in 1962, Ponnelle combined the functions of designer and director, following the precedent of Wieland and Wolfgang Wagner. Celebrated especially for his stylish productions of Mozart and Rossini operas, he was also a leader in the current trend to transfer classic works to different periods and points of view; thus his Salzburg Festival Moses und Aron (1987) was updated to the 1940s and made into a parable of the Holocaust, while Der fliegende Holländer (San Francisco Opera & Metropolitan Opera, 1979) became an erotic dream of the steersman, with the singer of that role doubling as Erik. Ponnelle's Metropolitan Opera debut was with L'Italiana in Algeri (1973); he also staged the Met's first productions of Idomeneo (1982) and La Clemenza di Tito (1984), and his last work at the house was in Le Nozze di Figaro (1985) and Manon (1986). He was active at the Bayreuth Festival and in the world's major opera houses, notably Vienna, Paris, and Rome. His Monteverdi cycle at the Zurich Opera, and many other productions as well, were filmed by Unitel of Munich, and some have been released on videodisks.

Artist manager WALTER FOY PRUDE, American, 78 years old, in New York City 8/29/88. He joined Hurok Concerts after wartime service and eventually became a vice president of the organization, where he remained for 31 years. From 1976 until his retirement in 1981 he held the post of executive vice president at ICM artists management. Over the years he represented such world-renowned artists as Marian Anderson, Roberta Peters, Jan Peerce, Leonard Warren, and Victoria de los Angeles, and was also responsible for the American tours of the D'Oyly Carte Opera Company, the Bolshoi Opera, and other international music, theater and dance companies. A memorial tribute was held on September 18 at the 92nd Street YM-YWHA in New York.

Bass-baritone HEINZ REHFUSS, German/Swiss/American, 71 years old, in Buffalo 6/27/88. He made his operatic debut in 1937 at Biel-Solothurn, then became a Swiss citizen and was a valuable member of the Zurich Opera from 1940 to 1952, singing over 80 large and small roles. His successful career took him to La Scala, the Paris Opera, Lyric Opera of Chicago, and other houses, and to such festivals as the Maggio Musicale Fiorentino, Aix-en-Provence, Verona, and Venice. Also an outstanding concert singer and recitalist, he won two Grands Prix du Disque for his recordings of Lieder. In 1961 he participated in the world premiere of Nono's Intolleranza 60 in Venice, one of the many modern and contemporary works in his repertoire. In recent years he taught at the Eastman School of Music and SUNY Buffalo; part of his estate will establish grants for singers who wish to pursue advanced training.

Designer and painter WOLFGANG ROTH, German/American, 78 years old, in New York City 11/11/88. A native of Berlin, he worked with Erwin Piscator and Bertolt Brecht before coming to the United States in 1938. An internationally known designer of sets and costumes for opera and plays, his numerous projects included the 1948 world premiere of Down in the Valley in Bloomington, Indiana, the 1952 Broadway run and European tour of Porgy and Bess which starred Leontyne Price, and the 1955
production of Don Pasquale, in use until 1975, at the Metropolitan Opera. He also supervised productions of La Fanciulla del West (1969) and Un Ballo in maschera (1975) at the house. At the New York City Opera he designed sets for Liebermann’s School for Wives (1956), Die Dreigroschenoper (1965), and the American premiere of Von Einem’s Dantons Tod (1966). He held administrative positions at the Cincinnati Summer Opera (1959-61) and the Vancouver Opera Festival in 1963. His lifelong fascination with the circus was often reflected in his work and culminated in the creation of his own pantomime entertainment, The Littlest Circus, which played on Broadway during the 1959 season. His paintings, drawings, and models were often exhibited, and during the 1970s he performed in several one-man shows in which he sang German cabaret songs and reminisced about his youth in Berlin.

Administrator and teacher RUTH ROSENBERG (née Yalowieh), American, 76 years old, in Rochester, NY, 7/18/88. A professional pianist from the age of nine, she earned degrees in music and history and later taught and directed summer stock. Under her leadership the Opera Theater of Rochester, which she founded during the early 1960s, became known for the opportunities it provided for singers who later rose to stardom. From the 1970s until it ceased operations in 1985 the company produced four major works per season, including Norma (1979) with Marisa Galvany and Aida (1983) with Wilhelmienia Fernandez, in addition to running an active outreach program; in 1984 it hosted the premiere of Bosker’s The Woman Who Dared, Susan B. Anthony.

Conductor and coach KURT SAFFIR, Austrian/American, 59 years old, in New York City 11/1/88. A freelance musician, he worked with the opera companies at Central City, Chautauqua, Lake George, and other regional houses, as well as with the New York City Opera, where he conducted regularly from 1959 until 1962. Several weeks before his death he led a performance of Haydn’s Armida at Merkin Hall in New York, and he was rehearsing a December production of Der Freischütz at the Henry Street Settlement.

Composer and conductor JOLY (né José Manuel) BRAGA SANTOS, Portuguese, 64 years old, in Lisbon 7/18/88. One of Portugal’s leading musicians, he was educated in Lisbon, Rome, and Switzerland, where he studied electronic music at the Gavessano Acoustic Experimental Stadium. His works evolved from a conventional style incorporating folk elements, into more chromatic, dissonant compositions, and included the operas Viver ou Morrer (1952), Mérope (1959), and Trilogia das Barcas (1969).

Soprano IRMGARD SEEFRIED, German/Austrian, 69 years old, in Vienna 11/24/88. The internationally renowned soprano first studied with her father and sang her first Gretel at the age of eleven. After several seasons at the Aachen Opera with von Karajan, she made her 1943 debut as Eva (Die Meistersinger) at the Vienna State Opera, where she remained a star performer until her retirement in 1980. Particularly admired for her interpretations of Mozart and Richard Strauss, she had a successful career from the 1940s through the 60s, performing at La Scala, Covent Garden, and other major European houses and festivals including Salzburg and Edinburgh; she also gave numerous concert tours. In the United States she made her Metropolitan Opera debut as Susanna in 1953, but never again returned to the company. She later made guest appearances with the New York Philharmonic under Bruno Walter and concertized with many major orchestras. Some of her other outstanding interpretations...
were as Fiordiligi, Pamina, Zerlina, Octavian, and the composer in Ariadne auf Naxos. A noted Lieder singer, she also performed contemporary repertoire by such composers as Hindemith, Poulenc, and Berg, and made many recordings. She was married to the violinist Wolfgang Schneiderhan.

Pianist and author Verna Arvey Still, American, 86 years old, in Los Angeles 1987. A professional musician and writer on music and dance, she became the collaborator and librettist for A Bayou Legend (1940; American premiere 1974), Costaso (1949), Minette Fontaine (American premiere 1984), Highway No. 1, U.S.A. (1963), and other operas and vocal works by her husband William Grant Still. In 1984 she published his biography, In One Lifetime.

Musicologist, critic, and producer H.H. Stuckenschmidt, German, 86 years old, in Berlin 8/15/88. He began as a music critic in Berlin in the '20s, writing in the BZ am Mittag until 1934 when his work was banned by the Nazis because of his support for modern music and Jewish musicians; he moved to Prague but was silenced there too a few years later. Returning to Germany, he was drafted into the armed forces in 1942 to serve as an interpreter. After the war he resumed his career as a critic, notably in the Neue Zeitung, the Frankfurter Allgemeine Zeitung, and the English Opera magazine, for which he wrote until the late '70s. He was Professor of Music History at the Technical University of Berlin from 1948 to 1967. He also organized new music concerts in Germany, first during the '20s and again after the war as Director of the Department of New Music at RIAS (Radio in the American Sector), Berlin. His many books, all concerning aspects of twentieth-century music, include biographies and studies of Schoenberg (1951 and 1974), Stravinsky (1957), Boris Blacher (1963), Ravel (1966), and Busoni (1968).

Musicologist Eric Werner, Austrian/American, 87 years old, in New York City 7/28/88. Author of The Sacred Bridge, he was considered a leading authority on Jewish and early Christian liturgical music. He founded the School of Sacred Music at Hebrew Union College in New York, where he was a professor from 1939 to 1967. He was also chairman of the musicology department at Tel Aviv University from 1966 to 1971.

Philanthropist Lawrence A. Wien, American, 83 years old, in Westport, CT, 12/10/88. A lawyer and real estate magnate, he gave considerable financial support to numerous social action groups and educational and arts institutions. In 1969 he supplemented his already substantial contributions to Lincoln Center with $1.2 million to complete its capital fund drive. He served the Center as vice chairman and trustee, and since 1984 as cochairman of the Directors Emeriti Council. In 1985 he and his wife Mae provided New York City Opera with a gift, in annual installments, for the creation of a spring season of classic American musicals. In addition he supported the Metropolitan Opera and was also a patron of the Juilliard School, WNET Channel 13, the Institute of International Education where he was a Life Trustee, the New York Philharmonic, Carnegie Hall, the Lincoln Center Theater, and many other arts institutions. The building at 890 Broadway, which houses the American Ballet Theatre, the Feld Ballet, and other dance companies, as well as other nonprofit cultural organizations, is named in his honor.

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PERFORMANCE LISTING, 1988-89 SEASON (CONT.)

All performances are staged unless marked "conc.pf." (concert performance) and are given with an orchestra unless marked "w.p." (with piano). An * following a title indicates a new production; a † indicates that projected English captions are used. A single date appearing for a listing of several performances indicates the opening night. Performances and news items listed in an issue of the COS Bulletin are not repeated in later issues.

ALABAMA

Alabama Shakespeare Festival, M. Platt, Art.Dir., Montgomery
10/20-29/88 The Beggar's Opera

Birmingham Opera Theater, J. Willard, Gen.Dir., Birmingham
11/12/88 Die Fledermaus Eng. Martin
1/26m, 27m/89 Evan's Avon Calling w.p.; prem.
4/27/89 "Vive L'Opera"

Huntsville Opera Theater, H. Bargetzi, Art.Dir., Huntsville
10/28, 29, 30/88 The Medium † & The Telephone †
4/6, 7, 8/89 Lucia di Lammermoor †

Samford University Opera Wksp., G.W. Bugg, Dir., Birmingham
11/17, 18, 19, 20/88 Robertson/Hawthorne's The Well prem.; c: Banks; d: Bugg

University of Montevallo Lyric Theatre, B. Middaugh, Dir., Montevallo
9/26, 27/88 A Sondheim Evening
11/28, 29/88 Four Note Opera & Hin und zurück
4/6-8/89 Little Mary Sunshine 3 pfs.

ALASKA

Fairbanks Children's Choir, S. Summerville, Dir., University of Alaska at Fairbanks
5/20, 21/89 The Frog Prince

Perseverance Theatre, M. Smith, Art.Dir., Douglas
1/12-2/5/88 Cannon's Le Club Hotzy Totzy prem.
5-9/89 Lady Lou Revue at Elks' Hall, Juneau

ARIZONA

Grand Canyon College Opera Theater, G. Bennett, Dir., Phoenix
12/88 The Merry Wives of Windsor Eng.; 6 pfs. plus tour
1/89 The Mikado 13 pfs.

Musical Theatre of Arizona, R. Newcomer, Prod. & Art.Dir., Tempe
11/10-20/88 Oklahoma! 12 pfs.
1/11-21/89 My Fair Lady 12 pfs.

University of Arizona Opera Theater, L. Day, Dir., Tucson
Fall '88 Sweeney Todd
Spring '89 Help, Help, the Globolinks! & Cavalleria rusticana
Summer '89 The Barber of Seville

ARKANSAS

10/13-29/88 The Mystery of Edwin Drood
1/26-28/89 L'Histoire du soldat (coprod. Arkansas Symphony Orchestra)

CALIFORNIA

American Concert Association, M. Tede, Vice Pres. & Prog.Dir., Mill Valley
1/18/89 McFarland's King Lear & Pegasus
4/20/89 Medea excepts.

American Conservatory Theater, E. Hastings, Art.Dir., San Francisco
12/2-26/88 Hoily's A Christmas Carol d: Williamson

Back Alley Theatre, A. Miller & L. Zucker, Co-Prod.Dirs., Van Nuys
10-11/13/88 Holt's A Walk on the Wild Side adapt. from Algren
10/11/12/88 Weiss/Champagne's Bittersuite

Berkeley Opera, R. Goodman, Gen. & Art.Dir., Berkeley
1/12, 14, 15, 18, 21, 22/89 Don Giovanni Eng. (coprod. Cinnabar Opera)
4/89 La Rondine
7-8/89 Falstaff
1988-89 SEASON

Bilingual Foundation of the Arts, M. Galban, Art.Dir., Los Angeles
10-11/2/88 Krouse/Galban's Mariana Pineda
5/89 Hamilton/Scarlata/Zapata's Rainbow Red tour to schools

Buena Park Civic Theatre, Buena Park
2/3-5/89 Grease

California State University Opera Wksp., G. Curatilo, Dir., Chico
10/27-30/88 Carmen Eng. Martin
4/15,16/89 Scenes

California State University Music Theatre, R. Cordova, Dir., Long Beach
12/6-10/88 L'enfant prodigue & French scenes; conc.pfs.

Casa Italiana Opera & San Carlo Opera, M. Leonetti, Gen.Mgr., Hollywood
9/25m/88 Gianni Schicchi & Cavalleria rusticana c: Unterberg; d: Leonetti
11/27m/88 Andrea Chénier c: Unterberg

Center Theater Group of Los Angeles/Ahmanson Theater, R. Fryer, Art.Dir., Los Angeles
1/11-3/5/89 Sondheim's Into the Woods
3/89 TBA
5/31/89 Phantom of the Opera open run

Cinnabar Opera Theater, M. Klebe, Art.Dir., Petaluma
10/21,22,26,29,30 11/2,4,5/88 Don Giovanni Eng. (coprod. Berkeley Opera)
3/89 TBA
4/89 Wubbold's The Dinosaurs prem. 10 pfs.
5/89 Little Red Riding Hood tour to schools

Davis Comic Opera, Davis
11/10,11,12,13m,17,18,19m/88 Crosswell/Pockris' Ernest in Love

Desert Opera Theatre, A. Baekke, Gen.Dir., Palmadale
11/88 Man of La Mancha 7 pfs.
5/89 The Barber of Seville Eng.; 8 pfs.
Summer '89 children's wksp.

Dominican College Opera Wksp., M. Frick, Dir., San Rafael
10/28,29 11/4/88 Musical Scenes
4/7,8,14,15/89 Opera Scenes

Downey Civic Light Opera, W. Marsh, Mus.Dir., Downey
10/7-23/88 42nd Street
12/15-18/88 Dusich's Happy Holidays revue

East West Players, P. Mako, Prod.Art.Dir., Los Angeles
11/1-13/88 The Fantasticks

Garden Grove Community Theatre, Garden Grove
2/3-4/89 A Funny Thing Happened on the Way to the Forum
Gilbert and Sullivan Society of San Jose, M. Handloff, Pres., San Jose
10/14,15,16,21,22,23m,23/88 Utopia Limited
3/10-12,17-19/89 La Périchole

Glendale College Opera/Music Theatre, M. Young, Prod., Glendale
2/24-3/12/89 South Pacific

Granada Theatre, Granada
9/1-18/88 Kiss Me, Kate

Grove Theatre Co., T. Bradac, Prod.Art.Dir., Garden Grove
11/18-12/24/88 A Child's Christmas in Wales at the Gem Theatre
5/5-6/17/89 A...My Name is Alice
1988-89 Jabberwocky

Hollywood Opera Ensemble, A. Monte, Gen.Dir., Los Angeles
1/89 Il Barbiere di Siviglia
2/89 La Bohème
TBA The Merry Widow Eng.

Humboldt Light Opera, P. Kates, Art.Dir., Eureka
9/88 Carousel 8 pfs.

La Mirada Junior Programs, La Mirada
9/25/88 Wolf Tales prem.; Pegasus Productions; 2 pfs.; 10/15m at Citrus College, Glendora
10/23/88 Beauty and the Beast Little Broadway Productions; 2 pfs.
10/11/88 Cotton Patch Gospel

Long Beach Community Playhouse, Long Beach
2/17-4/1/89 Guys and Dolls

Long Beach Opera, M. Milenski, Gen.Dir., Long Beach (see also Vol.28 #4)
Spring '89 Milhaud's La Mère coupable d: C. Alden

Los Angeles Civic Light Opera, Los Angeles
9/88-4/30/89 Les Misérables at Shubert Theatre (coprod. Mackintosh Prods.)
12/13-88-1/15/89 Can-Can at Pantages Theatre; nat. tour

Los Angeles Concert Opera, L. Zachary, Gen.Dir., Ambassador Auditorium, Pasadena
1/30/89 Verdi's Aroldo conc.pf.; Wimberly; Akaia-Purdy, Wang, Coles; c: Guadagno; d: Tozzi

Los Angeles Master Chorale, J. Currie, Mus.Dir., Los Angeles
10/29/88 Carmina Burana

Los Angeles Music Theatre Co., L. White, Dir., North Hollywood
11/1,12/1,19,20,27,30 12/2m/88 Hansel and Gretel Eng.

Maggie Valdestino Productions, Theatre Art Center, Newport
2/3-3/5/89 Li'l Abner

Marin Civic Light Opera, M. Rios, Gen.Mgr., San Rafael
9/23-10/16/88 Gypsy
12/9/88-1/8/89 The Sound of Music
12/31/88 Gala Concert
2/24-3/19/89 A Funny Thing Happened on the Way to the Forum
4/21-5/14/89 Sweet Charity
6/3/89 Pops Concert

Marin Opera Co., I. Martinez, Gen.Dir., Larkspur/San Rafael (revised schedule)
2/11/89 "Valentine's Gala"
3/10,12m/89 La Traviata†
5/12,14m/89 The Student Prince

Mother Lode Musical Theatre, C. Swell, Dir., San Rafael

Music Academy of the West, L. Smith, Mus.Dir., Santa Barbara (6/26-8/19)
8/89 The Bartered Bride; chamber opera TBA

Music in the Mountains/Foothill Theatre, Nevada City
11/4,5/88 Oliver!

Northbay Lyric Opera, V. Haxton, Mgr., Novato
11/4,5,11-13,18-20/88 Carmen Laxamana/Litwak; Munds/Koransky, Cohan/Cohn

Oakland Opera, C. Heater, Art.Dir., Oakland
9/23,25m/88 Carmen Siobhan, Hillhouse; Lewis, Robison; c: Feist; d: W. Lewis
4/7,9m/89 La Traviata
6/2,4m/89 Tosca

1/2-2/19/89 Romance, Romance
5/4-28/89 The Garden of Earthly Delights
4/29-6/11/89 A...My Name Is Alice at Carter Centre Stage
6/89 Die Dreigroschenoper Eng.

Opera a la Carte, R. Sheldon, Dir., Los Angeles (see also Vol.28 #4)
12/3/88 H.M.S. Pinafore c: Fetta; in Palm Desert

Opera Buffs, R. Cohen, Pres., Los Angeles
9/16/88 On the Way Up! c: Behr; at University of Southern California

Opera Pacific Overture, K. DiChiera, Art.Dir., Costa Mesa (see also Vol.28 #4)
9/11/88 Rodriguez's Monkey See, Monkey Do d: Kirk; ds: Haugan; at La Jamaica Folk Art Festival; also 70 pf.s. on tour

Pacific Repertory Opera, J. Anderson, Mus./Art.Dir., San Luis Obispo
11/4,5,6/88 L'Enfant et les sortilèges
3/17,18/89 Die Zauberflöte Eng.

Pacific Symphony, K. Clark, Mus.Dir., Costa Mesa
11/22,23/88 Der Ring des Nibelungen excepts; conc.pfs.; Hunter; Hines; c: Clark

PCPA Theaterfest, J. Shouse, Art.Dir., Santa Maria
3/1-19/89 Quilters d: DeLaurier

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Pepperdine University Seaver College Opera Wksp., V. Mesrop-McMahon, Dir., Malibu
11/10-13,17-20/88 Amadeus live prod. of film sequences, w. Drama Dept.; c: Osborn; d: Neilson
12/14,15/88 A Christmas Carol
Pismo Light Opera Theatre, Pismo Beach
11/3-19/88 West Side Story
Riverside Civic Light Opera, Riverside
10/14,15,16,20,22,23m/88 Evita
12/2,3,4,8,9,10,11m/88 Jack and the Beanstalk
Riverside Opera, L. Freedman, Gen.Dir., Riverside (revised schedule)
10/22/88 La Traviata Cummings; O'Mara, Fredricks; c: Rahn; d: Freedman
12/88 Hansel and Gretel
4/22/89 Faust
Sacramento Symphony Orchestra, C. Nice, Mus.Dir., Sacramento
10/21,22,23/88 Weill's The Seven Deadly Sins Reaux; c: Nice; d: Jacobs
Sacramento Theatre Co., M. Cuddy, Prod.Dir., Sacramento
11/25-12/27/88 de Berry/Hellesen's A Christmas Carol
Salzburg Marionette Theatre, G. Aicher, Dir., national tour, Pasadena
10/24/88 Il Barbiere di Siviglia w. recorded music; at Ambassador Aud.
10/25/88 Die Zauberflöte w. recorded music; at Ambassador Aud.
San Bernardino Civic Light Opera, C.D. Jenks, Gen.Mgr., San Bernardino
9/23-10/2/88 Baby
10/20-30/88 42nd Street c: Green
11/11-20/88 Showboat c: Cooper; d: Bunch
2/10-19/89 My One and Only 11 pfs.
5/12-21/89 Sweet Charity 11 pfs.
San Diego Civic Light Opera, L. Drew, Exec.Prod., San Diego
9/1-11/88 Fiddler on the Roof
10/20-30/88 42nd Street
5/89 Peter Pan
6/89 The Sound of Music
7/89 Pal Joey
8/9/89 Dreamgirls
San Diego Opera Ensemble, I. Campbell, Gen.Dir., San Diego (see also Vol.28 #4)
9/88 Hansel and Gretel Eng.; student participation; at Park Dale Elementary School
9/28-11/10/88 Down in the Valley "Opera Through the Looking Glass" tour; abt. 65 pfs.
San Diego Repertory Theatre, S. Woodhouse, Prod.Dir., San Diego
10/27/88 Huston's Six Women with Brain Death or Expiring Minds Want to Know open run
San Francisco Children's Opera, N. Gingold, Art.Dir., San Francisco
11/19/88 Cinderella
12/17/88 Santa Claus' Beard
1/28/89 The Emperor's New Clothes
3/11/89 Snow White and the Seven Dwarfs
4/15/89 Puss in Boots
San Francisco Opera, Summer Series, L. Mansouri, Gen.Dir., War Memorial Opera House, San Francisco (see also Vol.28 #4)
5/17-21/89 Dance Theatre of Harlem
6/3,5,7,9,11m/89 Glass's Satyagraha Cummings, Panagulias; Perry, Villanueva; c: Ferden; d: Pountney/Silverstein; ds: Israel
8/9-16/89 Kirov Ballet
San Francisco Opera Center, C. Bullin, Mgr., San Francisco
6/27,29,30/89 Handel's Giustino c: McGegan; d: Takazauckas; w. Philharmonic Baroque Orchestra; "Showcase '89", at Herbst Theater
7/9m/89 Rigoletto Eng.; Merola Opera Program; at Stern Grove
8/12,13/89 Carmen Merola Opera Program; at Villa Montalvo
8/20/89 Merola Opera Program Grand Finals; at War Memorial Opera House
San Gabriel Valley Civic Light Opera, San Gabriel
2/10-26/89 The Sound of Music
San Jose Civic Light Opera, S. Slater, Exec.Prod., San Jose
11/4-13/88 La Cage aux Folles 13 pfs.
1/20-29/89 Sweeney Todd 13 pfs.
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San Jose Civic Light Opera (continued)
3/10-19/89 My One and Only 13 pfs.
5/5-14/89 West Side Story 13 pfs.

San Jose Repertory Co., J. Reber, Exec.Produc., San Jose
12/9/88-1/8/89 The 1940's Radio Hour

San Marino Concert Series, San Marino
12/4/88 Caldwell's A Gift of Song 2 pfs.

Santa Barbara Civic Light Opera, P. Iannaccone, Exec.Produc., Santa Barbara
10/7-23/88 Camelot 13 pfs.
12/2-18/88 Oliver! 13 pfs.
12/31/88 Die Fledermaus Eng.
3/3-19/89 The Student Prince 13 pfs.
6/16-7/2/89 42nd Street 13 pfs.

Santa Monica Civic Opera, Santa Monica
12/4m,11m/88 La Traviata c: Lanza; d: Biscaldi
Santa Monica Theatre Guild, Morgan-Wixson Theatre, Santa Monica
11-12/3/88 A Funny Thing Happened on the Way to the Forum Soon 3, Theater Artaud, San Francisco
10-11/27/88 Davis/Raskin/Finneran's Poison Hotel prem.

Stanford Savoyards, R. Taylor, Prod., Stanford
11/11,12,13,14/88 The Mikado

Sue Thompson Productions, Basement Theatre, Pasadena
2/17/89 The Fantasticks six-week run

University of California Dept. of Music, M. Ingham, Dir. of Opera, Santa Barbara

University of California, Theater Dept., Irvine
11/10-12,15-20/88 Follies: Castellano; d: Garrison

University of the Pacific, Stockton

Valdosta State College Opera and Musical Theatre, Valdosta
5/18,19,20/89 The Pirates of Penzance

West Coast Opera Co., J. Lombardo, Gen.Dir., Palm Desert
11/16,17/88 South Pacific 11/15 student pf.
2/7,9/89 Madama Butterfly 2/8 student pf.

West Covina Playhouse, West Covina
2/24-3/11/89 Guys and Dolls

Western Opera Theater, D. Girard, Mgr., San Francisco Opera Center, San Francisco
9/88-3/89 Madama Butterfly Eng.; "An Hour for the Opera"; "Grand Opera and Broadway Classics" 65 pfs., 18-state tour

Whittier-La Mirada Light Opera, P. Garman, Exec.Produc., Whittier
10/7-22/88 Brigadoon 11 pfs.
3/10-25/89 No, No, Nanette 11 pfs.
7/14-29/89 Annie 11 pfs.

COLORADO

Colorado Opera Festival, D. Jenkins, Art.Dir., Pikes Peak Arts Center, Colorado Springs
1/89 The Beijing Opera (coprod. Pikes Peak Center)
7/28/89 Turandot* Bucklew-Rowland; d: Beattie; ds:Jordan/Ames

Denver Center Theatre Co., D. Marley, Art.Dir., Denver
10/19-12/23/88 Carousel
5/3-6/17/89 Company

Opera Colorado, N. Merrill, Gen. & Art.Dir., Denver (revised schedule)
1/28/89 Opera Colorado Grand Ball
4/29 5/2,5,7m/89 La Traviata* Soviero; W. MacNeil, Wilnes; d: Merrill; ds: Robertson
5/6,9,12,14m/89 Falstaff C. MacNeil; d: Merrill; ds: Robertson; 5/11m student pf. (replaces La Cenerentola)

CONNECTICUT

Chancel Opera of Connecticut, S. Bingham, Pres. & Art.Dir., New Haven
9/22/88 Bingham's The Sacrifice of Isaac
10/9/88 Bingham's On the Road to Emmaus
1/1/89 Bingham's A Conversation Between Mary and the Angel Gabriel
3/29/89 Bingham's The Wild Swans
1988-89 SEASON

Connecticut Grand Opera/Stamford State Opera, J. Hiddlestone, Gen.Dir., Stamford/Bridgeport
9/24 10/1*88 Cavalleria rusticana & Pagliacci L'Orange; Dominguez & Esperian; Dominguez, Donaldson, Clark; c: Bellini; d: Gentilesca
11/12,19*88 L'Elisier d'amore Biegen; Aler, Bertolino; c: Gilgore; d: Gutman
3/11,12*89 Carmina Burana c: Gilgore
4/29 5/6*89 Don Giovanni Andrade; Otey; c: Gilgore; d: C. Alden

Hartt Opera/Music Theater, A. Bishop, Dir., University of Hartford, West Hartford
11/17-20/88 The Beggar's Opera Britten ed.; c: Ames; d: Lewis
3/2-5/89 Così fan tutte c: Alvarez; d: Bishop

10/1/88 Strauss/Müller's Wiener Blut (as Vienna Life) Burbank, Arnold, Garcia-Fernandez; Harger, Schoff, Sergi; c: Fardinik; d: Goodall
2/24,25/89 Die Fledermaus Eng.
5/12,13/89 "Operetta Pops!" at Stamford Marriott Hotel

Opera Theater of Connecticut, K. Ford, Adm.Dir., Clinton
1988-89 Lucia di Lammermoor

Shubert Opera, M. Langbord, Prod., Shubert Performing Arts Center, New Haven
9/16,18m/88 La Traviata Peters
2/17,19m/88 Tosca Cruz-Romo
5/12,14m/89 Verdi and Puccini Concert

Yale Repertory Theater, L. Richards, Art.Dir., New Haven

Yale University, Music & Theatre Depts., New Haven
1/29/89 Mahagonny Songspiel

DELWARE

Delaware Theatre Co., C. Morris, Art.Dir., Wilmington
10/27-11/18/88 The Beggar's Opera

DISTRICT OF COLUMBIA

Arena Stage, Z. Fichandler, Prod.Dir., Washington
4/21-5/28/89 On the Town

Deutsche Oper Berlin, G. Friedrich, Gen.Dir., Kennedy Center, Washington
6/2-10, 11-18/89 Der Ring des Nibelungen 2 cycles; Armstrong, Vinzing/A. Evans, H. Schwarz, Rappe; Hiestermann, Hofmann, Kollo, Riegel/Shirley, Carlson, Hale/Estes, von Kannen, Haugland, Rundgren, Tomlinson; c: López Cobos/Perick; d: Friedrich; ds: Sykora
6/2,11/89 Das Rheingold
6/4,13/89 Die Walküre
6/7,15/89 Siegfried
6/10,18/89 Götterdämmerung

Folger Shakespeare Theater, M. Kahn, Art.Dir., Folger Library, Washington
2/20-4/9/89 The Beggar's Opera 2/14 preview

4/2/89 Bertha, the Sewing Machine Girl

Kennedy Center, Education Dept., M. Istomin, Art.Dir., Theater Lab, Washington
2/3-19/89 Lee/Church's Journey 11 pfs.
2/17/89 Church's Chewin' The Blues with Bowling Green John and Harmonica Phil

Studio Theatre, J. Zinoman, Art. & Mng.Dir., Washington
11/30-12/23/88 Courts/St. Germain's The Gift of the Magi

FLORIDA

American Opera Theater, C. Kievman, Art.Dir., Miami
Spring '89 Kievman's Piano Concert—Prisoners of Conscience (coprod. New World Symphony & WPBT Radio)

American Stage, V. Holloway, Art.Dir., St. Petersburg
10/20-11/20/88 Ahlin/Porter's Charlotte's Web tour

Asolo Performing Arts Center, J. Ulmer, Art.Dir., Sarasota
11/18-88/1-1/89 Side by Side by Sondheim

Central Florida Light Opera Co., Orlando
12/16/88 "Winter Sing"
1/19-22/89 The Pirates of Penzance
4/13-16/89 The Merry Widow Eng.
1988-89 SEASON

Children's Opera Co., Sarasota Opera, E. Trawick, Adm.Dir., Sarasota (see also Vol.28 #4)
11/12m,13m/88 Children's Opera Festival incl. P. Maxwell Davies' Cinderella
3/3/89 Scenes
3/6-24/89 The Toy Shop 13 pfs.; school tour

10/21-11/27/88 Margoshes/Leyv/Fernandez's Fame: The Musical prem.; d: Saint; chorg: Muller; ds: Okun/Barcello; 10/11-20 previews
12/19/88 The Me Nobody Knows (Play Reading Series)
1/20-2/12/89 Golden Boy 1/17-19 previews

Coral Gables Civic Opera & Orchestra, B. Smith, Art.Dir., Coral Gables
1988-89 La Bohème
TBA Scene Concerts

Festival Miami, J. Serëbrier, Art.Dir., Miami
9/24,25/88 Rossini's La Cambiale di matrimonio

Festival of the Continents, P. Bakardjiev, Art.Dir., Strand Theatre, Key West (11/30/88-4/8/89)
11/30/88 Opening Concert c: Fardink; at St. Paul's Church
12/3,4m,4,6,7,8m,8/88 Fiddler on the Roof
2/3/89 La Bohème Strano; Morales; c: Siegel
2/17,18,19/89 My Fair Lady (Marathon Theater prod.)
2/25/89 42nd Street nat. tour
4/5/89 La Zarzuela revue; at The Reach

Florida Opera, Inc., B. Lurie, Pres., Tampa
11/22/88 4/20/89 Benefit Concerts
2/21/89 Cavalleria rusticana & Pagliaccio

Florida Repertory Theatre, K. Baker, Art.Dir., West Palm Beach
12/1-31/88 Man of La Mancha
5/11-6/4/89 Irma La Douce

Florida State Opera at FSU, L. Clark, Dir., Florida State University, Tallahassee
11/2,4,5,6/88 Le Nozze di Figaro Eng.
Winter '89 Trial by Jury & Scenes; at Monticello Opera House
Winter '89 Sweet Betsy from Pike for WFSU-TV Festival of the Arts
4/6,7,8,9/89 Susanah d: Floyd; 6 pfs.
6/89 Rossini's La Cambiale di matrimonio & Cimarosa's L'Impresario in angustie at FSU
Study Center, Florence, Italy

Florida Studio Theatre, R. Hopkins, Art.Dir., Sarasota
12/88-5/89 The Robber Bridegroom; Cornelia/Lucas' Three Postcards; Levy's The Wonder Years

Gold Coast Opera, T. Cavendish, Gen.Dir., Pompano Beach (see also Vol.28 #4)
11/13,15,18,20/88 The Pirates of Penzance
1/29,31 2/3,5/89 New Moon
4/2,4,7,9,11/89 The Merry Widow Eng.; Migenes

Greater Miami Opera, R. Heuer, Gen.Mgr., Miami (see also Vol.28 #4)
1/16,17,18,21,22m/89 La Voix humaine & Il Tabarro Putnam & Lamy; Mauro, Díaz; c: Fulton; d: Hebert; ds: Klein (replaces Fedora); 1/24 in Ft. Lauderdale

Opera for Youth, E. Hammood, Dir., Tampa
1988-89 Fox's Zoggy the Time Traveler school tour

Pensacola Opera, C. Reims, Art.Dir., Gulf Breeze
1988-89 The Student Prince Richardson; La Bohème c: Reims

Playmakers, M. Hunter, Prod.Art.Dir., Tampa
1/6-22/89 Angry Housewives
6/2-18/89 Cohen's No Way to Treat a Lady

Tampa Players, B. Leibach, Art. & Mng.Dir., Tampa Bay Performing Arts Center, Tampa
1/13-29/89 Tomfoolery

Treasure Coast Opera Society, C. Barrena, Gen.Dir., Fort Pierce
1/14/89 Otello Spinetti; Barreira, Fazah; c: Bracali; d: Moresco; ds: Stivanello
2/25/89 The Merry Widow Eng.
3/18/89 Madama Butterfly

Vinnette Carroll Repertory Co., V. Carroll, Dir., Fort Lauderdale
1988-89 At Our Age We Don't Buy Green Bananas outreach wksp. project

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1988-89 SEASON

GEORGIA

Alliance Theatre Co., R. Farley, Art.Dir., Atlanta (see also Vol.28 #4)
11/26/88-1/1/89 Peter Pan

Opera for Youth, L. Smith, Art.Dir., Clarkesville
1988-89 Amahl and the Night Visitors; Little Red Riding Hood

Seven Stages, Atlanta
12/1-18/88 Streetlife

IDAHO

Boise Opera, G. Watrous, Gen.Mgr., Boise
10/21,23/88 Tosca
12/88 The Beijing Opera 4 pfs.
1/27/89 Concert
3/17,19/89 Die Zauberflöte Eng.

Ricks College, Music Dept., I. Johnson, Dir. Opera, Rexburg
11/19/88 Opera Scenes
3/9,11,14,16,18/89 Die Zauberflöte Eng. Martin

ILLINOIS

American Medieval Players, Chicago
11/18-27/88 de la Halle's Robin and Marion 6 pfs. in Chicago & River Forest
1/25-29/89 Caccini's L'Euridice Eng. narr.; c: Schütze; d: Woodall-Hayes; 4 pfs. in Evanston, Chicago & River Forest

Chamber Opera Chicago, L. R apehak, Adm.Dir., Chicago
4/22,28 5/6,13,21,26,28/89 Madama Butterfly
4/29 5/1,12,14,19,20,27/89 Haydn's Il Mondo della luna Eng. Ornest

Chicago Musical College, Roosevelt University, R. Scanlan, Dir. Opera, Chicago
4/21,22,27,28,29/89 The Mikado

Chicago Opera Theatre, A. Stone, Art.Dir., Chicago (see also Vol.28 #4)
11/30/88 Blumenfeld/Kondek's Fritzi

Court Theatre, Chicago
2/28-4/9/89 Happy End

DePaul University Theatre School, Chicago
4/27-5/7/89 Chicago

Free Street Theater, P. Henry, Prod./Art.Dir., Chicago
1988-89 Lofstrom/Alexander's Project! The Cabrini-Green Musical company developed; nat. tour

Goodman Theatre, R. Falls, Art.Dir., Chicago
6/2-7/9/89 A Funny Thing Happened on the Way to the Forum

Light Opera Works, P. Kraus, Art.Dir., Evanston
12/28/88-1/1/89 The Desert Song 5 pfs.

Lithuanian Opera Co., B. Kazenas, Art.Dir., Forest Park
4/89 Il Trovatore in Lithuanian

Millikin University Opera Theatre, S. Fiol, Dir., Decatur
9/30 10/1,2/88 Guys and Dolls
11/20/88 Amahl and the Night Visitors
1/27,28,29/89 Albert Herring
5/7/89 Rodgers and Hammerstein Gala

TBA: Scenes

Music of the Baroque, T. Wikman, Mus.Dir., Chicago
11/16-20/88 Handel's Jephtha Gall

Northwestern University Theatre, Evanston (see also Vol.28 #4)
11/11-20/88 A Funny Thing Happened on the Way to the Forum d: Missimi

Peoria Civic Opera, F. Contino, Art.Dir., Peoria
11/12/88 Il Trovatore Eng.
12/10/88 Concert
4/29/89 Madama Butterfly

Southern Illinois University, Marjorie Lawrence Opera Theater, R. Best, Dir., Carbondale
Fall '88 Don Pasquale
Spring '89 The Gypsy Baron
1988-89 Little Red Riding Hood tour to schools

University of Illinois Opera Theatre, M. Flint, Art.Dir., Urbana
9/16,17,23,24/88 A Little Night Music
11/4,5,11,12/88 La Traviata†

continued
University of Illinois Opera Theatre (continued)

11/8/88 Mahagonny Songspiel
12/2,3/88 Scenes
2/17,18,24,25/88 Roméo et Juliette
4/14,15,21,22/89 Regina

Western Illinois University Opera Wksp., M. McMurdie, Dir., Macomb
2/89 Suor Angelica

INDIANA

The Civic Theatre, M. Mitchell, Exec.Dir., Fort Wayne
11/11,12,13m,16,17,18,19,20/88 Mettee/Holof/Bradbury's Fahrenheit 451 prem.; c: C. Smith; d: Mitchell
2/9,10,11/89 Star Spangled and Blue revue, Cabaret Series
4/14,15,16m,18,19,20,21,22m/89 Carnival

Indiana Repertory Theatre, T. Haas, Art.Dir., Indianapolis
4/12-5/7/89 Guys and Dolls

Indiana State University, F. Holland, Dir. Opera, Terre Haute
11/4,6/88 La Cantarina Eng. Zytowski
11/16m/88 Poniatowski's Au travers du mur Eng.; excpts.; at NOA Convention, Columbus, OH

Indiana University, Philharmonic Orchestra, Bloomington (see also Vol.28 #4)
9/10/88 Gala Concert in Honor of Wilfred C. Bain, Dean, School of Music, 1947-1973
9/14/88 Tristan und Isolde Act II; conc.pf.; Barlow, Smith; King, Samuelsen; c: Baldner

Indiana University Theatre, Bloomington
4/14,17-22/89 A Chorus Line

Nettle Creek Players, A. Johnson, Prod.Dir., Hagerstown
1988-89 Babes in Toyland; Billy Bishop Goes to War

IOWA

Cedar Rapids Symphony Orchestra, C. Tiemeyer, Mus.Dir., Cedar Rapids

Des Moines Metro Opera, R. Larsen, Art.Dir., Indianola
1/7/89 Douglas Duncan Memorial Concert
2-5/89 Opera Iowa tour incl. Sid the Serpent Who Wanted to Sing; Little Red Riding Hood; Beauty and the Beast; concerts & school residencies
6/23,25,30 7/5,8,16/89 Les Contes d'Hoffmann Eng.
6/24 7/2,4,7,12,15/89 Die Fledermaus Eng.
7/1,9,11,14/89 The Crucible*

KANSAS

Fort Hays State University Opera Wksp., D. Stout, Dir., Hays
1/26,27,28/89 Orphée aux enfers Eng. Himelstein

Music Theatre of Wichita, W. Bryan, Prod.Dir., Wichita
6/7-11/89 Tintypes
6/21-25/89 My One and Only 7 pfs.
7/5-9/89 The Sound of Music 7 pfs.
7/19-23/89 Jesus Christ Superstar 7 pfs.
8/2-6/89 Seven Brides for Seven Brothers 7 pfs.

Tabor College, Music Dept., J. Kliwer, Chmn., Hillsboro
10/7,8/88 Noye's Fludde

Topeka Civic Theatre, T. McKerrs, Art.Dir., Topeka
11/25-12/23/88 Herman's Jerry's Girls
5/26-6/24/89 A Day in Hollywood, a Night in the Ukraine
7/89; 8/89 TBA (major musicals in conc.pfs.)

KENTUCKY

Actors Theatre of Louisville, J. Jory, Prod.Dir., Louisville
11/25-12/23/88 Eckstrom's The Gift of the Magi

Murray State University Opera, R. Black, Dir., Murray
11/88 The Old Maid and the Thief & The Impresario Eng.

University of Louisville Opera Theatre, R. Holden, Dir., Louisville
11/16/88 Granger's The Proposal excpts.; at NOA Convention, Columbus, OH

LOUISIANA

Louisiana State University Opera Theater, R. Aslanian, Dir., Baton Rouge
10/11,14/88 Manon

continued
1988-89 SEASON

Louisiana State University Opera Theater (continued)
2/15,18/89 L'Elisir d'amore
TBA: Die Fledermaus Eng. Martin; Scenes
McNeese State University Opera Co., M. Martin, Assoc.Prof., Lake Charles
10/88 The Devil and Daniel Webster
12/6/88 Laud to the Nativity
3/89 Dear World
12/8,11/88 Pelléas et Mélisande reduced orch.; c: LaBruyère; d: Morgan
3-4/89 Bastien und Bastienne
5/89 LaBruyère's Everyman prem.
New Orleans Opera, A. Cosenza, Gen.Dir., New Orleans (see also Vol.28 #4)
12/88-6/89 Die Zauberflöte w. puppets; community & school tour
12/18m/88 Amahl and the Night Visitors c: Whisler; d: Schrock; in Metairie
Shreveport Opera, R. Murray, Gen.Dir., Shreveport (see also Vol.28 #4)
3/10/89 Fidelio conc.pf.
4/29/89 Orfeo ed Euridice

MAINE
Maine State Music Theatre, B. Allen, Gen.Mgr., Brunswick
6/27-7/9/89 The King and I 12 pfs.
7/11-30/89 Gigi 12 pfs.
8/1-13/89 Big River 12 pfs.
8/15-27/89 Pump Boys and Dinettes 12 pfs.

MARYLAND
Peabody Conservatory of Music Opera Theatre, R. Brunyate, Art.Dir., Baltimore
11/3,5/88 Bononcini's Camilla Am.prem.
12/3,4/88 The Rape of Lucretia
3/16,18/89 Ariadne auf Naxos Eng.
4/29,30/89 Crozier/Brunyate's The Reunion Act 1 & Scenes
6/29/89 Crozier/Brunyate's The Reunion prem.

MASSACHUSETTS
Boston Symphony Orchestra, S. Ozawa, Mus.Dir., Boston
11/15,18/88 Elektra Behrens, Secunde; c: Ozawa; conc.pfs.
Five College Symphony Orchestra, D. Burkh, Dir., Amherst
3/10/89 Bluebeard's Castle conc.pf.
Huntington Theatre Co., P. Altman, Prod.Dir., Boston
5/26-6/18/89 Candide
New York City Opera, presented by the Boston Opera Ass'n., Boston
5/3/89 Mefistofele†
5/4/89 Madama Butterfly†
5/5/89 Die Zauberflöte†
5/6m,6/89 The Mikado
Opera Company of Boston, S. Caldwell, Art.Dir., Boston
1/19,22m,29m/89 Bernstein's Mass Jerusalem; c/d: Caldwell; ds: Pond/Senn

New England Opera, C. Brooks, Mgr., Boston
11/4-16m/88 The Barber of Seville Eng.; 12 pfs. on tour
StageWest, G. Boyd, Art.Dir., Springfield
10/12-11/13/88 A Funny Thing Happened on the Way to the Forum
12/1/88-1/1/89 The 1940s Radio Hour
3/30-4/23/89 Tomfoolery

MICHIGAN
Attic Theatre, L. Moyer, Art.Dir., Detroit
9-10/9/88 Guthrie/Glazer's Woody Guthrie's American Song (coprod. American Stage
Festival, New Milford, NH)
12/7-24/88 Ekstrom's The Gift of the Magi
Boar'sHead: Michigan Public Theater, J. Peakes, Art.Dir., Lansing
4/20-5/15/89 A...My Name is Alice
Eastern Michigan University, Music Dept., Ypsilanti
10/21/88 Carmina Burana
Lansing Community College Opera, D. Byrne, Dir., Lansing
11/11,13,18,20/88 L'Elisir d'amore Eng. Martin

Overture to Opera, K. Di Chiera, Dir., Michigan Opera Theatre, Detroit
11/15/88 Nanabush at Opera for Youth Convention, Columbus, OH

Wayne State University, Theater Dept., Detroit
10/88 How to Succeed in Business Without Really Trying 6 pfs.

MINNESOTA
Children's Theatre Co., J. Cranney, Art.Dir., Minneapolis
12/88-1/89 Carlson/Mason's Kalulu: Two African Tales
5/4-6/18/88 Carlson/Carlson/Olson's Pippi Longstocking

Ex Machina, J. Middleton, Art.Dir., St. Clement's Church, Minneapolis
10/29/88 Halloween Concert
1/27,28/89 Hopkinson's The Temple of Minerva & Ponce-de-Leon's Venid, Venid, Deidades

No. Am. prem.
Spring '89 Peri et al. La Pellegrina intermed (as The Follies of 1589) Am. prem.

Minnesota Opera, K. Smith, Gen.Dir., Ordway Music Theatre, St. Paul (see also Vol.28 #4)
7/7-31/89 Showboat 27 pfs.

Minnesota Opera, New Music-Theater Ensemble, B. Krywosz, Art.Dir., St. Paul
9/20-10/1/88 Subotnick's Jacob's Room wksp. pfs.
10/24-11/12/88 Neiboer/Harper's Snow Leopard wksp.pfs.
Fall '88 Ames/Harrington's Angelface & Vandervelde/McGuire's Seven Sevens wksp. pfs.

North Star Opera, W. Eisner, Exec.Dir., St. Paul
11/11,12,18,19/88 Berlin to Broadway with Kurt Weill
5/4,5,7m/89 The Medium & Trouble in Tahiti
5/11,12,14m/89 Zaïde

1988-89 Four recitals at Minneapolis Institute of the Arts

University of Minnesota Opera Theatre, V. Sutton, Dir., Minneapolis
11/11,12,13,17,18,19/88 El Capitan
2/23-25/89 Die Zauberflöte
5/18-20/89 Postcard from Morocco

MISSISSIPPI
University of Mississippi, Department of Theatre Arts, University
1988-89 Franceschina/Frankel's Kingfish!

University of Mississippi Opera Theater, D. Coleman, Dir., University
11/88 Scenes
3/89 Le Nozze di Figaro

MISSOURI
Opera Theatre of Saint Louis, C. MacKay, Gen.Dir., St. Louis (see also Vol.28 #4)
10/1,2,88 White/Brovsky's Love, Death and High Notes prem. at Saint Louis Children's Arts Festival; 10/1-14 school pfs.
3/89 Die Fledermaus abrgd.; Eng.; on tour through MO & IL

St. Louis Symphony Orchestra, L. Slatkin, Mus.Dir., St. Louis
2/89 Otello conc.pfs.; c: Slatkin

University of Missouri Music Dept., H. Morrison, Opera Dir., Columbia
Fall '88 Scenes
2/89 Anything Goes
3/3,4,5m/89 Orphée aux enfers Eng. Himelstein

NEBRASKA
Emmy Gifford Children's Theatre, J. Larson, Art.Dir., Omaha
11/25-12/30/88 Oliver!

NEW JERSEY
Actors Workshop, Jersey City
12/16,17m,17,18/88 Richard Marks/Michael French's Ebenezer prem.

American Stage Co., P. Sorvino, Art.Dir., Teaneck
12/7/88-1/1/89 Ross' Forever Plaid prem.
4/26-5/21/89 Strouse's Foxtrot prem.

Family Opera, J. Ruffino, Pres., North Bergen
10/29/88 Carmen
11/20/88 La Traviata
12/11/88 La Bohème
1/8/89 Rigoletto

continued
**1988-89 SEASON**

### Family Opera (continued)
- 2/5/89 *Il Barbiere di Siviglia*
- 3/5/89 *Aida*
- 4/9/89 *Cavalleria rusticana*
- 5/7/89 *L'Elisir d'amore*

**George Street Playhouse, G. Hurst, Prod.Dir., New Brunswick**
- 10/17/88 *Little Shop of Horrors*
- Winter '89: Colby/Katz’s *Tales of Tinseltown*

**Hollywood Festival, V. Zuponcic, Exec.Dir., Glassboro**
- 12/6-22/88 *Amahl and the Night Visitors* Dever; Woods; c: Portnoy; d: Morris; ds: Dunham; 9 pfs.; 2 pfs. w.p. on tour; 12/17, 22 at Glassboro State College; 12/20 for the learning-disabled; pfs. also at Stockton State & at Harms Center, Englewood
- 5/7, 13/89 *Gianni Schicchi & Pagliacci*
- 5/14, 15/89 *Carmina Burana*

**Lubo Opera Co., J. Lasky, Art.Dir., Guttenberg**
- 10/30/88 *Cavalleria rusticana & Pagliacci*
- 1/15/89 *Adriana Lecouvreur*
- 4/9 *Tosca*

**McCarter Theatre, N. Jackson, Art.Dir., Princeton**
- 5/10-28/89 *A Funny Thing Happened on the Way to the Forum*

**Opera Classics of New Jersey, R. Ungaro, Exec.Dir., Paramus**
- 11/5/88 *Tosca*
- 2/25/89 *Suor Angelica & Pagliacci*
- 4/1/89 *Die Fledermaus* Eng. Martin
- 4/29/89 Concert

**Opera Co. of Essex County, T. Montanelli, Exec.Dir., Nutley**
- 12/88 *The Telephone & Amahl and the Night Visitors* 1 pf.
- 6/89 *Gianni Schicchi* Eng.; 1 pf.

**Opera/Music Theater Institute of New Jersey, J. Hines, Gen. & Art.Dir., Symphony Hall, Newark**
- 12/9, 10/88 *Seenes, w. Haddonfield Symphony*; c: Fisher; in Haddonfield
- 12/31/88 *Die Zauberflöte* Eng. Porter; Burbank, Carter; Kalt, Josephson, Hines; c: H. Lewis; d: Corsaro; ds: Sendak (Houston Grand Opera prod.)
- 6/2, 4/89 TBA

- 11/14-10/23/88 *La Cage aux Folles*
- 11/2-12/3/88 *1776*
- 3/29-5/7/89 *Shenandoah*

**Pro Arte Chorale, S. Parkey, Mng.Dir., Paramus**
- 2/24/89 *Gluck's Il Telemacco* Geiringer ed.; Am.prem.; conc.pf.

**Ridgewood Gilbert & Sullivan Opera Co., C. Wolfson, Mus.Dir., Ridgewood**
- 11-12/88 *Trial by Jury & The Zoo*
- 4-6/89 *The Mikado*

### NEW MEXICO

**Albuquerque Civic Light Opera, P. Elliott, Exec.Dir., Albuquerque**
- 9/2-4, 9-11, 16, 17/88 *Oklahoma!* 8 pfs.
- 12/22-24, 27-31/88 1/1/89 *Peter Pan* 8 pfs.
- 3/21, 23-26 4/1, 2/89 *Man of La Mancha* 8 pfs.
- 6/9-11, 16-18, 23, 24/89 *Mame* 8 pfs.
- 7/21-23, 28-30 8/4, 5/89 *Dames at Sea* 8 pfs.

**Opera Southwest, J. Tate-Opel, Prod.Mgr., Albuquerque**
- 11/11, 13m/88 *Die Zauberflöte* Eng.
- 1/27, 29m 2/5m/89 *Madama Butterfly* K. Wilson, Ames; R. Estes, Tully; c: Takeda; d: Hata

**Santa Fe Opera, J. Crosby, Gen.Dir., Santa Fe (6/30-8/26/89)**
- 6/30 7/6, 8, 12, 21, 31 8/3, 7, 15, 22, 26/89 *La Traviata* Greenawald; Drews, Ellis; c: Crosby/ Fiore; d: Copley; ds: Perdziola/Stennett
- 7/1, 5, 7, 14 8/5, 10, 16, 25/89 *Cavallini's La Calisto* Leppard ed.; Hall, Gamberoni, Troyanos; Melbye, Langan; c: J. Brown; d: Cox; ds: Perdziola
- 7/15, 19, 28 8/1, 8, 17, 23/89 *Massenet's Chérubin* Woods, Huffstodt, von Stade, Christin; Kuether, Beni; c: Bernardi; d: Chazalettes; ds: Santicchi
Santa Fe Opera (continued)
7/22, 26 8/4, 9, 12, 18, 24/89 Der Rosenkavalier Putnam, Parrish, Piland; Drews, Halfvarson; c: Crosby; d: Copley; ds: Conklin
7/29 8/2, 11, 19/89 Weir’s A Night at the Chinese Opera* Am.prem.; Gamberoni, Castle, Christin; Minter, Laciura, Kuether, Buserud; c: Manahan; d: Carsen; ds: Levine

University of New Mexico Opera Studio, M. Tyler, Dir., Albuquerque
10/88; 12/88 Opera Scenes
3/89 Carmen Eng dialogue

NEW YORK
Elmira College, Music & Theatre Depts., Elmira
12/1, 2/88 Bock/Harnick’s The Apple Tree Act 1, "The Diary of Adam and Eve"

Empire State Institute for the Performing Arts, P. Snyder, Prod.Dir., Albany
9/30-10/28/88 Once Upon a Mattress 25 pfs.
12/5-21/88 Peter Pan 5/31-6/22/89 tour to Moscow

GeVa Theatre, H. Millman, Prod.Dir., Rochester
1/3-2/5/89 Tomfoolery

Glimmerglass Opera, P. Kellogg, Gen.Dir., Cooperstown
6/24, 28, 28, 30 7/2/89 W. Schuman’s The Mighty Casey & A Question of Taste prem.
7/22, 24, 26, 28, 30 8/1, 3, 5, 7/89 La Traviata d: J. Miller
8/19, 21, 23, 25, 27, 29 9/1, 3/89 H.M.S. Pinafore

Greater Buffalo Opera Co., Shea’s Buffalo Theatre, Buffalo
10/7, 8/88 Il Barbiere di Siviglia P almour; Eisler, Busterud, R. McKee,; c: Cantrell; d: R. McKee; ds: Beck/Orans (coprod. Syracuse Opera)

Heritage Artists Ltd./Cohoes Music Hall, M. Salkin, Gen.Mgr., Cohoes
10/19-11/13/88 Levy’s The Wonder Years 25 pfs.
11/23-12/18/88 Man of La Mancha 25 pfs.
1/18-2/12/89 Johnston/Hochhauser’s Theda Bara and the Frontier Rabbi prem.; 25 pfs.
5/3-28/89 Pump Boys and Dinettes 25 pfs.

Island Lyric Opera, B. Ghilberti, Pres. & Art.Dir., Garden City
9/24/88 La Bohème in Patchogue
10/2/88 Madama Butterfly in North Merrick
10/15, 16, 17, 18/88 1/21, 22, 23, 24, 25/89 La Traviata tour through L.I.
10/23/88 The Merry Widow Eng.; in Selden
4/2/89 Faust in Hempstead
16/4/89 Tosca in Manhasset
3/11 6/11/89 Concerts in Commack & Hempstead

Long Island Stage, Rockville Center
1/17-2/5/89 Billy Bishop Goes to War

Masters Theatre, Dobbs Ferry
11/88 Seven Brides for Seven Brothers

National Grand Opera, M. Scuderi, Gen.Mgr., East Williston (see also Vol.28 #4)
3/11/89 Cavalleria rusticana & Pagliacci
5/20/89 Don Carlo
7/15/89 Rigoletto

Opera Sacra, J. Ledwon, Pres. & Art.Dir., Buffalo
12/88 Poulx’s The Beggars’ Christmas prem.

Oswego Opera Theatre, J. Soluri, Art.Dir., Oswego
11/11/88 Gala
3/10, 11, 12/89 La Cenerentola

PepsiCo Summerfare, C. Hunt, Dir., Purchase (7/7-8/6/89)
7/7, 9, 15, 22, 25, 29 8/3, 5/89 Don Giovanni c: C. Smith; d: Sellars; ds: Tsypin/Ramicova
7/14, 18, 23, 30, 36 8/5, 6/89 Così fan tutte c: C. Smith; d: Sellars; ds: Lobel/Ramicova
7/21, 26, 28 8/2, 4/89 Le Nozze di Figaro c: C. Smith; d: Sellars; ds: Lobel/Ramicova

Salt City Center, Syracuse
11/88 La Cage aux Folles
2/89 Jesus Christ Superstar
4/89 Musical TBA
5/89 The Pirates of Penzance
1988-89 SEASON

Studio Arena Theatre, D. Frank, Art.Dir., Buffalo
1/27-2/18/89 The Boy Friend
SUNY College at Fredonia, School of Music, P. McMullen, Dir., Fredonia
3/3/89 Madama Butterfly
SUNY College at Purchase Opera Program, D. Ostwald, Head, Purchase
5/3, 5, 7m/89 Lecoq's La Fille de Madame Angot Eng. Herman/Apter; c: Milnes; d: Ostwald
Syracuse Musical Theatre, Syracuse
12/1, 2, 3/88 Two By Two
Syracuse Talent Company, Syracuse
1/26-2/11/89 A Funny Thing Happened on the Way to the Forum
Westchester Conservatory of Music, L. Calzolari, Exec.Dir., White Plains
5/20m/89 Schonthal/Wood's Princess Maleen prem.; c: Magaziner
Westchester Opera, A. Cappe, Gen.Mgr., F. Gratale, Art.Dir., Tarrytown/Ossining
10/28/88 Benefit Concert
11/19, 20m/88 Il Barbiere di Siviglia Ammons/Lodato, Wang/Poulos, M. Evans; c: Di Pasquasio; d: Gratale; ds: Cappa
2/12/89 "Valentine's Concert"
3/10, 11, 12m, 17, 18, 19m/89 Man of La Mancha
5/6, 7m/89 Tosca c: Queler
NEW YORK CITY
After Dinner Opera, R. Flusser, Dir., Bruno Walter Aud., New York/Queens Community
College Theatre, Bayside
11/7m/88 Owen's Abigail Adams
12/19m/88 Barab's Who Am I?
2/89 Still's Troubled Island
3/89 Swados' Alice
AMAS Repertory Theatre, R. LeNoire, Art.Dir., East 104th St.
10/13-11/6/88 Minnucci/Kromer's Blackamoor prem.
10/24/88 Porter/Fearnley's Paris '31 stdg. rdg.; Musical Lab Development Program
4/12-5/6/89 DeForest/Minkoff's Prizes prem.
American Chamber Opera Co., D. Anderson, Exec.Dir., Marymount Manhattan
11/4, 5, 11, 12/88 Adolphe's The Tell-Tale Heart & P. Maxwell Davies' Miss Donnithorne's Maggot c: Anderson; d: Joffe
2/17, 18, 24, 25/89 The Mighty Casey
American Symphony Orchestra, R. Grant, Gen.Mgr., Carnegie Hall
10/22m/88 Concert incl. Der Fliegende Holländer Act 3; c: Serebrier
2/19m/89 Concert incl. Trouble in Tahiti
3/19/89 Verdi Requiem; Mitchell, Zach; di Paolo, Garcia; c: Nelson
ARTS Inc., M. Scherbatskoy, Prod.
5/89 Tan Dun's Nine Songs prem.; d: Hegt; ds: Yung-Ching/Naess; at Schimmel Center, Pace Univ.; 11/15/88 preview at China Institute
2/2, 4, 6/89 Faistaff Welsh National Opera; c: Armstrong; d: Stein; at BAM Opera House
3/30, 31 4/1, 2/89 Mahagonny Songspiel & Bach's Conversations with Fear and Hope After Death (cantata excepts.) c: C. Smith; d: Sellars (coprod. BAM Chamber Arts Festival); at the Majestic Theatre
5/17, 19, 20, 21/89 Lully's Atys Les Arts Florissants; c: Christie; d: Villegrier (Paris Opéra prod.); at the Majestic Theatre
Barnard Gilbert and Sullivan Society, Minor Latham Playhouse
12/1, 2/88 Iolanthe
11/19m/88 Massenet's Grisélidis
3/89 Perl's Euridice
5/89 U. Zimmermann's Die weisse Rose (tentative)
Brooklyn Academy of Music, H. Lichtenstein, Exec.Prod. (see also Vol.28 #4)
12/88 Harron/Cummins' Tiny Tim's Christmas Carol
Brooklyn College of CUNY, Conservatory of Music Opera Theatre, R. Barrett, Art.Dir., Brooklyn (revised schedule)
10/26m, 28, 30m/88 Carmen conc.pfs.; c/d: Barrett

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1988-89 SEASON

Brooklyn Lyric Opera, Brooklyn
12/2,4m/88 Rigoletto

10/88 Offenbach's Ba-te-clan Eng.; 10 pfs; 10/20,21 Lehman Center, The Bronx; 4 pfs.

City Center, West 55th St.
1/11,13,15/89 Thomas/Masteroff's Desire Under the Elms prem.; J. Kaye; NY Opera
Reportory Theatre; c: Gibbs Gore; d: Gately; ds: Anania/Barnes
1/17-22/89 H.M.S. Pinafore New Sadler's Wells Opera; c: Karaviotis; d: Renshaw
1/24-29/89 Ruddigore New Sadler's Wells Opera; c: Karaviotis; d: Falconer

Collegiate Chorale, R. Bass, Mus.Dir., Carnegie Hall
2/4/89 Verdi Requiem; Sweet, Curry; Cole, Plishka; c: Bass

Concert Royal, J. Richman, Art.Dir., New York University Theater
5/27-6/5/89 Rousseau's Le Devin du village

Creation Production Co., A. Remenway, Adm.Dir.
Summer '89 Branca/Maguire's The Tower prem.; also tour

Creative Arts Team, L. Zimmerman, Exec.Dir., New York University
Fall '89 Glavin/Lavery's Getting Through Am.prem.; tour to schools

Downtown Music Productions, M. Stern-Wolfe, Dir., Emmanu-El Midtown Y
11/13m/88 American Music Week Concert incl. Searim's My Shadow prem. & Benson/
Gilbert's The Journey of Charles Cello prem. & Poulenc's The Story of Babar, the
Little Elephant; 2 pfs.
1/28/89 "Composers of the Holocaust" Berendsen, Ganz; Abelson
4/18/89 "A Blitzstein Evening"
5/89 Long/Gulliver's The Fire Maid

Equity Library Theatre, G. Wojtasik, Mng.Dir., West 103d St.
10/27-11/30/88 Fiorello! Spring '89 Tomfoolery

Folksbiene Theatre, B. Schechter, Exec.Dir., East 55th St.
10/22/88 Elisha/Kressyn's The Big Winner prem.; adapt. from Sholom Aleichem; in
Yiddish w. simultaneous Eng. trans.

School for Social Research
12/13/88 Gottlieb's Death of a Ghost prem. & L. Rodgers' The Warrior Saint prem. &
Innerarity's Unruly Caucasian Female & Earnest/Goldstein's The Mummy & Murder in
the Kitchen

Henry Street Settlement Music School, P. West, Dir., Dejur Playhouse
12/9,10,11m/88 Der Freischütz c: Santelli; d: Watts

Heritage Players, B. Aschinger, Dir., INTAR Theatre
11/5-20/88 Goodall/Bragg's The Hired Man Am.prem.

International Production Associates, J. Wheeler, Dir., national tour
12/15-20/88 Glass/Hwang/Sirlin's 1000 Airplanes on the Roof at Beacon Theater; 9/22-
12/14/88 at Wadsworth Theater, UCLA and tour of 39 U.S. & Canadian cities; (coprod.
American Music Theater Festival; Donau Festival, Austria; Meta Media Festival,
Berlin); abt. 75 pfs.

J.H. Rowe Production Co., Lincoln Square Theater
10/14-30/88 Furgeri/Smith/Rowe's Tough Kid d: Sarabande; 8 pfs.

Jewish Repertory Theatre, R. Avni, Art.Dir., 14th St. Y
12/3/88 Leigh/Haines/Wohl's Chu Chem prem.; d: Maare

Lamb's Theatre Co., C. Copeland, Prod.Dir., West 44th St.
9/88 Godspell open run
10/11-29/88 Gregorio/Wasserman's Oh Jonah!
11/25/88-1/8/89 The Gifts of the Magi

Lewis Friedman Productions, Astor Place Theater
11/20/88 Newman's The Middle of Nowhere in the Middle of the Night prem.

Light Opera of Manhattan, S. Levy, Exec.Dir., Playhouse 91
9/21-10/16/88 H.M.S. Pinafore
10/19-11/20/88 Sweethearts
11/23-12/88-1/8/89 Babes in Toyland
1/1-2/18/89 The Student Prince
2/22-3/19/89 The Gondoliers
3/22-4/16/89 The Merry Widow Eng.

Lincoln Center Theater, G. Mosher, Art.Dir., Vivian Beaumont Theatre
1988-89 Anything Goes open run

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1988-89 SEASON

Little Orchestra Society, Young People's Concerts, D. Anagnost, Mus.Dir.
12/1m,3m/88 Amahl and the Night Visitors Haywood; Chaiken/Cohen; c: Anagnost; d: Menotti; ds: Baird; chorg: Rinehart; 6 pfs at Alice Tully Hall

Lyrta Performers/The Open Eye: New Stagings, West 89th St.
10/3,5/88 La Serva padrona & Il Tabarro & Cafe Apache (dance music by Kurt Weill)
12/88 Hansel and Gretel 8 pfs.

M Square Entertainment, Minetta Lane Theater
9/14/88 Epps' Blues in the Night rev. vers.; Am.prem.

2/7-26/89 Garfien/Sanchez's Suenos (coprod. INTAR); 10/13-15/88 at Northeastern University, Boston

Manhattan Opera Assn., B. Norcia, Art.Dir., O'Shea H.S.
12/2,10/88 Il Trovatore c: Buchalter

Manhattan Opera Ensemble, Washington Irving H.S.
12/2/88 La Favorita conc.pf.

Manhattan School of Music, John Brownlee Opera Theatre, L. Galterio, Dir. Opera (see also Vol.28 #4)
3/15,17,19/89 Dialogues des Carmelites Eng. Machlis; c: Salemno; d: Galterio (replaces Robinson Crusoe)

Manhattan Theater Club, L. Meadow, Art.Dir., City Center
12/9/88 Yeston/Gelbart's One Two Three Four Five prem.

Mannes Camerata, P. Echols, Dir., Mannes College of Music, West 85th St.
10/7,8,9,14,15,16m/88 Romance of the Rose adapt. Echols/de Loris; Am.stg.prem.; c: Herreid; d: Echols (postponed from 1987-88)
5/85 Cesti's La Dori Echols ed.; Eng. Echols/Morell; Am.prem.

Mannes College of Music, Opera Dept.
12/11/88 Così fan tutte scenes; c: Ryvkin; d: Getke
1/25/89 "The Many Voices of Love" scenes

Music-Musical Theatre Group, L. Austin, Prod.Dir., St. Clement's Church
10/13-31/88 Vienna Lusthaus tour to Madrid & Paris

Musical Theatre Works, A. Stimac, Exec.Dir., St. Peter's Church
9/28-10/16/88 Quincy/Burch's Passionate Extremes wksp. prem.
10/26-11/13/88 Ekstrom/Hayes' Kiss Me Quick Before the Lava Reaches the Village wksp.prem.
11/15,2112/5/88 1/12/89 Campodonico/Leys' Denning; Londin/Perlman's World of Tomorrow; Preston/Pace's Road to Hollywood; Meredith's A Tale of Two Cities stdg. rdgs.
4/19-5/7/89 Maseng's Let There Be Light wksp.prem.; 1/16/89 stdg. rdg.

National Music Theater Network, Sampler Series, T. Jerome, Adm., Donnell Library
9/20/88 Sivak/Beem's The Great Bardo & excpts.
10/11/88 Sahl/Salzman's Boxes
10/29/88 Musical Sampler revue; at Snug Harbor, Staten Island
11/21/88 Blackman/Belanof/Purnick's The Life and Times of Bobby Bloom wksp.prdg. (coprod. ArtsPower)
11/28/88 Blackman/Blackman's Journey into Jazz wksp.pf.; at Goodson Theater
12/19/88 Mayer's One Christmas Long Ago & Hanan's Winter in Paradise
3/20/89 Troob/Morgan's Lost Illusions
4/24/89 Scarin's Sumidagawa

New Camerata Opera, Symphony Space
10/21,28/88 Rudenstein's Jesus of Nazareth prem.; Folta, Owen; Keiper; Brooklyn Chamber Orchestra; c: Guzman

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New Community Players, G. Fitzgerald, Pres., Aging in America Aud., The Bronx  
11/6m,12,13m,19,20m,25,26/88 Once Upon a Mattress

New Dramatists, T. Dunn, Exec. Dir., West 44th St.  
9/29,30/88 Roy/Simo's Ted & Edna wksp.rdg.s.  

New Music Consort, C. Heldrich & M. Shapiro, Dir.s., Manhattan School of Music  

New York Art Theater Institute, Christ Church, Park Ave.  
12/10/88 Russo's The Shepherd's Christmas 2 pts.  

New York Chamber Symphony, G. Schwartz, Mus.Dir., 92nd St. Y  
10/8,9m/88 Conc. incl. Trouble in Tahiti Pelle, Bunnell; Gordon, Duesing, McMillan; c: Zinnman  
11/5,6m/88 Conc. incl. Der Bürger als Edelmann Eng. Wiibur; Erickson, Clarey; Roloff; narr: Klemperer; c: Schwarz; 11/4 in Greenvale  

New York City Opera, C. Keene, Gen.Dir., New York State Theater (see also Vol.28 #4)  
3/4-4/16/89 The Pajama Game* c: Howard; d/chorg: Pappas; ds: Anania/McCown; 51 pts.  

New York Gilbert and Sullivan Players, A. Bergeret, Art.Dir., Symphony Space  
11/22-12/11/88 H.M.S. Pinafore 19 pts. and tour  
12/20/88-1/8/89 The Pirates of Penzance* 20 pts. and tour  

New York Grand Opera, V. La Selva, Art.Dir.  
12/8/88 Operatic Concert; Tucci; c: La Selva; at Alice Tully Hall  

New York Harlem Opera Ensemble, European tour  
1988-89 Ellington's Sophisticated Ladies 1-2/89 in Nice, France  

New York Shakespeare Festival, J. Papp, Prod., Public Theater  
12/22/88 Ward/Antoon's Genesis: Music and Miracles for a New Age prem.; 11/29-12/1/88 previews  

New York University, University Theatre  
12/5-10/88 Broderick's George Sings prem. (E Square prod. in assoc. with NYU); at the Shop Theatre  
12/17,18m,18/88 Amah & the Night Visitors & Nye's Favorite Night prem.; c: Mahadeen/Nye; d: Teijelo/Nye (Dept. of Music and Music Ed. prod.)  
1/26,27,28,29m/89 Good News (Music Theatre Dept. prod.)  

92nd Street Y, VYP Series, Lexington Ave.  
10/30m/88 Alice in Wonderland Prince Street Players  
12/4m/88 Dinosaur Days  
1/8m/89 Mozart, Monsters and Matisse  
1/15m/89 Rainbow Kids  

Ohio Theatre, Wooster St.  
12/15-27/88 Malony's Hotel Martinique & Provensano's Under the River  

On Stage Productions, L. Frank, Art.Dir., Hartley House  
10/8-11/20/88 Chepin/Mark's The Magic Fishbone prem.; 16 pts.  
12/16-88-1/15/89 Strouse's Nightingale 10 pts.  
2/4-3/18/89 Spencer's The Snow Queen prem.; 16 pts.  
4/6-23/89 Two by Two 12 pts.  

Open Window Chamber Ensemble, Lindenbaum Community Center  
10/29/88 Halloween '88 Concert, incl. Vassiliades' The Bells prem.  

Opera at the Academy, E. Fraad, Prod.Dir., New York Academy of Art  
11/19-22,29,30 12/1,2/88 La Vie parisienne c: C. Berg; d: C. Alden  

Opera Ebony, B. Matthews, Art.Dir., Davis Hall, CUNY  
10/15/88 Capers' Sojourner & The Journeyin' arr. Matthews  
11/11,13/88 The Impressario & The Medium in St. Thomas  
11/19/88 Concert  
12/5/88 NAACP Benefit Concert  
12/11/88 Ain's The Outcast conc. rdg.  
1/27,29,31/89 Poulenc's Le Gendarme incompris Am.prem. & The Medium c: Swift; d: Clarke  
4/9/89 Young Artists Concert  
5/11,13/89 Verdi Requiem  

Opera Ensemble of New York, J. Sheehan, Exec.Dir. (revised schedule)  
2/1,3,5m,8,10,12m/89 The Rake's Progress Hellmold, Galassi; Tharp, Short; c: Kaiser; d: Sheehan; ds: Metheny  

continued
1988-89 SEASON

**Opera Ensemble of New York** (continued)

- 3/8, 10, 12m/89 Weisgall's *Will You Marry Me?* prem. & *The Stronger* Broido; Willson & Wasson; c: D. Johnston; d: Kondek; ds: Metheny
- 5/3, 5, 7, 10, 12, 14, 17, 19, 21m/89 *She Loves Me* c: Tunick; d: Sheehan; ds: Metheny

**Opera Stage, 100th St. & West End Ave.**

- 11/10, 12, 13m/88 Rigoletto

**Oratorio Society of New York, L. Woodside, Mus.Dir., Carnegie Hall**

- 5/2/89 Carmina Burana


- 10/29/88 Conc. incl. Nixon in China Act 3; Craney, Page; Duykers, Maddalena; c: Adams

**Orchestre de Paris, D. Barenboim, Mus.Dir., Carnegie Hall (see also Vol.28 #4)**

- 2/16/89 La Damnation de Faust
- 10/26/88 U.N. Day Concert, "Tribute to Australia's Bicentennial" Sutherland; Sydney Symphony Orchestra; c: Challender/Bonyng
- 12/11/88 *Maria Callas* biog. documentary; d: Palmer
- 1/1/89 New Year's Concert, Vienna Philharmonic Orchestra; c: C. Kleiber
- 1/6/89 *Madama Butterfly* Lyric Opera of Chicago (taped 10/85)
- Spring '89 Argento's *The Aspern Papers* prem.; Dallas Opera (taped 11/88)

**PBS/WNET, Great Performances, telecast nationally**

- 9/21/88 *Rigoletto* Esham; Leech, Ellis; NY City Opera; c: Boncompagni; d: Capobianco; ds: Toms
- 10/5/88 New York Philharmonic Concert; c: Mehta
- 12/31/88 New Year's Eve Gala Concert; Morelli; Domingo; NY Philharmonic; c: Mehta
- 1/9/89 "Pavarotti Plus!...Plus!" conc.; Anderson, Esperian, Verrett; Ayas, Hampson, Milnes, R. Raimondi; NY City Opera Orchestra; c: Guadagno

**PBS/WNET, The Metropolitan Opera Presents, telecast nationally**

- 10/21/88 *Il Trovatore* Marton, Zajick; Pavarotti, Milnes; c: Levine; d: Melano; ds: Frigerio/Squareciapina (taped 9/88)
- 4/21/89 *Il Barbiere di Siviglia* Battle; Matteuzzi, Nucci, Dara, Furlanetto; c: Weikert; ds: Cox; ds: Wagner/Zipprodt (taped 11/88)

**Piccolo Teatro dell'Opera, B. Elliott, Gen.Dir., Brooklyn Academy of Music, Brooklyn**

- 10/12, 13, 14/88 Rameau's Platée c: Renz; d/s: Pascoe (Spoleto Festival U.S.A. coprod.)
- 12/21, 22/88 *Amahl and the Night Visitors* Fleming; Ferenczi, Perry, Kirchgraber, Dutton; c: Leon; d: Mann; ds: Dunham/Dolan; 8 ps.; at Carey Playhouse
- 6/8-11/89 Puccini's *Le Villi* ds: M.C. Lee/Pascucci-Stephens

1988-89 tour *The Impresario* Eng. Foss

**Queens College, Flushing**

- 12/8, 10/88 Hansel and Gretel

**Queens Opera, J. Messina, Gen.Dir., Queens/Brooklyn**

- 10/88 *Madama Butterfly*
- 5-6/89 *La Bohème* Die Fledermaus Eng.

**Regina Opera, M. Cantoni, Pres., Brooklyn**

- 12/88 *La Bohème*
- 3/89 *Cavalleria rusticana*
- 6/89 TBA
- 10/2 11/6/88 2/5/89 Concerts

**Repertorio Español, R. Buch, Exec.Dir., Gramercy Arts Theatre**

- 8/20, 28m 10/2m, 22 11/27m 12/3, 18m/88 Vives' *La Generala*
- 9/18m, 24 10/8, 16m 11/5/88 Lleó's *El Corte de Faraon*
- 11/88 *La Zarzuela* revue; open run; 11/6-11 at Equitable Tower
- 11/12-19/88 *Habana: Antologia Musical* at Equitable Tower
- 11/20-22/88 *Puerto Rico: Encanto y Cancion*

**Richard Tucker Music Foundation 13th Annual Gala Concert, B. Nilsson, host, Avery Fisher Hall**

- 11/13/88 *La Bohème* Act 1 & *Andréa Chenier* Act 3 & *Mefistofele* Prologue & Epilogue; Lambert, Ramey; Don Carlo & Aida except.; Dimitrova, Zajick; Bergonzi, Leech, Lambert, Milnes, Ramey, Dworchak; Collegiate Chorale; c: Rudel/Guadagno

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Salzburg Marionette Theatre, G. Aicher, Dir., national tour
11/7/88 Die Zauberflöte w. recorded music; at Alice Tully Hall & tour
11/9/88 Il Barbier di Siviglia w. recorded music; at Alice Tully Hall & tour

Savoy Singers, Gilbert and Sullivan Society
3/30 4/1/89 The Gondoliers 4/8,9 in N.J.

9/25-10/8/88 Blitzstein's I've Got the Tune & Harpies 24 pfs.

South Street Theater, West 42nd St.
11/6/88 Affoumado/Whitfield/Curtis' Ad Hock—A Commercial Musical (form. After These Messages . . .)

Stage Left, Criterion Theater
9/6/88 Gunderson/Gilb/Scott's Suds open run

STENIS Theater Ensemble, B. McDowell, Mus.Dir., Staten Island
10/21-11/6/88 Little Shop of Horrors

TADA!, J. Trevens & J. Learned, Art.Dirs., West 28th St.
12/9-31/88 1/6-16/89 Beck's Once a Year on Christmas Eve c: Willard; 30 pfs.

Theatreworks/USA, J. Harnick, Art.Dir., Promenade Theater
9-12/88 Clifton/Allen's We the People; Cohen/Tuce's A Charles Dickens Christmas; Babes in Toyland; LeBeaux/Smulyan's Louis Braille; Cummins/Sucke's Sherlock Holmes and the Redheaded League
10/22-11/13/88 Oler/Hubbard's The Secret Garden; Winter '89 nat. tour
2/11-3/5/89 Roberts/Still's The Velveteen Rabbit
1-6/89 Gordon's Freedom Train; Lunden/Periman's Footprints on the Moon; Waldman/West's Shakespeare, or What You Will; Tierney/Drachman's The Amazing Einstein; on tour

Third Street Music School Settlement, B. Flusser, Dir. Concerts, East 11th St.
11/16/88 Poulenc conc. incl. La Voix humaine; Blanchard

Vienna Boys' Choir, S. Aichinger, Mus.Dir., North American tour
12/18 at Avery Fisher Hall

Village Light Opera Group, R. Noll, Mus.Dir., Fashion Institute of Technology
12/3,4,9,10,11/88 Orphee aux enfers Eng. Himelstein; c: Noll; d: E. Cohen; chgr: Tibbetts

Vineyard Theatre Opera, J. LoSchiavo, Art.Dir., Vineyard Theatre
12/31/88-1/8/89 La Cenerentola
3/89 Salieri's Falstaff 10 pfs.
3/89 Il Matrimonio segreto 8 pfs. in repertory

Waverly Consort, M. Jaffee, Dir., Alice Tully Hall
4/13,15/89 Conc. incl. The Beggar's Opera excerpts.

West End Opera Theater, Damrosch Park, Lincoln Center
9/4m/88 Concert incl. Spector's The Passion of Lizzie Borden 2 pfs.

12/17m/88-1/29m/89 Wheeler/Callner's Noah

Wooster Group, E. LeCompte, Art.Dir.
10/88 LeCompte/Sellars' The Temptation of Saint Anthony company dev.

10/4-11/5/88 Sing for Your Supper: A Rodgers & Hart Musical Celebration
3/31-4/29/89 Sweeney Todd

NORTHERN CAROLINA
Gardner-Webb College Opera Theatre, T. Fern, Dir., Boiling Springs
11/16,17,18/88 Amahl and the Night Visitors

Greensboro Opera Co., P. Fuchs, Art.Dir., Greensboro (see also Vol.28 #4)

1988-89 Don Giovanni; L'Elisir d'amore

University of North Carolina Opera, J. Dillard, Dir., Charlotte
10/88 The Threepenny Opera Eng. Blitzstein; 4 pfs.
1988-89 SEASON

NORTH DAKOTA

Minot Community Opera Co., J. Wallin, Gen.Dir., Minot
1/89 The Old Maid and the Thief 3 pfs.
6/89 Madama Butterfly 2 pfs.

North Dakota State University Opera Group, R. Olson, Dir., Fargo
9/30 10/1/88 Gallantry & The Telephone
University of North Dakota, Theater & Music Depts., J. Graves & J. Fry, Dir., Grand Forks

OHIO

Cincinnati May Festival, J. Conlon, Mus.Dir., Cincinnati
5/89 Aida conc.pf.

Cincinnati Playhouse in the Park, W. Gardner, Art.Dir., Cincinnati
11/8-12/18/88 Candide

Cleveland Institute of Music, Opera Dept., A. Foldi, Chmn., Cleveland
11/12,13m/88 Opera Scenes
4/12,14,15,16m/89 Così fan tutte c: Topilow; d: Foldi
5/24,25/89 Milhaud's Médée Shelton; c: Leroux; d: Bachman; Darius Milhaud Society

Cleveland Opera, Children's Theatre Series, D. Bamberger, Mgr., D. Freeland, Educ.Dir.,
Ohio Theatre, Cleveland (see also Vol.28 #4)
11/30-12/4/88 Gooding's The Legend of Sleepy Hollow prem.; w. synthesizer; ds: Nagy; 9 pfs.; also tour by Cleveland Opera on Tour

Cleveland Play House, J. Abady, Art.Dir., Cleveland
12/6/88-1/8/89 Carnival

Dayton Opera, Education Dept., D. Hanthorn, Mng.Dir., Dayton (see also Vol.28 #4)
10/88 Carmen "Operation Opera"; tour to elementary schools
1988-89 The Wiz Muse Machine; tour

Fine Arts Association, J. Savage, Exec.Dir., Willoughby
10/21,22,23m,27,28,29,30m 11/3,4,5,6m/88 The Threepenny Opera Eng.
12/1,2,3m,4m/88 Savage/McMahon's How to Make a Fairy Tale...

Lyric Opera Cleveland, Al Fresco Festival, M. McConnell, Exec.Dir. (6/20-8/5/88)
6/20/89 Don Giovanni* Eng. 5 pfs.
7/7/89 La Rondine* Eng. 5 pfs.
7/27/89 The Turn of the Screw* 4 pfs.

Oberlin College-Conservatory, Oberlin Opera Theater, J. Layng, Dir., Oberlin
11/9,11,12/88 Le Nozze di Figaro c: Singher; d: Layng
11/16/88 Grant's The Skin Drum excpts.; at NOA Convention, Columbus

Ohio State University Opera/Music Theater, R. Stephens, Dir., Columbus (see also Vol.28 #4)
11/17m/88 Ward's Abelard and Heloise excpts.; at NOA Convention, Columbus

Ohio University Opera Theatre, E. Payne, Dir., Athens
2/24,25/89 Don Giovanni Eng. Martin

Opera/Columbus Education/Outreach, R. Wickersham, Dir., Opera for Youth Convention, Columbus
11/15m/88 Student developed/Venanzl's Three Days to Perfection wksp pf.; d: Ostrowski
(coprod. Opera for Youth)
11/16m/88 Chauls/Robinette's The Trial of Goldilocks prem.

Otterbein College Opera Theatre, M. Achter, Dir., Westerville
2/23-25/89 The Impresario & Mozart and Salieri & Salieri's Arlecchinata

University of Akron Opera Wksp., Akron
9/88 Sweet Betsy from Pike 10 pfs. on tour

University of Cincinnati, Musical Theater Dept., Cincinnati
11/16-20/88 A Chorus Line c: LaBolt; d: Berg
2/23-26 3/1-5/89 Hair

University of Cincinnati College-Conservatory of Music, Opera Dept., M. Fraser, Dir.
11/15/89 Banchieri's La Pazzia senile Am prem.; 11/16/88 at NOA Convention, Columbus
11/16/89 Alberti's Lizabeth excpts.; at NOA Convention, Columbus
1/7,8/89 Suor Angelica & Beauty and the Beast d: Fraser
2/9-12/89 La Scala di seta Eng.; c: Mural; d: Eaton

continued
University of Cincinnati College-Conservatory of Music (continued)

2/26/89 Conc. incl. Aida Act 2; c: Leman; Concert Orchestra Series

3/89 The Medium for television (coprod. Communications Dept.)

5/11-14/89 Così fan tutte Eng. Martin; c: Samuel; d: Fraser

Wright State University, Music Dept., D. Lane, Dir. Opera, Dayton 1988-89 Peter Pan

Youngstown State University, Speech, Communication & Theatre Dept. (see also Vol.28 #4)

11/10, 11, 12, 17, 18, 19/88 West Side Story

OKLAHOMA


12/14-24/88 Averill/Odile's A Christmas Carol

Cimarron Circuit Opera Co., T. Carey, Art.Dir., Norman

9/8/88 Benefit Concert

9/30 10/1, 2, 22/88 Barab's Snow White prem.; narr: Warfield

10/9/88 Sweet Betsy from Pike & Little Red Riding Hood

10/28/88 Halloween concert

12/2, 3, 4/88 Julius Caesar Eng. Proctor-Gregg

12/9, 10, 11/88 Hansel and Gretel Eng.

12/16, 17, 18/88 Madama Butterfly Eng. Martin

Oklahoma State University Opera Theatre, S. van Eaton, Dir., Stillwater

10/28/88 van Eaton's Christopher Robin's Dreams prem.

2/89 "Opera-on-Stage" scenes

4/89 "Opera Abend" scenes

Tulsa Opera, Community Outreach Program, Tulsa (see also Vol.28 #4)


University of Oklahoma Opera Theater, Norman

10/88 Little Shop of Horrors 4 pfs.

2/89 Faust Eng.; 4 pfs.

Spring '89 Steppin' Out 6 pfs.

Fall '88 & Spring '89 Scenes

PENNSYLVANIA

Academy of Vocal Arts Opera Theater, K. McDowell, Dir., Philadelphia

11/13, 15, 17, 18/88 La Bohème

2/18, 21, 24, 25/89 Le Nozze di Figaro

5/12, 13/89 Falstaff Eng. Ducloix; also tour

American Music Theater Festival, M. Samoff, Prod.Dir., E. Salzman, Art.Dir., Philadelphia (see also Vol.28 #4)


4/29-5/13/89 Dresher/Eckert's Power Failure prem. (coprod. Walker Arts Center, Minneapolis); at the Great Hall, University of the Arts

5/6-20/89 Piazzolla/Finn/Daniele's Tango & Orfeo prems. (coprod. Spoleto Festival U.S.A.); at Forum Theatre

Berks Grand Opera, A. Jurkiewicz, Art.Dir., Reading

3/31/89 La Bohème; 4/2 in Allentown

Carnegie-Mellon Studio Showcase of New Plays, Pittsburgh

12/9, 10/88 Goldberg/Kelso's Dealing in Justice wksp.pfs.; d: Hofmann

Curtis Institute of Music, Opera Dept., R. Brunyate, Dir., Philadelphia

11/5, 6/88 The Rape of Lucretia


12/13/88 3/3/89 Scenes

2/5/89 Cavalli's L'Ormindo

4/14, 15/89 L'Enfant et les sortilèges & Gianni Schicchi

The Independent Eye, C. Bishop, Art.Dir., Lancaster

1/19-2/5/89 Billy Bishop Goes to War

Lancaster Opera Co., D. Smith, Art.Dir., Lancaster

9/24, 25, 28, 30 10/1/88 Hansel and Gretel Eng.; c: Blackburn; d: Smith

5/28, 30, 31 6/2, 3/89 The Most Happy Fella c: Drackley; d: Smith

Opera-North, R. Johnson, Art.Dir., Philadelphia

11/25-27/88 Amahl and the Night Visitors c: Lofton; d: Kugler

2/26/89 Jessye Norman Recital w. Opera Co. of Philadelphia

TBA: La Bohème Eng.
### 1988-89 Season

**Pennsylvania Opera Theater, B. Silverstein, Art.Dir., Philadelphia** (see also Vol.28 #4)
- 12/16,17/88 Pliska/Ives' *The Secret Garden* wksp. rdgs.
- 10/2,8/88 *Madama Butterfly*
- 11/20,22/88 *Tartuffe*
- 12/16,17/88 *Il Trionfo dell' onore*
- 4/2-26/89 *Le Nozze di Figaro* 10 pfs. on tour

**Pittsburgh Opera Theater, M. Miller Posvar, Art.Dir., Pittsburgh**
- 10/1,2/88 *Madama Butterfly*
- 11/22/88 *Tartuffe*
- 1/22/89 *A. Scarlatti's Trionfo dell'onore*
- 4/2-26/89 *Le Nozze di Figaro* 10 pfs. on tour

**Pittsburgh Symphony Orchestra, L. Maazel, Mus.Dir., Pittsburgh**
- 1/26-28/89 Rimsky-Korsakov's *Mlada* conc.pfs.; Krasrashvili; c: Tilson Thomas

**Playhouse Theatre Co., Pittsburgh**
- 10/25-11/20/88 *Anything Goes*
- 3/14-4/9/89 *Chicago*

**Swarthmore College Opera, J. Freeman, Dir., Swarthmore**
- 11/16,18,19/88 *P. Maxwell Davies' The Two Fiddlers*

**Temple University Opera Theater, D. McDonough, Prod.Dir., Philadelphia**
- 11/11,12,18,19/88 *Il Matrimonio segreto*
- 12/12/88 *Scenes*
- 3/17,18,31 4/1/89 *Vanessa*

**South Carolina**

**Columbia Lyric Opera, D. Gray, Art.Dir., Columbia**
- 11/11,13/88 *Hansel and Gretel* Music Festival Ass'n.
- 1/28/89 *Opera Guild of Greater Columbia Benefit Night*
- 3/1/89 *Aida* at Koger Center

**Hartsville Community Players, Hartsville**
- 9/16-18/88 *Godspell*
- 3/17-19/89 *West Side Story*

**Metropolitan Arts Council, Greenville**
- 9/9-25/88 *The Treasure Makers* South Carolina Children's Theatre
- 9/9-30/88 *The Music Man* Greenville Little Theatre

**Tennessee**

**Chattanooga Symphony & Opera, A. Valentine, Gen.Mgr., Chattanooga** (see also Vol.28 #4)
- 3/1,2,3,7,15/89 *Temko's Just So Stories* prem.; 10 pfs.

**Cumberland County Playhouse, J. Crabtree, Prod.Dir., Crossville**
- 10/22-11/26/88 *The Robber Bridegroom*

**Nashville Opera Assn., M. Ragland, Pres., Nashville**
- 4/27,29/89 *The Mikado*;
- 4/28 5/1,3,4 student pfs.

**Playhouse on the Square, J. Nichols, Exec.Dir., Memphis**
- 9-10/2/88 *Man of La Mancha*
- 11/17-12/23/88 *Tierney/Drachman's The Lion, the Witch and the Wardrobe* at the Circuit Playhouse
- 6/9-7/16/89 *Sugar Babies*

**University of Tennessee Opera Wksp., D. Pennebaker, Dir., Chattanooga**
- 11/17-23/88 *Gianni Schicchi* & Scenes
- 3/1-8/89 Children's Opera TBA

**Texas**

**Austin Civic Symphony Orchestra, Austin**
- 9/25/88 *Carmina Burana*

**Baylor University Opera Wksp., D. Scott & R. Robinson,Dirs., Waco**

**Dallas Symphony Orchestra, E. Mata, Mus.Dir., Dallas**
- 1/27,28/89 *Prokofiev's The Gambler* conc.pfs.; Trussel; c: Mata

**Houston Baptist University Opera Wksp., R. Collins, Dir., Houston**
- 12/2,3/88 *Scenes*
- 4/14,15/89 *Così fan tutte* Eng. Martin

**Houston Grand Opera, Spring Opera Festival, D. Gockley, Gen.Mgr., Hermann Park, Houston**
- 5/24,25,26,30,31 6/1,2,3/89 *Wallace's Where's Dick?* prem.; Texas Opera Theater; c: DeMain; d/ds: Foreman

**North Texas State University Opera Theatre, D. Wakeling, Dir., Denton**
- 1988-89 *The Magic Flute*
1988-89 SEASON

South Texas Symphony Orchestra, McAllen
1/31/89 Carmina Burana

Southwest Texas State University, Music Dept., J. Neeley, Opera Dir., San Marcos
10/20,21/88 Trial by Jury
4/5-30/89 Brigadoon

Southwestern Opera Theater, Fort Worth
10/30/88 J. Meyer's Rumpelstiltskin 2 pfs; Spring '89 60 pfs on tour

Stage West, J. Russell, Art. & Mng.Dir., Fort Worth
11/25-12/31/88 Previn/Stopford's Rough Crossing
5/26-7/8/89 1776

Stages Repertory Theatre, T. Swindley, Art.Dir., Houston
10/23-12/3/88 Man of La Mancha

Texas Christian University Opera Wksp., J.A. Hopkin, Dir., Fort Worth
10/29/88 Scenes
4/15/89 TBA

4/20/89 J. Smith's The Cockcrow

Theatre Three, N. Young, Art.Dir., Dallas
12/3-31/88 The Fantasticks 56 pfs.
2/25-4/8/89 Merrily We Roll Along 56 pfs.
5-6/89 TBA

Theatre Under the Stars, F. Young, Exec.Dir., Houston
10/2,3/88 Ballet Folklorico de Mexico
11/1-13/88 42nd Street
12/6-18/88 Oliver!
2/7-19/89 Anything Goes*
3/14-26/89 Jesus Christ Superstar
4/18-30/89 The Unsinkable Molly Brown Reynolds; Presnell (National Alliance of Musical Theatre Producers prod.)

UTAH
Pioneer Theatre Co., C. Morey, Art.Dir., Pioneer Memorial Theatre, Salt Lake City
9-10/1/88 Anything Goes
4/25-5/13/89 A Little Night Music

Salt Lake Opera Theatre, B. Zabriskie, Gen.Dir., Salt Lake City
11/88 Concert
5/89 Madama Butterfly

VIRGIN ISLANDS

In Concert, Inc., J. Jacobs, Vice Pres., St. Thomas
11/18/88 Treemonisha Laws; Gooding; c: Venanzi; d: Raedler; at Island Centre Theater, St. Croix; 11/20 at Reichold Center, St. Thomas

VIRGINIA

James Madison University Opera Theatre, R. Prindle, Dir., Harrisonburg
10/28,29/88 Fiddler on the Roof
2/89 Scenes

Mill Mountain Theatre, J. Hodgin, Art.Dir., Roanoke
12/9/88 Granger's O. Henry's Christmas Carol prem.
4/7/89 Sunday in the Park with George
6/23/89 Gypsy
7/28/89 Jesus Christ Superstar
3/17-20/89 The Pied Piper Children's Series

Opera Theater of Northern Virginia, J.E. Niles, Art.Dir., Arlington
12/3m,5m/88 Mollicone's Starbird c: Niles; d: von Villas; at Jefferson Theater; 11/28-12/2 school tour
2/17,19m/89 La Serva padrona adapt. Barab (as The Perfect Wife) & Offenbach's Les Bavards Eng. Hess; c: Niles; d: von Villas; at Kenmore Auditorium
4/21,23m/89 Weber's Die drei Pintos Mahler ed.; Eng. Pearlman c: Niles; at Jefferson Theater

Southwest Virginia Opera Society, M. Granger, Art.Dir., Roanoke (see also Vol.28 #4)
11/2-5/88 Yavelow's Countdown prem. & Granger's The Proposal; at Mill Mountain Theatre's Fall Festival of New Works

Theatre IV, B. Miller, Art.Dir., Richmond
9-10/30/88 Ain't Misbehavin'

continued
1988-89 SEASON

Theatre IV (continued)
10/28-30/88 Barnett/Jones' Rumpelstiltskin; 11/1-12/18 U.S. tour
11/18-12/18/88 Sturiale/Harman's Olympus on My Mind

Virginia Opera, Education Dept., P. Mark, Gen.Dir., Norfolk (see also Vol.28 #4)
1988-89 Ehrman/Dorgan's Alice Through the Opera Glass prem.; tour to schools

WASHINGTON
Group Theatre Co., R. Sierra, Art.Dir., Seattle
12/8/88 Sierra's Voices of Christmas 12/3 preview
6/1/89 Grant/Gerke/Sod's Stealing prem.

Seattle Chamber Singers & Broadway Symphony, G. Shangrow, Mus.Dir., Seattle
9/88 Il Ritorno d'Ulisse in patria d: Detels

Seattle Children's Theatre, L. Hartzell, Art.Dir., Seattle
11/4-12/23/88 Henry's The Hoboken Chicken Emergency

Seattle Civic Light Opera, W. Saba, Pres., Seattle
10/88 42nd Street 10 pfs.
2/89 A Funny Thing Happened on the Way to the Forum 10 pfs.
5/89 Raisin 10 pfs.

Tacoma Actors Guild, W. Beecar, Art.Dir., Tacoma
11/3-12/24/88 Perfectly Frank

WEST VIRGINIA
Old Opera House, H. Rolling, Mng.Dir., Charles Town
9/30 10/1,2m,7,8,9m/88 My Fair Lady

West Virginia Symphony Orchestra, S. Furry, Gen.Mgr., Charleston
11/5/88 Carmina Burana
4/15/89 Tosca

WISCONSIN
Milwaukee Opera Co., J. Busalacchi, Gen.Dir., Milwaukee
3/89 Fiddler on the Roof 3 pfs.
5/89 Cavalleria rusticana & Gianni Schicchi Eng.

Pamiro Opera Co., M. Pansky, Gen. & Art.Dir., Green Bay
9/24/88 L'Italiana in Algeri Eng. Martin

Skylight Comic Opera, S. Wadsworth & F. Zambello, Art.Dirs., Milwaukee (see also Vol.28 #4)
12/14-31/88 Bill Leach. . .Bits and Pieces

University of Wisconsin Opera Theatre, D. Wadsworth, Dir., Whitewater
10/88 Hansel and Gretel
12/88 Scenes
2/89 Jesus Christ Superstar

CANADA
Alberta College, Edmonton, Alta.
10/15/88 Mahagonny Songspiel

Banff Festival Opera, C. Graham, Dir., Banff, Alta.
6/29-8/11/89 incl. Cendrillon c: Lord; d: Graham; 2 pfs.; Fra Diavolo 2 wksp.pfs.;

Calgary Opera, D. Speers, Gen.Mgr. & Art.Dir., Calgary, Alta. (see also Vol.28 #4)
12/20-24/88 Amahl and the Night Visitors Burgess; Hooker; c: T. Patterson; d: Twaddle;
ds: van Heyst; 7 pfs.

Canadian Children's Opera Chorus, S. Bradshaw, Mgr., Toronto, Ont.
12/3,4m/88 Conc. incl. Holman's Sir Christmas

Canadian Opera Ensemble, touring co. of Canadian Opera Co., L. Wronski, Adm., Toronto, Ont. (see also Vol.28 #4)
12/1,2,3,8/88 Les Contes d'Hoffmann c: Bate; in Victoria, B.C.

Casey Hospice Benefit, Macmillan Theatre, Toronto, Ont.
9/8/88 Die Zauberflöte conc.pf.; c: Bergajamin

CBC Vancouver Orchestra, The Orpheum, Vancouver, B.C.
10/2m/88 Coulthard's Return of the Native excts; conc.pf.
1988-89 Season

Cosmopolitan Opera, M. Strano, Art.Dir., Toronto, Ont. (see also Vol.28 #4)
3/16,17,18/89 Il Barbiere di Siviglia
Festival d'Eté de Lanaudière, Montreal, P.Q.
7-8/89 Prince Igor conc.pfs.; c: Vekshtein
Guelph Spring Festival, L. Applebaum, Art.Advisor, Guelph, Ont. (5/5-6/3/89)
5/5/89 Scenes concert
5/11,12,13/89 Beckwith/Reaney's Crazy to Kill: A Detective Opera prem.
Festival International d'Opéra, G. Raffa, Art.Dir., Montreal, P.Q.
10/27/88 Verdi Requiem; Ricciarelli, Pospis-Baldani; Martinucci, Cappuccilli; c: Raffa; at Place des Arts
5/89 Nabucco Dimitrova; Cappuccilli; at Olympic Stadium
National Arts Centre Orchestra, G. Chmura, Mus.Dir., Ottawa, Ont. (see also Vol.28 #4)
5/17,18/89 Schafer's Sun Elmer Iseler Singers & Cantata Singers of Ottawa
Northwest Opera, Presentation House, North Vancouver, B.C.
9/21-24/88 Trouble in Tahiti & Bernstein songs; d: Durrie
Nouvelles Variétés lyriques, B. Laplante, Art.Dir., Montreal, P.Q.
10/7,8,9m,11-15,16m,18-20,22/88 Eine Nacht in Venedig in Fr.; Gari/Toulon; Boutet/Simard; c: Boivin; d: de Andrea
Opera Atélier, M. Pynkoski & J. Zingg, Co-Dirs., Macmillan Theatre, Toronto, Ont. (revised schedule)
11/3,4,5/88 Gagliano's La Dafne & Rameau's Zéls excepts.; c: Fallis
5/11,12,13/89 Monteverdi's L'Orfeo
L'Opéra de Montréal/Atelier lyrique, B. Uzan, Gen.Dir., Montreal, P.Q. (see also Vol.28 #4)
11/13/88 Constant's Cain c: Sénart; at Church of St. John the Baptist
Opera Ora, Toronto, Ont.
2/24,25,26/89 The Medium c: lacoono; d: Stainton
L'Orchestre symphonique de Montréal, C. Dutoit, Mus.Dir. (see also Vol.28 #4)
10/27,28/88 Dido and Aeneas Forst; G. Evans, Pedrotti; c: Dutoit; at Notre Dame Cathedral
Sault Opera Society, Sault Sainte Marie, Ont.
11/88 L'Elisir d'amore Silva-Marin
Symphony Nova Scotia, G. Tintner, Mus.Dir., Halifax, N.S.
10/88 Madama Butterfly Maguire
Toronto Opera Repertoire, G. Macina, Art.Dir., Toronto, Ont.
2/8,10,12,15,17,19,22,24,26/89 Madama Butterfly; Die Fledermaus; Don Pasquale in repertoire; c/d: Macina
Vancouver New Music 1988-89, East Cultural Center, Univ. of British Columbia Recital Hall, Vancouver, B.C.
9/30 10/1,2/88 Komorous' No No Miya, A Tragedy of Abandonment Forst; c: Underhill; d: Diamond
4/5/89 Monk's Do You Be Commodore Ballroom
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1980-1989

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COMPOSER(S) (Give nationality if not U.S. citizen)

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SOURCE (If based on a book, play, etc., or on a real person or event)

LENGTH (No. of acts, no. of scenes, playing time)

CASTING (Voice categories, chorus, dancers, actors, etc.)

INSTRUMENTATION (Include alternative versions)

PUBLISHER/DISTRIBUTOR (Or source with address if unpublished manuscript)

WORK HISTORY (List source of commission, grants, and other support. Give performing organization, location, and date of any workshops and readings, world premiere, American premiere if first performed abroad, and stage premiere(s) if first performed in concert. Include information about projected premieres up to 1990. Continue on reverse if needed.)

FURTHER INFORMATION (Such as whether written for a special occasion or circumstance; whether an audio or video recording is available; special production problems; etc. Continue on reverse if needed. Programs and reviews may be attached.)

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