



CENTRAL OPERA SERVICE BULLETIN

MAY-JUNE, 1966

I N D E X

NEW OPERAS AND PREMIERES	1
NEW OPERA COMPANIES	3
NEW OPERA HOUSES AND MUSIC CENTERS	4
PLANNING AN ARTS CENTER	5
VISITING OPERA COMPANIES	6
MEETING FOR THE ADVANCEMENT OF CULTURE	6
PORTABLE STAGE AND SETS FOR SALE	8
BOOKS	8
FILM AND RADIO	9
DONATIONS FOR EDUCATIONAL PROJECTS	9
RECENT AWARDS & APPOINTMENTS	10
WINNERS OF VOCAL COMPETITIONS	11
ATTENTION: COMPOSERS, CONDUCTORS	12
SUMMER WORKSHOPS WITH OPERA DEPARTMENTS	12
NEW COS MEMBERS	14
PERFORMANCE LISTINGS	15

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*Replacing the April Bulletin will be a SPECIAL CONFERENCE
ISSUE—a resumé of speeches delivered at the three-day National
Conference of the Central Opera Service in New York.*

* * *

*News items and performances once announced will not be relisted
again at time of performance.*

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We would appreciate receiving any information pertaining to
opera and operatic production in your region; please address
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CENTRAL OPERA SERVICE BULLETIN

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NEW OPERAS AND PREMIERES

NEW AMERICAN OPERAS

Within a three-week period, two programs of contemporary music presented in New York included premieres of short American operas. The first one was Peter Westergaard's *MR. AND MRS. DISCOBBOLOS*, performed by the Group for Contemporary Music at Columbia University on March 21. This seventeen-minute work written in serial style music for two singers and six instrumentalists uses Edward Lear's epic poem by the same name as its lyrics.—The second opera heard was Harold Schramm's *SHILAPPADIKARAM* presented by Music in Our Time Series at the Kaufmann Concert Hall on April 13. The English libretto by Alain Danielou is based on a Third Century South Indian tale. Eastern and Western musical idioms are freely mixed in this one-act, 22-minute opera. In addition to three principle singers and some conventional Western orchestral instruments, it includes an Indian dancer and a theremin.

Eugene Zador, whose one-act opera *The Virgin and the Fawn* was premiered in California in 1965, has completed his second opera, *THE MAGIC CHAIR*. It had its first performance at the Louisiana State University on May 14 of this year.

Lawrence Moss, faculty member of the Yale University School of Music, composed *THE BRUTE*. The chamber opera is based on a Chekov play and will be premiered on the CBS television program "Repertory Theatre". New York's Channel 2 will carry it on May 21; in St. Louis and Los Angeles it can be seen on the same date, while Philadelphia's date is May 22 and Chicago's June 25.

On April 17 Temple Israel of Detroit gave the first performance of Julius Chajes three-act opera *OUT OF THE DESERT*—an opera commissioned by the Sisterhood of the Temple.—Two other composers, who in the past have written works for synagogues or on Jewish subjects, have each completed a new opera. David Amram, whose *The Final Ingredient* was seen on ABC-TV last year, has chosen Shakespeare's *TWELFTH NIGHT* as subject for his new work.—Composer Charles Davidson and author Paul Kresh collaborated on a one-act opera based on Isaac Bashevis Singer's *GIMPEL THE FOOL*. Named after the short story, the one hour opera calls for two principal and three supporting singers and a small chorus. The piano score is available for perusal; the composer is presently working on the orchestration.

Sam Fox Publishing Company announced that the team of William Goldstein, composer, and Marvin Schofer, librettist, has completed its third short opera. The first was *A Bullet for Billy the Kid*, which had its premiere on CBS-TV in 1965 and subsequent high school and college workshop performances (45 minutes, four principals). *A TOTAL, SWEET SUCCESS* is scheduled for first performance for Fall 1966 by the Lincoln Center-Experimental Program. Mark Twain's short story *The £ 1,000,000 Bank Note* forms the story of the opera; playing time is one hour ten minutes, and it is written for six principal singers, smaller parts and chorus, dancers and an orchestra of 20. Presentation of the work is envisaged on a nearly bare stage with props and lighting for effect. The third short opera written by Goldstein and Schofer is *The Peddler*.

THE TOURISTS by L. Margueritte House has just won first place in a contest sponsored by the Michigan State Federated Music Clubs. This "grass roots opera" will be premiered next fall in Michigan. Miss House of Interlochen, Michigan, also adapted *Die Fledermaus*, published under the name of *Masquerade in Vienna* by Theodore Presser Co.

COMMISSIONS

Under a combined grant from the Ford Foundation and the Koussevitzky Music Foundation, the Metropolitan Opera Assn. commissioned Virgil Thomson to write his opera *BYRON* (see Jan. Bultn.) for possible production at the Metropolitan. Mr. Thomson is also the recipient of the 1966 Gold Medal of the National Institute of Arts and Letters.

Another grant from the Ford Foundation, this one in the amount of \$100,000, was pledged to the New York City Opera Company for the production of two new American operas. Eight American operas have so far been commissioned and produced by the N.Y. City Opera through Ford Foundation grants.

Lincoln Center for the Performing Arts has chosen composer Leon Kirchner as the recipient of a commission for an opera to be presented over the National Educational Television network. This will be the first opera for Mr. Kirchner who is presently professor of music at Harvard University. The libretto will be based on Nathaniel Hawthorne's short story *Rappaccini's Daughter*. The commission stipulates a work of one and one half hour duration.

The Canadian Broadcasting Company has extended four commissions to Canadian composers and librettists for operas with Canadian subjects to be presented over CBC. Early Manitoba history is to be the subject of a one hour chamber opera by Murray Adaskin with a libretto by Mary Elizabeth Bayer. A one-hour romantic opera will be based on the 18th and 19th century *Bride Ship* that sailed to Vancouver from England, travelling via the Horn. Robert Turner will write the music, George Woodcock the libretto. The life of William Lyon MacKenzie after Kilbourne's biography "The Fireband" will be the subject matter of an opera by Harry Somers, with the libretto by Kilbourne. The fourth opera is set in the Maritimes with Sam Sly as its central character. Kelsey Jones will write the music and Rosabelle Jones the libretto.

AMERICAN PREMIERES

On November 22 the San Francisco Opera Company will give the first American performance of Janaček's *THE MAKROPULOS CASE*. The premiere took place in Brno, Czechoslovakia, in 1926. Starring in the San Francisco production will be Marie Collier, Gregory Dempsey and Chester Ludgin; the Norman Tucker (Sadler's Wells) translation will be used.

Mario Castelnuovo-Tedesco's *MERCHANT OF VENICE* had its American premiere on April 13 in Los Angeles. It was produced by the newly formed Pacific Coast Opera Company, director Francesco Pace. The first performance took place at the Shrine Auditorium in Los Angeles, with subsequent performances in San Diego and Santa Barbara.

Henze's *DER JUNGE LORD* will be produced for the first time in the United States by the San Diego Opera Company under Walter Herbert's direction. The New York City Opera Company relinquished the rights for the American premiere but retained the rights for the New York first performance. Mr. Rudel is presently conducting *Der Junge* in Cologne, Germany.

The previously announced American premiere of Schönberg's *MOSES AND AARON* by the Boston Opera Group in May had to be postponed. The new date is November 2 and 6; George London and Richard Lewis will sing the title roles.

Indiana State University Opera Workshop has come up with an interesting American premiere of Donizetti's *LE CONVENIENZE ED INCONVENIENZE TEATRALI*. Prof. William Ashbrook, who has recently written a Donizetti biography, collaborated with Prof. Allan Lehl in reconstructing this one-act satire on opera and opera singers. The basic material used was the piano score, published in Paris about 1855, and the composer's manuscript found at the Bibliotheque Nationale, Paris. The English dialogue was translated from the original libretto unearthed at the Biblioteca del Conservatorio di S. Pietro a Jamella in Naples. The premiere took place on March 31 at Terre Haute, Ind.

The last presentations of the season at Juilliard School of Music were two contemporary American works heard in New York for the first time. They were Hugo Weisgall's *PURGATORY* and Roger Session's *THE TRIAL OF LUCULUS*; performance dates were May 19 and 21.

EUROPEAN PREMIERES

DIE SCHWARZE SPINNE (*The Black Spider*) by Matthias Hauser will have its first performance on May 23 during the Vienna Festwochen. Hauser, who died in 1959, was the originator of a new 12-tone system.—Alfred Uhl's *DER MYSTERIOESE HERR X* also will be heard during the Vienna Festwochen. Produced by the Grazer Landestheater, the premiere is scheduled for June 8. —Rouen, France, heard the premiere of Jean Françaix's *LA PRINCESSE DE CLEVES* last December. The book is after Mme. de Lafayette's novel; Louis Noguera was the producer. Another French opera, *ANDREA DEL SARTO*, by Daniel Leseur will be premiered in Paris next November. — *LE JEU DE L'AMOUR ET DE LA MORT*, a one-act opera by Roger Calmel, had its first performance in Bordeaux in February 1966, together with Pierre Sancan's *ONDINE, FILLE DE LA FORET*.—August 6 is the premiere date of Hans Werner Henze's *DIE BASSARIDEN* in Salzburg, with further performances scheduled for August 20 and 26.—Hungarian composer Sandor Szokolay's *BLOOD WEDDING* after the Lorca play, was first performed in Budapest last season, and lately heard in Wuppertal, Germany.—*LAKE UKERERE* by Mácha was produced by the Prague National Theatre on May 27 in a world premiere.—The Bergen Festival in Norway will feature Geirr Tveitt's *JEPPE* on June 10.—The British Arts Council and "Opera for All" have commissioned Philip Cannon to write a one-act opera. *THE MAN FROM VENUS* will be ready for performance next season; the composer's wife, Jacqueline Laidlaw, will be responsible for the libretto.—Gottfried von Einem is planning to collaborate with Boris Blacher on a new opera after a fairy-tale comedy by Russian writer Yevgeni Schwartz. Another book which Mr. von Einem intends to use as an operatic subject is Ionesco's *RHINOCEROS*.



NEW OPERA COMPANIES

Brooklyn will have a new opera company. The ACADEMY OPERA THEATRE COMPANY will be under the administration of the Brooklyn Academy of Music, Wm. McKelvy Martin director, and the Opera Society of Brooklyn, Andrew Gomory president. Boris Goldovsky will be the artistic director of the company. So far two productions have been announced for next fall: *Idomeneo* on October 29 and *Tosca* on December 3.

THE MADISON (Wisc.) CIVIC MUSIC ASSN. and OPERA GUILD joined forces with the Madison Symphony Orchestra and produced *Tosca* on January 21 and 22. The cast included Eleanor Steber, Jon Crain and John Reardon. Roland Johnson, musical director, conducted.

The National Council on the Arts has allocated \$174,000 for a regional opera company to be formed in the Southeast. Part of this money is to be used for a study of its feasibility, the rest will be given on a matching fund basis.

The CHAMBER SINGERS OF NIAGARA, New York, is a newly formed group which produced its first opera, *Dido and Aeneas*, on April 23.

The PERFORMING ARTS OPERA COMPANY under its general director Bruce Bullock gave its initial performances in March, a double-bill of *Il Trionfo dell' Onore* and *Lo Speciale*. The group is now auditioning singers and instrumentalists for the coming season when it hopes to produce 5 different operas.



NEW OPERA HOUSES AND MUSIC CENTERS

September 16 is the official date of the opening of the METROPOLITAN OPERA at LINCOLN CENTER—a world premiere of Samuel Barber's *Antony and Cleopatra*, with titles roles sung by Leontyne Price and Justino Diaz and conducted by Thomas Schippers. It will be a Gala night with prices starting at \$250 for orchestra and loge seats. Almost as Gala and announced as additional openings are the first nights of the new productions of *La Gioconda* on September 19, *La Traviata* on September 22 and *Die Frau ohne Schatten* on September 24. Orchestra seats will be priced at \$30 on those nights.—But future music historians will forever argue about the first performance presented at the house at Lincoln Center, for on April 11 a full production of *La Fanciulla del West* was performed there. It was the last of the annual student matinees and the audience was made up of New York school children, and a few special guests, among them Mrs. August Belmont. It was decided to switch the location of this performance from 39 to 64 Street in order to try out stage facilities, lights, the speed with which the audience can be brought into the hall or led out and last but not least the acoustics. Although no official reports were made, it is known that the results were "most satisfying". Just for the record, here is the cast of this pre-opening performance at the Metropolitan Opera House at Lincoln Center: Beverly Bower, Gaetano Bardini, Cesare Bardelli, Charles Anthony, Norman Scott, Louis Sgarro, Raymond Michalski, Gene Boucher, Dan Marek, John Dunlap; conductor was Jan Behr, stage director, Henry Butler. In the meantime the old opera house on 39th Street was made ready for demolition. By May 8th, the day of the last performance of the Bolshoi Ballet, all offices had moved to the new building, mirrors, chairs, door knobs and curtain tassels had been sold (and sometimes taken) as souvenirs. The famous golden curtain was turned over to RCA Victor to be cut up and attached to a souvenir Metropolitan Opera record album. It was at this time that a "Save the Met" drive started and at this writing it is undecided what will happen to the old opera house on 39th Street.

A chamber music—recital hall at Lincoln Center was made possible through a generous gift from Alice Tully, American singer and music patron. The ALICE TULLY HALL will be in the Juilliard School of Music Building but it will form an independent unit, administrated by Lincoln Center. Charles Wadsworth has been appointed program consultant. The possibilities of scheduling performances of different music media on one program are being considered. The Hall will have continental seating in the orchestra and a small balcony with a total seating capacity of 1070.

Ottawa is planning a NATIONAL ARTS CENTER to be completed in 1968. It will consist of an Opera House/Concert Hall seating 2,300, a Theatre seating 970 and a Studio for an audience of 300. The development is under the direction of the Secretary of State. The architectural firm of Affleck, Desbarats, Dimakopoulos, Lebensold and Sise in Montreal is in charge of drawing up the plans. The Opera House will have a convertible pit for a maximum capacity of 110 musicians. It will also be used by ballet companies and symphony orchestras. For symphonic concerts a specially designed acoustical shell will reduce the size of the stage. The auditorium will be horseshoe shaped and have three tiers. Henry Wrong is director of the program division.

Ithaca, N.Y. plans to build a 1,700 seat festival theatre, to be completed by 1968. A substantial pledge from Cornell University, to be applied to rental over a 20-year period, will be of great assistance to meet the two-year deadline of completion.

With financial aid from hotel man Conrad Hilton, Webster College, a Catholic institution for women, realized its aim of building a multi-purpose arts center on its campus in Webster Grove, Mo. The LORETTA-HILTON CENTER FOR THE PERFORMING ARTS, also named after the Sisters of Loretta, a religious order, has a convertible auditorium. A thrust stage and 500-seat house can be changed to a proscenium stage hall with a maximum seating capacity of 1,200. The Sisters intend to engage professional performing groups and a resident professional theatre group, headed by Michael Flanagan.

RUSSELL SAGE COLLEGE, a women's college in Troy, N.Y., is building a Fine Arts Center at a cost of \$1.25 million. The music section of the building will house a chamber music hall, a proscenium stage theater as well as practice rooms. The Center will be ready by September 1967.

The Rockefeller Foundation has given \$100,000 to the **UNIVERSITY OF IOWA** for a major Center for New Music. The first phase of the program begins this fall.

CARNEGIE HALL will close its doors for the summer to open next fall with a "New Look". New seats will be installed (the color scheme will be retained), but there will no longer be a center aisle, a new raked floor will be installed at orchestra level and the floor on stage will also be renewed. The stage will be extended three feet; loss of those seats will partially be made up by omission of the center aisle. Former improvements include air-conditioning of the hall and cleaning of the exterior.

Ground-breaking ceremonies are planned for the latter part of June for the **ATLANTA MEMORIAL CULTURAL CENTER**. The expanded plan calls for construction of a 1,900 seat symphony-opera-ballet hall, a 900 seat thrust-stage theatre, a building for the Atlanta School of Arts and a Fine Arts Library adjoining the existing High Museum. The expanded budget of \$12 million has given new impetus to the fund-raising campaign, supported particularly by Atlanta businessmen. Leading the drive is former president and chairman of the board of Coca Cola-Atlanta who has added \$2.5 million to a previous pledge, all on a matching basis.—The Center is dedicated to the memory of the more than 100 members of the Atlanta Arts Association who perished in a plane crash in 1962.



PLANNING AN ARTS CENTER

Following is a resume of a speech delivered by Col. William F. Powers, vice president, Engineering, Lincoln Center for the Performing Arts, at the Twelfth National Conference of the Arts Councils of America on May 19, 1966 at the Waldorf Astoria Hotel in New York.

At the outset Col. Powers stressed the importance of a community oriented Arts Center. Although he suggested that other Arts Centers should be investigated for maximum information, the Center should reflect the individuality of its community. Therefore, local direction is essential. He proposed the following four-step program:

1 **CONCEPT**. A group of prominent and dedicated, local citizens from four areas—Business, Cultural, Operating, Construction—should determine the needs, desires, capability and utilization of the Center. Consideration must be given to the particular interest of the community, to available artistic resources and future ambitions. Col. Powers warned of innovations for the sole purpose of publicity. At this first stage a reasonable budget must also be determined.

2 **PROGRAM**. The program ideas should at first be kept separate from those of the design. Some consultants should be engaged but on a term basis only. Col. Powers pointed out that it was important not to decide on ultimate consultants and designers at this stage of the planning. Other Arts Centers should be visited or consulted and general policies should be drawn up as to: general facilities, appearance, complexity and sophistication, innovations, furnishings and maintenance.

3 **PRELIMINARY DESIGN AND FEASIBILITY**. It is in this phase that an architect should be engaged to work with the program consultants. Decisions should be reached on layout, appearance and materials, traffic, cost and time.

4 **FINAL DESIGN**. The architect now engages his own consultants—or may decide to keep on some of those previously working on the project. Together with an operator and construction firm the complete designs and schedules are worked out and the architect reports to the client.—It is only at this time that a date for the completion of the Arts Center should be set and announced.



VISITING OPERA COMPANIES

May 30th is the date when the METROPOLITAN OPERA COMPANY will open at the Théâtre des Nations in Paris and on the same day the METROPOLITAN OPERA NATIONAL COMPANY will open its guest engagement at the Bellas Artes in Mexico City. After completing its first national tour in Shreveport, La., the company will play for two weeks in Mexico,—eight performances in Mexico City, one in Pueblo and four in Guadalajara. All four productions comprising the company's 1965-66 repertoire will be taken to Mexico.

The DALLAS CIVIC OPERA COMPANY will take its full productions of *Don Giovanni* and *La Traviata* to Mexico City in the late summer for presentations during the Opera Internacional Festival. The following artists will participate: Caballé, Marimpietri, Suliotis, Tagliavini, Taddei, and Wächter. While scenery, costumes, technical personnel as well as chorus will be brought from Texas, the orchestra will be made up of Mexican musicians.

As previously mentioned the HAMBURG STATE OPERA will be visiting New York in the summer of 1967, playing at the new Metropolitan Opera House at Lincoln Center. Negotiations are now under way for the BOLSHOI BALLET and the BOLSHOI OPERA to perform at the Metropolitan Opera House in 1968.

"Expo '67," scheduled to open in Montreal on April 28, 1967, will have five major European opera companies participating in the festivities. The ensemble of the VIENNA STAATSOPER, numbering over 450, including orchestra, chorus, ballet and technical staff, will present *Le Nozze di Figaro*, *Don Giovanni*, *Der Rosenkavalier*, *Elektra* and *Wozzeck*. Messrs. Böhm and Krips will conduct and have also agreed to lead the Vienna Philharmonic in symphonic concerts. All operatic and symphonic events will be presented at the Grande Salle of the Place des Arts. LA SCALA Opera Company from Milan has agreed to come to Montreal to give nine performances between October 5 and 15. This will be the first time that the entire company of about 400 will perform in North America. Operas and soloists will be announced later. Another major opera company participating will be the STOCKHOLM ROYAL OPERA Company on May 30—June 4 and its repertoire will include *The Rake's Progress* in the Ingmar Bergman production. From London will come the ENGLISH OPERA GROUP led by Benjamin Britten bringing among other works two Britten operas to Montreal. The HAMBURG STATE OPERA will combine its visit to New York with a six day stay in Montreal where the repertoire will include a performance of *Lulu*. Thus five of Europe's important opera companies will appear in Montreal in the six month span during the fair "Expo '67." Negotiations are still under way to include at least one company from Russia and/or from behind the iron curtain. It is, of course, understood that the Canadian Opera Company from Toronto will offer some performances in Montreal.



MEETING FOR THE ADVANCEMENT OF CULTURE

The ARTS ADVISORY COUNCIL (see Dec. '65 Bulletin) of the N.Y. Board of Trade Inc. arranged a Conference for business and the arts to meet and exchange ideas and suggestions. Held on March 28 at Lincoln Center's Forum Theatre, it featured Theodore Sorensen as keynote speaker and included addresses by presidents of large corporations (e.g. Macy's N.Y., Container Corp. of America) who reported on their experiences with donations to the Arts. The affluence of the group to be reached at this meeting was evidenced in the registration fee of \$50 for the one day meeting,—the almost 200 businessmen attending were proof of it. The Arts Advisory Council has been made a permanent organization, a clearing house for information and proposed projects. Mrs. Sybil Simon is in charge; the address is 1 Liberty Street, New York, N.Y.

While business leaders are planning their donations to the Arts, labor's future role in assisting the arts is also being explored. To this end the executive council of the A.F.L.-C.I.O. has appointed a subcommittee, headed by George Meany, president of the above organization and Herman Kenin, president of the Ameri-

can Federation of Musicians. Surveys of the 129 international unions and 50 state federations are now conducted to determine the extent of cultural assistance that has been extended by organized labor with recommendations for future projects.

The role of the NATIONAL COUNCIL ON THE ARTS formed an important part of many recent meetings of national organizations. During the month of May alone this subject was discussed at the one-day conference of the American Academy of Arts and Letters, at the seventeenth annual conference of the Council on Foundations held in Denver, at a two-day meeting in San Francisco sponsored by the California Arts Commission and the University of California, and at the three-day meeting of the Arts Councils of America in New York. (The proceedings of the last mentioned will be published and available for \$2 from the ACA, 1290 Ave. of the Americas, New York, N.Y.). Recently the Center for the Study of Democratic Institutions has published the proceedings of its two-day meeting held in California on "The Arts in a Democratic Society" with Roger L. Stevens as one of its major speakers.—And finally, the *CENTRAL OPERA SERVICE NATIONAL CONFERENCE* in April in New York devoted almost one full day to Aid in the Arts with Stanley Young reporting on the National Council's progress and projects. A report of the proceedings of the three-day COS meeting will be published in Bulletin form and will be sent to all members in the near future.

The twenty-first National Conference of the AMERICAN SYMPHONY ORCHESTRA LEAGUE, announced in the Feb. Bulletin, will be held in St. Louis instead of Kansas City. The date remains unchanged, June 15-18; a Central Opera Service representative will participate in the symposium on the 18th.

The Arts Councils of America in cooperation with New York University will offer a seminar in STATE ARTS COUNCIL ADMINISTRATION on August 24—September 2, 1966. The program committee is made up of W. Howard Adams, associate director ACA, Robert W. Corrigan, dean School of the Arts, NYU, and John B. Hightower, executive director, N.Y. State Arts Council. Participation will be limited to thirty; directors and assistants of existing arts councils or commissions will have priority. Applications should be sent before July 15 to ACA, 1290 Ave. of the Americas, New York, N.Y., accompanied by a full biographical resumé and two letters of recommendation. Tuition fee of \$125 is payable after acceptance.

The annual UPPER MIDWEST REGIONAL CONFERENCE of the Central Opera Service was held on May 20 and 21 in St. Paul, Minn. The Friday morning session was devoted to a demonstration of three lyric theatre styles (*Oedipus Rex*, *The Abduction from the Seraglio*, *The Good Soldier Schweik*) under the guidance of Center Opera Company's stage director Wesley Balk. Then followed a symposium with Dolph Bezoier (U. of Minn.) as moderator; panelists included Kurt Adler (Metropolitan Opera), Thomas Nee (Center Opera), Joan Skinner (Walker Art Center), Douglas Hatfield (Macalester College), and Herald Stark (U. of Iowa). The remainder of the meeting was turned over to two operatic performances, Richard Mohaupt's *Double Trouble* performed by the Iowa Univ. Opera Workshop and Paul Fetler's youth opera *Sturge Maclean*. Mrs. John R. Savage is COS regional director, Mr. Bezoier, co-director; John M. Ludwig, manager of the Center Opera Company, was program chairman.

The sixty-fifth annual MUSIC SHOW will be held at Chicago's Conrad Hilton Hotel on July 10-14.



TOSCANINI REHEARSAL ON RECORD

A limited edition of a single long-playing record is available through the Musicians Foundation, Inc., featuring Arturo Toscanini with the NBC Symphony Orchestra. Recorded are excerpts from the Maestro's rehearsals of the overture to *The Magic Flute*, *La Traviata* and *Beethoven's Ninth* with a commentary by Marcia Davenport. A minimum contribution of \$25 to the Musicians Foundation, Inc., should be sent to Mr. Clyde Burrows, 131 Riverside Drive, New York, N.Y. with the order.

A PORTABLE STAGE AND SETS FOR SALE

For years Boris Goldovsky travelled with his opera company performing in theatres, concert halls, high school auditoriums or recreation halls. In many instances he found the facilities for operatic performances quite inadequate and—necessity being the mother of invention—the Boris Goldovsky Institute has developed a portable stage. Designed to fit into almost any auditorium, the stage will have a platform-floor, a proscenium arch, side panels and a canopied roof made of aluminum and fiberglass for maximum sound reflection. It will be fitted with complete lighting facilities, an amplifying system which may be used for speech or backstage effects only, or in very large halls for amplification of the complete performance. Travellers will be attached to the roof of the stage for the hanging of scenic drops, etc. When thus fully assembled, the operatic stage can be used in a hall without any stage at all. The complete unit will come unassembled, to fit into a large van. A model of it was shown at the conference of the Arts Councils of America in New York. Because of its versatility and the ease with which it can be assembled (5 hours), Mr. Goldovsky suggested that Arts Councils might sponsor the purchase of such a unit and make it available to many artistic and educational organizations in their area. The first portable stage will be ready next winter. For further information contact the Boris Goldovsky Institute, 154 W 57 St., New York, N.Y. 10019.

A complete stage set for *Dialogues of the Carmelites* is offered for sale by Mount Saint Mary College in Newburgh, N.Y. The set was designed by Tadeuz Gezek, (professor of drama at Vassar College) for the 46:33 ft. stage, and constructed by George Dunkel & Son in New York City. It was used in 1962 at the opening of the college's Cultural Center. For further details write to Sister Mary Consilia, O.P., director Cultural Center, Mount Saint Mary College, Newburgh, N.Y. 12550.

This spring the responsibility for design and cost for sets and costumes for *Faust* was shared by the Kentucky Opera Assn. and the Memphis Opera Theatre. The Tennessee company executed the costumes, the Kentucky company constructed the sets. Performances in each city took place in March and April, within a three-week span.



BOOKS

Donald Jay Grout's *A SHORT HISTORY OF OPERA* has been published in a second and revised edition by Columbia University Press. This valuable reference guide consists of two volumes, boxed, and sells for \$20. The first edition was published in 1947; the updated current edition has various changes, particularly in the chapter on contemporary opera. The book contains many musical examples and illustrations, an extensive bibliography and index.

William Mann is the author of *RICHARD STRAUSS: A CRITICAL STUDY OF THE OPERAS*. It is a comprehensive study of the composer's sixteen operas, written by a knowledgeable scholar and musician and it includes many historical and biographical facts. Published by Oxford University Press, the 402 page book sells for \$12.50.

A new biography, *DONIZETTI*, was published recently in London by Cassell. The author is William Ashbrook. (Herbert Weinstock wrote a Donizetti biography in 1963).

Willi Reich, a pupil and friend of Alban Berg, wrote a biography of the composer in 1937. He recently rewrote the book, adding material and photos and it was published by N.Y. Harcourt Brace and World, Inc. in an English translation by Cornelius Cardew. It is available for \$5.95.

Published by Bantam Books and selling for 95¢ is Arthur Holde's *A TREASURY OF GREAT OPERAS*. Thirty-five operas of the standard repertory are discussed. Data, facts and a synopsis of each work as well as a short biography of the composer is included. The 219 page paperback also contains photographs of each opera.

Also available in paperback and published by E. P. Dutton is *TRISTAN UND ISOLDE*, with a complete libretto in German and English. The translation is by Stewart Robb who also includes commentaries on the work. Price: \$1.65.

OPERA STORIES FOR YOUNG PEOPLE is a series published by G. P. Putnam's Sons in cooperation with the Metropolitan Opera Guild. The first two books are *The Barber of Seville* with text by Johanna Johnston and illustrations by Susan Perl, and *Aida* with text by Florence Stevenson and illustrations by Leonard E. Fisher. Later volumes will include *Lohengrin*, *The Love for Three Oranges*, *The Magic Flute* and *The Bartered Bride*. Each volume sells for \$3.95.

Two biographies of famous singers recently appeared in bookstores. FLAGSTAD, A PERSONAL MEMOIR was written by Mme. Flagstad's musical collaborator and accompanist, Edwin McArthur. The book contains, next to the biography and photographs, a listing of the soprano's operatic performances. (Publisher: Alfred Knopf; price: \$6.95).—Baritone Robert Merrill wrote an autobiography called ONCE MORE FROM THE BEGINNING telling of his humble start and including many anecdotes of his professional life. The 286 page book, which also contains photographs, is published by Macmillan, and costs \$5.95.

Reference Books

The National Endowment for the Arts, 1800 G. Street, N.W. Washington, D.C. has published the very informative brochure, HIRING AN EXECUTIVE FOR THE ARTS. It is available free of charge by writing to the above address.

THE POLITICS OF ART—Forming a State Arts Council, is an indispensable guide in forming a council. The booklet is written by W. Howard Adams, associate director of the Arts Councils of America, and is available for \$2. from that organization.

The Music Publishers Association of the United States, 609 Fifth Ave., New York, N.Y. has published CLEARANCE OF RIGHTS IN MUSICAL COMPOSITIONS, a Guide and Directory. It explains clearance procedures and lists U.S. representatives of foreign publishers. Free.

Brock McElheran, professor of music at the State University College at Potsdam, N.Y., is the author of CONDUCTING TECHNIQUE—For Beginners and Professionals. The book is published by Oxford University Press and has a foreword by Lucas Foss. It contains 132 pages and sells for \$6.



FILM AND RADIO

Nicolai's *MERRY WIVES OF WINDSOR* can now be seen on the screen in Technicolor. American bass, Norman Foster, who sings the title role, is also the producer and responsible for the English translation used in this lively film. Other singers featured at Colette Boky, Mildred Miller, Lucia Popp, Igor Gorin and Ernst Schutz.

Rimsky-Korsakov's *THE TSAR'S BRIDE* was shown in New York recently with English subtitles. Sung by members of the Bolshoi Opera Company, the producer chose to have actors portray the roles, rather than to show the singers themselves on the screen.

THE SAINT OF BLEEKER STREET by Gian Carlo Menotti was bought for the screen by Roy Newbert. It will be filmed in New York's Italian section, and spoken dialogue with background music from the opera will take precedence over continued operatic singing. The composer will make the necessary changes in the score.

Texaco, who has sponsored the Saturday afternoon broadcasts from the Metropolitan Opera for twenty-six seasons will sponsor a "live" broadcast of the company's opening night at Lincoln Center on September 16. The opera is *Antony and Cleopatra* by Samuel Barber in its world premiere. — The regular Saturday broadcasts will be resumed in early December.

Boston University's own radio station WBUR will prepare twenty half-hour programs on the history of the Metropolitan Opera. Richard Calhoun will be the producer of the documentary series, working under a grant from the National Educational Radio Network. Miles Kastendieck will be the narrator.



DONATIONS FOR EDUCATIONAL PROJECTS

To guarantee the continuation of the student matinees at the Metropolitan Opera, Mrs. August Belmont has given \$500,000 to the Endowment Fund of the company; the income of this will underwrite the annual student matinees sponsored by the METROPOLITAN OPERA GUILD.

The North Carolina School for the Arts has received \$1.5 million from the Ford Foundation.

An \$89,390 Educational grant from the United States Office of Education under Title III of the Elementary and Secondary Education Act of 1965 will make possible a live music and instrumental orientation project. The MANHATTAN SCHOOL OF MUSIC, recipient of this grant, will work with and perform in 161 public and 47 non-public elementary schools in Bergen County, N.J. starting in September.

The LAKE ERIE OPERA THEATRE has received a two-year grant from the Kulas Foundation for an annual week of professional opera for children. Two daily performances will be presented at Severance Hall, following the Cleveland Symphony season; the resident orchestra will be in the pit. The first performance will be on April 24, 1967.



AWARDS TO PROMINENT MUSICIANS

The 1966 Pulitzer Prize in music was awarded to composer LESLIE BASSETT of the University of Michigan. — At the joint annual ceremony of the National Institute for Arts and Letters and the American Academy of Arts and Letters on May 25, five musicians received musical grants. WALTER ASCHAFFENBURG (*Bartleby*) of Oberlin College, RICHARD HOFFMAN of the University of California at Berkeley, JOHN MACIVOR PERKINS of Harvard University, and RALPH SHAPEY of the University of Chicago received \$2,500 each and HARRY PARTCH, inventor of an instrument to play his own 43 tone octave, received \$1,500.

VIRGIL THOMSON was the recipient of a gold medal from the National Institute of Arts and Letters on May 20 in New York. — Metropolitan Opera bass JUSTINO DIAZ received New York City's Handel Medallion on March 21 from Mayor Lindsay. The Medallion is the city's highest award for cultural achievement and those previously honored include Isaac Stern, Rudolf Bing, Leopold Stokovsky and Julius Rudel. — RICHARD TUCKER, recently made a Commander in the Order of Merit of the Italian Republic, received an honorary Doctor's Degree in Fine Arts from Notre Dame University. — IGOR STRAVINSKY was made an honorary Doctor of Humane Letters by the University of Rochester. — Denmark's top honor in music, the Leonie Sonning Prize, was awarded to BRIGIT NILSSON who donated it for a scholarship to be awarded to a Danish or Swedish (South Sweden) singer. — Mme. MARION S. FRESHL received two honorary Doctor's Degrees in Music, one from Temple University and the other from Long Island University. — The Henry Hadley Medal of the National Association for American Conductors and Composers was awarded posthumously to JOSEPH E. MADDY, founder and former president of the National Music Camp and Arts Academy in Interlochen, Michigan.



RECENT APPOINTMENTS

DR. ROBERT E. BAYS, director of the Peabody College in Nashville, Tennessee, was elected president of the Southern Division of the Music Educators National Conference. — ROBERT B. SOUR has been elected president and member of the board of Broadcast Music, Inc. — FLOYD S. CHALMERS, board member since 1954 of the Stratford Festival Foundation of Canada was recently elected president of the Foundation. — WILFRED C. BAIN, dean of the Indiana University School of Music, has been appointed chairman of the Music Advisory Panel of the United States Information Agency. He has served as a member of the Panel since 1963. — JOHN F. WHARTON, recent recipient of the Kelsey Allen Award, has been elected president of the Little Orchestra Society. He is also chairman of the board of the Institute for Advanced Studies in the Theatre Arts and the Phoenix Theatre. The Little Orchestra Society, under its musical director Thomas K. Scherman, produces concerts and opera in concert form in New York's Philharmonic Hall. — WALTER HENDL, director of the Eastman School of Music, has been appointed to the United States Department of State Educational and Cultural Affairs Academic Music Panel. — DePaul University announced the appointment of LEON STEIN as its dean of the School of Music. — Beginning next September, ITALA TAJO will be bass-in-residence and director of the Opera Workshop at the College-Conservatory of Music at the University of Cincinnati. — Other educational appointments are ELIE SIEGMEISTER as composer-in-residence at Hofstra College and MAUREEN FORRESTER as chairman of the Vocal Department at the Philadelphia Music Academy. — RUDOLF BING, general manager of the Metropolitan Opera Association, has signed a new contract for three more seasons. By joining the company in 1950, he will have been general manager for twenty years. — PETER MENNIN has been appointed to the Board of Directors of ASCAP. — R. CANON CLEMENTS, president of the Meadowbrook National Bank, was elected president of the Long Island Arts Center, replacing Norman Blankman who resigned

in December. — Formerly with the United States College and University Concert Managers, FANNIE TAYLOR is now program consultant in the field of music to the National Council on the Arts and Humanities in Washington. — The same organization has appointed FREDERICK GASH as consultant on development and resources of financial support of the arts from private philanthropic organizations. — Roger L. Stevens has appointed CHARLES B. RUTHENBERG as general counsel for the National Foundation of the Arts and Humanities. — HOYT AMMIDON has been elected Chairman of the Lincoln Center Fund. Mr. Ammidon is chief executive officer and chairman of the board of the United States Trust Company and a member of the board of directors of Lincoln Center for the Performing Arts. — The new vice president in charge of public information for Lincoln Center for the Performing Arts is JACK deSIMONE. — West Coast music critic, ALAN M. KRIEGSMAN, is now special assistant to the President of the Juilliard School of Music, Peter Mennin, and also in charge of press and public relations for the school. — DUANE CLINE, former executive coordinator, is the new director of the Inspiration Point Fine Arts Colony in Eureka Springs, Ark., succeeding its founder, the late Dr. Henry Hobart.



WINNERS OF VOCAL COMPETITIONS

The following singers have recently won prizes in vocal competitions (for information on vocal competitions, write to C.O.S. for the "Awards for Singers" brochure).

At the Metropolitan Opera National Council Regional Auditions, Karen Armstrong, soprano from Brentwood, California, won a Metropolitan Opera contract and \$2,500. Marylyn Mulvey, coloratura from Philadelphia, Pa., won a Metropolitan Opera National Company contract and \$2,000. Conrad Immel, baritone from Austin, Texas, Annie Walker, soprano from Cincinnati, Ohio, Gwendolyn Killebrew, mezzo from New York City, Gail Robinson, soprano from Memphis, Tennessee, Dominic Cossa, baritone from Flushing, New York, and Evelyn Mandac, soprano from New York City won \$2,000 each. Esther Hinds, soprano from Brooklyn, New York, Pablo Santana, baritone from Santurce, Puerto Rico, Kenneth Riegel, tenor from New York City, Raeschelle Potter, mezzo from New Orleans, Louisiana, Benjamin Ocasio, tenor from New York City, and Deborah Truxal, lyric-coloratura from Princeton, New Jersey, were the other finalists. All participants in the finals were invited to attend the Kathryn Turney Long School and some were chosen for the Metropolitan Opera Studio.

At the International Singing Contest in Brussels, Belgium, Miss Killebrew placed second, winning \$1,500 and Miss Mandac placed third.

For the first time this year, singers were eligible to enter the International Tchaikovsky Musical Competition which takes place every four years in Moscow, U.S.S.R. The Institute of International Education is sponsoring four vocalists: Susan Belling, coloratura soprano from New York, Donna Jeffrey, soprano from Morristown, New Jersey, Jane Marsh and Veronica Tyler, sopranos from New York.

The Illinois Opera Guild and radio station WGN chose baritone Seymour Schwartzman (first prize), mezzo Linda Matousek, soprano Molly Davy and coloratura soprano Deborah Cook as this year's winners.

Richard Allen, baritone from Farmingdale, New York, is the winner of the NATS "Singer of the Year" competition.

At its Carnegie Hall benefit concert, the Liederkranz Foundation awarded Batyah Godfrey, contralto, \$1,000, Leo Goeke, tenor, Nayda Testa, soprano, and Franklin Summers, bass \$500 each, and Alicia Garza, soprano and Josef Gustern, bass, \$250 each. Former winners include Metropolitan Opera singers Justino Diaz and Gladys Kriese.

Antonio Liziero, tenor from New York, Elizabeth Mosher, soprano from San Francisco, Marilyn Dutchee, mezzo from Detroit, and Seymour Schwartzman, baritone from Elkins Park, Pa., won the American Opera Auditions and are now in Milan preparing for a mid-September performance of Mascagni's *L'Amico Fritz* at the Teatro Nuovo.

This year's winner of the \$500 Gianna d'Angelo Scholarship is Josette Massimino.

Jochlyn Schneider, mezzo from Pottstown, Pa., won Winifred Cecil's "Joy in Singing" award, a fully paid recital in the fall of 1966 at New York's Town Hall.

Oklahoma tenor William Johns was the first winner of Jeanette Scovotti's newly established Fred Patrick Memorial Fund, an annual grant to young artists.

The Jean A. Chalmers Award of \$500 to a singer, conductor, coach, stage director, designer, or technician was won this year by Warren Hartman, a costume designer with the Canadian Opera Company who designed this season's *La Bohème*.

This year the Kirsten Flagstad Memorial Fund Award goes to an assistant conductor, not a singer. Martin Smith, recipient, who is presently working towards a Master of Arts degree at Columbia University, has been an assistant conductor with the San Francisco Opera, Cincinnati Summer Opera and the Metropolitan Opera Studio.



ATTENTION: COMPOSERS AND CONDUCTORS

The National Federation of Music Clubs, with a supporting grant from ASCAP, offers \$1,000 for a short American opera. Subject matter must be suitable for high school audiences. It will be performed by professionals. The Metropolitan Opera Studio has agreed to give a reading of the winning work.

Rules: English text by an American. If based on story or book, written permission by author or publisher must accompany the application. The music must be written in a contemporary style, suitable for professional singers. A pseudonym should appear on the score, the composer's name on the application only. The opera should be about 45 minutes long and have a cast of four to eight singers (a narrator may be used); it must be scored for one or two pianos, the orchestration may be ready at a later date. Requirements for simple sets will be preferred. Applications should be sent to N.F.M.C., chairman, Mrs. Martha Sykes, 295 Madison Ave., New York, N.Y. 10016 before February 1, 1967. A \$5 entry fee must accompany the application.

The G. Rossini Institution and the Mayor of Pesaro, Italy, announce an International Competition for an opera in one or more acts. There are no nationality or age restrictions. Eligible are only those works that have never before been performed, published or submitted to other competitions. It is understood that the composer and librettist have secured all necessary rights. There will be three winning operas; first prize will be a fully staged performance at the G. Rossini Theatre in Pesaro and Ital. lire 1,500,000, second prize L 1,000,000 and third prize L 500,000. The following material must be sent to Fondazione G. Rossini, Piazza Olivieri n.5, Pesaro, Italy, no later than Oct. 31, 1966: one transcript of a conductor's score, two vocal scores, three typewritten copies of the libretto (if in language other than Italian a brief synopsis must be enclosed), a registration fee of L 10,000 (in Italian currency), a sealed envelope with the composer's name and address and the work's title (no name should be on the score). Only the envelopes of the winning works will be opened. All other operas will be returned to the composers only upon special request, received after the announcement of the prizes.

Following a second grant from the Martha Baird Rockefeller Fund, the American Music Center, Inc., announces the continuation of its program of aid to composers. Under the project 101 composers have so far been assisted in the preparation of scores and parts of their works (opera, symphony, ballet or chamber compositions).

The Conservatory of Santa Cecilia and the Italian Radio are cooperating in arranging a competition for operatic conductors. Open to all nationalities, the age limit is thirty-eight. Applications should be mailed to Premio Arturo Toscanini, c/o Conservatory of Santa Cecilia, Rome, Italy, with photocopies of musical diploma and a resumé of musical experience and proof of competence. A registration fee of L 10,000 must also be enclosed. Thirty contestants will be chosen to participate in the first round, conducting one duet and one ensemble, ten semi-finalists will be asked to conduct one recitative and aria and three orchestral excerpts from the operatic repertoire; the three finalists will lead one act of *Un Ballo in Maschera*. The competition will be held on September 15–October 4. The winner will receive 1 million lira and be invited to conduct opera in Rome, Milan, Naples, Florence, Venice and over Radio Italiano.



SUMMER WORKSHOPS WITH OPERA DEPARTMENTS

ALBERTA

Banff School of Fine Arts, Opera Department, July–August, Ernesto Vinci

CALIFORNIA

Music Academy of the West, 1070 The Fairway, Santa Barbara; summer session;
Maurice Abravanel
Stanford University, Palo Alto, Summer Festival of the Arts; 2 vocal courses;
Margaret Hillis

COLORADO

Aspen Music Festival (winter: 111 W. 57th St., N. Y., N.Y.) 6/27-8/28/66;
 opera: James Levine, Madelaine Milhaud, Elemer Nagy; voice: John McCollum,
 Olga Ryss, Maria Stader, Jennie Tourel
 Colorado College, Colorado Springs; summer sessions for music teachers; 6/13-
 8/5/66

CONNECTICUT

Hartt College of Music, University of Hartford; graduate and undergraduate
 courses; 6/27-8/5/66; Moshe Paranov
 Yale Summer School of Music (winter: New Haven), Ellen Battell Stoeckel Estate,
 Norfolk; 7/1-8/20/66; voice: Paul Ulanowsky, cond: Gustav Meier

FLORIDA

Florida International Music Festival and Music Institute, Daytona Beach; 7/28-
 8/21/66; Colin Davis, Richard Burgin, Paul Langston, co-directors

HAWAII

University of Hawaii, Honolulu; two terms: 6/20-7/29, 8/1-9/1/66

INDIANA

Ball State University, Muncie; graduate and undergraduate; 7/25-8/5, 8/8-19,
 other session to 8/22/66; Orff Schule
 University of Indiana School of Music, Bloomington; Dean Bain; Kodaly Work-
 shop, 7/18-22, 7/25-29; Classical Theatre Workshop for high school and col-
 lege teachers; 7/18-29/66

MAINE

Bowdoin College Summer Music School, Gibson Hall, Brunswick; 6/26-8/13/66;
 Robert Beckwith

MASSACHUSETTS

Berkshire Music Center, Lenox; 6/26-8/21/66; Erich Leinsdorf, director; voice
 teaching and performing seminar; Phyllis Curtin, chairman
 Boston Conservatory of Music, 8 the Fenway; beginning 6/27/66; George A.
 Brambilla, dean
 New England Conservatory of Music (winter: Boston) Castle Hill, Ipswich; July
 and August; Sarah Caldwell, visiting director opera workshop.

MARYLAND

Peabody Conservatory of Music (winter: 17 E. Mt. Vernon Place, Baltimore,
 Maryland) Smith College, Northampton; opera workshop and voice depart-
 ment; 6/22-8/3/66; Marie Powers

MICHIGAN

Interlochen National Music Camp; 6/26-8/21/66
 Meadowbrook Music Festival, University of Oakland, Rochester; 6/30-8/20/66;
 Sixten Ehrling, Robert Shaw, Sir William Walton; a program of study in opera;
 7/11-8/20/66; Dr. David di Chiera

NEW HAMPSHIRE

Dartmouth College, Hopkins Center, Hanover; Fourth Congregation of the Arts;
 6/26-8/20/66; Mario di Bonaventura, director; Peter Mennin, Easley Black-
 wood, Witold Lutoslawski, William Sydeman, Boris Blacher; voice: Hans Heinz,
 Paul Zeller
 University of New Hampshire; Summer Youth Music School, Durham; 8/14-28/66

NEW YORK

Chautauqua Summer School, Chautauqua; 6/30-8/26/66
 Eastman School of Music, University of Rochester, Rochester; 6/27-8/5/66;
 Walter Hendl, director
 Queens College of the City University of New York, Long Island; choral music
 graduate workshop; 7/5-15/66; Donald Craig
 School of Music at Ithaca College, Ithaca; seven different workshops during sum-
 mer sessions; 6/28-7/8/66

NORTH CAROLINA

Brevard Music Center, Brevard; 7/6-8/21/66; Henry Janiec, art director; Tran-
 sylvania Music Camp; ages 12-18, advanced divisions 19 plus includes voice and
 opera workshop (winter: Craig Hankenson, Converse College, Spartanburg,
 South Carolina)

OHIO

College Conservatory of Music of the University of Cincinnati; summer school,
 three terms: 6/17-7/12/66, 7/12-8/4/66, 8/4-8/26/66; for high school musi-
 cians: 6/20-7/22/66

ONTARIO

Elliot Lake Center for Continuing Education, Box 97, Ontario; Summer School
 of the Arts, voice and opera workshop; 7/1-8/13/66

PENNSYLVANIA

Carnegie Institute of Technology, Shenley Park, Pittsburgh; summer sessions
 beginning June 27
 Chatham College Opera Workshop, Pittsburgh; 8/7-9/4/66; Robert K. Evans,
 Robert Murray

Fred Waring Music Workshop and Grove City College, Delaware Water Gap; Keith C. Swailes, managing director of Fred Waring Music Workshop; also at Marian College, 6/19-24/66; Maryville College, 7/3-8/66; Southern Illinois University, 7/10-15/66

SOUTH CAROLINA

Converse College, Spartanburg see Brevard Music Center, North Carolina

TEXAS

University of Texas, Music Building 205, Austin; summer institute for secondary school teachers of music; Mrs. Barbara Connally Rogers

TENNESSEE

Sewanee Summer Music Center, University of the South, Sewanee; 6/19-7/24/66

VERMONT

St. Michael's College, Music Education Workshop, Winooski; for secondary school teachers; 6/28-7/8/66

WEST VIRGINIA

Oglebay Institute Opera Workshop, West Liberty State College, Wheeling; 8/1-29/66; Boris Goldovsky; Arthur Schoep; Fredric Popper, Anthony Addison

WISCONSIN

University of Wisconsin, Milwaukee; summer arts festival special courses; beginning 6/20/66; Jan De Gaetani, Ray de la Torre



NEW COS MEMBERS SINCE JAN. FEB. BULLETIN

Byron Belt, Office Performing & Fine Arts, 123 County Exec. Bldg., Mineola, N.Y.
Brevard Music Center, C. Hankenson, Box 349 Converse Sta., Spartanburg, S.C.
Miss Beverly Booker, 700 Riverside Drive, New York, N.Y.
Brooks Van Horne Costume Co., 16 West 61st Street, New York, N.Y.
Miss Susan Channer, 173 Sullivan Street, New York, N.Y.
Miss Elise Cousins, 615 W. Upsal Street, Philadelphia, Pa.
Mrs. William Cruse, 20 Fifth Avenue, New York, New York.
Duquesne University, School of Music, R. Montoni, 1106 Jefferson Rd. Pittsburgh, Pennsylvania.

Eastern New Mexico University, School of Music, P. Strub, Portales, N.M.

Festival of Opera, V. Sun, 275 Broadway, Laguna Beach, Calif.

Arthur Graham, 107 Faculty Court, Lewisburg, Pa.

Greek Theatre Association, 2700 N. Vermont Avenue, Los Angeles, Calif.

Mrs. J. Edward Hawes, Longue Vue Farm, Croton-on-Hudson, New York.

Hans Hofmann, 200 West 58th St., New York, N.Y.

Miss L. Marguerite House, Vagabond House, Interlochen, Mich.

Miss Elizabeth M. Jacobi, c/o Kaufman, 59 West 12th Street, New York, N.Y.

Miss Denise Kahn, May Cottage, 108 Elm Street, Oberlin, Ohio.

Prof. Merrill Knapp, Rosedale Lane, Princeton, N.J.

Lamar Tech Opera Workshop, J. Truncala, Beaumont, Texas.

The Library, Natl. Endowments Arts & Humanities, 1800 G. St., Washington, D.C.

Little Orchestra Society, T. Matthews, 250 West 57th St., New York, N.Y.

Madison Civic Opera Guild, R. Johnson, 211 N. Carroll St., Madison, Wisc.

Julius Mattfeld, 2239 Grand Avenue, New York, N.Y.

Univ. of Mississippi Opera Theatre, Robt. Canon, University, Miss.

Harry Moon, Athens College, Athens, Alabama.

Thomas Nee, 4224 Dupont South, Minneapolis, Minn.

University of North Carolina at Greensboro Opera Theatre, P. Hickfang.

Greensboro, N.C.

Northern Illinois University Opera Workshop, E. Smith, DeKalb, Ill.

Oakland University Music Dept., D. DiChiero, Rochester, Michigan.

Ohio University Opera Dept., S. Harbachick, Athens, Ohio.

University of Omaha Opera Workshop, Robt. Ruetz, Omaha, Neb.

Opera Theater of New York, R. Barri, 344 West 89th Street, New York, N.Y.

Richard Owen, 60 East 42nd Street, New York, N.Y.

Peabody College for Teachers, Scott Withrow, Nashville, Tenn.

Robert Pfeiffer, 1241 West View Drive, Berkeley, Calif.

Mrs. Ross Reimueller, 175 West 76th Street, New York, N.Y.

Andre Singer, 41 West 85th Street, New York, N.Y.

Sheldon Soffer, 130 West 56th Street, New York, N.Y.

Miss Gail Stockholm, 77 East 12th Street, New York, N.Y.

Marc B. Weiss, 7016 Braeburn Place, Bethesda, Maryland.

Western Michigan University Opera Workshop, W. Appel, Kalamazoo, Mich.

Eugene Zador, 249 South Arden Boulevard, Los Angeles, California.



PERFORMANCE LISTING, 1965-1966 SEASON (not previously listed)

ALABAMA

Birmingham Civic Opera Association

2/25, 26/66 *Ballo in Maschera* Eng. P. P. Fuchs

4/15, 16/66 *The Merry Widow* Eng.

Mobile Opera Guild, Mme. R. Palmi-Tenser

3/16, 17/66 *La Traviata* Hurley

Mobile Opera Guild Workshop

12/65 *Hansel and Gretel* 2 pfs.

ALBERTA

Edmonton Professional Opera Association

Spring 66 *La Bohème* Di Geflando; Porretta; cond: Bernardi; dir: Guttman; (sets from Vancouver Opera Association)

ARIZONA

University of Arizona and Opera Guild of Southern Arizona, Tucson

12/1, 2, 3, 4/65 *Dido and Aeneas & Angélique*

BRITISH COLUMBIA

Duncan Music Club, P. Yelland, mus. dir., Duncan

3/3, 4, 5/66 *The Gondoliers* (17th annual production)

CALIFORNIA

California State College at Los Angeles, College Theatre

5/12-14/66 *The Tales of Hoffmann*

Los Angeles Philharmonic, Zubin Mehta, mus. dir.

4/14, 15/66 *Carmina Burana*

Pacific Coast Opera Company, F. Pace, Shrine Auditorium, Los Angeles

4/13/66 Castelnovo Tedesco's *The Merchant of Venice* Am. prem; Rankin; Ludwig, Torigi; cond: Marzollo

4/18/66 in San Diego, 4/20/66 in Santa Barbara

San Diego Opera Company, Walter Herbert, mus. dir.

5/19, 21/66 *Faust* Todd, Walker, Treigle, Cossa

6/2, 4/66 *The Barber of Seville* Elgar; Fredericks, Wentworth; des: McCullagh

Spring Opera of San Francisco, R. Mackenzie, Pres., War Memorial Opera House

5/24, 27/66 *Mignon* Vanni, Nixon, Kova; Porretta, Boatwright

5/31 6/3/66 *Lucia di Lammermoor* Newman; DiVirgilio, Clatworthy

6/7, 10/66 *Italian Girl in Algiers* Eng; Vanni; Armstrong, Peterson, Beattie

6/14, 17/66 *Moore's Carry Nation* Wolff. Faulf; Fredericks, Smith, Turner

6/21, 25/66 *Il Trovatore* Todd, Allen; Dal Ponte, Boatwright, Enns

6/24, 28/66 *The Turn of the Screw* Neway, Curatilo, Patton; Nilsson, Glover; cond: Lawner, Samuel, Whallon, Grossman, Rosekrans; dir: Hebert, Farrugio, Corsaro, Skelton

Texas Boys Choir, Hollywood Bowl, Los Angeles

5/5/66 Stravinsky's *Persephone* Vera Zorina, narrator

FLORIDA

Miami Philharmonic, F. Sevitzyky, cond.

4/66 *Carmen* Madeira

University of Tampa, Opera Dept.

4/29, 30/66 Steven's *The Enchanted Canary*

GEORGIA

Atlanta Contemporary Opera Soc., A. Blisa, dir., Clark Howell School Audit.

4/22, 23, 24, 29, 30 5/1/66 Blisa's *The Music Club & The Telephone*

ILLINOIS

Northwestern University Opera Workshop, R. Gay., dir., Evanston

2/25, 26/66 *Idomeneo* Eng. Goldovsky

University of Southern Illinois, Carbondale

5/6/66 Locke's *Psyche*

7/27 8/10/66 Kaufmann's *A Hoosier Tale* prem. (see Oct. '65 Bulletin) part of State's Sesquicentennial celebration

INDIANA

Ball State University Opera Workshop, J. Campbell, dir., Muncie
4/22, 23, 29, 30/66 *Rigoletto* Eng. Machlis
Spring '66 *Three Penny Opera*
6/30/66 Rorem's *Miss Julie*
Bethel College Opera Workshop, Mishawaka
5/15/66 Salieri's *Little Harlequinade*
Indiana State University Opera Dept., W. Ashbrook, dir., Terre Haute
3/31, 4/1, 2/66 Donizetti's *Le Convenienze ed inconvenienze* (one-act comedy 1827
Eng. Ashbrook

LOUISIANA

Louisiana State University, P. P. Fuchs., mus. dir., Baton Rouge
5/14/66 Zador's *The Magic Chair* prem.
Southwestern Louisiana University Opera Workshop, Lafayette
4/29/66 *The Tales of Hoffmann*

MAINE

Portland Symphony Orchestra, A. Lipkin, dir.
Spring '66 *La Traviata* Munroe

MARYLAND

Peabody Institute Opera Company, F. Valentino, art. dir., Baltimore
4/22, 23, 24/66 *The Abduction from the Seraglio* Eng.; Bryce, Marvin; Connor,
Beattie; cond: Johnson

MASSACHUSETTS

Boston Conservatory of Music, Dr. R. Marshall, dir. of Opera
3/11, 12/16 *The Turn of the Screw* des: E. Levensohn
Boston Symphony, E. Leinsdorf, mus. dir.
4/8, 9/66 III Act *Parsifal* Raynor
Cambridge Opera Workshop, 11 Garden Street, Johnson, dir., Ciano, stg. dir.
5/14/66 Bayer's *Lazarus & Foss' The Jumping Frog of Calaveras County*
New England Conservatory of Music
5/6, 7/66 *Gianni Schicchi & Incomplete Education*

MICHIGAN

Detroit Grand Opera Assn. and Oakland University (Overture to Opera)
DiChiera
2-3/66 scenes: *The Marriage of Figaro, Lucia, Faust* 19 pfs. in high schools
Temple Israel of Detroit
4/17, 18/66 Chajes' *Out of the Desert* prem.
University of Michigan Opera Dept., J. Blatt, dir., Ann Arbor
3/16-19/66 *Die Fledermaus*

MISSOURI

Kansas City Performing Arts Foundation
5/29, 31/66 *Dido and Aeneas* Pospinov; Kerns; cond: Rescigno; dir: Rabb; des:
Smith; lights: Rosenthal
Kansas City Lyric Theatre, Russell Patterson
5/6, 7, 12/66 *Marriage of Figaro*, at Fulton, St. Joseph, Maryville
Opera Theatre of St. Louis (see Dec. Bulletin)
2/28/66 *Rigoletto* cond: Murphy
9/22, 24, 11/12, 14/65 *Impresario* (Washington University)
4/23, 24, 5/9/66 *The Telephone* (Washington University)
St. Louis Symphony
4/8, 9/66 *Parsifal* concert perf.
University of Missouri at Kansas City
3/26, 27/66 *Six's Without Memorial Banners*

MONTANA

University of Montana, Fine Arts Festival, C. Bolen, dean, Missoula
5/11-15/66 *The Magic Flute* Moscona

NEBRASKA

Nebraska Wesleyan University, Concert Choir
5/20, 21/66 *Trial by Jury*
Omaha University Opera Theatre, R. Ruetz, dir.
4/22/66 Scenes from Great Operas, 5/8/66 at Creighton University

NEW JERSEY

Monmouth Opera Festival, E. Tognoli, exec. dir., Asbury Park
 3/5/66 *Marriage at Lantern Light*
Montclair State College, Upper Montclair
 4/11/66 *I Am The Way* Evangelista; Hines
Seton Hall University at Symphony Hall, Newark
 4/3/66 *Lucia di Lammermoor* Scovotti; Valetti, Franke, Bardelli; cond: Bambo-
 schek
Trenton State College, Opera Workshop, B. Steele
 3/24, 25, 26/66 *Romeo and Juliet* Eng.

NEW YORK

Adelphi University, Opera Association, L. Rasmussen, dir., Garden City
 5/5, 6, 7, 8/66 *The Marriage of Figaro*
Chamber Singers of Niagara, G. Burgess, dir.
 4/23/66 *Dido and Aeneas* w. Niagara Falls Symphony Orchestra
Opera Theatre of Rochester
 12/65 *The Beggar's Opera*
Rochester Oratorio Society
 5/66 *Damnation of Faust* Bullard
State University College at Fredonia, Opera Theatre, Mary Wallace, dir.
 3/9-12/66 *Carmen*
Syracuse Symphony Orchestra, K. Kritz, mus. dir.
 3/15, 16/66 *Otello* Eng. Ducloux; Khatchadourian; Bartlett, Torigi
Tri-Cities Opera, P. Hibbitt, dir., Binghamton
 3/66 *Samson et Delila* 9 pfs. Glyn; Domingo
University of Buffalo, Opera Department
 5/8/66 *The Magic Flute* dir: Flusser
Utica Opera Guild, Procter High School Auditorium
 3/31/66, 4/2/66 *Gianni Schicchi & Il Tabarro*

NEW YORK CITY

American Symphony Orchestra, L. Stokowski, mus. dir., Carnegie Hall
 5/8, 9/66 *Carmina Burana* Perret; Nason, Guinn
American Savoyard, D. Raedler, at Jan Hus Playhouse
 5/17-7/24/66 *The Mikado, The Pirates of Penzance, Princess Ida, H.M.S. Pina-
 fore, Trial by Jury*
Artists Repertory Workshop at Carnegie Recital Hall
 5/22/66 Operatic Excerpts
Brooklyn College Opera Theatre Workshop
 4/21, 22, 23/66 *La Bohème*
Brooklyn Opera Company, F. Salmaggi, Brooklyn Academy of Music
 4/16/66 *La Bohème* Guido, Mihalas; Lo Monaco, Iglesias
 4/30/66 *Madama Butterfly* Maresca, Pearl; Consiglio, Wald, Fried
 5/7/66 *Rigoletto* Levinne; LoMonaco, Iglesias
 5/14/66 *Cavalleria Rusticana & Pagliacci* Figliolia; Li Vigni, Wallace; Consiglio
Church of the Holy Apostles, Chelsea Theatre Center and Dance Theatre
 4/17, 18, 24, 25/66 *Il Combattimento di Tancredi e Clorinda*
Clarke Center Opera Workshop, YWCA 51st St. & 8th Ave.
 5/21/66 Operatic Scenes
 5/28, 29/66 *Carmen* Eng.
Columbia University Group of Contemporary Music, McMillan Theatre
 3/21/66 Westergaard's *Mr. and Mrs. Discobolos* prem.
Hunter College Gilbert and Sullivan Society at the Playhouse
 2/17, 18, 19/66 *The Pirates of Penzance* cond: Grossman
Henry Street Settlement Opera Theatre Playhouse, F. White, cond.
 2/13/66 *Cavalleria Rusticana & Pagliacci*
 6/4, 5/66 *The Bartered Bride*
In Boboli, mus. dir. Dean Ryan, East 83rd Street
 5/22-6/5/66 *Trouble in Tahiti*
Inwood Chamber Opera Players, Brooklyn
 2/25/66 *The Telephone*
Juilliard Opera Theatre, C. West, dir., 120 Claremont Avenue
 5/19, 21/66 Weisgall's *Purgatory* & Session's *Trial of Lucullus*, N.Y. prems.
**Luigi Dell'Orefice Opera Society Workshop, Teatro Giglio, Broadway and
 Canal St.**
 3/23, 24/66 *Il Trovatore* 5/21/66 *Il Trovatore*
 4/27, 28/66 *La Bohème* 5/28/66 *La Bohème*
 5/18, 19/66 *Madama Butterfly*

Lyric Arts Opera Inc., Panvini-Rice, co-directors

3/27/66 *Madama Butterfly*

Manhattan School of Music, John Brownlee, dir.

5/5/66 Symphonic concert including excerpts from Thomas' *Hamlet* (opera perf. postponed)

Mannes College of Music, C. Bamberger, dir. of Opera

3/10/66 *Don Pasquale*

4/26, 28/66 *The Magic Flute*

5/5, 6/66 *L'Enfant Prodigue & Secret of Suzanne*

5/26/66 Operatic Scenes

Matinee Opera Company, Sailor's Snug Harbor, New Brighton, S.I.

3/7/66 *La Bohème*

Messina Opera Company, at Francis Lewis Audit., Flushing

3/12/66 *La Bohème* Heimall, Eden; McCray, Lobel

4/16/66 *Tosca* Figliolia; McCray, Lobel

5/21/66 *Madama Butterfly*

Metropolitan Opera Association, Spring Tour, R. Bing, gen. mgr.

4/18-24/66 Boston (War Memorial Auditorium)

4/25-30/66 Cleveland (Public Auditorium)

5/2-7/66 Atlanta (Fox Theatre)

5/9-11/66 Memphis (Municipal Auditorium)

5/12-15/66 Dallas (Fair Park Auditorium)

5/16-17/66 St. Louis (Kid Auditorium)

5/18-22/66 Minneapolis (Northrop Memorial Auditorium)

5/23-28/66 Detroit (Masonic Temple)

5/31, 6/5/66 Paris France (Théâtre des Nations)

Metropolitan Opera Studio at Overseas Press Club, co-sponsored by Ford Foundation

4/3/66 "The Second Opera" reading of scenes from Rossini's *Otello*, Spohr's *Faust*, Auber's *Masked Ball*, Leoncavallo's *La Bohème*, Gurlitt's *Wozzeck*

New York State Opera Society, C. Yost, dir., at Palm Gardens

5/22/66 *Cavalleria Rusticana & Pagliacci*

Neway Opera Theatre, benefit All-Faith-Chapel

5/22, 23/66 "Operatic Scenes" Greenspon, Maier, Miller; Barker

Opera Workshop at Palm Gardens

5/1/66 *Ballo in Maschera*

5/18/66 *Andrea Chénier*

5/31/66 *La Sonnambula*

Rossini Opera Workshop at Seaman's Church Institute

5/22/66 Operatic Excerpts

St. James Presbyterian Church, Dorothy Maynor, 409 W. 141 St.

5/22/66 *A Fisherman Called Peter* 2 pfs.; Lynn Owen

Turtle Bay Music School

5/17/66 Pittman's *Cousin Esther*

Village Light Opera Group at Fashion Institute

4/15, 17/66 *The Sorcerer*

Young Artists Opera Inc., V. Mauret, dir., at Finch College Audit.

5/9, 25/66 *La Traviata*

5/22/66 Operatic Excerpts (at Steinway Hall)

NORTH DAKOTA

University of North Dakota, Opera Workshop, Grand Forks

2/23/66 Emilio de Cavalieri's *La Rappresentazione di anima e di corpo*

NOVA SCOTIA

Acadia University, Opera Dept., L. Mayoh, dir., Wolfville

12/65 *Amahl and the Night Visitors*

St. Francis Xavier University, Antigonish

12/65 Menotti's *Unicorn*

OHIO

Bowling Green State University

5/21, 22/66 *Il Trovatore*

College Conservatory of Music, University of Cincinnati

4/24, 25/66 *L'Enfant et les Sortilèges* and Poulenc ballet

Toledo Symphony Orchestra, S. Fournier, mus. dir.

4/66 *La Damnation de Faust* Ross; Kolk

OKLAHOMA

Oklahoma City Opera—Symphony, G. Harrison, cond.
3/31/66 *La Traviata* di Gerlando; di Virgilio, Cossa; dir: Moriarty

ONTARIO

Canadian Broadcasting Company, "Tuesday Night," Toronto
5/17/66 Respighi's *Maria Egiziaca* Eng.; Patenaude
Canadian Opera Company, on tour

Jan-April/66 *Carmen*

Recreation Ass'n. of the Civil Services, Van Dine, mus. dir., Ottawa.
2/66 *H.M.S. Pinafore* 4 pfs.

Royal Conservatory of Music, Opera School, Toronto
(in addition to January listing) cond: Barbini; dir: W. Graf

1/24/66 *L'Oca del Cairo & The Telephone*

3/25/66 Holst's *The Wandering Scholar* (Revised by Imogene Holst and B. Britten) & *The Portuguese Inn* (revised by Confalonieri)

PENNSYLVANIA

Chatham College Opera Workshop, Pittsburgh

2/5/66 *Dido and Aeneas*

Duquesne University School of Music, R. Montoni, cond., Pittsburgh

4/19, 20/66 *The Marriage of Figaro* 5/2/66 Greenville, Pa., 5/31/66 Three Rivers Art Festival

QUEBEC

McGill University, Opera Workshop, E. L. Della Pergola, dir., Montreal
65-66 *Bastien and Bastienne & Secret of Suzanne & The Consul*, 2 pfs. operatic excerpts

SASKATCHEWAN

Regina Conservatory of Music, H. Leyton-Brown, dir.

11/65 *The Bartered Bride* 4 pfs. st. dir. & des: Waller

TENNESSEE

Chattanooga Opera Association, S. Landau, cond.

10/66 *La Traviata* Steber

4/26/66 *Boris Godunov* Flagello

Memphis Opera Theatre

3/3, 4, 5/66 *Faust* prod. shared with Kentucky Opera Association

TEXAS

LaMar Tech State College Opera Workshop, J. Truncala, dir., Beaumont

2/3, 4/66 *Gianni Schicchi* Eng. Grossman & *Amelia Goes to the Ball*

North Texas State University Opera Workshop, E. Conley, dir., Denton

5/3, 4, 5, 6/66 *Manon* Eng.

San Antonio Symphony, V. Alessandro, Rio Grande Valley, tour

3/25, 26/66 *Aida* Colera, Amparan; Cassily, Moscona

UTAH

University of Utah Opera Company, M. Abravanel, Salt Lake City

4/15, 16/66 *Rigoletto* Samuelsen

VIRGINIA

Arlington Opera Theatre

3/66 *Don Pasquale*

Richmond Symphony Orchestra, E. Schenkman, cond.

4/18/66 *Carmina Burana* Christopher

WISCONSIN

Madison Civic Opera Guild, R. Johnson

1/21,22/26 *Tosca* Steber; Crain, Reardon

University of Wisconsin, Opera Workshop, P. Mahon, dir., Milwaukee

5/6, 7/66 Kalmanoff's *Lizzie Strotter*

University of Wisconsin, T. Cultice, dir. Opera, Stevens Point

11/65 *Marriage of Figaro*

3/66 *Carmen*



PERFORMANCE LISTING, SUMMER 1966

ALASKA

Anchorage Symphony and Chorus

6/22/66 *Carmina Burana*

ALBERTA

Banff School of Fine Arts, E. Vinci, mus. dir.

July 66 *Orpheus in the Underworld, Down in the Valley*

BRITISH COLUMBIA

Vancouver Opera Association—Vancouver Festival

6/29, 7/30/66 *Hansel and Gretel* Jarick, Casei, Cole

CALIFORNIA

Cabrillo Music Festival, Aptos

8/19–28/66 *La Clemenza di Tito*, 2 pfs.

Carmel Bach Festival

7/15–24/66 *The Play of Herod*, Handel's *Athalia*

Hollywood Bowl

7/5–9/3/66 concerts and opera

Laguna Beach Opera Festival, V. Sun, dir.

8/19, 20/66 *Madama Butterfly*

8/26, 27/66 *L'Heure Espagnole* & *Carmina Burana*

Music Academy of the West, M. Abravanel, Santa Barbara

7/18–8/27/66 *Così fan tutte*, Eng. 3 pfs.

Music at the Vineyards, Saratoga

6/25, 26/66 *Il Trionfo dell'Onore*

Redlands Bowl Music Festival, Redlands

7/29, 30/66 *Iolanthe*

8/26/66 *Faust*

COLORADO

Aspen Music Festival

7/10/66 *Persephone*

7/29, 30, 31/66 *Il Barbiere di Siviglia*

8/19, 20/66 Milhaud's *Robin et Marion* & Offenbach's *Mariage aux lanternes*

Central City Opera Festival, E. Buckley, dir.

6/25–7/30/66 *Carmen* Eng. Martin; 16 pfs., Grillo, Genovese; Kness, Ludgin, Guarrera

7/2–7/30/66 *Italian Girl in Algiers* Eng. Martin; Baldwin, Curry; Kalb, Dembrough, Cass

7/9–7/29/66 *Ballad of Baby Doe* Kailer, Witkowska, Bible; Guerrero, Ludgin
st. dir: C. West; des: D. Oenslager; choreogr: M. Gavers

DISTRICT OF COLUMBIA

New York Opera Festival, Inc. at Carter Barron Amphitheater, Washington

7/11/66 *Madama Butterfly* Amara

7/12/66 *Rigoletto* Peters

7/13/66 *La Bohème* Peerce

7/14/66 *La Traviata*

7/15/66 *Carmen* Miller

7/16/66 *Aida* Albanese

art. dir: G. Salmaggi; st. dir: A. Stivanello; chor: T. Cannon

GEORGIA

Atlanta Municipal Theatre, Grand Opera at the Park

Tosca Curtin; Tucker

ILLINOIS

June Festival, Chicago Symphony Orchestra, Orchestra Hall, Chicago

6/1, 3/66 *La Périchole* cond: Lewis

6/7, 8/66 *Die Fledermaus* cond: Allers

Fenn, Scovotti, Williams; Boucher, Harvuot, Poretta, Uppman

MARYLAND

The Harford Theater Association, Bel Air

6/30, 7/1, 2, 3, 7, 8, 9, 10/66 *Sweethearts*

7/14, 15, 16, 17, 21, 22, 23, 24/66 *Old Maid and the Thief & Trouble in Tahiti*

7/28, 29, 30, 31, 8/4, 5, 6, 7/66 *Susannah*

8/11, 12, 13, 14, 18, 19, 20, 21/66 *School for Wives*

8/25, 26, 27, 28, 9/1, 2, 3, 4/66 *Die Fledermaus*

MASSACHUSETTS

Berkshire Music Festival, E. Leinsdorf, Lenox

8/6/66 *The Magic Flute* Caballé, Sills, Elgar; Shirley, Reardon, Flagello

Gilbert and Sullivan Players, Highfield, Falmouth

7/5-8/27/66 Gilbert and Sullivan, Strauss, Menotti

MICHIGAN

Meadowbrook Festival at Oakland University, Rochester

6/30-8/20/66 directors: S. Ehrling, R. Shaw

National Music Camp, Interlochen

6/26-8/21/66 concert and opera performances

NEW JERSEY

Monmouth Opera Festival, Convention Hall, Asbury Park

7/3/66 *Die Fledermaus*

7/10/66 *The Barber of Seville*

7/17/66 *La Bohème*

NEW MEXICO

Opera Association of New Mexico, J. Crosby, dir., Santa Fe

7/2, 8, 16, 8/13, 17, 25/66 *Tosca* Bower/Di Gerlando; Ulfung/Alexander, Rayson/Ludgin

7/6, 9, 8/18, 26/66 *Cinderella* Vanni, Kraft, Wisei, Bressler/Van Daalen, Beni

7/13, 22, 30/66 *Don Giovanni* Bower, Moynagh, Christensen; Justus, Bressler, Gramm

7/15, 20, 23/66 *Dialogues of the Carmelites* Stahlman, Kraft, Krebill, Moynagh;

7/27, 29/66 *Rake's Progress* Jarick, Bonazzi, Kraft; Ulfung, Beni, Gramm

8/3, 5/66 *Capriccio* Stahlman; Van Daalen, Patrick, Harrower

8/6, 10, 12, 20, 27/66 *Rigoletto* Scovotti; Ulfung/Shirley, Ludgin

8/19, 24/66 *Wozzeck* Willauer; Fazah, Bressler, Gramm, Trimbel

conds: Crosby, Baustian, Craft; st. dirs: Mansouri, Hebert, Zorina; des: Stevens, Edwards, Reehling, Heymann, Campbell

NEW YORK

Caramoor Festival, J. Rudel, mus. dir., Katonah

6/26/66 Britten's *Curlw River* Am. prem.

7/2/66 Levy's *Escorial & Bastien* and *Bastienne* Elgar; Theard, Bullard, Van Way

Chautauqua Summer Festival, W. Hendl, L. Treash

6/30-8/28/66 *The Barber of Seville*, *Tosca*, *Suor Angelica* & *L'Heure Espagnole*, *Rigoletto*, *Albert Herring*, *The Abduction from the Seraglio*

Lake George Opera Festival, D. Lloyd, dir., P.O.B. 471, Glens Falls

7/23, 25, 27, 29, 8/6, 25/66 *Die Fledermaus* Eng.

7/28, 30, 8/1, 3, 5, 13, 28/66 *The Barber of Seville* Eng.

8/4, 10, 12, 22, 27/66 *Madame Butterfly* Eng. (8/7/66 Manchester, Vt.)

8/11, 15, 17, 19/66 *The Taming of the Shrew*

8/18, 20, 24, 26/66 *The Crucible*

sop; Fling, Gage, Jeffrey; mezzos; Bible, Goodfrey; ten; Bender, Crain, Lyold, Wilson; bar: Covington, Paul; basses: Davis, Green, Renan; T. Martin, mus. dir.

Saratoga Performing Arts Center, E. Ormandy, art. dir., Philadelphia Orch.

8/23/66 *Der Rosenkavalier* Caballé, Gueden, Ludwig; Berry, Morell

8/24/66 *Die Fledermaus* Gueden, Peters, K. Carlisle; Morell, Uppman, Guerrero

Turnau Opera, Woodstock

7-8/66 *Così fan tutte*, *La Traviata*, *Orfeo ed Euridice*, *Bluebeard's Castle*, *Erwartung*, *Turn of the Screw*

NEW YORK CITY

Metropolitan Opera, Lewisohn Stadium

6/28/66 Gala Opening, Albanese; Merrill; cond: Rosenstock

7/1/66 *La Bohème* Tebaldi, Hurley; Alexander, Goodloe; Schick

7/5/66 Great Moments from Opera

7/8/66 *Don Giovanni* Sills, Pracht, Di Franco: Diaz, Boucher, Corena; Rosenstock

7/19/66 *Samson et Delila* Warfield; McCracken, Milnes; La Marchina

7/26/66 Leontyne Price; cond: Adler

7/29/66 *Aida* Amara, Dalis; McCracken, MacNeil, Macurdy; Varviso

8/5/66 *Lucia di Lammermoor* Peters; Peerce, Guarrera, Michalski; Rosenstock

8/9/66 *Cavalleria Rusticana* & *Pagliacci* Stratas, Balwin; Shirley, Goodloe; Schick

8/13/66 Tebaldi; Gardelli

New York Philharmonic, "A Festival of Stravinsky," L. Foss, art. dir., Philharmonic Hall

7/20, 21/66 *Oedipus Rex* Verrett; Häfliger, Rehfuss, Robards

7/23/66 *The Flood*

Naumburg Orchestra Concerts, Central Park Mall

9/5/66 *Italian Girl in Algiers* concert performance

NEW YORK CITY

Ruffino Opera Theatre, Judson Hall

7/13/66 <i>La Bohème</i>	8/3/66 <i>Il Trovatore</i>	8/24/66 <i>Rigoletto</i>
7/30/66 <i>La Traviata</i>	8/10/66 <i>La Bohème</i>	8/31/66 <i>La Traviata</i>
7/27/66 <i>Carmen</i>	8/17/66 <i>Faust</i>	9/7/66 <i>Tosca</i>

NORTH CAROLINA

Brevard Music Center, H. Janiec, art. dir., Brevard

7/15/66 *La Bohème* dir: McCrae
7/29/66 *La Traviata*
8/5/66 *Don Pasquale*

OHIO

Cincinnati Summer Opera, Styrk Orwoll, gen. mgr.

6/22, 25/66 *Faust* Sills; Moulson, Treigle, Cossa; Guadagno
6/24, 26/66 *Così fan tutte* Curtin, Bonazzi; McCollum, Uppman; Wilson
6/29, 7/2/66 *Carmen* Miller, Pracht; Domingo, Milnes; Wilson
7/1, 3/66 *Don Pasquale* Brooks; Anthony, Uppman, Moscona; Guadagno
7/8, 10/66 *Madama Butterfly* Weathers; Gismondo, Milnes; Rich
7/13, 16/66 *La Bohème* Costa, Brooks; Alexander, Cossa; Guadagno
7/15, 17/66 *Cavalleria Rusticana & Pagliacci* Arroyo; Domingo, Torigi; Weathers,
Gismondo, Polakoff, Cossa; Kunzel
7/20, 22, 24/66 *Cinderella* Vanni; Bullard, Fielding, Reardon; Guadagno
7/21, 23/66 *La Traviata* Crader; Alexander, Polakoff; Kunzel

ONTARIO

Stratford Festival Opera Company, Stratford

7/8–9/3/66 *Don Giovanni* Eng. 29 pfs. cond: Bernardi; dir: Cascon; des: Prévost

PENNSYLVANIA

Sagamore Summer Festival, New York's Lyric Arts Opera, Milford

7/4/66 *Die Fledermaus*, *Madama Butterfly*, *Barber of Seville*, *Don Pasquale*, *La Traviata*

Three Rivers Arts Festival, Pittsburgh

5/27–6/5/66 including opera performances

RHODE ISLAND

Newport Opera Festival, Metropolitan Opera Association

7/12/66 *La Bohème* Albanese, Hurley; Morell; Schick
7/13/66 *Carmen* Resnik, Pracht; McCracken, Merrill; La Marchina
7/14/66 Great Moments in Opera
7/15/66 *Lucia di Lammermoor* Peters; Peerce, Milnes, Michalski; Varviso
7/16/66 *Aida* Amara, Elias; McCracken, Merrill, Macurdy; Varviso

TEXAS–MEXICO

Dallas Civic Opera—guest perf. at Palacio de Bellas Artes, Mexico

8/30, 9/3/66 *La Traviata*
9/6, 10/66 *Don Giovanni*

UNITED STATES–ITALY

Festival of Two Worlds, Spoleto, Italy

6/24/66 *Pelléas et Mélisande* Blagen, Reardon, cond: Torkanovsky, dir: Menotti,
des: Ter-Art Aruturian; also 6/26, 29, 7/2, 5, 9/66



Summer Classes in Europe

Friedelind Wagner will hold the BAYREUTH FESTIVAL MASTER CLASSES beginning June 16—August 31. Full time students and twenty-five auditors will be admitted to the courses which also feature trips to German and Austrian opera festivals. (Winter: Master Classes, 42 W 58 St., New York, N.Y.). A minimum contribution of \$25 to the Scholarship Fund is required for participation in the "Open House" program, which includes two days of classes, tours through the Festspielhaus, and admittance to one by-invitation-only recital.

For the first time this summer the PARIS AMERICAN ACADEMY OF MUSIC will have a five-week curriculum for English-speaking students; 7/1—8/9. (Winter: Mrs. Paula Thomas, 237 Marshall Drive, Pittsburgh, Pa.)



FIRST PERFORMANCE LISTING, 1966-67 SEASON

BRITISH COLUMBIA

Vancouver Opera Association, I. Guttman, dir.

10/13, 15, 18, 20, 22/66 *Cavalleria Rusticana & Pagliacci* Collier; Lazaro, Savoie
3/11, 15, 18, 22, 25, 28/67 *Lucia di Lammermoor* Sutherland; Alexander, Cossa
5/4, 6, 9, 11, 13/67 *La Traviata* Zeani; Molese, Braun

CALIFORNIA

San Francisco Opera, War Memorial Opera House, K. Adler, dir.

9/20, 23, 29, 10/2, 5, 8/66 *I Puritani* Sutherland, Cole; Kraus, Wolansky; Bonyng
(sets from Teatro Carlo Fenice, Genoa)
11/15, 18, 24, 27/66 *Carmen* Bumbrey; Vickers, Perisson
9/22, 27, 10/1/66 *Don Carlo* Watson, Horne; Glossop, Vickers, Tozzi; Molinari-
Pradelli
10/11, 14, 20, 23/66 *Boris Godunov* Cervena, Martin; London, Cassily; Eng.
Gutman; Shostakovich orch.
10/29, 11/1, 6, 10/66 *The Marriage of Figaro* Watson, Venora, Grist; Thomas,
Vickers, Vinay
10/18, 22, 27, 30/66 *Tannhäuser* Crespín, Martin; Thomas, Stewart
10/4, 7, 16/66 *L'Amore dei tre re* Kirsten, Cole; Campora, Wolansky; Molinari-
Pradelli
9/24, 30, 10/6, 9/66 *Elektra* Shuard, Tarres, Resnik, Cole; Cassily, Stewart,
Thaw; Stein
11/11, 17, 20/66 *Falstaff* Kabaivanska, Venora, Martin; Vinay; Molinari-Pradelli,
des: Nagy
11/4, 8, 12/66 Berlioz' *Los Troyens* 1st major Am. co., Crespín; Vickers; Perisson;
des: Skalicki/West
11/19, 22, 25/66 Janacek's *The Makropulos Case* Am. prem., Collier, Todd;
Dempsey; Horenstein; des: Bauer-Ecsy/West
10/25, 28, 11/3, 13, 26/66 *Madama Butterfly* Stratas, Krebill; Garaventa, Ludgin;
Molinari-Pradelli, dir: Merrill; des: Businger/West
10/13, 16, 21, 31 11/5, 7, 21, 22/66 *Rigoletto* Grist; Kraus, Glossop

CONNECTICUT

Connecticut Opera Association

10/15/66 *La Gioconda* Ross; Tucker, Colzani
11/23/66 *La Sonnambula* Peters; Duval, Flagello
12/14/66 *La Bohème* Freni; Labo, Torigi
2/4/67 *La Traviata* Caballé; Romani, Bacquier
3/14/67 *La Fille du Régiment* Moffo; Corena
4/12/67 *Don Giovanni* Süch-Randall, Jordan; Siepi, Flagello

FLORIDA

Opera Guild of Greater Miami, Arturo di Filippi, dir.

1/23, 25, 28/67 *Tosca* Crespín; Prevedi, Bacquier, Davidson
2/20, 22, 25/67 *Mignon* Berganza, Mesplé; Oncina, Flagello
3/13, 15, 18/67 *Cavalleria Rusticana* Dalis; Molese, Sordello, *Pagliacci* Stratas;
Borso, Sereni

ILLINOIS

Chicago Symphony Orchestra

66-67 season *Jeanne d'Arc au bûcher* Brenda Forbes — narrator

INDIANA

Indiana University, Dean Bain, dir. Opera Workshop, Bloomington

10/5, 22, 29/66 *The Abduction from the Seraglio*
11/5, 12, 19, 12/3/66 *Romeo et Juliette*
12/10, 17/66, 1/7, 14/67 *Albert Herring*
2/11, 18, 25/67 *Rigoletto* or *Il Trovatore*
3/4, 11, 4/8, 15/67 *Count Ory*
3/19/67 *Parsifal*
4/22, 29, 5/6, 13/67 *The Four Ruffians*

NEW YORK

North Shore Friends of Opera, Edith Mugdan, dir., Douglaston (subscription dates)

10/15/66 Paisiello's *The Barber of Seville*
2/18/67 *The Marriage of Figaro*
4/8/67 *Tosca*
5/20/67 contemporary opera to be announced

NEW YORK CITY

American Opera Society, A. S. Oxenburgh, Carnegie Hall

10/28/66 Rossini's *Mosè* Pospinov; Gedda, Ghiaurov
11/15/66 Donizetti's *Anna Bolena* Suliotis, Horne; Pavarotti, Cava
12/6/66 Cherubini's *Medea* G. Jones, Sarfaty; Cava; Gardelli
3/21/66 *Giulio Cesare* Caballé; Paskali; Galliera
4/4/67 Gluck's *Orfeo ed Euridice* Schwarzkopf, Popp, Tyler; Fischer-Diskau; Perlea

Clarion Concerts, N. Jenkins, cond., Town Hall

10/31/66 Cimarosa's *Le Astuzie Femminili* Russell, Endich, Farmer, Turner; Folde, Kolk

Handel Society, B. Priestman, cond. Carnegie Hall

11/20, 25/66 *Xerxes* Forrester, Lehane, Miller, Stich-Randall
11/23, 29/66 *Rodelinda*

Little Orchestra Society, Th. Scherman, at Philharmonic Hall

11/1/66 *Jenufa* Kouba, Chloe, Owen
12/13/66 *L'Enfance du Christ* Vanni; Peters, Metcalf, Michalski
1/31/67 Delius' *The Mass of Life* Lafayette, Watts; Dickie, Herinex
4/11/67 *Die Aegyptische Helena* Bjoner, Carron

Metropolitan Opera National Company, 1966-67 season tour

opening 9/15/66 Butler Univ., Indianapolis, Ind.

La Bohème,
La Traviata,
The Marriage of Figaro,
The Rape of Lucretia

1/3-2/2/67 at City Center, New York, N.Y.

Metropolitan Opera Association, R. Bing, gen. mgr., Lincoln Center Opening

9/16/66 Barber's *Antony and Cleopatra* world prem. Price, Elias; Diaz, Thomas, Flagello; cond: Schippers; dir/des: Zeffirelli
9/19/66 *La Gioconda* Tebaldi; Corelli, Siepi, MacNeil; cond: Cleva; dir: Wallman; des: Montresor
9/22/66 *La Traviata* Moffo; Prevedi, Merrill; cond: Prêtre; dir: Lunt; des: Beaton
9/24/66 *Die Frau ohne Schatten* Rysanek, Ludwig, Dalis; King, Berry; cond: Böhm; dir: Merrill; des: O'Hearn

New York City Opera, J. Rudel, New York State Theatre, subscript. dates only, others to be announced

9/27, 10/1, 11/8/66 Handel's *Julius Caesar** Forrester, Sills, Wilff; Treigle; Rudel; Capobianco; Cho Lee
10/18, 30, 11/11/66 *The Magic Flute** Sills, Tyler; Molese, Reardon; Rudel; West; Montresor
10/9, 21, 11/3/66 *Tosca** Capobianco; Oenslager
10/16, 26, 11/6/66 *La Bohème** Savoca; Evans
10/27, 11/1, 12/6/66 *La Traviata** Brooks
10/4, 30/66 *Carmen*
10/19/66 *The Marriage of Figaro*
9/30, 10/20, 11/2/66 *Don Giovanni*
11/6, 9/66 *The Tales of Hoffman*
10/6/66 *The Consul*
10/15, 23/66 *The Barber of Seville*
10/7/66 *The Abduction from the Seraglio*
11/5/66 *The Love for Three Oranges*

* New production.

NORTH CAROLINA

Charlotte Opera Association, J. McCrae, gen. dir., Mrs. J. Henderson, Pres.

11/7/66 *Don Giovanni* H. Janiec, mus. dir.
2/6/67 *Rigoletto*

OHIO

Dayton Opera Association

10/29/66 *Die Fledermaus* Fenn, deSett, Kova; Lampi, Hayward
2/4/67 *Manon Ortega*; Alexander, Bertolino, Moscona
4/29/67 *Rigoletto* Garfi; Thayard, Bardelli, Moscona

Toledo Opera Association

Same operas as Dayton Opera Association

ONTARIO

Canadian Opera Company, Geiger-Torel, dir., Toronto

9/15, 19, 23, 10/1, 5, 8/66 *Faust* cond: Hétu; dir: Major; des: Lawrence/Mess
9/16, 22, 26, 28, 10/5/66 *Macbeth* Tynes; Quilico; cond: Barbini; dir: Torel
9/24, 21, 10/4/66 Willan's *Deidre* cond: Mazoleni; dir: Torel; des: Schaffer/Lord
9/20, 24, 10/1, 3, 7/66 *La Traviata* Quilico, Infantino; cond: Barbini; dir: Gutt-
mann; des: Rinfret/Mess
9/17, 21, 27, 30, 10/6, 8/66 *Cavalleria Rusticana & Pagliacci* Lazaro; cond: Craig;
dir: Guttman/Major; des: Lawrence/Hartman/Lord

PENNSYLVANIA

Pittsburgh Opera Company, R. Karp, dir.

10/27, 29/66 *Tosca*
12/7, 10/66 *Otello* Tebaldi; McCracken
1/19, 21/67 *Madama Butterfly* Scotto
2/16, 18/67 *La Traviata* Moffo
4/6, 8/67 *Lohengrin* Rankin; Alexander

Philadelphia Lyric Opera Co., A. Fabiani, gen. mgr.

10/18/66 *La Gioconda* Tebaldi; Corelli
12/25/66 *Don Carlos* Gwyneth Jones; Ghiaurov
11/1, 4/66 *Lucia di Lammermoor*
11/8, 29/66 *La Traviata*
12/5, 9/66 *La Bohème*
1/10/67 *La Sonnambula*

1/17, 31/67 *Tosca*
2/14/67 *Tannhäuser*
3/21/67 *La Fille du Régiment*
4/4/67 *Carmen*

Singers include: Bumbry, Caballé, Crespin, Cleva, Chookasian, Freni, Hoffman,
Moffo, Scotto, Sutherland, Tebaldi; Alexander, Bacquier, Corena, Colzani,
Corelli, Cross, Flagello, Ghiaurov, Giaotti, King, Molese, Pavarotti, Prey, Sereni,
Tagliavini, Thomas, Torigi, Vickers.

TEXAS

San Antonio Grand Opera Festival, V. Alessandro, San Antonio

3/67 *Salome* Bjoner

Ft. Worth Opera Association, R. Kruger, art. dir.

12/2, 4/66 *Madama Butterfly*
1/20, 22/67 *Samson et Delila* Eng.
3/3, 5/67 *The Barber of Seville* Eng.
4/7, 9/67 *Otello* McCracken

Dallas Civic Opera, L. Kelly, gen. mgr.

11/5/66 *Rigoletto*, Rinaldi; Bergonzi, Glossop
11/23, 26/66 *Macbeth*, Gwyneth Jones; Zanasi, Tagliavini; Rescigno; Minotis; Hall

Houston Opera Company, W. Herbert, gen. dir., Jesse Jones Hall for the Perf. Arts

10/5, 7, 9/66 *Aida* Tucci; Tucker, Colzani, Tozzi
11/15, 18, 20/66 *Hansel and Gretel* Kova, Clements; Kelley
12/6, 9, 11/66 *The Magic Flute* Elgar, Toscano; Palmer
1/17, 20, 22/67 *La Traviata* Zeani; Molese, March
4/11, 14, 16/67 *Faust* Fenn; Domingo, Treigle

WASHINGTON

Seattle Opera Association, G. Ross, gen. dir.

9/20, 22, 24/66 *The Barber of Seville* Peters; Alva; cond: Katims
11/15, 17, 19/66 *Cavalleria Rusticana & Pagliacci* Warfield; McCracken; Buckley
1/31, 2/2, 4/67 *Turandot* Vallon; Zambon; Guadagno
4/10, 13, 15/67 *Lakmé* Sutherland; Poretta; Bonyngé



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