CONTENTS

NEW OPERAS AND PREMIERES 1
NEWS FROM OPERA COMPANIES 28
GOVERNMENT AND NATIONAL ORGANIZATIONS 29
CONFERENCES 30
NEW AND RENOVATED THEATERS 31
FORECAST 33
CATALOGUES AND ARCHIVES 35
MUSIC PUBLISHERS 36
ATTENTION: COMPOSERS AND LIBRETTISTS 37
EDITIONS AND VERSIONS 39
EDUCATION 40
APPOINTMENTS AND RESIGNATIONS 42
COS SALUTES... 49
COS OPERA SURVEY USA 1986-87 52
COS INSIDE INFORMATION 55
WINNERS 57
CAREER GUIDE SUPPLEMENT 60
NEW ENGLISH OPERA TRANSLATIONS 61
PRODUCTION EDITIONS 74
NEW SETS AND COSTUMES FOR RENT 77
BOOK CORNER 83
OPERA HAS LOST... 91
PERFORMANCE LISTING: 1986-87 SEASON CONT 99

Sponsored by the Metropolitan Opera National Council
CENTRAL OPERA SERVICE BULLETIN

VOLUME 28, NUMBERS 1 & 2

CONTENTS

NEW OPERAS AND PREMIERES
NEWS FROM OPERA COMPANIES
GOVERNMENT AND NATIONAL ORGANIZATIONS
CONFERENCES
NEW AND RENOVATED THEATERS
FORECAST
EXHIBITIONS AND ARCHIVES
MUSIC PUBLISHERS
ATTENTION: COMPOSERS AND LIBRETTISTS
EDITIONS AND VERSIONS
EDUCATION
APPOINTMENTS AND RESIGNATIONS
CO5 SALUTES...
CO5 OPERA SURVEY USA 1986-87
CO5 INSIDE INFORMATION
WINNERS
CAREER GUIDE SUPPLEMENT
NEW ENGLISH OPERA TRANSLATIONS
PROJECTED CAPTIONS
NEW SETS AND COSTUMES FOR RENT
BOOK CORNER
OPERA HAS LOST...
PERFORMANCE LISTING, 1987-88 SEASON CONT.
CONTENTS

New Operas and Premieres 1
News from Opera Companies 20
Government & National Organizations 28
Conferences 29
New and Renovated Theaters 30
Forecast 31
Exhibitions and Archives 35
Music Publishers 36
Attention Composers and Librettists 37
Editions and Versions 39
Education 40
Appointments and Resignations 42
COS Salutes... 49
COS Opera Survey USA 1986-87 52
COS Inside Information 53
Winners 57
Career Guide Supplement 59
New English Opera Translations 71
Projected Captions 74
New Sets & Costumes for Rent 77
Book Corner 83
Opera Has Lost... 91
Performance Listing, 1987-88 Season cont. 98
CENTRAL OPERA SERVICE COMMITTEE

Founder
MRS. AUGUST BELMONT
(1879-1979)

Honorary National Chairman
ROBERT L.B. TOBIN

National Chairman
MRS. MARGO H. BINDHARDT

National Vice Chairman
MRS. MARY H. DARRELL

This issue:

COS Opera Survey U.S.A. 1986-87
Thirty-two years of opera in America

Also latest updates to COS Directories:
Career Guide for Young American Singers
English Opera Translations
English Captions for Projection
Sets and Costumes for Rent

New COS publications in preparation (page 56)
NEW OPERAS AND PREMIERES

Following the premiere of *Nixon in China* earlier this season, the Houston Grand Opera is continuing its commissioning program which should result in one annual premiere for the next four seasons. Three of the works will be completely new. Houston's dates for performances of the world premiere production of *THE MAKING OF THE REPRESENTATIVE FOR PLANET 8* by Philip Glass and Doris Lessing have just been announced as July 5-10, 1988, staged as a joint venture with the English National Opera and the Amsterdam Music Theater. Minoru Terada Domberger and the imaginative Eiko Ishioka will direct and design the opera, respectively. The next commission has gone to Sir Michael Tippett for *NEW YEAR*, and the third to Meredith Monk for the tentatively titled *GHOST STORIES* (planned for 1990, not 1988 as previously reported). The Tippett opera will enjoy a collaborative premiere production with the Glyndebourne Opera and BBC-TV. The Houston Grand Opera has also commissioned Carlisle Floyd to revise his Civil War drama, *THE PASSION OF JONATHAN WADE*, premiered by the New York City Opera in 1962; the first production of the new version is tentatively planned for 1991.

Anthony Davis, composer of *X*, is writing a new full-length work, *UNDER THE DOUBLE MOON*, to open the 1990 spring season of the Opera Theatre of Saint Louis. Deborah Atherton, who is Mrs. Davis in private life, wrote the original science-fiction story and is the librettist, while stage director Rhoda Levine functions as artistic consultant. Set on another planet, the fantasy tells of twins living under water. The same company has commissioned composer Claude White and librettist Linda Brovsky to write a one-act opera, as yet untitled, suitable for touring and educational programs. The work will be ready in time for the '88 fall tour.

Two new music theater pieces will be premiered at this summer's Spoleto Festival U.S.A. in Charleston. One is *THE WARRIOR ANT* by composer Bob Telson and author Lee Breuer, the team that created *The Gospel at Colonus*. Their new piece was first tried out as work-in-progress in a Composer's Showcase concert at Alice Tully Hall in June '86. The first production, scheduled to open May 31 at the Festival in South Carolina, will be directed by Mr. Breuer. The second new work, as yet untitled, has been commissioned jointly by Spoleto and the New York Shakespeare Festival from Martha Clarke, best known for her *Vienna Lusthaus* and *The Garden of Earthly Delights*. A 15-minute opera by Robert Conver, *THE BLANKET*, will also be heard at the Festival for the first time. In addition, operatic works from the Baroque and Romantic periods have been scheduled for this year's Festival by music director Spiros Argiris (see "Performance Listing, 1987-88 Season").

Another one-act opera has been commissioned by the Opera Ensemble of New York for premiere in May '88. Composer Hugo Weisgall and librettist Charles Kondek are creating a buffa opera called *WILL YOU MARRY ME? -- A MINUET* by Earl Wentz, based on a play of the same name by Louis Parker, was premiered on November 1 at New York's Metropolitan-Duane United Methodist Church, where the composer is music director.

The Dallas Opera has announced the premiere date of Dominick Argento's *THE ASPERN PAPERS* (see Vol. 27, No. 3). The first of four performances is scheduled for November 19, 1988, and will be conducted by Nicola Rescigno, directed by Mark Lamos, and designed by John Conklin. The cast will feature Elisabeth Söderström, Frederica von Stade, Katherine Ciesinski, Neil Rosenshein, Richard Stilwell, and Eric Halfvarson.
After developmental performances last season, the Chamber Opera of Philadelphia will give the premiere of Michael di Sergei's *WHERE PANTHERS FEASTED* on April 9 and 10, 1988. The opera is based on the life of Oscar Wilde; the orchestration calls for traditional instruments and a synthesizer.

Valerie Capers, professor at Bronx Community College and a classical and jazz pianist, has written words and music for the opera *PAUL LAURENCE DUNBAR*, based on the life and times of the black poet and novelist (1872-1906). Opera Ebony will give the premiere on February 12 in New York.

Opera Southwest, formerly the Albuquerque Opera Theatre, will give the first performance of *PASTORAL*, a one-act opera by composer James Galloway and librettist Jim Morley. The latter will also direct the production, which is scheduled for February 26-28 on a double bill with *Trial by Jury*.

New York's Golden Fleece Ltd., The Composers Chamber Theatre, has announced the following new operas to be premiered between March and June '88: Elias Tanenbaum's *BY GEORGE*, Royce Dembo's *METAMORPHOSIS*, and Myron Fink's *THE TROJAN WOMEN*.

Jack Beeson's *MY HEART'S IN THE HIGHLANDS* is scheduled for its stage premiere on October 25, 1988. The Center for Contemporary Opera will give three performances at the opening of the renovated Kathryn Bache Miller Theater (formerly the McMillan Theater) at Columbia University. The opera, based on the Saroyan play, was premiered by National Educational Television in 1970.

The following works, premiered in 1986, have not been announced previously:

- *THE AUDITION* (Molly Bloom) by Ron McFarland; 1-act; Marin Community Playhouse, CA; July 20, 1986; on triple bill with Mollicone and Pasatieri operas
- *WAITING FOR GODOT* (Act I) text from original play by Samuel Beckett, music by Ron Weidberg; Indiana University, Bloomington; April 1986

On December 18 the San Francisco Symphony Orchestra premiered Charles Wuorinen's *THE W. OF BABYLON*. Billed as an "opera burlesque", the work was conducted by the composer.—Samuel Adler's *LODGE OF SHADOWS, A Musical Drama* is written for baritone, dancers, and symphony orchestra. The first performance is scheduled by the Fort Worth Symphony for May 3 with Thomas Paul as soloist and John Giordano conducting. The work is published by Carl Fischer.

As we go to press, we hear of four additional works—some of them mentioned in this issue, others in previous ones—that have been designated for support under Phase II of OPERA America's "Opera for the 80's and Beyond" program. A total of $225,000 will be distributed among the producing organizations for the workshopping and production of the respective operas/musical theater pieces: William Harper/Roger Neiboer's *SNOW LEOPARD*, co-produced by the American Ritual Theatre Company and the Organic Theatre Company of Chicago and the Minnesota Opera...
of Saint Paul; Morton Subotnick's *Jacob's Room*, by the American Music Theater Festival of Philadelphia and the Minnesota Opera; Philip Glass/Arthur Yorinks' *The Fall of the House of Usher*, by the Kentucky Opera of Louisville and the American Repertory Theater of Cambridge; and Henry Mollicone/Judith Fein's *Hotel Eden*, by the Hidden Valley Opera Ensemble at Carmel Valley. Former Phase II grants were awarded for Argento's *The Aspern Papers*, to be produced by the Dallas Opera (see above), and Adams' *Nixon in China*, produced by the Houston Grand Opera in collaboration with three other organizations.

Canada's most prominent creator of new music theater pieces, R. Murray Schafer, supervised the premiere of his *Patricia I: The Characteristics Man*, produced jointly in Toronto by the Canadian Opera Company and the Shaw Festival. Completed in 1974, the 33 continuous scenes were staged at COC's Tanenbaum Opera Center last November 21-28 in six performances. An earlier work, *Patricia II: Requiems for a Party Girl*, was first staged by the Stratford Festival in 1972. In addition to an expert cast of solo singers and actors, and a chorus, *Patricia I* employed video monitors on stage. The story has many parallels with *Wozzeck*.

— Schafer's *The Greatest Show on Earth*, referred to as a carnival-type mega-spectacle, was previewed in abbreviated form in Peterborough, Ontario, last summer. It will be produced there in its entirety at next summer's festival.

The Canadian Opera Company has awarded commissions to three Canadian composers for opera/music theater pieces of 30 to 60 minutes' duration, scored for two to six soloists. The composers are Michel-Georges Brégent, Richard Desilets, and Timothy Sullivan. The latter is head of the composition department at the Royal Conservatory of Music in Toronto; his credits include the opera *Tomorrow and Tomorrow*, premiered in New York last season.

Two new commissions from the Vancouver Opera, with the aid of Canada Council/New Music Grants, have gone to Bruce Davis and Jean Coulthard. The former is writing *Breakaway*, based on an Indian legend of the Plains, scored for chamber ensemble, synthesizer, and piano, and incorporating elements of dance and the visual arts. It is to be tried out in workshop later this season. The other commission pays for a reduction of the full score of *The Return of the Native*, an opera composed over a long period (1956-79) and based on Hardy's novel. The new score is intended for rehearsals and a possible concert performance by the Vancouver Opera.

The Comus Music Theatre, usually one of Canada's most active producers of new works, was inactive a greater part of last season due to financial curtailments. In the spring the company managed to workshop four music theater pieces. Excerpts from the following were offered in a first reading: *Galileo*, using Brecht's play, with music by Jerry Berg, known for his jazz improvisations; *Projections*, with music by Iris Paabo and a libretto by Susan Cluff; *The Tinker's Lamp*, with music by David Parsons to a libretto by Alasdair Maclean, professor at Mount Allison University in Nova Scotia, who adapted the O. Henry Christmas story; and finally *The Burning Boy*, with a book by Charles Causley and music by the company's artistic director Stephen McNeff, whose *Secret Garden* won an award last season. — Meanwhile, Mr. Parsons' *Garden Variations*, a chamber opera with a libretto by Timothy Anderson, scored for 7 soloists...
NEW OPERAS AND PREMIERES

and 11 instrumentalists, earned him the 1987 Young Composers Award, given by PROCAN, the Canadian Performing Rights Organization. The composer is a 27-year-old native of Ottawa.

The Atelier Workshop Programme of the National Arts Centre in Ottawa staged Joan Finnigan's SONGS FROM BOTH SIDES OF THE RIVER, designed by Don Finlayson with musical soundscape by James Stephens. It opened September 18 in the Canadian capital for a two-week run.

Composer Wolfgang Bottenberg, faculty member at Concordia University's music department in Montreal, wrote the music for INOOK AND THE SUN. Based on Henry Beissel's puppet play, which was premiered at Stratford in 1973, the opera has a libretto by author Beissel and was presented in excerpts by the Banff Centre Music Theatre Studio Ensemble. The 2-act fantasy about the little Eskimo Inook and the Spirit of Ice lasts two hours and calls for eleven soloists (some can double) and an orchestra of 24-27.

Last June, the Charlottetown Festival of Prince Edward Island premiered Alan Bleasdale's ARE YOU LONESOME TONIGHT?, a musical about Elvis Presley, his rise and fall.

Sinclair Lewis's bestseller served as inspiration for BABBITT: A MARRIAGE, by playwright Ron Hutchinson and composer Mel Marvin (Tin-types). Eight singers and ten actors perform the musical numbers, which are primarily barbershop and "Sweet Adeline"-type quartets sung a capella. The Mark Taper Forum in Los Angeles previewed the work in August. The formal opening there on September 12 was a part of the Los Angeles Arts Festival.

MUSIC THEATER WORKS

The Tibetan Book of the Dead and Greek mythology are sources for SNOW LEOPARD, a dramatic work with music by William Harper and a libretto by Roger Neiboor, based on the award-winning book by Peter Matthiessen. First workshopped under the title of Tantracidal Mania by Minnesota Opera's New Music-Theater Ensemble last year, the complete work will be given its premiere run by the American Ritual Theater Company in collaboration with the Organic Theater Company in Chicago from May 27 to June 19, 1988. The accompaniment calls for strings, piano, and live and taped synthesizer.

As has been its custom, the Music-Theatre Group/Lenox Arts Center again offers several new works in its current season. In November the company staged PRISON-MADE TUXEDOS, a musical autobiography by Frank Morgan, with George Trow collaborating on the text. December brought David Del Tredici's HADDOCK'S EYES, the latest addition to his "Alice in
NEW OPERAS AND PREMIERES

Wonderland series, and March promises MISSA CARNIVAL, conceived by Julie Taymor, with music by Elliot Goldenthal.

Rosetta LeNoire's AMAS in New York is another company that stages new works almost exclusively. Four music theater works make up the 1987-88 season. In October-November came CONRACK, with music by Lee Pockriss, text by Anne Croswell, and a book by both of them and Granville Burgess. It was adapted from Pat Conroy's novel The Water is Wide and from the subsequent motion picture, which lent the music piece its title. It is a true story which happened in a remote South Carolina country school in the 1960's. STRUTTIN' by Lee Chamberlain (music, lyrics and book) is scheduled for February-March, and SOLD OUT, conceived by Jerry Eskow and Anthony Abeson with lyrics by Maija Kupris, for April. In June, for its final show of the season, the company will mount DELLA'S PALACE, An Adult Workshop Show. — AMAS's Eubie Blake Children's Theatre will give four performances of Applause in January and four of LITTLE DROPS OF SUGAR, a new piece by Miss LeNoire, in June.

In December the Theater for the New City, New York, presented The Talking Band in the premiere of THE THREE LIVES OF LUCIE CABROL. Originally a novella of mysticism by John Berger which traced the life and afterlife of a French peasant woman, it was adapted into a music theater work by Paul Zimet in collaboration with composers Harry Mann and Ellen Maddow.

The following new operas and music theater pieces were also scheduled for first performances this season. However, further details are not available.
TEN NOVEMBER (Eric Peltoniemi & Steven Dietz), Actors Theater of Saint Paul, MN, October 30, 1987
COMING ATTRACTIONS (Ted Talley & Jack Feldman), PCPA Theaterfest, Santa Maria, CA, January 1988
THE E AND O LINE (Anne LeBaron & Edwin Honig), CSC Repertory Theatre, New York City, March 1988

 Described as an electronic video-music-theater piece, HUNGERS has been created by Morton Subotnick, known for his electronic music and his experimental films and videotapes. The work was commissioned jointly by an Austrian arts festival and the Los Angeles Festival, and was first staged at the Japan America Theater in Los Angeles on September 26. Soprano Joan La Barbara (Mrs. Subotnick) was joined on stage by a dancer, three instrumentalists, and a multitude of video screens, while electronic equipment and technicians occupied the orchestra pit.

Several composers including Paul Dresher, Norman Durkee, Jamie Giteck and Philip Glass contributed music to THE FLOATING OPERA: A TREAD-ING OF STEPS. In its unique premiere, the performers were afloat on a lake and river, eventually swimming to shore. The event, billed as an environmental opera, took place on September 20 near Seattle.

On November 20 and for twenty subsequent performances, the Omaha Magic Theatre was turned into an environment of music, light, sound and spatial arrangements. A grant from the Nebraska Arts Council made this truly inter-arts sculpture/music/performance spectacle possible. Participants in the creation of WALKING THROUGH WALLS were composers Bill
Farber, Mark Nelson and John Sheehan, writers Megan Terry and JoAnn Schmidman, sculptor and visual artist William Farmer, lighting designer Jim Schumacher, textile artist and costumer Kenda Slavin, and sound engineer Rick Hawks.

**MUSICALS**

This season the Goodspeed Opera House in East Haddam, CT, and Goodspeed-at-Chester include three new musicals in their extensive program of musical comedy. In addition to the previously mentioned **THE LITTLE RASCALS** by Joe Raposo (Vol. 27, No. 4), there was **BUTTERFLY** with music by Craig Safan, who collaborated on the book with his lyricist Mark Mueller. Set in modern day Japan, it was directed by Jack Hofsiss, and featured rock star and actor Jack Wagner during its four-week run in November. **SUDS**, adapted from an original story by Tom Harris, will be premiered May 17. Ron Miller created the book and lyrics for the musical, Ken Hirsch the music. — But hold your suds! There will be another new musical with that title at the Old Globe Theatre in San Diego from March 31 to May 8. Workshopped there earlier this season, this **SUDS** is a 1960's-style musical developed by Old Globe alumni Melinda Gilb, Steve Gunderson and Bryan Scott.

Another company in Connecticut, the American Musical Theater of New London, previewed **LATE NITE COMIC** by Brian Garl (music and lyrics) and Allan Knee (book) during September in preparation for a subsequent Broadway opening. The same company presented a revised version of Rodgers and Hart's **Babes in Arms** last season, directed by Ginger Rogers.

William Goldman's novel **NO WAY TO TREAT A LADY** was first converted into a motion picture and is now a "macabre musical comedy" with music, book and lyrics by Douglas J. Cohen. It was premiered at New York's Hudson Guild Theater last June under the direction of Jack Hofsiss.

In October the Jewish Repertory Theater, directed by Ram Avni, gave the first performance of a new musical, **SOPHIE**, by Debra Barsha (music) and Rose Leiman Goldemberg (book and lyrics). Based on the life of Sophie Tucker, it featured singer Judith Cohen in the title role.

Only a short while ago there seemed to be two new musicals with the title **FOGGY DAY**, both based on the songs George and Ira Gershwin wrote for a play by P.G. Wodehouse, later realized in the Fred Astaire film **A Damsel in Distress**. One project was to feature a new book by Neil Simon and to be produced at San Diego's Old Globe Theater. This project, however, has recently been shelved. Meanwhile, John Mueller, Astaire expert and professor of film studies at the University of Rochester (NY), also rediscovered the Wodehouse/Astaire/Gershwin treasure and announced his own new version, also to be called **FOGGY DAY**. He re-wrote the book and libretto; Rayburn Wright rearranged the score and incorporated songs originally intended for the film but later scrapped, also providing orchestration in "period" style. The result was a three-hour show with a large cast and an orchestra of 27, which opened on October 30 for six performances at the Eastman School of Music. It was the University's tribute to the Gershwin year. But because of the supposedly impending production of the other **Foggy Day** in San Diego, Professor Mueller changed his show's title to **REACHING FOR THE MOON**.

David Evans and Winnie Holzman's musical **BIRDS OF PARADISE**, loosely based on Chekhov's *The Seagull* (see Vol. 27, No. 4), was first developed
NEW OPERAS AND PREMIERES

in the New York University Music Theater Program. It made the transition to the professional stage in October when it was premiered at New York's Promenade Theater in a John McQuiggan production. Professional opera singers such as Barbara Walsh and Mary Beth Peil appeared in the cast.

More British musicals are heading for our shores (see also Vol. 27, No. 4). CHESS, with music by Benny Andersson and Bjorn Ulvaeus, lyrics by Tim Rice, and a book by Rice and Richard Nelson, is being "Americanized" for overseas export. It has been a great hit in London, and is expected to open on Broadway in May. A chess game set against a background of political intrigue, the musical will be produced by Trevor Nunn, who staged it originally in London. — CARRIE, with music by Dean Pitchford and Michael Gore and a book by Lawrence D. Cohen after the horror film of the same title, is a joint American/British production sanctioned by the actors' unions on both sides of the Atlantic. It will play both in London and in New York, after out-of-town previews. Also in the making in Britain is Steve Cuden's and Frank Wildhorn's JEKYLL AND HYDE.

The Frohman Academy for Music Theatre Education and its American Musical Theatre Festival in Carmel, California, have selected MARY S. as the 1987 winner of its contest for musicals. Authors Abra Bigham and Kathy Morath will share the $2,000 prize with composer Roger Nelson (Lisa and David). The musical recreates that evening in 1816, at Lord Byron's Chillon Castle on Lake Geneva, when Mary Godwin Shelley entertained Byron, her husband Percy, and other author-friends with the tale of "Frankenstein". MARY S. received a concert reading in New York last April; a full production is planned in Carmel for next season, while a New York premiere (under Normax Productions) may become a reality as early as March '88. Julie Shannon's and John Reeger's STONES, a musical set in Chicago's ghetto in 1919, was the runner-up in the California competition.

Mary Shelley's famous story has given rise to yet another musical version, this one by Robert Hall and David Richmond. FRANKENSTEIN: A MODERN PROMETHEUS had its premiere run in September and October at the Cincinnati Playhouse in the Park, where Mr. Richmond is artistic director.

SLASHER, A New Splatter Rock Musical, is a spoof on the blood and gore films of the 80's. Michael Calderwood wrote the music and lyrics, Michael Hillyer, Biff Paruolo and Bill Wheeler the book. It was premiered by The Wings Theatre Company in New York on November 27 and performed twice a week until February 6.

The Tom Jones/Harvey Schmidt musical GROVER'S CORNERS (see Vol. 26, No. 1), a musical version of Thornton Wilder's Our Town, was finally premiered at Marriott's Lincolnshire Theater in Chicago in August '87. The production was mounted by the National Alliance of Musical Theater Producers, and was subsequently taken on a national tour of member and non-member theaters.

Jean Anouilh's play was the inspiration for composer Michael Valentini's and librettist Edwin Dullein's new musical MADEMOISELLE COLOMBE. It opened on December 2 at New York's Theater Off the Park. — Schnitzler and Renard are the authors of plays used by Keith Hermann and Barry Harman as the basis for a double bill of one-act musicals, presented under
NEW OPERAS AND PREMIERES

the title ROMANCE! ROMANCE! by Actors Outlet in New York in November.

INTAR has commissioned one composer and three authors to create TRIPLE DECKER, consisting of three one-act musicals from the "Golden Age of Spanish Theater" based on stories by Francisco de Quevedo, Lope de Rueda, and Miguel de Cervantes, respectively. The contemporary author/adapters are Migdalia Cruz, Manuel Pereiras, and Ana Maria Simo. The composer of this triple bill, Fernando Rivas, will also prepare the musical arrangement of CABARET BAMBU, a new Latin American-style revue set in a Cuban nightclub in the fifties. Max Ferrá and Alina Troyano are responsible for book and text. The Coconut Grove Playhouse in Miami is interested in the revue and may become its co-producer. -- INTAR has also commissioned playwright José Rivera and composer Galt MacDermott (Hair) to write a musical based on Sophocles' PHILOCTETES.

The previously announced musical BORGES AND MYSELF (Vol. 27, No. 4) has been retitled TANGO APASIONADO. Graciela Daniele and Jim Lewis have adapted writings by Jorge Luis Borges, Astor Piazzolla has composed the music and William Finn has written the lyrics. The premiere at INTAR's Hispanic American Arts Center in Westbeth, NY, in November was designed by Santo Loquasto.

Pregones, A Theatre Collective, presented a new company-developed musical on December 30, 1987 at Tully Hall in New York. REMOTE CONTROL, set in a Puerto Rican neighborhood in New York, combines English (80%) and Spanish (20%) in its text. The socially-oriented story and the songs were created by writer Rosalba Rolan and composers Jaime Acosta, José Garcia and Thomas Rodriguez.

On May 19, Chicago's Wisdom Bridge Theatre will premiere SARITA by Maria Irene Fornes with music by Leon Odenz. It will be the company's contribution to Chicago's International Theatre Festival.

BLACKBERRIES by Joseph George Caruso, Billy K. Wells and Andre De Shields is a minstrel-type show out of 1930's vaudeville. The George Street Playhouse in New Brunswick, NJ, plans a premiere and four-week run from February 12 to March 6.

From South Africa comes SARAFINA!, imported complete with cast and musicians, in its American premiere. Written by Mbongeni Ngema and Hugh Masekela, it opened at the Newhouse Theater at New York's Lincoln Center in November, preceded by some weeks of previews, and will be moving into a Broadway theater in January.

Philip Springer and Mitchell Bernard have created a musical based on Chaim Potok's THE CHOSEN, a story of conflict between the orthodox Hasidic community and reformed Judaism in Brooklyn. M Square Entertainment gave the first performance on December 17 at the Second Avenue Theater in New York, with George Hearn in the leading role, in preparation for a Broadway opening.

ON SECOND AVENUE is by Zalmen Mlotek and Moishe Rosenfeld, the team that gave us The Golden Land. It too was produced by the Yiddish Theatre at the Norman Thomas Theater in New York and is sung partly in English and partly in Yiddish. The musical deals with actors in the
Yiddish Theater and their recollections of the theatre of Eastern Europe as compared to that of New York's Lower East Side.

The Burbank Theatre Guild has scheduled a new musical by Beverly Bremers (music) and Bill Margolin (book). HAVE A JEWISH CHRISTMAS...!? opens January 3.

The Omaha Magic Theatre is adding new works to its "Family Talk Series", the latest being DINNER'S IN THE BLENDER by John Sheehan and Megan Terry. It is intended for performances before home economics teachers, at alcohol rehabilitation centers, and at the Center for Professional Services.

Other musicals that have come to our attention include:
- LIVING DOLLS (Marc Shaiman/Scott Wittman), The Salt Lake Acting Company, UT, May 1988
- MIKE, about Mike Todd and Gypsy Rose Lee (Mitchell Leigh/Lee Adams), Walnut Street Theater, Philadelphia, March-April 1988
- A MONTH IN THE COUNTRY, after Turgenev (Charles Greenberg, music/lyrics & Steven Gomer, book)
- ROUGHING IT! after Mark Twain (Paul Morse) Paul Morse Productions, Los Angeles Fringe Festival, CA, stgd wksp. September '87

Several opera companies have recently made provisions for developing, reading, and/or workshopping new operas and music theater pieces. Among the most active is the Minnesota Opera with its New Music-Theater Ensemble. During the current season the Ensemble will meet periodically —November, February and May have been specified so far—after which some of the works-in-progress will move on to other companies for further readings or actual premieres (see "OPERA America Program" above). Morton Subotnick's one-act JACOB'S ROOM was expanded into a full-length work during the fall workshop, at which director Wesley Balk and designer Robert Israel participated as advisors. Further plans for the work include an advanced workshop by the American Music Theater Festival in Philadelphia next fall and a formal premiere in St. Paul in 1988-89. Also during the fall, William Harper/Roger Neiboer's SNOW LEOPARD was brought back for additional work before its premiere by the American Ritual Theater Company in Chicago. The February and May workshops will be devoted to the preparation of a triple bill: Meredith Monk's concert piece BOOK OF DAYS, Brenda Hutchinson's and Ted Shank's ELECTRICITY, and Gunner and Bob Madsen's and Richard and Bob Greene's COWBOY LIPS. Two more pieces, first introduced into the company's workshop program last season, will be further developed during the 1987-88 sessions. They are RED TIDE by composer Kim Sherman, librettist Paul Selig and director Karen Miller, and SEVEN SEVENS by composer Jan Vandervelde and writer Judy McGuire.

In January the Minnesota Composers Forum will present four evenings of opera, music video, and electronic drama under the title of "Opera Nouveau". The works will include Matthew Harris's AS YOU CHOOSE and Michael Koseh's and Jack El-Hai's SCOTICHRONICON.

A composer/librettist workshop of the Boston Lyric Opera presented a semi-staged reading of the one-act COUNTDOWN by Yavalov and Laura Harrington last February (with accompaniment by a Kurzweill 250). The same company is now preparing a first reading of the new Roger Ames/

In addition to the new Stewart Copeland opera commissioned and read by the Cleveland Opera last season (see Vol. 27, No. 4), the company has also been developing *THREE AND A HALF HUSBANDS* for a future premiere. Based on Dorothy Fuldheim's book, it has music by Thomas Tierney with lyrics and text by Ted Drachman and Vincent Dowling. The readings of excerpts last April were followed by a semi-staged runthrough in November. — Last season the Greater Miami Opera gave two preview readings of Richard Wargo's *A VISIT TO THE COUNTRY*. — The After Dinner Opera has scheduled a semi-staged reading of Joyce Solomon's *A TRIBUTE TO WINNIE MANDELA* for February 28. This is to be one of three projected parts of Solomon's *ELEGIES FOR THE FALLEN*.

The New Works Showcase of the Chicago Opera Theater previewed three one-act operas during May and June '87. They were *PINDERBLOCK* with music and libretto by Michael Dilthey, *PSYCHLES* with music by Augusta Read Thomas and a libretto by Andrew Barron, and *THE DIVA* with music by William Ferris to a libretto by John Vorrasi. The first two were given a staged reading on May 2 and the third on June 13, in a 125-seat theater before an invited audience.

The Cincinnati Opera has established its first residency program for composers and librettists. Composer Paul Goldstaub, librettist George A. Sand, dramaturge Keith King, and music director Henri Venanzi were in residence last summer, and at the end of the three-week period presented their new work in a Showcase Concert.

Semi-staged excerpts from Morris Bernstein's *ISRAEL, OH ISRAEL* could be heard September 13 in Denver at Boettcher Hall, when Stephen West and Mimi Sparks performed them with the Denver Symphony Orchestra. The musical plays during the six-day war between Israel and Egypt.

The O'Neill Theater Center's National Opera/Music Theater Conference, which celebrated its tenth anniversary last summer, chose five new music theater works for its August '87 workshop: *A FINE AND PRIVATE PLACE*, with music by Richard Isen and book and lyrics by Erik Haagensen based on a novel by Peter Beagle; *LUCY'S LAPSES*, with music by Christopher Dronby and book and lyrics by Laura Harrington; *PUNCH AND JUDY/JUDY AND PUNCH*, with music, book and lyrics by Gary Fagin; *DENMARK VESEY*, with music and libretto by Thomas Cabaniss; and *TESLA*, with music by Carson Kievman and libretto by Brian McCormick. The first three were given in staged readings.

Companies especially created for the development of new music theater pieces, which they ready for professional premieres, include Theaternoworks/USA in New York. The company's schedule for the current season includes try-outs of *A SECRET GARDEN* by Linda Kline, Kim Oler, and Alison Hubbard, and *A CHARLES DICKENS CHRISTMAS* by Robert Owens Scott, Douglas Cohen, and Thomas Toce. — First Lady, by Jonathan Belt, John Forster and Tom Tierney, was first given by Theaternoworks/USA in a 1984 concert reading. The "first lady" in question was Eleanor Roosevelt. The work has now been expanded to full length and, with the working title *ELEANOR*, was previewed last September at the Village Theater in Issaquah, in the Seattle area. — The New Dramatists Workshop in New
York has reported readings of three new pieces last season: *Love in the Third Degree*, with music by Cathy Kramer and libretto by Olan Jones (October '86); *Finding Your Way*, with music by Greg Pliska and libretto by Eduardo Machado (December '86); and *Paradise Relost*, with music by Carmen Moore and a libretto by Oyamo (April '87). — Playwright's Horizon, also in New York, tried out *Lucky Stiff* by Lynn Ahrens and Stephen Flaherty last fall. — During the current season the National Music Theatre Network has offered *Moonlight Sonata* by Memrie Innerarity, scored for soprano, mezzo, tenor and bass, as a work-in-progress, and OperaWorks Ltd. has announced a reading of *The Bacchae* with music by David Leighton and a libretto by Joel Casey.

Theater and music theater companies too have found it expedient to try out or develop new pieces, often with an eye toward possible premiere productions. The Paper Mill Playhouse in Millburn, NJ, maintains the PMP Musical Theatre Project Laboratory where four new works were taken through the developmental stages last season. One returned this fall in a full production with 48 performances: *Sayonara*, after the James Michener novel and the Marlon Brando film about East/West cultural conflict. George Fischoff wrote the music, Hy Gilbert the lyrics and William Luce the book. The other musicals given readings at PMP were *Kingfish*, with music by John Franceschina and libretto and lyrics by Jeff Eric Frankel; *Juba*, with music by Russell Walden and libretto and lyrics by Wendy Lamb; and *One More Song*, with music and lyrics by Stephen Citron, and libretto by Anne Edwards. — San Diego's Old Globe Theatre, where Sondheim/Lapine's *Into the Woods* was previewed before opening on Broadway, tried out *White Linen*, a new musical of the Old West by Stephen Metcalfe and Douglas Michilinda. Metcalfe was named Associate Artist of the company. — The American Center for Music Theater at the Los Angeles Music Center gave a semi-staged, script-in-hand reading of Fredric Myrow/Stuart Murphy/Martin Kibbee's *Bloomers* last spring, while the Drury Lane Theater at Oakbrook Terrace near Chicago tried out Cy Coleman/Russell Baker's *13 Days to Broadway*.

Johns Hopkins University's Peabody Conservatory has introduced a special opera/music theater workshop for student composers and directors. Last season the Baltimore-based music school chose Mark Stambaugh's one-act *The Phoenix* as the winning work, and it was produced by the school's opera workshop. This year it was a double bill of two new one-act pieces, Elaine Erikson's *From Winter Darkness* and Kent Blakely's *Mask*, which were staged at the Conservatory on October 31.

The College-Conservatory of Music of the University of Cincinnati has also initiated a new project related to its opera division. This one is devoted to the creation and presentation of television opera, with plans to complete one taped production annually. The first production was of a new work, *The Blind Girl* by Tom Huston; the next will be of Weill's *Mahagonny Songspiel*.

Last year the Musical Theater Workshop of Chicago's Columbia College added a new program, the New Musicals Project. A special foundation grant, renewed for 1987-88, has assured this year's continuation under director Sydney Patinkin. So far one composer/librettist team has been in residence: Brad Hall and Paul Barrosse, whose *Guitar Man* received a staged reading on December 11.
NEW OPERAS AND PREMIERES

The University of Rochester's Eastman School of Music mounted a production of a new musical, \textit{REACHING FOR THE MOON}, adapted by Prof. John Mueller with music by George Gershwin from the film \textit{A Damsel in Distress}. For details see \textit{Reaching for the Moon} and \textit{Foggy Day} under "Musicals" above.

A Western setting—on the Oregon trail—is recreated in Mauseth's \textit{SHOOT THE BUFFALO}, which was premiered at the University of Washington in Seattle on December 4.

Philadelphia's Academy of Vocal Arts has premiered a new one-act opera, \textit{MATTEO FALCONE}, with music by Paul Fejko and libretto by the school's artistic director Dino Yannopoulos. The story by Prosper Mérimée has also inspired other composers: Heinrich Zöllner (premiered New York 1893), Theodor Gerlach (Hannover 1898), and César Cui (Moscow 1907). After a work-in-progress preview in Philadelphia last May, the first AVA performance took place October 23, 1987, as part of a double bill with Weill's \textit{Der Zar lässt sich photographieren}.

Two music theater pieces by Jim Mirrione and Sam Jacobs are scheduled for premieres by New York University's Creative Arts Team during this season's winter and spring sessions respectively. Their titles are \textit{HOME COURT} and \textit{THE DIVIDER}.

Beverly Grigsby's \textit{THE MASK OF ELEANOR} received its first performance at the California State University in Northridge during the International Institute for the Study of Women in Music in October. Eleanor of Aquitaine is the opera's heroine; the work is scored for chamber orchestra and computer.

December 8-12 brought a new musical, \textit{SOUFFLE}, to CalArts, the Ensemble Theatre II of the California Institute of the Arts in Valencia. Set in Paris in the 20's, it is a love story written by Dick De Benedictus, Herb Martin and Lou Florimonte, in the framework of a show within a show.

Opera for Youth, Inc., arranged a program of excerpts from various children's operas for participants in the National Opera Association's Convention in Orlando last fall. New works previewed included \textit{THE MINION AND THREE RIDDLES} by James Shaw (Professor of Music, Glassboro State College) and Joseph Robinette, written for children performers with piano and Orff instruments, and premiered in April by the Miami Choral Society under the auspices of the National Federation of Music Clubs (publisher: MMB Music Inc.); Philip Hagemann's \textit{THE KING WHO SAVED HIMSELF FROM BEING SAVED}, previously performed by the opera workshop at California State University in Chico; and the American premiere of Malcolm Fox's latest children's opera, \textit{ZOGGY, THE TIME TRAVELLER}, with a libretto by Susan Rider and Jim Vilé, co-produced by Sunset Touring Opera Productions. The premiere was staged by the Victoria State Opera in Australia in May '87. (The Australian composer has also written \textit{Sid the Serpent Who Wanted to Sing} and \textit{The Iron Man}.) Also presented during the Convention were Rhodes's prize-winning \textit{The Gentle Boy} and a rare revival of \textit{The Children's Pinafore}, the latter performed by the Canadian Children's Opera Chorus. — At its March convention, which will be hosted by OperaDelaware in Wilmington, there will be a performance of excerpts from Charles Strouse's latest children's opera, \textit{CHARLOTTE'S WEB}, with a libretto by Joseph Robinette after
the E.B. White book, while Strouse's Nightingale will be staged at the Wilmington Opera House. In addition, taped excerpts from Hallman's Swedish opera, Pomperiopossa's Sister (see Vol. 27, No. 4), will be played and the work discussed by the composer and librettist.

Charles Strouse (Annie, Nightingale) has written LYLE, THE CROCODILE for performances at the Empire State Festival in Albany, NY. — Another new opera by Strouse, for young people to perform as well as hear, is WHAT IS THERE TO SING ABOUT? The 30-minute work for 12 teenage performers is based on Hofmannsthal's version of the 15th-century morality play Everyman.

Yet another THE NIGHTINGALE, this one by Elliot Sokolov, was taken on a tour of the school circuit. The Theater of the Open Eye performed it in New York City area schools in fall '87. Mr. Sokolov also wrote the music for THE ODYSSEY with text by Amie Brockway, artistic director of the Theater of the Open Eye, the ensemble that premiered the work in New York on November 7. — SILENT EDWARD by Des McAnuff is a new children's musical taken into California schools by the La Jolla Playhouse Performance Outreach Program, of which the work's composer is also the artistic director.

JORINGEL AND THE SONGFLOWERS by Margaret Garwood, composer of The Nightingale and the Rose, is based on a Grimm fairytale. It requires a cast of eight, of which some can be doubled, plus a children's chorus. The premiere was presented on February 25, 1987 by the Camerata Opera Theater at Shawmont School in Roxborough, PA.

The Actor's Outlet Theatre Center in New York has staged HOW TO EAT LIKE A CHILD, And Other Lessons in Not Being a Grown-Up! based on Delia Ephron's book, with creative collaboration from Judith Kahan and lyrics and music by John Foster. Performances took place from July 10 to August 2, sharing the program with a dance piece The Orange People. — New York's Ensemble Studio has premiered Rob and Willie Reale's THE DINOSAUR MUSICAL with children from welfare hotels and the "Hell's Kitchen" area. The cast of 11 acts and sings as dinosaurs in search of a home.

The Michigan Opera Theatre-in-Residence, the company's young artists program, will be touring with a new work for young people, Hartway's KE-NU AND THE MAGIC COALF. Scored for piano and percussion, it is a companion piece to Karen DiChiera's Nanabush, which has enjoyed great popularity at Detroit area schools since its premiere last year.


Seymour Barab's indefatigable resourcefulness with children's operas continues with PASSION IN THE PRINCIPAL'S OFFICE, first presented in a semi-staged reading by the After Dinner Opera at Lincoln Center. It shared the afternoon of November 1 with Bucci's popular Sweet Betsy from Pike, directed by Richard Flusser. — On December 5, the Opera Theater of Northern Virginia in Arlington gave the first performance of Seymour Barab's WHO AM I? in its revised and expanded edition. Originally
**NEW OPERAS AND PREMIERES**

a brief children's piece, it is now a full act long, and was taken on tour to schools in the Arlington area.

The Canadian Opera Company Ensemble toured Ontario schools with a new work it had commissioned from rock composer Ann Mortifee. *ROSE* is an allegory in which the flower of the title struggles for self-awareness.

The Chancel Opera of New Haven will premiere Susan Bingham's *THE WILD SWANS* (after Andersen) in spring '88. This 70-minute opera calls for adult soloists, a narrator, and a children's chorus. Ms. Bingham is the artistic director of the ensemble.

Conductor/composer Victoria Bond has created *GULLIVER*, with a libretto by Moses Goldberg after Jonathan Swift. It will be premiered by Stage One in Louisville and subsequently toured to schools.

Oscar Wilde's *The Happy Prince* is the basis of Franco Mannino's *IL PRINCIPE FELICE*, first staged at La Piccola Scala on July 7. The second of the opera's three acts is conceived as a dance drama. — Last September the Staatstheater in Darmstadt premiered Brown's *DER SCHAFSKÖNIG* (*The King of Sheep*), and in May the Wiener Kinderoper premiered Georges Sanev's *DER UTZENMUTZ* (untranslatable), with a text by Gero Friedrich, at the Vienna Konzerthaus.

**CHRISTMAS OPERAS**

A new version of O. Henry's *THE GIFT OF THE MAGI*, this one by composer B. Warren and librettist David McCord, had its first public performance on December 6, 1987, when the New Orleans Opera presented it on a double bill with *Amahl and the Night Visitors*. It was tried out in 1985 before a private audience at the Harvard Club.

A commission from the Music Society of the Midland Center for the Arts for a one-act Christmas opera resulted in a premiere by the Midland Symphony and Chorale of Norman Dello Joio's *NATIVITY: A Canticle for the Child*. Performed on December 6, it was conducted by Richard Ryan. William Gibson is the librettist of this Christmas opera-oratorio, which is published by G. Schirmer. — A similar commission was awarded by Opera Sacra in Buffalo to composer Richard Proulx and librettist Brother Augustine Towey. *THE BEGGAR’S CHRISTMAS*, based on a book by Rev. John Aurelio, was workshopped with piano in July '87 and premiered in Buffalo last December.

Joel Gelpe's *A LITTLE MOON CHRISTMAS*, based on Irene Haas's book *The Little Moon Theatre*, was the TADA! company's Christmas gift to its young audiences in New York. Performed by a large cast of children between the ages of 7 to 14 and accompanied by a live band, the first performance, lasting an hour, took place at the Stage Arts Theatre on December 12.

The Canadian Children's Opera Chorus gave the first performance of Derek Holman's *SIR CHRISTEMAS* on December 5 at St. Simon's Church in Toronto. Scored for soloists, chorus and chamber ensemble, it shared a Christmas concert program with seasonal carols.

**AMERICAN PREMIERES**

Krzystof Penderecki's latest opera, *DIE SCHWARZE MASKE* (*The Black Mask*), first heard August 15, 1986 at the Salzburg Festival, will have its first American performance in Santa Fe on July 30, 1988. (The same
company also staged the American premiere of Penderecki's *The Devils of Loudon* in summer '69.) A week earlier, Santa Fe will also mount the first professional production in the United States of Richard Strauss's *FRIEDENSTAG* in six performances paired with the composer's *Feuersnot*. The American premiere of *Friedenstag* was given at the University of Southern California twenty years ago; the world premiere took place in Munich in 1938.

Two short contemporary operas which will reach these shores during the current season are Hans Werner Henze's *ORPHEUS BEHIND THE WIRE*, in a January '88 concert performance by the Brooklyn Philharmonic and the Canticum Novum Singers under the baton of Lucas Foss, and Peter Maxwell Davies' 15-minute monodrama *THE MEDIUM*, premiered at the Orkney Island Festival in 1981 and scheduled for its American premiere by OperaWorks, Inc., in New York.

Two other important modern European operas that will be presented here for the first time—both on the same day—will be staged by academic institutions. Bohuslav Martinů's *JULIETTA*, premiered in Prague in 1938, is scheduled for an American premiere on its fiftieth anniversary by the Opera Theater of the University of Washington in Seattle on May 12, 14, and 15, 1988 (see Vol. 27, No. 4). — Alexander von Zemlinsky's *KREIDEKREIS*, using as text the almost uncut Klabund play of the same title, was first presented in Zurich in 1933, with productions in Berlin and Vienna immediately following. The story, adapted from a Chinese fable, was later also used by Brecht in *The Caucasian Chalk Circle* (1944). The University of Cincinnati College-Conservatory, which has extensive Zemlinsky archives and last year opened a Zemlinsky Study Room, will give the first U.S. performances of the three-act opera opening May 12 under Malcolm Fraser's direction. — In addition, the Conservatory Opera gave the American premiere of Adriano Banchieri's madrigal comedy *IL FESTINO NELLA SERA DI GIOVEDI GRASSO* (1608), at the NOA Convention in Orlando, Florida in November, and has scheduled repeat performances at the MENC Convention in Indianapolis for April.

Rossini's *MAOMETTO II* will have its first American production on September 17 as staged by the San Francisco Opera. Premiered in December 1820 in Naples, the opera was subsequently revised by the composer and performed in Paris six years later in French under its new title, *Le Siège de Corinthe*. This version reached New York in 1835 in Italian as *L'Assedio di Corinto* and was most recently staged here, at the Met, in 1975 and 1976. San Francisco's six performances will present Simone Alaimo in the title role, with Marilyn Horne and June Anderson in featured parts.

The Manhattan School of Music will give the first U.S. production of Franz Josef Haydn's *LA FEDELTA PREMIATA*, on March 16, 1988, conducted by Richard Woitach and staged by Lou Galterio. It was first performed in Eisenstadt in 1780. — New York University, Wesleyan and Clark Universities hosted Concert Royale and the Baroque Dance Company in September, when the ensembles toured with the first American production of Nicolas Bernier's 1715 entertainment, *APOLLON, COMUSE ET LA NUIT*. The work was originally written for one of the Comtesse du Maine's grand parties, as one of the secular cantatas "Les Nuits de Sceaux".

Like most of his predecessors and some of his contemporaries, Luigi Rossi also wrote an opera on *ORFEO* (Paris 1647). Indiana University in Bloom-
ingston will give the American premiere on April 2, with repetitions on April 9 and 23.

Last June the Toronto Operetta Theatre, performing at the McMillan Theatre of the University of Toronto, presented the North American premiere of Slovak composer Gejza Dusik's operetta THE BLUE ROSE on the occasion of the composer's 80th birthday. Sung in an English translation, the musical was offered semi-staged with conductor Derek Bate in charge of musical matters.

PREMIERES POSTPONED

Listed below are operas with premieres announced in previous issues which have been postponed for various reasons:

J.L. Adams' Coyote triple bill, Perseverance Theater, Douglas, AK and tour of Alaska; October '87 (instead of '86-87)
Balada's Christobal Colón, Gran Teatro del Liceu, Barcelona, Spain; September '88 (instead of 9/87)
Billings' Hansel and Gretel, Pennsylvania Opera Theatre, Philadelphia; indefinitely postponed (from 2/88)
Gershw/in/Neil Simon's Foggy Day, Old Globe Theatre, San Diego; indefinitely postponed (from 4/88)
Glass's The Fall of the House of Usher, Kentucky Opera, Louisville; May 29-June 4, 1988 (instead of May 20-27); prem.: American Repertory Theatre, Cambridge, MA, May 18-22, 1988
Hague's Flim Flam, York Theater, New York City; indefinitely postponed (from '87-88)
M. Marvin/R. Satuloff/J. Bishop's Gantry [Elmer Gantry], Ford's Theater, Washington, DC; February 20, '88 (instead of 3/87)

AMERICAN OPERAS ABROAD

In celebration of the Eugene O'Neill centennial, Beatrice Laufer's one-act opera ILE, based on the O'Neill play, will be produced in Shanghai in June '88. It will be specially translated and performed in Chinese. The work was first performed for a 1954 broadcast over WNYC, New York's municipal radio station, and received its stage premiere at the Brooklyn Museum in 1957.

When Minoru Miki's JORURI is performed in Japan by the Opera Theatre of Saint Louis (see Vol. 27, No. 4), it will be sung in Colin Graham's original English text. Specially produced Japanese subtitles will accompany the action.

John Cage's latest stage works EUROPERAS I & II were premiered by the Frankfurt Opera in November. Music director Gary Bertini conducted, and the composer functioned as director and designer. Because of the fire at the Frankfurter Oper, the premiere performances had to be moved from the opera house, where rehearsals had been held, to the Stadttheater.

NEW OPERAS ABROAD

Several important commissions have been awarded recently, promising a continuing flow of new works to European operatic stages. The Royal Opera, Covent Garden has embarked on a five-year/five composer plan of premieres with financial assistance from the David Cohen Family Charitable Trust. While opera titles and subject matter have not been made public, the names of the composers have, and they appear here in order of the premiere year, beginning with Nicholas Maw for 1988, followed by Colin Matthews, Simon Holt, Mark-Anthony Turnage, and Robin Holloway.

Sir Michael Tippett's fifth opera, NEW YEAR, also discussed above (see "Commissions"), was a joint commission from the Houston Grand Opera,
The world premiere will take place in Texas in October '89, to be followed by performances at Glyndebourne and on the BBC in 1990.

The British Arts Council has awarded special bursaries to composers Benedict Mason, for an opera based on Chapman's BUSSY D'AMBOIS to be scored for baroque and modern instruments, and to John Woolrich for a new opera, AUTOMATA. — An earlier Arts Council grant facilitated the premiere of Michael Nyman's 40-minute chamber opera, VITAL STATISTICS—Wide Brims, Narrow Minds. It was produced by Endymion Music Theater in London on June 3, together with Birtwistle's Down By the Greenwood Side.

The Welsh National Opera plans a May '88 premiere of TORNRAK, a new opera commissioned from composer John Metcalf and librettist Michael Wilcox. Next season the Kent Opera will premiere a new children's opera which it has commissioned from Christopher Brown. — British Opera East is touring with a new chamber opera, GREEN APPLES IN THE ORCHARD, by the late Anne Toler.

It is rare to be able to announce a first performance of a work by a popular composer written over 200 years ago. However, this is the case with Gluck's LA CORONA. It dates back to 1765 but there is no record of any previous performance. Thus a concert performance at the Guildhall Old Library in London on July 20, 1987, under the baton of George Badacsonyi, was its world premiere.

In celebration of 70 years of Finnish independence, Helsinki's Garrison Theater premiered Eero Hameenniemis' first opera, LOVIIA. It is based on a 1930's folk drama, The Women of Niskavuori. — Jorma Panula has based his third opera, LALLI JA PYHA HENRIKKI (Lalli and St. Henry) on Finnish medieval history. It was premiered at Tampere City Theatre in March '87. His earlier operatic works, two folk dramas, were performed at Finland's Ilmajoki Festival.

The 16th-century Danish astronomer Tycho Brahe is the central character of 38-year-old Poul Ruder's first opera. The Jyske Opera in Aarhus premiered TYCHO in summer '87. — Hungarian composer Gyorgy Kurtag is the recipient of a Netherlands Opera commission. The resulting work is to be presented during the 1990-91 Amsterdam season.

Two new operas are scheduled for performances in Paris in the spring. Maurice Ohana's latest, LA CELESTINE, will be mounted by the Opéra National at the Palais Garnier on June 13, and Charles Chaynes' NOCES DE SANG, after Lorca's Blood Wedding, will be staged at the Opéra de Montpellier in March and brought to Paris to the Théâtre des Champs-Elysées in May. — In addition, the Paris Opéra in association with IRCAM (Institut de recherche et coordination acoustique/musique) has commissioned York Holler to write THE MASTER AND MARGARITA, an opera for voices, orchestra and electronic tape based on Bulgakov's novel, for a tentatively scheduled premiere in fall '88. The same book was also the basis for an opera by Rainer Kunad (see Vol. 27, No. 3).

The opera company of Basel, Switzerland, has also announced two premieres during the current season: DER LIEBE AUGUSTIN by Jost Meier at the
NEW OPERAS AND PREMIERES

Stadttheater, and DIE MUTTER by the prolific composer Ingomar Grünauer at the Kleine Bühne.

Collaborative ventures reaching across national borders have been reported here before. A new such program will bear fruit in April '88 when Paul Méfano's MIGROMEGAS has its premiere at the Badische Staatstheater during the European Kulturtage in Karlsruhe on April 16. The production of this operatic adaptation of the Voltaire book will be shared with Radio-France and the Festival d'Avignon, where it will open on July 10. All performances will be conducted by Yves Prin and staged by Jean Dautremay, with a decor designed by Henri Cucco and Alain Chambon. — The French influence on the Badische Staatstheater is also in evidence in plans for 1989, which include the world premiere of Siegfried Matthus' GRAF MIRABEAU on July 14, 1989, to commemorate the 200th anniversary of the French Revolution.

Götz Friedrich, whose contract as Generalintendant of the Deutsche Oper Berlin has been extended to 1996, recently awarded commissions to three prominent composers. Krzysztof Penderecki will create an opera dealing with the Dreyfus Affair; Hans Werner Henze's subject will be a novel by Yukio Mishima; and Aribert Reimann's subject is yet to be announced. Premieres are projected for the early to mid 1990's.

The Hamburg Opera, where Rolf Liebermann is completing his last season as Intendant before retiring, will present a new jazz opera, COSMOPOLITAN GREETINGS by George Gruntz, on its special Kampnagelfabrik stage on June 9, 1988. A commission to Wolfgang Rihm for an opera on Antonin Artaud's book The Conquest of Mexico, with Cortés and Montezuma as the protagonists, is expected to reach the Hamburg Opera's main stage in 1989. Meanwhile the company's smaller theater, Opera Stabile, has scheduled the first performance of German-bom Israeli composer Joseph Tal's chamber opera DER GARTEN for May 29, 1988. — Tal's DER TURM was premiered in September '87 at the Berlin Festival in celebration of the city's 750th anniversary. This was a collaborative production of the Hamburg and Kassel companies. — A musical commissioned for the Berlin anniversary from composer Wilhelm Dieter Siebert, with book and libretto by Hartmann Schmiege and Christian Rateuke, was staged at Berlin's Theater des Westen. Entitled SCHLEMIHL, A Berlin Musical, it opened April 12, 1987.

British composer Peter Maxwell Davies saw his latest opera RESURRECTION premiered in Darmstadt on September 17, 1987. — Composer H.J. Hespos' name recently appeared in conjunction with two premieres. On November 14, 1986, Frankfurt staged DIE REISE ZUM MITTELPUNKT DER ERDE, and in September 1987 the Bremertheater/Concordia in Bremen gave the first performance of his chamber opera NACHTVORSTELLUNG.

Other past and future premieres on German operatic stages include Matthias Thurow's GAS, Musikalische Fiktion, with a libretto by Dominik Neuner based on a 1920's dramatic trilogy by Georg Kaiser, in Würzburg, June 2, 1987; Wolfgang-Andreas Schultz's STURMNACHT, a Hero and Leander story with a libretto by Hanns-Josef Ortheil, in Nürnberg, June 21, 1987; Max Keller's EGN, From the Life of a Bank Teller with a libretto by Hans Suter, using standard instruments and electronic tape, at Nürnberg's Pocket Opera/Studiotbühne, May '87; Vinko Globokar's experimental multimedia music theater project LES EMIGRES at Bonn's
NEW OPERAS AND PREMIERES

Studio Stage, October 27, 1987; Tilo Medek's KATHERINA BLUM in Gelsenkirchen, May 8, 1988, conducted by Ingo Metzmacher, staged and designed by Karl Kneidl; Reinke's ODYSSEUS UND ULYSSES in Flensburg, March 19, 1988; Febel's NACHT MIT GASTEN in Kiel, May 15, 1988; Körner's BREMER FREIHEIT at Stuttgart's Kammertheater, June 1988; and finally a commission from the theater in Ulm for the 1988-89 season, this one to Bruno Liberda for SHAMHALA, oder Die geheimnisvolle Stadt im Norden.

Since our last report, two more new operas have been premiered in Italy. GENESI, with music and libretto by Franco Battiato and co-librettist Tommaso Tramonti, is a 3-act, 1¾-hour music theater piece combining ancient texts in Sanskrit, Greek and Persian; it was premiered in Parma on April 29, 1987. — UNA NOTTE DI GIOIA, written by the 34-year-old, Caracas-born composer Arturo Anneckino and librettist Ubaldo Saddu, was first staged August 6 during the Montepulciano Festival.

Viennese composer Paul Kont is completing WALPURGISNACHT, An Opera for Actors, based on a novel by Gustav Meyrink. — Sándor Szokolay's fourth opera ECCE HOMO, after Nikos Kazantzakis' novel Christ Recrucified, was premiered in Budapest on January 25, 1987. The composer's other operatic works are Blood Wedding, Hamlet, and Samson. Kazantzakis' book, also known as The Greek Passion, was also used by Martinů as the basis for his last opera (Zurich 1961). — In February '87, the Deutsche Staatsoper in East Berlin gave the first performance of BUECHNER by composer Frederick Schenker and librettist Klaus Harnisch. The opera deals with the work and short life of Georg Büchner (1813-1837), the author of the plays Dantons Tod and Woyzeck. — Zagreb, Yugoslavia, was the scene of the first production of ECCE HOMO, with a libretto by Louis Nowra, is set in Australia in 1913. Stuart Challender will conduct and Neil Armfield will direct.

Gian Carlo Menotti is said to be writing a new opera for premiere at next year's Olympics in Seoul, South Korea.
NEWS FROM OPERA COMPANIES

NEW COMPANIES

Richmond, Virginia, which is visited annually by the Virginia Opera with one performance of each of its productions, has recently spawned its own JAMES RIVER CHAMBER OPERA COMPANY with Katherine Traey as managing director. Its inaugural event was a performance of Messiah in December; the first operatic production is scheduled for July and will consist of a Mozart/Hoiby double bill, co-produced by Theater IV.

CONCERT OPERA OF MANHATTAN, an ensemble founded and presented by The Promise of Learnings, Inc., established itself on the New York operatic scene with a concert performance of Rossini's recently rediscovered Il Viaggio a Reims. Produced by Elizabeth Moxley Falk, this New York premiere took place on October 16 at Town Hall. A repeat performance at a summer festival is under consideration.

EX MACHINA is the name of a new group based in the twin cities of Minneapolis/St. Paul. The aim of the ensemble, under artistic director James Middleton, is to present authentic performances of baroque opera, recreating the era not only through the use of period instruments but through "appropriate visual and directorial support". Its first season opened in October with a Halloween concert of operatic excerpts, and continues with The Beggar's Opera and Cavalli's L'Erismena (in English) in January and April respectively.

The new MUSICAL COMEDY/LA company has a similar relationship with UCLA, to that between the American Repertory Theater and Harvard University. Although attached to their academic hosts, both companies have autonomy in artistic matters, and both are headed by well-known figures of the American theater. Cambridge has Robert Brustein, and Los Angeles has George Schaefer, who also directs the UCLA Department of Theater, Film and TV. Performances take place in the UCLA-owned James Doolittle Theatre, and casts are drawn first from graduate theater and music students with professional potential, then completed by alumni, faculty, and professional performers. Faculty members are further involved with the company with Samuel Krachmalnick in charge of music direction, Sylvia Moss and Alan Armstrong heading the costume design staff, and Marilyn Rennagel supervising theater lighting and stage technique. Onna White has been engaged to supervise choreography. The first two productions, Rodgers/Hart's The Boys from Syracuse and Kern/Wodehouse's Leave It to Jane, were staged last summer. The company also aspires eventually to develop its own new musical with a UCLA author/composer team.

NEW YORK FESTIVAL

In order to give several performing arts forms their due, the FIRST NEW YORK INTERNATIONAL FESTIVAL OF THE ARTS will have three official opening nights in 1988. On June 11, American Ballet Theatre will open at the Met with a new work commissioned by artistic director Mikhail Baryshnikov; June 12 will have a Broadway opening of a musical—the originally announced revue, Bright Lights, will not be performed; and June 13 will celebrate the New York Philharmonic at Avery Fisher Hall with soloist Itzhak Perlman. The total cost has been budgeted at $7.5 million with the American Express Company as the founding sponsor. By November '87 festival chairman Martin Segal was able to announce that all required funds had been raised, and that ticket prices will be kept at reasonable levels, with 400,000 discounted tickets set aside for students and the elderly. The one-month festival will close July 11.
May 25 to June 10 are the dates of the METROPOLITAN OPERA's tour to Japan. The company will travel with three productions: Le Nozze di Figaro (Battle, Vaness; Hampson), Les Contes d'Hoffmann ( Domingo), and Il Trovatore (Millo, Cossotto; Milnes). Performances are scheduled in Tokyo, Nagoya and Osaka.

Thanks to the efforts of Sarah Caldwell and her Opera Company of Boston, an exchange program of sizeable proportions has been concluded between the COMMISSION OF THE ARTS AND HUMANITIES OF THE CITY OF BOSTON, the Boston Musicians Union, and the Boston Public School System on the one hand, and the SOVIET MINISTRY OF CULTURE and the Union of Soviet Composers on the other. Originally, negotiations began in 1979 but were halted for political reasons; they were resumed in 1985, immediately following the first Reagan/Gorbachev meeting in Geneva. The project's first phase will bring Russian artists to Boston for a three-week Festival of Soviet Music in spring '88. With emphasis on contemporary music, the delegation will be headed by composer Rodion Shchedrin and his wife, the ballerina Maya Plisetskaya. The Opera Company of Boston will give the American premiere of Shchedrin's opera Dead Souls, and the other major music institutions in the city will make their contribution to the festival. The Boston Symphony has scheduled twelve "Profile Concerts", each devoted to and conducted by a living Soviet composer, and the Cathedral Choir will perform Alfred Schnittke's Requiem Mass. Well over 100 visiting participants from the USSR will include students and faculty members of the Moscow Conservatory, who will be offered special courses at the New England Conservatory and the School of Fine Arts of Boston University; others from the Bolshoi Ballet will teach or enroll in classes at the Boston Ballet School. The famous Moscow Children's Opera Theater and its director Natalia Sats will bring their production of Peter and the Wolf, written especially for them by Prokofiev; it will be narrated in English by Miss Sats. The Boston Museum of Fine Arts will mount a special exhibit of Soviet theater design. In turn, American musicians will bring American music to Moscow for the second phase of the exchange in fall '89, when the Soviet capital will host the Festival of American Music. Costs of the festival are estimated at $3.5 to $4 million.

An East/West exchange of theater companies will be realized in 1988 when the ALLEY THEATRE of Houston will visit the USSR, and the STATE THEATRE OF LITHUANIA will come to Texas.

A Chinese opera troupe, the FU HSING CHINESE OPERA THEATER of the Republic of China on Taiwan, has visited the U.S. to give performances in California and New York and points in between. The company opened with The White Serpent at the University of Arkansas in Little Rock, a performance benefitting the future Wildwood Center for the Performing Arts (see Vol. 27, No. 4).

The establishment of sister cities (Toronto and Chongping) and sister provinces (Ontario and Jiangsu) facilitated the visit of the JIANGSU OPERA THEATRE from mainland China to Toronto this past summer.

From February to April 1988, the City of Los Angeles will sponsor UK/LA: A CELEBRATION OF BRITISH ARTS. It will include visits by British artists, British orchestras and British royalty, and feature British programs produced by its own resident organizations. The Mikado with Dudley
Moore, directed by Jonathan Miller, and Britten's *Midsummer Night's Dream* will be presented by the Los Angeles Music Center Opera; Benjamin Britten and William Walton concerts are scheduled by the Los Angeles Philharmonic, and a David Hockney exhibit, centered on his designs for the Los Angeles *Tristan und Isolde*, will be on view at the Museum.

Unbeknownst to most operatic travelers, there were two different grand productions of *Aida* in Egypt last season, both originating from Italy. The one from Verona was seen at the Temple of Luxor with Plácido Domingo in the opening performances, the other came from Bari and was mounted at the foot of the Giza pyramids. The latter, advertised as a $6 million production, will be brought to Montreal for performances at the 60,000-seat domed Olympic Stadium in June. Katia Ricciarelli in the title role will lead a cast of several hundred, and the huge stage will include a replica of one of the Great Pyramids. Tickets will range from $20 to $1,000.

May 15 to 29 will find another opera performed in its historical setting when Vittorio Rossi's production of *Nabucco* will be staged outside the old walls of Jerusalem in celebration of Israel's 40th anniversary of independence. Fifteen performances are scheduled in a 7,000-seat natural amphitheater, The Sultan's Pool, and four alternating casts will perform, accompanied by London's Royal Philharmonic Orchestra conducted by Michel Plasson.

Carlisle Floyd's short opera *Flower and Hawk* was heard at the ISTANBUL INTERNATIONAL ARTS FESTIVAL last summer, when members of the Piedmont Opera of Winston-Salem, NC, took a mini-production to Turkey for two performances.

**EXPANDING SEASONS**

OPERA/OMAHA has grown from a three production/nine-performance company in 1985-86 to one with five productions in nineteen performances this season. It is particularly noteworthy that three of the productions represent a variety of contemporary works: Britten's *Turn of the Screw*, Glass's *Juniper Tree* and a totally new music theater piece in a preview workshop, Wallace/Korie's *Where's Dick?* These were offered to Omaha audiences in September in a contemporary opera/music theater festival of 13 performances in a two-week period. In January and March, the company will return to the tried and true with *Carmen* and *La Bohème* respectively, each in three performances.

The 1987 season of the NEW YORK CITY OPERA, which had opened January 13 at the Orange County Performing Arts Center in California, closed December 13 in Taiwan (see Vol. 27, No. 4). The company accumulated a record number of performing weeks listed here in the order of dates: two in California, one each at the Saratoga Springs and the Wolf Trap Park Festivals in June, 19 weeks of main season and nine weeks of musical comedy in New York City, plus the closing two weeks in Taipei. Adding a total of seven weeks of rehearsals to the above performance periods yields a City Opera record of 41 weeks of operatic/musical activities.

The MICHIGAN OPERA THEATER, which made the jump from four to six productions in 1986-87, is adding further performances this season. It has scheduled a record number of 61 performances of four operas and two musicals, plus a Pavarotti concert.

-22-
Opera Al Fresco, the LYRIC OPERA CLEVELAND's summer season, will consist of three opera productions in 1988 compared to two in previous years.

Substantially greater activity can be observed at the CHICAGO OPERA THEATER. In its main stage subscription season, the company is offering four different operas for the first time (Orfeo ed Euridice, Don Pasquale, Of Mice and Men, Cinderella), following many years with three productions. In addition COT initiated a NEW WORKS SHOWCASE last spring, where it tried out three new one-act operas in a 125-seat theater (see "New Operas—Workshops and Readings").

Ottawa's National Arts Centre has added an ATELIER WORKSHOP PROGRAMME which previewed Joan Finnigan's Songs from Both Sides of the River, directed by Gil Osborne and designed by Don Finlayson with musical soundscapes by James Stephens; Nathan Curry was in charge of musical preparation and research.

This winter, construction is progressing on a new educational wing of the SARASOTA OPERA to be completed by August 1988. The three-story structure will house a 150-seat studio/recital hall on the ground floor; the second floor will be occupied by the constantly growing Sarasota Opera Children's Company; and the third floor will be fitted for a library and archival storage, and a broadcast studio for a radio reading service for the blind. The new wing, which will be connected to the opera house, is estimated to cost $500,000. — A new artistic directive announced by the SARASOTA OPERA will provide for a revival of one rarely heard work in each season. The first, Catalani's La Wally, is scheduled for early '89. It was premiered at La Scala in 1892.

OPERA SAN JOSE is adding a new building, the IRENE DALIS OPERA CENTER, on the site of the city's Children's Discovery Museum. It will give the company badly needed rehearsal facilities as well as performing spaces for outreach and children's productions, and will also add to the company's office space. — As a result of an Organizational Stabilization Grant from the L.J. Skaggs Foundation, consisting of a cash award as well as extensive managerial consultations, OPERA SAN JOSE has revised its statement of purpose and its by-laws, and also reorganized its board of directors under new guidelines for "boardmanship". The company's statement relating to its newly-found directions is as thoughtful as it is thought-provoking. The Skaggs Foundation awards its grants by nomination, not by application.

For the first time, the PITTSBURGH OPERA engaged its own opera orchestra last fall. In the past the company had contracted the Pittsburgh Symphony, but with the Opera moving from Heinz Hall to the new Benedum Center for the Performing Arts (see Vol. 27, No. 2) and the orchestra continuing at Heinz, they now have conflicting schedules. — Another change brought about by the move to the new house, with its larger and more modern stage, is the company's ability to use—through rental or exchange arrangements—scenery built for large stages such as those of the Met, the San Francisco or Chicago companies.

OPERA PACIFIC's new Young Artists Apprentice Program will accept twelve young singers, primarily from the Orange County area in California, for a ten-week residency. They will be offered formal classes in acting.
and related subjects and the opportunity to participate in the company's main season. Apprentices will also perform in short programs at local schools—last season the school tour comprised 29 performances of Karen DiChiera's *Under One Roof*—and give a public concert at the end of their training. In addition, apprenticeships will be extended to technical personnel, assistant stage managers and assistant stage directors, production assistants, and coach/accompanists.

Opera Pacific has also added a new outreach program under the name of THE OVERTURE COMPANY, reminiscent of David DiChiera's original "Overture to Opera" touring ensemble, the seed of the Michigan Opera Theatre.

The BATON ROUGE OPERA has agreed to hire some of the most promising students at Louisiana State University to assist, cover or perform in the company's professional productions. The program is under the co-sponsorship of Daniel Sher, Dean of LSU's School of Music.

The SAN FRANCISCO OPERA has announced a new agreement with Local 6 of the American Federation of Musicians which assures the orchestra's services until August 1990. — The DETROIT SYMPHONY ORCHESTRA, which had been on strike for twelve weeks this fall, has ratified a new contract. Its concert season resumed in mid-December.

The LEAGUE OF OFF BROADWAY THEATERS AND PRODUCERS and Actor's Equity have concluded a three-year agreement covering actors, singers in musicals, and stage managers. Since fees vary according to the seating capacity of the house, salary and fee increases also vary. The largest raises, about 20% over three years, will occur for performances in theaters of 100-199 seats. The League has also signed a new four-year contract with the Society of Stage Directors and Choreographers setting the scale for fees and royalties, again dependent on the size of the theater. A special provision has been added to cover "profit pools", applicable to shows after they have repaid their investment.

A labor dispute with chorus members delayed the opening of London's ROYAL OPERA, COVENT GARDEN by two weeks last fall. Increases of 4% this year and an additional 5% next season have finally been agreed upon. The British Arts Council has announced an increase of 2% for each of the next two years in its grants to the opera company.

Ardis Krainik, General Director of the LYRIC OPERA OF CHICAGO, announced at a celebratory dinner that the company's "Great Opera Fund Drive" had outdistanced its goal of "$25 million over 25 months" by $1.5 million. The largest amount, $12 million, came from 3,140 individual donors, $9.1 million from foundations, $4.4 million from corporations, and $1 million from government sources. Of these funds, $10.2 million will be allocated as permanent endowment, $7.4 million as working capital reserve, and $9.0 million as a capital fund to include support for television productions. A separate fund drive for $6.7 million is currently underway to cover expenses of the 1987-88 season, which will include 70 performances compared to 75 last season—and a further reduction to 64 was announced for 1988-89, though stretched over the longest season yet (see "Forecast").

Contrary to the above breakdown of sources for support of the Chicago company, the COS Opera Survey U.S.A. shows that during 1986-87...
corporate grants to opera companies accounted for a larger share of contributions than before, while foundations have further decreased their grants. Although individual donors have traditionally been the major source for fundraising, three opera companies reported that last season's donations from corporations topped those received from private patrons. Banks and airlines have recently joined oil companies in their staunch and generous support of arts programs, and are at times creating new and imaginative means of channeling new monies into the arts. — When opening and promoting a new route, for instance New York-Paris or New York-Frankfurt, AMERICAN AIRLINES advertised that for each ticket sold, AA will make a donation to the major orchestra in the originating city, in this case the New York Philharmonic. — Conversely, every individual patron giving $100 or more to the South Carolina Philharmonic in Columbia received a coupon for a $50 reduction on any Piedmont Airlines flight costing $250 or more.

While telemarketing has become a widespread fundraising tool and started to show diminishing effectiveness due to overexposure, MEGAPHONE INTERNATIONAL of San Francisco and the New Orleans Symphony, which was the beneficiary, have turned the concept upside down. A special Megaphone telephone number allowed New Orleans Symphony supporters to make a $25 donation automatically by calling this number. Megaphone transferred the charge of $25 to each caller's telephone bill, and the beneficiary received the total donations 1-2 months after completion of the contract, with Megaphone deducting about 15% as a service fee. This arrangement usually runs for one month, but in this case was extended to a second month due to the great success of the program. There are two requirements for such a program: Megaphone must already have some service, such as weather or dial-a-joke, usually with the local prefix 976, in the particular city; and the beneficiary, when applying for this service, must demonstrate the ability to mount a sufficiently effective publicity campaign, announcing and promoting the service, to insure numerous calls. Only not-for-profit institutions are eligible for this very promising program, which brought the New Orleans Symphony a handsome sum. At the same time, many donors will find this method of giving particularly attractive since it protects their identity—they remain anonymous to the soliciting organization and do not appear on any saleable donor lists. Further information may be obtained from Megaphone International by calling (415) 777-0511.

The 1986-87 season proved to be favorable for fund drives, possibly influenced in part by the advantages offered by tax deductions in 1986 as compared to 1987 and 1988. At the end of the season, 90% of all principal companies finished with a balanced budget, leaving only 10% with uncovered expenses after earned and donated income. That percentage was up to 33 at the end of the previous season. Three companies were even able to raise sufficient amounts to partially or totally retire previously accumulated deficits. (See "COS Inside Information" and "COS Opera Survey USA 1986-87" in this issue.)

Many opera companies address the problem of the succession of performers, at least in part, through their apprentice programs. But what of the succession of audiences? Educational, outreach, and appreciation programs are familiar ways of addressing the problem, particularly for reaching children successfully. There are some other means of attracting young and not-so-young people that have achieved good results.
The Cleveland Opera has founded the CLEVELAND OPERA ASSOCIATES, a new support group of individuals between 21 and 45, "to build audience support and future leadership for Cleveland Opera". Nurturing and shaping "future leadership" seems particularly pertinent.

An unlikely experiment was tried by the NATIONAL BALLET OF CANADA and found, at least initially, to be highly successful. In order to attract young business professionals as new subscribers, the company offered lectures by leading business executives, followed by dinner, before three of its four subscription ballet nights. All events were held at Toronto's O'Keefe Centre. Of the 200 available places 197 were sold last year, resulting in an increase to four lectures this season, one preceding each ballet performance. The fourth will deal with artistic administration. The subscription price is $235 and includes dinner; the lecturers donate their services. It will be interesting to observe how many of these young professionals who were lured to ballet by their business interests will return in later years out of enjoyment of the art form alone.

While American opera company directors look enviously at their European colleagues' large government subsidies, the European intendant must learn today to augment shrinking government grants from private sources. Individual donors are rare since they do not enjoy any tax benefits, but businesses and large corporations find that they can make a good investment in the arts with money out of their advertising budget. While Americans are conditioned to accept radio and TV commercials through constant exposure, even they might not accept some of the new advertising techniques that have been employed recently in Germany. In Bielefeld the musical Evita begins with what seems to be a movie, but is actually a series of commercials. They are interrupted by a news bulletin announcing Eva Peron's death; the screen goes up and the musical begins. The film and sound system has been paid for by the advertisers, with enough left over to pay a part of the production costs. — Some opera companies find sponsors by using products on stage and naming the maker, such as the opera theater in Basel (Switzerland) identifying the champagne served in Les Contes d'Hoffmann. (Did the cast really drink the champagne on stage, or was the service limited to intermission time?)

Construction of the OPERA DE LA BASTILLE in Paris is going full speed ahead to complete the theater in time for a July 14, 1989 opening on the 200th anniversary of the storming of the Bastille. It was announced recently that all future operatic performances of the Opéra National de Paris will be given at the 2,700-seat Opéra Bastille with its modern stage and latest technical equipment; opéra-comique and operettas will continue at L'Opéra-Comique/Salle Favart, and light opera and musicals at the Châtelet, while the 1900-seat Palais Garnier, the current opera house on the Place de l'Opéra, will host ballet performances and guest companies exclusively. The managerial team of the new opera house in the 11ème arrondissement on the Place de la Bastille includes Daniel Barenboim as Music and Artistic Director, Pierre Vozlinsky as General Director, and Eva Wagner-Pasquier, who resigned last year from the Royal Opera, Covent Garden, as the new Director of Programming.

The SCHLESWIG-HOLSTEIN MUSIKFEST, founded and directed by pianist Justus Frantz, opened in summer '86 for three weeks and, in its second year, offered six weeks of concerts in the north German province. Its prime activity last summer was the training and performances of a youth
orchestra, which will tour Austria and East and West Germany next summer. Master classes for conductors were led by Mr. Frantz and, among others, by Leonard Bernstein, who visited as guest conductor and lecturer. Future plans include the addition of a resident operatic ensemble giving staged productions.

IL TEATRO ALLA SCALA in Milan will have completed one of its longest seasons when it closes with Turandot on July 11, 1988. A new production of Don Giovanni on the traditional opening night of December 7 commemorated the opera’s premiere in Prague 200 years ago. The season also includes the premieres of Testi’s Riccardo III and Stockhausen’s Montag aus Licht, and a rare revival of Jommelli’s Fetonte.

Maurice Béjart and his BALLET OF THE 20th CENTURY have discontinued their affiliation of 27 years with the Théâtre royal de la Monnaie in Brussels. The company has taken up residence in Switzerland and will be known as the Ballet de Lausanne.

Opera Southwest, Albuquerque (form. Albuquerque Opera Theater), 500 Copper Ave., NW, suite 300, Albuquerque, NM 87102; (505) 243-8492
Lancaster Opera Company, Lancaster, PA (form. Lancaster Opera Wksp.)

Charlottetown Players, P.O. Box 13432, Charlotte, NC 28211; (704) 554-1667
Houston Grand Opera, 510 Preston, Houston, TX 77002; admin.: (713) 546-0250; switchboard (713) 546-0200
Houston Opera Center, address as above; (713) 546-0290
Knoxville Opera, 602 South Gray St., suite 410, Knoxville, TN 37902
Light Opera of Manhattan, P.O. Box 1253, FDR Station, New York, NY 10150; (212) 675-1073
Long Beach Opera, 6372 Pacific Coast Highway, Long Beach, CA 90803; (213) 596-5556
Marin Opera, 355 Doherty Drive, Larkspur, CA 94939; (415) 924-0437
New York Choral Society, 165 West 57th Street, New York, NY 10019
Opera Colorado, 695 So. Colorado Blvd., suite 20, Denver, CO 80222
Opera Ebony, 2109 Broadway, room 1418, New York, NY 10023
Pacific Chamber Opera, 620 C Street, suite B-1, San Diego, CA 92101; (619) 231-9157
Palm Beach Opera, 139 North County Road, Palm Beach, FL 33480
Peoria Civic Opera, 416 Hamilton Boulevard, Peoria, IL 61602
Red River Lyric Theatre, 911 Indiana, Wichita Falls, TX 76301; (817) 322-7758
Sacramento Opera, 2131 Capitol Ave., suite 307, Sacramento, CA 95816; (916) 442-4224
San Diego Civic Light Opera, 1549 El Prado, Balboa Park, San Diego, CA 92101
Theatreworks/USA, 890 Broadway, New York, NY 10003; (212) 677-5959
West Coast Opera, Box 166, Palm Desert, CA 92216; (619) 340-2104
(Telephone numbers that have not changed are not relisted.)

NEW NAMES

CHANGES OF ADDRESS
GOVERNMENT AND NATIONAL ORGANIZATIONS

NEA

As we go to press, Congress just passed the final version of the budget for Fiscal Year 1988. The ultimate dollar figure appropriated for the NATIONAL ENDOWMENT FOR THE ARTS came in at $167.73 million. NEA had been working under a continuing resolution, i.e. the same budget figure as FY '87, which was $165.08 million, of which $6.1 million had been allotted for the Opera/Musical Theater program. Following the recommendation of the House Appropriations Subcommittee, the full House voted for an NEA allotment of $166.53 million. The Senate's bill came in lower by about $600,000, namely at $165.96 million. The administration had originally requested $145.2 for the federal arts agency.

According to an NEA survey, 1985 consumer expenditures for admission to nonprofit performing arts events equaled that for spectator sports. Each amounted to $3 billion, or 0.08% of the Gross National Product. Five years ago there was a 10% difference, with performing arts admissions totalling $2.1 billion and those for sports events $2.3 billion.

VOLUNTEER PROTECTION BILL

Representative John Porter (R-IL) introduced a new bill, the VOLUNTEER PROTECTION ACT OF 1987, which would limit personal liability of volunteers while serving nonprofit organizations to "willful and wanton misconduct". The bill requires states to pass a liability protection law, which will protect individual volunteers from being sued for so called innocent mistakes. This protection will not extend to the nonprofit organizations which may be held liable. The new state laws would have to take effect no later than 1989, or, failing compliance, Social Services grants could be withheld with the monies redistributed to those states with the new law in place.

CANADA COUNCIL

In recognition of opera's important impact on and contribution to Canadian culture, the Music Section of the Canada Council was renamed THE CANADA COUNCIL MUSIC AND OPERA SECTION. Reflecting this change, new policy proposals and guidelines are being developed. — In addition, the Council announced a new award in the field of "Media Arts" made possible by a $50,000 capital grant from William Hopper, president of Petro-Canada. Income from the grant will be used for the award.

CANADIAN COPYRIGHT LAW

The Canadian copyright law, written in 1924 and never amended, is now under careful study. A new version is to include provisions regarding recordings, audio and video tapes, computers, copy machines, and other technological advances. Very high penalties are seen as the greatest deterrent, and breaking the law may be deemed a criminal offense, which can carry a penalty up to $1 million.

NATIONAL ORGANIZATIONS

The MUSIC THEATER PRODUCTION PARTNERSHIP was originally organized by the American Music Theater Festival in Philadelphia for the purpose of planning joint productions of new works by 2 or 3 member theaters. Supported by a Ford Foundation grant, the organization at present has the following nine members in addition to the Philadelphia festival: the American Repertory Theater in Cambridge, the Guthrie Theater in Minneapolis, the Goodman Theater in Chicago, the Kennedy Center in Washington, the La Jolla Playhouse in California, the Lincoln Center Theater in New York, the Mark Taper Forum in Los Angeles, and the Yale Repertory Theater in New Haven. — The NATIONAL ALLIANCE OF MUSICAL THEATRE PRODUCERS has some sixty member companies (see Vol. 27, No. 4).

In August '87 the NATIONAL ARTS STABILIZATION FUND approved its fourth grant, this one to the City of Seattle. Based on the proposal of
a city-wide arts budget of $7.5 million, the Fund may assist the project with as much as one third or $2.5 million. This constitutes the Fund's second program in 1987, the first having been concluded with the State of Arizona (see Vol. 27, No. 4).

American Guild of Musical Artists (AGMA), 1727 Broadway (at 55th St.), New York, NY 10010-5114
American Symphony Orchestra League (ASOL), 777 14th St. NW, suite 500, Washington, DC 20005
Arts Reporting Service, Charles C. Mark, publisher/editor, P.O.Box 219, Cabin John, MD 20818
National Assembly of Local Arts Agencies (NALAA), 1420 K St. NW, suite 204, Washington, DC; (202) 371-2830
National Foundation for the Advancement in the Arts, 3915 Biscayne Blvd., Miami, FL 33137
OPERA America, 777 14th St. NW, suite 520, Washington, DC 20005
Opera for Youth, Inc., Emily Hammond, Exec. Vice President, Box 82932, Tampa, FL 33682

CHANGES OF ADDRESS

11/6-9/87 National Guild of Community Schools of the Arts, 50th Annual Conference, New York, NY
11/14/87 National Philanthropy Day - by Congressional resolution
11/15-21/87 National Arts Week '87 (NEA/NALAA/NASAA designated)
11/22-24/87 National Association of Schools of Music, Boston
12/13-16/87 International Society of Performing Arts Administrators, New York, NY
12/17/87 "This Way Up: Legal and Business Essentials for Nonprofits", Volunteer Lawyers for the Arts, New York, NY
12/17-21/87 Association of College, University, and Community Arts Administrators (ACUCAA), New York, NY
1/17-20/88 "Look to the Future", Chamber Music America, Los Angeles, CA
1/29-31/88 "Opera: Getting to the Art of the Matter", OPERA America Annual Conference, Houston, TX
2/19,20/88 "The Arts and Education", Indiana Assembly of Local Arts Agencies, Bloomington, IN
2/25-27/88 Opera Guilds International (OGI) Annual Conference, San Diego, CA
3/17/88 "The World's Largest Concert", 150th Anniversary Concert coast-to-coast, American Music in Public Schools (organized by Music Educators National Conference), 1-1:30pm EST
3/18,19/88 Opera for Youth Conference, OperaDelaware, Wilmington, DE
10/13-16/88 College Music Society, Santa Fe, NM
NEW AND RENOVATED THEATERS

A three-part gala on September 12 opened the new TAMPA BAY PERFORMING ARTS CENTER, developed by Artec Consultants Inc. In the 2,400-seat opera house/concert hall, the resident Florida Symphony Orchestra conducted by Julius Rudel performed orchestral music, accompanied the National Ballet of Canada, and then joined members of the New York City Opera in the second act of *La Bohème*. The 900-seat Playhouse opened the same night with Shakespeare, and the experimental performing space, the Jabe Theater, which accommodates up to 350 spectators, previewed scenes from *Teddy and Alice*. Later the musical moved into the Playhouse for 44 performances. The Center also includes spaces for rehearsals, for cable television, and commercial tenants. The first complete operas will go on stage in May when the New York City Opera will visit Tampa with three productions.

In New York a second experimental theater company has purchased its own building. Recently THE KITCHEN secured its theater through purchase; now it is PLAYWRIGHTS HORIZON that has been able to buy its theater on West 42nd Street. The company had been threatened with eviction as the theater was scheduled for demolition, but changes and conversions in Theater Row have assured the preservation of the building. The 16-year-old company was one of the first to occupy Theater Row, developed in the late '70s.

Plans for the new concert hall for the PHILADELPHIA ORCHESTRA (see Vol. 27, No. 4) are taking shape, with Robert Venturi retained as architect and Russell Johnson of Artec Consultants as acoustician.

In Toronto the BALLET OPERA HOUSE CORPORATION has engaged Theatre Projects Consultants Ltd. as theater consultants for the new house to be built for the Canadian Opera Company and the National Ballet of Canada.

The Los Angeles Music Center has received a gift of $50 million from the Lillian B. Disney Foundation, in memory of Walt Disney, for the creation of a new concert hall and related facilities. THE WALT AND LILY DISNEY HALL is to be the new home of the Los Angeles Philharmonic, while the Los Angeles Music Center Opera, the musicals company, and any dance group will continue in the Dorothy Chandler Pavilion.

Due to the great demand for tickets, the GLYNDEBOURNE FESTIVAL has commissioned a feasibility study for enlarging the auditorium by about 300 seats to a total of over 1,100. John Bury, known in the U.S. as a stage designer, but who is also a theater design consultant, heads the study.

After extensive renovations, Munich's PRINZREGENTENTHEATER will reopen in January with a concert performance of *La Traviata*.

A suspicious fire at the WUERTTEMBERGISCHE STAATSOPER in Stuttgart destroyed much of the stage and backstage area, fortunately with no loss of life. The rebuilding is estimated to require two years during which the opera and ballet companies must try to perform in the city's other theaters, most of them already booked well in advance.

The Finnish National Opera, which since its founding has performed in a 550-seat theater never designed as an opera house, will at long last get (continued on page 51)
Completing its production of the Ring cycle, ARTPARK in Lewiston, NY, will add Götterdämmerung during the '88 summer festival. Other operas on the program will include Tosca; the musicals are yet to be announced.

Detailed schedules of many opera summer festivals may be found in "Performance Listing, 1987-88 Season".

BAYREUTH '88 will present a new complete Der Ring des Nibelungen, conducted by Daniel Barenboim and staged by Harry Kupfer. The cast will include Deborah Polaski, who is scheduled to sing all the Brünnhildes, and tenors Siegfried Jerusalem and Reiner Goldberg, who will portray the younger and the older Siegfried, respectively, in the third and fourth operas of the cycle. A new production of Der fliegende Holländer is due in 1990 under the baton of Giuseppe Sinopoli.

Der Ring des Nibelungen will also be staged at LES CHOREGIES D'ORANGE. The performance dates for the four operas are July 9, 16, 23 and 30, to be conducted by Marek Janowski, staged by Jean-Claude Riber with designs by Josef Svoboda. The cast will include Eva Marton, Cheryl Studer, Hanna Schwarz, William Johns, Wieslaw Ochman, Peter Haage, Simon Estes, and Martti Talvela. The festival at AIX-EN-PROVENCE will include a new production of Rossini's rarely performed Armida.

The MAGGIO MUSICALE FIORENTINO will open April 29 with Peter Grimes, conducted by Myung-Whun Chung, the new principal guest conductor at the Teatro Comunale in Florence, and staged and designed by Jean-Pierre Ponnelle. Jacque Trussel will assume the title role, and the opera will be sung in the original English for the first time in Italy. It will be performed with Italian surtitles, a device used earlier this season at Florence's Teatro Comunale for performances of Boris Godunov sung in Russian. — From July 2 to August 31, the ARENA DI VERONA will offer performances of La Gioconda, Aida, and Turandot. — Nick Rossi's Studio Lirico will perform Così fan tutte with its graduate students at the FESTA MUSICALE STIANA on July 16 and 17. Walter Proost will conduct, and Talmage Fauntleroy will direct the production.

The BREGENZ FESTIVAL's floating stage on the lake will host a production of Les Contes d'Hoffmann. The run of twenty performances in German will begin on July 22. The Festspielhaus too will feature a French opera, Samson et Dalila, in six performances, the first of which is scheduled for July 21. -- Patrice Chéreau's new production of Boris Godunov at the SALZBURGER FESTSPIELE, to be conducted by Claudio Abbado, has been postponed until summer 1990 (see Vol. 27, No. 4). The repertoire for summer '88 will include La Cenerentola, Don Giovanni, Die Entführung aus dem Serail, and Moses und Aron.

Six operas in 74 performances will be offered at this year's GLYNDEBOURNE FESTIVAL from May 16 through August 18. Three will be in new productions: Falstaff, Káťa Kabanová (in Czech with English titles), and Osborne's The Electrification of the Soviet Union, which was premiered and toured this winter by the Glyndebourne touring ensemble. La Traviata, L'Heure espagnole/L'Enfant et les sortilèges, and Die Entführung aus dem Serail will be seen in revivals. New productions announced for the next several summers include Le Nozze di Figaro for 1989 and Die Zauberflöte and Un Ballo in maschera for 1990; summer '91 will continue the series
of new Mozart productions with Così fan tutte under Bernard Haitink, staged by Sir Peter Hall. -- The EDINBURGH FESTIVAL, which usually hosts visiting opera companies, has invited the 250-year-old Teatro San Carlo from Naples for this summer's festival, which has as its theme "Naples and the Two Sicilies". -- This year Finland's SAVONLINNA FESTIVAL (July 4-30) presents operas from the standard international repertoire: Aida, Die Zauberflöte, Der fliegende Holländer, and Madama Butterfly.

For the METROPOLITAN OPERA's 1988-89 season, please see page 56.

The 1988 season of the SAN FRANCISCO OPERA will run from September 9 to December 9. The ten-opera repertoire will include an American premiere, Rossini's Maometto II, and such other rarely-performed works as Meyerbeer's L'Africaine and Shostakovich's Lady Macbeth of Mtsensk. Parsifal and the double bill of Suor Angelica/Pagliacci will be seen in new productions, and the Cox/Hockney creation for The Rake's Progress will receive its West Coast premiere. Completing the varied fare are Manon Lescaut, Der fliegende Holländer, Così fan tutte, and La Gioconda. The Rossini premiere will feature Marilyn Horne, June Anderson, and Simone Alaimo, with Alberto Zedda conducting and Sonja Frisell directing in the decor designed by Nicola Benois. It will open September 17. Shirley Verrett and Plácido Domingo will share top billing in the Meyerbeer opera scheduled for the company's opening night, to be conducted by Maurizio Arena and staged by Lotfi Mansouri. Deborah Polaski will make her company debut as Senta, with José Van Dam as the Dutchman; both the Wagner and Mozart operas will be seen in Ponnelle productions. Puccini's Manon will be sung by Pilar Lorengar under the musical guidance of Sir John Pritchard, who will also lead René Kollo as Parsifal and Anja Silja as Katerina Ismailova. Star singers who will appear in the Puccini/Leoncavallo double bill include Mirella Freni as Suor Angelica and Luciano Pavarotti as Canio, while Eva Marton, Vyacheslav Polozov and Nicolai Ghiaurov will sing in Ponchielli's opera under conductor Kazimierz Kord. Each work will be given six or seven times, totalling 66 performances in all.

The fall season at the LYRIC OPERA OF CHICAGO will open the week after San Francisco's, on September 17. While the company will be reducing the number of operas from nine to eight and the number of performances from 75 to 64, it will not cut back on the length of the season; by scheduling fewer performances per week, the Lyric will be playing into early February, closing almost two months later than San Francisco. The repertory will consist of five Italian operas—Bellini's La Sonnambula (on opening night), Rossini's Tancredi, Verdi's La Traviata, Falstaff, and Aida; Don Giovanni; and two German operas, Tannhäuser and Salome. The Bellini and the Rossini operas are new to Chicago. The former production will be imported from the Teatro San Carlo in Naples, and will present Cecilia Gasdia and Frank Lopardo as the young lovers. The latter, featuring Marilyn Horne and Leila Cuberli, will be unveiled in a new production designed by John Conklin (sets) and Michael Stennett (costumes), which will be seen at a later date at the Los Angeles Music Center Opera, the production's co-owner. That company in turn will lend its Salome, designed by John Bury and staged by Sir Peter Hall, to Chicago, where the cast will include Maria Ewing, Brigitte Fassbaender, Siegmund Nimsgern, and James King. Jean-Pierre Ponnelle will create a new Falstaff production (with Wixell, Hadley, and Brendel joining the ladies Daniels, Swenson, Walker and Horne), to be shared by the companies in San Francisco and Houston, and Ponnelle's earlier production of Don
Giovanni will return for the local operatic debut of conductor Semyon Bychkov. The other maestri of the Chicago season will include Bruno Bartoletti, the company's artistic director, and James Conlon, Ferdinand Leitner, Donato Renzetti, Leonard Slatkin, and Richard Buckley, who will join the Lyric for the first time. Also making his company debut will be Håkan Hagegård as Wolfram von Eschenbach; others in the Wagner opera will be Cheryl Studer (Elisabeth) and Marilyn Zschau (Venus), with William Johns in the title role. While six out of nine operas carried projected English captions this season, all eight operas will be presented with the overhead titles in 1988-89.

For its second season at the Wortham Center, the HOUSTON GRAND OPERA is planning seven productions, six in the Brown Theater and one, a holiday production by Beni Montresor of Hansel and Gretel, in the Center's smaller Cullen Theater. (During the current season the company used the Cullen Theater for its Mozart production, and it has scheduled the world premiere of Philip Glass's The Making of the Representative of Planet 8 there in July '88.) The six major productions of the 1988-89 season will be programmed in pairs. Between October 10 and November 4 the company will stage Carmen and Le Nozze di Figaro; the winter productions of Un Ballo in maschera and Show Boat will run from January 26 to February 17; and the spring season, consisting of Dialogues des Carmélites and Otello, will take place between April 20 and May 12. Le Nozze di Figaro is the third production in the company's Mozart cycle with Göran Järvefelt as stage director and Carl Friedrich Oberle as designer; Christoph Eschenbach will conduct. Each opera will be given six performances, except the Jerome Kern musical which is scheduled for 14 showings. The Poulenc opera, in a new production designed by Gunther Schneider-Siemssen and staged by Bliss Hebert, will coincide with Houston's city-wide celebration of France on the occasion of the bicentennial of the French Revolution. Otello, which closes the season, will be seen in a production shared with the Los Angeles Music Center Opera, designed by Schneider-Siemssen and staged by Götz Friedrich, with Domingo in the title role. Only the Kern and Humperdinck works will be sung in English; the other five operas will be performed in their original languages with projected English titles.

The NEW YORK CITY OPERA's 1988 season will run for a total of 34 weeks in New York and in out-of-town guest engagements. The repertoire will consist of twenty operas, two in one double bill. Three operas will receive new productions: Il Barbiere di Siviglia, directed by Lotfi Mansouri, designed by Desmond Heeley and conducted by Sergiu Comissiona; Rigoletto, devised and directed by Tito Capobianco, designed by Carl Toms and conducted by Elio Boncompagni; and the world premiere of Jay Reise's Rasputin, a City Opera commission directed by Frank Corsaro, designed by Franco Colavecchia and conducted by Christopher Keene (a note of warning accompanies this work: "Recommended for mature audiences only"). Returning to the repertoire as "major revivals" after an absence of some years are Lucia di Lammermoor, Attila, The Turn of the Screw, The Ballad of Baby Doe, Naughty Marietta and The Merry Widow. Completing the 1988 season's program will be the Romberg operetta The New Moon, Le Nozze di Figaro, Die Zauberflöte, Cavalleria rusticana/Pagliacci, La Traviata, Mefistofele, La Bohème, Madama Butterfly, Tosca, and Carmen. All works except The Merry Widow will be sung in the original languages, and all except those sung in English will have projected titles.
Plácido Domingo is scheduled to open the WASHINGTON OPERA season on November 5 as Cavaradossi, with Adriana Morelli as Tosca and Justino Diaz as the Roman chief of police. Gian Carlo Menotti will continue his association with the company by staging the opera, which will be conducted by Rafael Frühbeck de Burgos. Three more operas will be mounted in the opera house of the Kennedy Center, and four will be staged at the Center's Eisenhower Theater. The additional works to be heard at the opera house are La Traviata with Nelly Miricioiu, conducted by Daniel Oren and staged by John Copley; The Queen of Spades, sung in Russian with projected captions, bringing back to the company the artistic team of The Tsar's Bride, Rostropovich and Vishnevskaya as conductor and director respectively, and introducing to American audiences soprano Natalia Troitskaya in an opera that will also feature Elaine Bonazzi and Vladimir Popov; and finally La Forza del destino with Susan Dunn and Antonio Ordonez under the baton of Cal Stewart Kellogg. Operas at the smaller Eisenhower Theater will include Il Barbiere di Siviglia, La Sonnambula, The Postman Always Rings Twice, and one more work to be announced.

Of the eight operas planned by Peter Hemmings for the LOS ANGELES MUSIC CENTER OPERA, two form the standard double bill of Cavalleria rusticana/Pagliacci starring Julia Migenes-Johnson and Plácido Domingo. The tenor will also be featured in Otello and will conduct La Traviata, with Lucie Aliberti in the title role. Karan Armstrong will sing the lead in Kát'a Kabanová, and Francis Egerton and Thomas Stewart will appear in Wozzeck. Christopher Hogwood is scheduled to conduct Così fan tutte, and Orphée aux enfers will be unveiled in the English National Opera production imported from London.

The January-April 1989 season of the GREATER MIAMI OPERA promises the first local production of Die Walküre; also La Forza del destino, Le Nozze di Figaro, Les Contes d'Hoffmann, and Andrea Chénier.

A total of seven operas will make up the 1988-89 repertoire of the CANADIAN OPERA COMPANY in Toronto. Don Carlos and The Queen of Spades, in French and Russian respectively, will alternate in October; Tosca and The Makropoulos Affair, the latter in an English translation, are scheduled for January-February; Andrea Chénier and Die Zauberflöte will play in April; while La Bohème closes the season in June. All but the Janáček opera will carry the COC's supertitles.

The Scottish Opera's production of Bernstein's Candide will be brought to Toronto's Royal Alex Theatre in 1989 by producers Ed and David Mirvisch.

Luciano Berio's latest opera, Un Re in ascolto, has been accepted by the Royal Opera Covent Garden for the British premiere in spring '89. — As a co-production by the Vienna State Opera and Brussels' Théâtre royal de la Monnaie, Schubert's Fierrabras will appear in both cities, conducted by Claudio Abbado and staged by Ruth Berghaus. 

-34-
A fascinating and moving exhibit can currently be seen at the New York Public Library for the Performing Arts at Lincoln Center. ARTURO TOSCANINI FROM 1915-1946: ART IN THE SHADOW OF POLITICS pays tribute not only to one of the most important musicians of this century, but also to a man whose political principles were of the highest moral standing. The documents, correspondence, photographs, posters, programs, and other material on view—much of it neither published nor previously displayed—documents the Maestro's uncompromising opposition to fascism, oppression and tyranny. It also shows his compassion and generosity toward the persecuted, the refugees from Hitler and Mussolini, through benefit concerts conducted without fees. Letters and telegrams from both dictators to Toscanini and his replies can be viewed, as well as transcripts of telephone wiretaps and an informer's report to the Roman police. This excellent collection of material eloquently shows the impact an otherwise nonpolitical figure can have. Curator Harvey Sachs, who is author of the standard Toscanini biography in English and the writer of a 1½-hour documentary on Toscanini aired on PBS television in January, has collected the material for the exhibit from government archives in Italy, Germany, Austria, Israel and Switzerland, as well as from private sources and the Library's own Toscanini Archives. For those unable to see the exhibit, which was arranged as part of the "Italy on Stage" festival in New York, a comprehensive 150-page illustrated and indexed catalogue, also containing interviews about Toscanini, is available from Lincoln Center for $20. The show closes at the end of January.

The Vienna-born architect Joseph Urban, who spent more than fifteen years in mid-career designing stage sets—55 of the over 200 productions he designed were for the Metropolitan Opera—is the subject of a small but very fine and representative show at the Cooper-Hewitt Museum in New York, a part of the Smithsonian Institute. Entitled VIENNA/NEW YORK: THE WORK OF JOSEPH URBAN 1872-1933, the exhibit includes some of his early drawings of buildings and interiors executed in Vienna, as well as book illustrations and samples of furniture and decorative objects he had designed. The larger part of the show concentrates on work done after his move to New York, and we find architectural drawings and renderings for completed buildings such as the New School for Social Research, the Ziegfeld Theater, and the Hearst Corporation headquarters on Eighth Avenue and 57th Street, a site that had been purchased earlier by Otto Kahn for a new Metropolitan Opera. In 1927, Kahn's commission to Urban resulted in some very fine exterior and interior drawings for a 5,000-seat opera house—but it did not result in the construction of the building, which was opposed by most of the boxholders. Except for some stage and costume designs for the Ziegfeld Follies, most of the other theatrical designs and two maquettes in the show were created for the Met, including evocative and fantasy-rich settings for a 1918 Parsifal, a 1919 La Juive (performed with Ponselle and Caruso), a 1927 Norma, a 1929 Don Giovanni, and a 1932 Elektra. An exquisitely crafted miniature design for Louise also shows us that Urban was production manager for the short-lived Boston Opera Company (1911-14). Most of the material is on loan from the Butler Library's Rare Book and Manuscript Division and the Avery Architectural and Fine Arts Library, both of Columbia University. Timothy F. Rub is the curator of the show, which runs until early March.

A Czech musicologist, Milos Stedron, has discovered ten previously unknown manuscripts by Antonio Salieri in the Archives of the Moravian
EXHIBITIONS AND ARCHIVES

Museum in Brno, Czechoslovakia. They were part of a musical collection owned by the Moravian Count Heinrich Haugwitz, a close friend of Salieri's. Included in this treasure trove are three operas, a Singspiel, and a requiem mass, which Mr. Stedron hopes to introduce at the International Music Festival Brno in autumn of 1989, a festival traditionally rich in music by Brno's native son Leoš Janáček.

MUSIC PUBLISHERS

As of July '87, BOOSEY AND HAWKES is the representative of Ricordi, Milan, for the United States. All rental material as well as all performance and licensing rights must be obtained from B&H, 24 West 57 Street, New York, NY 10019. B&H also handles critical and revised editions from the Ricordi catalogue, and others in association with the Rossini Foundation and the University of Chicago Press (revised Verdi scores) as well as some revised editions of operas by Bellini, Donizetti and Pergolesi. Wholesale distribution of Ricordi publications in the U.S. is handled through Hal Leonard Publishing, Milwaukee, which services the retail music stores. More recently, G. SCHIRMER/ASSOCIATED MUSIC PUBLISHERS has also turned over all its wholesale-to-retail-stores business to Hal Leonard. All rental transactions and performance rights remain with G. Schirmer/AMP, all retail sales are handled by local music dealers.

The catalogue of Weintraub Music, which includes such composers as Antheil, Kurka, Kupferman and Swanson, has been acquired by Music Sales Corp., and materials will be available from G. SCHIRMER's Promotion and Rental Department. A new opera and ballet catalogue of all G.S./AMP works is being published and will include a selection from the agency catalogues. — Schirmer has also announced the signing of composer Anthony Davis, whose operas X and Under the Double Moon (in preparation) will be available from the publisher.

GALAXY MUSIC announces the availability of some newly acquired contemporary opera scores: Jan Bach's Student from Salamanca and Robert Xavier Rodriguez' Tango, Monkey See Monkey Do, and The Ransom of Red Chief.

Staff changes at music publishers include Eugene Moon, formerly Director of Performance Promotion at Theodore Presser in Bryn Mawr, who is now in the same capacity with GALAXY MUSIC in New York. — Thomas A. Broido, who continues as Assistant to the President at THEODORE PRESSER, has moved from the post of Manager of Presser Independent Retail Division to the post vacated by Mr. Moon; Brian Robison has succeeded Mr. Broido. Maria V. Iannaccone was promoted to Manager of the Presser Rental Department.

NOVELLO & CO. announces the publication of Judith Weir's A Night at the Chinese Opera, an opera within an opera based on 13-14th century Yuan dynasty plays. The three-act music drama was premiered by the Kent Opera last July.

W.B. WEBSTER PUBLICATIONS in Virginia has announced the publication of William Byron Webster's 2½-hour opera, The Little Match Girl. Conceived in a "grand chamber opera" style, it is not intended as a children's opera. Taped excerpts are available to interested producers.

New American Choral Music

With the aid of an NEA grant, the AMERICAN CHORAL FOUNDATION has prepared a Survey of Major Choral Works commissioned from American composers and premiered between 1980 and 1985. The Werkverzeichnis lists title and composer of about 150 recent choral compositions, as well as orchestration, premiere date and ensemble, and availability of the performance material. The 14-page publication is available for $7.50 including postage from ACF, c/o Chorus America, 251 South 18 Street, Philadelphia, PA 19103.

Correction

EUROPEAN AMERICAN MUSIC DISTRIBUTORS in Valley Forge, PA, are the representatives in the United States for B. Schott's Söhne, Mainz, and Schott & Co. Ltd., London, not MagnaMusic–Baton (now MMB Publishers), as erroneously stated in Vol. 27, No. 4.
**ATTENTION COMPOSERS AND LIBRETTISTS**

The FROHMAN ACADEMY AND AMERICAN MUSICAL THEATRE FESTIVAL in Carmel, California, annually selects one musical which first goes through a workshop process, with composer and librettist in residence, and subsequently is presented in a premiere production at the New Wharf Theatre in Carmel. Selection is by competition. For further information contact the Academy and Festival at P.O. Box 1, Carmel, CA 93921.

The SOUTHWEST VIRGINIA OPERA SOCIETY has announced its first annual competition for a one-act opera in English. The work may have had not more than two previous productions, of which only one may have been professional. The libretto may be original or an adaptation from other sources, with proof of permission for its use granted wherever applicable. The winning work will be produced by the company in October '88 in one to three performances, with professional singers, staged with minimal sets and costumes. A fee of $500 will be paid plus a trip to Roanoke, VA, for the performance. The application deadline is April 1, 1988. For further information contact Barbara Foster, SVOS Opera Competition, 6140 Saddleridge Rd., Roanoke, VA 24018.

Now in its second year, the INTERNATIONAL NEW MUSIC COMPOSERS COMPETITION is accepting original compositions for orchestra or solo instruments, opera or oratorio. There are no restrictions as to the genre of the music to be submitted, but the composer must not have won in another major competition. First prize is $2,500 and a performance at Carnegie Hall. Works must show the name of the composer, and must be accompanied by an official entry form which is available from International New Music Composers Competition, 7114 SW 114 Place, suite E, Miami, FL 33177. Application deadline is June 1, 1988.

THE BARLOW INTERNATIONAL COMPETITION will accept orchestral works written within the last 24 months before the competition deadline, which is June 30, 1988. Works commissioned or previously performed by a professional major orchestra (as defined by the American Symphony Orchestra League) are not eligible. Only one work per composer may be submitted; it should be scored for full orchestra, but not to exceed the number of instruments of the Saint Louis Symphony Orchestra. Playing time must be at least 12 minutes. The orchestral score and accompanying tape, if one is submitted, must not carry the composer's name, which should be included on a separate sheet with curriculum vitae and any special credits. The winner will receive $10,000 cash and a performance by the Saint Louis Symphony with Leonard Slatkin conducting. Address all inquiries and material to Barlow International Competition, Harris Fine Arts Center, Brigham Young University, Provo, Utah 84602.

Just a reminder: January 29 is the deadline for the GRAWE MEYER AWARD 1988 (see Vol. 27, No. 2), c/o School of Music, University of Louisville, KY 40292. Since its founding three years ago, the annual $150,000 prize, paid over five years in $30,000 installments, has been awarded to Witold Lutoslawski, György Ligeti, and Harrison Birtwistle.

The CARL MARIA VON WEBER COMPETITION for operatic works will accept new pieces that have not yet been staged and are free of publishing rights until July '88. Scores should be submitted before February 1, 1988, to Musikdramaturgie der Staatsoperette Dresden, Pirnauer Landstrasse 131, DDR 8045, Dresden, German Democratic Republic.
MEET THE COMPOSER

The new MEET THE COMPOSER/READER'S DIGEST COMMISSIONING PROGRAM FOR NEW AMERICAN MUSIC has been termed the largest and most diverse program to support the creation of contemporary music. Grants from the Lila Wallace-Reader's Digest Fund and the National Endowment for the Arts, with 3/4 donated by the former and the rest by the federal agency, secure the new program with almost $1 million over a three-year period. Designed after the organization's smaller program in which singers have applied for money to commission new works, Meet the Composer will now accept applications from performing groups that will commission and produce the new works. Opera and music theater companies are one of the categories which have been identified as eligible to participate; the others are symphony and chamber orchestras, choruses and vocal ensembles, jazz groups, soloists, theater companies, and presenting organizations including radio and television stations. Grants will range from $5,000 to $100,000, and preference will be given to those applicants who can insure multiple performances by a consortium of companies. The deadline for the first round of applications is April 1, with announcements of acceptances and rejections expected by July.

RESIDENCE PROGRAMS

The Yellow Springs Institute in Pennsylvania offers Residency Fellowships for the development of new and experimental works by performing artists and ensembles in new music, experimental theater, performance art, dance and collaborative works. Application deadline is January 31. For more information and application forms write to YSI, Residency Fellowship Program, RRI, Box 340, Chester Springs, PA 19425; (215) 827-9711.

The CANADIAN OPERA COMPANY in Toronto has selected three Canadian composers as COC Composers-in-Residence. Each is to write a one-act chamber opera of no more than one hour playing time, and scored for not more than 12 instruments. The composers are Michel-Georges Brégent and Richard Désilets, both of Montreal, and Timothy Sullivan of Toronto. The COC Ensemble will perform the new works at its resident theatre, the Tanenbaum Opera Centre, in May '88. The program, which aims to develop new Canadian operas, was made possible by grants totalling $250,000 from TransCanada Pipelines and the Laidlaw Foundation.

FOR YOUNG PLAYWRIGHTS

VERY SPECIAL ARTS, an international organization dedicated to "enriching the lives of children, youths and adults with mental or physical challenges", has initiated the Henry Fonda Young Playwrights Project. Students between the ages of 12 and 18 may submit a play they have written which features some aspect of disability. Deadline is February 15, 1988. For further details contact VSA, Kennedy Center for the Performing Arts, Washington, DC 20566.

INFORMATION SOURCES

The Volunteer Lawyers for the Arts have published a GUIDE TO COPYRIGHT FOR MUSICIANS AND COMPOSERS, available for $3.95 from VLA, 1285 Avenue of the Americas, New York, NY 10019. — The Fall '87 issue of the Washington International Arts Letter (Vol. 26, No. 6) contains a 7-page list of 61 "ARTISTS RETREATS/RESIDENCY PROGRAMS HERE AND ABROAD". Priced at $10.00, the Arts Letter may be ordered from WIAL, Box 12010, Des Moines, IA 50312.

-38-
EDITIONS AND VERSIONS

Marvin David Levy's opera oratorio MASADA was performed on October 15 in a newly revised version by the Chicago Symphony Orchestra and Chorus under Margaret Hillis' baton. The performance featured as narrator Yaël Dayan, daughter of Moshe Dayan, Israel's former Minister of Defense, and tenor Gary Bachlund. (The first version was premiered by the National Symphony Orchestra in Washington in 1973, Antal Dorati conducting, with Richard Tucker in the tenor solo and George London narrating.) The new score is published by Boosey & Hawkes.

Carl Maria von Weber's OBERON will be performed by the Opera Theatre of Saint Louis next June in a new version edited and translated by Colin Graham, who will also be staging the production.

There have already been several versions of LES CONTES D'HOFFMANN, the latest a critical edition by Michael Kay. This is the result of the study of over 350 manuscript pages, including some that were not available when Fritz Oeser completed his edition. Kay's new edition is an attempt to reconstruct the version Offenbach prepared for the Opéra-Comique shortly before his death. It will be performed for the first time in December '88 in a Jean-Pierre Ponnelle production in Vienna, and will also be used for a Philips recording under Jeffrey Tate. The score is to be published as both a scientific/critical and a practical/performing edition. For further details contact Mr. Kay, 3202 Pickwick Lane, Chevy Chase, MD 20815.

Frederic Woodbridge Wilson, curator of the Gilbert and Sullivan Archives at the Pierpont Morgan Library in New York, has prepared a new critical edition of THE MIKADO for performances by the Kentucky Opera in Louisville in January. It is based on the original score as performed on opening night at the Savoy Theatre in 1885, but takes into consideration subsequent changes made and authorized by the composer and librettist. This project was prompted by Mr. Wilson's and company director Thomon Smillie's incidental discovery of innumerable discrepancies between original sources and today's printed score.

When Light Opera Works in Evanston, IL, staged Oscar Strauss's THE CHOCOLATE SOLDIER last summer, the company performed it in its original Viennese version for the first time in the U.S. Although sung in an English translation by Kraus and Opelka, the music reverted back to the original score.

The 1965 Kander/Ebb musical FLORA, THE RED MENACE has undergone some major changes, with a new book by David Thompson replacing the original by George Abbott, and some new songs added by composer John Kander and lyricist Fred Ebb. This new version was premiered at the Vineyard Theater in New York City on December 3. — It is rare that two different works by the same writers are brought back in revised revivals within a few weeks of each other. This however is the case with Flora and another Kander/Ebb musical, THE RINK, which has been given a lift with additional new songs and revisions by the original team for a first performance by the Coconut Grove Playhouse in Miami on January 12.

When the Paper Mill Playhouse in New Jersey performed Victor Herbert's NAUGHTY MARJETTA last spring, it did so with a new libretto and new lyrics by Robert Johnson. The company's March '88 production of Jerry Herman/Michael Stewart's 1974 musical MACK AND MABEL will also appear a in revised version.

Peter Brook's adaptation of Carmen has inspired Gary Race to try a similar treatment of Puccini's Butterfly/Pinkerton story, resulting in a new version entitled THE TRAGEDY OF MADAME BUTTERFLY. Ithaca Opera in upstate New York, where Mr. Race is artistic director, has scheduled the premiere for May 6.

In the same vein, a new version of Massenet's Werther was presented by the opera house in Wiesbaden, Germany, earlier this season. Titled WERTHER-CHARLOTTE-SOPHIE-ALBERT, the opera has been stripped of the children and Christmas scenes as well as of "anything else that may be deemed sentimental, in order to expose the raw emotions". Stage director Dietrich Hilsdorf and the future Generalmusikdirektor in Wiesbaden, Ulf Schirmer, collaborated on the revisions.

Correction

The 1912 version of Strauss's ARIADNE AUF NAXOS/DER BURGER ALS EDELMANN was indeed performed by the Juilliard School in 1974 (Vol. 27, No. 4). However, the school's first production of the opera, staged in 1958, was of the standard version of 1916.
EDUCATION

The University of Hartford's HARTT SCHOOL OF MUSIC, together with the Connecticut Center for Early Childhood Education in Music and Movement and the School of the Hartford Ballet, will offer classes for preschool children. Dr. John Feierabend is heading the program; classes will meet at the University of Hartford's Early Childhood Center, at Simsbury Public School.

TADA! in New York City has offered performances by and for children since 1984. Its methods of working with children have been so successful that the company is now starting a regular training institute/workshop for children between 6 and 13. — As previously reported, the opera company in Sarasota maintains the SARASOTA OPERA CHILDREN'S COMPANY, a training and performing institute for elementary school children, and is now adding a special educational wing to its opera house.

Six different organizations were involved in making the RENAISSANCE SUMMER PROJECT of the Berkeley Public School a success. Sixty students in grades 4 to 7 enrolled in the five-week project, and received support and advice from members of the San Francisco Opera in creating their own one-act opera—in Italian, no less! It was the San Francisco Opera Guild that helped coordinate the program and provided opera professionals as advisers. The school district supplied the facilities, teachers, and some financial support; the University of California at Berkeley lent staff and materials from its Italian, Art, and History Departments; the Italian Consul General assisted with books and teaching aids, and Citicorp underwrote the remaining expenses. Challenged to write an opera on the Pulcinella character, the students performed the completed work in Italian at the end of the course.

The Kentucky Opera, the Jefferson County Public Schools, the Junior League of Louisville, and the Metro United Way all played a part in developing a STUDENT COMMUNITY SERVICE pilot program. Eight high school students were chosen to serve as interns in particular areas of the opera company's operation. Each was assigned to work with a professional in an administrative or technical field who was responsible for teaching and training the intern, and who, in turn, had to make a commitment to stay with the job for at least three months. In addition, the company arranged lectures and seminars to familiarize the students with various related subjects.

Last fall Cheryl Zrnić, former administrator and education director at Tulsa Opera, joined the faculty of Oklahoma City University, where she has established the OPERA/MUSIC THEATER CENTER OF MID-AMERICA. Intended primarily as an advanced training program for young singers headed for a professional career, it also includes a department for intermediate students with great potential. Close cooperation with Tulsa Opera and other companies will help place the graduate students as apprentices, covers, and comprimarios.

The opera department at the University of Cincinnati's COLLEGE-CONSERVATORY OF MUSIC has added a new program for television opera. The first courses were offered last summer resulting in the writing and videotaping of a new opera (see "New Operas and Premieres/Academe").

Johns Hopkins University's Peabody Conservatory introduced a special opera/music theater workshop for student composers and directors, where
they can create and try out new pieces. — The Musical Theater Workshop of Chicago's Columbia College added a new program last year, the New Musicals Project, where composers and librettists learn to work together writing a new musical for performance at the College. A special foundation grant, renewed for 1987-88, has assured this year's continuation under director Sydney Patinkin.

The opera departments at three Texas academic institutions have joined together to form the ABILENE COLLEGIATE OPERA. Operatic/musical performances by students from the McMurry College, Abilene Christian University and Hardin-Simmons University are given at Hardin-Simmons' 1200-seat Behrens Auditorium. Workshops and chamber operas are mounted at the McMurry Little Theatre which seats 200. Similar, practical arrangements exist between the Boston and New England Conservatories, where combined or exchanged faculty and students strengthen both conservatories, and where all performances are given at the larger theater of the Boston Conservatory.

In 1985, separate colleges of the arts, encompassing fine arts, architecture and industrial design, music and music education, and the performing arts, including opera, dance and theater, were consolidated into one major institution, the Philadelphia Colleges of the Arts. Founded in 1881, this institution with a student body of over 2,000 has now been granted university status and has become the first UNIVERSITY OF THE ARTS. Located in the heart of Philadelphia, the urban campus spreads over four blocks and is expected to further expand to accommodate its growing enrollment.

The CLEVELAND MUSIC SCHOOL SETTLEMENT wants to locate its former students, faculty and board members to invite many to the school's 75th anniversary celebration. They are requested to contact Whitney Bohan, Director of Public Relations, (216) 421-5806, or write to the school at 11125 Magnolia Drive, Cleveland, OH 44106.

The 30th Annual Institute of ARTS MANAGEMENT was held at the Turtle Bay Music School in New York on November 13-15. Directed by Alvin Reiss, editor and publisher of Arts Management, it carried a registration fee of $185 which covered working materials, luncheon, and a reception. For dates of the next institute contact AM, 408 West 57th St., suite 8E, New York, NY 10019.

During the spring term, THE MANAGEMENT INSTITUTE of New York University's School of Continuing Education offers certificate courses in "Meeting and Conference Management". To obtain full credit, five courses must be completed and a B average must be maintained. The spring term runs from February 16-March 29, and classes meet once a week; the cost is $175. Other management programs include "The Marketing Plan" which takes ten weeks (2/18-4/28) at a cost of $295. Most of the programs will again be offered next fall.

See also "Book Corner/For Arts Administrators".
APPOINTMENTS AND RESIGNATIONS

Government Appointments
The NEA Music Program has a new Director, the former Executive Vice President of the Aspen Music Festival, WILLIAM VICKERY. He succeeds Edward Birdwell, who has accepted the post of Managing Director of the Seattle Symphony. From 1973 to 1976 Mr. Vickery was orchestra manager at the Juilliard School; he began his career in music as trombonist with the Metropolitan Opera Orchestra. -- PETER H. PENNEKAMP has joined the National Endowment as Director of its Inter-Arts Program. He had been professor of CenterArts at Humboldt State University in Arcata, California. -- The National Endowment's Department of Public Partnership lost two of its officers, ROBERT CANON and ANTHONY B. TURNERY, to opera companies (see under "Officers" and "Administrative Appointments").

DR. MARY SCHMIDT CAMPBELL has been appointed Commissioner of Cultural Affairs for New York City by Mayor Edward Koch, the position vacated by Bess Meyerson. Previously Dr Campbell had been Executive Director of the Studio Museum in Harlem. She in turn has named CHARMAINE JEFFERSON Deputy Commissioner. Ms. Jefferson, who holds a law degree, had been on the NEA Dance Panel, and most recently was Director of the Dance Theater of Harlem. Another new appointee at Cultural Affairs is ROBERTA SKLAR as Public Relations Director.

JOAN W. HARRIS, former President of the Chicago Opera Theater and head of the Harris Foundation, has been chosen for the post of Commissioner of Cultural Affairs for the City of Chicago. She started in her new office last summer. COS members who attended the 1981 National Conference in Saint Louis may remember her for her dynamic personality, her tact, charm and intellectual acumen in moderating the first ever session on board/management relations in opera companies.

The Center for Arts Information, co-sponsored by the New York City Department of Cultural Affairs and the New York Foundation for the Arts, has promoted LAURA GREEN from Associate to Executive Director. She is succeeding RITA K. ROOSEVELT, who has become Division Manager of Cultural Affairs for the city of Austin, Texas.

International Arts Organizations
The International Association of Opera Directors has elected AUGUST EVERDING President of the organization. He is General Director of all Bavarian state theaters and former Intendant of the Bayerische Staatsoper in Munich and, before that, of the Staatsoper in Hamburg. In addition, he is an internationally renowned stage director.

National & Regional Arts Organizations
Soprano ROBERTA PETERS has been named Chairman of the National Institute for Music Theater, where she succeeds Harold Prince in a post formerly occupied by Beverly Sills, Julius Rudel, and Roger L. Stevens, who founded the organization in 1969. Mr. Prince is now Chairman Emeritus. Headquartered at the Kennedy Center, NIMT's first Executive Director was George London; the second and current one is John Ludwig.

The American Guild of Musical Artists has re-elected mezzo-soprano NEDDA CASEI as President and elected the following members as First to Fifth Vice Presidents: EILEEN SCHAULER, CHESTER LUDGIN, ROBERT MANNO, MURIEL COSTA-GREENSPON, and BETTY BAISCH. LAWRENCE DAVIDSON continues as AGMA's Treasurer, and YOLANDA ANTOINE is Recording Secretary.

New elections at the National Convention in June '87 raised MARTY EMERSON to the post of President of the American Federation of Musicians. His former position was Secretary-Treasurer of the union; in his new office he is replacing Victor Fuentesalba, who has been President for the last five years.

JANE MOSS has been signed as Executive Director of the Meet the Composer program, announced by its President and Chief Executive Officer John Duffy. -- Chorus America, the Association of Professional Vocal Ensembles with offices in Philadelphia, has named KENNETH GARNER Executive Director. He joined the organization in 1984 and was previously its Administrative Manager. -- The United States Institute for Theater Technology has engaged DAVID DIAMOND (not the composer) as General Manager.

OPERA America has added several new members to its staff in its new offices at 777 14th St. NW, Washington, DC 20005. JANE KEEGAN has assumed the duties of Public Information Director, formerly handled by Ellen Blassingham. Ms. Keegan comes from the Skylight Comic Opera in Milwaukee, where she had been Director of Marketing. A new Project Director, JOE BANNO, has taken over the "Opera for the 80's and Beyond" program succeeding Ben Krywocz, who joined the Minnesota Opera (see Vol. 27, No. 3). SUSAN KLEIN has been engaged
as Director of Administration, GWEN PEARSON as Assistant to the Executive Director, KAREN RICE as Assistant to the Education Director, and ROBYN EISENBERG as Administrative Secretary.

The Mid-Atlantic Arts Foundation in Baltimore has signed FRAN HOLDEN as its new Director of Performing Arts, and the Southern Arts Federation has named ADRIAN KING as its Executive Director.

Canadian Arts Organizations
Following GUY HUOT's resignation as Secretary General of the Canadian Music Council, MYRA GRIMLEY DAHL has been appointed as his successor.

Arts Centers and Festivals
The appointment of RALPH P. DAVIDSON to succeed ROGER L. STEVENS as Chairman of the Kennedy Center for the Performing Arts has now been confirmed (see Vol. 27, No. 4). Mr. Davidson will become President and Chief Executive Officer on February 1, and Chairman in July when he retires from Time Inc.

The Lincoln Center Institute, the educational arm of the Center, has a new Chairman, EDWARD J. MORTOLA, Chancellor of Pace University. He succeeds FRANCIS KOPPEL who has retired and was named Chairman Emeritus of the Institute's board. Dr. Mortola, who was President of Pace from 1960 until 1984, will remain a member of the University's board and Chairman of its Executive Committee.

The Great Woods Performing Arts Center in Mansfield, MA, summer home of the Pittsburgh Symphony, has engaged BRUCE MONTGOMERY as General Manager. — The Tanglewood Music Center, the Boston Symphony Orchestra's summer home in Lenox, MA, has signed the orchestra's former Assistant Managing Director, DANIEL R. GUSTIN, as Manager of the summer facility.

The National Arts Centre in Ottawa has engaged CHRISTOPHER MINNES as Music Marketing Officer. He had been Director of Marketing at the Lake George Opera Festival.

PETER SELLARS has been named Director of the biennial month-long Los Angeles Festival, which was held for the first time in 1984 at the time of the Olympics. Sellars will be in charge of planning the 1989 events. He is replacing R.J. Fitzpatrick, who became President of a Disney amusement park planned in France. Stage director Sellars headed the American National Theater at the Kennedy Center and was resident director of the American Repertory Theatre in Cambridge, MA. A recent announcement stated that he will not stage the new production of the Bartók/Schönberg double bill at the Metropolitan Opera in 1988-89 as previously planned.

FRANCIS RIZZO has rejoined the Wolf Trap Foundation in the newly created post of Artistic Consultant. He was on the original staff when Wolf Trap Park for the Performing Arts opened in 1972, but joined the Washington Opera in 1977 as Artistic Administrator. Later he became Artistic Director, a title he held with the opera company until his departure. — The Ash Lawn-Highland Summer Festival in Charlottesville, VA, has a new General Manager, JUDITH H. WALKER, who has joined the Festival's Artistic Director DOUGLAS HARGROVE.

Production Administrator for the last six years, LINDA JACKSON, has been promoted to General Manager of the Chautauqua Opera Company last summer. Before joining Chautauqua she was Production Manager for the Texas Opera Theater.

Opera Companies: Officers
ROBERT CANON, former Director of Local Programs for NEA's Department of Public Partnership, has been elected President and Chief Executive Officer of the Opera Company of Boston. The Rt. Rev. Msgr. FRANCIS LALLY is the company's new Chairman of the Board.

Opera Pacific of the Orange County Performing Arts Center has named FLOSS SCHUMACHER Chairman of the Board, and the company's General Director, DAVID DICHERA, also to the office of President. — The Seattle Opera's General Director, SPEIGHT JENKINS, has been elected to the board of directors, where he joins such other new members as STEVEN CLIFFORD, Mrs. WILLIAM KOPP, WILLIAM PETTIT, and VIRGINIA WRIGHT. (Mrs.) NORMA B. CROCO, former Chairman of the Seattle Opera's Development Committee, was installed as the new President, succeeding Russell F. Tousley.

After serving as President of Opera San Jose for the last four crucially important and successful years, FRANK FISCALINI steps up to the post of Chairman of the Board, and GORDON BROOKS, the former treasurer, becomes President. — The Sacramento Opera has elected MRS. EDWARD ISHII President of the Board of Directors.

The new slate of officers recently installed by Opera/Omaha includes THOMPSON H. ROGERS, President; WILLIAM DAVIES, RUTH KEENE, and FREDERICK J. SIMON, Vice Presidents; Dr. ANNE SHERER, Secretary; and PATRICK
JUNG, Treasurer. — Elections of officers for the Lyric Opera of Kansas City resulted in the following lineup: EDWIN N. CARPER, immediate past President, to Chairman of the Board; DOYLE PATTERSON, President; RACHEL BROWN, MICHAEL FIELDS, JOYCE G. HOLLAND, PATRICIA JONES, HAMILTON OPPENHEIMER, and CLARK REDICK, Vice Presidents in charge of various committees; ROBERT F. SNAPP, Jr., Treasurer; and STEVEN AKIN and VERA OLSEN, Recording and Corresponding Secretaries respectively. — The Lyric Opera’s Guild named Dr. REVIS LEWIS Chairman, and ALIDA BRADEN President.

Board members of Opera North, Philadelphia, have elected presidents of two of its local guilds. Mrs. MAXINE CARSON is the new President of the Northeast Guild, and Mrs. MYRTLE WILLIAMS is President of the E.B. Evans Guild. — New officers were also announced by the Whiteaker Opera in Richmond, Indiana. JAMES A. SMITH is the new President, Dr. CAROLYN BLAKEY Vice President, ELSIE KLUTE Secretary, and CLYDE JOHNSON Treasurer. — HILARY SIMPSON is the new President of the Harrisburg Civic Opera in Pennsylvania.

Opera Companies: Executive/Artistic Heads

Internationally known stage director BERNARD UZAN has been appointed General Director of the Tulsa Opera, where he succeeds Edward Purrington (see Vol. 27, No. 3). Married to American soprano Diana Soviero, he holds a Ph.D. in Theater Studies, began his career as a music director, and later taught masterclasses at Wellesley College, the University of Illinois, and the Merola Program in San Francisco. He has been guest stage director at many international opera houses. Tulsa’s former Managing Director, Cheryl Zrnid, who had also developed the company’s educational outreach programs, left for an academic post (see below).

The Syracuse Opera, for some years one of the three opera companies participating in a triangle arrangement of joint management and productions with the companies in Memphis and Indianapolis, has engaged ROBERT SWEDBERG, formerly of the North Carolina Opera in Charlotte, as General Manager. His predecessor was Robert Driver. — The Indianapolis Opera has engaged DURAND L POPE to succeed Thomas Madden as General Manager of the company. Mr. Pope had been Administrative Director at Indiana University’s Department of Theatre and Drama, as well as stage and music director of various musical shows.

The American Heldentenor CLAUDE HEATER, who sang in major German theaters and at Bayreuth in the 60’s, has turned stage director and opera administrator. Returning to his native city, he has accepted the post of Director of the Oakland Opera in California. — DENNIS JACKSON has been named General Manager for Opera Southwest, Albuquerque, the former Albuquerque Opera Theater, where Justine Tate-Opel had been producer. — North Star Opera in Saint Paul has undergone several personnel changes. Its current General Manager is WALTER EISNER, who follows Linda Eugsten and Craig Johnson. — Pacific Chamber Opera in San Diego is administered by the team of CHRISTIE LINDSAY as General Manager and GARR HILDENBRAND as Managing Director.

ROBERT FRONE is the new Executive Director of the Jersey Lyric Opera at Westfield, NJ, where he replaces former General Manager SONJA LEWIS. — Pocket Opera of San Francisco has promoted two of its own staff members to leading positions. ANTHONY CLARVOE, who had been Company Manager, was made General Manager, and DINO DI DONATO, the former General Manager, is now Executive Director. Founder Donald Pippin is the music director. — Two New York City companies which have (barely) survived this past difficult year, are under new managements. The Bel Canto Opera is now led by General Administrator GERALD MORGULAS, and the Light Opera of Manhattan by General Manager JUDITH O’SULLIVAN.

DORIS LANG KOSLOFF, formerly Chorus Mistress and later Music Director of the Connecticut Opera in Hartford, has now been named Artistic Director (G. Osborne, General Director). — MARY N. SAUNDERS is the new Artistic Director of the Charlottetown Players in North Carolina (J. Wynn, Administrator). — STEPHEN WADSWORTH and JOHN DemAIN are the Co-Artistic Directors for the contemporary fall season at Opera/Omaha (M. Robert, General Director).

WILL MAITLAND WEISS has taken over the Directorship of the New York City Opera Guild from BILL HIGGINS. Mr. Higgins had occupied that office for the last five years.

The following heads of opera companies have changed the titles by which they choose to be known, or have added a second title to indicate further duties or privileges: IRENE DALIS, Executive Director San Jose Opera (formerly General Director); DAVID DICHIERA, General Director and President of the Board of Directors, Pacific Opera (formerly General Director only); PETER HEMMINGS, General Director, Los Angeles Music Center Opera (formerly Executive Director); ARDIS KRAINIK, General Director, Lyric Opera of Chicago (formerly General Manager); and RICHARD
OWENS, General Manager and Artistic Director, Orlando Opera (formerly General Manager only).

**Opera Companies: Administrative Appointments**

Business administrators and managing directors are usually engaged as specialists to work in partnership with an artistic director, or directly under the top manager within a company. We have recorded the following changes in such positions since the last COS report:

- **DAVID HOOK** to be Managing Director of Opera Memphis (R. Driver, General & Artistic Director);
- **MARC A. SCORCA**, Managing Director of the Chicago Opera Theater (A. Stone, Founder & Artistic Director);
- **ALIX BARTHELMESS**, Business Manager of the Opera Orchestra of New York, succeeding John Brome who moved to Texas (E. Queler, Music Director); and
- **LINDA HEBBARD** have recorded the following changes in such partnership with an artistic director, or directly under the top manager within a company. We have recorded the following changes in such positions since the last COS report:

**Opera Companies: Educational Directors**

- **THOMAS BANKSTON**, who took over the post from Stephen Rapp (see Vol. 27, No. 4), and a new Music Director, **ROBERT CLAY PENDERGRASS**. — Virginia Opera's stage director **MICHAEL EHRMAN** has become a full-time staff member of the company and assumed the duties of Director of Education and Artistic Operations. — **WILLIAM ROESCH**, who began with the San Diego Opera in 1965 as stage director, is the company's new Educational Director. In his first season he has extended the tour to seven weeks and 70 performances.

- The new Artist-in-Residence program of the Dayton Opera has signed **JOSEPH BATES** as Music Director of the young ensemble. He will also be Chorus Master for the company's main season under Artistic Director David DiChiera and Managing Director Dennis Hanthorn. **LAUREL SANDERS** is the new Box Office Manager.

— **JOANNE ARDUNE** has joined Tri-Cities Opera in Binghamton, NY, as Director of Education and Public Relations. Other new appointees include **BETTY WARNER** as Marketing Director, **SHEILA VERITY** as Box Office Manager, **ELIZABETH V. MARTIN** as Production Manager, and **DANIEL GAYLORD** as Technical Director.

**Opera Companies: Department Heads**

Formerly Director of Development at the Wisconsin Conservatory of Music and Assistant Director of Development with the Dallas Symphony, **BOBBIE RAFFERTY** has assumed the post of Director of Marketing and Development for the Skylight Comic Opera in Milwaukee, a position vacated by Jane Keegan, who left to join OPERA America in Washington, DC (see above). — **JO ANN BOSCHIA** has become Director of Development for the Cleveland Opera; she had been Economic Development Specialist for Congressman Feighan for the last three years.

— Austin Lyric Opera has engaged its first Director of Development. **PENELIPE BURNETT** previously worked for the University of Texas and as Development Director for a museum in Austin. — **DWIGHT W. GEE** is the new Marketing Director at Opera/Omaha, with **MARY JO CHRISTIANSEN** as Box Office Manager and **FRED BONACCI** as Technical Director.

— **PETER BURIAN**, Chorus Master at the Royal Opera, Covent Garden, has been engaged by Peter Hemmings for the same post at the Los Angeles Music Center Opera.

**Opera in Canada**

L'Opéra de Montréal has engaged **JEAN CLAUDE PICARD** for the newly created position of Director of Marketing, with added responsibilities for communications and audience development. He comes to the opera company from the Jeunesses Musicales du Canada. — **DAVID SPEERS**, Calgary Opera's Assistant General Manager, will succeed General Manager **BRIAN HANSON**, who retires at the end of this season. Meanwhile Mr. Speers' title is General Manager and Artistic Director Designate. — **DEBBIE WEISNER-ENNIG**, former Marketing Manager of the Calgary Ballet, has assumed the post of Marketing and Public Relations Director with the Calgary Opera. — **Brian McMaster**, Artistic Director of the Vancouver Opera, has announced the appointment of **KATHLEEN SPEAKMAN** as Assistant Artistic Director as of November '87.
replacing DAVID WALSH, who has joined the Scottish Opera as Head of Production. Miss Speakman has been with the Vancouver Opera since 1984. — Ottawa's Opera Lyra has signed stage director JEANETTE ASTER as its Artistic Director. She succeeds singer/founder Diana Gilchrist. — CHRISTOPHER M. CHIHRRIN is the new General Manager of Opera Hamilton in Ontario. Daniel Lipton, the company's Artistic Director and Conductor, has engaged ROBERTO DE CLARA as Assistant Conductor. He had been the 1981-82 apprentice conductor of the Hamilton Philharmonic and Music Director of the Prince George (BC) Symphony for the last three years. — The summer workshop of L'Opéra de Montréal, L'Atélier lyrique, will be directed this summer by stage director SONJA FRISELL. The 1987 workshop was under the guidance of baritone and sometime stage director Renato Capucchi.

Publications/Library
Opera News and its publisher, the Metropolitan Opera Guild, have announced their choice for the magazine's new Editor-in-Chief. PATRICK O'CONNOR, of London, has been a contributor and subsequently Deputy Editor (1981-86) of the British magazine Harpers and Queen; he has also contributed articles to Opera and Opera News, and written a biography of Josephine Baker. He assumed his new position on January 1, a post that has had only three incumbents since the publication was founded 52 years ago: Mrs. Mary Ellis Peltz (1936-57), Frank Merkling (1957-74), and Robert Jacobson (1974-87). For the last year Jane L. Poole, who was advanced to Managing Editor, has discharged the duties of Chief Editor with the help of Associate Editors Gerald Fitzgerald, John Freeman, and Rhonda Holman.

The Archives for the Performing Arts in San Francisco, located in the War Memorial Opera House, has acquired a new Executive Director of its library. MARY C. HENDERSON was previously Curator of the Theatre Collection of the Museum of the City of New York.

Concert Hall/Artists Manager
Carnegie Hall, which plans to add its own productions to its annual programming, has engaged CATHERINE GEVERS, a Vice President of Columbia Artists, for the newly created post of Music Administrator. Judith Arron is General Manager of the hall.

Columbia Artists Management, Inc. announced that JACK MASTROIANNI, formerly of the Houston Grand Opera, has joined CAMI as a Vice President, to manage singers in the Wilford Division.

Theater and Ballet Companies
The Circle Repertory Company of New York has named the actress TANYA BEREZIN to succeed Marshall Mason as Artistic Director of the company. Stage director Mason had held this post since the company's founding in 1969. TIM HAWKINS has been engaged as Managing Director to fill the position left vacant by SUZANNE SATO, who has become Associate Director for Arts and Humanities at the Rockefeller Foundation. — The Guthrie Theater in Minneapolis has signed EDWARD A. MARTINSON as Executive Director to succeed Donald Schoenbaum. — BARBARA TSUMAGARI, now Executive Director of The Kitchen in New York, was previously the NEA Program Specialist for Experimental and Interdisciplinary Arts.

The School of American Ballet, a part of the New York City Ballet, last spring chose ROBERT LINDGREN as General Manager and has recently also named him Executive Vice President. With the first appointment he became heir to George Balanchine, with the second one successor to the company's founder, Lincoln Kirstein. In his youth Lindgren had danced with the Ballet Russe de Monte Carlo, later opening his own ballet school. He was also invited to establish the dance department of the North Carolina School of the Arts.

On the European ballet scene, the Bolshoi Ballet's prima ballerina and choreographer MAYA PLISETSKAYA will henceforth spend six months a year in Madrid as Artistic Director of Spain's National Ballet; for the other six months she will continue her work with the Moscow company. March '88 will find her in the U.S. together with her husband, the composer Rodion Shchedrin, for the Soviet/United States arts festival in Boston (see "News of Opera Companies"). — Following the relocation of Maurice Béjart and his Ballet of the 20th Century from Brussels to Lausanne, the American dancer/choreographer Mark Morris and his company were invited to take up residency at the Théâtre royal de la Monnaie. Pending confirmation by the Belgian Cultural and Finance Ministers, Mr. Morris will spend half the year in Brussels and touring Europe, while the rest of the year will find him in the United States.

Orchestras
When the retirement of ROBERT SHAW becomes effective in summer '88, his position as Music and Artistic Director of the Atlanta Symphony Orchestra will be assumed by YOEL LEVI.

The Saint Paul Chamber Orchestra has named two conductors and one composer to assume
responsibility for the orchestra's artistic activities over the next two seasons. CHRISTOPHER HOGWOOD is Music Director in charge of programming and artistic planning; HUGH WOLFF, Music Director of the New Jersey Symphony, is Principal Conductor, and is also responsible for auditioning orchestral personnel; and composer JOHN ADAMS occupies the new post of Creative Advisor. The orchestra's last Music Director, PINCAS ZUCKERMAN, resigned last year. — The Cleveland Orchestra, with Christoph von Dohnanyi as Music Director, has signed pianist/conductor VLADIMIR ASHKENAZY as Principal Guest Conductor for two seasons, 1987-89. — ANDREW MASSEY has become Music Director of the Fresno Philharmonic Orchestra while retaining the musical leadership of the Rhode Island Philharmonic; and GEORGE MANAHAN, who has conducted opera with various companies, including the New York City Opera, began in his new post as Music Director and Conductor of the Richmond (VA) Symphony last September.

Several major orchestras have made changes in their top managerial positions. EDWARD BIRDWELL, former Director of the NEA Music Program, has joined the Seattle Symphony as Executive Vice President and Managing Director; and THOMAS W. MORRIS has succeeded Kenneth Haas as Executive Director of the Cleveland Orchestra. (Mr. Haas now manages the Boston Symphony.) — GIDEON TOEPLITZ became the new Managing Director of the Pittsburgh Symphony, leaving the post of Executive Director of the Houston Symphony Orchestra to DAVID M. WAX, formerly of the Minnesota Orchestra, Minneapolis, where he had been Executive Vice President and General Manager. Marshall Turkin, Pittsburgh's former Managing Director, retired at the end of last season. The orchestra recently added composer DAVID STOCK as its Composer-in-Residence. — This is RICK LESTER's first season as Managing Director of the San Antonio Symphony.

Although ANDREW DAVIS's resignation as Music Director of the Toronto Symphony Orchestra becomes effective next summer, he will continue his affiliation with the TSO for another two years as Conductor Laureate, periodically appearing as guest conductor. — SEMYON BYCHKOV has announced his resignation as Music Director of the Buffalo Philharmonic as of June 1989, when he will become Music Director of the Orchestre de Paris.

Academia

DR. ROBERT W. HOLMES, musicologist, academic administrator, pianist and writer, has been elected President of the Music Academy of the West in Santa Barbara. — Following the announcement of SCHUYLER CHAPIN's resignation as Dean of Columbia University's School of the Arts, PETER SMITH was named to the office. For the last twelve years he has been Director of the Hopkins Center for the Creative and the Performing Arts at Dartmouth College. — EARL JAY SCHUB, formerly of San Francisco Opera's Western Opera Theater and lately Public Relations and Education Director of the Lyric Opera of Chicago, has been appointed Dean of the Chicago Musical College of Roosevelt University. — Last fall CHERYL ZRNIC established the Opera/Music Theater Center of Mid-America at Oklahoma City University (see "Education"), and is also Director of the new Oklahoma Opera and Music Theater Company there. She was Administrator and Education Director at Tulsa Opera for many years.

Several academic opera/music theater workshops are under new directors. That at West Texas State University at Canyon has been taken over by ROBERT HANSON, formerly of the University of Nebraska at Lincoln. The Texas workshop is to present at least two productions this season. — Also promising at least two operas in his first season at the Kansas City Conservatory of Music of the University of Missouri is MICHAEL JOHNSON, formerly of Florida State University in Tallahassee. — MICHAEL McCONNELL has taken on the Opera/Music Theater Workshop at Baldwin-Wallace College in Berea, Ohio, which was previously under the guidance of Sophie Ginn-Paster. — CLEVE GENZLINGER retired from the Opera Theater at San Diego State University and has been succeeded by MARTIN CHAMBERS; DEWEY CAMP is the new Opera Workshop Director at San Francisco State, from which Blanche Thebom has retired; and baritone DAVID CLATWORTHY heads the Opera Workshop at SUNY/Binghamton.

Three prominent composers have joined American academic faculties, two holding special chairs this year. THEA MUSGRAVE was named Distinguished Professor of Music at Queens College, NY; VIRGIL THOMSON is the first McGregor Professor of Humanities and Arts at Oakland University in Rochester, Michigan, where he will also supervise a production of Four Saints in June '88; and ROGER AMES has become Professor and Composer-in-Residence at the Music Theater Department of the Hartt School of Music of the University of Hartford.

Composer/conductor JOEL THOME is now head of the Music Department of Carnegie-Mellon University in Pittsburgh; soprano BEVERLEY RINALDI joined the voice faculty of the Cleveland Institute of Music; and soprano ARLENE
APPOINTMENTS AND RESIGNATIONS

SAUNDERS now teaches voice at Rutgers University in New Brunswick, New Jersey.

Opera and Symphony Abroad

As announced elsewhere in this issue (see "New and Renovated Theaters"), the opening of the Opéra de la Bastille in Paris is projected for July '89 and the artistic and managerial team is now in place, with DANIEL BARENBOIM as Musical and Artistic Director, PIERRE VOZLINSKY as Director General, and EVA WAGNER-PASQUIER, formerly of the Royal Opera, Covent Garden, as Director of Programming. Mo. Barenboim, who heads the Orchestre de Paris, will relinquish that position and be replaced by SEMYON BYCHKOV beginning with the 1989-90 season. The 34-year-old conductor will, in turn, give up his current Musical Directorship of the Buffalo Philharmonic.

KENT NAGANO, Music Director of the Berkeley Symphony for the last nine years and guest conductor of many major international orchestras and opera companies including the Paris Opéra, has been chosen as Music Director of the Opéra de Lyon, where he will begin his contract in 1989. A winner of the $75,000 Seaver Foundation Grant in 1985, he plans to continue his long-term affiliation with the California orchestra. — JOHN NELSON, Music Director of the Caramoor Festival in Katonah and guest conductor with leading orchestras and opera companies including the Met, will become Principal Guest Conductor of the Orchestre National de Lyon.

The 34-year-old Korean conductor MYUNG-WHUN CHUNG, resident conductor of the Saarland Radio Symphony in Saarbrücken, has become Principal Guest Conductor at the Teatro Comunale in Florence, where he will also lead some performances during the May Festival. — IMRE PALLO has been named Principal Guest Conductor of the Frankfurt Opera, but will also remain with the Hudson Valley Philharmonic in New York as its Music Director.

American conductors who have recently been appointed Music Directors abroad include GILBERT LEVINE, who was made Music Director of the Cracow Philharmonic Orchestra on the recommendation of Krzysztof Penderecki, and who is the first American conductor to hold such a post in an Eastern European country; and ANDREW LITTON, former Associate Conductor of the National Symphony, Music Director of the Virginia Chamber Orchestra, and guest conductor with many major orchestras here and abroad, who has been named Principal Conductor and Artistic Advisor of the Bournemouth Symphony Orchestra, succeeding Rudolf Barshai. The 28-year-old conductor will make several important debuts next season, including engagements with the Metropolitan Opera (Eugene Onegin) and the Philadelphia Orchestra.

England's Opera '80 touring company has signed STEPHEN BARLOW as Music Director, replacing DAVID PARRY who had resigned. — DAVID WALSH, former Assistant Artistic Director at the Vancouver Opera, will become Head of Production of the Scottish Opera in Glasgow. — The Dublin Grand Opera Society has named DAVID COLLOPY of the Wexford Festival as its General Administrator, and MICHAEL McCAFFREY as Artistic Director. — MICHAEL VYNER is the new Artistic Director of England's Leeds Festival. — The Royal Opera, Stockholm has engaged ESKIL HEMBERG as its next General Manager, effective this summer. His present position is General Manager of Göteborg's Stora Teatern.

Recent changes at the Australian Opera include the appointment of CARLO FELICE CILLARIO as Principal Guest Conductor, replacing DAVID AGLER who had resigned. Maestro Cillario and MYER FREDMAN who is head of the Opera and Vocal Department at the New South Wales Conservatory of Music, will function as Music Consultants to the Australian company's Young Artists' Development Program. SHAROLYN KIMMORLEY has been assigned to head the musical staff. Moffatt Oxenbould continues as the company's Artistic Director. — The Adelaide Festival has announced that a new Artistic Director, CLIFFORD HOCKING, will join the company in 1990.

MARIETHERES LIST will be the first woman Intendant of a German opera house when she assumes that post at the Regensburg Städtische Bühnen this summer. Previously she was Artistic Director and Deputy Intendant at the Opéra de Nice, with earlier administrative positions at Stuttgart, Gelsenkirchen and Essen opera companies. — JOHANNES FELSENSTEIN, son of Walter Felsenstein, will become Intendant at Bremerhaven next season, and HELMUT LEMBERGER of the Bayerische Staatsoper will succeed Walter Haupt as head of the Munich company's Experimentierbühne im Marstall. — ULF SCHIRMER becomes General Music Director of the Hessisches Staatstheater, Wiesbaden, when SIEGFRIED KOEHLER retires at the end of this season. — The same position at the Nürnberg opera will be assumed by 28-year-old CHRISTIAN THIELEMANN Opera when he joins the company next season. He is currently First Conductor at the Deutsche Oper am Rhein, Düsseldorf. — GERHARD BRUNNER, Director of Ballet at the Wiener Staatsoper, has been named Intendant of municipal theaters (including the opera house) in Graz, Austria, effective in 1990. —
COS SALUTES...

...the 1987 winners of the National Medal of Arts awarded by President Reagan in a White House ceremony last June, greeting especially those from the musical community: opera patron J. WILLIAM FISHER and composer WILLIAM SCHUMAN.

...ROGER L. STEVENS, the outgoing Chairman of Kennedy Center, who will receive from President Reagan the Medal of Freedom, the country's highest civilian award.

...the four composers, GUNTER SCHULLER, BARBARA KOLB, STEVEN MACKEY and TOD MACOVER, recipients of Kennedy Center's Friedheim Foundation Awards.

...the five honorees of the 1987 Kennedy Center Honors for their lifetime achievements in the performing arts—singer PERRY COMO, actress BETTE DAVIS, performer SAMMY DAVIS JR., violinist NATHAN MILSTEIN, and dancer/choreographer ALWIN NICOLAIS.

...the METROPOLITAN OPERA GUILD and its EDUCATION DEPARTMENT, which were among the recipients of the 1987 New York State Governor's Arts Awards, presented by the Governor and Mrs. Cuomo to Guild president Alton Peters and education director JoAnn Forman. The 13 awardees also included CARNEGIE HALL and LEONTYNE PRICE.

...MARTIN E. SEGAL, supporter and patron of the arts, former chairman of Lincoln Center, and current chairman of the New York City International Festival of the Arts, who received the "Friend of the Arts Award" from New York City's TOWN HALL in October on the occasion of the hall's 66th anniversary celebration.

...HAROLD PRINCE, who was honored by his peers with a special citation for "his creativity and continuing inspiration to the American musical theater community", awarded by the National Alliance of Musical Theatre Producers.

...arts patron and singer ALICE TULLY, who was feted on her 85th birthday in September with a special concert by the Chamber Music Society of Lincoln Center with soloist Hermann Prey, repeating its inaugural concert given at Alice Tully Hall 18 years ago. The festivities included the unveiling of a full-length portrait of Miss Tully by Thomas Buechner.

...85-year-old Maestro MAX RUDOLF, former artistic administrator of the Metropolitan Opera, music director of the Cincinnati Symphony, author and laureate conducting teacher, as the first recipient of the Conductors' Guild's new Theodore Thomas Award.

...LEONARD BERNSTEIN for the latest of numerous honors, the 1987 Edward MacDowell Medal, bestowed on him at a ceremony at the MacDowell Colony in New Hampshire, where he stayed and worked for the first time in 1982.

...Swiss tenor HUGUES CUENOD, who received the Fidelio Medal at the annual meeting of the International Association of Opera Directors in Geneva in 1987, for his "outstanding career and to honor a singer's loyalty to the opera house hosting the assembly." The 85-year-old singer made his Metropolitan Opera debut to great acclaim last season as the Emperor in Turandot.
...Canadian composer VIOLET ARCHER, winner of the '87 Sir Frederick Haultain Prize for "exceptional accomplishments and outstanding contributions to the people and the Province of Alberta." In 1983 she was honored in Ottawa, receiving the C.M. medal (Member of the Order of Canada).

...British composer ELIZABETH MACONCHY, who was included in the 1987 Queen's Birthday Honours List awarding her the title of D.B.E. (Dame Commander of the Order of the British Empire).

...IRMA COOPER and NORA SANDS, chairman and president respectively of the American Institute for Musical Studies, who were awarded the Austrian Gold Medal of Honor for "their contribution to the cultural life of the City of Graz" and received a special $10,000 donation to AIMS from the mayor of Graz in celebration of the Institute's 20th anniversary.

...the two honorees of the 19th annual Art Management Awards: MARION ANDRUS MCCOLLAM, executive director of the Arts Council of New Orleans and president of the United States Urban Arts Federation, who was named Arts Administrator of the Year "for accomplishments in 1986-87"; and JERRY WILLIS, public events manager of the California Institute of Technology, who won the 1987 Career Service Award for "his contributions to arts development over the past decade".

...the general director and the associate director of the Cleveland Opera DAVID AND CAROLA BAMBERGER, who received the 1987 Award for Achievement from Northern Ohio Live magazine for "their outstanding contribution to the quality of life in Northern Ohio."

...Metropolitan Opera bass-baritone JOHN CHEEK as the recipient of a $10,000 stipend, the North Carolina Prize for Outstanding Work in the Arts, awarded a native North Carolinian jointly by four N.C. newspapers.

...authors VERA GIANNINI and DONALD DORR and editors IRENE AND SHERWIN SLOAN of The Opera Quarterly, as recipients of the Deems Taylor Awards, given to authors of outstanding music articles and their publishers by the American Society for Composers, Authors and Publishers (ASCAP). Ms. Giannini's subject was the conductor Fritz Busch as remembered by his son Hans; Mr. Dorr's was the Afro-American vision in the operas of William Grant Still. Both articles appeared in the Summer 1986 issue of the magazine.

...author/librettist PAUL SCHMIDT, who was chosen for the 1987 Joseph Kesselring Award for his text for Black Sea Follies.

...GEORGE JELLINEK and his WQXR radio program "THE VOCAL SCENE", which is celebrating its 20th anniversary with retrospective programs in February '88 ("The One-Thousandth Vocal Scene" on February 25).

...OPERA FOR YOUTH and its founder and Executive Vice President EMILY HAMMOOD on the organization's tenth anniversary, to be celebrated at its 1988 convention in Wilmington, DE, when Stephen Rapp will be installed as President-Elect and Evelyn Swensson as Vice President-Elect.

...twenty years of Michael Spierman's BRONX OPERA, and twenty years of the BUSINESS COMMITTEE FOR THE ARTS.

-50-
...the MINNESOTA OPERA in its 25th year, the LYRIC OPERA OF KANSAS CITY in its 30th year, and the TULSA OPERA, AMATO OPERA, and the LITTLE ORCHESTRA SOCIETY (founded by Thomas Scherman and now conducted by Dino Anagnost), all in their 40th anniversary seasons.

...American composers in special birthday years: WILLIAM BOLCOM and JOHN HARBISON at 50; JACOB DRUCKMAN and THEA MUSGRAVE at 60; LUCAS FOSS and NED ROREM at 65; five who turn 70 this year: LEONARD BERNSTEIN, LOU HARRISON, GEORGE ROCHBERG, ROBERT WARD (who was honored by a NC Symphony tour of a program of his music), and ISANG YUN, composer-in-residence with the '87 Cabrillo Festival in California; VIVIEN FINE at 75; and finally ELLIOTT CARTER who will celebrate his 80th birthday, as will OLIVIER MESSIAEN.

...two international Maestri on their 75th birthdays: the Austrian-born American ERICH LEINSDORF, who also marks the golden anniversary of his American conducting debut (Die Walküre, at the Metropolitan Opera) on February 21; and Hungarian-born British conductor SIR GEORG SOLTI, whose 75th birthday celebration last October was shared with audiences from coast to coast in a televised concert by the Chicago Symphony conducted by Sir Georg and Plácido Domingo, with singers Kiri Te Kanawa and Domingo, and pianists Murray Perahia and Mr. Solti.

...the famous German soprano TIANA LEMNITZ on her 90th birthday.

...centenarian IRVING BERLIN, in whose honor ASCAP is planning a gala concert at Carnegie Hall in May, although the composer has declined the invitation to attend.

...composer ERNST TOCH (1887-1964), who was honored on the centennial of his birth by a concert of his music at UCLA in December '87.

...LOTTE LEHMANN (1888-1976) on the centennial of her birth, which will be marked by a three-day symposium arranged by the Lehmann Archives at the University of California at Santa Barbara (5/28-30/88); the publication by Capra Press of a biography by one of her accompanists, Beaumont Glass, head of the University of Iowa's Opera Department; and the release of two compact discs of her recordings and concerts, many with Paul Ulanowsky at the piano, and possibly including some items not previously available commercially. Part of the symposium will be a viewing of videotapes of some of Mme. Lehmann's masterclasses.

...the inimitable soprano MARIA JERITZA (1887-1982) on the centennial of her birthday, which was marked by a special United Nations concert in New York sponsored by the Austrian Consul General.

...CHRISTOPH WILLIBALD GLUCK, commemorating the 200th anniversary of his death, which was remembered by the Hamburg State Opera with a double bill of Le Cinesi & Echo et Narcisse in November '87.

New Theaters (continued from page 30)
a National Opera House in Helsinki. The design was selected by competition, and the members of the winning team were Eero Hyvämäki, Jukka Karhunen, and Risto Parkkin. The main auditorium will seat 1,400 and a smaller hall about 250. It will stand near Alvar Aalto's Finlandia Hall, and is to open for the 1990-91 season with a newly commissioned opera by Aulis Sallinen.
### PERFORMING GROUPS*

<table>
<thead>
<tr>
<th>Category</th>
<th>88-87</th>
<th>85-86</th>
<th>84-85</th>
<th>83-84</th>
<th>82-83</th>
<th>80-81</th>
<th>74-75</th>
<th>70-71</th>
<th>64-65</th>
<th>54-55</th>
</tr>
</thead>
<tbody>
<tr>
<td>Companies: over $100,000 budget</td>
<td>174</td>
<td>170</td>
<td>168</td>
<td>154</td>
<td>144</td>
<td>137</td>
<td>124</td>
<td>117</td>
<td>111</td>
<td>108</td>
</tr>
<tr>
<td>Companies: other</td>
<td>858</td>
<td>802</td>
<td>796</td>
<td>766</td>
<td>743</td>
<td>706</td>
<td>637</td>
<td>577</td>
<td>517</td>
<td>417</td>
</tr>
<tr>
<td>College/University workshops</td>
<td>391</td>
<td>394</td>
<td>379</td>
<td>406</td>
<td>399</td>
<td>436</td>
<td>418</td>
<td>376</td>
<td>409</td>
<td>187</td>
</tr>
<tr>
<td>Total</td>
<td>1,324</td>
<td>1,176</td>
<td>1,123</td>
<td>1,051</td>
<td>1,031</td>
<td>1,019</td>
<td>967</td>
<td>865</td>
<td>772</td>
<td>427</td>
</tr>
</tbody>
</table>

### NUMBER OF PERFORMANCES

<table>
<thead>
<tr>
<th>Category</th>
<th>88-87</th>
<th>85-86</th>
<th>84-85</th>
<th>83-84</th>
<th>82-83</th>
<th>80-81</th>
<th>74-75</th>
<th>70-71</th>
<th>64-65</th>
<th>54-55</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard repertoire</td>
<td>6,049</td>
<td>6,324</td>
<td>6,502</td>
<td>5,884</td>
<td>5,909</td>
<td>5,475</td>
<td>4,097</td>
<td>3,332</td>
<td>2,643</td>
<td>1,844</td>
</tr>
<tr>
<td>Contemporary foreign repertoire</td>
<td>852</td>
<td>564</td>
<td>803</td>
<td>672</td>
<td>596</td>
<td>555</td>
<td>677</td>
<td>564</td>
<td>1,533</td>
<td>1,373</td>
</tr>
<tr>
<td>Contemporary American repertoire</td>
<td>5,197</td>
<td>4,192</td>
<td>4,527</td>
<td>3,916</td>
<td>4,118</td>
<td>4,053</td>
<td>4,154</td>
<td>4,141</td>
<td>4,176</td>
<td>5,217</td>
</tr>
<tr>
<td>Subtotal</td>
<td>11,742</td>
<td>11,480</td>
<td>13,624</td>
<td>10,421</td>
<td>10,993</td>
<td>9,838</td>
<td>8,428</td>
<td>5,246</td>
<td>4,176</td>
<td>5,217</td>
</tr>
<tr>
<td>Musicals (exclusive of commercial theatres)</td>
<td>7,759</td>
<td>6,993</td>
<td>4,983</td>
<td>2,787</td>
<td>2,749</td>
<td>2,251</td>
<td>900</td>
<td>278</td>
<td>622</td>
<td>900</td>
</tr>
<tr>
<td>Total</td>
<td>39,553</td>
<td>38,073</td>
<td>31,525</td>
<td>25,208</td>
<td>23,442</td>
<td>21,934</td>
<td>14,734</td>
<td>11,044</td>
<td>10,693</td>
<td>9,683</td>
</tr>
</tbody>
</table>

### EXPENSES (in millions)

<table>
<thead>
<tr>
<th>Category</th>
<th>88-87</th>
<th>85-86</th>
<th>84-85</th>
<th>83-84</th>
<th>82-83</th>
<th>80-81</th>
<th>74-75</th>
<th>70-71</th>
<th>64-65</th>
<th>54-55</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Companies</td>
<td>234</td>
<td>282</td>
<td>281</td>
<td>254</td>
<td>278</td>
<td>263</td>
<td>209</td>
<td>158</td>
<td>187</td>
<td>103</td>
</tr>
<tr>
<td>Contemporary (foreign)</td>
<td>57</td>
<td>64</td>
<td>53</td>
<td>61</td>
<td>64</td>
<td>62</td>
<td>71</td>
<td>67</td>
<td>164</td>
<td>107</td>
</tr>
<tr>
<td>Contemporary (American)</td>
<td>331</td>
<td>314</td>
<td>264</td>
<td>246</td>
<td>248</td>
<td>234</td>
<td>107</td>
<td>99</td>
<td>na</td>
<td>na</td>
</tr>
<tr>
<td>Subtotal</td>
<td>622</td>
<td>666</td>
<td>578</td>
<td>576</td>
<td>580</td>
<td>550</td>
<td>387</td>
<td>324</td>
<td>331</td>
<td>210</td>
</tr>
<tr>
<td>Musicals</td>
<td>278</td>
<td>301</td>
<td>242</td>
<td>129</td>
<td>120</td>
<td>118</td>
<td>16</td>
<td>88</td>
<td>16</td>
<td>35</td>
</tr>
<tr>
<td>World Premieres</td>
<td>129</td>
<td>116</td>
<td>121</td>
<td>101</td>
<td>96</td>
<td>88</td>
<td>16</td>
<td>35</td>
<td>na</td>
<td>na</td>
</tr>
<tr>
<td>Premiere Readings (not incl. in World Prem.)</td>
<td>55</td>
<td>58</td>
<td>39</td>
<td>27</td>
<td>16</td>
<td>27</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>American Premieres</td>
<td>23</td>
<td>31</td>
<td>24</td>
<td>24</td>
<td>28</td>
<td>25</td>
<td>11</td>
<td>11</td>
<td>na</td>
<td>na</td>
</tr>
<tr>
<td>Attendance (in millions)</td>
<td>16.4</td>
<td>14.4</td>
<td>14.1</td>
<td>13.94</td>
<td>12.7</td>
<td>11.1</td>
<td>8.9</td>
<td>6.0</td>
<td>na</td>
<td>nan</td>
</tr>
</tbody>
</table>

### MUSICALS

<table>
<thead>
<tr>
<th>Category</th>
<th>88-87</th>
<th>85-86</th>
<th>84-85</th>
<th>83-84</th>
<th>82-83</th>
<th>80-81</th>
<th>74-75</th>
<th>70-71</th>
<th>64-65</th>
<th>54-55</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gilbert &amp; Sullivan (133)</td>
<td>672</td>
<td>686</td>
<td>682</td>
<td>687</td>
<td>647</td>
<td>787</td>
<td>787</td>
<td>847</td>
<td>7,759</td>
<td>6,983</td>
</tr>
<tr>
<td>Orchestra/Festival/Chorus</td>
<td>113</td>
<td>96</td>
<td>96</td>
<td>96</td>
<td>96</td>
<td>96</td>
<td>96</td>
<td>96</td>
<td>96</td>
<td>96</td>
</tr>
<tr>
<td>Small Companies/Academic Clubs, etc.</td>
<td>209</td>
<td>186</td>
<td>186</td>
<td>186</td>
<td>186</td>
<td>186</td>
<td>186</td>
<td>186</td>
<td>186</td>
<td>186</td>
</tr>
<tr>
<td>Theatre (non-profit)</td>
<td>242</td>
<td>227</td>
<td>227</td>
<td>227</td>
<td>227</td>
<td>227</td>
<td>227</td>
<td>227</td>
<td>227</td>
<td>227</td>
</tr>
<tr>
<td>Subtotal</td>
<td>564</td>
<td>509</td>
<td>509</td>
<td>509</td>
<td>509</td>
<td>509</td>
<td>509</td>
<td>509</td>
<td>509</td>
<td>509</td>
</tr>
<tr>
<td>Total</td>
<td>832</td>
<td>772</td>
<td>772</td>
<td>772</td>
<td>772</td>
<td>772</td>
<td>772</td>
<td>772</td>
<td>772</td>
<td>772</td>
</tr>
</tbody>
</table>

### MISCELLANEOUS

<table>
<thead>
<tr>
<th>Category</th>
<th>88-87</th>
<th>85-86</th>
<th>84-85</th>
<th>83-84</th>
<th>82-83</th>
<th>80-81</th>
<th>74-75</th>
<th>70-71</th>
<th>64-65</th>
<th>54-55</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light repertoire of opera companies, workshops, and non-profit theatres included above</td>
<td>1,234</td>
<td>1,178</td>
<td>1,178</td>
<td>1,178</td>
<td>1,178</td>
<td>1,178</td>
<td>1,178</td>
<td>1,178</td>
<td>1,178</td>
<td>1,178</td>
</tr>
</tbody>
</table>

### SUMMARY

A detailed analysis of the season may be found in Maria F. Rich's opera survey article in Opera News, November '87.
The accompanying statistics show the continued growth of opera in America, as we have witnessed it steadily for the last twenty years. Where, however, the 1985-86 season's figures for income—both in box-office receipts and in grants and donations—showed a marked and worrisome decline, the season just past witnessed a healthy rebound by major, principal, and regional opera companies. Attendance figures and ticket sales were disproportionately higher than in the previous year, as was the income from grants and donations.

While at the end of the 1985-86 season, 32% of the principal professional companies reported being unable to recover expenses from income plus donations, grants, and pledges, their number was reduced to 10% at the end of the 1986-87 season. Still more remarkable were several reports showing slight surpluses, with some companies even able to retire previous deficits.

At the same time, opera/music theater companies in the United States have increased performances in 1986-87, with 1,224 producing organizations giving 19,553 performances, versus 1,123 institutions with 18,073 performances in the previous season. The fifty principal companies with budgets over $1 million increased their performances from about 2,000 to over 2,500. The year that closed on August 31, 1987, attracted a record audience of 16.4 million, 2 million more than the year before.

The restored health of American opera companies is due in great part to prudent management. Stepped-up fundraising has increased corporate grants to an unprecedented degree, with several opera companies receiving more from corporations than from individual donors, traditionally the most reliable source. Individual donations, however, also increased last season, due in part to recent changes in the tax laws—allowing greater tax advantages for donations made in 1986 than in '87—and also to the larger number of members on many boards of directors. More money spent on marketing resulted not only in higher attendance but also in greater single-ticket sales.

But stringent economic measures also brought a dramatic change in repertory. Not since the 1976-77 season have so few "standard" (or noncontemporary) operas been performed. After continuous growth over the last ten years, the standard repertory dropped from the 1985-86 season's high of 282 different works to 234, a decline of almost 20%, affecting the full range of repertory from the baroque to the modern. All-time favorites, particularly those by Puccini and Mozart, were performed more often than ever, and other money-saving devices such as shared or visiting productions were much in evidence. The good news regarding last season's repertory is that a record number of new American operas were given readings and premieres. (COS' repertory list for 1986-87 is now available; see below under "New COS Publications.")

The results of the 1986-87 COS Opera Survey, made available to the press by late September for the year that closed August 31, was important news. Many newspapers throughout the country carried the story, including The Wall Street Journal which gave it front page space on October 8. As before, Opera News' November issue featured a full-length article analyzing the survey results, and other American periodicals devoted to music and the arts also picked up the story, among them Arts Reporting Service and Arts Management. So did such prestigious European magazines
as Opernweit (Zurich) and International Arts Manager (London), which gave prominent space to COS' statistics and analysis.

**OPERA AT THE CROSSROADS**

The COS NATIONAL CONFERENCE held in New York last November was a most rewarding experience and drew the greatest number of enthusiastic and grateful letters we have ever received. We thank our many members who wrote; their supportive comments were greatly appreciated, and made all our efforts well worthwhile. Following are some sample comments: "We all learned an enormous amount ... top-notch panelists with moderators who kept up the momentum." "Our whole contingent [there were 6 from this company] left feeling that good value for the dollar was received—a real accomplishment these days." And from an executive director: "The most stimulating two days I've spent in a long time. I am so glad that my board members joined me." Another wrote "An outstanding conference ... participants raved about it, comment- ing that it was by far the best meeting offered in the performing arts field." "Exceptionally focused and productive." From a board member: "A most meaningful conference ... it answered a number of questions we all had, and really clarified the status of board versus the problems of management ... I brought an abundance of material and ideas back home with me ... Many thanks for being so creative!"

The record number of 325 attendees represented 81 opera companies, 11 opera support groups (guilds, women's leagues, etc.), 28 opera workshops, 7 arts service organizations, 3 arts councils, 8 foundations, 3 theater architects/consultants, 11 artists managers, 9 composers, and 9 music publishers. Conductors and stage directors, singers and voice teachers were present, and in addition to the U.S. and Canadian registrants from across the continent, we also welcomed visitors from England, Sweden, Germany and Australia.

Following COS Chairman Margo Bindhardt's special invitation to opera company presidents and trustees, we were delighted to count 104 board members present—an all-time high for this essential, dedicated and involved group of volunteers. They were joined by 67 general managers, 24 directors of development and marketing, and 32 educators. The opportunity for exchange and interaction among these contingents with their various backgrounds and yet so very interdependent interests, is one of the reasons for the success of these conferences.

Demonstrating equal devotion to the cause of opera were the speakers who made themselves available at an extremely busy time of the season. Several had to contend with complicated travel arrangements and were also inconvenienced by tight schedules, particularly Ardis Krainik, General Director of the Lyric Opera of Chicago, and Thomson Smillie, General Director of the Kentucky Opera; Harvey Lichtenstein, President of the Brooklyn Academy of Music, came as featured speaker despite a debilitating case of laryngitis. COS and the assembled audience were most grateful for their efforts and their valuable contributions.

On the second day, a new luncheon format, facilitating the exchange of ideas and experiences on a more personal basis, replaced the usual speaker. Specific subjects were assigned in advance to each luncheon table with one person designated as head, so that individuals could select the table with the topic of their choice. This was enthusiastically endorsed by all participants.
For those who were not present, a complete transcript of the proceedings will be published later this winter. Those who did attend may want to refresh their memory, and the many who took copious notes may want to complete their records. A publication date and price will be announced in the next Bulletin.

The next COS National Conference is planned for New York in spring 1989, a change from the usual October/November dates to accommodate those general managers who cannot leave their companies in the fall. The Conference will immediately precede or follow both the annual meeting of the Metropolitan Opera National Council and the Winners’ Concert of the MONC Regional Auditions in April, an event customarily attended by many general managers and music directors from across the country.

Representatives of the leading arts service organizations met in Philadelphia on December 4 under the sponsorship of the American Council of the Arts for an informal evaluation of current practices of Research Programs covering various aspects of the performing arts. Central Opera Service, as well as the American Symphony Orchestra League, were recognized as among the oldest service organizations in this country, and as the only ones collecting specific performance information and maintaining extensive and unique archives on their respective fields so that information may be made available to the public, scholars and artists.

As always, COS will be represented at the annual OPERA America Conference, this year to be held in Houston from January 29 to 31 under the title "Opera: Getting to the Art of the Matter".

Maria F. Rich, who represented COS at the above meetings, has also been invited to participate in a panel discussion at the Opera for Youth Conference, which will be hosted by OperaDelaware in Wilmington in March '88.

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

A completely new edition of Opera/Musical Theater Companies and Workshops in the United States and Canada, 1987-88 has been published and is available for $11.50 prepaid. It includes about 1200 entries in geographical order containing the address, telephone number, name of manager and/or artistic director, and information about the performing facility, as well as codes reflecting the companies' budgets according to figures from the 1986-87 season.

Mailing labels extracted from this directory may be ordered for $63.00; labels sorted in zip code order are priced at $68.00.

A newly updated directory of English Captions for Projection ("supertitles" etc.)—listing nearly 400 sets of captions at present, available either on slides or as scripts for computerization—may be ordered for $5.50.

Also new is Opera Repertory USA for the 1986-87 season, listing works performed and the number of performances of each. 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** (24 pp) $6.00 (orig.w.add. $14.00)
- **Addenda/Directory English Translations** (18 pp) $6.00 (orig.w.add. $12.50)
- **Addenda/Career Guide for Young Singers** (17 pp) $3.95 (orig.w.add. $9.75)

The following COS publications are in preparation:

**NOW IN PREPARATION**

- *Opera at the Crossroads: Transcript of COS National Conference, New York City, October 1987*
- *Directory of American and Foreign Contemporary Operas 1980-1987* — the sequel to five other COS directories indexing earlier operatic premieres; now also to include music theater works

**THE METROPOLITAN OPERA’S 1988-89 SEASON**

Six new productions will be mounted by the METROPOLITAN OPERA next season. A new *Götterdämmerung* (Behrens, Ludwig; Hofmann, Salminen; c: Levine; d: Schoenbaum; ds: Schneider-Siemssen) will complete the *Ring* cycle, which will be performed in its entirety by the company for the first time since the 1974-75 season. Bartók’s *Bluebeard’s Castle* (Norman; Ramey) will be paired with Schönberg’s *Erwartung* (Norman), the latter a first for the company; James Levine conducts, Göran Järvefelt directs, and Hans Schavernoch is the designer. This double bill and a revival of Britten’s *Billy Budd* make up the modern part of next year’s repertoire.

Another new production will bring Handel’s *Giulio Cesare* (Battle, Troyanos) to the Met stage for the first time, marking the Met debuts of conductor Trevor Pinnock, director John Copley, and designers John Pascoe/Michael Stennett. The remaining two works for which new decor and staging are planned are *Aida* (Mitchell, Cossotto; Domingo, Milnes; c: Levine; d: FriSELL; ds: Gianni Quaranta in Met debut) and *Salome* (Marton, Dernsch; Cassily, Weikl; c: Janowski; d: Lehnhoff; ds: Jürgen Rose in Met debut). Returning to the repertoire are Mozart’s *Idomeneo* and *Le Nozze di Figaro*, Donizetti’s *L’Elisir d’amore* and *Lucia di Lammermoor*, Rossini’s *Il Barbiere di Siviglia*, and Verdi’s *Don Carlo*, *Rigoletto*, and *Il Trovatore*. The Italian repertoire will also include Puccini’s *La Bohème* and *Madama Butterfly*, and the inseparable Mascagni/Leoncavallo *Cavalleria rusticana/Pagliacci*. *Carmen* and *Werther* will represent the French wing, Eugene Onegin the Russian, and for lighter fare 1988-89 will also bring *Die Fledermaus* and *Hänsel und Gretel*. *Il Trovatore* (Marton, Cossotto; Pavarotti, Milnes; c: Levine) will open the 32-week, 27-opera season on September 26.

**STOP PRESS**

San Francisco, February 9, 1988 — TERENCE McEWEN, General Director of the San Francisco Opera for the last seven years, resigned due to ill health. That same evening, KURT HERBERT ADLER, the company’s General Director for 28 years (1953-81), died at 82 of a sudden heart attack. One of the most important and influential opera managers in the United States, he remained busy and active to his last day. He will be mourned and missed by innumerable friends and colleagues. (A COS tribute will appear in the next Bulletin).
Important competitions conducted by opera companies yielded a number of winners, some receiving substantial prizes. The Baltimore Opera International Vocal Competition awarded its first prize of $5,000 cash and $3,000 in contract support to bass-baritone MONTE PEDERSON, a former Adler Fellow of the San Francisco Opera Center. Other winners in order of awards were mezzo DEIDRA PALMOUR, baritone VICTOR LEDBETTER, mezzo CATHERINE STOLZ (special Steber Foundation Award), and soprano SUSAN PATTERSON (Puccini Prize plus the new $500 Robert Collinge Award, given to the singer voted as the favorite by the audience at the finals concert). Mezzo JACALYN BOWER and baritones MARK DELAVAN and KEWEI WANG completed the cast at the finals concert.

The latest group of Schwabacher Debut Recitalists, chosen from participants in the San Francisco Opera Center programs, were scheduled for solo or joint concerts this season at the Vorpal Gallery: bass KEVIN LANGAN (11/15); soprano SARA GANZ, mezzo DONNA BRUNO, and bass-baritone MONTE PEDERSON (12/16); soprano DEBORAH VOIGT (1/17); and tenor DENNIS PETERSEN (2/21).

In May '88, mezzo JULIA DAVIDSON, winner of the latest International Opera Singers Competition of the Center for Contemporary Opera, will give her debut recital at the Weill Recital Hall, the renovated smaller auditorium at Carnegie Hall.

The Fourth International Vocal Competition of the Rosa Ponselle Foundation withheld all major cash prizes "due to a lack of qualified singers" but allocated its funds instead in Study Grants Awards, which are paid directly to teachers and coaches. Sixteen semi-finalists, each receiving $300, had competed for eleven prizes, but only four were chosen to appear at the Foundation's concert at Alice Tully Hall. In order of their awards, they were Hungarian soprano EVA ZSELLER, baritone from the People's Republic of China YU PING, American soprano ROSA VENTO, and American mezzo VICTORIA LIVENGOOD. A special $10,000 travel and study grant was awarded outside the competition to 23-year-old American soprano MARGARET JANE WRAY, a former winner of the MONC Regional Auditions, and $5,000 was set aside for the winner of the Voci Verdiane competition, which is held annually under the direction of Carlo Bergonzi in Busseto.

Following the sudden death of Joy Simpson while performing in South Africa, the soprano's family has established an award in her memory to assist young artists with their education. Administered by the late singer's home company, Opera North of Philadelphia, the first award in the amount of $600 was made to 18-year-old lyric baritone DAYMIN MILEY, a graduate of Philadelphia's Creative and Performing Arts High School.

Three finalists participated in the winners' concert of the Carnegie Hall/International American Music Competition. Baritone WILIAM SHARP was awarded first prize, mezzo MARY ANN HART, and tenor CARL HALVORSON second and third prize respectively. Smaller awards went to semifinalists LILA DEIS, KAREN HOLVIK, CAROLYN JAMES, LINDA MABBBS, CAROLANN PAGE, CHRISTINE SCHADEBERG and LOUISE WOLAFKA, all sopranos, and one mezzo, GLENDA MAURICE.

The three annual cash prizes of the Illinois Opera Guild Auditions were awarded, in order of prizes, to tenor RICHARD DREWS and sopranos ROSEMARY SCOTT and ANDREA CAWELTI. — New York's Liederkranz Society chose soprano LORRAINE HUNT as recipient of its grand prize and baritone CHARLES HAMMETT to receive the first prize in Lieder interpretation. — Tenor JORGE LOPEZ-YANEZ and soprano ANNALISA WINBERG won the 1987 Loren L. Zachary Society's National Opera Awards contest in Los Angeles. — Baltimore Opera and Steber Foundation award winner mezzo CATHERINE STOLZ also received first prize in the 1987 Bel Canto Foundation voice competition.
WINNERS

competition in Denver. STEPHEN TAYLOR was runner-up; the other finalists were SARA BARDILL, ELENA BATMAN, RONALD BROWN, KATHRYN GARBER, and GILLIAN WATSON.

Musical America's list of "Young Artists of 1987—Talent to Watch" includes the following singers: sopranos JULIANNE BAIRD, YOUNG-AE CHO, NIKKI LI HARTLIEP, JOANNE KOLOMYJEC, and VIRGINIA SUBLETT, contralto GWENETH BEAN, tenors DAMON EVANS and JEFFREY THOMAS, countertenor ALLAN FAST, and bass-baritone PHILIP COKORINOS.

New artists engaged for 1987-88 by Cincinnati Opera's ECCO! apprentice program are soprano ILYA SPERANZA and mezzo KRISTINE MILLER, while tenor EDWIN ANDERECK and baritone DAVID SMALL are returning for their second year. The ensemble has a new administrative director, Thomas Bankston, and a new music director, Robert Clay Pendergrass.

Another long-established young artists ensemble is maintained by the Tri-Cities Opera in Binghamton, NY. This season's group of new singers includes sopranos ANNE CERNOHOUZ, STEPHANIE JOHNSON, and JOCELYN RASMUSSEN, tenor LINUS EUKEL, and baritones THOMAS GOODHEART JEFFREY LAVAR, GUIDO LEBRON, and JEFFREY LINEBECK.

Affiliate Artist soprano KAREN BEARDSLEY received a 2-week residency with Austin Lyric Opera, underwritten by Texaco.

The American Berlin Opera Foundation has awarded stipends to three young American singers to facilitate their living in Berlin for one year as apprentices at the Deutsche Oper Berlin. They are soprano GABRIELYN WATSON, tenor WARREN MOK, and bass BRIAN JAUHIANEN.

Winners in the vocal division of the 1987 young performers competition of the Société Radio-Canada, CBC-Montreal, presided over by Zarin Mehta, Managing Director of the Montreal Symphony Orchestra, were mezzo SONIA RACINE (grand prize), and baritone KEVIN McMILLAN (second prize). The special award for best interpretation of a Canadian work went to soprano LYNE FORTIN.

Soprano JANICE WATSON won the Kathleen Ferrier Memorial Scholarship and also shared the '87 Peter Pears' prize with OLIVIA BLACKBURN. The Ferrier Decca Prize went to mezzo ELIZABETH McCORMICK. -- The Walter Gruner Lieder Competition in London gave its first prize to British baritone SIMON KEENLEYSIDE, the second to Swedish baritone THOMAS LANDER, the third to German soprano RUTH ZIESAK, and the fourth to British baritone CHARLES JOHNSON.

The venerable 's-Hertogenbosch International Singing Competition gave its first prize in the women's division to Scottish soprano FIONA CAMERON, also winner of this year's Young Concert Artists competition at Tunbridge Wells, Kent. No first prize was awarded in the men's division; second place went to American tenor ROBERT SWENSEN and third to Italian tenor ANDREA PODIGHE. The one prize for countertenor was awarded to ERIK KURMAN-GALILEV from the USSR, while two prizes in the bass-baritone category were taken by ERIC OLAND of Canada and ADAM KRUSZEWSKI of Poland.

In Belgium, DANIEL WASHINGTON of the U.S. received first prize at the International Singing Contest in Verviers, with MILHAIL RYSSOV of the USSR and JEAN-LUC CHAIGNAUD of France coming in second and third.

The G.B. Viotti International Music Competition in Vercelli, Italy, also brought honors to an American singer when ANTONIA BROWN took second place (there was no first prize winner); the Japanese HANEDA YUMIKO was third.

-- Americans placed second and third at Busseto's Concorso Internazionale per Voci Verdiane. U.S. soprano GISELLE MONTANEZ shared second place with Venezuelan soprano INES SALAZAR GONZALES, and U.S. soprano JONEVA KAYLEN was awarded third prize. There were two first-place winners, Hungarian soprano KATALIN SZENDRENyi and Soviet baritone ANATOLI LOSHAK.

At the Geneva International Competition for Musical Performers, Canadian SHARON ANNE MILLER was again a winner when she was awarded second prize in this important competition; first prize went to Romanian soprano MARIA DIACONU. -- The Romanian singer also figured prominently at the International Belvedere Competition for Opera Singers in Vienna where she shared second place with her compatriot, soprano ANA-FELICIA FILIP. Special Opernwelt prizes were given to American soprano ALEXANDRA COKU and Swiss bass HANS PETER SCHEIDEgger. The first prize winner was the Norwegian baritone TROND HALSTEIN MOE. -- In Barcelona's Maria Canals contest, American soprano JENNY MILLER shared first place with JIN-OH KIM from South Korea. The other awardees were Japanese FUMI YAMAMOTO and Romanian TEODOR CIURDEA.

At the International Singing Contest of Rio de Janeiro, the best singer from the Americas was the Canadian contralto HEATHER MYERS, who

(continued on page 73)
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 refer to listings in the Career Guide itself, while those marked "insert" add or update newer listings. In either case, the entries below contain only information that has not been published in the Career Guide or the COS Bulletin.

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

---

**GRANTS TO SINGERS**

**CALIFORNIA**

Vocal Arts Foundation Inc. (page 1)

For finalists of the MONC Regional Auditions in the Western and Pacific Regions only.

**DISTRICT OF COLUMBIA**

National Institute for Music Theater (NIMT) (page 1) — Alexander L. Aldrich, Prog.Dir.

—George London Grants for Singers

Career Development Grants from $2,000 to $20,000, payable in from one to three years.

Eligibility: now includes a minimum of 2 substantial solo roles in professional opera or music theater productions, or a run of 3 months or more in a professionally produced musical, during the past 2 seasons. Applicants must be available to appear at the NIMT Gala, at which the winners are presented.

Deadline: 12/30/87; auditions: 4-5/88; NIMT Gala: 5/16/88 at Library of Performing Arts, Lincoln Center, New York City. Dates vary considerably from year to year; write to NIMT in July for information about the next competition.

**NEW YORK**

Affiliate Artists, Inc. (page 1) — Katharine Walling, Dir. of Communications

Applications accepted year-round.

Requirements: Add -- At least 3 but generally no more than 10 years of professional experience.

---

**GRANTS FOR STUDY ABROAD**

Institute of International Education (IIE) (page 3) — phone: (212) 984-5564

—MUSICA (Musicians from the United States as International Cultural Ambassadors)

Administered by the Arts International Program, IIE; supercedes the Laurence Korwin International Music Competition Project.

Grants for travel abroad to participate in international competitions. Deadline: 2/1/88.

Requirements: U.S. citizenship; professional experience. Write to Associate Program Officer for application forms.

---

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

**ALABAMA**

Rosa Palmai-Tenser Music Scholarship Awards (page 5)

Age limit: 19-25 as of 1/1/88; deadline: 10/15/88; state competitions: 10/22/88; finals: 11/5/88

**CALIFORNIA**

Henry Holt Scholarship Auditions (page 5)

Henry Holt Memorial Scholarship Fund Committee, P.O. Box 1714, Palo Alto, CA 94302

Age limit: 18-26 as of 3/20/88

Deadline: 2/26/88; competition at Foothill College, Los Altos Hills: 3/28/88

Prize: $1,000. Special Jan Popper Memorial Award, $500

Mario Del Monaco Vocal Competition (insert page 5)

Associazione Lirica Italo-Americana, 910 S. Philadelphia St., Anaheim, CA 92805; (714) 991-0564


---

-59-
Victor Fuchs Memorial Awards
Fuchs Memorial Auditions, 3358 Scadlock La., Sherman Oaks, CA 91403; Mrs. Mady Shone
Deadline: 1/5/88; competition: preliminaries 2/12,13,15/88, semifinals 2/17, finals 2/28 at
Ambassador Auditorium, Pasadena, CA.
Restricted to residents of California. Send self-addressed stamped envelope for application.
Prizes: Cash awards from $2,500 to $500; People's Choice Award, $1,000.

Zachary Society National Opera Awards
Age limit: 21-33.
Prizes: Awards totaling ca. $18,000; top winners also receive a round-trip flight to Europe for
auditioning purposes.

DISTRICT OF COLUMBIA
National Symphony Orchestra Young Soloists' Competition
Deadline: 1/19/88; competition: 2/20,21/88

Washington International Competition for Singers
Next competition: 1989

ILLINOIS
American Friends of Austria Vocal Competition
American Institute of Musical Studies, 2701 Fondren Dr., Suite 134, Dallas, TX 75206; (214)
691-6451
Age limit: 20-35 as of 3/6/88
Deadline: 2/10/88; competition: 3/6/88 at DePaul University School of Music, Chicago, IL
Requirements: Intention and financial ability as 1st prize winner (see below) to attend the AIMS
Summer Vocal Institute, Graz, Austria, 7/4-8/17/88 (see Career Guide page 65). Must be
a native of Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North
Dakota, Ohio, South Dakota, or Wisconsin, or a resident or student in one of those states for
at least the period 9/6/87-3/6/88. Submit application form with passport-size photo, proof
of eligibility, non-refundable $30 application fee, and audio cassette of the required repertoire
listed below.
Required repertoire: 1 Mozart aria (operatic or concert), 1 other operatic aria, 1 excerpt from a
major song cycle; one of these to be sung in German.
Prizes: 1st: $2,000 toward the cost of attending the AIMS Summer Vocal Institute; 2nd: Mozart
Society Award, $250; $100 each to other finalists. Further prizes may also be announced.

INDIANA
MacAllister Awards for Opera Singers
Regional auditions: Toronto, Cincinnati, Chicago, Milwaukee, San Francisco, Los Angeles, New
York City.

MARYLAND
Rosa Ponselle International Vocal Competition for Aspiring Young Artists
Age limit: 21-32 as of 9/3/88; deadline: 5/31/88; fee: $35
Competition: 9/3-16/88 at Tully Hall, New York, NY
Required repertoire: 5 operatic arias, 1 Baroque aria, 1 Romantic art song, in 3 languages—
Italian, French, and Russian or German.
Other requirements: must supply own accompanist for preliminary auditions
Prizes: Now in the form of study grants including cash awards. 1st: $15,000 ($3,000 cash); 2nd:
$12,000 ($2,000 cash); 3rd: $8,000 ($1,500 cash); 4th: $5,000 ($1,000 cash); travel grants for
study abroad may be added. Also study grants of $3,000 and $2,000 without cash awards.

NEW JERSEY
New Jersey State Opera Scholarship Auditions
Deadline: 2/24/88; prizes: $1,000-5,000.
NEW YORK

Artists International Presentations, Inc. (page 12)
—Young Musicians Category
  Deadline: 3/7/88; competition: 4/9-12,15,17/88; no fee
—Artists International Distinguished Artists Award Auditions
  Deadline: 3/7/88; competition: 4/9-12,15,17/88; no fee

The Ferruccio Busoni Society, Inc. (insert page 12)
853 Seventh Ave., suite 11B, New York, NY 10019; (212) 757-7876; Angela Migliorini, Adm.Coord.
Call for information about the International Voice Competition and the International Verdiian/Wagnerian Dramatic Voice Competition.

Center for Contemporary Opera International Opera Singers Competition (page 12)
Deadline: 2/15/88; competition: 6/88; fee: $29

East & West Artists Vocal Competition (page 13)
First Category — Deadline 1/15/88; competition 3/88
Second Category — Deadline 4/1/88; competition 5/88

Harvey Electronics Opera Competition (insert page 13)

Carnegie Hall International American Music Competition (page 13) (formerly International Competitions for Excellence in the Performance of American Music)

Metropolitan Opera National Council Auditions (page 14)
—1987-88 District Auditions

<table>
<thead>
<tr>
<th>District</th>
<th>Date</th>
<th>District</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>S. Nevada</td>
<td>11/1</td>
<td>New York, NY</td>
<td>1/18-19,22-23</td>
</tr>
<tr>
<td>Arizona</td>
<td>11/1</td>
<td>Florida</td>
<td>1/23</td>
</tr>
<tr>
<td>St. Louis, MO</td>
<td>11/7</td>
<td>North Dakota</td>
<td>1/23</td>
</tr>
<tr>
<td>Kentucky</td>
<td>11/7</td>
<td>South Dakota</td>
<td>1/23</td>
</tr>
<tr>
<td>West Virginia</td>
<td>11/14</td>
<td>Philadelphia, PA</td>
<td>1/25</td>
</tr>
<tr>
<td>S. Indiana</td>
<td>11/14</td>
<td>Iowa</td>
<td>1/30</td>
</tr>
<tr>
<td>NE. Texas</td>
<td>11/14-15</td>
<td>Georgia</td>
<td>1/30</td>
</tr>
<tr>
<td>Central Texas</td>
<td>11/20-21</td>
<td>Puerto Rico</td>
<td>1/31</td>
</tr>
<tr>
<td>N. Ohio</td>
<td>11/21</td>
<td>Utah</td>
<td>2/5</td>
</tr>
<tr>
<td>Mobile, AL/New Orleans, LA</td>
<td>11/21</td>
<td>Kansas City, MO</td>
<td>2/6</td>
</tr>
<tr>
<td>Mid-Tennessee</td>
<td>11/21</td>
<td>Minnesota/Western Wisconsin</td>
<td>2/6</td>
</tr>
<tr>
<td>Boston, MA</td>
<td>11/21-22</td>
<td>New Jersey</td>
<td>2/6</td>
</tr>
<tr>
<td>Oregon</td>
<td>11/22</td>
<td>Tulsa, OK</td>
<td>2/6</td>
</tr>
<tr>
<td>Connecticut</td>
<td>1/9</td>
<td>North Carolina</td>
<td>2/6</td>
</tr>
<tr>
<td>W. Washington</td>
<td>1/9</td>
<td>N. Louisiana/S. Mississippi</td>
<td>2/7</td>
</tr>
<tr>
<td>E. Saskatchewan/Manitoba</td>
<td>1/10</td>
<td>New York recalls</td>
<td>2/8</td>
</tr>
<tr>
<td>South Carolina</td>
<td>1/16</td>
<td>Colorado/Wyoming</td>
<td>2/12-14</td>
</tr>
<tr>
<td>Nebraska</td>
<td>1/17</td>
<td>No. Mississippi</td>
<td>2/13</td>
</tr>
</tbody>
</table>

—1987-88 Regional Auditions

<table>
<thead>
<tr>
<th>Region (City)</th>
<th>Date</th>
<th>Region (City)</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia (Sydney)</td>
<td>8/23</td>
<td>Eastern (New York)</td>
<td>2/22</td>
</tr>
<tr>
<td>Pacific (San Francisco)</td>
<td>10/17</td>
<td>Midwest (Tulsa)</td>
<td>2/27</td>
</tr>
<tr>
<td>Western (Los Angeles)</td>
<td>11/14</td>
<td>Southeast (Atlanta)</td>
<td>2/27</td>
</tr>
<tr>
<td>Central (Chicago)</td>
<td>11/16</td>
<td>Upper Midwest (Minneapolis)</td>
<td>2/27</td>
</tr>
<tr>
<td>Southwest (San Antonio)</td>
<td>11/21</td>
<td>Mid-Atlantic (Washington DC)</td>
<td>3/5</td>
</tr>
<tr>
<td>Great Lakes (Toronto)</td>
<td>2/6</td>
<td>Gulf Coast (New Orleans)</td>
<td>3/13</td>
</tr>
<tr>
<td>Northwest (Seattle)</td>
<td>2/13</td>
<td>National Finals (New York)</td>
<td>3/27</td>
</tr>
<tr>
<td>Rocky Mountain (Denver)</td>
<td>2/20</td>
<td>Finals Concert (New York)</td>
<td>4/10</td>
</tr>
</tbody>
</table>

Musicians Emergency Fund (page 15)
Annual; age limit: 25-35; deadline: 3/18/88; competition: 4/88
Requirements: Must have sung one major role with regional opera company and/or professional
CAREER GUIDE SUPPLEMENT

Musicians Emergency Fund (continued)
concert performance with orchestral accompaniment in the past 24 months; must be resident of
New York State or studied there for one year immediately prior to '88 auditions. Previous
winners of $3,000 or more are not eligible.

National Association of Teachers of Singing Artists Awards (page 15)
2800 University Blvd. North, Jacksonville, FL 32211; (904) 744-3950 ext. 3370
Deadline: 2/15/89; semifinals and finals: at 39th National NATS Convention, place and dates to be
announced

Oratorio Society of New York Solo Competition (page 15) — phone: (212) 247-4199
Age limit: born after 12/31/47; deadline: 2/15/88.
Competition: preliminaries 3/7-19, semifinals 3/26, finals 4/9 in Weill Recital Hall
Prizes: 1st: $3,000; 2nd: $1,500; 3rd: $1,000; other finalists: $150 each.

World Wide Audition Competition (insert page 16)
MidAmerica Productions (Audition Competition), 70 West 36th St., Suite 305, New York, NY 10018;
(212) 239-0205
Deadline: 10/20/87; competition: 11/87
Required repertoire: oratorio excerpts to be specified
Prizes: contracts for solo oratorio appearances with Manhattan Philharmonic and American
spring/summer 1988.

Bruce Yarnell Memorial Award (page 16) — Deadline: 1/31/88; competition 5/23,25/88

OHIO
Opera/Columbus Operatic Competition (insert page 17) — Deadline: 1/8/88; competition: 2/5,6/88

OKLAHOMA
Louise J. McMahon International Music Competition for Vocalists (insert page 17)
Cameron University, School of Fine Arts, Lawton, OK 73505; (405) 581-2442
Annual; age requirement: minimum 25; deadline: 12/15/87; competition: 3/10-12/88
Write for requirements.
Prizes: 1st: $5,000, performance with Lawton Philharmonic Orchestra, 1 week’s residency at
Cameron University; 2nd: $3,500; 3rd: $1,500

OREGON
Eleanor Lieber Awards for Young Singers (page 17)
Competition: 1-2/88
Restricted to residents of Oregon, Washington, Idaho, and Montana.
Prizes: $3,500; $2,000; $1,000.

PENNSYLVANIA
Opera Company of Philadelphia/Luciano Pavarotti International Competition (page 17)
Auditions: South America 8-9/87, Philadelphia 9/14,15 11/30 12/6-9, Houston 9/17, San Francisco
9/20, Montreal 9/26, Houston 9/17, Chicago 9/28,29, New York City 12/1-3, various European
Competition: semifinals in New York City and Modena, Italy 2/88; finals in Philadelphia 6/23-28/88

TEXAS
Opera Guild of San Antonio (insert page 18)
Age limit: 20-35; deadline: 3/15/88; competition: 5/7/88

FOREIGN COMPETITIONS

BELGIUM
Concours International de Chant Lyrique de Verviers - Liège see International Competition of
Lyric Singing (page 21)
Deadline: 8/15/89; competition: 9/17-24/89

Concours Musical International Reine Elisabeth de Belgique (insert page 21)
Age limit: born after 1/15/56; deadline: 1/15/88; competition: 5/10-29/88
Repertoire: Lieder, oratorio, opera.
Prizes: 14 prizes, from 300,000 to 50,000 BFr.
BRAZIL
International Singing Contest of Rio di Janeiro (page 22) — Deadline: 1/1/89; competition: 6/10-20/89

CHILE
Concours International d'Execution Musicale "Dr. Luis Sigall" (page 22)
Dirección del Concurso, Calle Arlegui No. 683, casilla 4-d, Viña del Mar; phone: 6806 33
Next voice competition: 1989

CZECHOSLOVAKIA
Prague Spring International Music Competition (page 22) — Next voice competition: 1991

FINLAND
International Mirjam Helin Singing Competition (page 22)
Age limit: women, born after 1/1/58; men, born after 1/1/56
Deadline: 3/15/89; competition: 8/15-23/89
Prizes (in F. Marks): 1st: 80,000; 2nd: 55,000; 3rd: 35,000; 4th: 22,000. Separate and equal prizes awarded to men and women.

FRANCE
Concours International de Chant de la Ville de Toulouse (page 23)

Concours International de Chant de Paris (page 23)
Age limits: born after 1/1/56 (soprano), 1/1/54 (mezzo-soprano & contralto), 1/1/54 (tenor), 1/1/52 (baritone & bass)

GERMAN DEMOCRATIC REPUBLIC (EAST)
International Johann Sebastian Bach Competition (page 23) — Prizes: 28,000 [East] DM total.

FRANZ SCHUBERT INTERNATIONAL MUSIC COMPETITION - VIENNA (AUSTRIA) (page 23)
Deadline: 2/15/89; competition: 6/2-7/89

ITALY
Concorso Valentino Bucchi per Giovani Musicisti (page 25) — Next vocal competition: 11/89

International Maria Callas Competition (insert page 25)
RAI, Viale Mazzini 14, I-00195 Rome

G.B. Viotti International Music Competition - Vercelli (page 27)
Age limit: 32; deadline: 9/20/88; competition: 10/4-27/88
Prizes: 30,000,000 lire total.

Prizes now include two operatic performances in Busseto by the finalists.

NETHERLANDS
's-Hertogenbosch International Singing Competition (page 27)
Age limit: born after 12/31/55; deadline: 7/1/88; competition: 8/26-9/7/88

Spain
Francisco Viñas International Singing Competition (page 28)
Age limits: women 32, men 35; deadline: 10/88; competition: 11/88
Prizes: total over 3,000,000 ptas, plus operatic debut
CAREER GUIDE SUPPLEMENT

SWITZERLAND

International Competition for Musical Performers (Geneva) (page 28) — Next voice competition: 9/89

YUGOSLAVIA

International Jeunesse Musicales Competition (page 29)
Age limit: 30; deadline: 5/30/88; competition: 9/18-10/1/88

OPERA/MUSICAL THEATER COMPANIES IN THE UNITED STATES AND CANADA

CALIFORNIA

Marin Civic Light Opera (insert page 32)
P.O. Box 4118, San Rafael, CA 94918; (415) 925-9222; Marianne Rios, Gen.Dir.
Honorarium paid; productions/performances: 4/64

Marin Opera (page 32)
Season: October, December, February, May; productions/performances: 4/8
Auditions: 9/5,6/87

Oakland Opera (page 32) — Claude Heater, Dir.; delete A. Taylor

Opera Pacific (insert page 32)
--Apprentice Artists Program
   A program for 12 young singers, primarily from Orange County. Training; opportunity to
   perform with the main company.
--The Overture Company
   Education/outreach program for schools and community groups.


San Diego Opera (page 33)
   Program: For 6 young professional singers from Southern California. Tour of educational,
   outreach & community programs, 9-12/87; includes abridged operas.

COLORADO

Central City Opera (page 34)
--Central City Festival Apprentice Artists Program
   26 apprenticeships. Season is 7/9-8/13/88; apprentices must be available from mid-June.
   Deadline: 11/1/87; Auditions: Chicago 12/26,27/87, Denver 12/30, New York City 1/2-5/88,
   Boston 1/7.

Opera Colorado (page 35) — Nathaniel Merrill, Pres. & Gen.Dir.

CONNECTICUT

Connecticut Grand Opera & Stamford State Opera (page 35) (formerly Connecticut Grand Opera
   and Stamford State Opera) — Gabriele (for Gabrielle) Bellini

Connecticut Opera (page 35) — Doris L. Kosloff, Art.Dir.

DELAWORE

Opera/Delaware (page 36)
c/o St. Andrew's Church, 8th & Shipley Sts., Wilmington, DE 19801; (302) 658-8063

FLORIDA

Palm Beach Opera (page 38) — Herbert P. Benn, Gen.Dir.

Sarasota Opera (page 38) — zip code: 34236
--Sarasota Opera Apprentice Program
   Program: January-March. The Richard F. Gold Career Grant of $2,500 is awarded annually to
   a singer selected from this program.

-64-
CAREER GUIDE SUPPLEMENT

GEORGIA

Augusta Opera (page 38) — phone: (404) 826-4710

HAWAII

Hawaii Opera Theatre (page 39) — delete C. Nance

IDAHO

Boise Opera (page 39) — Robert C. Huntley, Jr., Pres.; delete V. Garets

Idaho Falls Opera Theatre (page 39) — zip code: 83405; delete telephone number

ILLINOIS

Lyric Opera of Chicago (page 39) — Ardis Krainik, Gen.Dir.

—Lyric Opera Center for American Artists — add Ann Vikstrom, Audition Coord.

Auditions: preliminaries, 10/87 in Chicago, New York, Dallas, Los Angeles, San Francisco, Atlanta and Bloomington; finals, 12/87 in Chicago

INDIANA

Indiana Opera Theater (page 40) — P.E. McAllister, Gen.Dir.

Indianapolis Opera (page 40) — Durand L Pope, Gen.Mgr., replaces T. Madden

Whitewater Opera (page 40) — zip code: 47375

IOWA

Des Moines Metro Opera (page 40)

—Apprentice Program — for 6 singers.

—Educational outreach tour, February-May, 175 pfs. Coaching and other instruction.

LOUISIANA

Baton Rouge Opera (page 41) — phone: (504) 922-9936

MARYLAND

Annapolis Opera (page 42) — phone: (301) 267-8135

MICHIGAN

Michigan Opera Theatre (page 43)

—Young Artists Apprentice Program

Program now offered for 8-12 weeks in fall and spring. Stipend: $125 per week.

Deadline: 3/88; auditions: Detroit, New York City, Chicago, Dayton 3-4/87

Opera Company of Mid-Michigan (page 43) — Jay Lesenger, Art.Dir., replaces R. Peterson

MINNESOTA

North Star Opera (page 44) (formerly Opera St. Paul) — Walter Eisner, Gen.Mgr.; delete L. Eugster

MISSOURI

Springfield Regional Opera (page 45) — phone: (417) 869-1960

NEBRASKA

Opera/Omaha (page 45) — John DeMain & Stephen Wadsworth, Co-Art.Dirs., Fall Festival

NEW JERSEY

Hollybush Festival of Arts (page 45) — phone: (609) 863-6043

June Opera Festival of New Jersey (page 45) — Linda Lockart, Mng.Dir.

NEW MEXICO

Opera Southwest (page 46) (formerly Albuquerque Opera Theatre) — zip code: 87102

Dennis C. Jackson, Gen.Dir.; delete J. Tate-Opel

-65-
Santa Fe Opera (page 46) — Santa Fe Opera Apprentice Artists Program
Age limit: none stated; Deadline: 11/4/87 for Summer 1988
Auditions: New York City 12/8-10, 15, 16, 18, 19/87; Boston 12/12; Chicago 12/12/87, 1/6, 7/88; Los Angeles 1/9; Albuquerque 1/10.

NEW YORK
Chautauqua Opera (page 47) — phone: (716) 357-6286; Linda Jackson, Gen.Mgr., replaces R. Hesse
— Chautauqua Apprentice Artist Program — Dorothy Ryan, Adm.Coord.
Apply to: Chautauqua Opera, Administrative Coordinator, P.O. Box 1562, Ansonia Station, New York, NY 10022; (716) 357-6216 (Chautauqua), (718) 446-8064 (New York City)
Apprentice artists in residence 6/16-8/16/88.

Story Concert Players (page 48) — DELETE ENTRY; company inactive

Syracuse Opera (page 48) — Robert Swedberg, Gen.Dir., replaces R. Driver

Tri-Cities Opera (page 48)
-- Resident Artists Training Program
Joanne Ardune, Auditions Coordinator; delete G. Porter
Deadline: 12/1/87 and 5/1/88; auditions: 12/18-19/87 and 5/88

NEW YORK CITY
AMAS Repertory Theatre (page 49) — Stephen Diamond, Administrator, replaces J. Lapidus

Bel Canto Opera (page 49)
Phone: (212) 759-1720; Victoria Bond, Art.Dir.; Gerald Morgulas, Gen.Adm., replaces S. Leslie

Light Opera of Manhattan (page 50)
P.O. Box 1253, FDR Station, New York, NY 10150; (212) 675-1073

Opera Ebony (page 51) (formerly Opera Ebony/New York)
2109 Broadway, Room 1418, New York, NY 10023

Opera Orchestra of New York (page 52) — delete J. Broome

NORTH CAROLINA
Opera Carolina (page 52) (formerly Charlotte Opera and North Carolina Opera)
-- Resident Artist Program — phone: (704) 332-6026; Dale Dreyfoos, Dir. of Education & Outreach Program for 7 singers, 1 coach/accompanist, 1 stage manager, 1 technical director, running from 9/1/88 to 4/10/89. Performance opportunities on tour and in supporting roles in main season productions; also coaching and classes in career development, audition techniques, theatrical make-up.
Requirements: Application form, recent photo, audio or video cassette of two contrasting arias or songs (one of them in English).

Charlottetowne Players (page 53)
P.O. Box 13432, Charlotte, NC 28211; (704) 554-1667; Mary N. Saunders, Art.Dir., replaces F. Shafter

OHIO
Cincinnati Opera (page 53) — Ensemble Company of the Cincinnati Opera (ECCO) — Thomas Bankston, Adm.Dir.
Deadline: 2/1/88; auditions: in New York and Cincinnati, early April 1988
Write for application form.

Dayton Opera (page 54)
— Dayton Opera Artists in Residence (formerly Dayton Opera Ensemble and Dayton Opera Outreach [DOOR])
13-week training and residency program for 4 singers and 1 coach/accompanist, 1/6-4/10/88.

-66-
Dayton Opera (continued)

Participation in 60 or more performances of a scenes program, in-school and at community centers, and in one of the Company's productions. Training includes coaching and master classes. Weekly stipend of $250; transportation and housing provided.

Requirements: Resume, 2 professional letters of recommendation, and 8x10" black/white photograph (head shot). Send application to Young Artists Program, Michigan Opera Theatre, 6519 Second Ave., Detroit, MI 48202.

Auditions: March and April in Chicago, Dayton, Detroit, New York City, and California. For further information call Office Manager, Dayton Opera, (513) 228-0662.

OKLAHOMA

Tulsa Opera (page 55) — Bernard Uzan, Gen.Dir., replaces E. Purrington; delete C. Zrnić

PENNSYLVANIA

Opera North, Inc. (page 56) (formerly Opera Ebony/Philadelphia) — Malcolm Poindexter, Mgt.Cons.; delete C. Price

Pittsburgh Opera (page 56)

--Pittsburgh Opera Center — Young American Singers/Stage Directors Program

Deadline: 10/5/87; Auditions: Pittsburgh 11/14/87; New York 11/19-22/87

TENNESSEE

Chattanooga Symphony & Opera Association (page 57) (formerly Chattanooga Opera)

Knoxville Opera (page 57) -- 6025 South Gray St., Suite 410, Knoxville, TN 37902

TEXAS

Austin Lyric Opera (insert page 58)

Hannig Row, 200 East 6th St., Suite 206, Austin, TX 78701

Houston Grand Opera (page 59)

Wortham Theater Center, 510 Preston, Houston, TX 77002; (713) 546-0200

--Houston Opera Center -- new address as above; (713) 546-0290; Patricia Houk, Mng.Dir.

Red River Lyric Theatre (page 59)

911 Indiana, Wichita Falls, TX 76301; (817) 322-7758; Beth MaKibbin, Exec.Dir.; delete R. Hansen

VIRGINIA

Ash Lawn-Highland Summer Festival (page 60) (formerly Ash Lawn Summer Festival)


Virginia Opera (page 60)

--Apprentice Program

Write for information about 1988 program.

Wolf Trap Opera Company (page 60)

Age limit: 21-32 as of 8/31/88

Deadlines: Chicago 10/27/87, New York City 11/5, Washington, DC 11/10, others 11/2

Auditions: Chicago 11/23/87, Houston 12/1, San Francisco 12/3, New York City 12/7-9, Washington, DC (at The Barns, Wolf Trap) 12/15

WASHINGTON

Civic Light Opera (page 61)

Box 75672 (for Box 472); (206) 363-2809; Susan Burdick, Act.Art.Dir., for A.-D. Ford

CANADA

ALBERTA

Calgary Opera (page 62) — David Speers, Gen.Mgr. & Art.Dir., replaces B. Hanson

BRITISH COLUMBIA

Vancouver Opera (page 62) -- 1132 Hamilton St., Vancouver, B.C. V6B 2S2
ONTARIO
Canadian Opera Company (page 62) — zip code: M5A 1E8

Comus Music Theatre (page 63) (formerly Comus Repertory Ensemble)
Douglas V. Wright, Adm.Dir., replaces S. Wright; delete B. Bridgman, S. McNeff & C. Hopkinson.

SASKATCHEWAN
Saskatoon Opera (page 63) — Marilyn Harrison, Gen.Mgr.

INSTITUTES FOR ADVANCED TRAINING

UNITED STATES AND CANADA

CALIFORNIA
American Center for Music Theater (page 64)
30 North Raymond Ave., Suite 602, Pasadena, CA 91103; (818) 577-6812

Long Beach Civic Light Opera (insert page 64) — Martin Wiviott, Prod.

PCPA Theaterfest (insert page 64)
Pacific Conservatory of the Performing Arts, P.O. Box 1700, Santa Maria, CA 93456; Jack Shouse, Art.Dir.

NEW JERSEY
Opera/Music Theatre Institute of New Jersey (insert page 65)
Tuition-free program for 10-20 young singers. Included are vocal instruction, optionally with the singer's own teacher, and coaching, acting and staging classes conducted by Frank Corsaro, body movement classes, intensive foreign language study, and master classes with Marilyn Horne, Jerome Hines, and Henry Lewis, and visiting artists. Sessions are 10/15/87-5/29/88. Trainees will perform in concerts and recitals, touring productions of scenes and arias, and a fully-staged production at Symphony Hall, Newark, directed by Frank Corsaro and conducted by Henry Lewis; the latter is projected for 5/88.
Requirements: Limited performance experience, potential for a professional career; completed application form.

NEW YORK CITY
Juilliard American Opera Center (page 65) — Edward Alley, Asst.Dir.

OHIO
Lyric Opera Cleveland/Cleveland Institute of Music (insert page 65) — Deadline: 12/23/87.

PENNSYLVANIA
Academy of Vocal Arts (page 65) — K. James McDowell, Dir., Dino Yannopoulos, Art.Dir.
Auditions: 3/21, 22 5/16/88

VIRGINIA
Virginia Commonwealth University/Virginia Opera (insert page 65)
Virginia Commonwealth University Opera Studio, Department of Music, 922 Park Ave., Richmond, VA 23284; L. Wayne Batty, Dir.
Program: Master of Music in Performance with opera concentration. Some coaching and training given by Virginia Opera personnel; students may audition for and participate in the company's performances at various levels and in university opera performances with company consultants. Write for further information for fall '88 registration.

CANADA
Banff Centre School of Fine Arts (page 65)
Office of the Registrar, The Banff Centre, School of Fine Arts, Box 1020, Banff, Alta., Canada T0L 0C0
—Canadian Music Theatre Workshop (formerly Banff Music Theatre Studio Ensemble)
John Metcalf, Art.Dir.
Program for singer-actors, with a complementary studies program for participant composers

-68-
Banff Centre School of Fine Arts (continued)

and writers, 1 stage director, 1 coach/accompanist. Advanced training in acting, movement, speech and vocal skills. Repertoire mainly drawn from the 20th century. Program runs 9/12-12/16/88 and 1/5-3/31/89.
Deadline: 3/15/88. Auditions: Toronto, Montréal, Vancouver, Edmonton, Calgary, Banff, New York, Bloomington IN, Urbana IL, Minneapolis, Houston, and London, England, 4/88. Tape and references considered if unable to travel to audition. Financial assistance provided to cover part of fee, room and board.

Training program linked to performance of specific music theatre work. Three periods available: 9/19-10/29/88, 10/24-12/10/88, and 1/5-3/31/89.
Deadline: 3/15/88. Auditions: As above. Financial assistance provided to cover fee, room and board; modest stipend.

—Opera Program — Colin Graham, Head
Program of intensive training in text, role study, acting, movement, vocal coaching, and audition techniques, leading to performances of 2 operas. Program runs 6/30-8/12/88.
Operas for 1988: Albert Herring and The Rape of Lucretia.

EUROPE

AUSTRIA
Graz – American Institute of Musical Studies (AIMS) (page 65)
Audition fee: $30 for live audition, or $10 for full-time students at institutions hosting auditions; $20 for audition by tape.
Auditions: in Albuquerque, Atlanta, Austin, Bloomington (IN), Boston, Chicago, Cincinnati, Columbus, Dallas, Houston, Kalamazoo, Los Angeles, Minneapolis, Montreal, New York City, Norman (OK), Orlando, Philadelphia, San Francisco, Seattle, Waco (TX), Washington (DC), Winston-Salem. Auditions are held 1/15-4/15/88; specific dates are to be announced. A tape meeting the audition repertoire requirements may be submitted by any candidate unable to attend one of the auditions in person.

GERMANY
Munich Singing School (page 67) — Deadline: 4/6/87

ITALY
Lucca – Italian Opera Institute (insert page 68)
Carnegie Mellon University, Department of Music, Pittsburgh, PA 15213; (412) 268-2373 or 268-2391; Dr. Marta Sanchez, Program Coordinator, Lorenzo Malfatti, Director.

Stia – Studio Lirico (page 68) (formerly Firenze Lirico Studio)
Nick Rossi, Adm.Dir., Studio Lirico, Via Pan delle Macchie 100, 50063 Figline Valdarno (FI)
Deadline: 12/31/87; Studio: 6/19-7/18/88
Opera for 1988: Così fan tutte, in conjunction with Festa Musicale Stiana.

Vittorio Veneto – Ezio Pinza Council for American Singers of Opera (page 68)
Phone: (412) 766-4712. Deadline: 1/16/88

OPERA/MUSIC THEATER APPRENTICE PROGRAMS IN FIELDS OTHER THAN SINGING

COLORADO
Colorado Opera Festival (page 69) — delete winter address

Four Corners Opera (page 69) — Winter address: 11859A Academy Rd., Philadelphia, PA 19157

FLORIDA
Sarasota Opera (page 69) — zip code: 34236
CAREER GUIDE SUPPLEMENT

INDIANA

Indianapolis Opera (insert page 69)
250 East 38th St., Indianapolis, IN 46205; (317) 283-3531; Robert Driver, Art.Dir.
Internship for 1 assistant stage director, 1 assistant to the Artistic Director. 15 weeks, September–December. Small stipend.

Whitewater Opera (page 69) — zip code: 47375

IOWA

Des Moines Metro Opera (page 70)
Apprentice program for 1 coach, 1 technician. Educational outreach tour, February–May, 175 pfs.

NEW JERSEY

Opera/Music Theatre Institute of New Jersey (insert page 65)
Tuition-free program for 2 coach/conductors and 1 stage director. Included are vocal coaching, acting and staging classes conducted by Frank Corsaro. Sessions are 10/15/87–5/29/88.
Trainees will take part in concerts and recitals, touring productions of scenes and arias, and a fully-staged production at Symphony Hall, Newark, directed by Frank Corsaro and conducted by Henry Lewis; the latter is projected for 5/88.
Requirements: Limited performance experience, potential for a professional career; completed application form. Auditions: 6–7/87

NEW YORK CITY

AMAS Repertory Theatre (page 71) — Stephen Diamond, Administrator, replaces J. Lapidus
Juilliard American Opera Center (page 71) — Edward Alley, Asst.Dir.

NORTH CAROLINA

Opera Carolina (page 71) (formerly Charlotte Opera and North Carolina Opera)
—Resident Artist Program — phone: (704) 332–6026; Dale Dreyfoos, Dir. of Education & Outreach Program for 7 singers, 1 coach/accompanist, 1 stage manager, 1 technical director, running from 9/1/88 to 4/10/89. Performance opportunities on tour. Coach/accompanist also coaches Resident Artists in opera and musical theatre repertoire and may participate in main stage activities.
Requirements: Application form, recent photo.

OHIO

Cincinnati Opera (page 71) — Deadline: 3/1/88

Dayton Opera (page 71)
—Dayton Opera Artists in Residence (formerly Dayton Opera Ensemble and Dayton Opera Outreach [DOOR])
13-week training and residency program for 4 singers and 1 coach/accompanist, 1/6–4/10/88. Participation in 60 or more performances of a scenes program, in-school and at community centers, and in one of the Company's productions. Weekly stipend of $250; transportation and housing provided.
Requirements: Resume, 2 professional letters of recommendation, and 8x10" black/white photograph (head shot). Send application to Young Artists Program, Michigan Opera Theatre, 6519 Second Ave., Detroit, MI 48202.
Auditions: Spring and early Summer in Chicago, Dayton, Detroit, New York City, and California.
For further information call Office Manager, Dayton Opera, (513) 228–0662.

TENNESSEE

Playhouse on the Square (page 72) — delete E. Howard

CANADA

Banff Centre School of Fine Arts (page 72)
Office of the Registrar, The Banff Centre, School of Fine Arts, Box 1020, Banff, Alta., Canada T0L 0C0; (403) 762–6180
(continued on page 73)
NEW ENGLISH OPERA TRANSLATIONS

The following compilation contains information obtained since the last listing in Vol. 27, No. 3. The COS publication, Directory of English Opera Translations, including a 20-page addenda published in December 1987, may be ordered for $12.50 prepaid, postage included. The addenda may be ordered separately for $6.00 prepaid.

N.B.: Translations included here have been used or announced as available. For operas under copyright, check with publisher for authorized version.

BELLINI, VICENZO
Norma Donald Pippin, Pocket Opera, San Francisco, CA

BERLIOZ, HECTOR
Les Troyens Hugh Macdonald, Opera North, Leeds, England [Part 1, La Prise de Troie only]

BIZET, GEORGES
Carmen Anthony Burgess, English National Opera, London [free translation, colloquial language]
Carol Palca, Minnesota Opera, Minneapolis

CAVALLI, PIER FRANCESCO
L’Erismena [unnamed], Ex Machina, Minneapolis, MN
Il Giasone Martin Morell & Paul Echols, Mannes Camerata, New York, NY
L’Ormindo Douglas Nagel, California State University, Hayward

CHABRIER, EMMANUEL
L’Étoile Leonard Lehman

CHARPENTIER, MARC-ANTOINE
Action Brad Walton, Opera Atelier, Toronto, Ont.

CIMAROSA, DOMENICO
Le Astuzie femminili Paul N. Stephan & Edward Clark, Cooper OperaWorks, New York, NY

DARGOMYZHSKY, ALEXANDER

DONIZETTI, GAETANO
Anna Bolena William Ashbrook (Program Pubs.)
L’Elisir d’amore Erik Buck Townsend, Townsend Opera Players, Modesto, CA
Maria Stuarda John Balme, Boston Lyric Opera, MA

DOTTOW, FRIEDRICH von
Martha F. Robert Lehmeyer, Baltimore Opera, MD
David F. Martin, Fargo-Moorhead Civic Opera Co., West Fargo, ND

GLUCK, CHRISTOPH WILIBALD von
L’Hyrcané corrígé Susan Popper Edelmann, Inwood Chamber Opera Players, Brooklyn, NY

HAYDN, FRANZ JOSEPH
La Cantarina Paul N. Stephan & Edward Clark, Cooper OperaWorks, New York, NY
Cari Zytowski, University of California, Santa Barbara, CA
Le Pescatrici Paul N. Stephan & Edward Clark, Cooper OperaWorks, New York, NY

KRASA, HANS
Brundibar Joza Karas, Monmouth Conservatory of Music, Little Silver, NJ

LEHAR, FRANZ
Die lustige Witwe Donald Pippin, Pocket Opera, San Francisco, CA

LEONCABALLO, RUGGIERO
Pagliacci James Billings, Birmingham Opera Theater, AL
Paula Homer, Angelo State University, San Angelo, TX

MOZART, WOLFGANG AMADEUS
Die lustige Witwe Donald Pippin, Pocket Opera, San Francisco, CA

Mozart, Wolfgang Amadeus

Bastien und Bastienne Stephen Fiol, Millikin University Opera Theatre, Decatur, IL
Mildred Miller Posvar & Helen L. Knox, Pittsburgh Opera Theater, PA

Don Giovanni Thomas Holdiday

Die Entführung aus dem Serail James Keller & Albert Takazaukas, Piedmont Opera, Winston-Salem, NC [dialogue only]
Donald Pippin, Houston Grand Opera, TX [with new dialogue]

La Finta Giardiniera Andrew Greene & Edmund Tracey, Adelaide, Australia [as Sandrina’s Secret]
Colin Graham, Opera Theatre of St. Louis, MO
Thomas Holdiday, Berkshire Opera Co., Lee, MA [updated]

La Finta semplice B. Hastings, Opera Factory, Chicago, IL
NEW ENGLISH TRANSLATIONS

Der Schauspieldirektor James Atherton, St. Louis Conservatory of Music, MO
Paul N. Stephan & Edward Clark, Cooper OperaWorks, New York, NY
Andrew Porter

Die Zauberflöte Michael Irwin, Kent Opera, England
Shorske & Eric Fraad, Opera at the Academy, New York, NY
Barbara Silverstein, Pennsylvania Opera Theatre, Philadelphia, PA
Marilyn Tyler, University of New Mexico Opera Studio, Albuquerque

NICOLAI, OTTO
Die lustigen Weiber von Windsor Institute Staff, Cleveland Institute of Music, OH

OFFENBACH, JACQUES
Barbe-bleue Muriel Onni, Hollybush Festival, Glassboro, NJ [for Felsenstein version]
Croquefer Terry Glaser, Fargo-Moorhead Civic Opera, West Fargo, ND
Orphée aux enfers Morgan Himelstein (Mapleson Music Library)

PERGOLESI, GIOVANNI BATTISTA
Il Maestro di musica [various, attr. Pergolesi] Mildred Miller Posvar & Helen L. Knox, Pittsburgh Opera Theater, PA

RAFAEL, J.II
La Serva padrona Stephen Fiol, Millikin University Opera Theatre, Decatur, IL
Rex Hearn, Berkshire Opera Co., Lee, MA
Mildred Miller Posvar & Helen L. Knox, Pittsburgh Opera Theater, PA

PUCCINI, GIACOMO
La Bohème Anthony & Amanda Holden, Opera North, Leeds, England
Madama Butterfly Gary Race, Ithaca Opera Ass’n, NY [arr. as The Tragedy of Madame Butterfly]

RAMEAU, JEAN-PHILIPPE
Les Indes galantes Beaumont Glass, Univ. of Iowa Opera Theater, Iowa City

RAVEL, MAURICE
L’Enfant et les sortilèges P. Goodman & Jonathan Khuner, Prometheus Symphony Orchestra, Oakland, CA

RIMSKY-KORSAKOV, NIKOLAI
The Tale of Tsar Saltan Lyle K. Neff

ROSSINI, GIOACCHINO
Il Barbieri di Siviglia Barbara Silverstein, Pennsylvania Opera Theater

SALERI, ANTONIO
Arlecchinata [Kleine Harlekinade; Little Harlequinade] James Atherton, St. Louis Conservatory of Music, MO
Prima la musica e poi le parole Joel Casey, Operaworks, Ltd., New York, NY

SCARLATTI, ALESSANDRO
Il Trionfo dell’onoré Mildred Miller Posvar & Helen L. Knox, Pittsburgh Opera Theater, PA

SMETANA, BEDRICH
The Bartered Bride [Prodaná nevěsta] Hans Wolf, Tacoma Pierce County Opera, Tacoma, WA
The Devil’s Wall [Certova stěna] Charles Kerry, University College Opera, London
The Two Widows [Dve vдовы] Dunn, Chicago Opera Theater

STRAUSS, OSCAR
The Chocolate Soldier Philip A. Kraus & Gregory Opelka (Music Assoc. of America)

STRAUSS, JOHANN, II
Die Fledermaus R. Adler, Marin Opera, Larkspur, CA

STRAUSS, RICHARD
Ariadne auf Naxos Christopher Alden & David Jacobsen, Long Beach Opera, CA [original version, opera only]

VERDI, GIUSEPPE
Un Balo in maschera David Lawton & Kimball, OperaDelaware, Wilmington
Gerald Snipes, Riverside Opera, CA

VIVES, AMADEO
Los Bohemios Juan Alvarez, Opera Factory, Chicago, IL
WEBER, CARL MARIA von

Oberon  Colin Graham, Opera Theatre of St. Louis, MO [adapted]

ADDRESSES

New and Changed Addresses - Publishers
Associated Music Publishers, 24 East 22nd St., New York, NY 10010; (212) 254-2100
Chappell & Co., Inc. - delete address (now distributed by Theodore Presser)
Mapleson Music Rental Library, 208 North Broadway, Lindenhurst, NY 11757; (516) 226-2244
Edward B. Marks Music Corp. - delete address (now distributed by Theodore Presser Co.)
Editions Salabert - delete address (now distributed by G. Schirmer, Inc.)
G. Schirmer, Inc., 24 East 22nd St., New York, NY 10010; (212) 254-2100

Changes of Music Distributors
Baerenreiter Verlag - from G. Schirmer to MMB Music Inc.
Bessel & Cie. - from Belwin Mills to Theodore Presser Co.
Franco Colombo - from Associated Music Publishers to Theodore Presser
Edward B. Marks - to Theodore Presser
G. Ricordi - from Belwin Mills to Boosey & Hawkes, Inc.

The addresses of performing organizations may be found in the Central Opera Service publication
Opera/Musical Theatre Companies and Workshops in the United States and Canada (New York: November 1987), $10.00. For mail orders add $1.50 for postage and handling.

Winners (continued from page 58)
received third prize; the Grand Prix was given to the Soviet bass BARSEG TUMANIAN.

Conductors
The third International Arturo Toscanini Competition for Conductors, held in Italy by the Orchestra Sinfonica dell'Emilia-Romagna, selected six winners from 132 candidates. Among the honorees was the young American STEVEN MICHAEL ROSEN. The others were OLAF HENZOLD of East Germany, MAK KA-LOK from Hong Kong, KAZUSHI ONO of Japan, ANTONIO PIROLLI of Italy, and JOHANNES WILDNER of Austria.

Career Guide Supplement (continued from page 70)
Banff Centre School of Fine Arts (continued)
Banff Music Theatre Workshop (formerly Banff Music Theatre Studio Ensemble)
John Metcalf, Art.Dir.
Program for singer-actors, with a complementary studies program for participant composers and writers, 1 stage director, 1 coach/accompanist. Repertoire mainly drawn from the 20th century. Program runs 9/12-12/16/88 and 1/5-3/31/89.
Deadline: 3/15/88.
Financial assistance provided to cover part of fee, room and board.

Canadian Opera Company (insert page 72)
227 Front St. East, Toronto, Ont. M5A 1E8; (416) 363-8671; Lotfi Mansouri, General Director
Apprenticeship for 1 vocal coach and 1 stage director. Deadline for 1987-88: 10/1/87

EUROPE
ITALY
Studio Lirico (insert page 72)
Nick Rossi, Adm.Dir., Studio Lirico, Via Pan delle Macchie 100, 50063 Figline Valdarno (FI)
Deadline: 12/31/87; studio: 6/19-7/18/88
Opera for 1988: Così fan tutte, in conjunction with Festa Musicale Stiana.
PROJECTED CAPTIONS

FOREIGN COMPANIES
During the past season the Royal Opera Covent Garden began using projected English captions, first tentatively for *Jenufa*, then after its initial success, also for *Der Rosenkavalier, Die Zauberflöte, Ariadne auf Naxos*, and most recently *Die Frau ohne Schatten*. In a compromise arrangement, the company also offered, on alternate evenings, each of these works without titles.

The popularity of captions for foreign language operas is by no means restricted to English-speaking countries—Canada, the United States, England, and Australia are all using this device—and we are reporting elsewhere in this issue on Italian captions in Florence (*Boris Godunov, Peter Grimes*), Japanese captions in Tokyo (Miki's English-language *Joruri*), and Portuguese captions in Rio de Janeiro (*Der fliegende Holländer*). It has become very popular with audiences in Cologne, Germany, and La Scala has used it not only for its home audiences in Italian, but projected English captions at its guest performances of *I Lombardi* last year in Vancouver.

AMERICAN COMPANIES
American companies using the system for the first time included the Tri-Cities Opera in Binghamton, NY, which introduced its audiences to "Opera-titles" for its production of *Faust* last April.

Following is a list of North American opera companies and workshops that used projected captions for the first time this past season or will be using them for the first time during the current season. This brings the total number of such companies in the United States and Canada to 84.

Bob Jones University Opera Association, Greenville, SC
Charleston Symphony Orchestra, Charleston, WV
Connecticut Grand Opera & Stamford State Opera, Stamford, CT
Florida State University, Tallahassee, FL
Hawaii Opera Theatre, Honolulu, HI
Minnesota Orchestra, Minneapolis, MN
Mobile Opera, Mobile, AL
Opera Grand Rapids, Grand Rapids, MI
Riverside Opera, Riverside, CA
Tri-Cities Opera, Binghamton, NY
Washington Concert Opera, Washington, DC
Whitewater Opera, Richmond, IN

NEW ENGLISH CAPTIONS IN PROJECTION

The titles listed below have been added to the COS directory, *English Captions in Projection*, since the last supplementary list published in the COS Bulletin, Vol. 27, No. 2. The complete directory may be ordered for $5.00 prepaid, postage included.

**BEETHOVEN**
- *Fidelio* New Jersey Symphony, Newark (slides, without dialogue); 5/87 (Rizzo)
- Washington Opera, DC (slides); in prep. (Rizzo)

**BELLINI**
- *Norma* Baltimore Opera, MD (slides); 11/87
- Houston Grand Opera, TX (video/computer); 5/87 (Heumann)

**BERG**
- *Lulu* Lyric Opera of Chicago, IL (slides); 11/87

**BIZET**
- *Carmen* Aria Productions, Victoria, B.C. (slides); 3/87 (Chesin)
- Syracuse Opera, NY (slides); 11/86

**CILEA**
- *Les Pêcheurs de perles* Washington Concert Opera, DC (slides); 5/87

**DONIZETTI**
- *Adriana Lecouvreur* Canadian Opera Company, Toronto, Ont. (slides); 4/87
- *L'Elisir d'amore* Aria Productions, Victoria, B.C. (slides); 3/87 (Chesin)
La Fille du régiment  Huntsville Opera Theater, AL (slides); 11/87
Luìcia di Lammermoor  Pittsburgh Opera, PA (slides); 3/87 (Shaindlin)
Martha  Baltimore Opera, MD (slides); in prep.

Andrea Chénier  Opera Hamilton, Ont.; 5/87

Satyagraha  Lyric Opera of Chicago, IL (slides); 10/87

Orfeo ed Eurydice  Four Corners Productions, NY (slides); 12/87 (Friedman)—Paris version
Seattle Opera, WA (slides); 1/88

Faust  Huntsville Opera Theater, AL (slides); in prep.
San Diego Opera, CA (slides); in prep.
Roméo et Juliette  Arizona Opera, AZ (slides); 11/87
Baltimore Opera, MD (slides); 2/87
San Francisco Opera, CA (slides); 12/87
Washington Opera, DC (slides); 11/87 (Rizzo)

Giulio Cesare  Opera Company of Boston, MA (slides); 7/87 (Oliver)

Händel und Gretel  Connecticut Opera, CT (slides); 3/87
Pittsburgh Opera, PA (slides); 12/87 (Shaindlin)

Jénůfa  Royal Opera, Covent Garden, London (slides); 11/87
Kát'a Kabanová  Glyndebourne Festival, England (slides); in prep.

Where the Wild Things Are  New York City Opera, NY (slides); 11/87

Pagliacci  Connecticut Opera, Hartford, CT (slides); 2/87
Pittsburgh Opera, PA (slides); 3/87 (Shaindlin)

L'Amico Fritz  Washington Opera, DC (slides); 1/88 (Rizzo)
Cavalleria rusticana  Aria Productions, Victoria, B.C. (slides); 3/87 (Chesin)
Nebraska Opera, Reno, NV (slides); 7/87 (Puffer)
Pittsburgh Opera, PA (slides); 3/87 (Shaindlin)
Iris  New Jersey State Opera, Newark, NJ (slides); in prep.

Werther  Dallas Opera, TX (slides); 1/88 (Pines)
Washington Concert Opera, DC (slides); in prep.
Washington Opera, DC (slides); in prep. (Rizzo)

The Consul  Australian Opera, Sydney (slides); 3/87 (Fitzgerald)

Così fan tutte  Aria Productions, Victoria, B.C. (slides); 3/87 (Chesin)
Arizona Opera, Tucson, AZ (slides); in prep.
Connecticut Opera, Hartford, CT (slides); 11/86

Don Giovanni  Aria Productions, Victoria, B.C. (slides); 9/87 (Chesin)
Greater Miami Opera, FL (computer); in prep.

Le Nozze di Figaro  Aria Productions, Victoria, B.C. (slides); 3/87 (Chesin)
L'Oca del Cairo  New York City Opera, NY (slides); 11/87 — Corsaro version

Die Zauberflöte  Lyric Opera of Chicago, IL (slides); 3/87 (Friedman)
New York City Opera, NY (slides); 11/87
San Francisco Opera, CA (slides); 10/87 (Bergen)
Utah Opera, Salt Lake City, UT (slides); 10/87

Les Contes d'Hoffmann  San Francisco Opera (slides); 12/87 (Bergen)
The Postman Always Rings Twice  Greater Miami Opera, FL (computer); in prep.

La Gioconda  Fort Worth Opera, TX (slides); 1/87

The Fiery Angel  Los Angeles Music Center Opera (slides); 9/87—for Downes translation

La Bohème  Arizona Opera, Tucson, AZ (slides); 1/87 (Ross)
Portland Opera, OR (slides); 10/88

La Fanciulla del West  Dallas Opera, TX (slides); 1/87 (Pines)

Madama Butterfly  Marin Opera, CA (slides); 7/87 (Martinez)
Washington Opera, DC (slides); 11/87 (Rizzo)

Manon Lescaut  Arizona Opera, Tucson, AZ (slides); 2/87 (Ross)
Australian Opera, Sydney (slides); 3/87 (Fitzgerald)

I tabarro  Aria Productions, Victoria, B.C. (slides); 3/87 (Chesin)

Tosca  Aria Productions, Victoria, B.C. (slides); 1/87 (Chesin)
Dallas Opera, TX (slides); 11/87 (Pines)
Greater Miami Opera, FL (computer); 2/88

Whitewater Opera, Richmond, IN (slides); 10/87
PROJECTED CAPTIONS

Rossini

**Turandot** Arizona Opera, Tucson, AZ (slides); in prep.
- Baltimore Opera, MD (slides); 4/87
- Houston Grand Opera, TX (video/computer); 7/87 (Heumann)
- Pittsburgh Opera, PA (slides); 10/87 (Shaindlin)

**Il Barbiere di Siviglia** Arizona Opera, Tucson, AZ (slides); 3/87 (Ross)
- San Francisco Opera, CA (slides); 10/87 (Bergen)

**Bianca e Falliero** Greater Miami Opera, FL (computer); 1/88

**La Cambiale di matrimonio** Dallas Opera, TX (slides); 4/85 (Pines)

**La Cenerentola** Los Angeles Music Center Opera, CA (script & cued vocal score); 11/87
- New York City Opera, NY (slides); 7/85 (Siena)

**Le Comte Ory** Houston Grand Opera, TX (video/computer); 9/86 (Heumann)
- Washington Opera, DC (slides); in prep. (Rizzo)

**Il Turco in Italia** Dallas Opera, TX (slides); 5/87

Saint-Saëns

**Samson et Dalila** New Orleans Opera, LA (slides); in prep.

Strauss, R.

**Ariadne auf Naxos** Indianapolis Opera, IN (slides); 7/87
- Minnesota Opera Company, St. Paul (slides) (omits prologue); 6/87
- Die Frau ohne Schatten Royal Opera, Covent Garden, London (slides); 1/88

**Der Rosenkavalier** Portland Opera, OR (slides); 11/86

**Salome** Aria Productions, Victoria, B.C. (slides); 3/87 (Chesin)
- Greater Miami Opera, FL (computer); 2/87
- Houston Grand Opera, TX (video/computer); 4/87 (Heumann)
- San Francisco Opera, CA (slides); 10/87 (Bergen)

Stravinsky

**The Rake's Progress** New York City Opera, NY (slides); 10/87

Tchaikovsky

**The Queen of Spades** San Francisco Opera, CA (slides); 12/87 (Bergen)

Verdi

**Aida** Bob Jones University Opera Association, Greenville, SC (slides); 3/87
- Greater Miami Opera, FL (computer); 7/87

**Un Ballo in maschera** Huntsville Opera Theatre, AL (slides); 3/87
- Riverside Opera, CA (slides); 3/87 (Snipes)

**Falstaff** Houston Grand Opera, TX (video/computer); 3/87 (Heumann)

**Nabucco** San Francisco Opera, CA (slides); 11/87 (Cranna)

**Otello** Greater Miami Opera, FL (computer); in prep.

**Rigoletto** Aria Productions, Victoria, B.C. (slides); 3/87 (Chesin)
- Arizona Opera, Tucson, AZ (slides); 2/88
- Dallas Opera, TX (slides) 1/87 (Pines)
- Indiana University Opera Theater, Bloomington, IN 47401 (slides); 2/87
- Mississippi Opera, Jackson, MS (slides); 12/87
- Mobile Opera, AL (slides); 11/87
- Opera Grand Rapids, MI (slides); in prep. (Davis)
- Piedmont Opera Theatre, Winston-Salem, NC (slides); 9/87

**La Traviata** Aria Productions, Victoria, B.C. (slides); 4/87 (Chesin)
- Baltimore Opera, MD (slides); in prep.
- Greater Miami Opera, FL (computer); 1/87
- Opera/Columbus, OH (slides); 11/87

Wagner

**Der fliegende Holländer** San Diego Opera, CA (slides); 2/87

**Tristan und Isolde** Canadian Opera Co., Toronto, Ont. (slides); 10/87
- Opera/Columbus, OH (slides); 11/87
- Los Angeles Music Center Opera, CA (script & cued vocal score); 1/88 [ ]
The compilation below contains information obtained since the last listing in Vol. 27, No. 3. For explanations of abbreviations and other usages, see page 2 of the COS publication, Directory of Sets and Costumes for Rent. The complete Directory, including a 27-page addenda published in December 1987, 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.

ADAMS, JOHN
Nixon in China (s,c) Houston Grand Opera, TX (Lobel '87) 60x55; 2/45'

ADLER, RICHARD
Damn Yankees (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan '86)

BEETHOVEN, LUDWIG van
Fidelio (s) OperaDelaware, Wilmington (Gordon); 1/45'

delete from addenda: Houston Grand Opera

BELLINI, VINCENZO
Norma (s,c) Baltimore Opera, MD (Klein '87) 60x32
(c) Lubo Opera, Guttenberg, NJ

delete from addenda: Calgary Opera

BERG, ALBAN
Lulu (c) Santa Fe Opera, NM (Ter-Arutunian '82) - 3-act version; sets no longer available

BERLIN, IRVING
Call Me Madam (s) California Music Theatre, Pasadena ('87)

BERNSTEIN, LEONARD
West Side Story (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan)

delete from addenda: Civic Light Opera, Pittsburgh

BIZET, GEORGES
Carmen (s,c) Arizona State Univ. Lyric Opera Theatre, Tempe (E. Turner '87)
(s) Opera Theatre of Saint Louis, MO (Conklin '87)
(c) Fargo-Moorhead Civic Opera, West Fargo, ND (Lamey '85) - sets no longer available
change in addenda: Sacramento Opera, CA - replace (Moore '82) with (Jackson '86)

delete from addenda: Piedmont Opera Theatre

delete from directory: Opera on the Sound

delete from directory: Hinsdale Opera Theatre

BOCK, JERRY
Fiddler on the Roof (s) American Musical Theater, New London, CT (Meyer '86) 41x29
(c) Albuquerque Civic Light Opera Ass'n, NM (McEwan '86)
She Loves Me (s) California Music Theatre, Pasadena ('87)

BRICUSSE, LESLIE & NEWLEY, ANTHONY
Stop the World—I Want to Get Off (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan)

BRITTEN, BENJAMIN
Curlew River (s,c) Opera Theatre of Saint Louis, MO (Sullivan '86) - basic set also suitable for The Burning Fiery Furnace and The Prodigal Son
Death in Venice (s,c) Opera Company of Philadelphia, PA (Tsypin '86) 50x60; 1/45'
The Turn of the Screw (s) Chicago Opera Theater, IL (Bauer '87) 40x20; 1/24'

BUSONI, FERRUCCIO
Turandot (s) Connecticut Grand Opera, Stamford (Nespolo '86); 1/40'

CAVALLI, PIER FRANCESCO
La Calisto (s,c) Eastman School of Music, Rochester, NY (Claassen/Felix '87)

CHARLAP, MARK & STYNE, JULE
Peter Pan (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan)

CERUBINNI, LUIGI
Medea (s) Connecticut Grand Opera, Stamford (Warshaw '87); 1/48'

COHAN, GEORGE M.
Little Johnny Jones (s,c) Arizona State Univ. Lyric Opera Theatre, Tempe (Turner '86)

COLEMAN, CY
Sweet Charity (s,c) Civic Light Opera, Pittsburgh, PA (Rupnik '87) 52x33; 1/48'

DONIZETTI, GAETANO
Betty delete from directory: Beggar's Opera
NEW SETS AND COSTUMES

Don Pasquale  (s) Calgary Opera, Alta. (Roberts '84) 70x42x25; 1/45' - costumes not available
(s) Opera Company of Philadelphia, PA (Colavecchia '84) 50x60; 1/45'
(s) Opera/Omaha, NE (#)Mayman '84 54x42; 1/40'
(c) Santa Fe Opera, NM (Rubin/Ridge '83) - sets no longer available
L'Elixir d'amore  (s) Opera/Columbus, OH (Romero '80) 44x32; 1/45'
La Fille du Régiment delete from addenda: Baltimore Opera
Lucia di Lammermoor  (s) Atlanta Opera, GA (Deegan '86) 54x40
(s) Tri-Cities Opera, Binghamton, NY (Woodbridge '76/'82/'85) 39x34x32 - FOR SALE
Rita  (s,c) Birmingham Opera Theater, AL (Weatherly '86); 1/12'
delete West Virginia Opera Theater
delete Talent Bank of San Francisco
EDWARDS, SHERMAN

1776  (s) Civic Light Opera, Pittsburgh, PA (Rupnik '87) 52x33; 1/40'

FLOTOW, FRIEDRICH von

Susannah  (s,c) Orlando Opera, FL (Carpenter '87) 50x34; 1/24
(s) Hollybush Festival, Glassboro, NJ (Graneto '87) 50x50; 1/40'
delete from directory: Tufts Opera Theatre

FOSS

The Jumping Frog of Calaveras County delete from directory: Talent Bank of San Francisco

GELD, GARY

Shenandoah  (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan)

GOUNOD, CHARLES

Faust  (c) Fargo-Moorhead Civic Opera, West Fargo, ND (Lamey '87)
(c) Utah Opera, Salt Lake City ('84)
delete from addenda: Des Moines Metro Opera

HALL, CAROL

The Best Little Whorehouse in Texas  (s,c) Civic Light Opera, Pittsburgh, PA (Edmunds '87) 52x33; 1/48'
(e) Albuquerque Civic Light Opera Ass'n, NM (McEwan '85)

HAMLISCH, MARVIN

They're Playing Our Song  (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan '85)

HANDEL, GEORG FRIEDRICH

Aleina  (s,c) Los Angeles Music Center Opera, CA (Crawley '86) 50x40; 2/40'
(c) Opera Theatre of Saint Louis, MO (Ramicova '87)
Ariodante  (s,c) Santa Fe Opera, NM (Stennett '87) 57x41 [trapezoid]

HERBERT, VICTOR

Babes in Toyland  (s,c) Opera/Columbus, OH (Snoffer '86) 44x32; 1/45'
Naughty Marietta  (s) Paper Mill Playhouse, Millburn, NJ (Anania '87) 45x40; 4/45

HOUSTON, MARK

Hazel Kirke  (s,c) Lake George Opera Festival, Glens Falls, NY (Brumley/Smith '87) 42x34; 1/40'

HUMPERDINCK, ENGELBERT

Hänsel und Gretel  (s,c) Florentine Opera, Milwaukee, WI (Graham/Wedepohl '86)
(s) Calgary Opera, Alta. (Laxton '79/'85) 70x42x25; 1/45'
(c) Fargo-Moorhead Civic Opera, West Fargo, ND (Lamey '85) - sets no longer available

JACOBS, JIM

Grease  (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan '83)

KERN, JEROME

Showboat  (s) Paper Mill Playhouse, Millburn, NJ (Anania '85) 45x40; 2/45'

LEHAR, FRANZ

Die lustige Witwe  (s,c) Lamplighters/Opera West, San Francisco, CA (#)Mesney/Bower '86
30x30; 2/24'
(s,c) Lubo Opera, Guttenberg, NJ ('82)
(c) Tacoma Pierce County Opera, WA

LEONCAVALLO, RUGGIERO

Pagliacci  (s) OperaDelaware, Wilmington (Deegan/Connelly '86); 1/45'
(s) Virginia Opera, Norfolk (#)Keller '87 40x30; 1/24'

LIEBL, BRAD

The Ransom of Red Chief  (s,c) Birmingham Opera Theater, AL (Weatherly '86); 1/12'
NEW SETS AND Costumes

LOESSER, FRANK

The Most Happy Fella (s) California Music Theatre, Pasadena ('87)

LOEWE, FREDERIC

Brigadoon (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan '83) - women only
Paint Your Wagon (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan '84)

MASCAGNI, PIETRO

L'Amico Fritz (s) Chicago Opera Theater, IL (Buchanan '86) 40x20; 1/40' - costumes no longer available
Cavalleria rusticana (s) Opera Delaware, Wilmington (Deegan/Connelly '86); 1/45'
(s) Virginia Opera, Norfolk ('87) 40x30; 1/24'

MASSENET, JULES

Manon (s) Virginia Opera, Norfolk (Sicangco '87) 40x30; 1/40'
Werther (s) Opera Company of Philadelphia, PA (Colavecchia '84) 50x60; 1/45'

MAXWELL DAVIES, PETER

The Martyrdom of St. Magnus (c) Operaworks Ltd., New York, NY (Casey '84)

McKEEL, JAMES

Jargonauts, Ahoy! (s,c) Midwest Opera Theater, St. Paul (Kennedy/Bakkom '87) - suitable for touring

MECHEM, KIRKE

Tartuffe (s,c) Arizona State Univ. Lyric Opera Theatre, Tempe (E. Turner '86)

MENOTTI, GIAN CARLO

Amahl and the Night Visitors (s,c) Opera Theatre of San Antonio, TX ('86)
(s,c) Orlando Opera, FL (Carpenter '86) 50x34; 1/24'
(s) Hollybush Festival, Glassboro, NJ (Dunham '86) 50x50; 1/20'
The Consul (c) Fargo-Moorhead Civic Opera, West Fargo, ND (Lamey '85) - sets no longer available

The Medium (s,c) Opera Theatre of San Antonio, TX ('84)
delete from directory: Tufts Opera Theatre

The Telephone delete from directory: Tufts Opera Theatre

MOLLCONE, HENRY

The Face on the Barroom Floor (s) Birmingham Opera Theater, AL (Weatherly '86); 1/12'

MOORE, DOUGLAS

The Ballad of Baby Doe (s) Colorado Opera Festival, Colorado Springs (Beck '86) 80x60; 1/45 - replaces current entry in addenda

MOZART, WOLFGANG AMADEUS

Cosi fan tutte (s,c) Chicago Opera Theater, IL (#)(Brown '87) 40x20; 1/40 - principal costumes only - replaces entries in directory and addenda
(s,c) Houston Grand Opera, TX (Oberle '87) 60x55; 4/45'
(s,c) Lyric Opera Cleveland, OH (Christensen/Freeman '87) 40x26; 1/45'
(s,c) opera Theatre of San Antonio, TX ('86)
(s) Charleston Conservatory of Music, WV ('86)
(s) Lilliput Opera Company, Charleston, WV (#)(Struthers '77); 1/24' - formerly available from Pittsburgh Opera
delete from directory: Opera on the Sound

Don Giovanni (s) Orlando Opera, FL (Romero '85) 50x34; 2/45'
(s) Virginia Opera, Norfolk (#)(Kolb '87) 40x30; 1/40'
delete from addenda: Chicago Opera Theater

Die Entführung aus dem Serail (s) Kentucky Opera, Louisville (Romero '86)
delete from directory and addenda: Chicago Opera Theater

Le Nozze di Figaro (s,c) Univ. of Texas at El Paso ('86)
(s) Birmingham Opera Theater, AL (Hume '85); 1/12'
(c) Fargo-Moorhead Civic Opera, West Fargo, ND (Lamey '86)
(c) Lubo Opera, Guttenberg, NJ
(c) Operaworks Ltd., New York, NY (Casey '84)
(c) Univ. of Texas Opera Theatre, Austin ('87)
change in addenda: Santa Fe Opera, NM - replace (Conklin '82) with (#)(Oberle '85)

Der Schaupielsdirektor (c) Univ. of Texas Opera Theatre, Austin ('86)

Die Zauberflöte (s,c) C.W. Post Summer Opera, Greenvale, NY ('87)
(s) Opera Grand Rapids, MI (Dahlstrom '85)
(c) Sacramento Opera, CA (Jackson '85) - sets no longer available
delete from addenda: Opera Theatre of Saint Louis
delete from directory: University of Western Ontario
NEW SETS AND COSTUMES

MUSSORGSKY, MODEST

Boris Godunov (s) Opera Company of Philadelphia, PA (Colavecchia/Muni '87) 50x60; 1/45'

OPPENBACH, JACQUES

Baal-clan delete from directory: New Opera Theatre

Croquefer (c) Fargo-Moorhead Civic Opera, West Fargo, ND (Lamey '87)

Orphée aux enfers (c) Nouvelles Variétés lyriques, Montreal, P.Q. ('86)

(s) Santa Fe Opera, NM (Feldman '83) - sets no longer available

Pomme d'api delete from directory: New Opera Theatre

La Vie parisienne (s) New England Lyric Operetta, Darien, CT (Jones '87) 60x25; 1/24' (includes revolve)

OLIVER, STEPHEN

Beauty and the Beast (s,c) Opera Theatre of Saint Louis, MO (Chiment '87)

PORTER, COLE

Anything Goes (c) Albuquerque Civic Light Opera Ass'n, NM (MeEwan '83)

Kiss Me Kate (c) Albuquerque Civic Light Opera Ass'n, NM (MeEwan '86)

POULENC, FRANCIS

Dialogues des Carmélites (c) Wichita State Univ. Opera Theatre, KS (Witherspoon '86)

delete from directory: University of Western Ontario

PROKOFIEV, SERGEI

The Fiery Angel (s,c) Los Angeles Music Center Opera, CA (Israel '87) 50x55; 4/40'

The Love for Three Oranges (s,c) Hollybush Festival, Glassboro, NJ (Graneto '87) 50x50; 2/40'

PUCCINI, GIACOMO

La Bohème (s,c) Los Angeles Music Center Opera, CA (Ponelle '87) 50x55; 3/40'

(s,c) McGill Opera Studio, Montreal, P.Q. ('88)

(c) Fargo-Moorhead Civic Opera, West Fargo, ND (Lamey '86) - sets no longer available

delete from addenda: Houston Grand Opera

delete from directory: Connecticutt Opera Ass'n

delete from directory: Florentine Opera of Milwaukee

delete from directory: Opera on the Sound

La Fanciulla del West (s,c) Dallas Opera, TX (Lee/Hall '86)

Madama Butterfly (s,c) Florida State University, Tallahassee (#)(Claassen '87)

(s) Calgary Opera, Alta. (Darling '70/80) 70x42x25; 1/45'

(s) Santa Fe Opera, NM (#)(Ter-Arutunian '87) 57x41 [trapezoid] - costumes from 1968 production still available

(c) Lubo Opera, Guttenberg, NJ

(c) Sacramento Opera, CA (Jackson '85) - sets no longer available

delete from directory: Opera on the Sound

delete from directory: Wichita Symphony Society

Manon Lescaut (c) Regina Opera, Brooklyn, NY ('87)

Suor Angelica (s) Opera Company of Philadelphia, PA (Tsypin '86) 50x60; 1/45'

Il Tabarro (s) Sarasota Opera, FL (Allyn '86) 36x26; 1/36'

Tosca (s,c) Lubo Opera, Guttenberg, NJ (King '81)

(s,c) Lyric Opera of Kansas City, MO (Brumley '86) 50x35; 1/ - also available in smaller version for touring

(s) Edmonton Opera, Alta. ('86) 73x47

(c) Sacramento Opera, CA (Jackson '83) - sets no longer available

delete from directory: Opera on the Sound

RAVEL, MAURICE

L'Enfant et les sortilèges (s,c) Brattleboro Music Center Opera Theatre, VT (Smolover '87); 1/16' - designed for touring

RIMSKY-KORSAKOV, NIKOLAI

The Golden Cockerel (s,c) Kentucky Opera, Louisville (Blane '83)

The Legend of Tsar Saltan (s) Indiana University Opera Theater, Bloomington ('87)

RODGERS, RICHARD

Bebes in Arms (s,c) American Musical Theater, New London, CT ('86) 41x29

Carousel (s) American Musical Theater, New London, CT (Meyer '86) 41x29

(s) Paper Mill Playhouse, Millburn, NJ (Anania '85) 45x40; 3/45' - costumes no longer available

South Pacific (c) Albuquerque Civic Light Opera Ass'n, NM (MeEwan '84)

Two by Two (c) Albuquerque Civic Light Opera Ass'n, NM (MeEwan '87)
NEW SETS AND COSTUMES

ROMBERG, SIGMUND
The New Moon (c) Fargo-Moorhead Civic Opera, West Fargo, ND (Lamey '86) - sets no longer available
The Student Prince (s,c) Fullerton Civic Light Opera, CA ('87); 1/40' - replaces current entry in addenda

ROSSINI, GIOACCHINO
Il Barbiere di Siviglia (s,c) Eugene Opera, OR (Freitag '86) 50x26; 1/
(s,c) Florida State University, Tallahassee (Look '86)
(s,c) Kentucky Opera, Louisville (#)(Girard '87)
(s,c) Lubo Opera, Guttenberg, NJ (Cassese '86) 40x32; 1/16'
(s) Virginia Opera, Norfolk (Sicangeo '83) 40x30; 1/40'
(c) Sacramento Opera, CA (Jackson '81) - sets no longer available
(c) Utah Opera, Salt Lake City ('87)
change in addenda: Opera Carolina - replace (Beck '81) with (#)(Beck '86)
change in addenda: Virginia Opera, Norfolk/Tri-Cities Opera, Binghamton, NY - now available only from Tri-Cities Opera
delete from directory: Opera on the Sound

Bianca e Falliero (s) Greater Miami Opera, FL (Jampolis '87) 95x43; 3/45'
La Cenerentola (s,c) Knoxville Opera, TN
(s,c) Los Angeles Music Center Opera, CA (Colavecchia '87) 50x55; 2/40'
delete from addenda: Baltimore Opera
delete from addenda: Calgary Opera
delete from addenda: Chattanooga Symphony & Opera
delete from addenda: Florentine Opera

Le Comte Ory delete from addenda: Houston Grand Opera
Il Turco in Italia (c) Dallas Opera, TX (Hall '87)

SCHMIDT, HARVEY
The Fantasticks (c) Albuquerque Civic Light Opera Ass'n, NM

SCHOENBERG, ARNOLD
Die Jakobsmileiter (c) Santa Fe Opera, NM (George '68)

SHOSTAKOVICH, DMITRI
The Nose (s,c) Santa Fe Opera, NM (Perdziola '87) 57x41 [trapezoid]

SMETANA, BEDRICH
The Bartered Bride (s,c) Tacoma Pierce County Opera, WA ('87)

SONDHEIM, STEPHEN
A Funny Thing Happened on the Way to the Forum (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan '82)

STRAUSS, JOHANN
Die Fledermaus (s,c) Univ. of Washington Opera Theatre, Seattle (Graves '86); 1/40' - replaces current entry in addenda
(s) Calgary Opera, Alta. (Jackson '76) 70x42x25; 1/45' - costumes not available
(c) Sacramento Opera, CA (Jackson '85) - sets no longer available
Der Zigeunerbaron (s,c) Lubo Opera, Guttenberg, NJ (Dalson '84); 1/18' - costumes also available

STRAUSS, RICHARD
Ariadne auf Naxos (s,c) Syracuse Opera, NY (Biddle/Hanley '87)
(s) Opera Company of Philadelphia, PA (Padgett/Spence '85) 50x60; 1/45'
Daphne (c) Santa Fe Opera, NM (Conklin '81) - sets no longer available
Elektra (s) Ventura County Master Chorale & Opera Ass'n, Ventura, CA (Giatheatrics '85) 31x48
Die Liebe der Danae (c) Santa Fe Opera, NM (Ter-Arutunian '82) - sets no longer available

STRAVINSKY, IGOR
L'Histoire du soldat (c) Operaworks Ltd., New York, NY (Casey '86)
The Rake's Progress (s) Indiana University Opera Theater, Bloomington ('86)
(c) Boston Lyric Opera, MA (V. Davis '87)
(s) Santa Fe Opera, NM (A. Klein '81) - sets no longer available

STYNE, JULE
Gypsy (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan '85)

-81-
NEW SETS AND COSTUMES

SULLIVAN, SIR ARTHUR

The Gondoliers (s,c) Opera Theatre of Saint Louis, MO (Romero/Woolard '86) delete from addenda: Calgary Opera

H.M.S. Pinafore delete from directory: Savoy Company

Iolanthe (s,c) Arizona State Univ. Lyric Opera Theatre, Tempe (E. Turner '87) delete from directory: Savoy Company

Patience (c) Stanford Savoyards, CA (Marsh '85)
The Pirates of Penzance (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan '84)
(c) Wichita State Univ. Opera Theatre, KS (Witherspoon '87)
The Sorcerer delete from directory: Savoy Company

Trial by Jury delete from directory: Savoy Company

TANNER, JERRE

Ka Lei No Kane delete from directory: Opera Players of Hawaii

VERDI, GIUSEPPE

Aida (s,c) Houston Grand Opera, TX (Pizzi '87) 60x55; 7/45'

Un Ballo in maschera (s,c) Lubo Opera, Guttenberg, NJ ('84)

Don Carlo (c) Lubo Opera, Guttenberg, NJ ('84)

Otello (c) Lubo Opera, Guttenberg, NJ

Rigoletto (s) Atlanta Opera, GA (Deegan '87) 54x40
(s) Piedmont Opera Theatre, Winston-Salem, NC ('87) 42x40
(c) Dallas Opera, TX (#)(Hall '86)
(c) Sacramento Opera, CA (Jackson '84) - sets no longer available delete from directory: Florentine Opera of Milwaukee delete from directory: Opera on the Sound delete from directory: Wichita Symphony Society

La Traviata (s,c) Univ. of Texas at El Paso ('87)
(s) Berks Grand Opera, Reading, PA (Seheffler '86) - FOR SALE
(c) Santa Fe Opera, NM (#)(Ridge '80)
(c) Utah Opera, Salt Lake City ('87) delete from directory: Florentine Opera of Milwaukee

Il Trovatore (s,c) Lubo Opera, Guttenberg, NJ (Cassese '84) - sets also available delete from directory: Connecticut Opera Ass'n

WAGNER, RICHARD

Der fliegende Holländer (s) San Diego Opera, CA (Gorgensen '87) 59x48; 2/40'

Tristan und Isolde (s,c) Los Angeles Music Center Opera, LA (Hockney '87) 50x55

WALTON, SIR WILLIAM

The Bear (s,c) Opera Theatre of San Antonio, TX ('84)

WARD, DOUGLAS

The Crucible (s) Indiana University Opera Theater, Bloomington ('87)

WELCHER, DAN

Della's Gift (c) Univ. of Texas Opera Theatre, Austin ('87)

WILLSON, MEREDITH

The Music Man (c) Albuquerque Civic Light Opera Ass'n, NM (McEwan '85)

WRIGHT/FOR REST (BORODIN)

Kismet (s) Civic Light Opera, Pittsburgh, PA (Edmunds '87) 52x33; 2/45'

PERFORMING ORGANIZATIONS—NAME CHANGES

Birmingham Civic Opera: now Birmingham Opera Theater

Chattanooga Opera Ass'n: now Chattanooga Symphony & Opera Ass'n

Encore Opera: now Orlando Opera Co.

Opera Company of Greater Lansing: now Opera Company of Mid-Michigan

Opera Ebony: now Opera North, Inc.

Opera School of the Chicago Lyric: now Lyric Opera Center for American Artists

Wilmington Opera Society: now Opera Delaware

The current addresses of these and other performing organizations may be found in the Central Opera Service publication Opera/Musical Theatre Companies and Workshops in the United States and Canada (New York: November 1987), $10.00. For mail orders add $1.50 for postage and handling.
THE METROPOLITAN OPERA ENCYCLOPEDIA: A COMPREHENSIVE GUIDE TO THE WORLD OF OPERA combines historical research with the words and experiences of those who contribute to the success of this art form today. Editor David Hamilton and his colleagues have assembled information about all the operas ever performed at the Met, and most of the principals who sang or conducted them but the coverage extends much further—to four hundred years of performance history, encompassed in 2,500 entries devoted to works, people, places and terms. In addition, 24 specially commissioned articles by artists and writers including Luciano Pavarotti, James Levine, Leontyne Price and William Weaver demonstrate their knowledge of selected topics on operatic history and performance. Color and black-and-white photographs enhance this 415-page volume, which also contains an index and bibliography. This Simon and Schuster book, published in collaboration with Thames & Hudson and the Metropolitan Opera Guild, sells for $35.00.

The musicologist Andrea Seebohm and five colleagues have collaborated on THE VIENNA OPERA, a handsome Rizzoli book which celebrates both the architectural splendors and the legendary artists of this famed theater. The most extensive chapter, Egon Seefehlner's survey of the Opera's general directors and their regimes, is followed by descriptions of various aspects of the house and its productions, including sets, costumes and the orchestra. Translated from the German by Simon Nye, the 275-page volume is lavishly illustrated with over 300 fine color and black-and-white reproductions, and contains a selective bibliography and an index. It is priced at $65.00.

Alfred Mann writes about classical and modern composers and their deviations from the established rules of counterpoint and harmony in THEORY AND PRACTICE: THE GREAT COMPOSERS AS STUDENTS AND TEACHERS. Chapters on Bach and Handel (including the latter's lessons for Princess Anne), Haydn and Mozart, and Beethoven and Schubert are framed by discussions on the rise and eventual decline of conventional music theory. The profuse musical illustrations and examples will be appreciated by scholars and professional musicians. This 167-page indexed W.W. Norton publication is priced at $29.95.

The late Leslie Orrey's 1972 survey, OPERA: A CONCISE HISTORY, has now been republished in an updated edition by Opera editor Rodney Milnes. The lavishly-illustrated text places emphasis on the stylized theatricality of the art form, which grew out of the stylized theatricality of Renaissance court masques and spectacles. A select bibliography and index are included in this Thames & Hudson World of Art paperback, which sells for $9.95.

The late Elaine Brody examines musical developments in the late 19th century from the perspective of the Wagnerian concept of Gesamtkunstwerk in PARIS: THE MUSICAL KALEIDOSCOPE 1870-1925. A welcome and most needed general introduction to the period, this book of her essays on various topics attempts to unravel the plethora of literary, theatrical, visual and social influences on French instrumental works, opera and cabaret music during this time. A host of familiar names, from Lautrec to Josephine Baker, people the 359 pages of this George Braziller publication. Especially telling are passages which describe a darker side of the Belle Epoch, with its political repression, rampant anti-Semitism and urban poverty. A helpful bibliography, notes, and an index are included in this illustrated book, which sells for $19.95.
Riding the current wave of studies centered on German life and culture before the advent of Nazism, Susan C. Cook's *OPERA FOR A NEW REPUBLIC: THE ZEITOPERN OF KRENEK, WEILL, AND HINDEMITH* includes previously unpublished information regarding these composers' attempts to reconcile the conventions of opera with the sensibilities and concerns of a modern audience. Chapters on the influence of popular culture, particularly jazz, on the music and art of the twenties are followed by the histories of *Jonny spielt auf*, *Der Zar lässt sich fotografieren*, and *Neues vom Tage*. A chronology of jazz-influenced works spanning the years 1917 to 1933 as well as plot synopses of other works by the same composers are included among the appendices of this 284-page indexed and illustrated book, published by the University of Michigan Press. It is priced at $29.95.

Nicolas E. Tawa's *A MOST WONDROUS BABBLE: AMERICAN ART COMPOSERS, THEIR MUSIC AND THE AMERICAN SCENE, 1950-1985* attempts to dispel the often alienating confusion which clouds the history and performance of new music in our times. Opera and music theater by such diverse composers as Jack Beeson, Leonard Bernstein, and Philip Glass are treated within the context of the traditional or radical trends to which they are related. Number 9 in Greenwood Press's Contributions to the Study of Music and Dance, this 283-page publication includes a discography, selective bibliography, and an index. It is priced at $35.00.

Women pursuing successful careers in the business of music—from performers and composers to critics, managers and administrators—tell their own stories in the second volume of Greenwood Press' *THE MUSICAL WOMAN: AN INTERNATIONAL PERSPECTIVE 1984-1985*, edited by Judith Lang Zaimont, Catherine Overhauser and Jane Gottlieb. In addition to biographical articles and critical essays devoted to the works of notable women composers, the book features a "Gazette" section documenting musical works, performances, publications, and prizes awarded during the period. Susan Wadsworth, Karen Monson, and Barbara Peterson are just a few of the contributors to this 557-page text, illustrated with photographs, musical examples and various tables, and priced at $65.00.

Nearly twenty years in preparation, *HANDEL'S OPERAS 1704-1726* by the eminent scholars Winton Dean and John Merrill Knapp focuses on the earliest of the composer's forty-two operas—those written from 1705 to 1726. Following the structure of Mr. Dean's 1959 book on Handel's dramatic oratorios and masques, a detailed synopsis of each work is followed by a critical analysis of the opera's musical sources and a history of its performances during the composer's lifetime. This 751-page Oxford University Press publication will be of exceptional value to individuals with a serious interest in baroque music and those who wish to revive these operas for the contemporary stage. The book, containing illustrations, an index, musical examples, and appendices, including a log of 20th century productions, sells for $59.95.

Treves Publishing Company, a division of Elite Publishing Corporation, has launched a second series of attractive and reasonably-priced "Portraits of Greatness". These biographies of prominent musicians feature an abundance of pictorial material and concise texts which summarize their lives and reputations in our time. Little-known and familiar illustrations of 19th-century artists and the opera houses in which they sang are juxtaposed with modern production stills in the 87 pages of Pier Luigi Alvera and
Marco Spada's ROSSINI. A helpful chronology of the composer's life appears at the end of the book, which is available in English or Italian for $12.50. In Florence Stevenson De Santis' 109-page GERSHWIN, published in both hard and softcover for $17.50 and $12.50 respectively, candid family portraits of George and Ira Gershwin alternate with publicity shots of their musical productions and the jazz-age entertainers who sang their songs. Other titles in the series are PUCCINI, GIORDANO, RESPIGHI, and TOSCANINI.

Francis Toye's ROSSINI: THE MAN AND HIS MUSIC, written for the edification of the general reader, was first published in 1934 and reissued twenty years later with a new preface by the author. Now Dover has released a paperback edition. This entertaining and often anecdotal book underscores the dichotomy between the composer's effervescent, joyous music and his depression-plagued and ultimately reclusive life. Inexpensively priced at $6.95, the 268-page work contains illustrations, an index and a list of compositions.

DEBUSSY'S LETTERS offers a fascinating picture of Parisian musical life from 1884 until the composer's death in 1918. The letters were selected and edited by François Lesure, head of the music division of the Bibliothèque Nationale, and translator and scholar Roger Nichols. Debussy's glib style in these letters, written to such colleagues and friends as Odilon Redon, Ernest Chausson and Paul Dukas, cannot conceal his painful personal and artistic struggles, frequently caused by his own difficult personality. Their contents also provide much information about Symbolist drama, music, and art as well as the writing and first performances of Debussy's works, including Pelléas et Mélisande and L'enfant prodigue. In addition to M. Lesure's introduction, a translator's preface by Mr. Nichols, a chronology, and an index, this 355-page Harvard University Press publication contains some interesting photographic reproductions. It sells for $27.50.

SERGEI PROKOFIEV: A BIOGRAPHY, published by Viking Press, contains new information about the composer's life and his position within the context of Soviet cultural history. Fleeing his native land after the Revolution, Prokofiev returned twenty years later to compose film scores, operas, and symphonies and other works in the face of almost constant harassment by government authorities. Author Harlow Robinson furnishes helpful background material about the history of the arts in the Soviet Union while drawing on previously published sources, including Prokofiev's own writings, newly discovered documents and the personal reminiscences of friends and associates. Illustrations, a chronology and catalogue, and an index are contained in this 573-page work, which sells for $29.95.

In COPLAND 1900-1942, first published in 1984 and now issued in paperback by St. Martin's Press, the revered master of American music remembers his Brooklyn boyhood, student days in jazz-age Paris and his years as a teacher and composer at Tanglewood. Through the course of this oral history, Virgil Thomson, Leonard Bernstein and many others contribute their impressions of their friend and colleague, while editor Vivian Perlis' connecting historical narratives help the reader to put events into perspective. Many photographs are included in this 402-page indexed book, which sells for $12.95.

Much has been written about Joan Peyser's controversial BERNSTEIN: A BIOGRAPHY, published by Beech Tree Books, a division of William Morrow.
Extended discussion of the conductor/composer's personal relationships, marital breakup and homosexuality is given equal space to the coverage of his career and musical development. Ms. Peyser, in this often shocking account, treats Bernstein as a highly gifted but self-centered and ruthless artist. This 481-page book includes illustrations and an index. It sells for $22.95.

ORIENTATIONS, the most extensive collection to date of Pierre Boulez's previously published essays, reveals the brilliance of this many-faceted musician. Commenting on both the past, present and future, Boulez analyzes his own avant-garde style and compositional methods as well as those of past masters and their works, including Wagner's Ring, Debussy's Pelléas et Mélisande, and Berg's Wozzeck and Lulu. Edited by Jean-Jacques Nattiez and translated by Martin Cooper, the essays are grouped in three sections devoted to Boulez's work as a composer, as a conductor, and finally as a driving force behind the musical institutions which he has guided. A number of interviews with Boulez are included in this indexed 541-page volume, published by Harvard University Press, which sells for $32.50.

Those familiar with Ned Rorem's previously published Paris and New York journals know that the composer is willing to share his most intimate feelings and experiences with his readers. The isolated locale of THE NANTUCKET DIARY OF NED ROREM 1973-1985 seems the ideal spot for its author's musings on everything from music-making to recipes for clafouti-aux-cérises. Despite the book's chatty and anecdotal style, its pervasive mood is one of sadness, as the island and the sunsets Rorem views from his kitchen become elegiac metaphors for Rorem's coming to terms with his own process of aging and the deaths of many friends. The 634-page illustrated text, published by North Point Press in San Francisco, includes an index. It sells for $30.00.

LIBRETTIST
A man of many careers, born and raised in an Italian Jewish ghetto, he was to become a defrocked priest, court poet, librettist to Mozart, and finally, a teacher in the New World. This is the story of LORENZO DA PONTE: THE LIFE AND TIMES OF MOZART'S LIBRETTIST, a sympathetic and perceptive biography of this talented individual whose exploits and accomplishments seem the stuff of picaresque fiction. Author Sheila Hodges carefully scrutinizes her subject's lively memoirs to separate fact from fantasy on this elusive persona. This 274-page illustrated Universe Books publication includes a chronology of Da Ponte's 90-year life, a list of his writings, a bibliography and an index. It sells for $22.50.

In A HYMN TO HIM: THE LYRICS OF ALAN JAY LERNER, texts of songs from My Fair Lady, Camelot, and other well-known works are printed without music, revealing their varied and effective verse forms. Of great interest here are the lyrics for such rarely-heard musicals as Love Life, composed by Kurt Weill, and the extant material for My Man Godfrey, left unfinished at the time of Lerner's death. Musician and writer Benny Green was the force behind this 319-page Limelite Editions publication, selecting and editing the lyrics as well as contributing an introduction and descriptive entries on each musical. This book, illustrated with Al Hirschfeld drawings and containing an index of first lines, is priced at $20.00.

SINGERS' BIOGRAPHIES
Published in September 1987, on the tenth anniversary of her death, MARIA: CALLAS REMEMBERED was written by a friend of her last
years, Nadia Stancioff. In an attempt to reveal the many, often contradictory sides of the diva, the author draws not only on her own memories but also on interviews she conducted with others who were witness to many aspects of Callas' life, from her sister to her couturier. This 258-page E.P. Dutton publication includes over 60 previously unpublished candid photographs, and is priced at $19.95.

ARIA FOR GEORGE, Nora London's chronicle of the love and devotion she felt for her famous husband from the time of his world-wide acclaim to his tragic illness, which left him immobile for the last seven years of his life. The reader experiences many intimate details of their lives during the period of his soaring career as well as the final days at their home in Armonk, NY, when Mrs. London selflessly tended to his needs. This 244-page illustrated book is available for $19.95, and is published by E.P. Dutton.

Canadian contralto Maureen Forrester is feisty and direct in OUT OF CHARACTER, an autobiography she wrote with Marei McDonald, now released in paperback by McClleland and Stuart. Music, her refuge during a painful childhood, continued to give her strength when personal problems, including the birth of a child out of wedlock, threatened her career. As chairman of the Canada Council, she offers many insights into the state of the arts there. This 323-page illustrated book sells for $19.95.

In SUTHERLAND AND BONYNGE: AN INTIMATE BIOGRAPHY, Quaintance Eaton writes with respect and affection about the musical world and family life of her close friends. Throughout the course of the book, she describes the famous couple's relationship as one which has grown due to the effect of their mutual artistry and the often grueling yet always joyous teamwork which forms the basis of their public lives. The 331-page indexed book which includes many previously unpublished photographs is published by Dodd, Mead and sells for $21.95.

CALLAS AT JUILLIARD: THE MASTER CLASSES has been organized, edited and compiled by John Ardoin, a noted authority on the diva and her art. These lectures, given during the autumn semester of 1971, have been expanded into coherent, well-written commentaries that clarify her ideas on singing and underscore her expertise in operatic styles, from Mozart to early 20th century verismo works. In these lectures on many well-known arias, specific passages are illustrated with musical examples, and technical terminology is defined in the book's glossary. Any singer will appreciate this handsome 300-page Alfred A. Knopf publication, which is priced at $24.95.

Pelion Press has initiated a new series of similarly formatted books devoted to the understanding and performances of art songs. The 203-page THE SINGER'S ANTHOLOGY OF 20th CENTURY SPANISH SONGS, including those of de Falla, Granados and Mompou, is edited and translated by Josep Miquel Sobrer and Edmon Colomer, and the 317-page THE SINGER'S DEBUSSY is edited by Marie-Claire Rohinsky. In both books, the English translations appear to the right of the song, which is phonetically transcribed and translated again, this time line by line. This material is prefaced by a brief history of the song, its composition and first performance. Biographies of the composers and poets, as well as general information on diction and pronunciation, are also included as are various
appendices and indices; each sells for $45.00. *The Singer's Rachmaninoff* and *The Singer's Schumann* are forthcoming.

**CAMBRIDGE OPERA HANDBOOKS**

After a detailed plot synopsis, James A. Hepokoski's *GIUSEPPE VERDI: OTELLO* traces the opera's development from the forging of Boito's libretto and the numerous drafts and revisions of the composer's score to its premiere performance in Milan in 1887. Other chapters discuss the opera's musical and dramatic elements, including its relation to Shakespeare's play. This 209-page work, illustrated with pictures and musical examples, also contains a summary of the work's stage history by William Ashbrook, and includes notes, a bibliography, a discography and an index. It sells for $12.95 in paperback and $34.95 in hardcover.

Britten's artistic collaborators provide first-hand accounts of the creation of his last opera in *BENJAMIN BRITTEN: DEATH IN VENICE*, a recent addition to the Cambridge University Press series devoted to the history, performance, and analysis of a single work. Compiled and edited by Britten's former publisher Donald Mitchell, essays by librettist Myfanwy Piper, director Colin Graham, and others describe the composer's many musical and dramatic choices and their effect on the opera in its final form. Additional chapters are concerned with the relationship of Mann's famous novella to both the opera and the exactly contemporary movie by Visconti. This illustrated 229-page text, priced at $12.95 in paperback and $34.50 in hardcover, reproduces reviews of the premiere and contains notes, a bibliography, a discography and an index.

**ON MUSICAL ANALYSIS**

The English musicologist Ian Bent has revised and expanded to book length his 1980 New Grove article and bibliography on the history, theory and methods of musical analysis. *ANALYSIS*, the latest in the series of Norton/Grove Handbooks in Music, is divided into four sections, including one which surveys the developments that have occurred during the 20th century. William Drabkin has added a glossary of analytical terms to this 183-page indexed work, which is illustrated with analytical charts and tables, and priced at $40.00.

**REFERENCE BOOKS**

K.J. Kutsch and the late Leo Riemens published their first biographical dictionary of singers in 1962 with the title *Unvergangliche Stimmen: Kleines Sängerlexikon*. Each of the following four editions has grown in scope and size, with the new *GROSSES SANGERLEXIKON* occupying 1726 pages in two large-format volumes. Coverage has expanded to include singers who made no known recordings; for those who did record, a brief discographical note follows the biographical sketch. Despite occasional inaccuracies, this is the most comprehensive and important source for information on currently active artists as well as on singers of seasons long past. An appendix consisting of the premiere dates of the numerous operas and operettas referred to in the entries. The dictionary, published in German by Francke Verlag of Bern and Stuttgart, can be ordered directly from the publisher or through retail book stores for the approximate price of $200.00.

The second volume of Clemens M. Gruber's *OPERN URAUFFUHRUNGEN* has recently been published by the Österreichische Verlagsanstalt, Vienna, for the Gesellschaft für Musiktheater. It covers operas written by German, Austrian and Swiss composers between 1800 and 1899, and includes such information as the composer's birth and death dates and places, names of the librettists of individual works, and world premiere dates and places.
which are not restricted to German-speaking territories. Included are also pieces which were not performed or were left incomplete. Indices offer cross-references by titles and cities. The new reference book complements Prof. Gruber's Volume 3, published ten years ago, which reported operas by German-speaking composers for the years 1900 to 1977.

Titles of books on the history and art of conducting, as well as of articles on individual conductors, can be found in the three main sections of CONCERT AND OPERA CONDUCTORS: A BIBLIOGRAPHY OF BIOGRAPHICAL MATERIALS. Robert H. Cowden, who also compiled Greenwood Press's previously-reviewed Concert and Opera Singers: A Bibliography of Biographical Materials, provides several appendices and an index of authors in this 285-page work, which is priced at $35.00.

Robert Craven's SYMPHONY ORCHESTRAS OF THE WORLD profiles 118 such ensembles in 42 countries, including Latin America and Asia. Entries of varying length include information on the orchestra's history, repertoire, and administration, as well as a selective discography and chronology of conductors and works premiered by the organization. A chronology of founding dates, a selected bibliography and an index is included in this 468-page Greenwood Press publication, which is priced at $75.00.

Ethan Mordden's A GUIDE TO OPERA RECORDINGS is a well-written and useful source book, best suited to the novice collector. After summarizing the history of opera on records, the author arranges subsequent chapters chronologically, including both well- and lesser-known works from Monteverdi to Bernstein and Sondheim. While he does not neglect privately-issued and pre-World War II records, most of the book is devoted to commercial releases of the last 30 years. This 308-page indexed Oxford University Press publication sells for $24.95.

As if the antics in the real world of opera were not enough for him, tenor William Lewis has turned his hand to a fictional treatment of the Met and its stars in his mystery novel GALA. Five internationally known tenors with seamy pasts and/or double lives have their contracts permanently bought out when they are bumped off during the course of this 243-page E.P. Dutton publication. At the finale, the culprit pays a price for his crimes considerably higher than that of this book, which is $16.95.

The Association of College, University and Community Arts Administrators (ACUCAA) and the National Assembly of Local Arts Agencies (NALAA) have compiled the results of their joint survey in THE ARTS ADMINISTRATOR JOB CHARACTERISTICS, researched by Sarah Minier. Criteria affecting salary ranges of individuals for positions are shown in statistical charts, tables, and graphs in this 44-page publication, which can be obtained free of charge from ACUCAA, 6225 University Ave., Madison, WI 53705 or NALAA, 1420 K Street NW, Suite 204, Washington, DC 20005.

Current information on schools offering graduate programs in arts management, as well as a list of placement and service organizations, are contained in SURVEY OF ARTS ADMINISTRATION TRAINING 1987-88, a project of the Center for Arts Administration at the University of Wisconsin-Madison and the Association of Arts Administration Educators. An 87-page publication of the American Council on the Arts on the Arts, it is priced at $8.95.

Guidelines for the planning of a successful fund-raising event are offered in Marilyn E. Brentlinger and Judith M. Weiss' THE ULTIMATE BENEFIT
BOOK. Each chapter provides step-by-step advice from the initial concept, the preparation of a budget and the organization of volunteers to the post-event clean-up and report. This 231-page indexed Octavia Press book, with an introduction by New York State Arts Council Chairman, Kitty Carlisle Hart, is priced at $22.95.

Large and small arts organizations needing to define and implement long-range goals will find the task made easier by Bryan W. Barry's concise STRATEGIC PLANNING WORKBOOK. Published by the Wilder Foundation, its workbook format allows the user to adapt the information to specific organizational needs. Detachable worksheets complete this 72-page illustrated paperback, which includes a bibliography and appendices of sample plans. Priced at $25.00 plus $1.00 shipping, it is available from the Publishing Center for Cultural Resources, 652 Broadway, New York, NY 10012.

DIRECTORIES

The 1988 PERFORMING ARTS DIRECTORY, edited by William James Lawson, is divided into sections on Dance, Music and Resources. It features extensive listings of managers, and of service and booking organizations and facilities. The 486-page indexed Dance Magazine publication is priced at $35.00.


The 1988 edition of THE STAGE MANAGERS DIRECTORY contains the alphabetically arranged listings of 198 stage managers in New York and around the country. The 14 indices classify this information according to the individual's experience including opera and children's theater, as well as location and other professional criteria. The 139-page paperback published by Broadway Press was edited by David Rodger and is priced at $15.00.

The 264-page 1987 edition of BRITISH MUSIC WORLDWIDE, edited by Keith Clarke, contains a number of interesting articles by various writers on performers in the fields of opera, dance, choral and instrumental music. It is available through Rhinegold Publishing Ltd. in London.

See "COS Inside Information" for the latest COS publications and others in preparation.
OPERA HAS LOST...

Playwright JEAN ANOUILH, French, 77 years old, in Lausanne, Switzerland, 10/3/87. His widely-performed plays have often been described in contradictory terms as sensuous and cerebral, cynical and poetic, pessimistic and hopeful. The traditional structure, conventional narratives and realistic dialogue of these frequently-revived dramas— including Antigone, Waltz of the Toreadors and Becket—place them in opposition to the absurdist works of his countrymen and contemporaries. Jean-Michel Damase's opera Eurydice (1972) and the recently premiered musical Made-moiselle Colombe have been adapted from his works.

Dancer, choreographer and actor FRED ASTAIRE (né Austerlitz), American, 88 years old, in Los Angeles 6/22/87. His lithe elegance and easygoing charm epitomized the stylized glamour of the thirties musical film. A consummate performer, he and his screen partner Ginger Rogers became identified with the music of Kern, Gershwin, and Porter through the song and dance routines they performed in their now legendary series of RKO musicals. His unique persona and graceful dancing continued to elevate the art of musical comedy through the 1950's, when he often collaborated with studio choreographers to create numbers suitably tailored to his talents. The recipient of numerous awards, including the American Film Institute Lifetime Achievement Award and an honorary Oscar in 1949, he was active in films and television until a few years before his death.

Tenor and stage director JAMES ATHERTON, American, 44 years old, in St. Louis 11/20/87. He trained at the Peabody Conservatory and went on to sing with several American opera companies including Santa Fe and the Metropolitan Opera, where he was on the roster from 1977 through the 1985-86 season. At the time of his death, he was the artistic director of the Opera Division of the St. Louis Conservatory and was scheduled to direct the Handel Festival production of Rinaldo at the Kennedy Center.

Composer HENK BADINGS, Dutch, 80 years old, 6/26/87. One of the Netherlands' best-known musicians, he began to compose in his youth, before he had undertaken formal study. He taught at a succession of Dutch music schools, including the Rotterdam Conservatory, the Lyceum in Amsterdam and the Conservatory of the Hague. The experimental pieces he wrote in 1950 put him in the forefront of the early composers of electronic music. Among his works are the operas Die Nachtwacht (1942, premiered 1950); Liebesranke (1944-5); the radio operas Orestes (1954) and Asterion (1958); Salto mortale (1959), for Dutch television—the first opera to employ solely electronic accompaniment; and Martín Korda, D.P. (1960).

Teacher and conductor CARL BAMBERGER, Austrian-American, 85 years old, in New York 7/18/87. A respected musician and teacher, he worked with Bruno Walter and Karl Böhm in Austria, and came to the United States in the mid-1930's. In New York, he conducted and taught at the Mannes School of Music for many years and was also associated with the New York City Opera, the New York Philharmonic and other organizations. He made recordings with a number of West German orchestras. Colleagues and students paid moving tribute to him at a memorial concert at Mannes in November. He is survived by his wife, the violist Lotte Hammerschlag.

Choreographer, director and dancer MICHAEL BENNETT, American, 44 years old, in Tucson 7/2/87. He collaborated in the creation of innovative and dynamic musicals whose choreography embodied the work's dramatic...
and metaphorical content. Beginning his career as a chorus line dancer on Broadway in the 1960's, he achieved his first success as the choreographer of *Promises, Promises* by Sondheim, with whom he became closely associated. He won Tonys for the dance numbers in *Follies* and Cy Coleman's *Seesaw*, and further enhanced his reputation through his novel concepts of both musical and non-musical works. It was with Hamlisch's *A Chorus Line*, premiered in 1975 and born out of Mr. Bennett's own experiences, that his name became most strongly identified during its Broadway run and tours. *Dreamgirls* (1981) was the last musical of which he had full artistic charge, but he also worked on such hits as Sunday in the Park with George and My One and Only. Before his last illness, he was involved in the British production of the Tim Rice musical *Chess*.

Conductor JERRY CARLSON, American, 31 years old, in West Hollywood 11/23/87. He began as an assistant conductor of the Gay Men's Chorus of Los Angeles before his appointment as its musical director and principal conductor in 1981. He was also a co-founder of the Gay-Lesbian Association of Choruses.

Broadcast executive, pianist, composer, and author ABRAM CHASINS, American, 83 years old, in New York 6/21/87. After a twenty-year career as a pianist and composer of over 100 keyboard works, he became associated with the New York classical station WQXR, serving as the station's music director from 1946 until 1965. It was through his efforts that the station acquired its large audience and numerous commendations, including a Peabody Award. After his retirement in 1977, he became musician-in-residence at the University of Southern California, where he successfully reorganized its now internationally-known student station, KUSC. He was the author of several books, including *Speaking of Pianists* (1957), *The Appreciation of Music* (1966), the well-known *Music at the Crossroads* (1972), and a biography *Leopold Stokowski: A Profile* (1979).

Baritone and impresario PLACIDO DOMINGO FERRER, Spanish-Mexican, 80 years old, in Mexico City 11/22/87. The father of Plácido Domingo, he was one of the most popular zarzuela artists of his time. After emigrating from Spain in 1946, he established his own company in Mexico, which he also took on tour.

Composer and pianist CELIUS DOUGHERTY, American, 84 years old, in Effort, PA, 12/22/86. As an accompanist to many world-famous singers of the 1930's and 40's, he wrote numerous songs which are still in the repertory of many American artists, including Leontyne Price, Evelyn Lear and Thomas Stewart. He was also the composer of the children's opera *Many Moons* (1962).

Tenor and voice teacher BENVENUTO FINELLI (né Bennett Flynn), British, 77 years old, in London 7/24/87. His career was based in England, where he sang leading roles with Sadler's Wells and the Carl Rosa companies during World War II; at the same time he studied with the tenor Dino Borgioli. A featured radio performer in the 1950's, he also made a recording of bel canto selections which is still a favorite with collectors; in it he took the seldom-sung high F in the tenor aria from *I Puritani*. He became a noted singing teacher after retiring in 1971.

Composer WOLFGANG FORTNER, German, 79 years old, in Heidelberg 9/5/87. A successful composer of opera and dramatic works frequently
performed in Germany, he studied composition and musicology at the Leipzig Conservatory. He held a number of academic posts at the Institute of Sacred Music in Heidelberg, the Music Academy in Detmold, the Musik-hochschule in Freiburg-im-Breisgau, and the Academy of Arts in West Berlin. In the summer of 1961, he taught composition at Tanglewood. He also conducted concerts in Munich. He was president of the German section of ISCM. His operas include Die Bluthochzeit after Lorca (1957); Corinna (1958); another work based on Lorca, In seinem Garten liebt Don Perlimplin Belisa (1962); and Elizabeth Tudor (1972).

Choreographer and director BOB FOSSE, American, 60 years old, in Washington, D.C., 9/23/87. During his 30-year stage and screen career, he developed an unmistakable, hard-edged directorial and choreographic style rooted in vaudeville routines and jazz dancing. He danced in films for several years before creating award-winning dance numbers for the Broadway and movie versions of the 1955 hit Pajama Game. Later he both directed and choreographed such successful musicals as How to Succeed in Business Without Really Trying (1961), Sweet Charity (1966) starring his wife Gwen Verdon, Pippin (1972), and Chicago (1975). He won an Academy Award for his filming of Cabaret (1972), in which song and dance powerfully echoed the dark and sinister message of its story. On the night of his death, his revival of Sweet Charity opened at Washington's National Theater.

Patron PAUL FROMM, German-American, 80 years old, in Chicago 7/4/87. A member of a prosperous family of vintners, he was already an exponent of contemporary music during his youth in his native Bavaria. In 1938 he settled in Chicago and started a branch of his business there. His foundation, established at Harvard in 1952, assisted many young composers. He also established The Tanglewood Contemporary Music Festival, called "Fromm Week", the University of Chicago's Contemporary Music Festival, and the contemporary series at the Aspen Music Festival. Other organizations devoted to contemporary music have greatly benefitted from the foundation's work. Mr. Fromm's musical outlook changed somewhat after 1972, when he withdrew support from a number of programs, and signed on new composers to insure a wide range of styles. His musical and charitable activities earned him many academic awards and honors.

Writer ROLAND BERNARD GELATT, American, 66 years old, in Philadelphia 12/3/86. A free-lance writer on opera and theater, he wrote many articles for High Fidelity, Opera News, and other publications. He joined the staff of Saturday Review in 1942, was named managing editor in 1969, and arts editor in 1975. As a member of the editorial board of Thames & Hudson Ltd., he initiated several book projects with the Metropolitan Opera Guild.

Public relations executive ERIK HAMRIN, Swedish-American, 57 years old, in New York 11/29/87. He came to the United States in 1962 and worked for nine years as an associate producer for the Texaco-Metropolitan Opera broadcasts. He had been chief publicist for Peter Gravina Associates, where he represented Benita Valente, Tatiana Troyanos, and other artists.

Photographer JAMES F. HEFFERNAN, American, 64 years old, in New York 11/12/87. For nearly twenty years he was official photographer of the Metropolitan Opera and its artists. His work was frequently seen in Opera News and numerous national and international publications on music.
Producer and director GEORGE W. HOLT III, American, 46 years old, in Montclair, NJ, 7/14/87. He worked under Harold Prince, managing productions of the national companies of Cabaret, Company, Follies, and other musical and non-musical works. He subsequently produced musicals and plays in Britain and the United States with his partner, Barry Brown, and served as executive producer of the Broadway production of La Cage aux Folles. In 1985, he presented the AIDS benefit "The Best of the Best", held at the Metropolitan Opera House.

Tenor CHARLES HOLLAND, American, 77 years old, in Amsterdam, the Netherlands, 11/7/87. He sang both popular and serious music on radio in the 1930's, and participated in the performance and recording of Four Saints in Three Acts. When racial prejudice hindered his career in the United States, he became a successful recitalist, opera singer and radio performer in Europe, where he settled in 1949. He sang Otello in London, and was the first black artist to perform at the Opéra-Comique in 1954. It was not until 1969 that he gave his first American recital, and his concert tour and recordings with Dennis Russell Davies in 1977 earned him much praise. It was during that time that his performance of "O Souverain" from Massenet's Le Cid inspired Laurie Anderson to write her hit song "O Superman".

Soprano and voice teacher MARGARET HOSWELL, American, 57 years old, in New York 10/23/87. She sang opera in Germany before returning to the United States in 1968. Formerly on the faculty of the New England Conservatory, she taught at the Manhattan School of Music for the last 14 years, and became one of the most successful voice teachers in New York. Her pupils included Timothy Jenkins and Marvis Martin.

Soprano and teacher MARIA IVOGUN (née Kempner), Hungarian, 95 years old, in Beatenberg, Switzerland, 10/3/87. Daughter of the operetta singer Ida von Günther from whom she took her stage name, her many recordings, made between 1916 and 1932—when she retired from the stage—demonstrate her musicianship and command of the coloratura repertory which made her famous. She made her 1913 debut in Munich under Bruno Walter and continued her career primarily in Germany, although she also performed leading roles in major houses such as Covent Garden, the Vienna State Opera, and the Chicago Grand Opera in Illinois and on tour in New York. A famous Zerbinetta, she appeared in premieres of works by 20th century composers, including Brauernels' Die Vögel (1916), Pfitzner's Palestrina (1917) and Das Christelflein (1918), and Korngold's Der Ring des Polykrates (1920). In 1921 she married the tenor Karl Erb; after their divorce in 1932 she was married to the pianist Michael Rauchesein, who died in 1984. During her years as a voice teacher, both Rita Streich and Elizabeth Schwarzkopf were among her pupils.

Record producer GEORGE W. KORNGOLD, Austrian-American, 58 years old, in Los Angeles 11/25/87. Son of the composer Erich Wolfgang Korngold, he was responsible for the RCA series "Classic Film Scores" released in the 1970's, which included his father's music for The Sea Hawk. He continued to champion his father's music in his recent recording projects which included the operas Die tote Stadt and Violanta as well as symphonies and film scores.

Philanthropist ALBERT A. LIST, American, 86 years old, in New York 9/11/87. Born to working-class parents, his acquisition and successful
development of nearly defunct companies made him a millionaire at the age of 36. Before his death, he was active as the chairman and owner of Strahl & Pitch, a refiner of natural waxes. One of the original benefactors of the New School for Social Research, his many philanthropic concerns encompassed medical research and Judaic studies, as well as the arts. A noted music patron, he donated funds for a smaller auditorium at the Metropolitan Opera which bears his name.

Choral director and composer NORMAN LUBOFF, American, 70 years old, in Bynum, NC, 9/22/87. After a career as a singer and arranger, he conducted and composed music for the nationally known choir he founded in 1963. He also collaborated on a musical, As Long as You're Healthy and compiled Songs of Man: The International Book of Folk Songs.

Composer FEDERICO MOMPOU, Spanish, 94 years old, in Barcelona 6/30/87. Working in a spare style often characterized as neo-primitive, his compositions are rooted in traditional Spanish and Catalan folk melodies. Influenced by the music of Satie and Debussy, he first came to Paris in 1911, and with the exception of the war years made his home there until 1941, when he returned to Barcelona. Considered to be one of Spain's most important contemporary composers, his many piano pieces are often performed and recorded, while his many art songs remain popular with such singers as Victoria de los Angeles and Montserrat Caballé.

Composer LYNN FREEMAN OLSON, American, 49 years old, in New York 11/18/87. A writer for the radio show "It's Time for Music", he subsequently composed music for television, most notably the "Captain Kangaroo" program. He was also the author of many text and composition books.

Composer, conductor and teacher VINCENT PERSICHETTI, American, 72 years old, in Philadelphia 8/14/87. The symphonic, choral and band music of this distinguished composer is a synthesis of both traditional and modern elements. After studying with Olga Samaroff and Roy Harris in his native Philadelphia, he headed the composition department at the Philadelphia Conservatory from 1942 until 1948, when he began his forty-year association with the Juilliard School. A respected educator, he was the author of the manual Twentieth Century Harmony: Creative Aspects and Practice (1961) and Essays on Twentieth Century Choral Music (1963). Since 1952, he had also worked as director of publications for Elkan-Vogel. His only opera, The Sibyl, was premiered by the Pennsylvania Opera Theater in 1985. A memorial service was held at the Juilliard School on October 5.

Conductor, stage director and teacher JAN POPPER, Czech-American, 79 years old, in Stanford, CA, 9/2/87. He conducted at the Prague Opera and on Czech radio before coming to the United States in 1939. He was one of several Central European professional musicians who, fleeing from the Nazis, established opera workshops at American universities, and who were in great part responsible for the thorough training of young American singers and the eventual growth of regional opera companies in the United States. As one of the pioneers of opera in California, he established academic training and professional companies, and wrote, produced and directed an award-winning series of lectures for KNXT during the 1950's. After forming the Stanford University Opera Workshop, he went on to start similar programs at the University of California-Berkeley and UCLA, where he taught from 1949 until his retirement in 1975. During the last twelve years he had lectured and conducted performances in the Orient.
He received many honors and awards, including a day named in his honor by the city of Los Angeles in 1975. His pupils and colleagues honored his memory at a special concert held at the Stern Centre in Palo Alto on September 19.

Bass FORBES ROBINSON, English, 60 years old, in London 5/13/87. Known as a skilled interpreter of modern opera, particularly of Benjamin Britten, he created the role of Theseus in A Midsummer Night's Dream (1960) and the title role in Tippett's King Priam (1962). He began his career at Covent Garden in 1954 and went on to major parts including Moses in Moses und Aron (1965). He also sang a wide range of dramatic and buffo roles in the standard repertory, including Don Giovanni and Boris Godunov, at festivals and major houses in the British Isles and on the continent.

Soprano ANNA ROZSA, Romanian, 88 years old, in Cluj, Romania, 4/8/87. An artist with a wide-ranging and diverse repertory, she studied voice in the United States and Italy. She sang Freia and Violetta, which she also recorded, at La Scala in the early 1930's. She discontinued her international engagements in 1932, and returned to her native country where she was a principal member of the Cluj Opera and made guest appearances in other cities.

Baritone VLADIMIR RUZDJIAK, Yugoslavian, 64 years old, in Zagreb 10/9/87. He made his debut in Zagreb, and was a member of the Hamburg State Opera from 1954-1961. He also performed major roles with such companies as the Bolshoi Opera, Covent Garden, Munich and Vienna. He sang Amonasro, and Lescaut in Manon, at the Metropolitan Opera during the 1963-64 season. After 1975 he taught voice in Yugoslavia.

Composer and lyricist CHARLIE SMALLS, American, 43 years old, in Bruges, Belgium, 8/27/87. He performed with Harry Belafonte, Hugh Masekela and others before achieving fame in 1975 as the creator of The Wiz, a soul, blues and jazz adaptation of L. Frank Baum's children's classic. He was working on and performing in a new musical at the time of his death.

Conductor IZLER SOLOMON, American, 77 years old, in Fort Wayne, IN, 12/6/87. Music director of the Indianapolis Symphony from 1955 until 1975, he also directed the Flagstaff Festival and conducted and taught chiefly in the midwest. A guest conductor with American and international orchestras, he was the first to lead the Israel Philharmonic after independence was achieved, and later took the orchestra on an American tour in 1951. He led the American premiere of Milhaud's David at the Hollywood Bowl in 1957.

Bass WILHELM STRIENZ, German, 86 years old, in Frankfurt 5/10/87. Singing concerts and appearing in a variety of dramatic and character parts primarily in the German repertory, he performed in major German cities from 1922 through the 1940's; in 1938 he also appeared at Covent Garden. His numerous recordings include Sarastro in the Beecham version of Die Zauberflöte and Falstaff in Die lustigen Weiber von Windsor.

Lyricist and dramatist MICHAEL STEWART, American, 63 years old, in New York 9/20/87. A prominent figure in American musical theater for over 30 years, he collaborated on the adaptations and lyrics for revues and numerous hit musicals, including Bye, Bye Birdie (1960), for which he won a Tony, Hello Dolly! (1964), Barnum (1977) and Forty Second Street.
(1980), the last two co-written with his partner, Mark Bramble. Recently, his musical of *Treasure Island*, on which he collaborated with Jule Styne, was being developed for an eventual Broadway premiere.

Writer and consultant LEO SULLIVAN, American, 66 years old, in Washington, DC, 6/10/87. A former critic and editor of the *Washington Post*, he joined the Kennedy Center in 1971, where he served as a theater consultant and public relations director.

Composer PHYLLIS TATE (née Margaret Duncan), English, 76 years old, in London 5/27/87. Her dissonant, heavily rhythmic compositions were often intended for performance by amateur and student musicians. Her works include two operas, *The Lodger* (1960) and *Dark Pilgrimage* (1963), the latter written for British television, and an operetta, *Twice in a Blue Moon* (1968).

Voice teacher BERNARD U. TAYLOR, American, 90 years old, in New York 7/4/87. He began his career as voice teacher in Texas, and was on the faculty of the Juilliard School from 1930 to 1953. He authored a 1936 textbook on group voice teaching methods and compiled and edited several widely-used anthologies of songs. He was a former president of the New York Singing Teachers Association and the National Association of Teachers of Singing, a group he helped found. After his retirement, he taught privately in New York.

Composer and teacher CLIFFORD TAYLOR, American, 63 years old, in Abington, PA, 9/19/87. He studied with Walter Piston and Paul Hindemith at Harvard University and was chairman of the department of music and composition at Temple University for 23 years. His compositions included several works for voice, including a one-act opera *Freak Show: The Man of Stone* (1973).

Patron and soprano LILIANA TERUZZI (née Weinman), Austrian-American, 95 years old, in New York 1/15/87. A member of the board of directors of the Opera Orchestra of New York from 1977 to 1985, she was the donor of a $2,500 award presented to winners of the Metropolitan Opera Auditions during the 1960's. She sang under the name Lilian Lorma in Italy during the 1920's.

Playwright HUGH WHEELER, British-American, 75 years old, Monterey, MA, 7/27/87. The celebrated works he created with Leonard Bernstein, Harold Prince, Stephen Sondheim and others were forerunners of today's music theater movement. A successful and prolific mystery novelist, he began to write plays and musical adaptations during the early 1960's. His credits include the Tony Award-winning adaptation of a Bergman film for Sondheim's *A Little Night Music* (1973), *Sweeney Todd* (1979), and the revised versions of Bernstein's *Candide* (1974) and Weill's *Silbersee* (1980). His version of Mozart's *The Impresario* was presented at the inaugural summer opera season at the Kennedy Center. At the time of his death he was reworking his 1983 musical *Bodo*, about the romance of a medieval goatherd, and had completed a stage adaptation of the film *Meet Me in St. Louis*.

 []
PERFORMANCE LISTING, 1987-88 SEASON (CONT.)

All performances are staged unless otherwise marked, e.g. "conc. pf." (concert performance), and are given with an orchestra unless another medium is specified, e.g. "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 earlier issue of the Bulletin are not repeated in later issues.

ALABAMA

Alabama Shakespeare Festival, M. Platt, Art.Dir., Montgomery
12/10/87-1/3/88 Little Shop of Horrors
Birmingham Opera Theater, J. Willard, Gen.Dir., Birmingham (see also Vol.27, No.4)
1/15-2/28/88rita tour to schools; 20 pfs.
Huntingdon College Opera, J. Shaffer, Dir., Montgomery
10/29 11/1/87 Shaffer's The Ghost of Susan B. Anthony 11/7 at Univ. of AL, Tuscaloosa
Huntsville Opera Theater, H. Bargetzi, Art.Dir., Huntsville
10/29,30,31/87 La Fille du régiment†
3/17,18,19/88 Faust†
Mobile Opera, P. Pearce, Gen.Mgr., Mobile (see also Vol.27, No.4)
1/12-25/87 The Toy Shop
University of Montevallo Lyric Theatre, B. Middaugh, Dir., Montevallo
9/28,29/87 Unsung Cole revue
11/19,20/87 Where's Charley?
4/7,8/88 Dello Joio's The Trial at Rouen

ALASKA

Fairbanks Symphony Orchestra, G. Wright, Mus.Dir., Fairbanks
12/8/87 Carmina Burana
Perseverance Theater/Alaska Contemporary Dance Co./Fairbanks Arts Assn., Juneau
10/29-11/1/87 J.L. Adams/Lopez's Giving Birth to Thunder/Sleeping with His Daughter/Coyote Builds North America prem.; 11/1-16 tour through AK

ARIZONA

Arizona State University Lyric Opera Theatre, K. Seipp, Dir., Tempe
10/2,3,4,7,9,10/87 A Little Night Music
11/20,21 12/2,4,5/87 Les Pêcheurs de perles Eng.
2/5,6 3/3,4/88 Showboat
4/15,16,20,22,23/88 Albert Herring
Arizona Theatre Co., G. Gisselman, Art.Dir., Tucson
10/17-11/2/87 Candide 10/2-11/87 in Scottsdale
University of Arizona Opera Theater, L. Day, Dir., Tucson
11/87 Carmen

ARKANSAS

Arkansas Opera Theatre, A. Chotard, Gen./Art.Dir., Little Rock (see also Vol.27, No.4)
11/16/87 Perfectly Frank revue; also Spring '88
2/2-20/88 Rice/Baker's Pageant prem.; 2/23-4/16/88 tour to AR, OK, MO, KS
2/23-3/6/88 Tomfoolery
University of Arkansas Opera Theatre, R. Brothers, Dir., Fayetteville
10/16/87 Catulli Carmina
University of Central Arkansas Opera Wksp., K. Kraeft, Dir., Conway
1/29,30/88 Die Fledermaus Eng.

CALIFORNIA

American Conservatory Theatre, E. Hastings, Art.Dir., San Francisco
12/2-26/87 Hoiby/Powers/Williamson's A Christmas Carol prem.
Burbank Theatre Guild, Burbank
12/87-1/3/88 Bremers/Margolin's Have a Jewish Christmas...!? prem.
California Institute of the Arts, Ensemble Theatre II, Valencia
12/8-12/87 De Benedictus/Martin/Florimonte's Soufflé prem.
California Music Theatre, G. Davis, Art.Dir., Pasadena (see also Vol.27, No.4)
2/18-28/88 The Mystery of Edwin Drood 11 pfs.
6/16-26/88 Kismet 11 pfs.
8/16-28/88 Strike Up the Band 11 pfs.

-98-
California State University-Chico, Music Dept., G. Curatilo, Dir. of Opera, Chico
10/29,30,31 11/1/87 Tartuffe

California State University Opera Wksp., D. Nagel, Dir., Hayward
12/87 Hansel and Gretel Eng.; 30 pfs. in schools

California State University Opera Theatre, D. Scott, Dir., Northridge
10/30-11/7/87 The Ballad of Baby Doe c/d: Scott; 6 pfs.
11/20-12/13/87 Peter Pan
3/11-19/88 The Tales of Hoffmann 6 pfs.
12/8,15/87 5/10,17/88 Scenes
Casa Italiana Opera, M. Leonetti, Gen.Dir., Hollywood
9/20 10/18/87 Madama Butterfly c: Unterberg; d: Leonetti
11/29/87 Rigoletto c: Porges; d: Leonetti
1/10/88 Cavalleria rusticana & Pagliacci
2/28/88 Andrea Chénier
5/1/88 La Traviata

Cinnabar Opera Theater, M. Klebe, Art.Dir., Petaluma
9/11-27/87 Man of La Mancha 10 pfs.
12/11,12,13,18,19/87 Leigh/Darion's The Tailor of Gloucester d: Megna; ds: Wubbold

College of Notre Dame Opera Wksp., O. Taylor, Mus.Dir., Belmont
2/19,20/88 Barab's Not a Spanish Kiss & Benjamin's Prima Donna

Company of Angels, Los Angeles
9/4-27/87 Happy End in repertory

Davis Comic Opera, Davis
11/12-14,15m,19-21/87 Die Fledermaus c: Lange; d: Stambusky

Dell’Arte Players Co., M. Fields, Mng.Dir., Blue Lake
9/87-2/88 Winkler's The Bacchae tour to CA
10/1-23/87 Heimer/Fields/Forrest/Schirle/Weisman’s The Road Not Taken tour to OR, CA

Desert Opera Theatre, A. Bakey, Gen./Art. Dir., Palmdale
1987-88 The Gondoliers; Carmen; children's opera TBA

Downey Civic Light Opera, W. Marsh, Mus.Dir., Downey
10/9-25/87 Sweet Charity

Flint Center for the Performing Arts, Cupertino
11/27-29/87 Ebenezer Scrooge (San Jose Children's Music Theatre prod.)
12/5,7/87 Hines' I Am the Way Hines

Foothill Theatre Co., Nevada City
11/27,28,29m 12/3,4,5,6m,10,11,12/87 Amahl and the Night Visitors c: Perry (co-prod. Music in the Mountains)

Fu Hsing Chinese Opera Theatre, Herbst Theatre, San Francisco
12/10/87 The White Serpent; 12/17 in Little Rock; also tour to Los Angeles, Chicago, New York, Washington, Boston, Seattle, Atlanta, Houston

Gilbert & Sullivan Society of San Jose, M. Handloff, Pres., San Jose
10/23,24,25,30,31 11/1/87 Patience
2/19,20,21/88 Trial by Jury 2/25 school pf.

Jane Hardester Singers, J. Hardester, Dir., El Camino College, Torrance
12/11,12,13/87 Amahl and the Night Visitors c: Hardester; d: Fitch

Hollywood Opera Ensemble, A. Monte, Gen.Dir., Hollywood
1/3,10/88 The Merry Widow

4/88 La Bohème

International Institute for the Study of Women in Music, California State University, Northridge
10/8,10/87 Grigsby's The Mask of Eleanor prem.; scored for chamber orch. & computer

La Jolla Playhouse, Performance Outreach Program, D. McAnuff, Art.Dir., La Jolla
Fall '87 McAnuff's Silent Edward prem.; tour to schools

The Lamplighters, A. Harvey, Gen./Art. Dir., San Francisco (see also Vol.27, No.4)
3/5-4/17/88 Iolanthe
6/18-7/31/88 The Gondoliers

Long Beach Civic Light Opera, M. Wiviott, Prod., Long Beach
10/8-25/87 42nd Street
2/25-3/13/87 My One and Only
4/28-5/15/88 Dreamgirls
7/14-31/88 The Wizard of Oz
1987-88 SEASON

Long Beach Opera, M. Milenski, Gen.Dir., Long Beach
1/24m,7/88 Szymanowski's King Roger Am. prem.; Eng.; Johnson, West; e: Sidlin; d: C. Alden
5/20-29/88 Monteverdi's Il Ritorno d'Ulisse in patria e: McGegan; d: C. Alden

Los Angeles Concert Opera, L. Zachary, Gen.Dir., Los Angeles
1/25/88 Linda di Chamounix conc. pf.; Morrow; Lopez-Yanez, Wilson; c: Fetta; d: Tozzi;
at Ambassador Auditorium, Pasadena

Los Angeles Fringe Festival '87, Japan America Theater, Los Angeles
9/26/88 Subotnick/Emshwiller's Hungers electronic/video music theater; prem.; La Barbara

Los Angeles Music Theatre Co., Los Angeles
11/6,11,13,15,18,20,22/88 Werther Eng.; Clary, Cree; Matranga, Beason; c: Stivers

Los Angeles Opera Center, C. Tharp, Gen.Mgr., Los Angeles
12/11/87-1/17/88 Goldenthal/Goldfarb/Taymor's The Transposed Heads

Los Angeles Civic Light Opera, M. Rios, Gen.Dir., San Rafael
9/25-10/18/87 Brigadoon
12/11-1/3/88 The Music Man

College of Marin, Performing Arts Dept., M. Frick, Dir., Kentfield
3/88 My Fair Lady

Mark Taper Forum, G. Davidson, Art.Dir., Los Angeles
6/26-8/21/88 Williams/Myler/Harelik's Lost Highway—The Music and Legend of Hank Williams

Morgan-Wixon Theater, R. Verity, Prod., Santa Monica
10/23-12/12/87 Fiddler on the Roof

Paul Morse Productions, Los Angeles
9/4,5,11,12,18,19,15,16/87 Morse's Roughing It! stgd. wksp. prem.

Mother Lode Musical Theatre, C. Swall, Dir., Kentfield
12/87-6/88 Kanouse/Swall's Gambling Jones tour to CA & NM

North Bay Lyric Opera, A. Secrist, Mgr., Novato
1987-88 The Merry Wives of Windsor

Oakland Ensemble Theatre, R. Sossi, Art.Dir., Oakland
9-10/11/87 Ain't Misbehavin'

10/1-4/87 Byers' Insight Out
10/17/87 Metcalfe/Michillinda's White Linen excts.; wksp.

Opera a la Carte, R. Sheldon, Dir., Los Angeles
11/7m,7,8m,8/87 H.M.S. Pinafore c: Fetta; at the Ambassador Center, Pasadena

Pacific Chamber Opera, G. Hildenbrand, Mng.Dir., San Diego
1/14,16,19,21,23,24/m/88 Naughty Marietta c: Holt; d: Hildenbrand
Spring '88 The Merry Widow; The Chocolate Soldier; Martha

PCPA Theaterfest, J. Shouse, Art.Dir., Santa Maria
11/27-12/20/87 Here's Love
1/27-2/14/88 Feldman/Sussman's Coming Attractions
3/2-20/88 Pump Boys and Dinettes

Pepperdine University Seaver College Opera Wksp., V. Mesrop-McMahon, Dir., Malibu
11/6,7,8m,12,13,14/87 Anything Goes
12/9,10/87 A Christmas Carol 1/30m,30/88 Pump Boys and Dinettes

Pocket Opera, A. Clarvoe, Gen.Mgr., D. Pippin, Mus.Dir., Waterfront Theater, San Francisco/Lefevre Theatre, Moraga
1/30* 4/14 5/1/88 Martha Eng.
2/6* 4/9 5/12,15/88 Offenbach's Barbe-bleue Eng.
5/21,29/88 Yanked from the Harem (adapt. Die Entführung aus dem Serail)
3/26/88 Cosi fan tutte Eng.
6/12/88 Handel's Agrippina Eng.
6/18,23 7/10/88 The Beggar's Opera
7/2,7/88 La Férichole Eng.
1987-88 SEASON

Redlands Bowl Summer Music Festival & Marina Del Rey/Westchester Symphony Orchestra, F. Fetta, Mus.Dir., Redlands
Summer ’88 Madama Butterfly; La Fanciulla del West

9/10-20/87 The Best Little Whorehouse in Texas

10/2-4,9-11,16-18/87 H.M.S. Pinafore
3/18-20,25-27/88 The Yeomen of the Guard
6/24-26 7/1-3/88 Patience

San Diego Opera Ensemble, W. Roesch, Education Dir., San Diego
7/28-11/15/87 The Barber of Seville abrd.; "The Flip Side of Donizetti"; "The Mezzo Soprano in Pants"; 70 pfs. to schools

San Francisco Mime Troupe, J. Holden, Art.Dir., San Francisco
10-12/87 Barthol's The Mozambique Caper 22 pfs.; 12/87-4/88 U.S tour

San Jose Civic Light Opera, S. Slater, Dir., San Jose
10/30-11/8/87 42nd Street
1/22-31/88 Chicago c: Mollicone; d: Shuster
3/18-27/88 Peter Pan
5/13-22/88 Gypsy

San Jose State University Opera Wksp., I. Dalis, Dir., San Jose
7/28-11/15/87 The Barber of Seville abrd.; "The Flip Side of Donizetti"; "The Mezzo Soprano in Pants"; 70 pfs. to schools

Santa Barbara Civic Light Opera, E. Unruh, Art.Dir., Santa Barbara
10/9-18/87 Evita
12/4-13/87 Babes in Toyland
12/31/87 Die Fledermaus

Santa Monica Civic Opera, M. Lanza, Mus.Dir., Santa Monica
12/5,6m/87 La Bohème c: Lanza; d: Biscaldi

David Scott Opera Ensemble, D. Scott, Art.Dir., Northridge
10/10/87 Hansel and Gretel 2 pfs. at El Camino College, Torrance

Sierra Chamber Opera, A. Rea, Art.Dir., Fresno
10/87-5/88 The Chicago Impresario 15 pfs. to schools
10/87-6/88 Rea/Monson's The Enchanted Flute 125 pfs. to schools

Sonoma State University Opera Theater, P. Donovan-Jeffry, Dir., Rohnert Park
12/4,5,6m,10,11,12/87 Offenbach/White's Christopher Columbus c: Sloss; d: Dougherty

Stanford Savoyards, R. Taylor, Prod., Stanford
11/6,7,8,13,14,15m,21/87 H.M.S. Pinafore
4/22,23,24,29,30 5/1/88 The Yeomen of the Guard

Townsend Opera Players, E. Townsend, Gen.Dir., Modesto
10/3/87 Annual Opera Gala
12/6/87 Messiah
12/18/87 The Holy Night
2/13,20/88 La Traviata
5/14,21/88 The Bartered Bride Eng.

UCLA Opera Theatre, S. Krachmalnick, Mus.Dir., Los Angeles
11/20,21,22m/87 The Goose Girl & Arlecchinata Eng. & La Canterina Eng.; c: Krachmalnick; d: Hall
12/12/87 Toch's The Princess and the Pea Toch Centennial Concert

University of Southern California, Drama Dept., Los Angeles
9/5,12,19,26/87 Working 8 pfs.
9/18,19,20/87 L'Histoire du soldat

University of Southern California, USC Opera, G. Campbell, Dir., Los Angeles
12/10,11,12,13/87 The Consul c: Behr; d: Boerlage
Winter '88 Bastien und Bastienne tour

Ventura County Symphony, F. Salazar, Mus.Dir., Ventura
11/7/87 Porgy and Bess conc. excepts.; Holt; c: Salazar

Voices/SF, D. Ahlstrom, Art.Dir., San Francisco
10/11m 11/15m,29m/87 Recitals
12/12,13m/87 Ahlstrom's Vishnuharman c: Shahani

West Coast Opera, J. Lomberdo, Gen.Dir., Palm Desert
2/19,20/88 La Fanciulla del West N. Shade; Theyard, Scarpinati; c: Fetta; d: Bowser

Western Opera Theater, C. Bullin, Adm., San Francisco
1987–88 SEASON

**Whittier-La Mirada Civic Light Opera, P. Gorman, Prod., Whittier**
- 9/26/87 Scenes Concert
- 10/2, 3, 4m, 8, 9, 10, 11m, 15, 16, 17m, 17/87 Man of La Mancha

**COLORADO**

**Academy of the Wilderness, Denver**
- Summer '88 L'Orfeo
- Aspen Opera Theater Center, E. Berkley, Dir., Wheeler Opera House, Aspen
- Summer '88 Don Giovanni c: Mester; L'Italiana in Algeri c: Scimone; Falstaff c: Foster

**Central City Opera, J. Moriarty, Art.Dir., Central City**
- 7/9–8/13/88 The Ballad of Baby Doe 14 pfs.; 8/2m student pf. by Apprentice Artists
- 7/16–8/12/88 The New Moon* 12 pfs.
- 7/30–8/13/88 Macbeth* Eng.; 7 pfs.; 8/9m student pf. by Apprentice Artists

**Denver Center Theatre Co., D. Marley, Art.Dir., Denver**
- 10/12–12/19/87 Guys and Dolls
- 4/18–6/4/88 Man of La Mancha

**Denver Symphony Orchestra, P. Entremont, Prin.Cond., Denver**
- 9/13/87 M. Bernstein's Israel, Oh Israel prem.; semi-stgd. excts.; c: Setapen

**Four Corners Opera, R. Gregori & J. Turano, Gen.Dirs., Durango**
- 7/9, 9/88 Tosca

**OpenStage Theater, E. Elliott, Art.Dir., Fort Collins**
- 9/87 Il Barbiere di Siviglia Eng.; set in 1920's; 2 pfs.

**Opera Colorado, N. Merrill, Pres. & Gen.Dir., Boettcher Hall, Denver**
- 4/30–5/88 Paggioacci & Gianni Schicchi South; Vickers, MacNeil, West; c: Acks; 4 pfs.
- 5/88 Carmen (replacing Don Carlo & L'Elisir d'amore) Toczyska; Popov, Ellis; c: Delacôte; 4 pfs.

**Opera West Wksp., D. Laus, Pres., Denver**
- 9/20, 27/87 Serrano's La Dolorosa

**Snowmass Repertory Theater, M. Yeager, Prod.Art.Dir., Snowmass Village**
- 12/17–3/15/88 Pump Boys and Dinettes

**University of Colorado College of Music, D. Jackson, Dir. Opera, Boulder**
- 10/9–10/87 The Merry Widow
- 2/19–20/88 Falstaff Eng. Ducloix
- 4/21–24/88 Britten's The Prodigal Son
- 6/3–7/30/88 H.M.S. Pinafore; Ruddigore in repertory

**CONNECTICUT**

- 9/87 Gari/Knee's Late Nite Comic prem. previews

**Chancel Opera Co., S. Bingham, Pres., New Haven**
- 10/25/87 Bingham's Piece Together at Wellesley College, MA; 12/20 at Spuyten Duyvil Church, Bronx
- Spring '88 Bingham's The Wild Swans prem.

**Downtown Cabaret Theater, R. Hallinan, Exec.Prod., Bridgeport**
- 11/20–87/1/16/88 Joseph and the Amazing Technicolor Dreamcoat
- 4/1–6/4/88 Sweet Charity

**Fairfield University, Fairfield**
- 10/19–24/87 Berlin to Broadway with Kurt Weill

**Goodspeed Opera House, M. Price, Exec.Dir. & Prod., East Haddam/Chester**
- 11/12, 13, 14, 15m/87 Guys and Dolls c: Ames; d: Bayliss
- 12/7m/87 Musical Scenes c: Hess; d: Grabarkewitz
- 2/20, 21m/88 Susa's Transformations c: Froehlicher; d: Grabarkewitz
- 4/7–10/88 The Rake's Progress d: Bishop
- 5/18/88 "I Love New York" revue

**Long Wharf Theater, A. Brown, Art.Dir., New Haven**
- 4/29–6/12/88 Regina

- 9/18, 19/87 The Student Prince
- 3/4, 5/88 The Merry Widow Eng. Harnick
- 5/6, 7/88 Show Boat
1987-88 SEASON

Troupers Light Opera, R. Luchsinger, Dir., Darien/Stamford
4/88 Ruddigore 4 pfs.

Yale Music Spectrum, B. Berman, Mus.Dir., New Haven
1/21/88 Concert incl. Il Combattimento di Tancredi e Clorinda Berio ed.; conc. pf.; c: de Carvalho; 1/23 at Merkin Hall, New York City

DELWARE

Opera Delaware, E. Kjellmark, Mng.Dir., Opera for Youth Conference, Wilmington (see also Vol. 27, No. 4)
3/18, 19/88 Strouse/Robinette's Charlotte's Web expts.; Hallman/Hallman's Pomperipossa's Sister expts.; on tape (Royal Opera, Stockholm prod.)

DISTRICT OF COLUMBIA

Arena Stage, Z. Fichandler, Prod.Dir., Washington
10/16-11/22/87 Newman/Hall's All the King's Men

2/20/88 Marvin/Satuloff/Bishop's Gantry prem.

Handel Festival, S. Simon, Art.Dir., Kennedy Center, Washington
3/9, 13/88 Rinaldo conc. pf.; Putnam; Guinn

Summer Opera Theatre Co., E. Walter, Exec.Dir., Washington
7/88 Carmen; The Merry Widow

Washington Concert Opera, S. Crout, Art.Dir., Washington
5/15/88 Werther+ conc. pf.; Hauman, Ziegler; Hadley, Malis; c: Crout

FLORIDA

American Stage Co., V. Holloway, Art.Dir., St. Petersburg
1/5-31/88 Side by Side by Sondheim

Asolo Performing Arts Center, J. Ulmer, Art.Dir., Sarasota
10/2-87/3/5/88 Davis/Zeder's In a Room Somewhere (Youth Theatre prod.); tour to Southeast and DC
11/27/87-1/1/88 Nunsense

Coconut Grove Playhouse, A. Mittelman, Prod.Art.Dir., Coconut Grove
10/30/87-1/31/88 Boogie Woogie Bugle Girls revue; prem.; in the Encore Room
11/24/87-1/3/88 Some Enchanted Evening revue; d: Moss
1/12-2/7/88 Kander/Ebb's The Rink prem. rev. vers.
2/19-3/6/88 110 in the Shade; 2/16, 18 previews
5/13-29/88 Green Eyes revue; prem.; 5/10-12 previews

Coral Gables Civic Opera & Orchestra, B. Smith, Art.Dir., Coral Gables
Winter '88 Un Ballo in maschera

Festival of the Continents, P. Bakardjievel, Gen.Dir., Key West (11/18/87-1/31/88)
11-12/87 Forbidden Broadway revue; at Jan McArts Cabaret Theatre
1/21, 23, 29, 30 2/12, 13, 19, 20/88 Guys and Dolls at Marathon Community Theater

Florida Repertory Theatre, K. Baker, Art.Dir., West Palm Beach
10/1-25/87 Solly/Ward's The Great American Backstage Musical
12/10/87-1/3/88 My One and Only
2/18-3/13/88 Bock/Harnick's The Rothschilds
3/24-4/17/88 El Capitan
4/28-5/22/88 Richardson/Elsmslie's The Grass Harp

Florida State Opera at FSU, L. Clark, Dir., Tallahassee
11/5-8/87 Hensel and Gretel Eng.
11/18/87 Rhodes' The Gentle Boy at NOA Convention, Orlando
3/10-12/88 Don Giovanni
6/12-14/88 American opera TBA at FSU Study Center, Florence, Italy

Jacksonville Symphony Orchestra, R. Nierenberg, Mus. Dir., Jacksonville
10/15, 20, 22, 23/87 L'Infedeltà delusa stdg.; Gordon; c: Nierenberg; d: Igesz

Playmakers, M. Hunter, Prod.Art.Dir., Tampa
12/7-11/87 Ekstrom's Gift of the Magi
5/5-28/88 Henry's Angry Housewives

-103-
1987-88 SEASON

Opera for Youth, at NOA Convention, Orlando
11/18m/87 Hagemann's The King Who Saved Himself from Being Saved & Garwood's Joringel and the Songflowers & Benjamin/Gerdine's Chicken Little
11/18/87 Fox/Vile's Zoggy the Time Traveler Am. prem.; c: Cullison; d: Hammood (co-prod. with Suncoast Touring Opera); at EXPO Center

Sarasota Children's Opera, D. Allyn, Exec.Dir., Sarasota (see also Vol.27, No.4)
1987-88 Children's Opera Festival incl. The Frog Prince
Spring '88 The Toy Shop; also school tour to Manatee & Sarasota Counties

Spanish Lyric Theatre, R. Gonzalez, Art. & Exec.Dir., Tampa
9/25,26 10/11/87 España revue
11/20-22/87 Evita in Spanish
11/23-25/87 West Side Story in Spanish
5/13-15/88 Vienna 1900 revue; prem.

Tampa Bay Performing Arts Center, D. Midland, Exec.Dir., Tampa
9/9,10/87 Gala Opening: Florida Symphony Orchestra & National Ballet of Canada & La Bohème Act 2; NY City Opera members; c: Rudel; at Opera House
9-10/87 Teddy and Alice previews & prem.; 44 pfs. at Playhouse
5/88 La Bohème; Die Zauberflöte; The Student Prince NY City Opera; at Opera House

Treasure Coast Opera Society, C. Barrena, Gen.Dir., Pt. Pierce
1/23/88 Carmen Eckhart, Ramirez; Barrena, Giardina; c: Braeali

GEORGIA

Academy Theatre, F. Wittow, Art.Dir., Atlanta
9/19-10/17/87 Peaslee/Hall's Animal Farm

Atlanta Opera, A. Kennedy, Gen.Mgr., Atlanta
6/23,25,27,30/88 Tosca c: Scott; d: Lloyd
7/14,16,19,21/88 The Merry Widow c: Scott; d: Lesenger
8/18,20,22,25/88 Ariadne auf Naxos Eng. dialogue; c: Scott; d: Lesenger

Atlanta Symphony Orchestra, R. Shaw, Mus.Dir., Atlanta
10/9,10/87 Porgy and Bess conc. excts.; Williams; Cook; c: Scott

Clayton State College Opera Wksp., L. Corse, Dir., Morrow
3/4-6/88 H.M.S. Pinafore
5/22-24/88 Let's Make an Opera

Kennesaw College Opera Theatre, H. Hight, Dir., Marietta
12/5/87 Die Fledermaus excts.
3/4,5/88 Orfeo Eng. Ridler

HAWAII

University of Hawaii, Opera Wksp., L. Paxton, Dir., Honolulu
11/13,14/87 Dido and Aeneas
4/88 Opera Scenes

IDAHO

Idaho Falls Opera Theatre, R. Farnam, Art.Dir., Idaho Falls
11/13,14,16/87 The Pirates of Penzance
4/88 Man of La Mancha

ILLINOIS


Bailiwick Repertory, D. Zak, Exec.Dir., Evanston
10/15/87 Peaslee/Hall's Animal Farm

Body Politic Theater, P. Brailsford, Art.Dir., Chicago
11/6-12/13/87 Previn/Stoppard's Rough Crossing

Chamber Opera Chicago, C. Ratner, Art.Dir., Chicago
9/11,12,13m,18,19,20m/87 Falstaff Eng. Porter
4-5/88 Werther Eng.
4-5/88 Die Entführung aus dem Serail Eng.

Chicago Symphony Orchestra, G. Solti, Mus.Dir., Chicago
10/9/87 Solti Birthday Concert incl. Otello Act 1 exct.; Te Kanawa; Domingo; c: Solti/Domingo
10/15,16,17/87 Levy's Masada prem. rev. vers.; w. Chicago Symphony Chorus; Bachlund; narr: Y. Dayan; c: Hillis

-104-
### 1987-88 Season

#### Columbia College Music Theatre Dept., S. Patankin, Art.Dir., Chicago
12/11/87 Hall/Barrosse's Guitar Man stgd. rdg.

#### Drury Lane Theater, Oakbrook Terrace
9/16-10/25/87 Coleman/Field/Baker's 13 Days to Broadway prem.

#### Goodman Theatre, R. Falls, Art.Dir., Chicago
6/3-7/10/88 Pal Joey

#### Illinois Theatre Center, S. Billig, Art.Dir., Park Forest
11/27-12/20/87 The Robber Bridegroom
2/12-28/88 Cohen/Futterman's Yours, Anne

#### Illinois Wesleyan University Opera Theatre, L. Snyder, Dir., Bloomington
11/27-11/2/87 Little Red Riding Hood
11/22/87 Scenes
1/21-23/88 Carousel
3/11,12/88 "Mozart Cabaret" concert

#### Illinois Opera, N. Williams, Gen.Mgr., Chicago
2/18,27,31 3/6/88 Carmen
4/21 5/7,15/88 Le Nozze di Figaro
10/87-5/88 La Traviata; La Bohème; Pagliacci; Madama Butterfly abrgd. w.p.; tour to schools

#### Lyric Opera Center for American Artists, L. Shaenen, Mus.Dir., Chicago
1987-88 Die Zauberflöte semi-stgd.; w. Lake Forest Symphony Orchestra; also on tour

#### Marriott's Lincolnshire Theater, Chicago
8-10/11/87 Schmidt/Jones' Grover's Corners prem. (National Alliance of Musical Theater Producers prod.); 11/87-9/88 tour to 12 NAMTP member theaters

#### Northlight Theatre, R. Vandenbroucke, Art.Dir., Evanston
10/21-11/2/87 Lucas/Conelias's Three Postcards

#### Peoria Civic Opera, R. Chapman, Gen.Dir., Peoria
9/11,12/87 The Sound of Music
11/7,8/87 Lucia di Lammermoor N. Thomas; Adkins, Matthews, R. Miller; c: Contino; d: Ferrara; ds: Stivanello

#### Southern Illinois University, Marjorie Lawrence Opera Theatre, M. Blum, Dir., Carbondale
11/20/87 Forrest's Camille Act 2 excpts.; at NOA Convention, Orlando, FL

#### Wheaton College Conservatory Opera Theater, R. Minor, Dir., Wheaton
2/26,27,29 3/1/88 Kismet

#### Wisdom Bridge Theatre, Chicago
10-11/1/87 Peltoniemi/Dietz's Ten November
5/11-7/3/88 Odenz/Fornes' Sarita prem.

#### Indiana Opera Theater, P. MacAllister, Gen.Dir., Indianapolis
9/18,19/87 Schickele's A Little Nightmare Music & L'Histoire du soldat
1/22,23,24/88 Silverman's Africanis Instructus
4/22/88 Viva la Mamma

#### Indiana-Purdue University Opera Wksp., J. Meyers, Dir., Ft. Wayne
3/25,26,27/88 The Medium & Scenes

#### Indiana State University Opera, R. Hounchell, Dir., Terre Haute
11/18/87 Scenes
2/22,24,26,28/88 L'Elisir d'amore Eng.

#### Indiana University School of Music, C. Webb, Dean, Bloomington (see also Vol.27, No.4)
12/11,12/87 Weidberg's Waiting for Godot c: Swerling; d: Farrokh; at Indianapolis Museum
8/28/88 Bernstein's Mass at Tanglewood Music Festival, Lenox, MA

#### Northwest Indiana Opera Theater, M. Saunders, Gen.Mgr., Griffith
1987-88 The Student Prince
1987-88 SEASON

Opera de Lafayette, P. Bryan, Pres., Lafayette
2/88 Noye's Fludde

IOWA
Coe College Opera Wksp., A. Keller, Dir., Cedar Rapids
10/2,3/87 The Medium
Cornell College Opera Wksp., M. Lee, Dir., Mt. Vernon
1/23,24,25/88 My Fair Lady
Simpson College Opera Wksp., R. Larsen, Dir., Indianola
10/30,31/87 The Consul
2/19,20,21/88 Don Giovanni
University of Iowa Opera Theater, B. Glass, Dir., Iowa City
10/23,24/87 The Old Maid and the Thief & Barab's Fortune's Favorites
11/18,19/87 Pasatieri's The Goose Girl
4/29,30 5/1/88 Rameau's Les Indes galantes Eng. Glass
7/22,24/88 L'Elisir d'amore Eng. or Cosi fan tutte
1988 tour to schools: The Goose Girl
University of Northern Iowa Lyric Theatre, Cedar Falls
12/8/87 Hin und zurilck

KANSAS
St. Mary College Opera Wksp., W. Krusemark, Dir., Leavenworth
11/4/87 Duke's Captain Lovelock
Wichita State University Opera Theatre, G. Gibson, Dir., Wichita
10/30,31 11/6/87 Sweeney Todd
2/9-12/88 Little Red Riding Hood
4/14-17/88 Ruddigore

KENTUCKY
Actors Theater of Louisville, J. Jory, Prod.Dir., Louisville
1/28-2/20/88 I Do, I Do
4/28-5/21/88 The Boyfriend
Kentucky Opera's Opera-Go-Round, T. Smillie, Gen.Dir., Louisville (see also Vol.27, No.4)
11/2-12/19/87 1/21m,22m/88 Son of the Mikado; w. student participation; d: Smillie/
Hallett; tour to schools
2-3/88 Little Red Riding Hood
Stage One: The Louisville Children's Theatre, M. Goldberg, Prod.Dir., Louisville
3/17-4/18/88 Bond/Goldberg's Gulliver prem.; also tour

LOUISIANA
10/28,30/87 La Bohème
3/24,25/88 Die Zauberflöte
7/88 The Merry Widow
Louisiana Tech Opera Wksp., S. Yang, Dir., Ruston
3/16-18/88 Pugh/Utter's Heidi
New Opera Theatre, B. Morgan, Art.Dir., Metairie
12/15,19/87 Hansel and Gretel Eng.; c: LaBruyere; d: Morgan
New Orleans Opera, A. Cosenza, Gen.Dir., New Orleans (see also Vol.27, No.4)
12/6m,12m/87 Amahl and the Night Visitors & Warren's Gift of the Magi c: Whisler; d:
Morelock; ds: Gano
Tulane University Dept. of Music, F. Monachino, Dir.Opera, New Orleans
10/16,17,18/87 Girl Crazy

MAINE
Brunswick Music Theater, V. Crandall, Gen. & Art.Dir., Brunswick
6/7-8/28/88 The Mystery of Edwin Drood; 42nd Street; One Touch of Venus; Song of
Norway; Big River; Nunsense

MARYLAND
Peabody Opera Theatre, R. Brunyate, Dir., Johns Hopkins University, Baltimore
10/31/87 Blakely's Mask prem. & Erickson's From Winter Darkness prem.
11/20,21/87 Tartuffe
12/13,16/87 4/30 5/1/88 Scenes
3/4,19/88 Don Giovanni Eng. Dent
Prince George's Civic Opera, D. Biondi, Art.Dir., Riverdale
11/6,8m/87 The Merry Widow Eng.; c: Abell; d: Biondi
11/87-1/88 Amahl and the Night Visitors tour to schools
3/25,27m/88 La Bohème

-106-
1987-88 SEASON

University of Maryland Music Dept./Maryland Handel Festival, L. Major, Dir., College Park
10/29/87 Tolomeo
Washington Savoyards Ltd., E. Baldwin, Pres., West Bethesda
1/88 The Gondoliers 5 pfs.
5/88 Iolanthe 5 pfs.

MASSACHUSETTS

American Repertory Theatre, R. Brustein, Art.Dir., Loeb Drama Center, Cambridge
5/18-22 6/8-7/10/88 Glass/Yorinks' The Fall of the House of Usher prem.; d: Foreman
(joint prod. Kentucky Opera)

Banchetto Musicale, Jordan Hall, Boston
2/26/88 Purell's The Indian Queen

Boston Concert Opera, D. Stockton, Mus. Dir., Boston
11/7/87 Fidelio V. Thomas; Roloff; c: Nadler
12/20/87 A Victorian Christmas concert
1/28,30 2/3,5,7/88 The Merry Widow
4/10/88 Nabucco D.R. Albert

Boston Lyric Opera, A. Ewers, Gen.Dir., Northeastern University Auditorium, Boston (see also Vol.27, No.4)
12/31/87 Little Red Riding Hood w.p.
2/18/88 Ames/Harrington's The Wife of Martin Guerre stgd. wksp. rdg.; w.p.; at Gardner Museum

Boston/New England Conservatories of Music, Opera Depts., J. Moriarty, Chmn., Boston
4/7-10/88 Le Nozze di Figaro Eng.; c: Moriarty; 4 pfs.

3/16/88 Shchedrin's Dead Souls† Am. prem.; c: Shchedrin; d: Caldwell; ds: Leventhal
(Opera Company of Boston prod.): 4 pfs.
3/88 Peter and the Wolf Eng.; narr: Sats

Longwood Opera, J. Balme, Gen.Dir., Greater Boston area
9/18,20/87 Tosca w.p.; in Brookline
10/17-11/14/87 La Bohème Eng.; w.p.; 8 pfs.
11/13-12/20/87 Hansel and Gretel Eng.; w.p.; 15 pfs.
1/8-2/20/88 Tosca Eng./Ital.; w. Kurzweil synthesizer; 10 pfs.

Merrimack Repertory Theatre, D. Schay, Prod.Dir., Lowell
4/22-5/15/88 Connell/Emmet's Bertha, the Sewing Machine Girl

MIT Musical Guild, Massachusetts Institute of Technology, Cambridge
9/4-6,11-13/87 Die Dreigroschenoper

Opera Company of Boston, S. Caldwell, Mus.Dir., Boston
1/22,24m,27,31m/88 Medea Barstow, Ommerle, Hatziano; Pappas; c/d: Caldwell

MICHIGAN

Comic Opera Guild, T. Petiet, Mng.Dir., Ann Arbor
2/18,19,20,27/88 Show Boat
Spring '88 Chapter and Worse revue; arr. Petiet

Jackson Symphony Summer Opera, S. Osmond, Mus.Dir., Jackson
Summer '88 Le Nozze di Figaro

Lansing Lyric Opera, East Lansing
9/12/87 Koddly's The Spinning Room

Michigan Lite, D. Poulice, Art.Dir., Detroit
2/20,21,26,27,28/88 Die Zauberflöte Eng. Martin; c: Daniels; d: Pfeiffer

Michigan Opera Theatre, Overture to Opera, K. DiChiera, Dir., Detroit
9/25m,26m/87 El Capitan at Detroit Festival of the Arts
9/26m/87 "Michigan Music in Revue" at Detroit Festival of the Arts
12/19m/87 Hansel and Gretel Eng.; 2 pfs.

1987-88 SEASON

Michigan Opera Theatre-in-Residence, K. DiChiera, Dir., Detroit
Music Society of the Midland Center for the Arts, G.R. Ryan, Art.Dir., Midland
10/18-18,22-25/87 Grease
12/87 Dello Joio/Gibson's NATIVITY: A Canticle for the Child prem.; c: Ryan
2/19-21,25-28/88 South Pacific
5/6-8/88 Nunsense
Oakland University Opera Theater, J. White & T. Aston, Co-Dirs., Rochester
8/17,18,19/88 Four Saints in Three Acts superv: Thomson
Opera Company of Mid-Michigan, J. Lesenger, Art.Dir., Lansing
4/23/88 Tosca
1987-88 Little Red Riding Hood tour to schools
Opera Grand Rapids, R. Peterson, Art.Dir., Grand Rapids
10/22,24/87 Die Fledermaus Eng. Czonka/Theslof; South, Sherburn; Woods, Galbraith; c: Gore; d: Boerlage
3/24,26/88 Rigoletto Parrish; Rucker, Cortez
University of Michigan, Musical Theatre Program, Ann Arbor
4/14-17/88 On the Town
University of Michigan Opera Theater, G. Meier, Mus.Dir., Ann Arbor
11/19,20,21,22/87 La Rondine
University of Michigan Symphony Orchestra, Ann Arbor
10/87 Conc. incl. Salome final scene; Shell

MINNESOTA

Children's Theatre Co., J. Cranney, Art.Dir., Minneapolis
9-11/15/87 Price/Mason's The Adventures of Tom Sawyer; Titus/Congdon's Raggedy Ann and Andy in repertory
11/25-12/28/87 Shorter/Olson's Merry Christmas, Strega Nona
1/6-4/2/88 Koerner/Chamberlain's Young Jane Eye
3/9-4/10/88 Shorter/Olson's The Troubles: Children of Belfast
4/20-6/12/88 Titus/Mason's The 5000 Hats of Bartholemew Cubbins
9/87-1/88 Ostrowskho/Chamberlain's Little Women tour to Midwest
Ex Machina, J. Middleton, Art.Dir., Minneapolis
10/30,31/87 Halloween Concert at St. Clement's, St. Paul
1/28-31/88 The Beggar's Opera at the Southern Theatre
4/7-9/88 Cavalli's L'Erismena Eng.; at St. Clement's, St. Paul
Midwest Opera Theater, L. Johnson, Outreach Dir., St. Paul
10/2-11/14/87 Carmen Eng. Palce; tour 2-4/88 McKee's Jargonauts, Ahoy! tour
Minnesota Composers Forum, Minneapolis
1/7,8/88 "Opera Nouveau" incl. Harris' As You Choose & Kosch/El-Hai's Scotichronicon
1/9,10,11/88 Music Video incl. Childs' Still Life & Gilbert/Charles' The Cry of Toth & Hess/Mirabel's Confession & Nelson's In the Shadows & Rothman's Lollipops
8/6/88 Tosca conc. pf.; Mitchell; Moldoveanu, Milnes; c: Slatkin
New Music-Theater Ensemble, Minnesota Opera, B. Krywosz, Art.Dir., St. Paul
11/2-15/87 Fall Developmental Program: Subotnik/Balk/Israel's Jacob's Room La Barbara & Ensemble (co-prod. w. American Music Theater Festival, Philadelphia); Harper/Neibor's Snow Leopard (formerly Tantracidal Mania) (co-prod. w. American Ritual Theatre & Organic Theatre Co., Chicago); Vandervelek/McGuire's Seven Sevens
2-8/88 Winter Developmental Wksp.: Cow Boy Lips d: Peluso

North Star Opera, W. Eisner, Gen.Mgr., St. Paul
12/6-18/87 Amahl and the Night Visitors
MISSOURI
Culver-Stockton College Opera Wksp., C. Mathieson, Dir., Canton
2/88 Cox and Box

Opera Theatre of Saint Louis, C. MacKay, Gen.Dir., C. Graham, Art.Dir., St. Louis (see also Vol.27, No.4)
10/14,16,17,18m,22,23,24/87 Britten's The Prodigal Son* Stewart, Doig, Holleman; c: Lord; d: Graham; ds: Sullivan; at Christ Church Cathedral
5/21,25,27,31 6/2,4,7,12,18/88 La Bohème Eng. Holden; Esperian, Terrell; Bernardini, Lapierriére; c: France; d: Browsky
5/26,28 6/1,10,19/88 Vanessa Putnam, Bonazzi; c: J. Rescigno; d: Vick
6/3,5,8,11m,14,16,18m/88 La Finta Giardiniera Eng. Graham; Gibbons, Gale, Stephenson, Dahl; Croft; c: Nierenberg; d: Muni; ds: Benson
6/9,11,15,17/88 Weber's Oberon ed. & Eng. Graham; Sonnenberg; Thomas, McGuire; c: Nelson; d: Graham; ds: Luzzati

Theatre Project Co., P. Syer, Art.Dir., St. Louis
11/12-12/5/87 Swados' Alice in Concert

Unicorn Theatre, C. Levin, Art.Dir., Kansas City
11/27-12/27/87 Houston's Expiring Minds Want to Know

University of Missouri-Kansas City, Conservatory of Music, M. Johnson, Dir. Opera/Musical Theatre, Kansas City

Fall '87 Girl Crazy
Spring '88 L'Elísir d'amore

MONTANA
Intermountain Opera, P. Elvira, Art.Dir., Bozeman
5/20,22/88 Cavalleria rusticana & Pagliacci

NEBRASKA
Emmy Gifford Children's Theater, B. Kirk, Art.Dir., Omaha
11/27/87-1/10/88 Cinderella

Nebraska Theatre Caravan, C. Jones, Art.Dir., Omaha
10/1-87-3/25/88 Animal Farm tour to NE & IA
11-12/87 Jones' A Christmas Carol w. traditional carols; U.S. tour
1/22-2/14/88 Sherman/Sherman's Over Here!

Omaha Magic Theatre, J. Schmidman, Dir., Omaha
10/1-9/87 Seehean/Terry's Dinner's in the Blender; 11/87-3/88 tour to NE, IA, MO
10/22-25/87 Budenholzer/Seehean/Nelson/Schmidman/Terry's Sea of Forms
1-3/88 Seehean/Budenholzer/Terry's Sleazing Toward Athens; Budenholzer/Schmidman's Astro*Bride tour to NE, KS, MO
1/15-25/88 Farber/Schmidman's 1 Bear-1 Vote
2/12-29/88 Farber/Fong/Goolsby/Nelson/Terry's Trash Ranch
3/4-14/88 Seehean/Terry/Schmidman's Theatre College company-dev.

University of Nebraska, Lincoln School of Music, R. Hansen, Dir. Opera, Lincoln
10/23,24/87 Dido and Aeneas
2/12,13/88 Street Scene

NEW JERSEY
12/4-87-1/22/88 Sophisticated Ladies

Family Opera, J. Ruffino, Pres., North Bergen
10/4/87 Carmen 2/7/88 La Traviata
11/15/87 The Merry Widow 3/6/88 Aida
12/6/87 Tosca 4/10/88 Madama Butterfly
1/10/88 La Bohème 5/15/88 Il Trovatore

George Street Playhouse, E. Krebs, Art.Dir., New Brunswick
11/20-12/13/87 Nunsense
2/12-3/8/88 Caruso/Wells/De Shields' Blackberries prem.
12/8-19/87 Peter and the Wolf in Children's Series

Hollybush Festival, V. Zuponcic, Exec.Dir., Glassboro
12/2m,8m,9m,12/87 Hansel and Gretel Eng.; Ruggles, Livengood; Woods; c: Portnoy; d: Holliday
5/7,13,15/88 Tosca set in Central America; d: Muni

1987-88 SEASON

-109-
1987-88 SEASON

Hoboken Chamber Orchestra, G. Schneider, Mus.Dir., Hoboken
3/27m/88 Rigoletto conc. pf.; Lightfoot
Lubo Opera Co., J. Lasky, Art.Dir., Guttenberg
10/17/87 Un Ballo in maschera
11/1/87 Tosca
Metro Lyric Opera, E. Tognoli, Exec. & Art.Dir., Asbury Park
10/25/87 Madama Butterfly
11/8m/87 La Traviata Galli; Marvenin, Hartman; d: Ferrara; ds: Stivanello
Monmouth Conservatory Performing Division, F. Molzer, Dir., Little Silver
3-4/88 Bastien and Bastienne & Wallace's Love's Path is Lumpy, or Eat Your Spaghetti prem.
Opera Classics of New Jersey, G. Consiglio, Art.Dir., Paramus
11/7/87 Carmen Fredda, Aronoff; Mosher, Hartman; c: Bracali; ds: R. King; in Hackensack
3/5/88 Il Barbiere di Siviglia
4/9/88 La Traviata
4/30/88 Annual Gala
9/16-10/25/87 Fischoff/Gilbert's Sayonara prem.; 48 pfs.
11/4-12/13/87 My One and Only 48 pfs.
5/18-6/26/88 TBA
Red Oak Music Theatre, A. Pourmel, Art.Dir., Lakewood
10/16,17,18m,23,24/87 Show Boat
1/22,23,24m,29,30/88 Pippin
3/4,5,6m,11,12/88 Hello Dolly!
4/29,30 5/1m,6,7/88 Sugar Babies
Ridgewood Gilbert & Sullivan Opera Co., C. Wolfson, Mus.Dir., Ridgewood
11/7-12/13/87 Iolanthe tour; 8 pfs.
Westfield Symphony Orchestra, B. Keimach, Mus.Dir., Westfield
5/7/88 Tristan und Isolde Act 2; conc. pf.; Coen, Beer; Eckhof; e: Keimach

NEW MEXICO
Albuquerque Civic Light Opera, T. McNamara, Exec.Dir., Albuquerque
9/4-20/87 Shenandoah 8 pfs.
12/25/87-1/23/88 Oliver! 10 pfs.
10/3,9,11m/87 Don Giovanni Eng.; Poston, McCrea, Zander; Hankey, Calkins, Mouche; c: Sullivan; d: Bartholomew; ds: H.H. Lee/Acosta
2/26,27,28/88 Galloway/Morley's Pastoral prem. & Trial by Jury c: Aslanian; d: Morley & Reed
Santa Fe Opera, J. Crosby, Gen.Dir., Santa Fe
7/1,7,9,13,22 8/2,7,10,16,23,27/88 Die Fledermaus Greenwald, Woods; Ulfung, Melbye
7/2,6,8,15 8/4,11,17,24,26/88 Così fan tutte* Putnam, Quittmeyer; Garrison, Duesing
7/16,20,29 8/1,6,9,19/88 Der fliegende Holländer* Zschau; Baker, Morris
7/23,27 8/5,13,18,25/88 R. Strauss's Feuersnot & Friedenstag Am. prof. prem.; Tyree; Kuether, Ellis & Marc; Devlin, Kuether
7/30 8/3,12,20/88 Penderecki's Die schwarze Maske Eng. Feingold; Am. prem.; Bouleyn, Christin, Castle; Bailey, Ulfung, Corbeil, Rintzler; c: Manahan; d: Kirchner; ds/c: Conklin (Salzburg Festival prod.)
University of New Mexico Opera Studio, M. Tyler, Dir., Albuquerque
10/11/87 Mavra & Abu Hassan
2/25,26,27/88 The Merry Wives of Windsor
5/2/88 The Bear & Bastien und Bastienne

NEW YORK
Chautauqua Opera Co., L. Jackson, Gen.Mgr., Chautauqua
7/8,11/88 Tosca Eng.
7/15,18 8/5,8/88 My Fair Lady
7/22,25/88 Così fan tutte Eng.
8/12,15/88 Susannah

-110-
Cornell Savoyards, C. Hotchkiss, Pres., Ithaca
1987–88 The Pirates of Penzance; The Gondoliers

Eastman Opera Theatre, R. Pearlman, Dir., University of Rochester, Rochester
10/30–11/2/87 Gershwin/Mueller's Reaching for the Moon prem.; c: Wright; d: Pearlman;
ds/c: Harvey/Schultz/Deering; 4 pfs.
12/4,6/87 Iolanthe w.p.
5/2/88 Opera TBA conc. pf.

Empire State Institute & Center for the Performing Arts, P. Snyder, Prod.Dir., Albany
9–10/9/87 Carnival
2/19–3/5/88 Strouse's Lyle, the Crocodile prem.
3/11–16/88 Madama Butterfly in Russian; Moscow Children's Musical Theatre; d: Sats
5/6–27/88 Peter Pan

Famous Arts Series, Civic Center, Syracuse
1/25,26/88 The King and I

Glimmerglass Opera, P. Kellogg, Gen.Mgr., Cooperstown
6/25,27,29 7/1,3,5,8,10/88 Don Giovanni Eng.; c: Bonavera; d: Gately
7/23,25,27,29,31 8/2,5,7/88 La Grande Duchesse de Gérolstein Eng.; Smith; Eisler; c:
Robertson; d: Danner
8/20,22,24,26,28,30 9/2,4/88 Béatrice et Bénédict Eng.; Fortunato; Ashbaker, Bean; c:
Robertson; d: Eddleman

Hamilton College Opera, Clinton
10/13,14/87 Harbison's Full Moon in March at Syracuse University

Ithaca College Opera Wksp., R. Montgomery, Cond., Ithaca
11/8/87 4/28/88 Scenes
11/19–23/87 L’Heure espagnole Eng. Wolff & The Impresario
2/9–13/88 The Turn of the Screw
4/19–24/88 Bye, Bye Birdie

Ithaca Opera, G. Race, Art.Dir., Hangar Theatre, Ithaca
9/17,18,19/87 The King and I
12/12m,12/87 Hansel and Gretel Eng. Race
5/6,7/88 Puccini/Race's The Tragedy of Madame Butterfly prem.

Lake George Opera Festival, B. Lingham, Gen.Dir., Giens Falls
7/5–16/88 Manon Lescaut Eng.
7/15–30/88 No, No, Nanette 5 pfs.
7/30–8/15/88 Cosi fan tutte Eng.; 5 pfs.
8/5–18/88 Holby's The Tempest 5 pfs.

National Grand Opera, M. Seuder, Pres. & Gen.Mgr., C.W. Post College, Greenvale (see also Vol.27, No.4)
12/5/87 Carmen (replaces Andrea Chénier) Alperyn; Gray, Vento; Ballet Hispanico; c:
Coppola; d: Sormani
3/12/88 Turandot Negri, Pellegrini; Tieppo; c: LaFerra
5/14/88 Faust Luna; Dfaz; c: Coppola
7/30/88 Madama Butterfly at Eisenhower Park, East Williston

Opera Saera, J. Ledwon, Art.Dir., Buffalo
12/87 Proulx/Towey's The Beggars' Christmas prem.

Oswego Opera Theatre, J. Soluri, Art.Dir., Oswego
11/6/87 Opera Gala
11/22/87 Carmina Burana TBA: Noye's Fludde

Rockland Camerata, W. Reese, Dir., Piermont
10/24/87 La Serva padrona Eng. Furgiuele; w. p. & str.qt.; c: Reese; in Sparkill

Rye Presbyterian Church, Rye
1/15,17m/88 Jackson/Ritchings' Welcome, Jesus! prem.

SUNY-Buffalo Opera Studio, G. Burgess, Dir., Buffalo
5/6,7/88 J. Smith's Julia Parker 3-act vers.; w. 2 ps.

SUNY College at Fredonia Lyric Theatre, J. Wiles, Dir., Fredonia
12/4,5,6,8,9,11/87 Hindemith's The Long Christmas Dinner & Amahl and the Night Visitors 6 pfs.

Spring '88 Scenes

SUNY College at Purchase Opera Program, D. Ostwald, Dir., Purchase
4/27,29 5/1/88 Die Zauberflöte
1987-88 SEASON

SUNY-Stony Brook Opera Ensemble, G. Glaze, Dir., Stony Brook
4/8-10/88 The Merry Wives of Windsor Eng. Blatt
1987-88 Scenes
Theater for Young People of Herkimer County, R. Slayton, Prod.Dir., Herkimer
1987-88 Barab's The Maker of Illusions

NEW YORK CITY

Actor's Outlet Theatre Center, E. Segan, Prod., West 28th St.
7/10-8/2/87 Forster/Ephron's How to Eat Like a Child and Other Lessons in Not Being a Grown-up prem.
After Dinner Opera, R. Flusser, Dir., Bruno Walter Aud., Lincoln Center
11/1m,2m,20m/87 Barab's Passion in the Principal's Office Prem. & Sweet Betsy from Pike Neil, Landon, Bouck; Lindsey, Roberts; c: Strasser
12/6m/87 Barab's Father of the Child
12/20m,21m/87 Fair Means or Foul also tour; 8 pfs.
2/28m,29m/88 Solomon's Elegies for the Fallen: A Tribute to Winnie Mandela wksp. pf.
3/27m,28m/88 "Alice From the Woman's Point of View" incl. operas by S. Bingham, J. Dvorkin, V. Fine

AMAS Repertory Theatre, R. LeNoire, Art.Dir., East 104th St.
2/11-3/6/88 Chamberlain's Struttin' prem.
6/17/88 Della's Palace wksp. pf.

AMAS Repertory Theatre, Eubie Blake Children's Theatre, R. LeNoire, Art.Dir., E. 104 St.
1/16,17/88 Applause 4 pfs.
6/25,26/88 LeNoire's Little Drops of Sugar 4 pfs.

Amato Opera Theatre, A. Amato, Pres. & Dir., Amato Theatre
9/18,19,20m,25,26,27m/87 Gomes' Salvador Rosa
10/9-11/87 La Traviata 12 pfs.
2/6-28/88 Rigoletto 9 pfs.

American Chamber Opera, D. Anderson, Exec.Dir., Marymount Manhattan
10/2,3,9,10/87 Westergard's Mr. and Mrs. Discobolos & Harbison's Full Moon in March
1/29,30 2/5,6/88 Gallantry & Trouble in Tahiti

American Composers Orchestra, D.R. Davies, Cond., Carnegie Hall
2/14/88 Concert incl. Getty's Plump Jack Scene 1; Sperry, Guinn; c: Davies

American Symphony Orchestra, J. Mauceri, Mus.Dir., Carnegie Hall
10/11m/87 Concert incl. Boris Godunov excepts.; Ghuseleev; Boston University Chorus; c: Serebrier

ASCAP/Carnegie Hall Prods., Carnegie Hall
5/11/88 Irving Berlin Birthday Gala benefit conc.

Bel Canto Opera, V. Bond, Art.Dir., Fashion Institute Theatre
11/7,8m/87 Pizzetti's Murder in the Cathedral c: M. Waldman; d: Pouliott; at St. Bartholomew's Church
2/20,28m/88 Chabrier's L'Etoile Eng. Lehrman; d: Lehrman
6/18,26m/88 Cavalli's La Calisto

Boston Camerata, J. Cohen, Mus.Dir., Merkin Hall
10/22/87 Orfeo conc. pf.; Fortunato; Humphrey, Honesuscker

Bronx Opera Co., M. Spierman, Art.Dir., Lehman College, Bronx/Hunter College, Manhattan
1/9,10m,15,16/88 Vaughan Williams's Sir John in Love
5/13,14,20,21/88 Die Entführung aus dem Serail Eng.

Brooklyn College of CUNY, Conservatory of Music Opera Theater, R. Barrett, Art.Dir.
10/28m,29,31 11/1m/87 Don Giovanni c: Klotsznan; d: Barrett
12/3,4/87 Mahagonny Songspiel & A Hand of Bridge c/d: Barrett

Brooklyn Conservatory of Music Opera Theatre, J. Russell, Dir., Brooklyn
1/22,23,24/88 Don Giovanni Hazzan, Milan; W. MacNeil, Straney, Johnson; c: Schilling; at Prospect Hall

Brooklyn Lyric Opera, N. Myrvick, Art.Dir. & Gen.Mgr., Brooklyn
8/12,13m/87 Madama Butterfly at Holy Name Aud., Manhattan

I Cantori di New York, B. Fose, Mus.Dir., Merkin Hall
4/88 Dido and Aeneas d: Morgan
1987-88 SEASON

Center for Contemporary Opera, R. Marshall, Gen.Dir.
2/19,26,27/88 Curlew River d: Heuermann; at St. Peter's Church
4/25,26,30/88 The Medium & The Telephone d: Jarrett; at De Jur Playhouse
5/13/88 Winner's Recital by Julia Davidson; at Weill Recital Hall

Center Stage Community Playhouse, E. Freedman, Adm., Bronx
6/88 Sweeney Todd

Chants Elysee Opera and Concert Ensemble, St. John the Divine
12/12/87 Concert incl. Bernier's Apollon, Comuse et la Nuit Am. prem.; c: Richman;
at Worcester (MA), New York University, and Wesleyan University, Middletown (CT)
3/88 Dido and Aeneas 2 pfs.; at Chapel Hill, NC

Cooperative Opera Works, E. Clark & P. Stephan, Co-Dirs., 18th St. Playhouse
11/15-18,22-25,29,30 12/1,2/87 Cimarosa's Le Astuzie Femminili Eng. Clark/Stephan; Am.
stg. prem.; c: Stephan; d: Rasmussen

Creative Arts Team, L. Zimmerman, Exec.Dir., New York University
1/4-4/25/88 Jacobs/Mirrone's Home Court prem.
7/88 Jacobs/Mirrone's The Divider prem.

CSC Repertory, C. Perloff, Art.Dir.
3/20-4/10/88 LeBaron/Honig's The E and O Line prem.

Downtown Music Productions, M. Stern-Wolfe, Dir., Midtown YM-YWHA
11/22/87 Scarm's The Tiger of Chungshan & C. Moore's The Masque of the Saxophone's
Voice & Coid's The Tanged Web c: Stern-Wolfe; d: Rhodes

Elliott Tiber Productions, Clurman Theater, West 42nd St.

Equity Library Theatre, G. Wojtasik, Mng. & Art.Dir., 103rd St.
1/7-31/88 Side by Side by Sondheim 5/12-6/5/88 No, No, Nanette

FiCo, Ping Chong, Art.Dir.
3/88 Angels of Swedenborg in Washington, DC; 6/88 tour to Europe

Golden Fleece Ltd., The Composers Chamber Theatre, L. Rodgers, Exec. & Art.Dir., TOMI
3/88 Tanenbaum's By George & Dembo's Metamorphosis wksp. pfs.
7/88 Fink's The Trojan Women wksp. pfs.

Evans Haile Presents, E. Haile, Art.Dir., Alice Tully Hall
11/23/87 Villa-Lobos/Wright/Forest's Magdalena abrgd. conc. pf.; Esham, Kaye; Gray, Raitt; narr: Rose; Orchestra of New England; c: Haile

INTAR, M. Ferrá, Art.Dir., Hispanic American Arts Center, Westbeth
11/6-29/87 Piazzolla/Finn/Daniei's Tango Apasionado (form. Borges and Myself)
prem.; d: Daniele; ds: Loquasto; 10/28-11/5 previews

Inwood Chamber Opera Players, S. Popper Edelman, Dir., Brooklyn
1987-88 Gluck's L'Irrogne corrigé Eng. Popper Edelman; Lieder concert

Italy on Stage '87, Italian Ministry of Tourism and Performing Arts, Mark Hellinger
10/6-12/87 Teatro di San Carlo, Naples; c: Handt; d: De Simeone

Jewish Repertory Theatre, R. Avni, Art.Dir., East 14th St. Theater
11/7/87 Goldenberg/Barska's Sophie prem.; J. Cohen; d: Erdmann; open run
5/31-6/26/88 Musical TBA

Liederkranz Opera Theatre, J. Balme, Mus.Dir., Liederkranz Concert Hall
9/2/87 Lehár's Zigeunerliebe 12/5/87 Arabella
12/30/87 Don Giovanni 4/9/88 Parsifal Act 2
6/3/88 La Clemenza di Tito 5/14/88 La Vie parisienne

Light Opera of Manhattan, R. Allen & J. Gotham, Art.Dirs., Playhouse 91
9-11/87 Cohan's Give My Regards to Broadway (adapt. Little Johnny Jones)
1/6-2/14/88 The Merry Widow

-113-
1987-88 Season

Lincoln Center Theater, G. Mosher, Dir., Beaumont/Newhouse Theaters, Lincoln Center

10/18/87 Anything Goes* prem. rev. vers. by T. Crouse/J. Weidman; d: Zaks; 9/11-10/18 previews; open run; at Beaumont Theatre

10/25-11/29/87 Ngema/Masekela's Sarafina Am. prem. (Committed Artists prod.); 9/25-10/24 previews; at Newhouse Theater

Little Orchestra Society, D. Anagnost, Mus.Dir., Alice Tully Hall

12/5/87 Amahl and the Night Visitors c: Anagnost; d: Menotti; 2 pfs.
12/9/87 L'Enfance du Christ Johnsson; Nolan, Hamilton, Berberian; Metropolitan Singers/Greek Choral Society; c: Anagnost

Manhattan Opera Ass'n, B. Norcia, Art.Dir., West 77th St.

11/1/m/87 Benefit Concert c: Werner; at Trinity School
11/30 12/4/87 Faust Sykes, Norcia; Broms, Pescevich/Tahirgii, Violette; c: Yannotta; d: Norcia

Manhattan School of Music, Brownlee Opera Theater, M. Smith, Dean

12/4,5/87 Scenes d: Galterio
3/16,18,20/88 Haydn's La Fedeltà premiata Am. prem.; Eng. Stapp (as Virtue Rewarded);
4/2 Dunn; d: Galterio

Manhattan School Prep Division, D. Flagello, Dir., Claremont St.

11/21m/87 A Musical Tribute to Cynthia Auerbach

Manhattan Theatre Club, L. Meadow, Art.Dir., City Center

11/10-22/87 Yeston/Gelbart's 1-2-3-4-5 wksp. pfs.; d: Gutierrez

Mannes Camerata, P. Echols, Dir., Mannes Concert Hall

1/8,9,13,15,16/88 Blow's Venus and Adonis
5/13,14,15m,15,16,17/88 The Romance of the Rose: A Medieval French Masque adapt. &
d: Echols; prem.

Mannes College Opera Ensemble, P. Echols, Dir., Mannes Concert Hall

3/11,12/88 La Canterina Eng. & Riders to the Sea

Medicine Show Theatre Ensemble, J. Barbosa & B. Vann, Co-Dirs., Broadway

12/17/87-1/30/88 Bolcom's Dynamite Tonight! c: Cheek; d: Vann; 15 pfs.

Meet the Moderns, Brooklyn Philharmonic Orchestra, L. Foss, Mus.Dir., Brooklyn Academy of Music

1/29/88 "Orpheus in the 20th Century" incl. Henze's Orpheus Behind the Wire conc. pf.,
Am. prem.; Shelton; Brooklyn Philharmonic Singers; c: Foss

Metropolitan-Duane Methodist Church, E. Wentz, Art.Dir., West 13th St.

11/1/m/87 Wentz's A Minuet prem.; Bogart; Rut, Bellesi
12/17,18,19m,19,20m/87 Amahl and the Night Visitors

Metropolitan Museum of Art, Fifth Ave.

12/14/87 Threadgill/Sander's Thomas Cole, A Waking Dream

Mlotek & Rosenfeld Productions, Norman Thomas Theater

10/25/87 Mlotek/Rosenfeld's On Second Avenue prem.; open run

M Square Entertainment, Inc., Second Ave. Theater


Music-Theatre Group/Lenox Arts Center, L. Austin, Prod.Dir., St. Clements Church (revised listing)

9/19-25/87 The Garden of Earthly Delights tour to the Netherlands; 1/20-23,27-30/88 in
Houston & Seattle

11/19-28/87 Trow/Morgan's Prison-Made Tuxedos prem.; Frank Morgan Quartet

12/15-26/87 Del Tredici's Haddock's Eyes adapt. Lewis Carroll; prem.; 13 pfs.
1/12-2/6/88 Halpern/Bogart/Ensler's Cinderella/Cendrillon (form. Small Town/Big Dreams)

Musical Theater Works, A. Stimac, Exec.Dir.

10/8-25/87 Charnin's No Frills Revue prem.
1/14-31/88 Holt/Algren's A Walk on the Wild Side prem.
3/14-4/9 4/15-30/88 TBA

National Black Theater, 126th St.

10-11/87 Farley's The Legacy


11/30/87 Innerarity's Moonlight Sonata wksp. pf.

New Amsterdam Theatre, J. Lee, Mus.Dir.

1/20/88 Kern's Sally semi-stgd.; 5 pfs. at Academy Theatre

New Community Players, G. Fitzgerald, Pres., Aging in America Aud., Bronx

10/23,24,25,30,31 11/1,6,7/87 Man of La Mancha
### New York City Opera, B. Sills, Gen.Dir., New York State Theater (see also Vol. 27, No. 4)

- **1987-88 Season**
  - **2/26-4/10/88** The Music Man*  
    Munro/M. MeBride; Gunton; c: Pippin; d: Masella
  - **2/26-4/10/88** The Merry Widow  
  - **7/6, 16, 21m, 8/17, 25/88** La Bohème†
  - **7/8, 16m, 8/3, 9/88** Cavalleria rusticana† & Pagliacci†
  - **7/9, 12, 28, 8/4, 13/88** Rigoletto*  
    c: Boncompagni; d: Capobianco; ds: Toms
  - **7/14, 30, 8/5, 11/88** La Traviata†
  - **7/19, 20, 21, 22, 23, 24, 24/88** The New Moon
  - **8/2, 13m, 20/88** Il Barbiere di Siviglia**  
    c: Comissiona; d: Mansouri; ds: Hickey
  - **8/6, 10, 16, 26/88** Madame Butterfly
  - **8/12, 19, 23/88** Mefistofele†
  - **8/18, 24/88** Lucia di Lammermoor†
  - **8/30, 31, 9/1, 2, 3, 4m, 4, 6, 7, 8, 9, 10m, 10, 11m/88** Naughty Marietta


- **12/17-20/87** 1/7-10/88 The Yeomen of the Guard 11 pts.
  - **12/22, 23, 26, 27, 30, 31/87** 1/1-3/88 H.M.S. Pinafore 12 pts.

### The Open Eye: New Stagings, Amie Brockway, Art.Dir.

- **10/19-12/20/87** Sokolow/Black's The Nightingale prem.; 10/19-31 tour to schools
  - **11/7-12/20/87** Sokolow/Brockway's The Odyssey prem.; 10/19-31 tour to schools
  - **12/5-20/87** A Polka Tale Quartet adapt. W. Black & schoolchildren; prem.

### Opera Amici, West 91st St.

- **1/9, 16/88** Rigoletto

### Opera at the Academy, E. Fraad, Prod.Dir., New York Academy of Art

- **9/22, 24, 25, 29** 10/1, 3, 4/87 Cavalli's La Calisto* w. baroque & electronic instruments; c: Echols; d: D. Alden; ds: Eastman/Berry

### Opera Ebony, B. Matthews, Art.Dir., Davis Hall, CUNY

- **11/12, 14, 22/87** Lost in the Stars c: Wilson; d: Miller

### Opera Ensemble of New York, J. Sheehan, Exec.Dir., Lillie Blake School Theatre

- **11/11, 13, 15m, 18, 20, 22m/87** The Turn of the Screw Owens, Paulus, Krasinski, Martin; Bogdan, Utterback; c: Kaiser; d: Sheehan
  - **3/3, 11, 13, 16, 18, 20, 22, 25, 27, 28/88** A Little Night Music

### Oratorio Society of New York, L. Woodside, Mus.Dir., Carnegie Hall

- **5/4/88** Orfeo ed Euridice cone, pf.; Harris, Matthews, Baker; c: Woodside

### Il Piccolo Teatro dell'Opera, B. Elliot, Gen.Dir., Brooklyn Academy of Music

- **12/22m, 23m/87** Amahl and the Night Visitors 4 pts.
  - **2/88** Rameau's Platée
  - **3/88** The Impresario Eng. Foss
  - **5/88** Le Villi Eng. Scherer

### Playwrights Horizons, A. Bishop, Art.Dir., West 42nd St.

- **Fall '87** Ahrens/Flaherty's Lucky Stiff wksp. pf.

### Pregones Touring Puerto Rican Theater Collective, R. Rolan, Art.Dir., Bronx

- **10/31/87** Eirolo/Martinez's Los Vampiros (Grupo Cultural Orientación prod.)
  - **11/13, 14, 15, 20, 21, 22/87** Santana/Lugo's High Noon in Spanish & Eng.; company-developed

### Promenade Theater, Broadway

- **10/25-12/1/87** Evans/Holzman's Birds of Paradise prem.; B. Walsh, M.B. Peil, C. Moore; Cunningham; d: Laurens (John McQuiggan Prod.)
  - **1/10/88** Link/Reilly's The River open run

### Queens College, Flushing

- **12/10-13/87** Fiorello

### Regina Opera Co., M. Cantoni, Pres., Regina Hall, Brooklyn

- **10/4 11/1/87** 2/7 4/10 5/1/88 Concerts
  - **11/28, 29m 12/5, 6m/87** La Traviata
  - **3/5, 6m, 12, 13m/88** Madame Butterfly
  - **6/4, 5m, 11, 12m/88** Un Ballo in maschera
1987-88 SEASON

Repertorio Español, R. Buch, Exec.Dir., Gramercy Arts Theater
9/13/87 La Zarzuela revue
10/7m,7/87 Habana, Antologia Musical at Bridge of Cities Festival, Coconut Grove, FL
10/17-12/87 Malo's La Corte de Para
de 2 pfs.; Habana, Antologia Musical 2 pfs; La Zarzuela revue; 3 pfs. and tour; Puerto Rico Sings 3 pfs. at Equitable Tower Aud.

St. Cecilia Chorus and Orchestra, D. Randolph, Cond., Carnegie Hall
12/11/87 Concert incl. Honegger's Le Roi David Wohlfahrt, Hirdin; Hirst; narr: Bookspan; c: Randolph

The Singers Forum Foundation, D. Galon, Adm. & Prog.Dir., Forum Theater
12/4-12/87 South Pacific 5 pfs.

Skysaver Productions, Performing Garage, East 4th St.
9/1-20/87 Moorefield/Balis' Defenders of the Code d: Skiptares

5/6-19/88 The Blitzstein Project (incl. I've Got the Tune & Harpies & Triple See) d: Thompson

TADA!, J. Trevens, Exec.Dir., West 28th St.
12/12/87-1/10/88 Gelpe's A Little Moon Christmas prem.; 15 pfs.

11-12/6/87 Mann/Maddow/Zimet's The Three Lives of Lucie Cabrol prem.; The Talking Band

Theater Off Park, Whitbell Productions, Waverly Pl.
12/2-20/87 Valenti/Dulchin's Mademoiselle Colombe prem.

Theatreworks/USA, J. Harnick, Art.Dir., Promenade Theater
9/16/87 Clifton/Allen's We the People in Washington, D.C.
10/24/87-3/6/88 Clifton/Allen's We the People; Forster's Right in Your Own Back Yard;
Tierney/Forster's Teddy Roosevelt; Strouse's Martin Luther King Jr.; Cummins/
Woodward's Sherlock Holmes and the Red-headed League; Flaherty/Ahren's The
Emperor's New Clothes; Lebeaux/Smulyan's Louis Braille; also tour

Village Light Opera Group, D. Rubenstein, Gen.Mgr., Fashion Institute
12/5,6m,10,11,12,13/m/87 The Mikado
4/30 5/1m,5,6,7,8m/88 Carousel

Vineyard Theater, B. Zinn Krieger, Exec.Dir., J. Lo Schiavo, Dir. Opera, East 26th St. (see also Vol.27, No.4)
11/21/87 Piccinni's La Buona Figliuola Eng.; for Fordham University Art Symposium; at Ethical Culture Auditorium
12/26/87-1/3/88 Little Red Riding Hood

West Side Opera Society, D. Clenny, Dir., West 13th St.
10/29-11/7/87 Clenny's La Contessa dei Vampiri

10/17/87 Solly's The Cat in the Castle d: Solly
11/27/87-2/6/88 Calderwood/Hillyer/Parulo/Wheeler's Slasher prem.; d: Hillyer

WNET/PBS, Great Performances, telecast nationally (see also Vol.27, No.4)
1/8/88 "Toscanini: The Maestro"
1/22/88 The Turn of the Screw BBC TV prod., filmed 1981
1/27/88 Rigoletto d: Ponnelle; Unitel prod.
2/12/88 Don Giovanni Tomowa-Sintow, Varady, Battle; Winbergh, Ramey, Furlanetto; c: Karajan; d: Hampe; ds: Pagano (Salzburg Festival prod.)
4/88 Adams' Nixon in China prem. prod.; Houston Grand Opera; taped 10/87

TBA: Richard Tucker Gala Concert taped 10/25/87 at Carnegie Hall

WNET/PBS, Live from Lincoln Center, telecast nationally
10/14/87 Die Zauberflöte New York City Opera

WNET/PBS, The Metropolitan Opera Presents, telecast nationally
1/27/88 Turandot Marton, Mitchell; Domingo, Plishka; c: Levine; c: Zeffirelli; tpd. 4/4/87
3/2/88 Les Contes d'Hoffmann Bradley, Alexander, Bumbry, Quitmeyer; Shicoff, Morris; c: Dutoit; taped 1/88
4/27/88 Ariadne auf Naxos Battle, Norman, Troyanos; King, Nentwig; c: Levine; tpd. 3/88

Wooster Group, E. LeCompte, Art.Dir.
10/3-11/9/87 Sellars/LeCompte's The Road to Immortality, Part 3: Frank Dell's The Temptation of St. Anthony

-116-
1987-88 SEASON

Works and Process, M. Cronson, Prod., Guggenheim Museum
10/5,7/87 Reise's The Man Who Mistook His Wife for a Hat excepts.
3/13,14/88 Raspustin excepts.; New York City Opera soloists; c: Keene

10/25-11/14/87 Company
3/25/88 Lost in the Stars

NORTH CAROLINA
Charlottetown Players, M. Saunders, Art.Dir., Charlotte
9/87 Carnival 4 pfs.
1/88 The Pirates of Penzance 5 pfs.
6/88 Don Pasquale Eng.; 5 pfs. at Queens College

East Carolina University Opera Theater, C. Hiss, Dir., Greenville
10/9,10/87 1/88 Opera Scenes
2/12,13,19,20/88 La Serva padrona & Gianni Schicchi

Pittsylvania State University Opera Wksp., R. Owens, Dir., Pittsylvania
3/29/88 Cavalleria rusticana Eng. Machlis

Gardner-Webb College Opera Theatre, T. Fern, Dir., Boiling Springs
11/4,5,6,7/87 The Toy Shop

National Opera Co., D. Witherspoon, Gen.Dir., Raleigh
1987-88 tours: Il Barbiere di Siviglia Eng. Bird; Le Nozze di Figaro Eng. Martin; Martha
Eng. Ronnell; Hansel and Gretel Eng. Bache

North Carolina Symphony Orchestra, G. Zimmerman, Mus.Dir., Raleigh
9/23,24 10/7/87 Robert Ward Birthday Concert incl. excepts. from The Lady from
Colorado & Minutes Till Midnight & The Crucible; Livengood; Perry; c: Zimmerman; in
Charlotte, Winston-Salem and Durham; 10/4m/87 at Carnegie Hall, New York City

Playmakers Repertory Co., D. Hammond, Art.Dir., Chapel Hill
4/13-5/1/88 The Beggar's Opera

9/30 10/2/87 Il Barbiere di Siviglia Livengood; L. Alexander, La Pierre, T. King, Spady;
c: Ching

University of North Carolina-Charlotte, Opera Wksp., J. Dillard, Dir., Charlotte
2/12,13,14/88 The Medium

University of North Carolina-Greensboro Opera Theater, A. Knutsen, Dir., Greensboro
10/87 Sweeney Todd

North Carolina Opera Ass'n, J. Wallin, Gen.Dir., Minot
12/87 Amahl and the Night Visitors
4/88 Song of Norway

Ohio State University Opera Theatre, R. Olson, Dir., Fargo
1987-88 Suor Angelica & Gallantry; La Serva padrona; Sweet Charity

Ohio

Baldwin-Wallace College Bach Festival, Berea
5/88 Handel's Theodora Robbins

Baldwin-Wallace College Conservatory Opera, M. McConnell, Dir., Berea
3/4,5,6/88 L'Incoronazione di Poppea Eng.; c: Raleigh; d: McConnell

Bowing Green Opera Theater, R. Lazarus, Dir., Bowling Green State University
11/6,7,8/87 Albert Herrings

3/11,12/88 Don Giovanni Eng. Porter

Cincinnati Opera, J. de Blasis, Art.Dir., Cincinnati (see also Vol.27, No.4)
6/23,25/88 Carmen; J. Jones, Conte; Parcher; c: Waters; d: R. Elias
6/30 7/2/88 Susanah South; Sylvester, Wells; c: Nance
7/7,9/88 Le Nozze di Figaro Eng.; O'Flynn, Erickson; Holt, Parce; c: J. Somogyi
7/14,16/88 La Boheme; Craig, Daniels; Davies, Pedrotti; c: Coppola

Cincinnati Playhouse in the Park, W. Gardner, Art.Dir., Cincinnati
2/23-3/27/88 Ma Rainey's Black Bottom

Cleveland Institute of Music Opera Theater, A. Foldi, Dir., Cleveland
11/7,8m/87 Scenes
4/20,22,24m/88 The Old Maid and the Thief & Gianni Schicchi; c: Topilow

-117-
1987-88 SEASON

Cleveland Opera, D. Bamberger, Gen.Dir., Cleveland (see also Vol.27, No.4)
11/87 Tierney/Drachman's Three and a Half Husbands wksp. pf.
The Cleveland Play House, W. Rhys, Resident Art.Dir., Cleveland
12/1/87-1/3/88 The Fantasticks

Findlay College, Music Dept., M. Anders, Dir. Opera, Findlay
2/24-28/88 South Pacific 5 pf.

Fine Arts Association, J. Savage, Exec.Dir., Willoughby
10/23-11/7/87 Rap Master Ronnie 10 pf.
12/3,4,5,6m,8/87 H.M.S. Pinafore (Children's Theater prod.)

Lyric Opera Cleveland, Al Fresco Festival, M. McConnell, Exec.Dir., Cleveland
6/30 7/1,2,7,8/88 The Pirates of Penzance
7/21,23,28,30/88 Die Entführung aus dem Serail Eng. Porter
8/5,6,11,13/88 Cavalli's La Calisto Leppard ed., Eng. Dunn

Oberlin Opera Theater, J. Layng, Dir., Oberlin College, Oberlin
11/18,20,21/87 Don Giovanni Prague vers., Eng. Porter
12/13m,13/87 5/8m,8/88 Seennes
3/16,18,19/88 The Turn of the Screw

Ohio Light Opera, B. Havholm, Mgr., Wooster
6/9-8/8/88 The Mikado; The Gondoliers; Ruddigore; The New Moon; A Night in Venice

Ohio State University Opera/Music Theatre, R. Stephens, Dir., Columbus
12/87 Hansel and Gretel
5/88 Così fan tutte

Ohio University Opera Theater, E. Payne, Mng.Art.Dir., Athens
1/29,30/88 Carousel
5/26,27/88 Dido and Aeneas

Players Theatre Columbus, E. Graczyk, Prod.Dir., Columbus
12/3-6,10-13,17-20/87 Hans Christian Andersen 24 pf. (Youth Theatre prod.)
6/2-26/88 Gypsy 24 pf.

Tulsa Opera, Outreach Program, J. Meena, Art.Dir., Tulsa (see also Vol.27, No.4)
1987-88 tour: The Telephone; L'Elisir d'amore; Hansel and Gretel

University of Cincinnati College-Conservatory of Music, M. Fraser, Dir. Opera, Cincinnati
10/87 Werther conc. pf.; c: Samuels
11/87 Banchieri's Il Festino Am. prem.; at NOA Convention, Orlando, FL; 4/88 at MENC Convention, Indianapolis, IN
1/8/88 Mahagonny Songspiel d: Eaton
2/11-14/88 Les Contes d'Hoffmann contemp. setting; c: Murai; d: Eaton; ds: Shortt
5/12-24/88 Zemlinsky's Kreidekreis Am. prem.; 4 pf.

Youngstown State University Opera Wksp., D. Vogel, Dir., Youngstown
11/23/87 2/8/88 Opera Scenes
5/20,21,22,26,27,28/88 The Gypsy Baron Eng.

OKLAHOMA

American Theatre Co., K. Roberts, Prod.Dir., Tulsa
10/2-17/87 The 1940s Radio Hour
12/12-23/87 Averill/Odle's A Christmas Carol

Cameron University Opera Wksp., L. Barrow, Dir., Lawton
11/6,7/87 Scenes
2/25-28 3/3-6/88 Guys & Dolls

Cimarron Circuit Opera Co., T. Carey, Art.Dir., Norman
1987-88 Amahl and the Night Visitors; Hansel and Gretel; Little Red Riding Hood; The Barber of Seville; Sweet Betsy From Pike; "Opera a la Carte"

Lyric Theatre of Oklahoma, C. Rader, Mng.Dir., Oklahoma City
6/7-18/88 42nd Street
5/21-7/2/88 Oklahoma!
7/5-16/88 The Wiz
7/19-30/88 Big River
8/2-13/88 Little Shop of Horrors
Summer '88 Woman of the Year

Opera for Children, S. Van Eaton, Dir., Oklahoma State University, Stillwater
10/87 Billings/D. Arlan's The Daughter of the Double Duke of Dingle

-118-
OREGON

The Musical Company, S. Smith, Exec.Dir., Portland
1987-88 Oklahoma; Can-Can
Portland Opera Players, touring company of Portland Opera, R. Bailey, Gen.Dir., Portland
(see also Vol.27, No.4)
1987-88 Figaro! Figaro! (adapt. Il Barbiere di Siviglia); The Three Little Pigs; Scenes
Concerts; tour through WA & OR
Portland State University, Music Dept., Portland
9/87 The Gondoliers
Rogue Valley Opera, M. Rowan, Pres., Ashland
9/9,11,13/87 La Bohème
12/11-17/87 Die Zauberflöte abrgd.; tour to schools
TBA: Gianni Schicchi

PENNSYLVANIA

Academy of Vocal Arts Opera Theatre, K.J. MacDowell, Dir., D. Yannopoulos, Art.Dir.,
Philadelphia (see also Vol.27, No.4)
10/23,25,27,31/87 Fejko/Yannopoulos' Matteo Falcone prem. & Weill's Der Zar lässt sich
photographieren Eng. Salter
1/24,26,29,30/88 Il Mondo della luna Eng. Ornest
3/5,6,8,11/88 L'Elisir d'amore
4/29,30/88 The Merry Widow
Chamber Opera Philadelphia, M. Parks, Dir., Philadelphia
11/19 12/5,6/87 "Multi-Media Messiah"
11/87 The Impresario
4/9,10/88 De Sergei's Where Panthers Feasted prem.
Choral Arts Society, Philadelphia
11/1,15/87 Carmina Burana
Civic Light Opera, C. Gray, Exec.Dir. & Gen.Mgr., Pittsburgh (see also Vol.27, No.4)
11-12/87 2-5/88 Young Ben Franklin; Freedom Train; Young Tom Jefferson tour to
schools
Summer '88 Schmidt/Jones' Grover's Corners (National Alliance of Music Theater
Producers prod.); The Wizard of Oz; The Sound of Music (national tour); Funny Girl;
Annie Get Your Gun; The Mystery of Edwin Drood
Curtis Institute of Music Opera Dept., Ig. Strasfogel, Head, Philadelphia
11/5/87 Amelia Goes to the Ball & The Medium
Duquesne University Opera Wksp., M. Novich, Dir., Pittsburgh
4/10-12/88 Dvořák's Rusalka Eng. Ducloux
Erie Opera Theatre, B. Wright, Mus.Dir., Erie
5/6,8/88 Die Fledermaus Eng. Martin
Harrisburg Civic Opera, E. Genzel, Art.Dir., Harrisburg
5/28 6/1,4,5/88 La Traviata
Lancaster Opera Company, D. Smith, Art.Dir., Lancaster
2/6,9,13,14/88 Madama Butterfly Eng. Martin
5/10,12,13,14/88 The Pirates of Penzance
Opera North, M. Poindexter, Management Consultant, Philadelphia
6/1,2,4/88 Porgy and Bess
Pennsylvania Opera Theatre, B. Silverstein, Gen.Mgr. & Art.Dir., Philadelphia (see also
Vol.27, No.4)
2/17,19,20,24,26,27/88 The Faerie Queen (replaces Billings/Dove's Hansel and Gretel &
Façade) at Port of History Theater
Pennsylvania Stage Co., D. Fallon, Mng.Dir., Allentown
11/24-12/20/87 Jacques Brel Is Alive and Well and Living in Paris
2/10-3/6/88 Sachs/Mandel's Captain America
University of the Arts, Voice/Opera Dept., D. Chittum, Dir. of Music, Philadelphia
12/4,5/87 Gianni Schicchi & The Old Maid and the Thief
Pittsburgh Opera Theater, M. Miller Posvar, Art.Dir., Pittsburgh
10/20,22,23/87 1/31 2/5/88 Madama Butterfly Eng. Martin; Sparrow/Mallory, Wimmer;
Blocher/Bonner; c: Portnoy; d: Pfeiffer
2/27 3/2,5 5/21/88 Il Barbiere di Siviglia Eng. Martin; Campana; d: Pfeiffer
6-8/88 Tosca; 3 one-act operas TBA
Pittsburgh Public Theater, W. Gardner, Prod.Dir., Pittsburgh
11/10-12/13/87 Dames at Sea
1987-88 SEASON

Society Hill Playhouse, J. Kogan, Art.Dir., Philadelphia
9/87 Nunsense open run
10/7-1/3/88 Weiss/Sereda's Sex Tips for Modern Girls

Swarthmore College, Music Dept., Swarthmore
10/30/87 Mozart's Zaide

Temple University Opera Theatre, G. McKinley, Dir., Philadelphia
11/20,21 12/4,5/87 The Mother of Us All

Walnut Street Theatre Co., B. Havard, Exec.Dir., Philadelphia
12/1-20/87 Chapin's Cotton Patch Gospel
12/5/87-1/3/88 Funny Girl
3/26-4/24/88 Leigh/Adams' Mike prem.

Wilma Theater, B. & J. Zizka, Prod./Art.Dirs., Philadelphia
12/9/87-1/31/88 Jones/Schmidt's Philemon

RHODE ISLAND

Trinity Repertory Co., A. Hall, Art.Dir., Providence
11/28-12/27/87 Cumming's A Christmas Carol
12/4/87-1/4/88 Ma Rainey's Black Bottom
4/15-5/29/88 Little Shop of Horrors

SOUTH CAROLINA

Chapin Community Theatre, Chapin
10/15-17,23-25/87 Sweet Charity

College of Charleston, Charleston
10/8-11,14-18/87 Hair

Columbia College Opera Theatre, S. Palmer, Dir., Columbia
11/23/87 Scenes

Columbia Lyric Opera, D. Gray, Art.Dir., Columbia
11/13-15/87 Die Fledermaus

Greenville Little Theatre, Greenville
9/18-20,25-27/87 My One and Only
4/88 They're Playing Our Song

Greenville Savoyards, N. Lazar, Art.Dir., Greenville
11/87 Princess Ida
3/88 Naughty Marietta

South Carolina Children's Theatre, Greenville
9/3-5,11,12,17-19/87 Foster/Ephron's How to Eat Like a Child and Other Lessons in Not Being a Grown-up

5/20,22,25,28,30 6/1,4/88 Graun's Montezuma c: Gilmore; d: Bauernfeind (Festival of Two Worlds prod.)
5/29,30,31 6/2,3,4/88 Herod and the Innocents NY Ensemble for Early Music
6/2/88 Mozart's Thamos, König in Ägypten play with music in concert; Westminster Choir; c: Flummerfelt
TBA: Convery's The Blanket prem.

University of South Carolina, Aiken
3/17/88 Man of La Mancha

University of South Carolina Opera Wksp., D. Gray, Dir., Columbia
11/13,15/87 Die Fledermaus Eng.
4/12,13/88 The Music Man tour

SOUTH DAKOTA

Northern State College Music Theater, D. Yoss/R. Norquist, Dir.s., Aberdeen
11/5,6,7/87 The Apple Tree

TENNESSEE

Cumberland County Playhouse, J. Crabtree, Art.Dir., Crossville
11/20-12/13/87 Peter Pan

Middle Tennessee State University Opera Wksp., C. Isley, Dir., Murfreesboro
11/24/87 Gilbert & Sullivan Scenes 4/22/88 Musical Revue
3/8/88 Kupferman's In a Garden

Nashville Opera, M. Ragland, Pres. & Dir., Nashville
Playhouse on the Square, J. Nichols, Exec.Dir., Memphis
9/1-10/3/87 Sunday in the Park with George
11/4-12/20/87 Tierney/Drachman's The Lion, the Witch and the Wardrobe at the Circuit Playhouse
11/12-12/27/87 Peter Pan
3/30-5/1/88 Pump Boys and Dinettes at the Circuit Playhouse
6/2-7/3/88 Oliver!

TEXAS
Abilene Collegiate Opera, J. Middleton/D. Brock, Dir.s., Abilene
11/14,22/87 Scenes
2/4-7/88 The Merry Widow Eng. Harniek
4/1,2/88 The Medium & Gianni Schicchi

Baylor University Opera Theater, D. Scott, Dir., Waco
10/30,31/87 4/19/88 Scenes
1/26/88 Carmina Burana
2/25,26,27,28/88 The Bartered Bride Eng.

Brazosport Music Theater, J. Hagberg, Mus.Dir., Lake Jackson
11/13,14,15,20,21/87 Once Upon a Mattress (co-prod. Brazosport Community College)
4/8,9,10,15,16/88 They're Playing Our Song
7/8,9,10,15,16,17/88 Oliver!

Casa Mañana Children's Playhouse, B. Franks, Prod., Fort Worth
9/18,19m,25,26m/87 Nobody Loves a Dragon
10/16,17m,23,24m/87 The Legend of Sleepy Hollow
11/13,14m,20,21m/87 The Adventures of a Bear Called Paddington
12/11,12m,18,19m/87 Babes in Toyland
2/12,13m,19,20m/88 The Lion, the Witch and the Wardrobe
3/11,12m,18,19m/88 The Adventures of Brer Rabbit
4/8,9m,15,16m/88 Snow White and the Seven Dwarfs
5/6,7m,13,14m/88 Alice in Wonderland

Chocolate Bayou Theater Co., Houston
1988 Billy Bishop Goes to War

Dallas Theater Center, A. Hall, Art.Dir., Dallas
11/27-12/27/87 Cumming's A Christmas Carol

Fort Worth Opera, J.M. Ramos, Gen.Dir., Fort Worth
11/20,22/87 Rigoletto Conte, Shopick; Karel, J. Evans; c: Neschling; d: Motyka; ds: Klein
1/15,17m,19,21/88 The Mikado c: Del Gobbo
3/11,13/88 Die Zauberflöte

Fort Worth Symphony Orchestra, Fort Worth
5/3/88 S. Adler's Lodge of Shadows prem.; T. Paul; c: Giordano

Houston Grand Opera, D. Gockley, Gen.Dir., Houston (see also Vol.27, No.4)
11/10-28/87 Porgy and Bess Miller; c: DeMain; tour to Paris
7/5-10/88 Glass's The Making of the Representative of Planet 8 Am. prem.; at Cullen Theater

McLennan Community College Opera Wksp., L. Uhl, Dir., Waco
4/88 R.M.S. Pinafore 3 pfs.

North Texas State University Opera Theater, D. Wakeling, Dir., Denton
10/87 4/88 Opera Scenes
11/87 Menotti's The Hero

Opera in the Schools, J. Troxler, Art.Dir., San Antonio
10/15/87-4/22/88 The Wizard's Ring ca. 100 pfs. to schools

San Antonio Festival, D. Lipton, Art.Dir., San Antonio (6/3-19/88)
6/88 La Cenerentola set in 1930's; Rodriguez's The Old Majestic prem.

Southern Methodist University Opera Theatre, S. Sargon, Dir., Dallas
12/3/87 Scenes
4/30 5/1/88 The Gondoliers

Stage West, J. Russell, Art. & Mng. Dir., Fort Worth
12/4/87-1/9/88 She Loves Me
6/3-7/16/88 Pump Boys and Dinettes

Texas Christian University Opera Wksp., J.A. Hopkin, Dir., Fort Worth
10/16,17 12/1/87 Opera Scenes
1987-88 SEASON

Texas Panhandle Heritage Foundation, Canyon

Texas Tech University Music Theatre, J. Gillas, Dir., Lubbock
11/13, 14/87 The Ballad of Baby Doe
4/7-11/88 The Cradle Will Rock 5 pfs.

Theatre Three, N. Young, Art.Dir., Dallas
12/15-20/87 Christmas Revue
2/3-3/12/88 Personal

Theatre Under the Stars, F. Young, Art.Dir., Houston (see also Vol.27, No.4)
2/9-21/88 The Mystery of Edwin Drood
4/5-17/88 Kismet
5/10-22/88 Baby

West Texas State University Opera/Music Theatre Wksp., R. Hansen, Dir., Canyon
11/12-15/87 The King and I
5/5-8/88 The Gondoliers

Utah
Brigham Young University Opera Theater, C. Robinson, Dir., Provo
10-11/87 Falstaff
12/87-5/88 She Loves Me; Oklahoma; Regina; The Pirates of Penzance

Pioneer Memorial Theatre, C. Morey, Art.Dir., Salt Lake City
9/23-10/10/87 My One and Only
4/27-5/14/88 Singin' in the Rain

Salt Lake Acting Co., E. Gryaska, Art.Dir., Salt Lake City
5/11-6/5/88 Shaiman/Wittman's Living Dolls prem.

Virginia
Hollins College Opera Wksp., M. Granger, Dir., Hollins College
11/87 Granger's The Queen Bee at Virginia Music Educators Conference, Alexandria

James Madison University Opera Theatre, J. Little, Dir., Harrisonburg
11/6, 7/87 Offenbach/White's Christopher Columbus 2/88 Scenes

James River Chamber Opera Co., K. Tracy, Mng.Dir., Richmond
7/7/88 Lee Hobly master class
7/8, 10/88 The Impresario Eng. & The Scarf (co-prod. Theatre IV, Richmond)

Opera Theater of Northern Virginia, J. Niles, Art.Dir., Arlington
12/5m, 5/87 Barab's Who Am I? prem. rev. vers. w.o.; 11/30-12/4 tour to schools
2/26, 28m/88 Une Education manquée & Angélique Eng.
4/22, 24m/88 La Finta Giardiniera Eng. Pearlman

Shenandoah College Conservatory of Music, J. Sheats, Dir. Opera/Music Theater, Winchester
10/8, 9, 10, 11/87 Where's Charley?
11/19, 21, 22/87 Albert's Lizbeth & The Impresario Eng. & adapt. Sheats
2/18-21/88 Kiss Me Kate

Theatre IV, B. Miller, Art.Dir., Richmond
10/87-1/10/88 Cotton Patch Gospel
11/6-12/6/87 Red Hot and Cole
6/3-26/88 Sturiale/Harman's Olympus on My Mind
7/15-8/7/88 Ain't Misbehavin'
1987-88 tour: We the People; Runners; Barnett/Jones' Hansel and Gretel; Giersch's Santa's Enchanted Workshop; Miller's I Have a Dream; Barnett/Jones' Jack and the Beanstalk; Giersch/Miller/Bliss' Hugs and Kisses; Flanagan's The Little Red Hen; Miller's 'Twas the Night Before Christmas

Theatre Virginia, T. Burgler, Art.Dir., Richmond
12/2/87-1/3/88 My Fair Lady
3/30-4/23/88 Die Dreigroschenoper

Vienna Light Opera Co., D. White, Dir., Vienna
12/87 Amahl and the Night Visitors

TBA: Dvořák's Rusalka Eng.

Virginia Stage Co., C. Towers, Art.Dir., Norfolk
4/12-30/88 Ma Rainey's Black Bottom

Washington

Group Theatre Co., R. Sierra, Art.Dir., Seattle
9/87 Rap Master Ronnie
Performs '87/Seattle Opera, Seattle (see also Vol.27, No.4)
9/20/87 Dresher/Glass/Durkee/Giteck/Lam/Powell's Floating Opera: A Treading of Steps prem.; multi-media environmental prod.
10/87 Durkee/Chong's Without Law, Without Heaven
Seattle Children's Theater, L. Hartzell, Art.Dir., Seattle
11/6/87-1/3/88 Hurlbut's Rocky and Bullwinkle
Seattle Civic Light Opera, W. Saba, Pres., Seattle
1987-88 Hello Dolly!; Evita; My Fair Lady
Seattle Opera, S. Jenkins, Gen.Dir., Seattle (see also Vol.27, No.4)
7/23,26,28,30/88 Satyagraha Cummings, Laurent; Perry, Wroblewski, Runey; c: Ferden; d: Silverstein; ds: Israel (Lyric Opera of Chicago prod.)
Seattle Symphony Orchestra, G. Schwarz, Cond., Seattle
12/6/87 L'Enfance du Christ Thorburn; Siebert
Spokane Symphony Orchestra, B. Ferden, Mus.Dir., Spokane
4/15/88 Die Fledermaus Eng.; stgd.
Tacoma Actors Guild, W. Beevar, Art.Dir., Tacoma
12/1-27/87 Cole
Tacoma-Pierce County Opera, H. Wolf, Art.Dir., Tacoma
3/18,19,20/88 The Merry Widow
University of Washington Opera Theatre, V. Liotta, Dir., Seattle (see also Vol.27, No.4)
11/12,13,14,15/87 La Clemenza di Tito
12/4,10,11,12/87 Mauseth's Shoot the Buffalo prem.
5/12,14,15/88 Martinu's Julietta Eng. Large; Am. prem.
12/15/87 6/7/88 Scenes
WEST VIRGINIA
Charleston Symphony Orchestra, T. Conlin, Mus.Dir., Charleston
1987-88 Rigoletto
University of Charleston Conservatory of Music/Lilliput Orchestra, D. Riggio, Dir.Opera, Charleston
11/5,7,10,12,14/87 Così fan tutte
West Virginia University Opera Theatre, R. Thieme, Dir., Morgantown
11/11-14/87 4/13-16/88 Opera Scenes 2/10-13/88 The Mikado
WISCONSIN
Milwaukee Opera Co., J. Busalacchi, Exec.Dir., Milwaukee
10/14,15,16,17/87 The Barber of Seville
12/3,5,6,12,13/87 Amahl and the Night Visitors
4/88 Song of Norway 2 pts.
Milwaukee Repertory Theater, J. Dillon, Art.Dir., Milwaukee
4/16-5/13/88 Moses' Holy Moses
University of Wisconsin Opera Theater, D. Van Abbema, Dir., Eau Claire
10/12/87 4/23/88 Opera Scenes
12/2,3,4/87 Amahl and the Night Visitors
2/19,20,22,23,25,26/88 Cabaret
CANADA
Banff Centre School of Fine Arts, Opera Program, C. Graham, Head, Banff, Alta.
8/4,5,6,12/88 Albert Herring c: Bedford; d: Graham; ds: Jampolis
8/5,7,11/88 The Rape of Lucretia c: Lord; d: Graham; ds: Jampolis
Brandon University, Opera Dept., S. Richardson, Dir., Brandon, Man.
11/10/87 Scenes
2/4,5,6,7/88 Paper Wheat d: Ayoub; also tour
Canada Opera Piccola, P. Alarie, Dir., Vancouver, B.C.
8/8 Così fan tutte 5 pts.
Canadian Children's Opera Chorus, R. Mercer, Dir., Toronto, Ont.
11/19/87 The Children's Pinafore at NOA Convention, Orlando, FL
12/5,6m/87 Concert incl. Holman's Sir Christêmes prem.; c: Tuttle
Canadian Opera Co., L. Mansouri, Gen.Dir., Toronto, Ont. (see also Vol.27, No.4)
11/21,24,25,28,27,28/87 Schafer's Patria I: The Characteristics Man prem.; Pope; c: Aitken; d: Newton (co-prod. Shaw Festival); at the Tanenbaum Center
1/15,16,22,25,28,30,31m 2/2,3,5/88 The Merry Widow (replaces Orphée aux enfers)
Terrell/Munro; Dubois/Kunde; c: R. Bradshaw; d: Pappas
Canadian Opera Ensemble, L. Mansouri, Gen.Dir., Toronto, Ont.
10/14-11/21/87 Les Contes d'Hoffmann Oeser ed.; tour through N.S. and Ont.; 10 pfs.
w.p.; 11 pfs. w. Symphony Nova Scotia; 4 pfs. w. Kitchener-Waterloo Symphony
Chamber Players of Toronto/Toronto Mozart Society, Toronto, Ont.
5/88 Gezzaniga's Don Giovanni conc. pf.
 Conservatoire de Québec, Atelier d'art lyrique, Québec, P.Q.
1/30 2/1/88 Don Pasquale
3/18,19,20/88 Carmen c: Hernandez; d: Strano
Dalhousie University Opera Wksp., J. Morris, Dir., Halifax, N.S.
11/88 Scenes
Spring '88 Orfeo ed Euridice
Donald K. Donald Productions, Montréal, P.Q.
10/30,31/87 Singin' in the Rain
Douglas College, Music & Drama Depts., New Westminster, B.C.
11/20-28/87 Happy End
Les Événements du neuf, Montréal, P.Q.
3/12/88 Vivier's Kopersnikus conc. pf.
Guelph Spring Festival, B. Bridgman, Art.Mgr., Guelph, Ont.
5/19,21,22,24/88 Hodkinson/Devin's St. Carmen of the Main d: Bridgman; ds: Bronskill
McGill Chamber Orchestra, Théâtre Maisonneuve, Place des Arts, Montréal, P.Q.
11/30/87 Il Re pastore Augèr; c: Brott
McGill University Opera Studio, E. Della Pergola, Dir., Montréal, P.Q.
3/10,11,12,13,17/88 La Bohème
Musical Mondays/Chamber Concerts Canada, L. Cherney, Art.Dir., Young People's Theatre,
Toronto, Ont.
12/14m,14/87 de Falla's Master Peter's Puppet Show w. Mirb Puppets & Somers' Picasso
Royal Conservatory Orchestra, c: Lapalme
National Arts Centre Atelier, J. Morrow, Mus.Prod., Ottawa, Ont.
9/18-10/3/87 Stephens/Finnigan/LeBonté's Songs from Both Sides of the River wksps. pfs.
National Arts Centre Orchestra, G. Chmura, Mus.Dir., Ottawa, Ont. (see also Vol.27, No.4)
10/21,22/87 Concert incl. Vivier's Lonely Child Mathis; c: Chmura
Les Nouvelles Variétés lyriques, B. Laplante, Art.Dir., Place des Arts, Montréal, P.Q.
11/14,15m,17-21,22m,24,25/87 La Vie parisienne Gaudreau, Fortin; Roy, Bergeron,
Laplante; c: Bolvin; d: Roussel; ds: Crête/Caron; at Théâtre Maisonneuve; 12/3,4,5/87
at Grand Théâtre, Québec
Olympic Arts Festival, M. Tabbitt, Dir., Calgary, Alta. (1/23-2/28/88)
1/28,29/88 Verdi Requiem Milo, Toczyska; Ichihara, Gliaioti; Calgary Philharmonic
 Orchestra and Chorus; c: Bernardi
2/10,11,13,14,15/88 Porgy and Bess Can. prem.; P. Miller, Conrad, S. Miller; Cook,
Albert; c: Nance; d: Newton (Calgary Opera prod.; see Vol.27, No.4)
2/17,18,19,20,22,23/88 Bizet/Constant/Brook's La Tragédie de Carmen Can. prem.; d:
Brook (Centre international des créations théâtrales prod.)
10/29,20,31 11/1/87 Giulio Cesare
 excepts.; Tafelmusik Baroque Orchestra; d: Pynkoski; at Grace Church, New York City
L'Opéra de Montréal, Atelier lyrique, Montréal, P.Q. (see also Vol.27, No.4)
2/29/88 L'enfant et les sortilèges conc. pf.; Orchestre Métropolitain; c: Armenian
3/26,27/88 Coût fan tuette conc. pf.; Orchestre des Jeunes du Québec; in Québec
Opera Lyra, J. Aster, Art.Dir., National Arts Centre, Ottawa, Ont. (see also Vol.27, No.4)
11/5/87 Richard Strauss concert; Collins, S. Graham
1/25/88 The Gypsy Baron conc. pf.; Eng. dialogue; Roslak, Stubb; Neil, Fanning, Neff;
c: S. Hamilton; d: R. Cooper (co-prod. Opera in Concert); at Ottawa Tech H.S.
2/25/88 Mostly Mozart concert; 4/14/88 Rossini Soirée Musicale concert
Orchestre Métropolitain, Montréal, P.Q.
10/20/87 Concert incl. Vivier's Lonely Child Parent; c: Boudreau
Prairie Opera, M. Moats, Art.Dir., Saskatoon, Sask.
11/6,7/87 The Boor & A Game of Chance; 11/22 in Regina
Québec Symphony Orchestra, S. Streifeld, Mus.Dir., Québec, P.Q.
12/8,9/87 La Damnation de Faust Laferrière; Vanzo, Rouleau, Oland; c: Streifeld

-124-
1987-88 SEASON

Queen's University, Kingston, Ont.
10/20/87 Haydn's Philemon und Baucis
Regina Symphony Orchestra, Regina, Sask.
3/88 La Bohème conc. pf.

Royal Alex Theater, D. Mervish, Prod., Toronto, Ont.
12/87-4/88 H.M.S. Pinafore c: Carrière; d: Macdonald; ds: Benson/Whitfield; also tour to
National Arts Centre in Ottawa, Boston, Washington, Chicago

Saskatoon Opera, M. Harrison, Gen.Mgr., Saskatoon, Sask.
11/14/87 La Bohème Eng.; d: Bascetta
4/8,9/88 H.M.S. Pinafore

Société de musique contemporaine, Montréal, P.Q.
1/21/88 Concert incl. Renard Ensemble Arioso

The International Opera Festival, G. Raffa, Art.Dir., Olympic Stadium, Montréal, P.Q.
6/16,18/88 Aida Ricciarelli, Baglioni; Martinucci, Cappuccilli; c: Raffa; d: Bolognini; ds:
Varisco (Bari/Giza prod.)

Le Théâtre d'art lyrique de Laval, Laval, P.Q.
12/19m,20m,26m,27/87 1/2m,3/88 Hansel and Gretel

Toronto Opera Repertoire, Central Tech Auditorium, Toronto, Ont.
2/3,5,6,7m,10,12m,13,14m,17,19,20,21m/88 Così fan tutte; Orfeo ed Euridice; La Bohème
in repertory; c/d: Macina

Université Laval Opera, Québec, P.Q.
3/19,20,22,23/88 Pelléas et Mélisande

University of Calgary Opera Wksp., D. Bell, Dir., Calgary, Alta.
3/25,26/88 Il Matrimonio segreto

University of Manitoba Opera Ensemble, K. Jensen, Dir., Winnipeg, Man.
2/13,14/88 Gluck's Le Cadi dupé Eng. & scenes

Vancouver Opera, B. McMaster, Art.Dir., Vancouver, B.C. (see also Vol.27, No.4)
Fall '87 Davis' Breakaway wksp. pf.
1987-88 Vancouver Opera Touring Ensemble: "Opera Allsorts"; "From Bizet to Broadway"
school tour through B.C.

Vancouver Opera & Vancouver Art Gallery, Vancouver, B.C.

Vancouver Symphony Orchestra, R. Barshai, Mus.Dir., Vancouver, B.C.
11/20,21/87 Lloyd Webber's Requiem Schellenberg; West; c: Pullan

Women's Musical Club of Toronto, Toronto, Ont.
12/4/87 Rutter's The Reluctant Dragon The King's Singers & CJRT Orchestra

-125-
MEMBERSHIP

INFORMATION SERVICES
Central Opera Service will either supply specific information requested or will suggest sources where information may be acquired. This is a cooperative information exchange service on:
Repertory, Translations, Performances, Musical Materials, Scenery, Costumes, Props.

PUBLICATIONS, SURVEYS AND SPECIAL LISTINGS
Quarterly Bulletin. Lists of: Opera Producing Companies in the U.S. and Canada. Annual Performances; Premieres in the U.S.; Available English Translations; Career Guide for the Young American Singer; Directories of American Contemporary Operas and Foreign Contemporary Operas, etc. (Request latest COS publication list.)

MEETINGS
Central Opera Service National Conference
Central Opera Service Regional Conferences

CLASS OF MEMBERSHIP
COMPANY/INSTITUTIONAL MEMBERSHIP .............................................. U.S. $50.00
   COS Bulletins, Full Information and Research Service,
   One Special Publication annually, Position Assistance

INDIVIDUAL MEMBERSHIP ............................................................... $20.00
   COS Bulletins, Information Service

INDIVIDUAL SERVICE MEMBERSHIP ................................................... $35.00
   As above with Position Assistance Service

MUSIC LIBRARIES ................................................................. $15.00
   COS Bulletins, Conference Announcements

ENROLLMENT BLANK

Name of Organization or Individual

Name and Title of Officer

Address

City, State, Zip Code

Check enclosed $15 □ $20 □ $35 □ $50 □ (add $10 for overseas postage)

Please make checks payable to Central Opera Service

Date ................................. 19...