



CENTRAL OPERA SERVICE BULLETIN

MARCH-APRIL, 1969

Sponsored by the Metropolitan Opera National Council

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Attention — Opera Producers

Don't miss BOX OFFICE INSURANCE FOR UNFAMILIAR PRODUCTIONS by Donald Engle, Director, Martha Baird Rockefeller Fund for Music, Inc. on page 19 of this issue. Your reaction to this imaginative plan is essential, please respond!

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Permission to quote is not necessary but kindly note source.

We would appreciate receiving any information pertaining to opera and operatic production in your region; please address inquiries or material to:

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NEW OPERAS AND PREMIERES

AMERICAN OPERAS

Written under a Ford Foundation grant, Carlisle Floyd's *OF MICE AND MEN*, originally envisaged for a first performance by the San Francisco Opera (see April '65 Blltn.), will be premiered by the Seattle Opera Company on January 22, 1970. Mr. Floyd wrote his own libretto based on the Steinbeck novel. Frank Corsaro will be the stage director, Anton Coppola the conductor and tenor Robert Moulton and baritone Julian Patrick will portray Lenny and George respectively. Further performances are scheduled for January 24, 28 and February 1.

RAPPUCCINI'S DAUGHTER by Leon Kirchner was commissioned by the Lincoln Center Educational Department and is scheduled to be heard for the first time next season over the National Education Television Network.

On January 9, 1969 the Opera Department of UCLA gave the first performance of Harry Partch's *DELUSION OF THE FURY*, a two-act music-drama subtitled "A Ritual of Dream and Delusion". The work incorporates voice, dance, lights, stage craft and instruments of Mr. Partch's own design. The production was under the sponsorship of the UCLA Committee of Fine Arts; Danlee Mitchell was the music director. Harry Partch's earlier opera, *Revelation in the Courthouse Park*, was premiered at the University of Illinois in 1961. His works are available through BMI.

A new multimedia work called *STREET SCENE* was heard and seen on March 25 at the Theresa Kaufmann Concert Hall of the YMHA in New York as part of Max Polikoff's "Music in our Time" series. Written by Joel Chadabe, it features electronic music on the Moog synthesizer, juxtaposed with conventional instruments, poetry reading and slide projection. — Four days earlier another "Total environment piece" was heard in New York for the first time. It was Eric Salzman's *THE NUDE PAPER SERMON* performed at Hunter College during the "New Image of Music" series. A Renaissance instrumental ensemble was pitted against solo singers and a large chorus, which, scattered among the audience, gave out highly amplified "contemporary verbal barrage". A narrator completed the cast of this 50-minute work.

The Cincinnati Music Festival Assn. has commissioned Peter Mennin to write a work for premiere at its May Festival. He chose *THE PIED PIPER OF HAMELIN*, based on Robert Browning's poem, which in turn is based on the 13th century Latin text. The work will feature a narrator, vocal soloists, a full chorus, a children's chorus and a large orchestra. New York's Mayor Lindsay has agreed to narrate at the premiere. Cincinnati Symphony's musical director, Max Rudolf, will conduct.

Ottawa's National Arts Centre commissioned Montreal poet/composer Gabriel Charpentier to write a new work for its opening in June. It will be a chamber opera named *ORPHEE* and will be presented for the first time on June 10 in The Studio, the Centre's smaller hall. Opening ceremonies are scheduled for May 31; the first regular performance will be on June 2 by the National Ballet of Canada in the Opera House/Concert Hall.

After completing his first opera, *The Wall*, Thomas Hahn, chairman of the Music Department of Canada's Prince of Wales College, is presently working on *RASPÚTIN*. Robert D'Amato, professor at Dalhousie University, is writing the text.

AMERICAN PREMIERES

Humphrey Searle's *HAMLET*, first heard in Hamburg on March 6, 1968, received its North American premiere in Toronto when it was performed by the Opera Department of the Royal Conservatory of Music on February 12. It was staged by the Department's general director, Anthony Besch; Victor Feldbrill conducted and John Stoddart was the designer.

As previously announced, the performance of Benjamin Britten's *THE PRODIGAL SON* by the Caramoor Festival Assn. on June 29, 1969 in Katonah, N. Y., will be the American premiere. However, the work will be heard earlier this year in Canada where it is scheduled to be presented on May 3, 5 and 6 at the Guelph Spring Festival.

Darius Milhaud's *ESTHER DE CARPENTRAS* had its first American performance on March 14 at the Congregation Mishkin Israel in Hamden, Connecticut. Alan Mehlman of The Juilliard School conducted.

A new English version of Janacek's *FROM THE HOUSE OF THE DEAD* is in preparation by conductor/director Peter Herman Adler and stage director Jacques Chwat for taping in Boston this summer. It will be heard in its American premiere over NET next season.

AMERICAN OPERAS IN EUROPE

Marvin David Levy's *MOURNING BECOMES ELECTRA*, premiered at the Metropolitan Opera during the 1966-67 season, will be performed at the Dortmund (Germany) Stadt Bühnen in November 1969. This first European performance will be sung in a German translation by Egon Waldmann. It will be under the direction of Dr. Hans Hartleb. — Another American opera also translated into German by Waldmann is Dominick Argento's *THE BOOR*, which was performed in Gelsenkirchen earlier this season. The opera had its world premiere in Rochester, N. Y. in 1957.

On October 20, 1968 Gunther Schuller's *THE VISITATION* was sung for the first time in a German translation when it was presented in Wuppertal as *Die Heimsuchung*. The world premiere in Hamburg was done in the original English. Richard Owen's *A FISHERMAN CALLED PETER*, heard for the first time in Carmel, N. Y. in 1965, will have its European premiere on June 8. It will be performed at Zurich's International Protestant Church with Lynn Owen, the composer's wife, singing Deborah.

Elie Siegmeister's *THE PLOUGH AND THE STARS*, premiered at St. Louis' Washington University in 1963, will be given its first European performance in Bordeaux, France. Originally scheduled for May 1969, the performance has been postponed until next season awaiting completion of the French translation. Meanwhile, it will be performed this Spring at the Louisiana State University in Baton Rouge.

Alexander Tcherepnin's *IVAN THE FOOL*, after the Tolstoy fairy tale, was commissioned by BBC and premiered over its network last Christmas Eve. The composer conducted.

EUROPEAN PREMIERES

Gian Francesco Malipiero's latest opera, *GLI EROI DI BONA VENTURA* (*The Heroes of Bona Ventura*) is autobiographical and is a composite of Malipiero's previous seven operas with new music added to make it a well-rounded work. The successful premiere took place at the Piccola Scala in Milan on February 5, 1969. Other new operas presented at the Piccola Scala this season include *UN UOMO DA SALVARE* by Angelo Paccagnini on March 30, and *VOTRE FAUST* by Henri Pousseur on January 15. — At Parma's Teatro Regio *UN QUARTO DI VITA* by Gadini was heard for the first time on January 19 and in Palermo, a one-act opera by Mannino called *LUISELLA* was performed together with Menotti's *Amelia al ballo*. — Earlier this season on October 2, 1968, *THREE MYSTERIES* by Niccolò Castiglioni (composer of *Silence*) was premiered by the Accademia Filharmonica Romano at Rome's Teatro Olimpico. The composer pres-

ently teaches composition at the University of California. His works are published by Schott/AMP. — Ernesto Zanoni, a 31-year-old composer from Bergamo, wrote *L'ULTIMO PORTO* (*The Last Port*) after O'Neill's sea play. It was performed at the opera house in the composer's home town in November 1968.

The City of London Festival commissioned Alexander Goehr (*Arden muss sterben*) to write an opera for presentation at Cripplegate Theatre. *NABOTH'S VINEYARD*, published by Boosey & Hawkes, was the result. Based on a Brecht play, it is a dramatic madrigal or stylized opera and was performed last fall under the composer's direction.

Planned for performance at the Holland Festival in July, *RECONSTRUCTION* is a new opera written cooperatively by five Dutch composers: Louis Andriessen, Reinbert de Leeuw, Mischa Mengelberg, Peter Schat and Jan van Vlijmen. — A new opera by Dussaut, *ALTANIMA*, was performed at the Bordeaux Opera in France on March 21 and 23, 1969.

Under Leopold Ludwig's direction, the Hamburg Opera offered the first performance of Lars J. Werle *DIE REISE* (*The Journey*) on March 2, 1969. — Werner Egk's *CASANOVA IN LONDON* will be premiered at the Munich Opera on April 1. — Francis Burt's *BARNSTABLE* or *Someone on the Roof* is scheduled for a first performance on November 30, 1969 in Kassel, Germany, under Gerd Albrecht's direction. — Also planned for next season is the premiere of Bruno Maderna's *LYSISTRATA* after Aristophanes. It will take place in Darmstadt, Germany.



NEWS FROM OPERA COMPANIES

The SEATTLE OPERA ASSN.'s National Artists Program in conjunction with its Singers-in-Residence Program (see 9/68 Blltn.) is gaining momentum through the further assistance of a matching grant from the National Endowment for the Arts. As a direct result of the additional funds and of the touring of the resident singers, the Seattle Opera's current production of *Tosca* will be heard in Spokane, Wash. According to an agreement signed by Glynn Ross, general manager of the Seattle Opera and James Emde, manager of the Spokane Symphony, the opera will be presented on April 1 with the American (National Series) cast which is singing the last Seattle performance of *Tosca* on March 29. Sets, costumes and soloists will be brought the 350 miles from Seattle while the Spokane Symphony Orchestra and the Spokane Choral Society will participate in the local performance. Mr. Ross hopes to be able to conclude similar low-budget arrangements with other cities and to expand the program to encompass a 1500-mile radius.

Minneapolis' CENTER OPERA COMPANY announced the expansion of its season and will offer contracts to resident singers for a maximum of twenty-three weeks between November and May. It plans to form a "resident opera ensemble specializing in contemporary repertoire". Next season's thirty-six performances of five productions will take place in the Tyrone Guthrie Theatre and the newly re-opened Cedar Village Theatre. During its six-year existence the company has presented 14 contemporary operas and has always emphasized the need for the singing-actor or acting-singer. General manager John Ludwig announced that new contracts would be awarded after auditions this spring. Operas under consideration for the coming season include such recently premiered works as Birtwistle's *Punch and Judy*, Pousseur's *Votre Faust* and Egk's *Siebzehn Tage und vier Minuten*.

Recovering from the shockwave that hit Atlanta's performing arts companies earlier this season, individual groups are starting to re-evaluate their positions. The former Atlanta Repertory Theatre is reappearing as the new ALLIANCE RESIDENT THEATRE under the auspices of the Atlanta Arts Alliance, and we are happy to hear that Mme. Blanche Thebom, artistic director of the former Atlanta Opera Company, is assembling a new opera producing group named the SOUTHERN REGIONAL OPERA, INC. COS will report on future plans as

soon as they are complete. Meanwhile the next operatic performances at the new Atlanta Memorial Arts Center will be those presented by the Metropolitan Opera on its tour in May. Prior to this season the company performed at the 4,000-seat Fox Theatre. The new Center's Maddox Hall seats 4,600.

Is it due to the occasion of a silver anniversary or to the appointment of a new chairman of the board that THE NEW YORK CITY CENTER OF MUSIC AND DRAMA is reaching out for new adventuresome planning? With the New York City Opera and the N.Y.C. Ballet companies well entrenched at the New York State Theatre, the Mecca Temple on West 55 Street, the former haven of all the Center's performing branches, was found wanting, despite many recent innovations and modernizations. Richard Clurman, recently appointed chairman of the Center, together with Mayor Lindsay, city planners, and Irving Felt, head of the Madison Square Garden Corp., has advanced the vision of expanding the Center's activities as well as its facilities, while adhering to its original premise: "To maintain at moderate ticket cost (\$6.95 top) a people's center for all the performing arts done with excellence". In cooperation with Mr. Felt, whose corporation is developing a City Center Plaza on the site of the former Madison Square Garden (Eighth to Ninth Ave., 49th to 50th Street), the construction of four theatres is being projected. They are to vary in size from a seating capacity of over 2,000 for the largest hall, 1,200 for the second largest, to 800 and 400 respectively for the two remaining auditoriums. The largest theatre is expected to serve as home for the Center's Joffrey Ballet Company as well as for American and foreign visiting ballet companies, the second-size hall for theatre companies including some Off and Off Off Broadway, hopefully offering an incentive for the development of fresh, vigorous drama units. The 800-seat auditorium is planned for film presentations and the smallest theatre for children's theatre, two areas thus far neglected by the Center. Another new branch suggested by Mr. Clurman for addition to the Center is a performing arts academy. If present plans can be adhered to, the City Center Plaza would feature a high-rise commercial building or New York's largest hotel, with the four halls incorporated into either structure. Completion of the Plaza is hoped for 1974 with some theatres ready for occupancy in 1972.

Meanwhile, the first burst of new activities is noticeable in the latest announcement of the N.Y.C. CENTER'S SPRING FESTIVAL to be held at West 55 Street. It will feature a number of modern American dance groups, Negro drama and music programs (jazz, soul and gospel music), and a special Spanish zarzuela which will replace the traditional Gilbert and Sullivan weeks. *Fiesta in Madrid*, specially arranged and staged by Tito Capobianco, is a combination of various Spanish zarzuelas, (folk operettas) based mainly on *La Verbana de la Paloma*. It is scheduled for May 22 to June 14.

With the new Alice Tully Hall opening at Lincoln Center next fall, a new chamber music organization has been formed as a resident performing unit. Charles Wadsworth was named artistic director of the CHAMBER MUSIC SOCIETY OF LINCOLN CENTER which will offer sixteen concerts in eight pairs, performing rarely-heard works from a vast and untapped repertory of unusual instrumental combinations. The Society also commissioned a number of composers to write special works for a variety of instruments. Each concert will include one premiere of a commissioned work. The 1,060-seat hall, located in the new Juilliard School building, will be administered by Lincoln Center and will be the new home of such ensembles as the Clarion Concerts, Inc.

THE NEWPORT MUSIC FESTIVAL, sponsored by the Rhode Island Arts Foundation, is administered by its new general director, Glen Sauls. Mr. Sauls, formerly with the Metropolitan Opera and in charge of the company's sojourn in Newport in 1967, will program this summer's activities based on the successes and failures of the Metropolitan Opera's guest appearances in Newport. Performances by smaller groups (instrumental as well as vocal) held in some of the elegant local residences were highly successful while the concert-opera performances with international stars in the large outdoor arena did not draw the expected crowds. Scheduled for the last week in July and the first in August, the 1969 Festival will offer three daily series of concerts (morning, afternoon and evening) with the emphasis on rarely-performed works. One fully-staged opera production by the Metropolitan Opera Studio will also be included among the total of over forty events.

The Women's Guild of the Columbus (Georgia) Museum of Arts and Crafts has founded THE CIVIC OPERA OF COLUMBUS dedicated to promote and develop local opera. As its first year's activities, the company offered four *Operalogues* (lecture-demonstrations) under the direction of Theodore Gargiulo, its artistic and musical director.

William H. Wells, editor of FM Guide, is the founder/director of the new NEW YORK OPERA CLUB. Ten two-hour meetings will be held at Judson Hall during the next season and members will have the opportunity to assist at interviews conducted with opera stars and to meet with them informally. Annual membership dues are \$18. Further information may be obtained from the N.Y. Opera Club, 7 East 14 Street, New York, N.Y. 10003.



NEW THEATRES

In addition to Canada's National Arts Centre rising in the nation's capital and opening this fall, both Regina and Toronto are building new theatres. The SASKATCHEWAN CENTENNIAL AUDITORIUM in Regina will open in April 1970; costs are estimated to total \$7 million. Toronto's new ST. LAWRENCE CENTRE, across from the O'Keefe Centre, will open late next season and is now booking for the 1970-71 season.

Next fall the Iowa State University in Ames will open the \$5 million IOWA STATE CENTER with a guest appearance by the New York Philharmonic Orchestra performing in the new 2,600-seat theater.

What the Piccola Scala is to the Teatro alla Scala in Milan, THE ROTUNDA will be to Stockholm's Royal Opera. The small theatre was recently added to the Swedish opera house for performances of chamber and experimental operas.



NO CONTEST OVER PRIORITIES

Desperation concerning funds for the next and future seasons in the arts is becoming acute. Within the last weeks the cry against curtailments of support to arts institutions, be it from federal, state, foundation or private sources, has become more articulate and louder following increasing reports of budget cutbacks for the arts. New York City announced a reduction of 24% of the funds for its cultural institutions and the total spending of federal funds in the arts for next year has been reduced to \$7.5 million. The fact that no successor for Roger L. Stevens, chairman of the National Endowment for the Arts, has as yet been announced adds to the general anxiety. The present congressional inquiries into tax-deductible donations and possible new restrictions in this field threaten to reduce private donations, which even now amount to only a fraction of the total allowance of tax deductions for cultural institutions.

Since most of these cutbacks happen under the name of "priorities" we found the speech delivered at a recent meeting of the National Music Council by Mr. W. McNeil Lowry, Vice-President for the Humanities and the Arts of the Ford Foundation, of particular significance. He stated "*THE ARTS MUST NOT BE SUBJECTED TO A CONTEST OF PRIORITIES* when it comes to allotting money for their support."

At no time in history were there not other pressing financial obligations which had to be met. The arts must not be pitted against them in competition, but receive their share of sustenance. Not until the arts are regarded as an integral part of our culture and every day life will we be able to put them on a secure footing. It is hoped that the time has come when the arts are recognized as an integral part of the American way of life and do not have to compete with other priorities and when they shall receive their share of recognition AND support. For, support of the arts as well as of education will ultimately determine our cultural place in history.

MEETINGS OF THE NATIONAL ARTS ORGANIZATIONS

This year's National Conference of the AMERICAN SYMPHONY ORCHESTRA LEAGUE will take place in Atlanta from June 4 to 7. The Atlanta Georgia—Sheraton Biltmore Hotel will be the conference headquarters. The League's Western and Eastern Institutes of Orchestral Studies are held in Asilomar, Pacific Grove, Cal. June 23 to July 11 and in Orkney Springs, Va., July 28 to August 16, 1969 respectively; the League's Course in Orchestra Management is scheduled for June 28 to July 5 in Asilomar, Cal. Programs and registration forms are available from ASOL, Symphony Hill, P.O. Box 66, Vienna, Va. 22180.

May 4 through 11, 1969 has been declared NATIONAL MUSIC WEEK. Sponsored by the National Federation of Music Clubs this marks the forty-sixth annual observance of this event, this year dedicated "To Create an Understanding and Appreciation of Music in the Home, in the Community and as an Instrument for World Peace". High school students have been invited to enter a contest, writing an essay of 500 words or less on the subject, "Music Enriches Life". There will be fourteen prizes.

The third annual National Conference and Membership Meeting of the ASSOCIATION OF AMERICAN DANCE COMPANIES will be held in New York City between May 9 and 12. Alvin H. Reiss is conference chairman; further information may be obtained by writing to AADC, 250 West 57 St., New York, N. Y. 10019.



WHAT'S IN A NAME

Names are becoming shorter — no doubt another sign of today's hurried pace — and a few examples can be reported from the field of music. The Royal Opera House — Covent Garden Ltd. will henceforth be known simply as THE ROYAL OPERA; The Juilliard School of Music is sufficiently known as a musical institution that its name has been abbreviated to THE JUILLIARD SCHOOL; and THE INTERLOCHEN CENTER FOR THE ARTS is the new name of the organization incorporating the summer National Music Camp, the winter Interlochen Arts Academy and the newly created Interlochen College of Creative Arts.



SOME DOS AND DON'TS PUBLICITY

ARTS MANAGEMENT, a newsletter published four times this year is sponsored by the Business and the Arts Advisory Council of the New York Board of Trade as a public service and complimentary copies are distributed by Central Opera Service to its Committee and Institutional members. The four-page publication offers a wealth of valuable ideas and advice in many areas of the arts. A recent issue carried an article reflecting opinions of editors polled by Arts Management on the subject of press releases received from performing arts organizations: "Be factual, terse and controversial; be aware of the newspaper's deadlines." Avoid adjectives but include all facts and let the editors decide what is worth printing. "Consider what is legitimate news"; Editors complained that they receive too many routine announcements. To increase the news value many suggestions are offered: 1) try to find a "local angle", 2) do not omit controversial aspects; more often than not these will not hurt the image of the group but "will lead to a good story and good publicity", 3) include the "human interest angles", 4) attempt to find something unusual that will attract readers, 5) "be familiar with the paper's style, space conditions and news sense." These are also good leads for the "feature story" continually welcomed by editors.

Gerald Ashford of the *San Antonio Express and News* has written a 25,000-word book intended as a guide for publicity in the arts; he hopes it will be published shortly.



SUMMER TRAINING PROGRAMS

Opera Festivals with Teaching Programs

Numerous U.S. music festivals have workshops, classes or apprentice programs attached to or incorporated into the festival. Among them are: MEADOWBROOK FESTIVAL, Oakland University School of Music, Rochester, Mich., (Orchestral 6/20-8/11, Choral 6/27-7/27, Vocal 6/27-8/9); ASPEN MUSIC FESTIVAL and School, Colorado, (6/23-8/24); THE AMBLER FESTIVAL of Temple University, Pa., (6/23-8/3); CONGREGATION OF THE ARTS, Hopkins Center, Dartmouth College, Hanover, N.H. (6/29-8/23); BERKSHIRE MUSIC FESTIVAL AND INSTITUTE, Tanglewood, Mass. (6/29-8/23) where the New England Conservatory of Music will feature Jazz (7/14-8/2), Music Education (8/4-22) and Contemporary Composition (7/14-8/22), and Boston University will offer vocal seminars by Pierre Bernac and Alexander Kipnis; STRATFORD MUSIC FESTIVAL, Stratford, Ont. (7/2-8/30); SANTA FE OPERA and Apprentice Program, N.M. (7/5-8/23); BLOSSOM MUSIC FESTIVAL, Kent University, Kent, Ohio (7/7-8/17); CHAUTAUQUA SUMMER FESTIVAL and Summer School, N.Y. (7/11-8/18); LAKE GEORGE OPERA FESTIVAL and Apprentice Program, Glens Falls, N.Y. (7/17-8/23) and DAYTONA BEACH FESTIVAL, Stetson University, Fla. (mid-July-mid-August).

Opera Workshops

The OGELBAY INSTITUTE OPERA WORKSHOP will open its seventeenth summer session on the campus of West Liberty State College, Ohio, on August 3. Again under the direction of Boris Goldovsky and his staff, Arthur Schoep, Frederic Popper and Anthony Addison, the workshop will run through August 30. Fees for the four-week course are \$375 for resident students, \$275 for non-residents; special arrangements can be made to audit the courses for a fee of \$275 for resident and \$140 for non-resident auditors. Sessions for auditors will include discussions on problems of organizing an opera workshop and techniques of opera direction. A special scholarship of full tuition, room and board is again offered by the National Federation of Music Clubs for the training of an operatic coach. Eligible are proficient pianists between 18 and 25 with a knowledge of at least six operas. A limited number of scholarships are also available for male singers. For applications, please write to Oglebay Institute Opera Workshop, Oglebay Park, Wheeling, W. Va. 26003.

This summer OBERLIN COLLEGE will not return to Falmouth, Mass., its summer home in recent years, but will instead initiate the Oberlin Music Theatre at its home base in Ohio. The group will offer a total of six productions within a six-week period, amending their traditional program of Gilbert and Sullivan operettas and light opera to include *Carmen*, *Ormindo* and *La Bohème*. This will be part of an eight-week credit course in Musical Theatre with an enrollment of 75 "apprentice artists" — singers, instrumentalists, dancers and students in theatre production technique. Auditions for apprentice artists between the ages of 18 and 25 will be held in Seattle, New York and Oberlin.

The University of Nebraska at Omaha offers an eight-week Summer Opera Workshop, June 9 - August 1. Music director is Robert Ruetz, director of the UNO Opera Theatre and stage director is Daniel Sullivan. An evening of opera scenes and one full production will be performed; the course offers six hours of university credit. Tuition is \$125 for resident students.

For the first time this summer, the Opera Guild of the UNIVERSITY OF SOUTHWESTERN LOUISIANA is sponsoring a Summer Opera Institute at USL in Lafayette. It is scheduled for July 30 to August 7 and will be under the direction of G. S. Beaman-Griffin, director of the Opera Guild. Boris Goldovsky and Hope Montoni, who is director of opera at Akron University's Firestone Conservatory are guest directors.

Louisiana's TULANE UNIVERSITY announces a Summer Lyric Theatre for June 9 to August 14. Three productions are planned.

The summer workshops at the BANFF SCHOOL OF FINE ARTS, a division of the University of Calgary, Alberta, Canada, will run from June 30 to August 9.

Così fan tutte is planned for production at the end of the opera course. The Lamont School of Music of the UNIVERSITY OF DENVER will offer an opera workshop at Central City from June 1 to July 26. It will coincide in part with the Central City Opera Festival.

The eight-week summer courses at The National Music Camp, part of the INTERLOCHEN CENTER FOR THE PERFORMING ARTS in Interlochen, Mich. will commence at the end of June.

The BREVARD MUSIC CENTER's Music Festival in Brevard, N.C., will last from July 2 to August 17 and is administered by Converse College in Spartanburg, S.C. As in other years, there will be three to four opera productions.

The Music Department of LEWIS AND CLARK COLLEGE in Portland, Oregon, has established a summer opera workshop under the direction of Herbert Weiskopf, general director of the Portland Opera Assn. The course is scheduled for June 15 to July 17.

Master Classes

A great number of colleges, universities and conservatories offer music instruction during their summer Extension Programs. Following is a listing as it is available at this writing of those with no actual opera workshops but with courses that might be of interest to opera students. (See above for opera workshops).

French baritone Pierre Bernac will hold master classes in Vocal Literature from April 14-25 at NORTHWESTERN UNIVERSITY in Evanston, Ill., and from June 16-26 at the CLEVELAND INSTITUTE OF MUSIC. The classes at Northwestern are open to the public and tickets for the series of six evening classes are available for \$10; single admission is \$2.50.

Summer sessions at the MUSIC ACADEMY OF THE WEST will be under the direction of Maurice Abravanel and Martial Singher. Lotte Lehmann is returning this summer to lead some special master classes.

THE YOUTH MUSIC PROJECT, cosponsored by the U.S. Office of Education, the Music Educators National Conference and the University of Wisconsin's Extension Music Department, will be held July 7 to August 1 at the University of Wisconsin in Madison. The purpose of this experimental project is an exchange of information between youth ensembles of high school age (drop-outs accepted) and music educators. Stipends are available for some educators and full expenses will be paid for all youth ensembles. For those who cannot attend the complete three-week session, a three-day symposium at the end of the meeting will summarize the results.

The summer sessions of the EASTMAN SCHOOL OF MUSIC in Rochester, N.Y. are scheduled for June 10 to August 8. During this time "Opera Under the Stars" sponsored by the Eastman School is also held in Rochester.

The HARTT COLLEGE OF MUSIC at the University of Hartford, Conn., offers its summer session from June 23-July 25. One course features instructions in "Musical Show Productions".

BALL STATE UNIVERSITY in Muncie, Indiana, offers a variety of summer courses between June 30 and August 22.

INDIANA UNIVERSITY in Bloomington has scheduled a workshop in "Musical Theatre" from July 21 to August 1 under the direction of Ross Allen and Robert E. Stoll. Instructions include observation of rehearsals of the Indiana University Opera Theatre summer production. The School also offers 10 different music workshops between June 9 and August 6. Registration fee is \$10.00 for each workshop. There is also a tuition of \$15.00 per credit for Indiana residents and \$37.00 for non-residents. (See also "Summer Courses Abroad".)

The Summer Sessions at the PEABODY CONSERVATORY OF MUSIC in Baltimore, Md. include courses on the Carl Orff and on the Kodaly Methods (also offered at Bloomington). The full term is from June 23 to August 1.

A MUSIC CRITICS INTERNSHIP PROGRAM will be held during the summer session of the Berkshire Music School at Tanglewood. The Program, organized by the Music Critics Association, Inc., is subsidized by a Fromm Foundation grant and will offer six young music critics an opportunity to be in residence during Tanglewood's Contemporary American Music Festival. They will attend rehearsals and performances during this three-week period. A three-man panel of senior critics is in charge of the program; Charles Fowler, editor of the *Music Educators Journal*, Raymond Morin, music critic for the *Worcester Telegram* and Elliott Galkin, music critic for the *Baltimore Sun*. The latter may be contacted for more details at 2211 Midridge Rd., Timonium, Md. 21093.

The sixth annual CONCERT MANAGER'S WORKSHOP under the aegis of the Association of College and University Concert Managers, is scheduled for August 25 through 29 at the California Institute of Technology in Pasadena. Subjects to be discussed will encompass all phases of the profession and be on a sufficiently broad basis to interest and instruct new arts administrators as well as practicing administrator/impresarios. Programs and applications for attendance are available from Jerry Willis, Chairman, 1969 ACUCM Workshop, Beckman Auditorium Offices, California Institute of Technology, Pasadena, Calif. 91109.

Choral Workshops

The AMERICAN CHORAL FOUNDATION is again sponsoring a summer CHORAL INSTITUTE in conjunction with the University of Oklahoma in Norman. It is scheduled for July 28 to Aug. 24, 1969. Participating artists are Margaret Hillis, John White, Howard Brown, Julius Herford, Otto Werner Mueller and Albert Fuller; Sheldon Soffer is project director. For further information please contact Russell Mathis, Director Summer Sessions, Univ. of Oklahoma, Norman, Okla. 73069.

THE TEXAS BOYS CHOIR announced a six-week summer Choral Institute at Highlands University in Las Vegas, N.M. beginning July 7. It will be under the direction of TBC director George Bragg; others on the faculty will be Kalman Halasz, Mrs. John Cunningham, Kenneth Polito, Larry Ivy and Gregg Smith. A fee of \$282.50 covers tuition and room and board. Inquiries should be addressed to Dr. J. S. Johnson, Director Summer Sessions, Highland University, Las Vegas, N.M.

The Annual Summer Music Camp of FLORIDA STATE UNIVERSITY held from June 22 to July 25 in Tallahassee will be followed by the Youth Symphony and the Youth Chorus Camp July 27 to August 2.

The Illinois Summer Youth Music is sponsored by the UNIVERSITY OF ILLINOIS in Urbana and offers Junior and Senior Choral and Symphony Workshops between June 22 and August 1.

Two sessions are scheduled for the WESTMINSTER CHOIR COLLEGE SUMMER WORKSHOP. The first one runs from June 22 to July 5 and the second from July 6 to 19 in Westminster, N.J.

Summer Courses Abroad

The music student with a yearn to travel and \$1,500 to spare can chalk up 5 hours academic credit at Indiana University's School of Music for participation in the MUSIC CAMPUS AT SEA, held from July 10 to August 18. This rather unique arrangement, booked by Ambassador Travel Service of Michigan, Inc., 101 East Michigan Ave., Kalamazoo, Mich. 49006, offers a five-week cruise on the Greek S.S. *Carina* visiting ports in Italy, Greece, Israel, Turkey, U.S.S.R., Romania, Majorca, Morocco, Portugal and Spain. The musical curriculum is prepared in conjunction with Indiana University and the faculty will include conductor Donald Johanos, composer Dave Brubeck, campus dean of Indiana University Charles Webb, professor of composition at Cleveland Institute of Music Donald Erb; subjects to be taught include music theory, composition, contemporary music, history

of music and band, orchestra and choral ensembles. The cost of \$1,498 includes a New York-Geneva round trip jet flight, tuition, room and board on ship and sightseeing. Special arrangements may be made for two alternate three-week plans; July 10 to August 1 at the cost of \$999 or July 26 to August 18 at \$955.

This will be the third summer when, through special arrangement, students at the North Carolina School of the Arts can join the summer sessions at the ACCADEMIA MUSICALE CHIGIANA in Siena, Italy. Instructors in vocal repertory will feature Signori Favaretto and Bechi, in composition Signor Petrassi, and in conducting Signori Ferrara and Antonellini. The complete cost of \$665 includes air fare round trip to Rome, tuition, room and board, and trips and concerts in other cities. The dates are July 12 to September 1.

The Graduate School Fine Arts in Florence will hold a summer session at VILLA SCHIFANOIA from June 23 to August 2 under the musical direction of Orazio Frugoni. Open to graduate and special students, this "International Seminar on Music Criticism" in association with the International Music Council — UNESCO will feature such renowned music educators and musicians as Jack Bornoff, Orazio Frugoni, Everett Helm, Mario Labroca, Nicolas Nabokov, and Harold Rosenthal in lectures and panel discussions. Of special interest to students of opera are master classes by Giulietta Simionato and a course in the History and Development of Opera taught by Harold Rosenthal. Inquiries should be addressed to Dean of the School of Music, Villa Schifanoia, Via Boccaccio 123, 50133-Florence, Italy or to Villa Schifanoia Committee, Rosary College, River Forest, Illinois 60305.

June 22 to July 12 are the dates of the International Summer Course for Vocalists held in STICHTING'S-HERTOGENBOSCH MUZIEKSTAD in Holland. Singers under the age of 40 may enroll for instruction in opera, oratorio and art song; the faculty includes Janine Micheau, Louis Devos and Erik Werba. Tuition, room and board amount to 500 Dutch Guilders (approx. U.S.\$120.). Application deadline is May 15. Stichting 's-Hertogenbosch also sponsors the International Singing Competition held there in the fall.

Coinciding with the SALZBURGER FESTSPIELE (7/26-8/30) are the music courses at Salzburg's MOZARTEUM. There are a number of three-week vocal classes between July 14 and August 23 (1,300 Schillings or U.S. \$52.), and a course in diction from August 4 to 23 (1,300 S or U.S. \$52.). Instruction in opera interpretation is offered from July 21 to August 23 featuring the operas of Mozart but also including masterworks from modern operatic literature (1,900 S or U.S. \$78.; 1,300 S for auditors). Also from July 21 to August 23 is a course for conductors (2,300 S or U.S. \$92; 1,300 for auditors). Students enrolled in the two latter courses join together for one opera production at the conclusion of their respective studies.

The renowned BAYREUTH MASTER CLASSES under the direction of Friedelind Wagner have been discontinued since the death of her brother Wieland Wagner in 1967.



COMPETITIONS FOR COMPOSERS, DESIGNERS AND SINGERS

A prize of 1 million Italian lire (over US \$1500) will be offered every three years to the composer of a winning opera by the Società Italiana degli Autori ed Editori (the Italian equivalent of ASCAP). The prize is given in memory of Guido Valcarengi after whom the contest is named. New and hitherto unperformed operas of one or more acts, chamber operas or dramatic oratorios (no ballet), may be submitted by registered mail before March 30, 1970 to Secretariat, Premio Musicale Guido Valcarengi, c/o Ufficio di Rappresentanza della Direzione Generale de la Società Italiana degli Autori ed Editori, Foro Bonaparte 18, Milan, Italy. An international jury will choose the winner before September 29, 1970.

Arizona State University is offering a \$1,000 prize to the winner of the 1969 CHILDREN'S OPERA COMPOSITION CONTEST. The opera should be suitable for young audiences between the ages of five and sixteen, for performances by college workshops or professional groups. A cast of three to six and an orchestra of 15 or less is suggested; there should not be a chorus. Performance time is specified as 45 to 60 minutes. The work must be new and thus far unperformed. Piano-vocal score and a full score must be submitted before March 1, 1970 to Children's Opera Composition Contest, Music Dept., Arizona State University, Tempe, Ariz. 85281. Name and biography of the composer should be enclosed in a separate, sealed envelope. If accepted vocal and orchestra parts will be copied at the sponsor's expense.

The Center for Inter-American Relations and the Di Tella Foundation of Buenos Aires jointly sponsor the YOUNG COMPOSERS OF AMERICA COMPETITION for chamber music works written for one to seven instruments. Eligible are composers between the ages of 22 to 35, born or naturalized citizens of a country of the Americas. Scores must be submitted under a pseudonym and be accompanied in a sealed envelope by the composer's name, proof of age and background. The composers of the two winning works will receive a twenty-month fellowship at Buenos Aires' Centro Latinoamericano de Altos Estudios Musicales, air transportation paid both ways and a US \$200 stipend per month. Performance and publication of the two winning compositions is guaranteed. For further information contact Mr. James Wolfe, Musical Director, Center for Inter-American Relations, 680 Park Avenue, New York, N. Y. 10021.

For the second year, Dartmouth College is sponsoring the INTERNATIONAL ELECTRONIC MUSIC COMPETITION. Inquiries should be addressed to Prof. Jon Appleton, Dartmouth Arts Council Prize, Electronic Music Studio, Dartmouth College, Hanover, N. H. 03755.

The LOS ANGELES MUSIC CENTER OPERA in cooperation with the San Francisco Opera arranged for a contest for high school, college and arts institute students to design a one act opera set (all scenes of this act included). The opera had to be chosen among those performed by the San Francisco Opera Company on its visit to Los Angeles. Drawings or maquettes were submitted and the winners received subscription tickets for the opera season in Los Angeles.

May 1st is the opening date for the competition held by the INSTITUTE OF INTERNATIONAL EDUCATION for graduate study and professional training grants in the creative and performing arts for the 1970-71 season abroad. Included in these grants are U.S. Government Awards under the Fulbright-Hays Act as well as a great number of foreign government grants. For details see the COS publication *Awards for Singers* (50¢) or write to IIE, 809 United Nations Plaza, New York, N. Y. 10017.

As a result of cooperative efforts of the Canada Council and the University of Toronto, the Canadian NATIONAL CONCERT BUREAU was formed recently. It is dedicated to assist the young professional artist and its director, Mrs. Edith Binnie, announced the first six artists it has taken under management. These include two singers: soprano Roxolana Roslak (Canadian Opera Co., Stratford Festival, Banff School of the Arts, Royal Conservatory, CBC and most recently with the Royal Opera, London, England) and tenor Garnet Brooks (Royal Conservatory, CBC, Canadian Opera Co., Glyndebourne Touring Co., England, presently with Western Opera Theatre).

The sixth annual finals of the BALTIMORE CIVIC OPERA CO. auditions are scheduled for June 11 at the Auditorium of the College of Notre Dame. Besides the annual \$1,000 cash prize offered by the Carling Brewing Co. of Baltimore, the Baltimore Civic Opera Guild has added a second prize of \$750. The Clementine and Duane Peterson Award in honor of Miss Rose Ponselle will be given as a \$500 third prize and the Sherman Laboratories Award as a \$250 fourth prize.

Auditions for the AMERICAN OPERA AUDITIONS are held in Cincinnati on March 24 and in New York City April 7-9. Winners will go to Mantua, Italy, in September to participate in a full opera production offered at the Teatro Sociale on October 3.

WINNERS

Twenty-three young singers from the U.S., Canada and Australia will compete on April 11 at the Semi-Finals of the METROPOLITAN OPERA NATIONAL COUNCIL AUDITIONS. They were the winners of the National Council Regional Finals held during the winter and from them the Finalists will be chosen to compete at the Metropolitan Opera in November. The semi-finalists are: sopranos *Darlene Gales* (Hartford, Conn.), *Margaret Garrett* (Sidney, Australia), *Sondra Harnes* (Cape Girardeau, Mo.), *Diane Hoagland* (Asheville, N.C.), *Barbara Hocher* (Boston, Mass.), *Gilda Cruz Romo* (Fort Worth, Texas), *Kristi Vensand* (Winnipeg, Canada), *Eugenie Watson* (Baton Rouge, La.) and *Elaine Cormany*, *Patricia Guthrie* and *Mary Foster Strebing* of New York City; mezzo-sopranos *Judith Erickson* (Waukesha, Wisc.), *Maria Ewing* (Cleveland, Ohio), *Frederica von Stade* (New York, N. Y.); tenors *Bruce Bell* (Boulder, Colo.), *Paul Benningfield* (Charleston, Ill.), *Ronald Naldi* (Memphis, Tenn.), *Perry Price*, (Vancouver, B. C., Canada); baritones *Fernando Barabino* (Bloomington, Ind.), *Timothy Holley* (New York, N. Y.), *Gerald Ting* (Honolulu, Hawaii); bass-baritones *James J. Johnson* (Los Angeles, Cal.), and *William Powers* (Falls Church, Va.).

The LAURITZ MELCHIOR Heldentenor Foundation chose two winners at its February auditions. They are 25-year old *William Cochran*, last year's winner of a Metropolitan Opera contract, former student at Curtis Institute, Juilliard School and the Music Academy of the West, presently singing in Frankfurt, Germany; and 36-year old *John Russell* from Philadelphia who has a BS in chemistry and studies voice at the Settlement Music School in Germantown, Pa.

The New York City Opera Company's tenor *Tibor Kelen* won the first MORTON BAUM PRIZE in the amount of \$1,000. This annual prize was established by the trustees of the Metropolitan Synagogue in memory of Morton Baum and will be awarded to a freshman member of the NYC Opera who shows exceptional promise.

Mezzo-sopranos *Jeanne Smith* and *Susan Sheppard* won first and second prize respectively of the MARIE MORRISEY KEITH AWARD sponsored by the National Federation of Music Clubs.

Batyah Godfrey received the first LUCREZIA BORI SCHOLARSHIP AWARD from the Bori Foundation and a Metropolitan Opera contract. She is a contralto and recently sang Erda in Geneva.

The UNIVERSITY OF AKRON'S Opera Workshop used the net receipts from its first full operatic production (see performance listing) to offer cash awards of \$50 each to four participants in the performance.



CORPORATIONS ACQUIRED

BELWIN, INC., a leading publisher in the music education field, has acquired the New York publishing house of Franco Colombo, Inc., the U.S. representative of G. Ricordi and other Italian, French and English music publishers. All music of the Franco Colombo catalogue may be ordered from Belwin, Inc., 250 Maple Avenue, Rockville Centre, L.I., N. Y. 11571 (attention: Mr. Leo Bernardone), except scores and material on rental which is retained at FRANCO COLOMBO PUBLICATIONS (sic) at 16 West 61 St., New York, N. Y. 10023. Any inquiries regarding copyright or mechanical licensing should also be directed to Franco Colombo Publications in New York, henceforth a division of Belwin, Inc. This is the second acquisition of one of America's leading music publishers within the last few months (see G. Schirmer, Sept. '68 Blltn.)

The Transcontinental Investing Corporation, an entertainment-industry conglomerate, has acquired HUROK CONCERTS, Inc. Sol Hurok and his associates will remain in their present positions and Mr. Hurok pointed out that his reason for the sale was to be able to do "bigger things". Besides his present field of booking artists and attractions, the 80-year old impresario intends to expand into the fields of theatre, pop music and recording.

BOOK CORNER

BRINGING OPERA TO LIFE by Boris Goldovsky offers an indispensable guide to stage directors, producers, singers and educators. It is both informative and inspiring and Mr. Goldovsky gives freely of his knowledge and his extensive experience as producer, director, educator, lecturer and raconteur. The 400-page book includes many musical examples and features diagrams indicating stage movements which are discussed in general terms as well as with reference to specific situations in some 150 operas. It is published by Appleton-Century-Crofts, New York and is available for \$6.95.

Three recently published books are each devoted to operas of one specific composer. Taking the composers in chronological order **FAMOUS VERDI OPERAS** by Spike Hughes is published by Chilton Book Company, Philadelphia, Pa., and sells for \$9.50. This is the author's third book in this series with previous ones devoted to famous Mozart and Puccini operas. The latest volume of 544 pages features scene by scene analyses of *Nabucco*, *Macbeth*, *Rigoletto*, *Il Trovatore*, *La Traviata*, *Simon Boccanegra*, *Un Ballo in maschera*, *La Forza del destino*, *Don Carlos*, *Aida*, *Otello*, and *Falstaff* and includes a great number of musical examples.

William Ashbrook, Professor at Indiana State University in Terre Haute and author of *Donizetti*, has written **THE OPERAS OF PUCCINI**. Besides discussing each opera dramaturgically and musically, he relates each to historical and biographical events. Some information on prominent productions — places, dates and casts — is also included. The 260-page book is published by Oxford University Press; the price is \$7.50.

Patricia Howard is the author of **THE OPERAS OF BENJAMIN BRITTEN, AN INTRODUCTION** dealing with *Peter Grimes*, *The Rape of Lucretia*, *Albert Herring*, *The Little Sweep*, *Billy Budd*, *Gloriana*, *The Turn of the Screw*, *Noye's Fludde*, *A Midsummer Night's Dream*, *Curlew River*, and *The Burning Fiery Furnace*. Frederick Praeger, New York, published the 236-page work which sells for \$6.95. Miss Howard's previous book is *Gluck and the Birth of Modern Opera*.

Thirty-seven-year-old composer David Amram's autobiography **VIBRATIONS** has been published by Macmillan Company, N.Y. Described as *The Adventures and Musical Times of David Amram*, the book gives us not only the story of a young prodigy and musician but also offers an insight into the contemporary "youth scene" with all its problems and struggles. His association with some well-known artists adds further interest to this volume. A number of photographs of the author, his family and friends (i.e. Mitropoulos, Bernstein, Papp, etc.) are also contained in this 469-page book, available for \$6.95.

THE PRIVATE WORLD OF LEONARD BERNSTEIN with text by John Gruen and photographs by Ken Heyman offers a most candid pictorial insight into the private life of one of today's most influential and most interesting musical personalities. The 191-page book contains close to 150 recent, informal photographs, which feature the composer-conductor-lecturer-author-educator-pianist with his family, his friends, at work and at play. The book is published by Viking Press and sells for \$12.50.

THE WORLD OF TWENTIETH CENTURY MUSIC by musicologist David Ewen offers "biographies and critical evaluations of both major and minor 20th-century composers (140) including detailed notes on over 1,500 musical works." This 1,000-page tome, written by the author of some fifty books, including an *Encyclopaedia of the Opera*, represents a complete overhaul and extension of the author's 1952 *The Complete Book of Twentieth Century Music*. The new comprehensive reference work is published by Prentice Hall, Englewood Cliffs, N.J.; its price is \$14.95.

The University of Oklahoma Press in Norman has published **THE ORCHESTRAL COMPOSER'S POINT OF VIEW; Essays on Twentieth-Century Music by Those Who Wrote It**. Edited by Robert Stephan Hines and with an introduction by Wil-

liam Schuman, this 250-page book represents twelve internationally known composers. It sells for \$7.95.

The recently published thirteenth edition of **THE VICTOR BOOK OF OPERA** contains major changes, i.e. much updating and addition of material. Edited by Henry W. Simon the book features synopses of 120 operas with some 400 photographs or other illustrations of famous productions and artists chosen by Gerald Fitzgerald, feature editor of *Opera News*. The discography closing the book is not limited to Victor recordings. Simon and Schuster is the publisher; the price is \$8.50.

Author Joseph Wechsberg is well-known to opera readers for his many contributions to music magazines and other periodicals on this as well as many other subjects. His latest musical book is **THE PANTHEON STORY OF MUSIC FOR YOUNG PEOPLE**. Priced at a modest \$4.50, it is a most attractive volume containing innumerable fine illustrations and an informative if necessarily superficial treatment of the subject: *A Historical Review of Western Music from Early Song to Electronic Music*. Presented in a total of 144 pages, it is divided into six chapters: The Ancient World, The Middle Ages and Renaissance, The Baroque Age, The Classics and Romantics, National Music, and Modern Music. It is published by Pantheon Books, a division of Random House.

A new Golden Book, **STORIES OF THE WORLD'S GREAT OPERAS** by Thomas Matthews, is designed as an introduction to opera for the young reader and may in part be found suitable for the pre-reading age. Dotted with colorful illustrations by Robert Shore, the book deals with twenty-three operas, *The Barber of Seville*, *Hansel and Gretel*, *Magic Flute*, *La Bohème*, but also including *Elektra*, each prefaced by a short introduction on the work's history or background followed by a freely interpreted synopsis in narrative style with imaginary dialogue. The book is available for \$7.95. Mr. Matthews is presently associate manager of The Little Orchestra Society and is working on *A History of Opera for Young Readers*.

Arnold Gingrich is the publisher and founding editor of *Esquire* magazine, Chairman of the Arts Advisory Council of the New York Board of Trade, Director of the Business Committee on the Arts, founder of *The Business in the Arts Awards* and board member of several music organizations. He is the author of the recently published **BUSINESS AND THE ARTS**, *An Answer to Tomorrow* and again proves to be a leader with an understanding for the needs of the arts among American businessmen. The culturally oriented David Rockefeller has written the foreword to this new book published by Paul Eriksson, Inc., New York. The price is \$4.95.

Recently Published Brochures and Directories

The Mary Reynolds Babcock Foundation, The Rockefeller Brothers Fund, the New York State Arts Council and the Twentieth Century Fund have jointly sponsored the publication of **THE ARTS AND EDUCATION**, a 31-page booklet featuring five lecture/articles on *A New Beginning in Higher Education*. The authors are Dr. Samuel B. Gould, Dr. William Schuman, Mercedes Matter, Dr. Abraham Maslow and Dr. Martin Meyerson.

The Associated Council of the Arts has compiled a **DIRECTORY OF NATIONAL ARTS ORGANIZATIONS**, listing the officers and purpose of each group. ACA sells it for \$2.

The U.S. Department of Health, Education and Welfare in Washington, D.C. 20202 has released a brochure **SUPPORT FOR THE ARTS AND THE HUMANITIES**, December 1968, listing the various types of grants administered by the U.S. Office of Education. A similar listing of grants administered by the National Endowment for the Arts through August 1968 was published and lists the programs by categories and recipients.

The College Music Society has published a most comprehensive **DIRECTORY OF MUSIC FACULTIES IN AMERICAN COLLEGES AND UNIVERSITIES 1968-70**. Arranged in three parts, the first part lists Departments of Music arranged alphabetically by states, description of the school and degrees offered and alphabetical listing of the music faculty coded for information concerning rank, degrees and specialty; the second part is a cross reference by teaching specializations (areas of interest) coded to show each teacher's affiliation with a school and the third part is a national alphabetical listing.

The Directory is available from the College Music Society, Music Department, State University of New York, Binghamton, N.Y. 13901 for \$6.00.

The 1968-69 annual issue of *Who's Who Among Students in American Universities and Colleges* has just been published.

EXPLORING THE ARTS is the title of *A Handbook for Trade Union Program Planners* by Barbara M. Wertheimer, available from the Extension Division, N.Y. State School of Industrial and Labor Relations, 7 East 43 Street, New York, N. Y. 10017 for \$1.25.

The OPERA STUDY GUIDE, compiled and edited by Marjorie Gordon, managing director of the Piccolo Opera of Detroit, is designed for use by teachers to assist them in introducing students in the school system to opera. The Guide has been published with the assistance of the Michigan State Council of the Arts and is available from that organization at 7310 Woodward Avenue, Detroit, Mich. 48202.

Publications

The University of Wisconsin's Extension Research Studies and Development in the Arts is publishing ARTS IN SOCIETY, a tri-annual magazine. The current issue, *The Arts and the Black Revolution*, contains interesting art work and photographs, articles and poetry within its 170 pages. Subscription rates are \$5.50 annually or \$2.00 per single copy.

The AMERICAN MUSICAL DIGEST is going into print next season. An attractive pre-publication issue gives some idea of the magazine's format (see 9/68 Bltn. p.6). It is devoted to the reporting and reprinting of pertinent articles and important musical reviews giving a variety of points of view whenever possible. Gene Bruck is the Executive Director for the Project of the Music Critic's Assn. Subscription for eleven annual issues is \$10.00; applications should be mailed to American Musical Digest, 1865 Broadway, New York, N. Y. 10023.

The Annual Coast to Coast issue of OPERA CANADA (Volume X, Number 1) offers as an added feature *Arts in the Spotlight*, eight additional pages devoted to a brief review of symphonic, theatrical and ballet activities in Canada. Editor Ruby Mercer deserves extra cudos for this extension of her attractive and informed magazine.



TRANSLATIONS

Complete musical material, including orchestra and chorus parts, for Chabrier's *L'ETOILE* with the English text by Messrs. Ackart and Boucher is available from Richard Ackart, Box 42, Katonah, N. Y. 10536. The rarely heard opera was recently performed in this English translation as *The Horoscope* by New York's Mannes College of Music; it was heard in the original French earlier this season in Brussels.

Carl Maria von Weber's first opera *PETER SCHMOLL UND SEINE NACHBARN*, written when the composer was 15-years old, will be performed by Britain's Opera Piccola at a music festival in Hintlesham in an English translation by Wyatt Rawson.

Following a grant from the National Translation Center, Arthur Schoep, currently with the Opera Workshop at North Texas State University in Denton, is preparing a listing of English translations of operas. It will differ from the Central Opera Service publication, *English Translations of Foreign Language Operas*, by being limited almost exclusively to standard repertory (COS briefly lists all available English translations) and by going into greater detail about each translation listed. It will include comparative samples of various translations and statements from the translators regarding their philosophies and methods of translating.

APPOINTMENTS

ROGER L. STEVENS, who for the last four years was Chairman of the National Endowment and the National Council of the Arts, ended his tenure on March 11. He retains his position as Chairman of the Board of Trustees of the John F. Kennedy Center for the Performing Arts, and an announcement of his appointment as Chairman of the Board of the American National Theatre and Academy (ANTA) is expected shortly. Mr. Douglas MacAgy, Mr. Stevens' deputy at the National Endowment for the Arts, will serve as interim chairman of this organization until the appointment of a new chairman by President Nixon.

After completing his term as Director of State and Community Organizations of the National Council on the Arts earlier this year, CHARLES C. MARK left Washington to become President of the Los Angeles Performing Arts Council.

W. HOWARD ADAMS, former Chairman of the Missouri Council of the Arts, Associate Director of the Associated Councils of the Arts, and founder of its magazine, *Cultural Affairs*, has been appointed to a new administrative position with the National Gallery of Arts in Washington, D.C. He will supervise the Educational Programs' Extension and Publication Services with special emphasis on nationwide activities. He will continue in his present position as secretary of the North American Assembly of State Arts Agencies.

MRS. WATKINS OVERTON, Regional Auditions Director of the Metropolitan Opera National Council and board member of the Memphis Opera Theatre, has been appointed chairman of the Tennessee Arts Commission.

TERENCE G. O'BRIAN, St. Paul investor and board member of the St. Paul Opera Assn., will head the St. Paul Arts and Science Fund Drive coordinated under the auspices of the St. Paul Council of the Arts and Sciences. The Opera Assn. is one of the Council's five members, the others being the Philharmonic Society, the Schubert Club, the Arts Center and the Science Museum.

Following the resignation of Edward W. Warner, co-founder and first President and Executive Director of Affiliate Artists, Inc., Dr. Miller Upton, Chairman of the Board of A.A.I., appointed baritone SHERRILL MILNES as Interim President. The program placed 15 artists in its first season (1967-68), 26 artists during the current season and is hoping to place 50 artists next season. A detailed report on its activities may be found in the December 1968 COS Bulletin.

RICHARD WILLIAMS is the new Musical Director of the Cabrillo Music Festival in Aptos, California.

The San Diego Symphony Orchestra's President, Arthur Johnson, has appointed WILLIAM PHILLIPS, formerly with a San Diego advertising and public relations firm, to the position of Manager and Public Relations Director. He succeeds Alan McCracken, the former General Manager, who recently resigned.

Conductors

In addition to some changes in major conductorial positions mentioned in the Jan.-Feb. 1969 Bulletin, further important transpositions have been announced.

THOMAS SCHIPPERS, at one time rumored to have been under consideration for positions from operatic general manager to musical director of the New York Philharmonic, has accepted a three-year contract as music director of the Cincinnati Symphony Orchestra beginning with the 1970-71 season. Mr. Schippers is succeeding former Metropolitan Opera assistant manager, Max Rudolf, who has been with the Cincinnati Symphony for the last ten years and who will join the faculty of the Curtis Institute of Music in 1970 (see 1/69 Bltn.). Mr. Schippers, who had taken a sabbatical from the Metropolitan Opera, will return there next season to conduct *Aida* and the new production of *Cavalleria rusticana* and *Pagliacci*. He made his conductorial debut at the age of 18 with the Lemonade Opera in New York in 1948. In 1951 he conducted the premiere of Menotti's *The Consul* and four years later he led the New York Philharmonic. Mr. Schippers is presently conducting at La Scala in Milan.

The position of artistic director at Tanglewood has been divided into three specific areas with one director for each job. SEIJI OZAWA will be in charge of the summer concert season, GUNTHER SCHULLER will head the Berkshire Music Center's educational activities and LEONARD BERNSTEIN will serve as non-resident advisor. These three areas were formerly the responsibility of one man, most recently ERICH LEINSDORF, director of the Boston Symphony until the end of this season.

HERBERT VON KARAJAN, life-time director of the Berlin Philharmonic, director of his own Salzburg Easter Festival and almost world-wide guest conductor, was named Counsellor and Part-Time Conductor of the Orchestre de Paris, left without a director after the death of Charles Munch.

ANTAL DORATI, Hungarian born conductor, presently music director of the Stockholm Philharmonic, has been named music director of the National Symphony Orchestra in Washington, D.C. Mr. Dorati succeeds HOWARD MITCHELL who has accepted the same position with the National Orchestra of Uruguay beginning next season. For an interim period both conductors will hold two positions; Mr. Mitchell will be head of the Washington and Uruguayan orchestras next season, while Mr. Dorati, who begins his tenure in the U.S. in the fall of 1970 will still be under contract with the Swedish orchestra at that time. Mr. Dorati was the conductor of the Dallas Symphony from 1945 to 1948 and of the Minneapolis Symphony from 1949 to 1961.

GUY TAYLOR, conductor of the Phoenix Symphony will relinquish his post next season when he will become musical director of the Fresno (Cal.) Orchestra.

Honoris Causae

WILLIAM SCHUMAN, composer and former president of Lincoln Center for the Performing Arts, recently received New York City College's 1968 John H. Finley Medal for "significant service to the City of New York."

Impresario SOL HUOK was the recipient of the 1968 Golden Door Award given by the American Council for Nationalities Service for "promoting understanding and co-operation among racial groups" at a reception and gala dinner at the Hotel Pierre. The name of the award is a line from a poem by Emma Lazarus "I lift my lamp beside the golden door"; these words are also inscribed at the foot of the Statue of Liberty.

GODDARD LIEBERSON, president of Columbia Records and of CBS, received an honorary Doctor of Humane Letters from Lincoln College in Lincoln, Ill.

Brandeis University conferred its Creative Arts Awards on composers ERNST KRENEK and on HENRY WEINBERG who is presently with Queens College in New York. A total of nine \$1,000 awards were announced and will be presented at the thirteenth annual Awards Presentation on May 5 at the Plaza Hotel in New York.

The National Institute of Arts and Letters bestowed the \$2,500 Marc Blitzstein Award for Music Theatre on composer JACK BEESON. Other \$2,500 musical grants went to composers DAVID TREDICI, WILLIAM FLANAGAN, NED ROREM and FRANCIS THORNE. The Institute also voted acceptance of six new members including 48-year-old composer ANDREW W. IMBRIE.

Northwestern University honored Metropolitan Opera mezzo-soprano GRACE BUMBRY in awarding her the Alumni Merit and Service Award on January 26.

Winnipeg-born soprano MARY MORRISON received the 1968 Canada Music Citation from the Canadian League of Composers for "dedication and achievement in performance of Canadian music".

An award of merit in the 1968 Parade of Music has been conferred on COMMUNITY OPERA, INC., New York and on its president, MRS. GLADYS MATHEW, for its contribution to American opera. This double ribbon three-star award is sponsored by the National Federation of Music Clubs.



SPECIAL ANNOUNCEMENTS

The May-June 1969 issue of the COS Bulletin will carry the full announcement of next season's CENTRAL OPERA SERVICE NATIONAL CONFERENCE. Please note the date: Thursday, October 9 through Saturday, October 11, 1969. In keeping with recent policy the conference will not be held in New York. This time the twin-cities, Minneapolis-St. Paul, will be host to COS delegates and opera performances by the two resident companies, the adventurous young Center Opera Company and the venerable St. Paul Opera Company, are scheduled during the conference. The three-day meeting will feature many prominent speakers and panelists discussing the urgent problems facing opera in America today.

The next issue will also list Summer Performances and contain the first Performance Listing for the 1969-70 season.



NEW COS MEMBERS

Mrs. Violeta L. Balciunas, West Roxbury, Massachusetts
Mr. J. Peter Cahill, San Francisco, California
Miss Kathleen M. Cain, New York, New York
Mrs. Dolores Cascarino, Philadelphia, Pennsylvania
Miss Pamela Ann Dadey, Buffalo, New York
Miss Francesca D'Elia, New York, New York
Miss Emily Derr, New York, New York
Mrs. Allen Dutton, Dir., Glendale Comm. Coll. Opera Workshop, Phoenix, Ariz.
Eastern Illinois University, Booth Library, Charleston, Illinois
Mr. Cale Englebright, Whitestone, New York
Madame Hedy Fiory, Huntsville, Alabama
The Ford Foundation, Library, New York, New York
Miss Martha Gerhart, New York, New York
Miss Lucia Giangrasso, New York, New York
Miss Jeryl G. Goldberg, Van Nuys, California
Prof. Richard M. Hadden, Mackinac College, Mackinac Island, Michigan
Miss Carol Longone, New York, New York
Miss Karen Lundry, New York, New York
Mrs. Frederick Mahaffey, Sec., Pulitzer Prize Music Jury, Columbia Univ., N.Y.C.
Miss Sonia R. Malmoli, New York, New York
Monrovia Minnesingers, Miss Nan Nall, Dir., Monrovia Coll., Monrovia, Indiana
Miss Kathleen Ann Murphy, Jackson Heights, New York
University of New Mexico, Zimmerman Library, Albuquerque, N. M.
Portland Opera Guild, Mrs. Eugene A. Ibsen, Educational Committee Chairman,
Portland, Ore.
Miss Sheryl Sachritz, Memphis, Tennessee
San Francisco Public Library, San Francisco, California
Miss Clara Shear, Boston, Massachusetts
Sister Mary Tarcisia, Philadelphia, Pennsylvania
Mr. Gordon Voorhees, New York, New York



BOX OFFICE INSURANCE FOR UNFAMILIAR PRODUCTIONS?

DONALD L. ENGLE, *Director*

The Martha Baird Rockefeller Fund for Music, Inc.

At the various Central Opera Service conferences our staff has attended, we have participated in informal discussions among directors about the problems of presenting new or "non-standard" operas in their communities. The conversations have usually led to a familiar dead end. Directors recognize some responsibility to extend knowledge of opera among their audiences, and to expand their company's repertoire, but to do this imposes a double jeopardy: contemporary or unfamiliar operas may be relatively more expensive to mount because they require more preparation and rehearsal, and a drop in attendance is anticipated, which will produce less box office revenue than the popular and hence financially safer works would yield.

It has not always been clear whether these inhibitions were based on some sorrowing experience in mounting unfamiliar works, or merely on the directors' personal tastes, inertia toward new material or incompetence in dealing with it, and assumptions about audience reactions. Resistance to anything different in the season's offerings may also stem from the tastes, attitudes, and fears of a cautious board of directors whose reaction is to put off until next year the challenge of an unfamiliar score.

Knowing the increasing financial pressures on boards and opera directors as costs spiral and other higher priority demands are made on charitable funds within communities, we do not wish to criticize the conservative position of the people who consistently make artistic decisions with an eye on the budget and box office. However, we have wondered whether there would be a change in their attitude toward mounting one unfamiliar or non-standard opera in their series if some form of box office insurance were available through subsidy, which would bring gross income for the non-standard work closer to that for the popular or standard works in the same series.

With such a safeguard against "loss," would some of the smaller professional companies venture a little more often into less familiar repertoire than they do now?

As we thought about this, it seemed to us that the Fund for Music might encourage some companies to mount less familiar operas by contributions toward the differences between box office returns for such works, and the level usually realized with the company's *Bohèmes*, *Carmens*, and *Barbers*. This idea led to an experiment with the Kansas City Lyric Theater for its 1969 fall season.

In the past ten years Mr. Russell Patterson and his board have included at least one "non-standard" or contemporary opera in their subscription series (four or five operas per season). The deficit created last year through the emergency of a forced move to another theater raised

the issue whether sure-fire productions only should be offered in 1969 as a safe course. To change the commendable patterns of a decade would be unfortunate, we thought; hence our trustees approved a pledge of up to \$5,000 as a kind of box office insurance, payable as follows:

The repertoire now under consideration will include Giannini's *The Taming of the Shrew*, as the contemporary or non-standard work, along with *La Bohème*, *Rigoletto*, and *Tales of Hoffmann*. Each opera will be given five performances in the four-week season. We have worked out a formula whereby the Fund will make up the difference between the gross receipts from the *Shrew* performances, and one-half the combined receipts from *La Bohème* and *Rigoletto*, with a maximum gift of \$5,000.

Had our pledge to augment box office income been in effect last season, with the comparison between *The Crucible* as the most risky opera and *Carmen* as the most safe, about half our present promise of up to \$5,000 would have been payable. The attendance at performances of *The Crucible* was surprisingly good, according to Mr. Patterson. At the COS meeting in Kansas City last fall, some directors reported their non-standard presentations also brought a better-than-expected response.

Is the potential risk with such works really so great as some directors have assumed? How many professional companies other than the Kansas City Lyric, given some assurance for covering the possible gap between receipts for non-standard and popular fare, would make more effort to find out the reaction of their audiences, and to include more unfamiliar scores as a normal course than they have heretofore?

Another deterrent to mounting unfamiliar operas may be the expense of rehearsal time or other preparation required because personnel are not acquainted previously with the score, or because it may be more difficult. As unfamiliar offerings particularly need a compelling performance if they are to receive a fair test with audiences and critics, would assistance for extra rehearsal time also encourage directors to mount operas new to their public?

We would welcome reactions to these two ideas for subsidy, particularly from directors offering enough different operas per season to allow some experimenting. Comments on experience with box office response from both familiar and less well known operas, and on the comparative costs of preparation and mounting, would be helpful in our considering whether further experiments in assistance for these purposes would be warranted.

Our address: The Martha Baird Rockefeller Fund for Music, Inc., One Rockefeller Plaza, New York, N. Y. 10020.



PERFORMANCE LISTING, 1968-69 SEASON (not previously listed)

All performances are staged with orchestra unless marked "conc. pf." or "w.p." (with piano). — Performances and news items once announced will not be relisted at the time of performance.

CALIFORNIA

Spring Opera of San Francisco, War Memorial Opera House, K. H. Adler, Gen. Dir.

6/3, 6/69 *La Rondine* Todd, Armstrong; Khanzadian, Fitch, Drake; cond: Guadagno; dir: Farruggio; des: Darling

6/10, 13/69 *The Consul** Crader, Hilgenberg, Davidson; Schwartzman, Hecht, Manton; cond: Wilson; dir: Menotti

6/17, 20/69 *The Marriage of Figaro** Marks, Mandac, Forst, Petersen, Matsumoto; Patrick, Monk, Drake, Manton; cond: Minde; dir: Hager

6/24, 27/69 *Roméo et Juliette* Patenaude, Forst, Petersen; Vrenios, Goodloe, Enns, Clark; cond: Kritiz; dir: Singher

* — new production

Univ. of Southern California, Opera Theatre, H. Beer, Dir., Los Angeles
4/12, 18, 20/69 Henze's *The Bassarids* (see also 10/68 Blltn)

CONNECTICUT

The New Haven Opera Society, Herta Glaz-Redlich, Prod., Hamden

5/3, 4/69 *The Magic Flute* cond: Brieff; dir: Shookhoff; at John Lyman Audit., So. Conn. State Coll.

Stamford Lyric Opera at Rippowam School

4/19/69 *Il Trovatore* Kalil

DISTRICT OF COLUMBIA

Boston Opera Company, S. Caldwell, Dir., at White House, Washington

12/19/68 *Voyage to the Moon* Eng: Young; Billings; Reardon, Mesrobian

Catholic University of America, Opera Workshop, Washington

5/2/69 *The Marriage of Figaro* st. dir.: L. Emoed

FLORIDA

Florida State Univ., Opera Guild, R. Collins, Dir., Tallahassee

3/7, 8/69 *Gianni Schicchi* Eng: Grossman & Markheim Treigle

Opera Guild of Greater Miami, Family Opera Series, Miami

5/4/69 *H.M.S. Pinafore*

Turnau Opera — Asolo Opera Guild, Sarasota

1/13, 14, 17, 19, 20, 21/69 *Faust*

1/24, 25, 27, 28/69 *Don Pasquale*

1/31 2/1, 3, 4/69 *The Prodigal Son & The Scarf*

2/7, 8, 10, 11/69 *La Bohème*

2/14, 15, 16/69 *La Cenerentola*

GEORGIA

The Civic Opera of Columbus, T. Gargiulo, Art. Dir.

Operalogues: 11/68 *Carmen*

1/69 4/17/69 *La Traviata*

3/8/69 *Pagliacci*

ILLINOIS

Chicago Symphony, J. Edwards, Gen. Mgr.

4/7, 9/69 *Aida* conc. pf.

University of Illinois Opera Group, L. Zirner, Dir., Urbana

4/23, 24/69 *The Magic Flute* des.: Laura Zirner

INDIANA

Fort Wayne Opera Society

12/68 *Die Fledermaus* 5 pfs. P. Hebert

KANSAS

St. Mary's College, Opera Workshop, H. Crawford, Mus. Dir., Xavier

11/22-24/68 Musical

2/14-16/69 *Sister Angelica* & scenes (*Carmen*)

LOUISIANA

Louisiana State University Opera Theatre, P. P. Fuchs, Dir., Baton Rouge

3/16, 17/69 Siegmester's *The Plough and the Stars*

Southeastern Louisiana College Opera Theater, G. Crawford, Dir., Hammond

2/6, 7, 8/69 *Gianni Schicchi* & *Suor Angelica* cond: R. Weatherly

**University of Southwestern Louisiana Opera Guild, G. S. Beaman-Griffin,
Dir., Lafayette**

11/20, 22/68 *Susannah*

3/26, 27, 29/69 *Così fan tutte*

MARYLAND

Baltimore Chamber Opera Society, T. Conlin, Art. Dir.

5/16/69 *Don Pasquale* st. dir: L. Emoed

Peabody Conservatory of Music, R. Lawrence, Dir., Opera Dept., Baltimore

3/29, 30/69 Antheil's *The Wish* & Massenet's *La Navarraise*

MASSACHUSETTS

Boston University, Opera Theatre Dept., L. Bergmann, Mus. Dir.

12/6, 7/68 scenes (*The Magic Flute, Fidelio, The Marriage of Figaro*) w.p.

3/26, 28, 29/69 *The Magic Flute* Eng: Martin

MINNESOTA

St. Paul Opera Assn., G. Schaefer, Gen. Mgr., (see also 1/69 Bltn.)

5/1, 3/69 *The Crucible* Phillips, Williams, Harris; Khanzadian, Shinall, Ukena;
Desmond, Houger

5/8, 10/69 *Manon Lescaut* Crader; Khanzadian

MISSISSIPPI

Univ. of Southern Mississippi, Opera Workshop, C. Ware, Dir., Hattiesburg

Fall '68 *The Telephone & The Old Maid and the Thief*

2/69 *The Threepenny Opera*

5/2, 3/69 *Il Tabarro*

MISSOURI

Kansas City Performing Arts Foundation, N. Rescigno, Mus. Dir.

5/69 *Così fan tutte* Zylis-Gara

**Washington Univ. Opera Studio, H. Blumenfeld, Dir., St. Louis (see also
1/69 Bltn.)**

4/27/69 Westergaard's *Mr. and Mrs. Discobolos* & opera scenes
(replacing *Liviette e Tracollo*)

NEBRASKA

University of Nebraska at Omaha, Opera Theatre, R. Ruetz, Dir.

2/14, 15/69 *A Hand of Bridge & The Impresario*

NEW MEXICO

Eastern New Mexico Univ., Opera Workshop, R. Griffith, Dir., Portales

5/15, 17, 19/69 *La Traviata*

NEW YORK STATE

**Adelphi University Opera Workshop, R. Flusser & L. Rasmussen, Co-Dirs.,
Garden City**

2/20-23/69 *The Turk in Italy* Eng.

Greater Utica Opera Guild, at Proctor H. S., Utica

3/22, 29/69 *La Bohème* Axelson; Caputo; cond: Budesheim

New York State Univ. at Fredonia, Opera Theatre, Mary E. Wallace, Dir.

3/5-8/69 *A Midsummer Night's Dream*

5/2-4/69 *The Threepenny Opera*

NEW YORK CITY

Barnard-Columbia Chamber Chorus at Riverside Church Theatre

2/20, 21, 22/69 Handel's *Susanna* cond: K. Cooper

Barnard Gilbert and Sullivan Society, Minor Latham Playhouse

3/26, 27/69 *The Mikado*

Blue Hill Troupe, at Hunter College, C. Walker, Mus. Dir.

3/2/69 excerpts from Gilbert & Sullivan operettas at N.Y. Historical Society

3/9, 10, 11, 12/69 *Trial by Jury & The Pirates of Penzance*

Charlotte Bergen Production at Town Hall

2/9/69 Monteverdi's *La Favola d'Orfeo* Bonazzi, De Gaetani; J. Stewart,
Cuénod, White, Poor, D. Merriman; conc. pf.

City Center of Music and Drama, Spring Festival, Mecca Theatre at W. 55 St.

5/22-6/14/69 *Fiesta in Madrid* a zarzuela arranged and staged by T. Capobianco

Community Opera at Donnell Library, Miss G. Mathew, Dir.

4/20/69 Leoni's *L'Oracolo* (replacing *Mignon*) (for complete pgm. see 1/69 Bltn.)

Kathryn Long Opera Course, Showcase Concert, Town Hall

4/9/69 *L'Ivrogne Corrigé & Coffee Cantata & Introductions and Good-byes*
conc. pf.; cond: Strasfogel

Light Opera of Manhattan, at St. Michael's Episcopal Church

3/16, 22, 30 4/5, 6/69 *The Pirates of Penzance*

Manhattan School of Music, Prep. Division

4/26, 27/69 mat. *Noye's Fludde*

Mannes College Opera Workshop, C. Bamberger, Dir.

2/11, 13/69 Opera Scenes; cond.: Felix Popper

5/6, 7, 8/69 *Hansel and Gretel* cond.: Berl; dir.: Melano; des.: Whitecross

5/21, 22/69 Opera Scenes; cond.: Popper

Metropolitan Forum (lecture-demonstrations), spon. Metropolitan Opera Guild, at List Hall

2/20/69 *Die Frau ohne Schatten* lecturer: William Mann

3/10/69 *Sadko* excerpts: Metropolitan Opera Studio; lecturer: R. Lawrence

4/15/69 *Robert le Diable* excerpts: Metropolitan Opera Studio; lecturer: Lawrence

Metropolitan Opera Assn., R. Bing, Gen. Mgr. Spring Tour

BOSTON, AT WAR MEMORIAL AUDITORIUM

4/21/69 *Il Trovatore* Arroyo, Dalis; McCracken, Milnes; cond.: Mehta

4/22/69 *Faust* Moffo, Baldwin; Alexander, Siepi; cond.: Lombard

4/23/69 *Rigoletto* Peters; Raimondi, MacNeil; cond.: Cleva

4/24/69 *Der Rosenkavalier* Crespin, Raskin, Elias; Edelmann; cond.: Allers

4/25/69 *Adriana Lecouvreur* Tebaldi, Resnik; Corelli, Colzani; cond.: Cleva

4/26m/69 *La Bohème* Bakocevic, Carson; Raimondi, Guarrera; cond.: Franci

4/26/69 *Il Barbiere di Siviglia* Moffo, Alva, Corena, Sereni, Tozzi; cond.: Lombard

CLEVELAND, AT PUBLIC AUDITORIUM

4/28/69 *Il Trovatore* Tucci, Rankin; McCracken, Milnes; cond.: Franci

4/29/69 *La Bohème* Amara, Carson; Corelli, Guarrera; cond.: Franci

4/30/69 *Rigoletto* Peters; Raimondi, MacNeil; cond.: Cleva

5/1/69 *Der Rosenkavalier* Crespin, Raskin, Elias; Edelmann; cond.: Allers

5/2/69 *Adriana Lecouvreur* Tebaldi, Dalis; Corelli, Colzani; cond.: Cleva

5/3m/69 *Il Barbiere di Siviglia* Moffo; Alva, Corena, Milnes, Tozzi; cond.: Lombard

5/3/69 *Faust* Tucci, Forst; Alexander, Sereni, Siepi; cond.: Lombard

ATLANTA, AT CIVIC CENTER

5/5/69 *Der Rosenkavalier* Crespin, Raskin, Elias; Edelmann; cond.: Allers

5/6/69 *Faust* Tucci, Baldwin; Morell, Sereni, Giaiotti; cond.: Lombard

5/7/69 *Rigoletto* Moffo; Raimondi, MacNeil; cond.: Cleva

5/8/69 *Adriana Lecouvreur* Tebaldi, Rankin; Corelli, Colzani; cond.: Cleva

5/9/69 *Il Barbiere di Siviglia* Peters; Alva, Corena, Milnes, Siepi; cond.: Lombard

5/10m/69 *La Bohème* Amara, Carson; Raimondi, Sereni, Tozzi; cond.: Franci

5/10/69 *Il Trovatore* Bakocevic, Dalis; McCracken, MacNeil; cond.: Franci

MEMPHIS, AT MUNICIPAL AUDITORIUM

5/12/69 *Der Rosenkavalier* Crespin, Raskin, Elias; Edelmann; cond.: Allers

5/13/69 *Il Trovatore* Tucci, Rankin; McCracken, Milnes; cond.: Franci

5/14/69 *La Bohème* Moffo, DePaul; Raimondi, Sereni, Siepi; cond.: Franci

DALLAS, AT STATE FAIR PARK

5/15/69 *Adriana Lecouvreur* Tebaldi, Dalis; Corelli, Colzani; cond.: Cleva

5/16/69 *Il Trovatore* Tucci, Rankin; McCracken, Milnes; cond.: Franci

5/17m/69 *Rigoletto* Peters; Raimondi, MacNeil; cond.: Cleva

5/17/69 *Der Rosenkavalier* Crespin, Raskin, Elias; Edelmann; cond.: Allers

MINNEAPOLIS, AT NORTHRUP MEMORIAL AUDITORIUM

5/19/69 *La Bohème* Amara, Carson; Corelli, Guarrera; cond.: Franci

5/20/69 *Faust* Moffo, Forst; Alexander, Sereni, Siepi; cond.: Lombard

5/21/69 *Rigoletto* Peters; Raimondi, MacNeil; cond.: Cleva

5/22/69 *Der Rosenkavalier* Crespin, Raskin, Elias; Edelmann; cond.: Allers

5/23/69 *Adriana Lecouvreur* Tebaldi, Rankin; Corelli, Colzani; cond.: Cleva

5/24m/69 *Il Barbiere di Siviglia* Moffo; Alva, Corena, Milnes, Siepi; cond.: Lombard

5/24/69 *Il Trovatore* Tucci, Dalis; McCracken, MacNeil; cond.: Franci

DETROIT, AT MASONIC TEMPLE

5/26/69 *Rigoletto* Peters; Raimondi, MacNeil; cond.: Cleva

5/27/69 *Adriana Lecouvreur* Tebaldi, Rankin; Corelli, Colzani; cond.: Cleva

5/28/69 *Der Rosenkavalier* Crespin, Raskin, Elias; Edelmann; cond.: Allers

5/29/69 *Il Trovatore* Tucci, Dalis; McCracken, Milnes; cond.: Franci

5/30/69 *Faust* Moffo, Baldwin; Morell, Walker, Giaiotti; cond.: Lombard

5/31m/69 *Il Barbiere di Siviglia* Peters; Alva, Corena, Sereni, Siepi; cond.: Lombard

5/31/69 *La Bohème* Bakocevic, Boky; Raimondi, Guarrera; cond.: Franci

Metropolitan Opera Assn., R. Bing, Gen. Mgr., Festival Week, Lincoln Center (made possible by a gift from Olivetti)

6/2/69 *Tosca* Tebaldi; Corelli, Colzani; cond.: Schick
6/3/69 *Der Rosenkavalier* Crespín, Raskin, Elias; Edelmann; cond.: Allers
6/4/69 *Faust* Moffo; Alexander, Siepi, Sereni; cond.: Lombard
6/5/69 *Rigoletto* Peters; Raimondi, MacNeil; cond.: Cleva
6/6/69 *Il Trovatore* Tucci, Dalis; McCracken, Milnes; cond.: Franci
6/7m/69 *Madama Butterfly* Kirsten; Morell, Guarrera; cond.: Schick
6/7/69 *La Bohème* Tebaldi, Carson; Corelli, Sereni; cond.: Franci

Metropolitan Opera Studio, J. Gutman, Dir.

4/15/69 Domenico Puccini's *l'Ortolanella* excerpts at L.C. Library-Museum
5/2/69 Morgenstern's *The Haircut* at Overseas Press Club

Moscow State Symphony at Carnegie Hall

2/22/69 Rimsky-Korsakov's *Legend of the Invisible City of Kitezh*
excerpts, conc. pf.
2/26/69 *Katerina Ismailova* excerpts, conc. pf.
3/20/69 *Ruslan and Ludmilla, Tsar Sultan, Khovantchina, The Snow Maiden, The Tsar's Bride, Prince Igor* excerpts, conc. pf.

Queens College Opera Workshop

1/7/69 *Don Giovanni* excerpts

Riverside Church, F. Swann, Dir.

2/12/69 Honegger's *King David*

Ruffino Opera, C. Ruffino, Dir., at Provincetown Playhouse

2/3, 10, 17/69 *Cavalleria rusticana & Pagliacci*

2/14/69 *Il Trovatore* at Cooper Union

2/16/69 *Otello* at Town Hall

2/24/69 *Carmen*

3/3/69 *Madama Butterfly*

3/12, 14/69 *Rigoletto*

3/31/69 *The Barber of Seville*

4/12/69 *The Marriage of Figaro* at Town Hall

5/23/69 *Aida* at Town Hall

6/21/69 *Faust* at Town Hall

Vienna Choir Boys at Carnegie Hall, A. Neyder, Cond.

3/15/69 Britten's *The Golden Vanity* conc. pf.

3/16/69 Rossini's *Signor Bruschino* conc. pf.

The Village Light Opera Group & Orchestra, B. Cumming, Dir. at Fashion Institute

5/2, 3, 9, 10m, 10/69 *The Gondoliers*

OHIO

The University of Akron, Opera Workshop, Mrs. H. Montoni, Dir.

3/69 *The Marriage of Figaro* 2 pfs.

Cleveland Inst. of Music, Opera Theatre, A. Addison, Dir. (see also 10/68 Bltn.)

2/26, 28/69 *Così fan tutte* (replacing *The Barber of Bagdad*)

4/20/69 *Bastien and Bastienne* Children's Concert Series

University of Toledo, Lyric Opera Theatre, W. A. Storrer, Dir.

3/16/69 *The Medium*

6/69 *The Ballad of Baby Doe*

OKLAHOMA

East Central State College, Opera Theatre, J. Frederick, Dir., Ada

12/68 *Amahl and the Night Visitors*

3/19/69 *The Telephone & Doctor Miracle*

Oklahoma City University Opera Workshop, Miss I. Silberg, Dir.

12/68 *L'Heure espagnole*

2/14, 15/69 *The Marriage of Figaro*

Tulsa University Opera Department, D. Wright, Dir., Tulsa

5/8-11/69 *Trial by Jury & Sister Angelica*

PENNSYLVANIA

Academy of Music, Christian Arts Festival, Philadelphia

4/1, 3/69 Hines' *I Am the Way* Evangelista; Hines

Carnegie-Mellon University Opera Workshop, R. Fellner, Dir., Pittsburgh

4/25, 26/69 W. Mayer's *Brief Candle* & Stravinsky's *Mavra* & Falla's

Retablo de Maese Pedro & Blitzstein's *Triple Sec* dirs: Ostwald, Draper, Walker
(quadruple bill presented in form of cabaret)

RHODE ISLAND

Barrington College, Chamber Opera Society, J. Coston, Dir., Barrington
12/10/68 *Amahl and the Night Visitors* w.p. and organ

TENNESSEE

Memphis Opera Theatre, Inc., B. Stone, Bus. Mgr., Memphis
11/8/68 *Otello* Overton; McCracken
3/29/69 *Rigoletto* Robinson

TEXAS

Baylor University Opera Workshop, D. Sternberg, Dean, Waco
4/69 Bloch's *Macbeth*
**Lamar State College of Technology, Opera Theatre, J. Truncale, Dir.,
Beaumont**
1/31 2/1/69 *Sister Angelica & Stevens' The Enchanted Canary*

UTAH

Brigham Young Univ., Opera Workshop, B. Curtis, Art. Dir., Provo
11/11, 13, 14, 15, 16/68 *Andrea Chenier* Eng. Siegal & Lyman; Woodward,
Melville; Curtis, Davis, Broadhead

VIRGINIA

Norfolk State College, Opera Workshop, L. Palmer, Dir.
3/7, 9/69 *Così fan tutte*

WASHINGTON

Seattle Opera & Spokane Symphony, H. Holt, Cond., Spokane
4/1/69 *Tosca* Eng; Ivanoff; Townsend, Lara

WISCONSIN

Madison Civic Opera & Symphony Orchestra, R. Johnson, Mus. Dir.
2/22, 23/69 *The Ballad of Baby Doe* Rossol, Bittner; Adams;
scenery/lighting/staging: Madison Theatre Guild

CANADA

Canadian Broadcasting Co. — T.V. Montreal
1968-69 Quesnel's *Colas et Colinette* Eng: Potrin; cond.: Hétu
6/69 *Louis Riel* Turgeon
8/69 *Der Rosenkavalier* scenes Schwartzkopf, Bible; cond.: Rich
Canadian Opera Company, Prologue Tours, Toronto
2/17-5/29/69 *The Secret of Susanna* in Ontario schools
Guelph Spring Festival, N. Goldschmidt, Dir., Guelph
5/3, 5, 6/69 Britten's *The Prodigal Son* No. Am. prem.
Hart House Orchestra, Bradshaw, Cond., Toronto
1/12/69 *Orpheus and Eurydice* conc. pf.
University of Manitoba Opera Group, Winnipeg
2/69 *The Telephone & The Medium*
National Arts Centre, The Studio, Ottawa
6/10-14/69 Gabriel Charpentier's *Orphée* prem.
Queen's Musical Theatre, Kingston
1968-69 *The Gondoliers*
Royal Conservatory of Music, A. Besch, Dir., Toronto
2/12, 13, 15, 16/69 Searle's *Hamlet* No. Am. prem.
3/26, 28, 29/69 *Ariadne auf Naxos* Canadian prem.; cond.: Barioni;
dir.: Geiger-Torel; des.: Laufer
**Univ. of Saskatchewan, Conserv. of Music & Drama Dept., H. Leyton-Brown,
Mus. Dir., Regina**
1/14, 15, 17, 18/69 *Hansel and Gretel*
Vancouver Opera Association, Touring Production, J. Craig, Cond.
Spring '69 *Orpheus and Eurydice* Protero; Stark





CENTRAL OPERA SERVICE
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