

CENTRAL OPERA SERVICE BULLETIN

VOLUME 27, NUMBER 4

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Please note pages 54-55:

The Complete Program for the COS National Conference

October 22-24, 1987 in New York

A registration form is included on page 125 at the back of this issue.

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NEW OPERAS AND PREMIERES

COMMISSIONS

The prospect for big new operas is big news indeed. One is being created by Hugo Weisgall as a result of a commission from Terence McEwen and the San Francisco Opera, with an additional grant from the National Endowment for the Arts. The American composer, who has nine operas to his credit, is writing another full-length opera that will employ the forces of a large opera house. The new work, *ESTHER*, will have a libretto by Charles Kondek on a subject from Biblical times. The composer's 1964 *Athalia, Queen of Judea* is based on Racine's treatment of events from the Old Testament, and his 1968 *Nine Rivers from Jordan* is an allegory based on figures from the New Testament. *Esther* is slated for a 1991 premiere in the Bay city; subsequent performances by another American company are also being negotiated.

The New York City Opera has commissioned Jay Reise to write a new opera for premiere in 1988. It will be the American composer's first venture into the operatic field. He has chosen *RASPUTIN* as his subject, indicating that this, too, may be a work on a grand scale. Writing his own libretto, he plans to present the relationship between Rasputin and the Tsar's family against the background of the Russian Imperial court. The new work will be in three acts, with the central character scored for a bass-baritone, the Tsar portrayed by a tenor, and Empress Alexandra sung by a mezzo-soprano. The premiere will be staged by Frank Corsaro and conducted by Christopher Keene. Nicholas Nabokov, another composer/librettist attracted by this highly operatic subject, wrote the two-act opera *The Holy Devil*, which was premiered in Louisville in 1958.

A joint commission from two companies assures not only shared costs but also performances in two cities. Such a commission was recently given to Philip Glass. The performing companies are the American Repertory Theatre of Cambridge, which has reserved the premiere rights for April '88, and the Kentucky Opera in Louisville, whose performances will immediately follow those in Massachusetts. The work will be the eighth operatic treatment of Poe's short story *THE FALL OF THE HOUSE OF USHER*. Arthur Yorinks is the librettist.

The work commissioned by the Metropolitan Opera from John Corigliano in 1981 (see Vol. 23, No. 3) is nearly completed, and a premiere is contemplated in about four or five years. The title of the full-length work is *A FIGARO FOR ANTONIA*. The second Met commission, this one to Jacob Druckman, has been canceled.

Yet another commission for a large scale opera will result in a premiere in the 1988-89 season. The Cleveland Opera plans to produce the first opera by pop/rock composer and percussionist Stewart Copeland. It will require large forces, "comparable to *Aida*", says Copeland. The musical idiom will "relate to rock music, but will not really imitate it." Under the provisional title of *HOLY BLOOD AND CRESCENT MOON*, it will deal with a love triangle set against the background of the war and the political struggle of the Crusaders in the Holy Land.

While performing in her own multi-media, in-performance pieces in New York and on tour, and preparing for the coming season's BAM Next Wave Festival, the prolific Meredith Monk is also working on a new opera commissioned by the Houston Grand Opera. Tentatively entitled *GHOST STORIES*, it is to be premiered in spring '88.

**AMERICAN
OPERA
PREMIERES**

Shakespeare's *ALL'S WELL THAT ENDS WELL* lends its story to a new opera of the same name composed by David Winkler, with the premiere production conceived and directed by David Pfeiffer. The two-act opera was seen at the Marymount Manhattan Theatre on January 30, produced by Dell' Arte Inc., with a cast of 25 and an orchestra of 27. It was conducted by Constantine Kitsopoulos and designed by James Youmans (sets) and Rose Larrabee (costumes).

The central figure in Richard Owen's latest opera is again drawn from American history. (An earlier opera told the story of *Mary Dyer*.) This time it is *ABIGAIL ADAMS*, and the libretto is fashioned solely from her letters. Premiere performances at the Harkness Center were given in March by the New York Lyric Opera. Former Metropolitan Opera soprano Lynn Owen, who is also the composer's wife, portrayed Abigail; their son Rickey played the young John Quincy Adams. This is the fifth opera by the Honorable Mr. Owen, who is a prominent New York judge.

Composer Russell Currie and librettist Robert Kornfeld collaborated on a chamber opera, *LIGEIA*, based on the Edgar Allan Poe short story. The Bronx Arts Ensemble gave the premiere performance on April 5.

The Composers Forum and The Triplex premiered Amina Claudine Myers' *WHEN THE BERRIES FELL*, a chamber opera for voice choir, percussionists, electric organ, and piano. The performance took place on February 20 at Manhattan Community College.

The April 25 and 26 performances of David Finkelstein's *SELF REFERENCE* by the Downtown Opera Players were the first for the one-act dance and opera parody, which was staged by Paul Wilson.

ON BLUE MOUNTAIN is a one-act folk opera set in a tobacco-belt town. It was commissioned from Scott Eyerly by Philip Morris for performances by amateur musicians and by school children. The first performance took place at New York's Town Hall on October 16, 1986. The premiere ensemble is now booking a national tour.

HAZEL KIRKE, a new opera by Mark Houston, is based on Francis Cullinan's adaptation of Steele MacKaye's 1879 melodrama. Set in a Hudson River Valley town, the work will be premiered by the Lake George Opera Festival. The first of five performances is scheduled for August 7.

On May 30 and 31, a triple bill of one-act operas was premiered in Chicago by the New Opera Company. Robert Lombardo created *TANGO ON THE MOON* and *THE DODO*, and Darius Lapinskas, the company's artistic director, wrote *REX AMOS*. The performances took place at the Illinois Center Auditorium.

**CANADIAN
OPERAS**

The first week of March brought workshop readings of a new opera by the Comus Music Theatre in Toronto before an invited audience. The work is by local composer Graham George, and is entitled *THE REVOLT IN UPPER CANADA*. William Lyon Mackenzie, the mid-19th century leader of the insurgents, is the central figure of this four-act opera; 90 minutes of excerpts were performed by a cast of seven young singers with piano accompaniment. The composer, formerly with Queen's University, had received a Canada Council grant towards writing of the new opera.

Another five new works were on this season's revised program of the Comus Music Theatre. In November, the company gave a premiere reading of Greg Levin/Mavor Moore's latest opera, *GHOST DANCE*. Moore, who also wrote the libretto for Somers' *Louis Riel*, was one of the 1986 recipients of a \$50,000 Molson prize from the Canada Council. January brought, in a workshop, Timothy Sullivan's *TOMORROW AND TOMORROW*, premiered later by the Contemporary Opera in New York. *GARDEN VARIATION*, with a libretto by Timothy Anderson and music by David Parson, was tried out in March, Stephen McNeff's and Joan MacLeod's *THE SECRET GARDEN* was staged in May, and James Reaney's and John Beckwith's *THE HOUSE BY THE CHURCHYARD* is scheduled for June.

With John Lazarus responsible for the book and John Roby for the music, *GENUINE FAKES* is the story of a young woman who at first copies and later assumes the identity of a pop star singer. It was premiered last December at Toronto Free Theatre, with Canadian actress/singer Brenda Bazinet in the leading role.

Earlier this season the Montreal Chamber Orchestra gave the premiere of Bengt Hambraeus's new chamber opera *L'OUIE-DIRE (Hearing-Speaking)*. It was conducted by the orchestra's music director Wanda Kaluzny and featured Canadian soprano Liette Turner.

The conductor Raffi Armenian, music director of the Kitchener-Waterloo Symphony, will take one year leave of absence to complete an opera, which he began in 1983. It is based on Stefan Zweig's novel *BEWARE OF PITY*.

When the Banff Studio Productions staged *SAINT CARMEN OF THE MAIN* April 1-3, it was giving the world premiere of a work by American composer Sydney Hodkinson. The libretto by Lee Devin is based on Michel Tremblay's play. Billed as a "Pop Song Fantasia," it was directed by Billie Bridgman and conducted by Stephen McNeff. The originally-announced premiere in Banff last season did not take place. The opera/musical in two acts is available from G. Schirmer.

The Opera Theatre at the University of British Columbia has announced the first Canadian performance of Kirke Mechem's *TARTUFFE* for March 1988 in Vancouver.

William Hellermann's *STILL LIVES* is a spoof on minimalist composers. Described as a performance art music piece, its six scenes take one through an imaginary day and night in the composers' [still] lives. It was premiered on February 11 by the Alternative Center for International Arts at the Alternative Museum in New York, and was first developed at New York's Medicine Show Theatre in 1984.

**MUSIC
THEATER
WORKS**

INTAR Hispanic American Arts Center announces the collaboration of composer Astor Piazzola (*Tango Argentina*) and Graciela Daniele on a new music theater piece. Entitled *BORGES AND MYSELF*, it is based on a short story by the renowned Argentinian author Jorge Luis Borges.

Following some workshop readings in New York and Los Angeles (see Vol. 26, No. 3), *BERTHA, THE SEWING MACHINE GIRL* received its first full production by the Minnesota Musical Theater Workshop. The musical by Gordon Connell (music) and Robert Emmett (book and lyrics), based on

the well-known 19th-century melodrama and now set in 1908, opened February 21 in Minneapolis for a three-week run.

The "Our Gang" characters of the 1920's and 30's are coming back to life in *THE LITTLE RASCALS*, a musical for all ages, by composer Joe Raposo and writer Michael Loman. It is scheduled for a premiere on October 7 by the Goodspeed Opera and will play in East Haddam through December 13.

Mrs. Muir and her ghost, created by Josephine Leslie in her popular novel, have spooked audiences in a motion picture, in a television series, and lately also on a musical stage. Produced by the PCPA Theaterfest in Santa Maria, California, where it was playing from March 4 to 22, this latest appearance of *THE GHOST AND MRS. MUIR* has a book by Arthur Marx and Robert Fisher, with music and lyrics by Scott DeTurk.

Philadelphia's American Music Theater Festival has announced its plans for fall '87 and, as always, it will bring a number of new or relatively new works to its stages. Harry Partch's "music theater spectacle" *REVELATION IN THE COURTHOUSE PARK* will have its first professional, fully staged production, using 16 homemade instruments made of hubcaps, lightbulbs, and such, and decked out with marching bands and drum major-ettes, tumblers, and other entertainers. It will play from October 6 to 11 in the Great Hall of the Philadelphia College of the Arts. Another work that will have its professional premiere production is *STAUF* by Michael Sahl and Eric Salzman, based on the Faust tale. It was first workshopped at QUOG in New York in 1976 and further developed this past season at the Philadelphia festival. This first full production will be presented in collaboration with The Philadelphia Company, opening September 18 at the Plays and Players Theater. Canadian author Mordecai Richler collaborated with Austin Pendleton in rewriting his book *APPRENTICESHIP OF DUDDY KRAVITZ* for a new musical. Alan Menken composed the music, David Spencer wrote the lyrics, and they will be in residence for the first workshop performance at AMTF on September 22. A previous musical version of the same book, created by Jerry Lieber and Mike Stoller, was performed in 1984 under the title *Duddy* at the Arts Centre in Ottawa. A workshop reading of William Bolcom's latest work *CASINO PARADISE*, which is co-authored by Arnold Weinstein, is projected for October in Philadelphia, with a formal premiere production planned by AMTF for the following year. For the first time, the Festival will also include two imported productions. London's Institute of Contemporary Art will bring its premiere production of *The Man Who Mistook His Wife for a Hat* (see "New Operas Abroad" and "News from Companies"), and the Troupe Mwenzo Africa from Zaire will bring a native legend in a contemporary setting, called *NODIHO*. A special revue, *Let Freedom Sing!*, is a very appropriate opener for the Festival in Philadelphia, since it celebrates the centennial of the signing of the American Constitution.

Two very different music/performance art pieces, each with its origin in a religious subject, were premiered in April. *THE ROAD TO IMMORTALITY, Part 3 (St. Antony)*, with fragments of popular music of the '50s and '60s, was developed by the Wooster Group over a four-week period in April at New York's Performing Garage, before being given a formal premiere at MIT's Experimental Media Facility in Cambridge. With Lenny Bruce as the central character, the work has erotic overtones. It was created by Elizabeth LeCompte, the Group's artistic director, in collaboration with stage director Peter Sellars. — *STABAT MATER*, also the

result of joint efforts by a composer and a stage director, namely Somei Satoh and Manuel Lutgenhorst, was produced for the first time by The Arts at St. Ann's, at the Brooklyn church.

The Music-Theater Group/Lenox Arts Center plans two new productions when it moves back to Massachusetts from New York City for its summer season. The first is *SMALL TOWN/BIG DREAMS*, a retelling of the Cinderella story conceived and directed by Anne Bogart, written by Wendy Kesselmann, with music composed, arranged (in part, from Massenet's music) and conducted by Jeff Halprin. The other, *Poppie Nongena*, first staged by the same company in 1982, will be seen in Lenox in its second production. Meanwhile, the company's 1984 *Garden of Earthly Delights* has returned to Off Broadway, this time at the Minetta Lane Theater.

Avant-garde composer Fred Frith and author/director Matthew Maguire have created *PROPAGANDA*, a new experimental work, which was first performed in May at La Mama E.T.C. in New York. — Elizabeth Swados's current major project is the opera-oratorio *JERUSALEM*, to be given complete for the first time anywhere by La Mama E.T.C. The first part, *THE CITY OF SOUNDS*, had its premiere in Israel on May 23, when it was presented by the La Mama company in Jerusalem, with the composer conducting.

PEG O'MY HEART is a new musical based on a turn-of-the-century hit play by J. Hartley Manners. Premiered on June 17 at the American Stage Festival in New Milford, NH, it has music and lyrics by David Heneker, with a book by Ronnie Millar and Larry Carpenter, the company's artistic director.

The new musical *HALF A WORLD AWAY* is a fictionalized version of incidents from Sholom Aleichem's life story. Murray Horwitz has written the book, Raphael Crystel and Richard Enquist the music and lyrics. It will have had its first performance at New York's Jewish Repertory Theater on July 2.

For May 9 through June 21, the American Jewish Theater scheduled the first performances of a revised version of *THE BAR MITZVAH BOY*, the British television and stage play first turned into a musical in 1978 by composer Jule Styne, who is supervising his own revisions in the current production. Martin Gottfried reworked Jack Rosenthal's original book, and Don Black is responsible for the lyrics. Robert Kalfin staged the premiere production at the Kaufmann Auditorium of the 92nd Street YWHA in New York.

Playwright Granville Burgess is currently working on the book for a musical, *CONRACK*, based on Pat Conroy's *The Water Is Wide*. A premiere is tentatively scheduled for next September at AMAS.

David O. Frazier and Joseph Garry collaborated on a new music theater piece, *THE ARABIAN KNIGHT*, with music by Ann Mortifee, basing their version on the writings of Sir Richard and Lady Isabel Burton. The premiere took place on May 12 at the Cleveland Playhouse.

In addition to six previously announced music theater works, the Omaha Magic Theatre has added a premiere of a new comedy by Rosalyn Drexler. The "zany" characters—an obstetrician/psychiatrist, his wife, his mistress,

a mad patient, a talking dog and others—appearing in *THE LINE OF LEAST EXISTENCE* sing to music by Mark Nelson, Frank Fong, Bill Farber, and Eric Goolsby. Mike Hitzelberger directed the show, which opened March 13 for a run of twelve performances.

PAGEANT is a new musical presenting scenes from the lives of several fictional beauty pageant winners. Six authors are contributing to the collaboration with composer Michael Rice. Cliff Baker, artistic director of the Arkansas Repertory Theatre, will stage the premiere planned for January 1988.

On February 10 the San Francisco Mime Troupe premiered *MOZANGOLA CAPER* in its home city, and subsequently took the satirical spy thriller on a national tour.

Machiavelli's *The Mandrake* has fascinated a number of playwrights, directors and composers. Two new adaptations have come onto American stages recently. *MANDRAGOLA* was created by Peter Maloney, who also added lyrics to specially composed songs by Norman Berman, and who directed this version at the Shakespeare-Folger Theatre in Washington, DC. It played there from December 9 to February 1. — *WHORES OF HEAVEN* is the title of the adaptation premiered by I Comici Confidanti at the American Folk Theater in New York in February '87. David Wells and Luisa Newton wrote the book, placing the action in New York's East Village; Michael Wright was responsible for the music and lyrics.

Successful imports from London—or from Paris via London, such as *LES MISERABLES* (see Vol. 26, No. 3)—continue to dominate Broadway. The latest, directly from London and recreated with much aplomb on a New York stage is the train-rolling, rollerskating production of *STARLIGHT EXPRESS*. The current London musical hit, Andrew Lloyd Webber's *PHANTOM OF THE OPERA*, is now headed for a Broadway opening next fall. Here, as with *Starlight Express*, and the earlier Lloyd Webber hit, *Cats*, the complicated production and the physical and technical preparations of the theater are getting more attention and press coverage than the work itself. (Is there not some parallel that can be drawn between Broadway and today's operatic stage?) However, in the profit-world of Broadway productions, New York's Majestic Theater was darkened in April so that the complex machinery could be installed for the *Phantom's* opening in November. The musical brought the composer his third Olivier Play of the Year award; the first two were for *Evita* and *Cats*.

A September opening at an as yet undetermined Off-Broadway theater is expected for *BIRDS OF PARADISE*, loosely based on Chekhov's *The Sea Gull*. Composer David Evans and lyricist Winnie Holzman wrote the music and lyrics, and together created the book for this eight-character romantic musical comedy.

Robert Penn Warren's *ALL THE KING'S MEN*, which was the basis for Carlisle Floyd's *Willie Stark*, has been turned into a musical by Adrian Hall with music by Randy Newman. The Trinity Repertory Company in Providence gave the first run of the work from March 20 to April 19 under Mr. Hall's direction.

The unlikely combination of creative talent of John Philip Sousa, Richard Kapp (music director of the New York Virtuosi Orchestra), and Alan Jay

Lerner is behind a new musical, *TEDDY AND ALICE*. The music is to be 70 percent Sousa and 30 percent Kapp; Mr. Lerner is listed as "creative consultant since he was working on that project the year before his death in 1986." The Teddy of the play is President Theodore Roosevelt, the Alice his daughter, and the story concerns her romance with and marriage to Nicholas Longworth, the play's third major character. Jerome Alden wrote the book and Hal Hackaday the lyrics, and Len Cariou has agreed to portray Teddy. An opening is planned for August at the new Tampa Bay Performing Arts Center, before the expected move to Broadway later next season. Excerpts were performed at the White House in May 1985.

Charles Russell, the 19th-century painter of the American West, is the subject of *COWBOY*, a musical premiered by Stage Arts on West 28th Street in New York on April 29. Music and lyrics are by Richard Riddle with an original book by Jess Gregg.

MAIDEN SONGS - A Theater Piece presents love songs of Sappho and Alkman in music and dance. Premiered May 14 at St. Mark's in New York, the work has music by Eve Beglarian, and was directed by Peter Steadman.

Two new one-act musicals are part of Skylight Comic Opera's French summer festival. *A PROPOS DE PARIS, A French Frivolity* is a collection of French cabaret music, combined into an original revue by Colin Cabot. It will be premiered together with *NIGHT! YOUTH! PARIS! AND THE MOON!* based on a story by John Collier with music by Milwaukee's own Charles Peterson. The first of nine performances is scheduled for July 8.

SINNING IN SUN CITY deals with the horrors of apartheid as seen through the eyes of a successful black pop singer who accepts a high-paying engagement in South Africa. Selaelo Maredi composed the songs and collaborated with the famed playwright Ed Bullins on the book and lyrics. It was staged at the Julian Theatre in San Francisco in January.

New York's Second Avenue Theater was host to the Program Development Company on March 2 when it premiered *STAGGERLEE* by Allen Toussaint and Vernel Bagneris of *One Mo' Time* fame. The story, based on a folk tale of lovers wrongly accused of murder, is set in New Orleans in the 1950's; the music is in rhythm-and-blues style.

The latest choice of musical for production by New York's Musical Theater Works was *ABYSSINIA*, part gospel, part folktale musical. It is based on Joyce Carol Thomas's novel of a black woman evangelist, *Marked By Fire*, with composer Ted Kocielek and lyricist James Racheff collaborating on the book. It opened April 9 at C.S.C. on East 13th Street, and will play a two-week Goodspeed Opera House engagement at Chester in August.

Following last year's successful *Williams and Walker*, black vaudevillians of the Twenties were also the inspiration for *SHOOT ME WHILE I'M HAPPY*, premiered at Chicago's Victory Gardens this past winter. Conceived by performers Ronald and Adjora Stevens, the material was collected, edited and enlarged upon by Steve Carter. — Another musical based on stories of black performers is simply and directly called *VAUDEVILLE*. It was written by playwright Laurence Carr and incorporates many original little-known vaudeville songs. The Attic Theatre in Detroit hosted the premiere, also last November.

Almost 100 puppets from miniature to larger than life comprised the cast of the musical extravaganza *DEFENDERS OF THE CODE*. Unveiling the history of science with characters out of historic laboratories, the show is the creation of Theodora Skiptares, with music by Virgil Moorefield and lyrics by Andrea Balis. Its first three-week run opened on February 20 at the Apple Corps Theatre in New York.

**WORKSHOPS
AND
READINGS**

On February 2 and 3, a by-invitation workshop in New York presented one act of a new, full-length opera by Joseph Hannan and Robert Longo called *SPEER - A 20th Century Faust Story*. The tryout was offered under the auspices of the Boston Institute of Contemporary Art, the Leo Castelli Gallery, Jean Stein, and Edward Corn, with assistance from the Massachusetts Council on the Arts and Humanities, the NEA/Opera-Musical Theater Program, as well as seed money from the NEA Inter-Arts program through the Hasleakala/The Kitchen company.

The Minnesota Opera New Music-Theater Ensemble will workshop four different operas while in residence in St. Paul in April. A full-length work by author Joan Schenkar and composer Christopher Drobny, it carries the excessive title, *FIRE IN THE FUTURE: THE HEROIC LIFE AND TRAGIC DEATH OF JOAN THE MAID*. In addition, the company will perform three new short operas as a triple bill: *THE EMERGENCE AND DISAPPEARANCE OF THE GIANT REPTILES*, with words by Jane deLynn and music by Roger Tresfousse; *A LONG ISLAND DREAMER* by Paul Selig and Kim Sherman, and a third work, as yet to be named, by author Nieboer and composer William Harper. They will be presented as works-in-progress. With Ben Krywosz in charge of the overall project, stage directors Wesley Balk, Karen Miller and Stephen Houtz will be among the participants. The program, with some forty young singers in residence, will give readings and workshop tryouts from April 2 to 11.

Opera/Omaha has announced its first staged workshop production. It is of a new musical, *WHERE'S DICK?* With a libretto by Michael Korrie and music by Stuart Wallace, who was awarded an ASCAP Young Composers Grant for the score, the work combines diverse styles such as rock, pop, jazz, and blues with more traditional operatic writing that requires classically trained voices. Two workshop performances are scheduled for September 24 and 26.

Tony Award-winning composer Albert Hague—also known as television's music teacher on "Fame"—has found a sympathetic ear and stage at the Long Beach Civic Light Opera, where his latest creation, *FLIM FLAM*, was tried out in readings in April. Based on four O. Henry short stories, the musical is a collaboration among Hague, playwright Milburn Stone, and lyricist Lee Adams. The two evenings of staged readings before a non-paying audience will be followed by a workshop production before the musical will be ready for a formal premiere. The first LBCLO new musical workshop last fall was devoted to *INTIMATE STRANGERS*, followed on January 17 and 18 by *LADY SWEETS*, a "family entertainment" with a book by Maggie Monahan and music and lyrics by Rene de Knight. Martin Wiviott, producer at the Long Beach Civic Light Opera, which presents four major shows annually, plans to continue and expand this workshop for developing new pieces.

Several New York resident theater companies have offered workshop productions or first readings of musical theater pieces. In May, Playwrights

Horizons produced *THREE POSTCARDS*, with a book by Craig Lucas and lyrics and music by Craig Carnelia; the piece was previously tried out at South Coast Repertory Theater in California. Composer Carnelia was one of the five soloists. -- Readings were offered by the TRG Repertory Company of *FATHER FATHER*, with book and lyrics by Daniel Clancy and music by Lynn Portas, and by the WPA Theatre of *NO TIME FLAT*, with book and lyrics by Larry Ketron and music by John Lewis.

In March, New York's Golden Fleece Ltd., The Composer's Chamber Theater presented semi-staged premieres of four short works at TOMI Theater. The first three were based on poems: *MURIEL RUKEYSER SONG CYCLE* with music by Richard Peaslee; *THE WISHING TREE*, with poems by W. Cotter and music by Lou Rodgers; and *OPERA OF THE WORMS*, with poems by R. Ricard and music by John David Earnest. The fourth work on the program also featured Mr. Earnest's music for *HOWARD*, to a libretto by Ray Christopher offering "an impressionistic view of the American myth of Howard Hughes."

On March 9 and 16, the National Music Theater Network presented a "Sampler"--excerpts from three works-in-progress. There was no admission charge for the one-hour readings. New among the three works was *MILADY*, with music, lyrics and book by Pat Zawadsky. The two others, in their second round of workshopping, were *Kyag*, with music and libretto by Paul Nahay, and *Miracles*, with music, lyrics and book by Stephen Nye.

The Contemporary Theatre of Syracuse, NY, held a reading of Warren Michael Myer's *BOARDWALK* on January 10.

Composer Hiram Titus and librettist David Parrish have created *THE SAND HILLS*, a one-act drama based on an American Indian folktale. It was tried out in Los Angeles on March 28.

Three new works received staged readings at INTAR, the Hispanic-American Music Theatre Lab in New York. Padron's and Suarez's *TANGO BAR*, Troiano's and Rivas's *CARMELITAS BOILER TIME MACHINE*, and Maizu's and Iufino's *COOQUI (Frog)* were workshopped on three consecutive days in January. (See also "New Operas" above.)

J. Mark Stambaugh, currently in his final year of the Doctoral program at the Peabody Conservatory of Music, conducted and directed the premiere of his new opera, *THE PHOENIX*, at Johns Hopkins University on January 30. The three-scene, one-act opera is a psychological drama with a mother/daughter relationship at the center of the story. The composer also wrote his own libretto. The three-character opera was performed with an accompaniment of ten instrumentalists.

NEW OPERAS IN ACADEME

The Sixth Chamber Opera Competition held by Brooklyn College came up with three winners this year, two based on plays by major authors. *THE LESSON* by Thomas Cain is after Ionesco; *THE INFORMER*, by James Legg with librettist/collaborator Sandra Russell, is after Bertolt Brecht. Both were premiered on February 6 under the Opera Workshop's artistic director William Boswell. The third chamber opera chosen for a premiere in Brooklyn was Tania Leon's *I GOT OVAH*.

May 8 and 9 were the dates of the first performances of Bain Murray's and Janet Lewis's *THE LEGEND*, performed by the Cleveland Chamber

Symphony under the baton of Edwin London at Cleveland State University. The story is based on an American Indian legend.

DUSE AND D'ANNUNZIO are the central characters in a new opera, commissioned by the University of Missouri in Kansas City, where it was premiered in April. The libretto was fashioned from an original 1984 award-winning play by its playwright, the university's theater professor Felicia Londre, who first intended it for the University's Family Study Center. She chose two of Italy's most prominent artistic personalities in the prime of their careers, when a ten-year-long liaison bound them together. To convert the play into an opera, she was joined by composer Gerald Kemner. A commission to Miss Londre and Mr. Kemner speeded the completion of the opera, and following a workshop reading last year, the finished opera, accompanied by an orchestra of 34, was premiered in Kansas City on April 9, with additional performances on the 11th and 13th.

The Opera Theater of Brigham Young University in Provo has commissioned a new music theater work to commemorate the bicentennial of the signing of the American Constitution. The result is *LET FREEDOM RING*, with a book by Michael McLean and Margaret Smoot and music by K. Newell Dayley. A 10-piece orchestra will accompany 16 singer/dancer/actors in the premiere scheduled for September 10 in Utah.

Not coincidentally, a new opera written for the bicentennial celebration of Franklin and Marshall College in Lancaster, Pennsylvania, has at its core the figure of Benjamin Franklin, co-founder of the College. Entitled *BENJAMIN: AN OPERA OF OUR OWN INVENTION*, it offers a "whimsical" look at the life of one of America's foremost writers, scholars, scientists, and statesmen. Sarah White wrote the libretto, John Carbon the music. This is Mr. Carbon's second opera; the first, *Maria Laveau*, written four years ago, is still awaiting its premiere. April 23 marked the first performance.

The opera workshop of the University of Minnesota in Minneapolis commissioned its native composer, Libby Larsen to write a new opera for a premiere at the school. The result is *CHRISTINA ROMANA*, with a libretto by the opera department's director Vern Sutton. The premiere is scheduled for May '88.

One part of the opera theater's activities at North Texas State University in Denton is a student composers series. Headed by Dennis Wakeling who originated the program, it produced a new one-act opera, *THE NIGHTINGALE* by Bobby Griffith, on April 25. -- On the following day, Virginia Commonwealth University's Opera Workshop premiered Allan Blank's one-act opera *THE NOISE* in Richmond.

On February 26, 1987, the University of Texas Opera Theater in Austin gave the first performance of a new Christmas opera, *DELLA'S GIFT* by Dan Welcher. The score is available from Theodore Presser.

TOBIT, with music by Richard Olsen and a libretto by Andre Ross, is based on the Book of Tobit from the Apocrypha, a collection of biblical stories. The two-act opera was premiered in Stone Ridge, NY, on October 31, 1986, by the Music Department of Ulster County Community College, where Mr. Olsen is chairman. The nine-character cast was accompanied by a twenty-musician orchestra.

Boston University's School of Music offered no less than three new one-act operas this season. Robert Sirota's *THE TAILOR OF GLOUCESTER*, after Beatrix Potter, was first staged at the University on February 7 and in April was given two performances at area schools. John Goodman's *THE GARDEN OF FLOWERS* was premiered together with Michael Torice's *THE DIRECTIONS* on May 1, forming a triple bill with Holst's *Savitri*. Also this season, the opera theater performed the rarely-heard *Trois Opéras minutes* by Milhaud.

The Children's Theater Institute at St. Olaf College in Northfield, MN, stages one musical for young folks every summer. On July 9, 1986, it premiered *CANTERBURY TALES* with music by Ralph Johnson and book by Steve Swenson; in July '87 will offer Rutter's *THE PIPER OF HAMELIN*.

**YOUNG
PEOPLE'S
OPERAS**

THE IRON MAN, by Sid the Serpent composer Malcolm Fox, was premiered by the Youth Company of the State Opera of South Australia on April 11. Performed by about sixty children, the 75-minute work has a libretto by James Vile and Susan Rider. The music is written in a "sumptuous Wagnerian manner".

Another Australian contribution to children's operas is *FRANKIE* by Alan John. It was commissioned for Adelaide's Festival of Youth Arts "Come Out 87," and is written for young performers—some 80 singers, actors and high school instrumentalists. Composer John collaborated with writer David Holman on the one-hour musical which was premiered on April 8.

THE MINION AND THE THREE RIDDLES by James Shaw and Joseph Robinette was premiered on April 26 during the Opera for Youth/NFMC meeting in Miami.

The Opera Theatre of Alberta will premiere the delightful sounding *DR. EUPHONIUS AND THE DULCET TONES* by LeBel in May with performances in Edmonton and Calgary. — Next December, the Banff Centre Music Theatre Ensemble plans to develop and premiere Freedman's one-act *ALICE IN WONDERLAND*, for presentation on a triple-bill with Vandervelde's *Jack and the Beanstalk* and Stravinsky's *Renard*.

A new musical version of the *HANSEL AND GRETEL* story will make its debut next winter in a production by the Pennsylvania Opera Theater. Baritone James Billings is the composer who collaborated with composer/arranger Neville Dove in creating this one-act children's opera. The premiere in Philadelphia is scheduled for February 17, when it will be performed on a double-bill with *L'Histoire du soldat* or Walton's *Façade*.

The Academy of Media and Theater Arts (AMATA) premiered *THE UGLY DUCKLING* after H.C. Andersen, with music by Linda LaFlamme. Ten performances of this new children's opera were heard in April at San Francisco's Waterfront Theater.

LAZAR AND THE CASTLE OF THE PEERS will be premiered next season by the young artists' touring division of Opera Carolina. This new work for young audiences was created by Loonis McGlohon and Charleen Swansea and will be performed in schools and community centers throughout North Carolina and adjoining states.

On the occasion of Michigan State's 150th anniversary, the Michigan Opera Theater toured a new children's opera, *NANABUSH*, on its state-wide

travel this spring. Written especially for MOT's community outreach program by composer Karen DiChiera and librettist William Kirk, the one-act work is based on "folk legends of Michigan's own native Americans", i.e. American Indians. Other programs presented during the 11-week tour were "Michigan Music in Revue" and productions of *El Capitan* and *Hansel and Gretel*.

Latin American children's songs are used in David Ahlstrom's *ON TEPEYAC HILL*, premiered by the composer's Voices/SF at San Francisco area schools. The opera tells the story of Our Lady of Guadalupe.

THE MONKEY AND MRS. LITTLE was the Indianapolis Opera's contribution to the Pan American Arts Festival in that city. The new children's opera, premiered June 18 at the Children's Museum where it was given a total of ten performances, has music by Leo Ferlauto and a libretto by Ivo Bender based on an original Brazilian story translated by Maria Cesnik. Several songs were sung in Portuguese.

AMERICAN PREMIERES

Rossini's *BIANCA E FALLIERO*, premiered at La Scala in 1819, had remained in obscurity until last summer when the Rossini Opera Festival in Pesaro unearthed and presented it with Katia Ricciarelli and Marilyn Horne. It will be staged in its first U.S. performance by the Greater Miami Opera. Subtitled "Il Consiglio dei tre", it will open the company's 1987-88 season on December 7, an unprecedented early date, to accommodate five productions—one a month in six performances each—before closing in late April.

In New York, the Queens College Orchestral Society gave the American premiere of Alessandro Scarlatti's 1714 one-act *LA DIRINDINA* on February 22; and the Mannes College Camerata gave the first American staged production of Cavalli's *GIASONE* on May 16-22. Premiered in 1649, the latter work had its first American performance in 1977 by Clarion Concerts in New York. — A third baroque opera found its way to the American stage for the first time. Handel's *TOLOMEO* was given an uncut production in its U.S. premiere by the Opera Theater of the University of Maryland in April.

The Manhattan School of Music mounted the first American staged production of Massenet's *CHERUBIN* on March 25, followed by two repeat performances. The work was first heard in the United States in 1984, when it was presented in a series of French opera concerts at Carnegie Hall. This season's school performances were conducted by José Serebrier and directed by Lou Galterio.

The San Francisco Opera Center's Showcase will give the first American performance of Henri Sauguet's *LE PLUMET DU COLONEL* at the Theatre Artaud. The 1924 operetta will share the program with Rorem's *Three Sisters Who Are Not Sisters*. Three performances are scheduled for July and will feature those young artists who were selected as 1987 Adler Fellows.

In the Northwest, the Opera Theater of the University of Washington is planning the American premiere of Bohuslav Martinů's *JULIETTA* for May 12, 1988. The three-act surrealist opera, subtitled *The Key to Dreams*, was first performed in Prague fifty years before, in March 1938. The Seattle performances, to be conducted by Robert Feist and staged by

Vincent Liotta, will be sung in Brian Large's English translation, originally made for the English National Opera production in 1978.

A musical version of *TREASURE ISLAND*, with music by Jule Styne and lyrics by Susan Birkenhead, will receive its first American performance in December, produced by the Seattle Repertory Theater. The musical represents a revised edition of *Pieces of Eight*, which was originally premiered in Canada.

Peter Brook will bring Jean-Claude Carrière's *THE MAHABHARATA*, based on the Indian epic poem, to New York as part of the Brooklyn Academy of Music's Next Wave Festival. It will open on October 13 at the renovated Majestic Theater (see Vol. 27, No. 3) and play the Los Angeles Festival after the Brooklyn run. The Ford Foundation is assisting with a \$150,000 production grant. The nine-hour play with music will be presented in three three-hour installments. It played for about one year in Paris.

Stuttgart's Theater der Welt has scheduled the premiere of *ACTUAL SHO*, a joint effort by George Coates, composer Marc Ream, and "Industrial Light and Magic" designer Chris Evans. The first U.S. performance will be given within the San Francisco New Performance Festival in July at the Palace of Fine Arts. To quote Mr. Coates, it is "a pan-cultural conjuring ceremony that reinvents the choral concert."

Houston's Alley Theatre hosted the English Chamber Theatre's production of *BYRON: MAD, BAD AND DANGEROUS TO KNOW*. Donald Fraser wrote the music, Jane McCullough the book; performance dates were May 19-24.

The latest collaboration between Tom Stoppard (play and lyrics) and André Previn (music) is *ROUGH CROSSING*. Based on Ferenc Molnar's play about the preparation of a musical comedy on board an ocean liner headed for New York and Broadway, the two-year-old play opened its first American run on February 25 at the Alabama Shakespeare Festival in Montgomery, and is bound for a summer engagement at the Old Globe Theatre in San Diego. The team's earlier joint efforts created *Every Good Boy Deserves Favour*.

Following his recent visit to Russia, New York Shakespeare Festival producer Joseph Papp has announced his acquisition of the rights to a Russian "contemporary opera, *JUNO AND AVOS*, which presents a mixture of liturgical and soft rock music." The title refers to two names of Russian ships; the story tells of the romance between a Russian lieutenant and a Spanish woman. Mr. Papp is considering an American premiere at his Public Theater in New York next year with a mixed Russian and American cast.

A Kurt Weill Festival scheduled at New York's Merkin Concert Hall in September will give the first American performance of the composer's *MARIE GALANTE*. It will be presented in concert by the St. Luke's Chamber Ensemble, conducted by David Atherton. Excerpts were performed in 1962 by CBC, Toronto.

On June 13 the Latvian Concert Choir of New York will give the first North American performance of Alfreds Kalnins' *SALINIEKI (The Islanders)*, which was premiered in Riga in 1926. The New York performance will be

NEW OPERAS AND PREMIERES

at Lehman College with the Bronx Arts Ensemble Orchestra conducted by Andrejs Jansons.

Having chosen the character of Don Juan as the theme for PepsiCo Summerfare '87, the festival, in addition to the Mozart opera conducted by Craig Smith and directed by Peter Sellars, will import from Catalonia *EL TANGO DE DON JUAN*, a musical by Quim Monzo and Jerome Savary. And the Companias Divas of Mexico City will bring *Donna Giovanni* to Purchase, NY.

AMERICAN OPERAS ABROAD

Sondheim's *PACIFIC OVERTURES*, often considered that composer's most opera-like musical, will have its first British production in September as staged by the English National Opera, and in September the Adelaide Festival will present the Australian premiere of Sondheim's *SWEENEY TODD*.

Gordon Getty's *PLUMP JACK* (see Vol. 27, No. 2), based on scenes from Shakespeare's *Henry IV* and *Henry V*, will be given its European premiere by the American Institute of Musical Studies in Graz this summer. Nicholas Falwell and William Lewis will portray Sir John Falstaff and Prince Hal respectively.

The 1987 Israel Festival, which takes place in Jerusalem from May 18 to June 14, imports a number of American productions and ensembles, among them Clarke's *Vienna: Lusthaus*, Telson/Breuer's *Gospel at Colonus*, the new Elizabeth Swados opera-oratoria *Jerusalem* (see above), and the Philip Glass Ensemble with some of that composer's instrumental as well as theater works.

An Actor's Revenge by Minoru Miki, commissioned and premiered by the Opera Theatre of Saint Louis, received its first German performances in April in Münster under the title *Die Rache eines Schauspielers*.

For performances of *The Music Man* and *The Fantasticks* in China, see "News from Opera Companies."

NEW OPERAS ABROAD

The premiere of the 33-year-old Swedish composer Hans Gefors' *CHRISTINA* was postponed from the original summer date to October 18, 1986. Although taking its central character, Queen Christina, from Swedish history, the work is described as a "dream play with national themes." Lars Forsell was the librettist and stage director Göran Järvefelt collaborated as artistic advisor.

Two short operas by Sweden's celebrated composer Lars Johan Werle were premiered on October 18 at Göteborg's Stora Teatern. Both works are classified as *Spex*, a Swedish term describing an opera parody. *GUDARS SKYMNING* (*Götterdämmerung*) finds several gods, now living on a satellite instead of Walhalla or Olympus, embroiled in a beauty contest. The second opera, *KVINNOGRAEL* (*Women's Quarrel*), deals with four different situations, each represented by two arguing women. Two are based on literary sources (Schiller and Molière), the others on contemporary themes, with the music in each case reflecting the specific period and style. Tage Danielsson supplied the text idea for the first opera, while Kerstin Forsmark fashioned the libretto for the second work.

DEAD SARDINES is the title of a new opera premiered at the Bergen Festival in Norway. The composer is Kjetil Hvoslef; the date of the first

performance was May 22. The Festival also mounted the first performance of a new rock opera, *DOLLIE DE LUXE: WHICH WITCH*.

The Teatro Colón in Buenos Aires scheduled the first performance of Pompeyo Camps' one-act opera, *LA HACIENDA*, for May 3, to be shown on a double bill with Menotti's *The Medium*.

Michael Nyman's *THE MAN WHO MISTOOK HIS WIFE FOR A HAT* is based on Oliver Sacks's case history of a man with a mental disorder which could only be controlled by listening to Robert Schumann's music. Christopher Rawlence and Michael Morris wrote the book and Michael Nyman the score for the chamber opera, which incorporates music by Schumann. The work was premiered by London's Institute of Contemporary Art last November, and will be brought to Philadelphia for its American premiere next fall as part of the American Music Theater Festival.

Opera North, Britain's touring company, assisted in a community-developed and -produced new work. *HARRY'S COMET* was premiered at Barnsley last fall.

With the support of a BBC commission, Judith Weir has created *A NIGHT AT THE CHINESE OPERA: Entertainment for the Barbarians*, for the Kent Opera. It will be premiered by the company at the Cheltenham Festival on July 8, brought to London's Queen Elizabeth Hall in September, and will then take its place in Kent Opera's season. Ms. Weir has been named composer-in-residence with the company.

On May 4, the Scottish Mayfest in Glasgow premiered *THE SLEEP*, a multi-media work based on the Orpheus and Eurydice legend, with music by Jeremy Peyton-Jones and produced by Peter Brook. It was repeated at the Brighton Festival. — John Tavener's latest opera, *EIS THONATON*, is said to be ready for a premiere in London in July '87.

On December 7, the opera house at Augsburg hosted the first performance of Victor Fenigstein's *DIE HEILIGE JOHANNA DER SCHLACHTHÖFE (St. Joan of the Stockyards)*. Set against the background of Chicago's slaughterhouses, the opera is based on a 1929 play by Brecht.

Peter Michael Hamel's *KASSANDRA* is scheduled for a first performance during the Frankfurt Music Festival Weeks, which take place from August 11 to September 30. — M. Stahnke's *HEINRICH IV*, first tried out at the Kiel Opernstudio in 1984 (see Vol. 25, No. 1), had its formal premiere at the Kiel Opera House on March 28, 1987.

Also in March '87, members of the Deutsche Oper, Berlin, participated in the first production of Boris Blacher's *HABEMEAJAJA*, completed in 1929 but not previously performed in its entirety. The performance was staged at the Berliner Akademie der Künste.

The Staatstheater in Kassel gave the premiere of Walter Haupt's *PIER PAOLO...* on May 23, with a libretto by Gerd Uecker. The company will travel with its premiere production of Joseph Tal's *DER TURM*, opening on September 19 at the West Berlin festival.

On October 23, the large festival hall at Salzburg will host the premiere of Tobias Reiser's scenic oratorio *MACHT UND GLAUBE*. Siegwulf Turek will direct and design the production.

On August 15, the Salzburg Festival will give the premiere of Gerhard Wimberger's *FÜRST VON SALZBURG*, to be staged at the Felsenreitschule.

Graz's Steierischer Herbst Festival will welcome the premiere of Friedrich Cerha's latest opera, *DER RATTENFAENGER (THE PIED PIPER OF HAMELIN)*, in a co-production with the Vienna State Opera where it will be heard the following season. All performances will be under the composer's baton. — The newly renovated opera house in Linz, Austria, has commissioned an opera, *KIRBISCH*, to be premiered next season. — On November 22, *ALADIN UND DIE WUNDERLAMPE* by Fredy Kunz, Wild, and Moser was premiered in Zurich.

The Wiener Kammeroper has scheduled the first performance of Lauer-
mann's *DAS EHEPAAR* for April 22. In addition, the repertoire this season includes Rossini's *Torvaldo e Dorliška* and Oscar Straus's spoof, *Die lustigen Nibelungen*.

Picasso's "Les Demoiselles d'Avignon" lent the inspiration for *DIE VIER MAEDCHEN* with music by Edison Denisow. The first performance took place in Bonn on October 4 with Udo Zimmermann conducting and Peter Reichenbach directing.

On May 29, the Städtische Bühnen in Ulm gave the premiere of Franz Hummel's *LUZIFER*, while the opera in Kassel offered the first scenic production of four Bach cantatas, including "O Ewigkeit, Du Donnerwort".

Returning to *Dadaist* methods in text and style, Gerd Kaul (text and stage direction) and Hans-Joachim Hespos (music) gave the Frankfurter Oper *REISE ZUM MITTELPUNKT DER ERDE*. Although using the title of Jules Verne's novel, the opera evidently bears little resemblance to the original story, with the opera described as "noisily chaotic".

Achim Freyer, the German stage director well known for his avant garde concepts and styles, has created a performance-art piece, that he recently directed at Vienna's stately Burgtheater. *OVID'S METAMORPHOSES OR THE MOVEMENT FROM THE BORDERS INTO THE MIDDLE AND BACK AGAIN*. The work plays 150 minutes without intermission and presents surrealistic tableaux vivants. Dieter Schnebel supplied the music, Urs Troller gave the dramaturgical support.

The GRIPS Theater of West Berlin, which developed and premiered Birger Heymann's *LINE ONE* with book and lyrics by Volker Ludwig, will bring the piece to PepsiCo Summerfare in July '87, following guest appearances among others at the Holland Festival.

The Chamber Theater of the Stuttgart State Opera mounted a "Singspiel with Environment and Ballet" by Sven-Ake Johansson and Alexander von Schlippenbach entitled *CAUSE AND EFFECT OF DIFFERENCES OF OPINION DURING THE BUILDING OF THE TOWER OF BABEL*. The premiere took place on November 8. — Hamburg's experimental stage, Opera Stabile, essayed Kounadis's *DER SANDMAN* in February.

L'Opéra-Comique in Paris is planning the first performance of Daniel Lésur's *LA REINE MORTE* for January 1988. Both Roberto Rossellini and Thomas Pasatieri also used the story of Ines de Castro, the Spanish noblewoman literally crowned queen after her death, as subject for their

operas, which were premiered in Monte Carlo (1973) and Baltimore (1974), respectively.

On May 8, the opera house in Nice gave the first performance of A. Bruni-Tedeschi's *SECONDATTO*.

Luciano Berio has accepted a commission for a new opera to be premiered at La Scala in 1990, with subsequent performances in Paris.

A new opera by Adrian Guarnieri, *TRIONFO DELLA NOTTE*, based on Pasolini's *Religione del mio tempo*, was premiered in Bologna on February 3. Six performances were given at the Teatro delle celebrazioni.

On February 27, 1987, the fourth Festival d'Accademia di Osimo in Ancona gave the premiere of the one-act *RABARBARO, RABARBARO* by Carlo Pedrini. Based on the *Alice in Wonderland* story, the new work was presented on a double bill with *Gianni Schicchi*.

Lubos Fišer's television opera, *ETERNAL FAUST* (see Vol. 27, No. 3), won first prize at the International Television Opera Competition in Salzburg last year. The television production of this new Czech opera was designed and directed by Jaromil Jireš and choreographed by Daniel Wiesner; Jan Osten functioned as cameraman.

Last December the Children's Opera Group of London premiered *THE TIN KNIGHT* by Francis Shaw and Michael Finch. Two performances daily were staged at St. Peter's Church.

**CHILDREN'S
OPERAS
ABROAD**

DAS MAEDCHEN UND DAS UNGEHEUER (The Girl and the Monster), composed by four young students at the Deutschlandsberger Musikhochschule under the supervision of Hans Werner Henze, made good use of a neighboring castle at its premiere last October. The performers, consisting of students, teachers and the audience itself, played in various locations of the old fortress in Styr, under the guidance of American stage director Ian Strasfogel.

The Musiktheater im Revier in Gelsenkirchen offered a children's musical, *HANS, MEIN IGEL (Hans, My Hedgehog)* by Grote and Herrstadt as holiday entertainment.

DER 35. MAI by Violeta Dinescu (see also Vol. 27, No. 3) is based on the Erich Kästner story of the same title. Florian Zwipf is the librettist. The entertaining children's opera was premiered in Mannheim on November 11, and is now available from Astoria Verlag in West Berlin.

A children's opera on a grand scale was premiered at the Royal Opera in Stockholm last year. Björn Hallman's one-hour-long *POMPERIPOSSA'S SISTER* requires a production staged at a large opera house, with full orchestra, chorus and ballet, and a technically well-equipped stage—"to demonstrate to children the wonders of opera". It also needs professional singers who can assume musically demanding roles. The fairy-tale musical was reported to have been a great hit at matinee performances for children and parents alike. □

NEWS FROM OPERA COMPANIES

NEW COMPANIES In November the BUFFALO LYRIC OPERA gave its inaugural production, two performances of *Aida* with the Buffalo Philharmonic Orchestra as accompanying body. Carlo Pinto, who conducted, is the company's music director, Gary Burgess its executive director.

A new company, THE OPERA THEATRE OF CONNECTICUT, will give its first production, *Madama Butterfly*, in Clinton on August 14. Kate Ford is the administrative director, Alan Mann the artistic director who will be staging the Puccini opera with Leigh Gibbs Gore conducting. The company first introduced itself to Clinton audiences last summer with a concert of operatic highlights.

The creation of the BIRMINGHAM OPERA THEATER is the result of extensive negotiations between the directors of the Birmingham Civic Opera Association and those of the Southern Regional Opera in the same city. The outcome was an agreement to join forces and emerge as a strong, viable company with a new board of directors, which in turn engaged Jennifer M. Willard, formerly fund-raiser and administrator with the Fort Worth Opera, as general director. Robert J. Wright is chairman and J. Ernest Hill president of the new company. Program plans and budget projections will be announced later.

A new company in Houston is planning to open with five performances in summer '87. Linda Jackson is executive director of the new producing organization, which carries the same name as the 58-year-old upstate New York festival, the CHAUTAUQUA OPERA.

Plano, a wealthy suburb of Dallas, has developed its own opera company. PLANO LYRIC OPERA plans to provide opportunities for young singers to receive training and perform before a paying public in short and/or lighter operatic works. *Mozart and Salieri* and *Hansel and Gretel* are the first two productions in the company's opening season next fall. A 250-seat auditorium in a local church will serve as theater. Sara Taylor is artistic director.

A third new opera ensemble being formed in Texas is the ARLINGTON OPERA. Located between Dallas and Fort Worth, the company will be under the artistic direction of Rudolf Kruger, former general and music director of the Fort Worth Opera. One summer opera production is planned to be given in four performances.

On April 8 a performance of *Bastien und Bastienne* introduced a new company, the ROCKLAND OPERA SOCIETY, based at Rockland Community College in New York State. Haim Elisha, professor of music at the college, is the founder, artistic director, and conductor of the new company which aims at professional, staged opera productions.

MUSICAL COMEDY L.A. is in the process of being formed by George L. Schafer with the assistance of the University of California at Los Angeles. The new repertory company will be in residence at UCLA, where Mr. Schafer is chairman of the theater, film and television department. The aim is to establish a company along the lines of Connecticut's Goodspeed Opera Theater.

The two opera concerts offered in March by the new FIVE COLLEGE ORCHESTRA in Amherst, Massachusetts, were devoted to performances of *Cavalleria rusticana*.

OPERA/SOUTH in Jackson, Mississippi, begun in 1971 by the late Sister Elise and Maestro Walter Herbert as a professional company for black artists, and which gave its last performance in 1983, has now been revived under a new manager and with a new board of directors. Clara Womack Porter is general manager. Performances are still taking place at Jackson State University but have been moved to Dansby Hall, where *The Telephone* & *The Medium* played last October.

**REVIVED
COMPANIES**

The JUNEAU LYRIC OPERA in Alaska has taken up performances again with four presentations of *The Gondoliers* at the Douglas High School Auditorium in March and April.

As has been the case with several opera companies, the BRATTLEBORO MUSIC CENTER OPERA THEATRE evolved from a previous workshop in the same Vermont city and under the same artistic constellation. Nan Nall is artistic director of the opera workshop and has assumed the same role with the company. Glenn Parker is music director, and Jody Rapport stage director.

Adding a new dimension to its activities, LINCOLN CENTER FOR THE PERFORMING ARTS will offer its own avant-garde festival from July 17 to August 2. This new series is entitled "Serious Fun!" and, like BAM's Next Wave Festival in the fall and the New York Philharmonic Orchestra's Horizon concerts, which do not return this summer, it will present new compositions, concentrating primarily on in-performance and music theater pieces that combine more than one form of the performing arts. (Last year's Horizon concerts were likewise devoted to avant-garde musical theater.) "Serious Fun!" will open with parts of Robert Wilson's *Deafman Glance*, itself a part of Wilson's *The Life and Times of Joseph Stalin*, and Julius Hemphill's *Long Tongues: A Saxophone Opera* will be given a concert performance on July 20. The total of twelve performances will take place at Alice Tully Hall.

**ARTS CENTERS'
NEW SERIES**

The TENNESSEE WILLIAMS FINE ARTS CENTER, part of Florida Keys Community College in Key West, has been enlarging its theater/opera/music program this season, thanks to the formation of an actively supportive Founder's Society, and the new management of Parvan Bakardjiev. Between January and June, the Center offered 18 performances of three operas and a musical (*Die Fledermaus*, *Pagliacci*, *Noye's Fludde*, *The King and I*), several plays, concerts, ballets, symposia, and a special film festival. November '87 will bring three performances of *Tosca*.

The big news continues to come out of the nation's capital. The WASHINGTON OPERA, which this season had included a world premiere among its own seven productions and imported another from the Cologne Opera, will mount eight operas next season. Whereas formerly the company programmed four operas at the 2,200-seat Opera House of the Kennedy Center in October-November and the others at the 475-seat Terrace Theater in December through mid-February, next season will open at the Opera House in November and close there in March, playing two operas in repertoire in November and two in February-March. December through February will find the four other productions, also in repertoire, in the third hall of the Kennedy Center, the 1,100-seat Eisenhower Theater. Thus the company will be in residence at the Center in larger auditoriums for almost five months, with a repertoire schedule more attractive to subscribers, offering better opportunities to hear all eight productions

**CHANGED
SEASONS**

(see "First Performance Listing, 1987-88 Season"). The increase in performances and the larger theater will result in a 30 percent increase of ticket availability over the current season.

Although the focus of the CINCINNATI OPERA's season has always remained on the summer, the company had broadened its activities with single productions in the fall and in the spring. It will now revert to its original schedule—one that had been dictated for fifty years by its outdoor location at the Zoo, and that was changed in 1970 when the Music Hall became its new home. This time the change is dictated primarily by economic considerations. After cutting back the number of productions this year, the 1988 season will consist of four operas produced in succession as a summer festival.

**EXPANDED
REPERTORY**

Whereas the AMERICAN MUSIC THEATER FESTIVAL in Philadelphia had concentrated on trying out and premiering American works exclusively in its first three seasons, it is shifting gears somewhat by importing two of its attractions for its next fall program. There will be Zaire's Troupe Mwenzo Africa with a music/theater/dance piece called *Nodiho*, representing a Zairian legend in a contemporary setting, and from London, *The Man Who Mistook His Wife for a Hat*, based on a famous medical case, with book by Christopher Rawlence and Michael Morris, and music by Michael Nyman, who also incorporates some music of Robert Schumann (see "New Operas"). Listed as first professional performances will be the complete staging of Harry Partch's *Revelation in the Courthouse Park* (requiring 16 homemade instruments, marching bands, tumblers, etc.), and the professional premiere of *Stauf* by Michael Sahl and Eric Salzman, an updated version of the Faust tale. This was first presented by QUOG workshop at New York's Cubiculo Theatre in 1976, and last summer as a work-in-progress at the Philadelphia AMTF. Another new work to be offered in full production is a musical adaptation of Mordecai Richler's *Apprenticeship of Duddy Kravitz* with music by Alan Menken and lyrics by David Spencer. Only one piece, *Casino Paradise* by William Bolcom and Arnold Weinstein, has been chosen for a try-out concert reading, with a possible premiere projected for 1988. The Festival dates are September 12 to October 11 (see "Performance Listing 1987-88").

**EXPANDING
SEASONS**

In addition to its own two productions of Mozart operas under Peter Sellars' direction, PEPSICO SUMMERFARE at Purchase, NY, is booking some fifteen performing ensembles from here and abroad, mostly with avant-garde programs (see Performance Listing). They include classical and experimental theater, dance and music ensembles, as well as in-performance artists, many bringing programs seen and heard in the U.S. for the first time. These include two music theater pieces on the Festival's theme of Don Juan—*El Tango de Don Juan* in Jérôme Savary's production from France, and *Donna Giovanni* created and performed by the Companias Divas of Mexico.

This will be the first year that the GREATER MIAMI OPERA has scheduled five of its own productions in six performances each for its regular subscription series. At various times the company has experimented with prolonged seasons, in each case adding more works under festival conditions—the New World Festival in 1982, and the American Musical Theater Festival in 1984. Last year's schedule consisted of four company productions, plus the travelling and shared *Porgy and Bess* which originated in Houston. Opening as early as December 7, Miami will hear the first U.S.

performance of Rossini's nearly forgotten *Bianca e Falliero* (see "New Operas"), and will continue with *Don Giovanni* (the first in a four-year Mozart cycle). Following its customary schedule of one production a month, but increasing the number of performances from five to six per opera, the company, in an "Italianate" season, will stage Dominick Argento's *Casanova*, adding *Tosca*, and closing with *Otello* in April.

While April/May 1987 found the METROPOLITAN OPERA without its usual spring tour for the first time, other activities were added to compensate for the time lost. After closing its season at Lincoln Center on April 17, part of the company was engaged in rehearsing and recording *Die Walküre* for Deutsche Grammophon, the first of the four Ring operas to be thus preserved. Summer parks concerts will open June 16 on the Great Lawn of Central Park with *Tosca* with Marilyn Zschau, Plácido Domingo and Sherrill Milnes; the second opera will be *La Bohème*. A total of twelve concert performances are scheduled this year, including, for the first time, three locations in New Jersey—Waterloo Village, Liberty State Park and Rutgers University. Spring 1988 will be filled with the three-week tour to Japan to be under the baton of two conductors, James Levine and Domingo, detailed below; there will also be two weeks reserved for continuing the Ring recordings, and again a three-week period of free park concerts including *L'Elisir d'amore* with Kathleen Battle and Luciano Pavarotti. (See also "Forecast".)

After a reduced season of three productions this year, the BALTIMORE OPERA will resume its former four-opera schedule in 1987-88. In addition to three major foreign operas, two in Italian with English captions and one in an English translation, the company will bring back its 1983 production of *Porgy and Bess* in eight performances.

OPERA COLORADO has added a Sunday matinee for each of its two productions, bringing the total number of performances at Boettcher Hall to eight.

The CLEVELAND OPERA has added a fifth production for 1987-88, offering three classical operas (*Carmen*, *Turandot*, *Le Nozze di Figaro*) and two lighter works (*H.M.S. Pinafore* and *West Side Story*). Three performances of each are scheduled for consecutive days, with the third being a matinee, further telescoping the singers' schedules. With only one leading role in most of the operas—two in the Puccini—double cast, this may be the busiest and also the most strenuous weekend some cast members will experience.

One of the fledgling American opera companies, the AUSTIN LYRIC OPERA, has announced two productions and an operatic concert for 1987-88. In its inaugural season, the company brought three performances of one opera to its new audiences.

In an economizing move, the SEATTLE OPERA has announced the cancellation of the Ring Cycle for summer 1988. The company will perform the two planned complete Cycles this summer, and hopes to resume its staging of the festival Ring in 1989.

**REDUCED
SEASONS**

It is quite evident that the HOUSTON GRAND OPERA is facing great additional expenses this coming season as compared to previous years. The move into a new theater, the Wortham Performing Arts Center, and

the world premiere of a new opera, *Nixon in China*, at the same time may be exhilarating but are also very costly events. It should therefore not come as a surprise that the company found it necessary to reduce its number of productions from nine to seven next season.

The COLORADO OPERA FESTIVAL in Colorado Springs is replacing its opera productions with three fund-raising events this summer. The company is planning a concert of operatic favorites and another of the Verdi Requiem, as well as a showing of an opera film. Gala ticket prices and the savings in production costs will enable the company to resume full productions next summer.

**CONSOLIDATED
OUTREACH &
EDUCATION/
TRAINING
PROGRAMS**

Taking its cue from the San Francisco Opera, the Houston Grand Opera has established the HOUSTON OPERA CENTER, consolidating all its educational, touring and outreach programs under one umbrella administration. It will begin operation in July 1987 and will combine professional and volunteer programs such as its young artists' touring company, Texas Opera Theater; the apprentice and training body, the Houston Opera Studio; the Affiliate Artists Program; the Artist-in-Residence Program; and the Houston Opera Guild's AID-A Program. The new structure will enable the HGO to better coordinate and integrate these subsidiary projects, making the fullest use of the programs while offering the best opportunities to the artists enrolled. For comparison's sake, the San Francisco Opera Center comprises the SFO national auditions, the Merola Training Program, the touring Western Opera Theater, the Adler Fellowship Program, and the Schwabacher Debut Recitals.

The reorganized SAN DIEGO OPERA ENSEMBLE enrolls five or six young American singers for about two months (October-December), offering them the opportunity for performances in different locations and under different circumstances within the company's outreach and educational program.

The young artists' touring ensemble of the Municipal Theatre Association of St. Louis has visited shopping malls and high schools this spring. Performing a potpourri of musical favorites presented by singers and dancers, the group tours under the catchy name of THE MUNY TROUPE.

**NEW
EDUCATIONAL
PROGRAMS**

The AUSTIN LYRIC OPERA has added an educational program in which volunteer docents (in costume) go into libraries and schools to familiarize young and new audiences with the rudiments of opera—this year's work is *Die Zauberflöte*. The Metropolitan Opera Guild's educational material is used as support for the 30 to 40-minute program, in addition to a cassette and a teacher's manual generated by the company and its volunteer force. Schools and libraries in the area are encouraged to request the services of the Austin Lyric Opera Educational Program. Please note the new address: 200 East Sixth Street, suite 206, Austin, TX 78701.

The MINNESOTA OPERA's latest tour to schools and smaller communities within the state, the Minnesota Arts Experience, or "MAX on Tour", is sponsored by the Minnesota School and Resource Center for the Arts. The program addresses three different audiences—elementary school children, junior and senior high school students, and adults and families in community centers. Performances in this first year of the project will concentrate on "Introduction to Opera" programs.

As part of its educational program, the CANADIAN OPERA COMPANY ENSEMBLE of Toronto has been visiting French-Canadian elementary

schools with a special French-language Opera Demo Program. Entitled "Le Trésor de l'opéra", the fifty-minute program offers an entertaining introduction to opera.

Looking to develop new audiences and to educate young people to the excitement of opera, the VANCOUVER OPERA has created "Outrageous Acts", a 12-minute multi-image presentation to be shown in high schools. Over 250 photographs, taken back- and front-stage during the company's current season of four productions, are projected by six slide carousels and accompanied by an audio tape. The show will be made available by the opera company to British Columbia high schools in both the multi-image slide format and on video cassette.

Thanks to a recent \$10,000 grant from the Woman's Exchange, the SARA-SOTA OPERA will be able to fill all fifty training places in its Children's Opera Company in the fall. Fourth to eighth graders must audition to be accepted in the courses which prepare them for performances in one school opera and for their participation in at least one of the main company's opera productions--*Tosca*--next season.

**CHILDREN'S
TRAINING**

Barbara Silverstein and her PENNSYLVANIA OPERA THEATER, always interested in developing and producing new works, have set up a program whereby December, January and February are devoted to the development of one new music theater piece each month, with a workshop production at the end of every month.

**COMPOSER/
LIBRETTIST &
DIRECTORS'
WORKSHOPS**

The OMAHA MAGIC THEATRE will be expanding its activities in two directions. It will be adding a New Script Playreading Series in which new musicals will be developed, and in conjunction with this program the company will also offer a training/apprentice workshop for young performers. A special grant from Target Stores/Dayton Hudson Corporation is making this project a reality. The company is currently looking at new scripts and reviewing the work of young playwrights and composers, while also considering young performers and directors as trainees.

In addition to offering staged productions of established musicals, the LONG BEACH CIVIC LIGHT OPERA has begun to develop and workshop new shows. On April 11 and 12, the company offered to a non-paying audience the first staged readings of *FLIM FLAM*, a new musical in the making by Tony-Award winning composer Albert Hague (see "New Operas"). Martin Wiviott, producer at the Long Beach Civic Light Opera, looks forward to the continuance of these workshop performances in preparation for eventual formal openings. The Hague musical was the third work so developed at Long Beach. In addition, LBCLC also maintains a Musical Theatre Workshop which offers an intensive seven-week training course for young performers.

New Jersey's PAPER MILL PLAYHOUSE recently joined these and other musical theater companies in taking new musicals through the development process, from early readings to the finished premiere production.

We have reported in the past and also elsewhere in this issue (see "Archives and Collections") about programs initiated to preserve our heritage in the American musical. Now the Mellon Foundation has awarded the OLD GLOBE THEATRE in San Diego a three-year grant of \$100,000

**REVIVALS OF
MUSICALS**

to assist in producing earlier works which have vanished from the stage but are worthy of reconstruction, revival, and preservation.

**TRIPLE-HEADER
ON AND OFF**

With the opening performances of Opera Pacific, David DiChiera became artistic director of three very active companies. The first was MICHIGAN OPERA THEATRE in Detroit, which he created out of the opera workshop at Oakland University in 1967, first in the form of the touring ensemble Overture to Opera and later developing into MOT, a major operatic force. In 1985 he added the DAYTON OPERA, and last year OPERA PACIFIC at the new Orange County Performing Arts Center in Costa Mesa, California. — Conversely, Robert Driver, who had been director of the SYRACUSE OPERA for the last eleven years, later added the INDIANAPOLIS OPERA and OPERA MEMPHIS to his managerial duties. He has now resigned from his original position in Syracuse and moved permanently to Tennessee, continuing as head of Opera Memphis as well as the Indianapolis company.

**WINTER
OLYMPICS**

With Calgary, Alberta, hosting the 1988 Winter Olympic games, the CALGARY OPERA has designated its performances of *Porgy and Bess* in February as its official artistic contribution to the sports event. — Harvey Chusid has been appointed Supervisor of Arts Publicity and Promotion for the OLYMPIC ARTS FESTIVAL (1-2/88).

PUBLICITY

Publicity ideas may not show immediate dollar returns, but they pay off in the long run. Press coverage was achieved by one symphony conductor who ascended in a hot-air balloon from in front of the concert hall; store-window displays (for Christmas or at any other time before performances) of an opera scene or "A Box at the Opera" or large posters or a specially designed window-size operatic greeting card or . . . you fill in your own favorite idea.

A feat that cannot be duplicated by just any company was accomplished by the KENTUCKY OPERA in preparation for its production of *Le Coq d'or*. While an off-stage soprano warbled the notes of the magic bird, the on-stage golden cockerel performed a high wire act, a flight in space and other pyrotechnics to the delight of the audience. Several days before the premiere, the young acrobat performed her swings and other breathtaking feats suspended from a construction crane 65 feet above Main Street in Louisville. A truly unique operatic publicity stunt!

Turning misfortune into publicity was achieved this winter by the Met, when Carol Vaness (Vitellia in *La Clemenza di Tito*) called in the morning to say that she had fractured her leg and was in a cast, and, as it happened, her understudy had come down with a bad case of laryngitis. Imaginatively combining the unaffected artistic attributes of the two singers, the Met arranged for Vaness to sing—sitting in costume at stage left with her leg propped up—while her mute understudy walked through the role and acted the part. The performance was saved and made the front page of *The New York Times*!

**SUPPORT AND
FUNDRAISING**

The recognition of publicity as an essential corporate expense has preserved the financial support for the Metropolitan Opera national broadcasts. Texaco, which had filed for Chapter 11 bankruptcy protection, has announced that it will continue its \$3.5 million sponsorship of the Met's radio broadcasts, a sponsorship begun in 1940 as an advertising expense. The Met telecasts are supported by the Texaco Philanthropic Foundation, which is not affected by the bankruptcy proceedings.

Billed as "Thirty Hours of Fun, Frolic and Festivities", the SAN JOSE OPERATHON '87 began Friday at 6PM and went without interruption until midnight Saturday. It used the services of some 90 singers and ten pianists, and members of the audience, admitted without charge, pledged from 5¢ upward toward a musical performance of their choice. The artists were willing to sing and play just about anything that could be extracted from an opera or operetta score, and the higher the pledges, the greater the incentive for the performers. The total yield amounted to about \$50,000.

This season's corporate fundraising campaign of the MICHIGAN OPERA THEATRE promises to triple the 1982 results, and is expected to net the company more than its projected goal of \$450,000. A great part of the success is attributed to Campaign Chairman Bidwell's enlisting of some sixty corporate executives to assist him and Patrice Butkiewicz, MOT's director of development.

The CANADIAN OPERA COMPANY's radiothon, "The Great Radio Sale", raised a total of \$158,000 during its thirty-six hours on the air. The Wintario Challenge Fund offered a great incentive to those pledging late by announcing its two-to-one match for every dollar raised above the first \$100,000.

The HOUSTON GRAND OPERA's Capital Campaign, launched in fall of 1985 with a goal of \$10 million, had passed the midway mark at the beginning of 1987.

The LOUISVILLE CHILDREN'S THEATRE/STAGE ONE has enlisted the good will and good offices of the local baseball team, the Louisville Redbirds. The company will host a night at the Redbirds for which the Public School system will assist in distributing \$1 tickets. The schools that sell the most tickets will earn free admission to next season's theater productions and the Redbirds will distribute free tickets to children who have never before seen a baseball game. In addition the scheme will earn the theater company special grants towards its educational programs.

The second METROPOLITAN OPERA tour to the Orient has been announced for May and June 1988. The company's first visit to Japan occurred in 1975. Next year the Met will bring three productions, *Le Nozze di Figaro*, *Les Contes d'Hoffmann*, and *Il Trovatore*, for a total of nine performances in Tokyo, four in Nagoya and Osaka, and one concert in Tokyo. The Mozart and Offenbach operas will be conducted by James Levine, and the Verdi will be led by Plácido Domingo, with Aprile Millo, Fiorenza Cossotto, Franco Bonisoli, and Sherrill Milnes in the cast. Mr. Domingo will sing the title role in the Offenbach work, and other soloists appearing during the Japan visit will include Kathleen Battle, Carol Vaness, Hei-Kyung Hong, Erie Mills, Roberta Alexander, Susan Quittmeyer, James Morris, Thomas Hampson and John Cheek. The tour will bring approximately 350 Met artists and staff members to Japan between May 21 and June 11.

ACROSS THE
SEAS

Having premiered the Japanese opera *Joruri* by Minoru Miki in 1985, the OPERA THEATRE OF SAINT LOUIS is now planning to take this production to Japan. The tour is projected for November 1988. It has not yet been decided whether a production of an American work will also be included.

For the opening festivities of the National Theater and Concert Hall Arts Center in Taipei in December '87, the NEW YORK CITY OPERA has been invited to play a two-week guest engagement. The company will bring three productions, *La Bohème*, *La Traviata*, and *The Student Prince*. The tour, arranged by the Ministry of Education, will fly 225 members of the company to Taiwan; there will be a total of twelve performances.

It was the WESTERN OPERA THEATER, San Francisco Opera's touring company, that was the first visiting ensemble to give professional opera performances in the People's Republic of China. As Shanghai is a sister city of San Francisco, a visit by WOT seemed a natural development, and in March '87 the company offered three performances of *La Bohème* in Italian in Shanghai—performed with projected captions in Chinese. The group also gave master classes at the conservatory as well as opera concerts in Beijing.

The month of May witnessed the first two productions of American musicals in China—both performed by Chinese casts in Beijing, both sung in Mandarin. They were *THE MUSIC MAN* and *THE FANTASTICKS*, with the latter taken on tour after performances in the capital. The productions were a collaborative project of the Center for U.S.-China Arts Exchange, the Eugene O'Neill Theater Center of Connecticut, and the Chinese Theater and the Central Opera Theater of Beijing. The O'Neill Theater Center's founder and chairman, George White, and its music director, Paulette Haupt-Nolen, directed and conducted *The Music Man*, and Rodney Marriott of New York's Circle Repertory Company was in charge of *The Fantasticks*. Edward Corn and Gayle Ritchie were the producers. Part of the financing came from American Express. While in China, Mr. Corn was also asked to conduct workshops in marketing and promotion.

The JULLIARD ORCHESTRA will be the first American student orchestra to perform in China. The tour will take the 112 students and conductor Stanislaw Skrowaczewski first to Japan—to Tokyo and Osaka—followed by Hong Kong and finally Beijing, Shanghai and Canton in June '87.

Theater company tours to Japan are organized annually through the Theater Communications Group. Visiting companies have included the Milwaukee Repertory Theater, New York's Circle Repertory Company, and this year the Mark Taper Forum of Los Angeles. TCG will be soliciting applications in fall '87 for the 1989 tour to the Orient.

A rather unlikely music theater troupe from the Soviet Union appearing in the United States and Canada for a six-week tour in May and June was the JEWISH CAMEO MUSIC THEATER. It was founded in 1977 in Birobidjan, an area near the Chinese border designated as a national home for Soviet Jewry at that time. On its first North American visit the company brought a musical revue, *Tum Balalaika (Play, Balalaika)* performed in Yiddish with English narration, to such cities as Los Angeles, Chicago, New York and Toronto.

When the Hollybush Festival in Glassboro, New Jersey produced *The Love for Three Oranges* in May, it did so with a predominantly Russian cast imported from Moscow's STANISLAVSKY & NEMIROVICH-DANCHENKO MUSICAL THEATER, under the baton of Vjekoslav Sutej. The performances commemorated the meeting twenty years ago of President Lyndon Johnson and Premier Alexei Kosygin at Glassboro State College.

The May-June ISRAEL FESTIVAL in Jerusalem has several American opera/music theater companies participating. For details see "New Operas."

Last summer's production of *Costi fan tutte* as staged by Peter Sellars for PepsiCo Summerfare in Purchase, NY, has been selected by Dennis Russell Davies for presentation in the 1987 WORLD THEATER/THEATER OF NATIONS FESTIVAL in Stuttgart. These performances at the Württembergische Staatsoper, featuring the original American cast, will open the festival, which was held in Baltimore last year. — This year's PEPSICO SUMMERFARE imports performing artists and ensembles from no less than six foreign countries, and the AMERICAN MUSICAL THEATRE FESTIVAL will offer two foreign performance groups.

Last year the UNIVERSITY OF MICHIGAN OPERA THEATER travelled to Lille with 24 students, bringing its production of *The Rake's Progress* in the Robert Altman staging to France.

And finally, *Vienna: Lusthaus* will be coming to the Theater an der Wien in Vienna next November in the Martha Clark/Music-Theater Group production. However, it won't seem like a homecoming—for home was hardly ever like this.

In 1985 the NEW ISRAELI OPERA gave its first production, *Dido and Aeneas*, at the Cameri Theatre in Tel Aviv, and summer '86 brought *Le Nozze di Figaro* to Tel Aviv, Jerusalem, and Haifa, with repeat performances scheduled for summer '87. Also this season, the company will feature productions of *Aufstieg und Fall der Stadt Mahagonny* and *La Traviata* in May, repeating the operas at the Jerusalem Festival and the Caesarea Amphitheater. The New Israeli Opera was founded with a grant from the Ministry of Education and Culture and a smaller amount from the City of Tel Aviv. The Israel Chamber Orchestra and the Cameri Theatre of Tel Aviv are the founding companies, with Uri Ofer of the theater company now also manager of the opera organization.

**COMPANIES
ABROAD**

While almost all European opera companies receive 80 to 90 per cent of their budgets in government subsidies, the COMPAGNIA D'OPERA ITALIANA DI MILANO exists totally without government support. The company tours one opera primarily to smaller, but also to some larger Italian cities; this year's vehicle is *La Traviata*, which had over 100 performances.

BIRMINGHAM OPERA THEATER (merged from Birmingham Civic Opera and Southern Regional Opera), 2717 Seventh Ave., Birmingham, AL 35233

NEW NAME

COOPER OPERA WORKS (formerly the New Opera Group in New York): performances will now be staged at the 18th Street Playhouse, 145 West 18th St.

**CHANGES OF
ADDRESS**

INDIANAPOLIS OPERA, 250 East 38th Street, Indianapolis, IN 46205; (317) 283-3531

LONG BEACH CIVIC LIGHT OPERA has moved its offices to 434 East Third Street, Long Beach, CA 90802—a building purchased by the company and renovated for use as rehearsal rooms and administrative offices. □

GOVERNMENT AND NATIONAL ORGANIZATIONS

NEA

The Endowment's new program of "Venture Capital", replacing in part the former format of the Challenge Grant program (see Vol. 27, No. 3), will accept applications from smaller arts organizations. The new projects, which must be concerned with long-range effects, should aim at "1) enhancing one or more art forms, 2) increasing accessibility to the arts, 3) deepening and broadening appreciation of the arts, and 4) enhancing non-federal support systems for the arts." Grants under this program must be matched on a three-to-one basis. Applications may be made by smaller individual arts organizations as well as by consortia of organizations from one or various arts disciplines. The sole criterion for judging the applications will be the proposed project—its short- and long-term value and the feasibility of its realization by the applicant(s). The program will be administered by director Jeanne Hodges, under NEA's title, Challenge III. June 2, 1987, is the deadline for the notice of intent to apply; the actual application must arrive at NEA on or before July 2.

The House Subcommittee on Interior Appropriations, with Sidney Yates as chairman, held its first hearings regarding arts appropriations for FY '88 on March 10, 1987. Speaking on behalf of opera was Mary Robert, general director of Opera/Omaha. The American Arts Alliance with Anne Murphy executive director, as well as the American Council for the Arts, have urged Congress to appropriate \$200 million for the NEA; the Administration's proposal is for \$145.2 million. For the current year the agency received \$165.08 million. In April the full House of Representatives approved a FY '88 budget which would provide \$171.5 million for the National Endowment for the Arts. Next, we will be hearing from the Senate.

REGIONAL

Ellen Thurston, the National Endowment for the Arts' representative for the Northeast and Caribbean Region, has moved the New York office from Columbus Circle to 505 Eighth Avenue, Room 1803, New York, NY 10018. The new telephone number is (212) 564-0420.

The MID-AMERICA ARTS ALLIANCE, a private regional partnership of five state arts agencies in Arkansas, Kansas, Missouri, Nebraska, and Oklahoma, is organizing a national tour by the Los Angeles based Bilingual Foundation of the Arts' Theatre/Teatro. An initial \$120,000 grant from the Ford Foundation is part of the approximately \$300,000 financing of this new project, which is designed to bring Hispanic cultural events to various parts of the country, particularly Middle America, where there is a great dearth of such activities. The first tour next fall will take *Orinoco!*, a play by Mexican playwright Emilio Carballido, on the road. Combining drama, poetry, song and dance, it will be performed in both Spanish and English.

Eight states are part of the MID ATLANTIC ARTS FOUNDATION, previously known as the Mid Atlantic States Arts Consortium. The organization, serving Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Virginia, and West Virginia, maintains several programs benefitting the arts in these states, which prompted the change from Consortium to Foundation as a more apt description of its activities.

STATES

The 1988 New York State budget, as presented by Governor Mario Cuomo, provided for \$50.5 million for the New York State Arts Council, a record amount for any state arts appropriation. The legislature's first response was to increase the budget to over \$53 million; however, the final appropriations for the arts amounted to \$47.4 million. It is still the largest

state grant for the arts, and constitutes a sum about 120 times as large as the first New York State arts appropriation of about \$400,000 in 1962. This is over 40 percent above the average growth rate of state arts funding for the same period, which went from \$2.5 million to \$216.6 million, and very much better than the twenty-fold increase registered by federal funds for the NEA. That agency began with \$8 million in 1967 and received \$165 million for 1987.

With its fiscal year beginning in April, the CANADA COUNCIL announced a budget increase of \$3 million for 1987-88. The total amount allocated by the Canadian Parliament is \$88,444,000; there will be additional income of about \$9 million from interest and dividends. Last year's original amount came to \$74 million, to which several supplementary appropriations were added during the year, resulting in the final total of \$85,311,000. The forthcoming appropriations to the Council contains \$14.8 million for music, \$15.7 million for theater, \$3.5 million for touring, \$3.6 million for media arts, and \$2.6 million for exploration—all programs under which opera companies can apply, depending on their projects. Maureen Forrester is chairman of the Canada Council.

**CANADA
COUNCIL**

Announced as "world-wide communications for the arts", ARTSLINK USA is supposed to replace telephone-telex hookups with a computer-managed system. Virtually any type of computer can be used, from mainframes to PCs as well as portables. The monthly fee is \$15 plus the cost of the outgoing telex which can be as low as one quarter of the normal rate; the telephone connect charge is 24¢ per minute plus the local phone call charge. The 1988 issue of the International Directory of *Musical America* will include "Artslink" numbers in all its listings. For more information contact Artslink USA, 42A Shenley Rd., Borehamwood, Herts WD6 1DR, England.

**ARTS
SERVICES**

NYC/On Stage, the new telephone ticket service, was originally discussed in the last issue (Vol. 27, No. 3). The number for out-of-state callers has now been fixed as 1-800-782-4369; for calls within New York State the number remains (212) 587-1111 (from touch-tone telephones only). Covered is information on performances in three areas: theater, music and dance, and these are further subdivided, with opera/concert/recital making up the music category. By following the instructions as they are relayed to the caller, one can get detailed information on prices and schedules, as well as instructions for purchasing tickets.

A new arts service organization, the NATIONAL ALLIANCE OF MUSICAL THEATRE PRODUCERS, consists of some sixty music theater companies, including several opera companies with musicals in their repertoire. Membership is not restricted to not-for-profit organizations, although the majority of members seem to be 501-C3 organizations. Jim Thesing, formerly with the Paper Mill Playhouse in New Jersey, is the organization's executive director.

**NATIONAL
ORGANIZA-
TIONS**

The INSTITUTE OF INTERNATIONAL EDUCATION (IIE), the largest U.S. higher education exchange agency, has acquired ARTS INTERNATIONAL INC., a six-year-old U.S. organization devoted exclusively to the promotion of exchanges in all the arts. IIE, now forty years old, is well known to young artists as the conduit and screening agency for Fulbright study grants, for foreign sponsored exchange and study programs for young artists, and for its assistance to particularly talented young performers with

expenses incurred in entering foreign competitions. Arts International will now become an IIE program and is expected to promote greater public and private involvement in cultural exchange. In a recent development, IIE was selected by the U.S. Information Agency and by NEA to actively participate in a project that brings American artists to international festivals and exhibits. Current consultant services and the *Arts International Newsletter* will be continued under IIE sponsorship, and AI Program Officer Ramona Silipo will continue as editor and expand the IIE programs to include other than educational projects. IIE continues at 809 United Nations Plaza, New York, NY 10017; Arts International/IIE and its newsletter are at 1400 K Street NW, Suite 650, Washington, DC 20005.

Expanding its services, MEET THE COMPOSER has linked up with the Western States Arts Foundation, creating Meet the Composer/West. Promotion of and assistance in performing contemporary works in the presence of its composers is the aim of the new branch of the New York-based organization. Nonprofit organizations interested in a specific project and requiring partial funding may get further information and application forms at Western States Arts Foundation, att: Christopher Rustay, Program Assistant, 207 Shelby Street, suite 200, Santa Fe, NM 87501. The application deadline is June 15 for projects taking place between 9/1/87 and 3/15/88, and December 15 for projects between 3/16 and 9/30/88. Nonprofit organizations in the following states are eligible: Alaska, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming. — Arts Midwest (528 Hennepin Avenue, suite 310, Minneapolis, MN 55403) continues to administer the program for nonprofit organizations in the following states: Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota and Wisconsin. Future application deadlines are June 1 for projects between 8/1 and 11/30/87, and August 3 for projects between 10/1/87 and 1/30/88.

The NATIONAL ARTS STABILIZATION FUND, created and maintained jointly by the Ford, Mellon and Rockefeller Foundations (see Vol. 25, No. 1), has announced the third geographic area chosen for research and support. While the first two programs centered on specific cities—Boston and Kansas City—the next one will serve the State of Arizona. The Fund will give \$1.5 million towards the project, an amount that must be matched two-to-one by local moneys. []

CONFERENCES

- 3/12-14/87 International Showcase for Children's Theater, Playhouse Square, Cleveland, OH
- 3/18/87 32nd General Assembly, International Music Center, Vienna, Austria
- 3/23-25/87 National Society of Fundraising Executives, Internatl. Conference, Washington, DC
- 4/21-25/87 U.S. Institute for Theatre Technology, Minneapolis
- 4/26-28/87 Association of Arts Administration Educators, New York, NY
- 5/15,16/87 Performing Arts Assistance Corporation Seminar, New York
- 6/1-4/87 International Society of Performing Arts Administrators (ISPAA), London, England
- 6/3-6/87 "Chorus America", Association of Professional Vocal Ensembles, San Francisco
- 6/3-6/87 "Artists and Audiences", New York Foundation for the Arts, Rochester, NY
- 6/9-12/87 American Symphony Orchestra League (ASOL), Waldorf Astoria, New York, NY
- 6/11,12/87 National Music Council, Annual Meeting/Awards Luncheon & Symposium, New York
- 6/15-22/87 NFAA/Presidential Scholars in the Arts Presentation, White House, Washington DC
- 6/21-24/87 National Assembly of Local Arts Agencies (NALAA), Portland, OR
- 6/24-26/87 "The Changing Voice--Use and Care of the Human Voice", University of Minnesota, Minneapolis

TAX FACTS

Much has been written and said about the new tax laws—therefore we do not intend to argue their virtues and failings. Points of particular interest to artists are discussed here:

1. Although threatened to be discontinued as a permissible expense, commissions to artists' agents, travelling expenses while on tour for concerts, etc., may still be deducted from income—but more documentation of expenses will be required. These itemized deductions must exceed 2% of adjusted gross income to be allowed. Self-employed artists must be able to show a profit for the previous three years before being allowed to deduct any losses; and home office expenses may not be deducted if they exceed the individual's profit, turning it into a loss. — 2. Income-averaging over two or more years is no longer allowed. — 3. Amounts received as scholarships and/or fellowships must now be declared as income, unless they are part of an academic degree program. Even scholarships in kind, such as lodging, living expenses, or food, when used for auxiliary scholastic purposes, are taxable. (This may also affect scholarship residencies in artists colonies.) — 4. All unemployment compensation must be declared as income. — 5. Contrary to home mortgage interest, the percentage of deduction for consumer interest payments—i.e. finance and credit charges—will be reduced annually over five years, at which time such deductions will no longer be permitted. This translates into a currently favorable condition for major purchases (such as instruments, etc.) on credit, with charges to be paid off within five years. — 6. Individuals covered by a pension plan are no longer eligible to make tax-deductible contributions to their own IRAs. — 7. A final warning. Underpayment of the estimated income tax can now result in heavy fines. The 1987 estimated tax should be based on 90 percent of the 1986 tax, or 100 percent of the 1985 tax.

Not-for-profit organizations are also affected by the new regulations in new or renewed ways. The debate over what constitutes lobbying, and what percentage of an organization's budget may be used for this "and related purposes," has finally been resolved, and no further action is expected. However, the House Ways and Means Committee plans to reexamine non-profit institutions' income from such related sources as merchandising as a possible inequity toward commercial businesses. — The possible reduction in charitable giving, due on the one hand to the lower tax rates and on the other to the new rules affecting non-itemizers, has been well publicized. The actual effects will have to await evaluation after next year's reports. □

Conferences (continued from page 30)

- 7/12-18/87 "The Performing Arts" & "Creative Promotion", ACUCA Workshops, Durham, NH
- 8/13-16/87 Literary Managers and Dramaturgs of America, Minneapolis
- 10/15-18/87 College Music Society/American Musicological Society/Center for Black Music Research, New Orleans, LA
- 10/21-24/87 **"Opera at the Crossroads", Central Opera Service National Conference, Essex House, New York, NY**
- 10/21-24/87 National Assembly of State Arts Agencies (NASAA), Nashville, TN
- 11/2-8/87 American Music Week (coord: American Music Center, New York, NY)
- 11/18-21/87 National Opera Association Annual Convention, Orlando, FL
- 12/17-21/87 Association of College, University, and Community Arts Administrators, New York
- 1/29-31/88 OPERA America Annual Meeting, Houston, TX
- 2/25-27/88 Opera Guilds International (OGI), San Diego, CA
- 10/13-16/88 College Music Society, Santa Fe, NM (10/89 St. Louis; 10/90 Baltimore) □

NEW AND RENOVATED THEATERS

NEW THEATERS A major performing arts center is being planned in Arkansas on a 92-acre estate called WILDWOOD, near Little Rock. Among the moving forces is Ann Chotard, artistic director of the Arkansas Opera Theater, one of several local groups that would use the new facility. Plans call for a 700-seat enclosed theater with orchestra pit and a multi-purpose outdoor concert shell which, with the surrounding lawns, will be capable of accommodating an audience of up to 10,000. It is intended for classical as well as pop music, and also as home to crafts people. A \$17.4 million capital campaign has been launched, and completion of the theater and administrative offices is anticipated by 1989.

The \$52 million three-theater complex making up the TAMPA CENTER FOR THE PERFORMING ARTS is to open in September 1987.

A major urban renewal project is in the first planning stages for a run-down section of downtown Boston. New housing and office buildings are to be enhanced by cultural clusters containing nine new theaters, exhibition facilities, and outdoor performance spaces, as well as restaurants, boutiques and other amenities.

We previously reported on the arts service organizations that had moved into the new EQUITABLE LIFE BUILDING on Broadway/Avenue of the Americas and 51st Street in New York (see Vol. 27, No. 3), and on the many artistic attractions--such as a branch of the Whitney Museum--in the new Larabee building. The Equitable has also added a 500-seat theater; the Repertorio Español performed musicals there in April and May.

RENOVATIONS Philadelphia's newly renovated SHUBERT THEATER will be home to the Pennsylvania Opera Theater. This move allows the company to schedule its two major productions in the fall and in the spring; a double bill which will include a new *Hansel and Gretel* opera (see "New Operas") will be staged in February at the smaller Port of History Museum Theater.

NEW THEATERS ABROAD The new ISRAEL CENTER FOR MUSIC AND THE PERFORMING ARTS is being built in Tel Aviv, with a completion deadline of April 1988 for the 40th anniversary of the founding of the state of Israel. The main attraction of the Center will be a new 2,800-seat opera house, with an orchestra pit for 100 musicians. Israel Gudowitz is the local architect. The theater will be the home of the one-year-old Israel National Opera.

The opera house in Bratislava, seat of an International Music Festival, is to be augmented by a new and modern structure. The National Slovak Theater is 100 years old and itself in need of renovation and modernization.

Göteborg is another European city contemplating the construction of a new opera house. Several plans are currently under consideration for Sweden's second largest city.

A new Arts and Convention Center in Birmingham, England, will include a 2,200-seat concert hall, projected to open in 1990.

The Far East will celebrate two openings of major cultural facilities next season. The Performing Arts Center of Taiwan will open in fall '87, with the New York City Opera contributing to the festivities. A new theater and concert hall complex in Hong Kong is scheduled to be inaugurated in spring '88.

(continued on page 43)

FORECAST

EUROPEAN
FESTIVALS
1987
(cont.)

The brief SALZBURG EASTER FESTIVAL (April 11-20) opened and closed with performances of *Don Giovanni*, staged and conducted by Herbert von Karajan. The cast included sopranos Anna Tomowa-Sintow, Julia Varady, and Kathleen Battle, with Samuel Ramey in the title role. In addition to several concerts by the Berlin Philharmonic under Karajan, there were also two concerts by the Los Angeles Philharmonic under Carlo Maria Giulini. — For his 80th birthday celebration in April 1988, von Karajan has scheduled a new production of *Tosca* with José Carreras for the Salzburg Easter Festival; in April 1990 a new production of *Fidelio* will be mounted.

The CARINTHIAN SUMMER in Villach, Austria (6/28-8/27) has scheduled *Le Nozze di Figaro*, *Die Zauberflöte*, *Bastien und Bastienne*, *The Prodigal Son* (Britten), and Karl Heinz Füssl's *Kain*. — In nearby Graz, the STYRIAN AUTUMN will bring the premiere of Friedrich Cerha's *Der Rattenfänger (The Pied Piper)*. — At the country's western tip, the HOHENEMS FESTIVAL will offer *La Traviata* with Varady and Francisco Araiza; Martin Fischer-Dieskau, the singer's son, will conduct. — The annual operetta festival in Franz Lehar's favorite retreat, Bad Ischl, has scheduled *Der Graf von Luxemburg* and Kreisler's *Sissy*.

It has become a tradition for several major European opera companies to designate one period within their regular seasons, often at the beginning or end of the summer, as festival weeks—as opposed to organizations that present festivals exclusively—and to reserve special premieres and/or exceptional casts for that time.

New productions at the Wiener Staatsoper during the VIENNA FESTIVAL WEEKS in May and June will include *Otello* under Mehta with Domingo, in a Zeffirelli production, and *Wozzeck* under Abbado with Behrens and Franz Grundheber, in an Adolf Dresen production. The Volksoper will offer a new *The King and I*, and the Theater an der Wien will present Strehler's staging of *Die Dreigroschenoper*. Several baroque operas will also be given in concerts throughout the city.

At the Bayerische Staatsoper and its subsidiary theaters, the period of July and early August is designated as the MUNICH OPERA FESTIVAL. This year the company will repeat its Ring cycle, first introduced in March, and continue to add to its operatic Strauss repertory, which will be presented in its entirety next summer for the composer's centennial. New this year will be *Salome* and the original version of *Ariadne auf Naxos* complete with *Der Bürger als Edelmann*. The program is rounded out by revivals of *Turandot* in a Ponnelle production and *Le Nozze di Figaro* in a Günther Rennert production, plus Aribert Reimann's *Troades* and Orff's *Die Bernauerin*.

The BERLIN FESTIVAL, featuring performances by the Deutsche Oper Berlin, runs the length of September. It will offer two world premieres, Tal's *Der Turm* and Rihm's *Oedipus*, and include guest appearances by opera companies from Cassel, Munich, Milan, Vienna, and Brussels.

August and September are also recognized as FRANKFURT FESTIVAL months. During that time audiences will be introduced to Peter Michael Hamel's *Kassandra* in its world premiere, and to Mauricio Kagel's *Erschöpfung der Welt* and Luigi Nono's *Prometeo* in local premieres. Also included on the program is Vivaldi's *Olimpiade*. — The two-week DRESDEN FESTI-

VAL in East Germany (May 26-June 8) featured on opening night a Polish production of Paderewski's *Manru* imported from Lodz.

The LONDON INTERNATIONAL OPERA FESTIVAL (May 7-June 6) presents a month of 20th-century operas as performed by various smaller ensembles. These include Cockpit Opera, Endymion Music Theatre, Opera 80, the Opera Factory, groups from Morley College and the Royal College of Music, and the Children's Music Theatre and Spaghetti Opera performing works for younger audiences. The two major London companies participate by scheduling their best productions for the Festival period.

The month of June was pronounced HOLLAND FESTIVAL MONTH and, in addition to its own performances, the Netherlands Opera imported several productions: *Die Fledermaus* and *La Finta giardiniera* from Brussels, *La Rondine* from Bologna, and a Zemlinsky double bill from Hamburg.

The Music Festival in ZURICH will include a grand staging of *Aida* at its Hallenstadion (indoor stadium), and Lausanne has announced festival productions of *La Clemenza di Tito* and *Ariadne auf Naxos*. The most famous of Swiss music festivals, the FESTIVAL OF LUCERNE, does not include any operatic performances.

This year the PRAGUE SPRING FESTIVAL and the NATIONAL THEATER celebrated the 200th anniversary of the world premiere in Prague of *Don Giovanni* with a new gala production. One of the rarities to be heard during the Festival was a production from Brno of Josef Mysliveček's *L'Impremestra* (1737).

June 28 to July 12 are the days when the original SPOLETO FESTIVAL/FESTIVAL DEI DUE MONDI takes place in Italy. The major opera production will be *Parsifal*, conducted by Spiros Argiris and staged by Menotti. It is to be repeated intact with Samaritani's sets and DiBagno's costumes in Charleston at the Spoleto Festival U.S.A. in May '88. Rarities this summer in Italy will include Graun's *Montezuma*, Honegger's *Le Roi David*, and the Cologne Opera production of Reimann's *Gespensersonate*. Performances of *Le Nozze di Figaro* round out the busy season.

The MAGGIO MUSICALE FIORENTINO opened April 28 with *Benvenuto Cellini*, followed by *Capriccio* in the intimate setting of the Teatro della Pergola. A production of Monteverdi's *Il Ritorno d'Ulisse in patria* in the Henze edition, and Purcell's *Fairy Queen*, will follow in June. Anthony Burgess's musical, *Blooms of Dublin*, supplies lighter fare.

July 4 to August 4 mark the opening and closing dates of the Music Festival in RAVENNA. There, as at many other festivals, various concerts, recitals and choral works make up part of the program but opera remains the central attraction. *Carmen*, *La Forza del destino*, and Donizetti's *Alina*, *Regina di Golconda* will have staged performances; Bizet's *Djamileh* will be offered in concert.

The ROSSINI OPERA FESTIVAL in Pesaro (August 16-September 7) will again present an almost forgotten work by the 19th century Italian master. This year it will be *Ermione*, featuring Montserrat Caballé, Marilyn Horne, Rockwell Blake and Chris Merritt. The first night is scheduled for August 22. Earlier that month, audiences can hear Rossini's *L'Occasione fa il*

ladro (Opportunity Makes the Thief). Also during the festival there will be performances of Rossini's *Stabat Mater* and *Petite Messe solonelle*.

From July 23 to August 16 the PUCCHINI FESTIVAL will be held at Torre del Lago. *Turandot*, *La Bohème*, and a double bill of *Gianni Schicchi* & *L'Heure espagnole* are on the program, plus a concert by the 1986 winners of the Puccini Voice Competition. — The Arena Sferisteria at the MACERATA FESTIVAL will juxtapose French and Italian versions of the same story in alternating performances of *Manon* and *Manon Lescaut* in July. *La Traviata* and an evening of zarzuelas are also on the program.

Rome's festival at the BATHS OF CARACALLA will open with *La Gioconda*, and the FESTIVAL DE MARTINA FRANCA will mount *Il Pirata* and *Attila*. — Next winter the TEATRO DELL'OPERA in Rome will stage *Das Rheingold*, the first production in a complete *Ring* to be assembled over the next four years. Gustav Kuhn will conduct.

In France, Montserrat Caballé and José Carreras will be joined by Elena Obraztsova and Paul Plishka for Massenet's *Hérodiade*, to be unveiled on August 1 at the CHOREGIES D'ORANGE. Opening night on July 11 will present Simon Estes in *Der fliegende Holländer*. This year's Wagner opera may serve as introduction to that composer's chef d'oeuvre, *Der Ring des Nibelungen*, which will enjoy yet another new production next summer when it will be staged at Orange, conducted by Marek Janowski. — Between July 8 and 31, the other French festival in that area, the FESTIVAL AIX-EN-PROVENCE, will span centuries and musical periods from Lully (*Psyché*), via Gluck (*Iphigénie en Aulide*) and Mozart (*Die Entführung aus dem Serail*), to late Verdi (*Falstaff*) and Richard Strauss (*Der Rosenkavalier*). — In September, L'OPERA DE LYON will stage a Berlioz festival with new productions of *Les Troyens* and *La Damnation de Faust*. — The new FESTIVAL DE CORSE (Corsica) in Bastia will open on August 3 with the Verdi Requiem.

Madrid's Plaza Major will host three outdoor performances of *Carmen* on July 18, 20, and 22, as staged by the TEATRO LIRICO, featuring Stefania Toczyńska, Plácido Domingo and Justino Díaz. — The long-established FESTIVAL DE BILBAO, playing primarily throughout September, opens August 28 with *Les Contes d'Hoffmann*. Presenting major international opera stars, the Festival continues with *Macbeth*, *Samson et Dalila*, *Aida*, *Ernani*, and *Un Ballo in maschera*. — Honoring its native son, the SANTANDER FESTIVAL announced a production of de Falla's *Atlántida* this summer, in addition to Gluck's *Orfeo ed Euridice*.

During the three-week EDINBURGH FESTIVAL in August, opera will be imported from at least three countries: *Rigoletto* and Merikanto's *Juha* from Finland, *Die Zauberflöte* in a Swedish folk version from Stockholm, and Henze's *The English Cat* from Frankfurt, Germany. This year's contribution from the U.S. will not include any opera but will bring American symphony orchestras to Scotland. — Glasgow's MAYFEST announced a world premiere for May 4-8: *The Sleep*, a multi-media work with music by Jeremy Peyton-Jones in a Peter Brook production.

The WEXFORD FESTIVAL in Ireland opens October 21 with Bellini's *La Straniera*, and in addition will offer Giordano's *La Cena delle beffe* and Massenet's *Cendrillon* before closing on November 1. Each opera is scheduled for four performances.

The Rape of Lucretia will be studied and performed at the Britten-Pears School and FESTIVAL AT ALDEBURGH, while at Snape a French festival will offer *Pelléas et Mélisande*.

Sweden's DROTTNINGHOLM COURT THEATRE will again be the site of opera and ballet performances between June and September. *Don Giovanni*, which was taken to Brighton, England, in May, and *Le Nozze di Figaro* will play the Court Theater in July. Gluck's rarely heard *Paride ed Elena* will open the Festival on June 8 in a new production, and a new mounting of Mozart's *La Clemenza di Tito* will be seen there for the first time on June 18, staged by Göran Järvefelt and conducted by music director Arnold Östman.

Despite its northern climate, Norway's BERGEN MUSIC FESTIVAL is one of Europe's earliest, scheduled for May 20 to 31. It featured one world premiere, Ketil Hvoslef's *Dead Sardines*, in addition to another Scandinavian composer's established work, Nielsen's *Maskarade*. De Falla was represented by *La Vida breve* and this summer's second production of *Atlantida*. Concert performances of *Porgy and Bess*, a Nürnberg production of *La Gioconda*, and the premiere of a rock opera, *Dollie de Luxe: Which Witch*, completed the festival schedule.

Over the last four years, Denmark's AARHUS FESTIVAL has been assembling the four operas of *Der Ring des Nibelungen*, culminating this summer in the production of three complete performances of the cycle. (New productions can also be seen in Bayreuth, Munich, Orange, and Rome.)

Yugoslavia's DUBROVNIK FESTIVAL (July 10 to August 25) is presenting productions of four operas with the Orpheus theme: Monteverdi's *Orfeo*, Gluck's and Haydn's *Orfeo ed Euridice*, and from Moscow, Akutagawa's *Orpheus in Hiroshima*. There will also be several performances of Strauss's *Salome*.

**EUROPEAN
FESTIVALS
1988 & 1989**

The 1988 plans for the summer SALZBURG FESTIVAL include new productions of *Boris Godunov* (conductor Abbado) and *La Cenerentola* (conductor Chailly, director Hampe). Revivals will bring back *Don Giovanni*, *Die Entführung aus dem Serail*, and *Moses und Aron* to the Austrian festival. The following summer, Salzburg will present *Die Frau ohne Schatten* in a new production by Jean-Pierre Ponnelle, conducted by Sir Georg Solti.

The new VERDI FESTIVAL in Parma is now scheduled for an opening in September '89. The opera will be *La Forza del destino* and Riccardo Muti is to conduct.

**EUROPE
1988-89
SEASON**

In Europe, joint ventures in opera customarily bring unusual works into production. Mussorgsky's rarely-heard *Salambo* will be performed by the opera houses in KARLSRUHE and WARSAW during 1988-89 in the same production, and Handel's *Amadigi di Gallia* will be on loan from Poland to the German company in summer '88.

**USA
SUMMER '88**

Summer '88 will bring the first NEW YORK INTERNATIONAL FESTIVAL OF THE ARTS (see also Vol.26, No.3). So far over 25 performing groups from 16 nations have been engaged and their number is to swell to at least 75 before next summer. "The Performing Arts of the 20th Century" is the title of this month-long event which promises to bring the best of

the established and the avant-garde to New York between June 11 and July 11, 1988.

Mozart's *La Finta Giardiniera* will be one of the five productions making up the OPERA THEATRE OF SAINT LOUIS's '88 spring season, which will also include *La Bohème*.

Plans for new productions during the 1988-89 season at the METROPOLITAN OPERA include *Salome* with Eva Marton as staged by Nikolaus Lehnhoff, *Aida* with Plácido Domingo, and a triple bill to be conducted by James Levine and staged by Peter Sellars, consisting of Schönberg's *Erwartung*, Debussy's *Le Martyre de Saint-Sébastien*, and Bartók's *Bluebeard's Castle*. The season will open with the 1987 production of *Il Trovatore* with Eva Marton and Luciano Pavarotti, and will include *Eugene Onegin* and *La Bohème*, with Mirella Freni in both operas and Domingo as Rodolfo, and *L'Elisir d'amore* with Battle and Pavarotti, which is also projected for the summer '88 park concerts. The next five years may also bring new productions of *Semiramide* with Marilyn Horne, *Der fliegende Holländer* staged by August Everding, and Handel's *Giulio Cesare* with Battle and Tatiana Troyanos as directed by John Copley.

1988-89
SEASON

In addition to the world premiere of *Rasputin* in 1988 (see "New Operas"), the NEW YORK CITY OPERA has also announced plans for the first staged production in New York of Schönberg's *Moses und Aron* in 1989. Sergiu Comissiona, the New York City Opera's music director, will conduct. It was heard in Chicago and New York in concert under Georg Solti in 1971 and again in 1984; the first and only American full production was staged by the Opera Company of Boston under Sarah Caldwell in 1966. A new production of *Rigoletto* was also announced by General Director Beverly Sills for 1988.

The LOS ANGELES MUSIC CENTER OPERA will give five productions in the fall/winter of 1988 and add two in March '89. *Così fan tutte*, the double bill of *Cavalleria rusticana* & *Pagliacci*, *Kát'a Kabanová*, *Wozzeck*, and *Orphée aux enfers* will be followed in the spring by *Otello* and *La Traviata*. The two Verdi operas feature Domingo, the former on stage, the latter in the pit. Other conductors will include Christopher Hogwood (Mozart), Jiří Kout (Janáček), and Simon Rattle (Berg), and stage directors Sir Peter Hall (Mozart), Frank Corsaro (Italian double bill), and Piero Faggioni (*La Traviata*) were also announced.

A new production of *Falstaff* by Ponnelle, with Marilyn Horne, Barbara Daniels, Ingvar Wixell, Jerry Hadley, and Wolfgang Brendel, and the postponed new production of *Die Fledermaus*, will be unveiled by the LYRIC OPERA OF CHICAGO. In addition, the company will perform *Tannhäuser* with Marilyn Zschau, Cheryl Studer, William Johns and Håkan Hagegård under Ferdinand Leitner's baton, with sets imported from the Maggio Musicale Fiorentino, and *La Sonnambula*, which will bring Cecilia Gasdia to Chicago in fall '88.

Opening night at the WASHINGTON OPERA will present *Tosca*, staged by Mr. Menotti and conducted by Rafael Frühbeck de Burgos with Domingo in the role of Cavaradossi.

The KENTUCKY OPERA will stage a Gilbert and Sullivan Festival in September 1988, with *The Yeomen of the Guard*, *The Mikado*, and *Trial by*

(continued on page 39)

ARCHIVES AND COLLECTIONS

MUSICIANS' PAPERS IN ARCHIVES

The Performing Arts Research Center of the New York Public Library at Lincoln Center is now the official home of an extensive collection of scores, correspondence, recordings, and memorabilia from the Arturo Toscanini estate. The library had functioned as a "silent repository" for the material for the last 17 years, until the acquisition was finalized. Part of the collection was purchased by the library, but the greater part was donated by the Maestro's heirs. Known as THE TOSCANINI LEGACY, the collection has been valued at approximately \$2 million. As a separate special gift, Wanda Toscanini-Horowitz is donating 38 letters written by Puccini to her parents; she has also donated \$100,000 toward the cataloguing and maintenance of the archives. Toscanini's copious and meticulous notations in scores as well as in separate notebooks and in letters will offer a vast store of information regarding interpretation, phrasing, and even reorchestration by the man who had coined the phrase "come scritto". As soon as the collection is catalogued it will be available for viewing and study. -- Another Toscanini archive of recordings, scores, books, and memorabilia is at WAVE HILL (the Maestro's former house), 675 West 242nd St, Riverdale, NY. The collection is open to scholars for research, by appointment only.

Composer WILLIAM SCHUMAN and the New York Public Library at Lincoln Center celebrated a reunion of sorts when the library acquired an extensive collection of the composer's papers consisting of correspondence, clippings, scrapbooks, programs, photographs and speeches, establishing the William Schuman Archives. A major executive position occupied by Mr. Schuman in the past was the presidency of Lincoln Center, which he held from the time of its inception in 1962 through the opening of its various components until leaving the post in 1969. Before this he was president of the Juilliard School of Music, and still earlier director of publications at G. Schirmer. Among the many honors and prizes bestowed upon him are the 1943 Pulitzer Prize for Music, the 1941 New York Critics Circle Award, and a special citation by the Pulitzer Prize Committee in 1985 on the occasion of his 75th birthday.

The holdings of manuscripts and memorabilia of Mario Castelnuovo-Tedesco at the Library of Congress have been greatly enlarged by a gift of the Castelnuovo-Tedesco Archives from the Moldenhauer Collection. In recognition of this generous donation, which also included other musical valuables from the holdings of Dr. Hans Moldenhauer in Spokane, Washington, the Library of Congress has established the MOLDENHAUER ARCHIVES OF THE LIBRARY OF CONGRESS. An earlier gift by this collector established the Moldenhauer Archives at Harvard University (see Vol. 26, Nos. 2 & 3). A musicologist and well-known collector of musical manuscripts, he also owns a major part of the Anton von Webern estate.

THEATER FILM ARCHIVES

San Francisco's Archives for the Performing Arts has announced the conclusion of an agreement between the Actors' Equity Association and APA whereby the Archives will become the official West Coast repository for films and videotapes of productions by Actors' Equity companies. Each Equity theater company must conclude an Archives Videotape Agreement before taping may take place, and only tapes covered by such a contract will be accepted by APA. The first such archives were established some years ago at the New York Public Library at Lincoln Center, and San Francisco's new THEATRE FILM ARCHIVES or "TFA" is modeled on the New York library's Theatre on Film and Tape Project or "TOFT".

THEATER
MUSIC
RECENTLY
DISCOVERED

The American musical, and our knowledge of its form and history, have been greatly enriched through two independent discoveries of musical caches. One came to light in Secaucus, N.J., several years ago, but was kept incognito at a Warner Brothers warehouse in Manhattan awaiting identification and a decision concerning rights to the unique and extremely valuable material. Its 80 crates contained original manuscripts and printed music by such composers as George Gershwin, Victor Herbert, Jerome Kern, Richard Rodgers, and many others. Some of the music was believed lost, some was totally unknown. Members of the National Institute for Music Theater, especially editor Robert Kimball, a music theater historian, are examining and cataloguing the material, which continues to yield unexpected treasures.

Other rare and unknown music—primarily for the theater—is being discovered at the University of Wisconsin in Madison. The material, both printed and in manuscript, includes notebooks and prompt books pertaining to performances, most of them in the United States between 1880 and 1920. This musical material was donated in 1970 by the Tams-Witmark Music Library in New York to the University's School of Music and its Center for Film and Theater Research. Jean Bonin is the coordinator of the project, and she has found valuable scores and notes of historic importance. There are about 1,600 titles in Madison, while other materials from the Tams-Witmark collection are housed at the Library of Congress, Princeton University, Westminster Choir College, and the Eastman School of Music. []

Forecast (continued from page 37)

Jury & Cox and Box. The performances will coincide with a "Classics in Context" festival in Louisville which will have as its theme "The Victorians".

The VANCOUVER OPERA, which has shared its productions with the Welsh Opera since Brian McMasters became the manager of both companies, will present *Ariadne auf Naxos* in the fall of 1988. This production, to be shared three ways, will originate this summer at the Minnesota Opera, travel to Canada in '88, and play Wales in 1989. — *Madama Butterfly, Fidelio, La Bohème* and *Dialogues des Carmélites* make up the 1988-89 program of L'OPERA DE MONTREAL.

Opera/Columbus, Ohio, is planning a new *Don Carlo* for the 1989-90 season, and in summer 1990 *Der Ring des Nibelungen* will return to the SAN FRANCISCO OPERA stage to be heard in four complete cycles. []

1989-90
SEASON

ATTENTION COMPOSERS AND LIBRETTISTS

COMPETITIONS The first INTERNATIONAL NEW MUSIC COMPOSERS COMPETITION has been announced for 1987. Any type of musical composition may be submitted, as long as it has been written within the last five years and has not been published. There are no restrictions as to the length of the work, its orchestration, or possible requirements for soloists. Only clearly legible scores should be submitted together with a one-page biographical sketch of the composer, possible program samples and/or reviews, a \$25 entry fee, and a signed statement attesting to the fact that this is the composer's own original work. A stamped and self-addressed envelope must accompany the score in order for it to be returned to the sender. There are no specific application forms to be completed. A \$2,000 cash prize, plus possible publication and performance, will be awarded for the winning work. The deadline for submitting material is June 1; address to INMCC, Carrie Manfrino, Competition Coordinator, 15 Jones Street, Suite 6h, New York, NY 10014.

The Florida Performing Arts Studio calls for "new musical stage works including operas" for performance at the first FESTIVAL OF PREMIERES, to take place in St. Petersburg in early 1988. Four works will be chosen from those submitted in piano score and separate text before July 1, 1987. While there are no restrictions as to the musical style, it is suggested that the cast be limited to a small ensemble. For further information on this annual event contact Florida Performing Arts Studio, 770 Fourth Ave. North, St. Petersburg, FL 333701.

Open to composers born in Illinois or currently resident there, or who have previously been Illinois residents for at least ten years, the PEORIA SYMPHONY ORCHESTRA COMPETITION calls for a five- to fifteen-minute work which has not as yet "received wide recognition". Contrary to most other competitions, the composition may have been performed previously but not frequently, must have been composed recently, and must be unpublished. The deadline for submitting compositions is July 1; application forms may be obtained from Peoria Symphony Orchestra Competition, Hartman Center for the Performing Arts, Bradley University, Peoria, IL 61625.

In addition to administering a conductors' competition, the Orchestra Sinfonica dell'Emilia-Romagna "Arturo Toscanini" is also in charge of the GOFFREDO PETRASSI INTERNATIONAL COMPETITION FOR COMPOSERS. To be accepted, a composition must be new, be scored for at least 25 but not more than 80 orchestra musicians, play no longer than 30 minutes, and be unpublished. The next application deadline is in April '88. The score must be submitted in five copies to the Concorso G.P., c/o the orchestra, P. le Cesare Battisti, 15 - 43100 Parma, Italy.

The 1988 QUEEN MARIE-JOSE MUSICAL CONTEST is open to composers of all nationalities and ages. The contest calls for a composition for an a cappella chamber choir or a chamber choir with one instrument. Playing time must be between 12 and 25 minutes, and the maximum number of singers to be used is forty. The application deadline is May 31, 1988. For detailed rules write to Secretariat, Musical Prize Contest "Queen Marie-José", Merlinge, 1251 GY / Geneva, Switzerland.

The CITTA DI TRIESTE COMPETITION for composers will accept applications and new scores until August 31, 1987. Composers may be of any nationality and age, and the composition for a "normal symphonic instru-

mental arrangement" has no prescribed duration. The work must be as yet unperformed and unpublished, and the composer may not have won first prize in the Trieste competition in previous years. The awards are both in cash and performance commitments. For further information contact Premio musicale "Città di Trieste", Palazzo Municipale, Piazza dell' Unità d'Italia 4, I-34121 Trieste, Italy

Applications for the 1988 RICHARD RODGERS PRODUCTION AWARD must be received by the American Academy and Institute of Arts and Letters no later than November 2, 1987. The competition is for new musical theater pieces that have not yet been published or professionally performed. For other requirements write to AAIAL, 633 West 155th St., New York, NY 10032.

A Canadian composer will have the opportunity to become Composer-in-Residence with the Canadian Opera Company in Toronto. Next season will be the first time that COC will test this program, which will be sponsored jointly by TransCanada Pipelines, the Canada Council, and the Ontario Arts Council. A chamber-size work to be composed during the first year of residence will be presented in a staged workshop production in spring '88 by the COC Ensemble at the Tannenbaum Opera Centre. Composers under 40 years old who are Canadian citizens or landed immigrants are eligible. Other requirements include the submission of a score or tape of a vocal or opera composition.

**FOR CANADIAN
COMPOSERS**

A new artists' colony is being created in Italy by Ellen Stewart of New York's La Mama E.T.C. She is financing the purchase and renovation of an old convent and farm in the vicinity of Spoleto with a cash award she recently won. There will be room for about 25 artists representing different countries and different disciplines who will assemble to create new works, singly or in collaboration, free from economic concerns during the time of their residency.

**ARTISTS'
COLONIES**

In early spring, the PALENVILLE (NY) INTERARTS COLONY, founded in 1982, accepts applications from creative artists for summer residencies of one to eight weeks. Intercultural and interdisciplinary communication is stressed, and composers are expected to mingle with performing, visual, and literary artists. Applications are evaluated according to professional standing and creative talent. For a summer residency in 1988, write before next March 1 to Admissions Director, Palenville Interarts Colony, 2 Bond Street, New York, NY 10012.

International Arts Relations Inc. (INTAR) is offering a 25-week program for playwrights to train young writers and assist in developing new scripts. A weekly stipend of \$100 will be paid to artists accepted into the program, which is open to Hispanic playwrights writing in English. Applications should be sent with scripts and a brief biography to INTAR Hispanic Playwrights-in-Residence Laboratory, c/o Maria Irene Fornes, P.O.Box 788, New York, NY 10108. The application deadline is June 30, 1987; selections will be announced in early fall '87, and residencies will commence later in the fall.

**FOR HISPANIC
PLAYWRIGHTS
AND
LIBRETTISTS**

The 1987 recipient of the \$150,000 Grawemeyer Award for Composition is the British composer HARRISON BIRTWISTLE. It was given for his most recent opera, *The Mask of Orpheus*, a four-hour work premiered in London last spring. It was chosen from among 95 entries representing

WINNERS

some twenty countries. This is the third year of the competition; the first award went to Polish composer Witold Lutoslawski, the second to Hungarian/West German György Ligeti.

R. MURRAY SCHAFFER was chosen as the first recipient of the new Glenn Gould Memorial Foundation Award (see Vol. 27 No. 3). This leading Canadian composer, whose numerous creations include such music theater pieces as *Loving/Toi*, *Patria I*, *Patria II: Requiem for a Party Girl*, *Jonah*, *La Testa d'Ariana*, the much-debated *Ra* of 1983, and the most recent *Ko Wo Kiku*, received a cash prize of \$50,000. The next Glenn Gould award will be made by the Canada Council in 1990.

The Rudolf Nissim Award, given annually by ASCAP, went this year to PAUL NELSON for his *Vox Aeterna Amoris*, a scene for mezzo-soprano and orchestra. The award includes a \$5,000 cash prize and supplementary funds from the ASCAP Foundation towards professional performances of the winning composition, which must not have been professionally performed at the time it is submitted for consideration for the prize.

Do not miss the entries on new works and on composer/librettist workshops under "New Operas and Premieres" and "News from Opera Companies". []

MUSIC PUBLISHERS

MAGNAMUSIC-BATON of St. Louis has entered into a reciprocal agreement with SCHOTT & CO., London, and B. SCHOTTS SÖHNE, Mainz. While the American publisher has been representing the two companies and their affiliates in the United States and Canada, the new arrangement provides for the two European houses to represent MMB, NORRUTH, and its catalogues in the United Kingdom, the British Commonwealth (except Canada), and continental Europe.

New Catalogues

Two American music publishers have released new catalogues of the music theater works they represent. The CARL FISCHER RENTAL CATALOGUE *Opera and Stage Works*, comprised of 36 pages cross-referenced by composers, librettists, and original authors, may be requested from C.F. Inc., Serious Music Dept., 62 Cooper Square, New York, NY 10003. — MUSIC THEATRE INTERNATIONAL ENTERPRISES lists all its musicals in its 100-page 1987-88 catalogue, which includes production photos; it may be ordered from MTI Enterprises Inc., 810 Seventh Ave., New York, NY 10019.

The AMERICAN COMPOSERS ALLIANCE has prepared a catalogue of *Choral and Stage Works* of contemporary music available from ACA,

170 West 74 Street, New York, NY 10023, (212) 662-8900. In addition to about 150 stage works, the catalogue includes chorus works a capella, with keyboard, and with orchestra or band. Performance material is available on rental with performance rights for all ACA music vested in BMI; some vocal scores are for sale. Perusal of most scores is possible through the American Music Center.

New Works

The Shepherds, a Christmas opera by Frederick Koch adapted from a 15th century English mystery play (see Vol. 27, No. 3), is now available through CARL FISCHER, Inc.

St. Carmen of the Main, a "Pop Song Fantasy" in two acts by Sidney Hodkinson (music), Lee Devin (libretto) and Michel Tremblay (book), is now available through G. SCHIRMER.

Correction

Two wrongs do not make a right, and we apologize sincerely: Jeffrey Bishop's children's opera *The Dead Moon* is published by MagnaMusic-Baton and performance material may be ordered from MMB, 10370 Page Industrial Boulevard, Saint Louis, MO 63132. Mr. Bishop works for Oxford University Press; composer Bishop publishes with MMB. []

ATTENTION CONDUCTORS

The third ARTURO TOSCANINI INTERNATIONAL COMPETITION FOR CONDUCTORS has been announced for June 23 through August 31, 1987, in Parma. Organized by the Orchestra Sinfonica dell'Emilia-Romagna (P. le Cesare Battisti, 15 - 43100 Parma, Italy), the competition is open to conductors of all nationalities who are not over the age of 32 at the beginning of the competition. Among the documents to be submitted are a birth certificate, a curriculum vitae, a photocopy of academic qualifications, proof of professional activity, a photocopy of an identification document (passport or other), two recent passport photos, and the registration fee of 50,000 Lire. No more than eight contestants are admitted to the semifinals, and they are also accepted into a special advanced training course. A maximum of three candidates will advance to the finals. Write for repertoire and other requirements for next year's competition.

The FESTIVAL AT SANDPOINT in Sandpoint, Idaho, is again offering a Conductors' Institute (see Vol. 27, No. 2). It will be under the supervision of the festival's artistic director, Gunther Schuller, with the Spokane Symphony in residence. Twenty conducting students will be accepted into the program, four of whom will be active conductors; the rest will participate as auditors and will not lead any public concerts. Applications must be received by May 15; the Institute will run from July 26 to August 9. For further information contact the Festival office, P.O.Box 695, Sandpoint, ID 83864; (208) 265-4554.

Instead of one grand prize of \$5,000 and a conducting engagement with the American Symphony Orchestra, the judges of the 1987 Stokowski Conducting Competition decided to award equal prizes of \$2,000 to all four finalists. The winners were PETER BAY, music advisor of the Richmond Symphony; GEORGE ROBERT HANSON; GARY M. SCHNEIDER, music director of the Hoboken Chamber Orchestra; and STEVEN STEIN, Exxon/Affiliate Artist Conductor, currently with the Detroit Symphony.

WINNERS

The following four music directors and conductors were selected by the American Symphony Orchestra League to participate in the 1987 American Conductors Program. BRUCE HANGEN, Omaha Symphony Orchestra; RAYMOND HARVEY, Springfield (MA) Symphony Orchestra; JULIUS HEGYI, Albany Symphony and Berkshire Symphony Orchestras; and PETER LEONARD, Shreveport Symphony Orchestra, conducted the New York Philharmonic in a special concert during the ASOL Convention in New York in June. □

New and Renovated Theaters (continued from page 32)

Brussels' THEATRE ROYAL DE LA MONNAIE has undergone major renovations which changed both the inside and outside appearance of the opera house. The building was enlarged by adding more foyers and rehearsal rooms, some built atop the original structure. Contemporary decorations now replace some of the original ones, and new technical facilities have also been installed. The house reopened in November with *Der Rosenkavalier*. □

RENOVATIONS ABROAD

EDITIONS AND ADAPTATIONS

When the Berkeley Opera performed *FIDELIO* in February, it presented it in the 1805 three-act [*Leonore*] version. — The OperaDelaware performances in May used, for the first time, a reduced orchestration especially made for this production by Stefan Kozinski, who also wrote the new English translation and conducted the three performances.

The Long Beach Opera's performances of *ARIADNE AUF NAXOS* in March represented the first U.S. staged production of the original 1912 version. Strauss and Hofmannsthal first conceived the work to open with Molière's play *Le Bourgeois Gentilhomme*, in an abbreviated German version by Hofmannsthal as *Der Bürger als Edelmann*, with incidental music by Strauss (some composed à la Lully, who provided the music for the play's first production). This was followed by a "Divertissement"—the opera *Ariadne auf Naxos*. The premiere in Stuttgart was staged by Max Reinhardt and conducted by Strauss himself, with such singers as Jeritza, Jadlowker, and Siems appearing in the operatic part. It made for a very long evening, which may have been the reason why it was not successful; subsequent productions did not fare better. This prompted librettist and composer to change the form of the work. Hofmannsthal discarded the Molière play in favor of a prologue for which Strauss wrote new music. Strauss also rewrote and added some new music to the opera, revising the originally even more fiendishly difficult aria for Zerbinetta. It is in this version, first unveiled in Vienna in 1916, that *Ariadne auf Naxos* is so successfully performed today. There have been several concert performances in the United States of *Der Bürger als Edelmann*, with and without the "Divertissement" of *Ariadne*, some as a suite with narrator and soloists as arranged by the composer. It is a favorite of Erich Leinsdorf who conducted it with the Boston Symphony in 1964 and '69, and with the New York Philharmonic in 1979. Thomas Scherman and his Little Orchestra Society played the Molière play with incidental music, followed by the opera's early version, in concert in 1969. New York's Y Chamber Orchestra and the Los Angeles Chamber Orchestra, both under Gerard Schwarz, provided a narrative introduction instead of the Molière play, performing the incidental music and the early version of the opera. The Long Beach performances are distinguished by being the first of the unadulterated 1912 edition in this country, as well as the first staged production here. (Contrary to some reports, the performances staged at the Juilliard School in 1934, 1956 and in 1974 were always of the final version of the opera.)

It may come as a surprise to hear that Sir Arthur Sullivan himself rewrote *H.M.S. Pinafore* for performances by children. Entitled *THE CHILDREN'S PINAFORE*, it was premiered in England in December 1879, 18 months after the original version. It had its Canadian premiere in May, when it was performed by the Canadian Children's Opera Chorus.

Kurt Weill's *LADY IN THE DARK* is being readied by David Loud in a new performing edition based on the original uncut score. It will be available for rental from the Rodgers and Hammerstein Theatre Library in September. □

EDUCATION

ADVANCED TRAINING

With Jerome Hines as artistic and executive director, the new OPERA/MUSIC THEATRE INSTITUTE OF NEW JERSEY at Montclair State College is ready to be launched. This new advanced training center will accept 12 to 20 young singers who have had some but limited performance experience. It will offer them master classes with Mr. Hines, Marilyn Horne, and Frank Corsaro, among others, and performance opportunities on a professional level. Three fully staged productions are to be mounted with the trainees/apprentices under the baton of Henry Lewis at Symphony Hall in Newark. Auditions will be held in June and July, and the first performances are projected for May '88. William Reeder is managing director of the new Institute with offices at 89 Lincoln Park, Newark, NJ 07102.

The COLLEGE MUSIC SOCIETY has appointed an eight-member study group to consider two aspects of the college music teaching profession: the preparation of college music teachers, and the quality of music teaching in higher education. Jacquelyn Boswell of Arizona State University chairs the study group; Richard Browne of the University of Michigan will write the report.

This year the NATIONAL GUILD OF COMMUNITY SCHOOLS OF THE ARTS is celebrating its golden anniversary. Recognizing the important cultural role of arts schools at the grass-roots level, Zubin Mehta has accepted the position of chairman of the fiftieth anniversary celebration committee.

The National Foundation for the Advancement in the Arts has signed Michael Tilson Thomas as Artistic Advisor to its newly created NEW WORLD SYMPHONY. The orchestra, based in Miami, will consist of musicians between 21 and 30 who are career-level instrumentalists. Fellowships will be given for one year with a maximum renewability of three years.

NORTHWESTERN UNIVERSITY offers special Edith Mason and William E. Ragland Fellowships in Opera. Full tuition grants and also small stipends are available to students pursuing advanced graduate degrees in voice with a concentration in operatic performance, in stage direction, or in production. Grants and stipends are also available for advanced graduate study in piano (for coach-accompanists) or in conducting.

CATHOLIC UNIVERSITY OF AMERICA in Washington, DC, is offering, for the first time, a Bachelor of Music in Musical Theatre degree.

The Opera Department of the BROOKLYN CONSERVATORY OF MUSIC has announced a new two-year program which will award a "Diploma in Opera Performance" to those who successfully finish the courses. Auditions are held in late June for enrollment in the 1987-88 semester. The Conservatory is at 58 Seventh Avenue, in the Park Slope district. John Russell and James Kay are directors of the opera department.

San Diego's OLD GLOBE THEATRE has entered into an agreement with the University of San Diego, creating a two-year graduate training program offering both academic studies and practical theater experience. For the first year, seven students will be accepted into the program, culminating in a Master of Fine Arts degree. Participants must be screened by the university as well as by the theater company.

ACADEMIC/ PROFESSIONAL JOINT TRAINING PROGRAMS

The UNIVERSITY OF TENNESSEE at Knoxville will be awarding its Master of Music in Voice degree to students enrolled in a newly structured academic program in collaboration with the Knoxville Opera Company.

Students enrolled in the music and theater programs at STETSON UNIVERSITY in DeLand, Florida—specifically those with a major in music theater, performance, or theater technique—may supplement their training by an apprenticeship with the Seaside Music Theatre. — See also "Career Guide Addenda" for further joint programs of opera companies with university opera departments (such as Tulsa Opera with Oklahoma City University, and Virginia Opera with Virginia Commonwealth University).

Following the American conservatory/college example of offering its students the opportunity of performing in fully staged opera productions, often in their own professionally-equipped opera houses, the HAMBURGER MUSIKHOCHSCHULE has added its own small opera house. The "Forum" can accommodate an orchestra of eighty musicians and an audience of about 500. The first all-student performances took place in November; Reinhard Keiser's *Der hochmütige, gestürzte und wieder erhabene Croesus*, premiered in Hamburg in 1711, inaugurated the new house and launched the new program. Applying to the municipal government for funds for the new theater, the school could point to its excellent record: out of 21 graduates from the opera program during one year, eleven were engaged by German opera houses the following season.

SUPPORT FOR ACADEMIC PRODUCTIONS

With the continuing cuts in production funds at academic institutions, the means by which universities and colleges are able to maintain their production schedules have become of vital interest to all concerned. COCHISE COMMUNITY COLLEGE finds a sympathetic ear in the city administration of its home town, Sierra Vista, Arizona, which enables it to give fourteen performances at schools and community centers, while opera productions at ILLINOIS STATE UNIVERSITY in Normal are partially subsidized by the Illinois State Arts Council. The music theater of GLENDALE (CA) COMMUNITY COLLEGE recovers 80 percent of its expenses from box office receipts with ticket prices reaching an unusually high \$12, matched in academic circles by the ticket prices at TULANE UNIVERSITY in New Orleans, which mounts a total of nine productions. Another California institution, MODESTO JUNIOR COLLEGE, has established a special Opera Foundation which makes up the difference between the school's allocation plus box office receipts and the actual production costs. The Opera Theater at SAN DIEGO STATE UNIVERSITY is one of the beneficiaries of the California State Lottery Fund. And for the UNIVERSITY OF AKRON, the Children's Concert Society sponsors sixteen performances at area elementary schools given by the university's opera theater.

SUMMER OPERA WORKSHOPS

This year's summer opera workshops include a one-week (July 6-13) Opera-Musical Theater Workshop at Baptist College in Charleston, SC, under Dale Dreyfoos, artistic director of the Charleston Opera Company.

California State University at Long Beach offers a SUMMER OPERA INSTITUTE from June 4 to 28, 1987. The faculty includes Leon Major, Natalie Limonick, and Dickson Titus, stage directors Christopher Alden and Jody McAuliffe, and conductors Randall Behr and Michael Carson. The program will be under the joint supervision and administration of the university and the Long Beach Opera, and will offer intensive instruction as well as performance opportunities with orchestra.

BIRGIT NILSSON again held her master classes at the Manhattan School of Music in April, followed by master classes at Memphis State University. —Soprano MARIA STADER holds master classes in song interpretation in Zurich, August 10-22. For information contact the sponsor: Migros Genossenschaft, Abteilung Kulturförderung, Postfach 266, CH-8031 Zurich, Switzerland.

MASTER CLASSES

JESSYE NORMAN is offering a master class in interpretation in the summer at the Centre International de Formation Musicale in Nice, France. Music courses at the Centre are offered July 8-22 and July 24-August 7. More information may be obtained by writing to Conservatoire National de Région, 24 Boulevard de Cimiez, 06000 Nice, France. — The FONDATION ROYAUMONT in Asnières-sur-Oise offers vocal master classes by such artist/teachers as Gérard Souzay, Daniel Ferro, Lorraine Nubar and Ruth Falcon between May and September. — NICOLA GEDDA has been announced as one of the artists leading Meisterklassen in Vienna this summer.

The Opera Program of the YALE UNIVERSITY SCHOOL OF MUSIC will have several visiting lecturers during the course of the next school year. Master classes are scheduled by Carlo Bergonzi for October, Richard Bonyngé for November, Régine Crespin for December, Sherrill Milnes for February, and Renata Scotto for March. Doris Yarick-Cross is Director of the Opera Program, and the permanent faculty includes Tito Capobianco, who teaches acting and interpretation, and Lili Chookasian, Jerold Siena, and Diane Richardson, who teach voice.

The internationally renowned designer MING CHO LEE will conduct a survey of preprofessional training opportunities for theater designers in the United States. He has received a Guggenheim Foundation fellowship towards completion of this project.

STAGE DESIGN

New York University's annual Summer Arts Management Institute will meet July 27-31. Besides lectures and workshops, MANAGING THE ARTS ENTERPRISE will also include work on simulated management problems of a fictional Northwood Arts Center. As part of NYU's Graduate School of Public Administration, the Institute is designed for advanced students and for arts administrators already active in the field. Tuition for the five-day seminar is \$800, or \$1,004 if taken for college credit (four points).

ARTS MANAGEMENT

The METROPOLITAN OPERA GUILD's Education Department has created two video cassettes for use in classrooms. *Backstage at the Met: Creating the Illusion* takes viewers behind the scenes at the opera house; *Young Wonders* tells the story of fifth and sixth graders creating their own opera. The tapes are priced at \$39.95 and \$45.00 respectively, and may be ordered from MOG, 1865 Broadway, New York, NY 10023. (See also "News from Opera Companies" for new outreach/educational programs added by opera companies.) □

PROGRAMS FOR SCHOOLS

APPOINTMENTS AND RESIGNATIONS

Federal Appointments

Seven persons active in the arts were nominated by President Reagan to membership in the National Council on the Arts, the advisory body to the National Endowment for the Arts. They include the following professionals from the music field: ARDIS KRAINIK, General Manager, Lyric Opera of Chicago; HARVEY LICHTENSTEIN, President and Executive Producer, Brooklyn Academy of Music; DAVID BAKER, composer, educator and jazz musician; and ROBERT GARFIAS, ethnomusicologist, University of California at Irvine.

The National Endowment for the Arts has appointed ROBERT MARX as Director of its Theatre Program. His previous positions were with the New York State Council on the Arts, the Mark Taper Forum, and the Olympic Arts Festival in Los Angeles. Among the new theater panel members is JO ANN SCHIDMAN, Artistic Director of the Omaha Magic Theatre. — The Endowment's Inter-Arts Program has a new Director, PETER PENNEKAMP, who has held several administrative and elected positions in the artistic field in California. — WARREN BENNETT NEWMAN has been named Arts in Education Program Director succeeding J. Prince, and STEPHEN GOODWIN has become Director of NEA's Literature Program.

The Congressional Arts Caucus has elected BOB CARR, Democratic Representative from Michigan, Chairman of the four-year-old committee.

Regional & State Agencies

NEA Regional Representative ROMALYN TILGHMAN is exchanging her territory of the Plains States for that of the Pacific Rim.

The South Carolina Arts Alliance has named NINA MULLIKIN Executive Director, currently a part-time position. She is co-owner of an art and frame shop in Camden, and will divide her time between Camden and the office in Columbia.

BARBARA NICHOLSON, Deputy Director of the D.C. Commission on the Arts and the Humanities for the last five years, has accepted the post of Executive Director of that agency.

Canadian Arts Organizations

After an absence of two years, ROBERT SPICKLER has rejoined the Canada Council as Assistant Director, reporting on the Council's ten arts sections to Director Peter Roberts. Previously, he had been head of the Council's theatre section. — As of January '87 NANCY BURGOYNE, former Executive Director of the

Ottawa Arts Council, became Associate Director of the Canadian Conference of the Arts.

In February CHRISTOPHER WOOTTEN, formerly of Vancouver, B.C., became the new Executive Director of the Ontario Arts Council.

At its recent meeting in Hamilton, the Canadian Music Council elected a new President, ALEXANDER R. TILLEY of Halifax, N.S. It was also announced that the Council's Secretary General of the last 11 years, GUY HUOT, has accepted the post of Executive Secretary of the International Music Council at UNESCO in Paris. His successor in Ottawa is currently being sought.

National Arts Organizations

The following new officers were elected and installed by the College Music Society: DAVID WILLOUGHBY, President; PHILLIP RHODES, Immediate Past President; DOUGLAS B. MOORE, Vice President; and ROGER E. FOLTZ, Treasurer. A further announcement names the following officers for 1988: ELLIOTT S. SCHWARTZ as President-Elect, and DOUGLASS SEATON as Secretary.

FEDAPT, the Foundation for the Extension and Development of the American Professional Theatre, has appointed NELLO McDANIEL as Executive Director, succeeding Frederic B. Vogel in July '87. Mr. Vogel will continue as consultant with the New York-based organization, and will be in charge of a special project exploring the feasibility of resource sharing between not-for-profit, commercial, and university theaters and music theater companies.

THOMAS HALL, Managing Director of the Old Globe Theatre, was named President-Elect of the League of Resident Theatres (LORT). The eighty-member organization is administered by a nine-member executive committee headed by the President. In the new position, which he will occupy for 2½ years, he is succeeding Sara O'Connor of the Milwaukee Repertory Theatre. Mr. Hall was honored by *Arts Management* as "Arts Administrator of the Year".

With the retirement of the twelfth Librarian of Congress, DANIEL BOORSTIN, taking effect this summer, JAMES H. BILLINGTON, currently Director of the Woodrow Wilson International Center for Scholars, has been appointed to the President to the library post. Furthermore, the Library has named JAMES W. PRUEFF chief of its Music Division, succeeding the late Donald Leavitt. Professor Prueff was Chairman of the Music Department at the University of North Carolina at Chapel Hill. He will begin in his Washington post in September.

The recently created National Alliance of Music Theatre Producers has chosen JIM THESING, formerly with Paper Mill Playhouse, as its first Executive Director.

The Conductors' Guild has selected a new President, Dr. SAMUEL JONES, Professor of Conducting and Composition at Rice University in Houston, and the Society of Stage Directors and Choreographers elected GENE SAKS as President, succeeding Marshall Mason.

The American Council for the Arts recently elected EUGENE C. DORSEY Chairman of the Board. This is a one-year appointment. Mr. Dorsey has been a member of the ACA board for the last nine years.

BARBARA JANOWITZ was named Director of Management Services for the Theatre Communications Group. Formerly affiliated with Lincoln Center, she succeeds Robert Holley at TCG. TODD LONDON joined the national theater organization as Project Consultant for its new National Artistic Agenda program.

PHILIP WHITACRE, formerly development director with major symphony orchestras, has become Senior Vice President and Chief Development Officer for the National Foundation for Advancement in the Arts. — The U.S. Institute for Theatre Technology has engaged CAROL LEWIS as national office manager in New York.

Opera Companies: Officers

At an onstage gala, the LYRIC OPERA OF CHICAGO assembled its 400 voting board members to elect next year's officers and board members, to hear a financial and artistic report, and to be wined and dined thanks to the generosity of Talman Home Federal. Box-office receipts and the company's Opera Fund reached an all time high with \$9.1 million taken in by the former and \$22 million recorded by the latter, of which \$11 million was added within the last year. The final goal is \$25 million. Chairman J.W. VAN GORKOM and President of the Board WILLIAM B. GRAHAM were reelected; FRANK CONSIDINE was named Chairman of the Executive Committee, and J.J. BRICE, LESTER CROWN and JOHN GRAY were installed as Executive Vice Presidents for 1987-88.

Following the resignation of Edward F. Swenson, III, as President of the Pennsylvania Opera Theater, the board elected PEGGY COOKE and DAVID M. LeVAN as Chairman and Vice Chairman jointly to replace the President and to assume his duties.

The four-year-old June Opera Festival of New Jersey has added new members to its board of

directors, which now numbers seventeen with JOHN A. ELLIS as its President. The organization also named its founder and conductor MICHAEL PRATT as Artistic Director and NAGLE JACKSON as Director of Production. LINDA LOCKART, formerly Assistant Manager, has been promoted to Executive Director.

The Sarasota Opera Association has elected HARRY C. ADLEY President of its board of directors to succeed Robert Wilhelm, who has retired. Leo Rogers continues as Board Chairman; Mr. Wilhelm becomes Vice Chairman of the Board.

Opera Companies: Executive/Artistic Heads

The Pittsburgh Opera will have its first Principal Conductor since the death of Richard Karp, the company's founder. THEO ALCANTARA, Music Director of the Phoenix Symphony, will assume this new responsibility in fall '87 for the next two seasons.

HAL FRANCE, Music Director of the Mobile Opera and guest conductor with several other American opera companies, has also accepted the post of Music Director of the Lake George Opera Festival in Glens Falls, NY.

JAMES de BLASIS, who has been General Director of the Cincinnati Opera for the last 14 years, and who, as stage director, has been in charge of several productions annually, will become the company's Artistic Director after the 1987 season. PAUL STUHLREYER III has been engaged as Managing Director in charge of administrative and financial matters.

In addition to his position as Music Director of the Houston Grand Opera, JOHN DeVAIN has also accepted the positions of Music Director of Opera/Omaha, and of Music Advisor and Principal Conductor of the Youngstown Symphony and Opera Society.

Stage director JAY LESENGER is the new Artistic Director of the Opera Company of Mid-Michigan in Lansing.

The Albuquerque Civic Light Opera Association has engaged TIMOTHY McNAMARA as Executive Director, effective this spring.

Toronto's Comus Music Theatre has named DOUGLAS VIRGIL RILEY Administrative Director, following the resignation of Billie Bridgman, who has taken over the artistic management of the Guelph Festival (see Vol. 27, No. 3). — JEANNETTE ASTER will assume the post of Artistic Director of Opera Lyra in Ottawa.

The Charlottetown Festival on Prince Edward Island has engaged WALTER LEARNING of the

Vancouver Playhouse as Artistic Director, following the resignation of Alan Lund.

PATRICIA A. MITCHELL has resigned as Executive Director of the San Francisco Opera. There are no plans at present to appoint a replacement. — Another resignation was announced by the Indianapolis Opera, where THOMAS M. MADDEN is leaving the post of General Manager. Robert Driver is the company's Artistic Director.

After 26 years as Producer and Executive Vice President, SPENCER BEMAN is retiring from the Lamplighters in San Francisco. At a farewell gala, the company launched a retirement fund in his name.

PETER B. MYERS has resigned as head of Midwest Opera Theater, the educational and touring arm of the Minnesota Opera, effective July 1, after having been in that post for twelve years.

Opera Companies: Department Heads

Consultant MARCIA JAMES has been named to the position of Director of Development for the Houston Grand Opera. She has had wide experience in fundraising for the non-profit sector in the arts, health care and education. — The Dallas Opera has appointed MARY M. BRINEGAR to the post of Director of Development. Ms. Brinegar's former affiliations include museums as well as non-profit television stations, where, in 1984, she was named Outstanding Fundraising Executive of the Year by her peers.

JULIE H. LeVAY is the new Director of Development for the San Francisco Opera. She has been a consultant to the company's fundraising and endowment-planning study for the last several months. Her previous positions have included fundraising activities for various universities.

Formerly of the Wolf Trap Foundation and the Washington Opera, LUKE BUNDLE is now Director of Marketing for Opera Pacific, the new opera company at the Orange County Performing Arts Center in California. Her most recent positions have been with other California-based arts organizations. — STEPHEN RAPP, former Director of ECCO!, Cincinnati Opera's young artists and education program, has accepted the post of Director of Community Programs with Opera Pacific.

The Chicago Opera Theater has a new Marketing Director in EILEEN GILL, and the Kentucky Opera a new Director of Public Relations in GERALD FARRAR. — Two new appointments have been announced by the Pennsylvania Opera

Theater: LISA BLUMBERG as Director of Marketing and Public Relations, and CARRINGTON EWELL as Director of Development. — CINDY PINAK was named Director of Promotions and Marketing of Civic Light Opera of Pittsburgh.

Board member ELSIE KLUTE has also been named Administrative Assistant of the White-water Opera. In her new position in Richmond, Indiana, she succeeds Barbara Lyons.

Composers-in-Residence

After an extensive search, the Lyric Opera of Chicago announced that it has chosen LEE GOLDSTEIN as its second composer-in-residence. He succeeds William Neil, who was with the company for over two years and who, during that time, wrote his first full-length opera, *The Guilt of Lillian Sloan*, which was performed before an invited audience last spring. Mr. Goldstein was chosen from forty-four musicians nominated for the post. He will be working with the young artists of the Lyric Opera Center and may remain with the program from 18 to 30 months. The 34-year-old composer has taught at Queens College in New York, at the Jewish Theological Seminary of America, and at Baldwin-Wallace College. He has conducted both opera and musical theater productions and received several prestigious fellowships and awards for his compositions. Two one-act operas which he composed in 1976 and 1984 have been performed by academic opera workshops.

The Chicago Symphony Orchestra named JOHN CORIGLIANO its Composer-in-Residence.

(See also "Attention Composers")

Orchestras, Chorus

The expertise of conductors ROBERT SHAW (Music Director, Atlanta Symphony) and of STANISLAW SKROWACZEWSKI is being sought by the Florida Symphony and the Saint Paul Chamber Orchestra, respectively, where they will serve as Music Advisors.

After sixteen years with the Cleveland Orchestra, the last ten as General Manager, KENNETH HAAS left that post in March to become Managing Director of the Boston Symphony Orchestra. As such he will also be in charge of the orchestra's summer season at Tanglewood.

SERGIU COMMISSIONA will not seek to renew his contract as Music Director of the Houston Symphony Orchestra when it expires at the end of the 1987-88 season, and the orchestra's Executive Director for the last six years, GIDEON TOEPLITZ, is leaving at the end of the current season. Joining the orchestra at this time are NIKLAUS WYSS as Associate Conductor and

RICHARD FLETCHER as Assistant Conductor. E.C. VANDAGRIFT JR. has been elected the Houston Symphony Society's new President.

The Rochester (NY) Philharmonic announced the appointment of MARK ELDER as Music Director beginning with the 1989-90 season. Music Director of the English National Opera, he will retain that post and function as Music Director-Designate for Rochester during the next two years. He has agreed to lead the orchestra for at least ten weeks each season. His predecessor was Jerzy Semkow. — Australian conductor GEOFFREY SIMON has been appointed Music Director of the Albany (NY) Symphony as of the end of this season, succeeding Julius Hegyi who will become Conductor Laureate.

Two more orchestras have announced the engagement of new assistant conductors. CHRISTOPHER KENDALL will join the Seattle Symphony in that capacity, and KIRK MUSRATT the Saint Louis Symphony.

The work stoppage earlier this season at the San Diego Orchestra also led to the resignation of its Music Director, DAVID ATHERTON. A settlement between orchestra and management was finally achieved, although it came too late for the resumption of concerts this season. The new contract will assure two years of concerts beginning next fall.

The Des Moines Symphony's Music Director YURI KRASNAPOLSKY has not renewed his contract and will leave this post at the end of the current season.

With ROBERT DeCORMIER retiring this summer after 17 years as Music Director of the New York Choral Society, JOHN GOODWIN has been named to succeed him.

Arts Centers, Theaters

After 26 years as head of the Kennedy Center for the Performing Arts, ROGER L. STEVENS has announced that he plans to retire next year. RALPH P. DAVIDSON, former Chairman of the Business Committee for the Arts, who serves on the boards of various cultural institutions, has been mentioned as a possible successor to Mr. Stevens. Mr. Davidson would take over the Washington assignment in 1988, when his retirement as Chairman of the Executive Committee of Time, Inc., becomes effective. Mr. Stevens will remain affiliated with the Center by producing some of its plays and by leading the continuing fundraising towards a \$50 million endowment, of which almost half has been pledged so far. — Formerly with Actors' Equity Association, ANNE ZIMMERMAN is now Director of Theatre Operations at the Kennedy Center.

Ottawa's National Arts Centre has named BRUCE CORDER, formerly Deputy Director General, as Acting Director General. He is to retire next fall, but will remain in this post until a suitable successor has been found.

PETER FRISCH, Resident Director of the Berkshire Theatre Festival and stage director for numerous plays, music theater pieces and operas, has become Artistic Director of the New Playwrights' Theatre of Washington, DC.

The Musical Theater Project of the New York City Center has engaged JANET BRENNER, formerly of the NEA Opera-Musical Theater Program, as its first Director. She began in the position in March '87, and will be developing programs within this new department.

JAMES F. PRIEBE, formerly with various theater and opera companies, is now in charge of the San Diego Repertory Theatre as its Managing Director. Since last fall MARK SOMERS has held the same position with the Portland (ME) Stage Company.

According to the wishes of the late Charles Ludlam, EVERETT QUINTON is succeeding Ludlam as Artistic Director of the Ridiculous Theatrical Company at Sheridan Square Playhouse in New York. STEVEN SAMUELS becomes Producing Director.

Academia

After eleven years in office, SCHUYLER G. CHAPIN has announced his resignation as Dean of the School of the Arts at Columbia University as of the end of this academic year.

Composer/conductor JOEL THOME has been named head of Carnegie Mellon University's Department of Music. He will assume his new position in Pittsburgh in July.

The music departments at two California universities have new chairmen. California State University at Northridge has appointed JERRY LUEDDERS, and Chapman College in Orange, CA, has named DONN MILLS to the post.

After ten years as artistic and administrative head of the Academy of Vocal Arts in Philadelphia, DINO YANNOPOULOS will relinquish the administrative duties to KEVIN J. McDOWELL, formerly AVA's Director of Public Relations and now Director of the Academy. Mr. Yannopoulos remains as Artistic Director.

Coach, chorus master and assistant conductor MITCHELL KRIEGER, who received some of his earlier experience with the Virginia Opera and subsequently with the New York City

Opera, has become Assistant Professor of Opera Conducting and Coaching at the University of Michigan in Ann Arbor.

The University of Texas at Austin has appointed MICHEL TABACHNIK Music Director of the UT Symphony Orchestra, and the University of Akron has named EDWARD MACLARY, formerly of Indiana University, Director of Choral Activities at the Ohio institution.

The National Theatre Conservatory (see "Education," Vol. 27, No. 3) has named MALCOLM MORRISON Director of its institute, a part of the Denver Center Theatre Company and the theater school of ANTA. Mr. Morrison, who has a long list of credits in directing as well as much experience in education, is currently Dean of the School of Drama at the North Carolina School of the Arts. He will assume his new position in July.

DAVID FARRAR, stage director with the Virginia Opera and guest stage director with various American companies, has joined the music/theater faculty of Oberlin College.

Welsh composer/librettist JOHN METCALF, 1986-87 composer-in-residence at the Banff Centre School of the Arts, will succeed MICHAEL BAWTREE as Artistic Director of the Banff Centre Music Theatre Ensemble beginning this summer.

Bass JOSEPH ROULEAU has received a professorship in voice at the Université de Québec.

GRAYSON HIRST has joined the School of Music at the University of Arizona as associate professor of voice, and LISA CONKLIN-BISHOP and KEVIN HELLPPIE have become new members of the voice faculty at Austin Peay State University in Clarksville, Tennessee.

Opera & Symphony Abroad

Sir JOHN TOOLEY has announced his retirement as General Director of the Royal Opera Covent Garden to become effective in summer 1989. His successor will be JEREMY ISAACS, currently head of England's Channel Four Television, where his contract terminates at the end of 1988. Mr. Isaacs will, however, begin immediately to attend opera meetings and planning sessions. Following the announcement of the retirement of Sir Claus Moser, to become effective at the end of this season, the board has elected SIR JOHN SAINSBURY to assume the chairmanship of the Royal Opera. Sir John was a member of the company's board of directors from 1969 to 1985.

GIANCARLO DEL MONACO, the stage director--and son of the late tenor, Mario del

Monaco--is the new General Director of the Macerata Festival in Italy.

This spring, SIR CHARLES MACKERRAS began in his new position as Music Director of the Welsh National Opera in Cardiff.

MICHAEL TILSON THOMAS will become Principal Conductor of the London Symphony Orchestra after Claudio Abbado completes his term as head of the orchestra in summer '88. Mo. Thomas will take the orchestra on a U.S. and European tour this summer; he will also conduct the Pittsburgh Symphony in Edinburgh and at its summer home at the Great Woods Festival, where he is Artistic Director. In addition he will function as Artistic Advisor to the New World Symphony, the training orchestra of the National Foundation for Advancement in the Arts in Miami.

The principal conductor of the Austrian Radio, LOTHAR ZAGROSEK, will be the new Music Director of the Paris Opéra. He has agreed to spend at least twenty weeks at the Palais Garnier; his continuing Austrian contract calls for twenty-six weeks with the ÖRF (Österreichischer Rundfunk) Orchester.

EBERHARD KLOKE, Music Director at Freiburg, West Germany, will succeed GABRIEL CHMURA as Music Director of the Bochum Symphony when Chmura goes to Ottawa as Music Director of the National Arts Centre Orchestra (see Vol. 27, No. 2).

L'Accademia de Santa Cecilia in Rome has lost its Music Director, GIUSEPPE SINOPOLI, who resigned in the spring after the city turned down his application for a new concert hall for the conservatory.

Composer EMIL PETROVICS is the new General Administrator of the Budapest State Opera.

RICHARD CONDON is General Manager of the recently revived D'Oyly Carte Opera Company. -- Also in England, the Doblin Grand Opera Society named MICHAEL McCAFFERY its Artistic Director.

Further changes at the Australian Opera (see Vol. 27, No. 3) affect RUSSELL MITCHELL, who has moved from Technical Administrator to Artistic Administrator, and NOEL STAUNTON, who will fill the technical position. Baritone RENATO CAPECCHI joined the company for three weeks in February, leading an opera workshop for some twenty young singers.

The Flint Symphony is losing its Music Director, ISAIAH JACKSON, to the Royal Ballet at
(continued on page 109)

COS INSIDE INFORMATION

REGIONAL CONFERENCE

In the absence of the Metropolitan Opera tour, this year's CENTRAL OPERA SERVICE CONFERENCE OF THE UPPER MIDWEST REGION took advantage of the visit of the Houston Grand Opera with *Porgy and Bess*, and a performance of *Die Zauberflöte* by the Minneapolis Public Schools and the Twin Cities Opera Guild, in scheduling its meeting for Friday, May 22, 9:00 AM - 4:30 PM at the North Community High School.

"Bringing together all the opera producing companies of the area showed the students the opportunities that are available to young artists," commented Mrs. Kay Lafans, COS Regional Director, who organized the Conference. Speakers included producers and directors of opera companies and workshops in the vicinity and from Houston, and the audience included many high school students and college freshmen, who found the discussions especially illuminating. It was also stressed that information exchanges between the heads of companies and workshops was most beneficial.

Mrs. Lafans must be particularly commended this year for her enterprise, and for finding so pertinent a subject and such expert participants. In previous years, COS Conferences in the Twin Cities were always tied in with the Met's visit, which assisted with subject and speakers. Much credit must also be given to the distinguished speakers she recruited, such as Walter Eisner, Judy Hornbacher, Peter B. Myers, Alvina O'Brien, Kevin Smith, Lyman Smith, Dr. Vern Sutton, and Ann Tomfohrde. Our sincere thanks to all.

The officers of the National Council for 1987-88 were confirmed as follows: President, JOHN T. LAWRENCE, Jr.; Vice Presidents, MRS. GEORGE P. CAULKINS, Jr., MRS. SAMUEL E. NEEL, and MITCHELL L. LATHROP, the latter also Chairman of the Executive Committee; Treasurer, JOHN L. FOX; Secretary, O. DELTON HARRISON, Jr.; and Chairman of the Administrative Committee, DENNIS D. McCRARY.

MONC NEWS

To everyone's delight, HOWARD J. HOOK., JR., has been persuaded to assume once again the National Chairmanship of the MONC Regional Auditions. He had previously agreed to function as Acting Chairman following the retirement of Laurence D. Lovett. It was Mr. Hook who nurtured and built the auditions program to its present scope. He can now be welcomed back to the scene of his great triumphs.

Mrs. DeWITT (Billie) BRENNAN has retired from the chairmanship of MONC's Rocky Mountain Region. COS members will remember her fondly from her previous position as COS Regional Director in which she worked untiringly, arranging regional meetings and supplying the COS office—and the *Bulletin*—with the latest performance data from her region. She has named FRIEDA SANIDAS, also a COS friend of long standing, as her successor.

A second such change has occurred in the Southeast Region, where Dr. JAMES ADAMS, another long-time supporter and friend of COS, has retired. He has appointed Mr. W. K. LOMASON as his successor, and we look forward to a close collaboration. □

CENTRAL OPERA SERVICE NATIONAL CONFERENCE

OPERA AT THE CROSSROADS

Wednesday, October 21

3:00 - 5:00 PM **Registration** **Essex House, Central Park South**

5:00 - 6:30 PM **Reception** **Grand Tier, Metropolitan Opera House**
Hosted by the Metropolitan Opera Association

PERFORMANCES

Metropolitan Opera: *Tosca*

New York City Opera: *Faust*

Thursday, October 22

8:30 AM - 5:00 PM EXHIBITS OPEN (See list of exhibitors) **Casino on the Park, Essex House**

8:30 - 9:30 AM **Registration**

9:30 - 10:00 AM **Welcome**

Mrs. Margo H. Bindhardt National Chairman, Central Opera Service

John T. Lawrence President, Metropolitan Opera National Council

10:00 AM - 12:00 Noon **The General Managers**

Bruce Crawford General Manager, Metropolitan Opera

Peter Hemmings General Director, Los Angeles Music Center Opera

Ardis Krainik General Manager, Lyric Opera of Chicago

Beverly Sills General Director, New York City Opera

Moderator: **Peter Allen** Announcer, Texaco-Metropolitan Opera radio broadcasts & "Live from the Met" telecasts

12:00 Noon - 2:00 PM **Luncheon**

GUEST SPEAKER

Harvey Lichtenstein President and Executive Producer, Brooklyn Academy of Music

Introduction: **Robert L. B. Tobin** Honorary National Chairman, Central Opera Service

2:00 - 3:30 PM **Officers and Boards of Directors**

Mrs. Gilbert W. Humphrey President, Metropolitan Opera Association

Mrs. William T. Hunter Jr. President, The Washington Opera

Mrs. Monte C. Throdahl President, Opera Theatre of Saint Louis

F. J. Thomas Tilton Executive Vice President, San Francisco Opera Association

Moderator: **Byron Belt** Critic, Newhouse Newspapers

3:30 - 5:00 PM **Development, Marketing, Corporate Support**

Marilyn Shapiro Assistant Manager, Metropolitan Opera

Michael Wall Vice President and Manager, Special Events Department, Merrill Lynch
Pierce Fenner & Smith, New York City

Charles Ziff President, Ziff Marketing, New York City

Moderator: **Byron Belt**

PERFORMANCES

Metropolitan Opera: *Das Rheingold*

New York City Opera: *Die Zauberflöte*

Friday, October 23

8:30 AM - 5:00 PM EXHIBITS OPEN
Casino on the Park, Essex House

9:00 - 10:30 AM **Marketing and Public Relations**

Margaret Genovese Director of Marketing and Special Programs, Canadian Opera Co., Toronto

Alvin H. Reiss Editor and Publisher, Arts Management, New York City

Rosa Stolz Director of Marketing, Opera/Columbus, OH

Dory Vanderhoof Director of Development, Canadian Opera Co., Toronto

Moderator: **Byron Belt**

10:30 AM - 12:30 PM **Programming Opera/Musical Theatre**

David DiChiera General Director, Michigan Opera Theatre, Detroit, & Opera Pacific, Costa Mesa, CA; Artistic Director, Dayton Opera, OH

Angelo Del Rossi Executive Producer, Paper Mill Playhouse, Millburn, NJ

Eric Salzman Artistic Director, American Music Theatre Festival, Philadelphia; composer, author

Thomson Smillie General Director, Kentucky Opera Association, Louisville

Stephen Wadsworth Artistic Director, Skylight Comic Opera, Milwaukee; librettist

Moderator: **John Ludwig** Executive Director, National Institute for Music Theatre, Washington

12:30 - 2:30 PM **Luncheon**

Organized table topics

2:30 - 4:30 PM **Advanced Training in Opera/Music Theatre**

Edward Alley Assistant Director, American Opera Center, Juilliard School of Music

Andrew Foldi Chairman, Opera Theater, Cleveland Institute of Music

Jerome Hines Executive Director, Opera/Music Theatre Institute of New Jersey, Montclair State College

Natalie Limonick Artistic Director, American Musical Theatre Workshop, Los Angeles

Jack Shouse Artistic Director, PCPA Theaterfest, Santa Maria, CA; Music Academy of the West, Santa Barbara

Moderator: **John Moriarty** Chairman, Opera Departments of the Boston & New England Conservatories; Artistic Director, Central City Opera, CO

PERFORMANCES

Metropolitan Opera: *Manon*

New York City Opera: *Turandot*

Saturday, October 24

PERFORMANCES

matinee

evening

Metropolitan Opera: *Die Walküre*

L'Elisir d'amore

New York City Opera: *The Rake's Progress*

Tosca

Sunday, October 25

PERFORMANCES

matinee

evening

New York City Opera: *Madama Butterfly*

Cavalleria rusticana/Pagliacci

Please remember: SEPTEMBER 11 is the deadline for reduced registration and for opera ticket orders.

A registration/order form is supplied on the last page of the Bulletin.

COS SALUTES...

...British composer Sir PETER MAXWELL DAVIES, who has been knighted by Queen Elisabeth. — Also honored in the Queen's New Year's Honors List were conductor SIMON RATTLE and Managing Director BRIAN McMASTER (Welsh National Opera, and Vancouver Opera), both now Commanders of the British Empire (CBE) and the latter also receiving the Order of Chivalry, and baritone DEREK HAMMOND-STROUD, who was named to the Order of the British Empire (OBE).

...LEONARD BERNSTEIN, who, in this 125th anniversary year of Albert Schweitzer's birth, received the Albert Schweitzer Music Award from the Creio Society; the date—April 21.

...ISAAC STERN, violinist, protector and president of Carnegie Hall, and international ambassador of good will, who was honored by the National Music Council on June 11, receiving the American Eagle Award, and by the American Symphony Orchestra League on June 12, which bestowed on him its Gold Baton Award.

...the 11 honorees who received the 1987 National Medal of Arts from President Reagan. Music was represented by J. WILLIAM FISHER, opera patron; ELLA FITZGERALD, the singer; and WILLIAM SCHUMAN, the composer.

...RENATA TEBALDI and LUCIANO PAVAROTTI, honored by the French Government, which bestowed on each the title of "Commandeur de l'Ordre des Arts et des Lettres."

...American composer JOHN HARBISON (*Full Moon in March, Winter's Tale*), composer-in-residence with the Los Angeles Philharmonic, who received the 1987 Pulitzer Prize in Music for his *The Flight into Egypt*, a musical setting of a biblical text.

...ROBERT SHERMAN, radio producer and broadcaster, columnist, educator and lecturer, as the recipient of the 1987 Verdi Medal of Achievement, awarded every year since 1976 by the Metropolitan Opera National Council.

...the 13 winners of the 1987 New York State Governor's Arts Awards who included soprano LEONTYNE PRICE, and among the organizations the METROPOLITAN OPERA GUILD.

...DR. WALTER DUCLOUX, one of COS's founding committee members, in whose honor the Texas State Legislature—its House and Senate—and the Governor of the State signed a Proclamation of Honor "commending his notable achievements and distinguished career in music...and this resolution be prepared as an expression of highest regard and best wishes from the members of the Texas Legislature."

...bass PAUL PLISHKA, who was awarded the New York Singing Teachers' Association's Citation as Outstanding American Singer of 1987.

...ERNEST FLEISCHMANN, executive director of the Los Angeles Philharmonic and the Hollywood Bowl and initiator of several contemporary music programs in his city, on being made an Honorary Doctor of Music by the Cleveland Institute of Music.

...the BERKSHIRE/TANGLEWOOD MUSIC FESTIVAL on its half-century anniversary in the summer of '87, at the same time that the MUSIC ACA-

DEMY OF THE WEST in Santa Barbara celebrates its fortieth birthday with a gala concert featuring one of its most celebrated alumnae, Marilyn Horne.

...AMATO OPERA on its fortieth anniversary; the LYRIC OPERA OF KANSAS CITY on its forthcoming 30th anniversary season; and 25 years of free Shakespeare performances in Central Park given by the NEW YORK SHAKESPEARE FESTIVAL under Joseph Papp's watchful eye; and 25 years of productions by the MINNESOTA OPERA in St. Paul and the PALM BEACH OPERA of Florida.

...Robert Larson's DES MOINES METRO OPERA on its fifteenth anniversary, and Glade Peterson's UTAH OPERA and Donald Pippin's POCKET OPERA of San Francisco, celebrating their tenth anniversaries.

...MARIA IVOGÜN and DAME EVA TURNER on their 95th birthdays, in November '86 and March '87 respectively; MARIAN ANDERSON on her 85th birthday; RENATA TEBALDI and Sir GERAINT EVANS on their 65th birthdays; and LEONTYNE PRICE and REGINE CRESPIAN on their 60th birthdays. The French soprano also celebrated the 25th anniversary of her Metropolitan Opera debut, announcing her retirement from that company as of her last performance of the season.

...the following singers who have been selected by the Academy of Vocal Arts in Philadelphia for induction this year into its Hall of Fame: sopranos JUDITH BLEGEN, GIANNA ROLANDI and BENITA VALENTE, bass-baritone OSIE HAWKINS, bass PAUL PLISHKA, and, posthumously, MARIA CALLAS.

...Australian conductor, SIMONE YOUNG, who was chosen as "Young Australian of the Year" for 1986. She joined the Australian Opera as a repetiteur, then conducted children's workshops, and made her debut in 1985 in *The Mikado*, replacing the scheduled conductor who had been taken ill.

...WALTER HOMBURGER, C.M., artists manager and director of the Toronto Symphony; GILLES POTVIN, musicologist, author, producer, and educator; and SIMON STREATFIELD, music director and conductor of several Canadian orchestras, as the most recent recipients of the Canadian Music Council Medal; and Toronto's 100-year-old ROYAL CONSERVATORY OF MUSIC (November '86), which was honored by the Council with an Award of Special Distinction, and which celebrated its anniversary with an alumni birthday party.

...composer SIGMUND ROMBERG on the 100th anniversary of his birth, which was celebrated in Heidelberg, Germany, with the 100th performance there of *The Student Prince*.

... author and playwright GEORGE ABBOTT who is being feted in person on his 100th birthday, which he will celebrate in June by attending performances of his *The Boys from Syracuse*, *Broadway* and a symposium held in his honor at the Great Lakes Festival in Cleveland. []

WINNERS

On March 29 the Metropolitan Opera National Council presented the eleven winners of its 1987 Regional Auditions Program in a gala concert on the stage of the opera house. They were accompanied by the Metropolitan Opera Orchestra in the pit conducted by Richard Weitach. The singers thus honored were seven sopranos: DEBORAH L. COLE (25, of Ray Brook, NY), JANET HALL FOLTA (27, of Seminole, FL), AMANDA HALGRIMSON (29, of Naperville, IL), NIKKI LI HARTLIEP (31, of San Francisco), MI-HAE PARK (26, of Seoul, South Korea), CELESTE TAVERA (28, of Orange, CA), and BLYTHE WALKER (33, of Irwin, PA); one mezzo: MARY BURT KELLER (29, of Missoula, MT); two tenors: FREDERIC KALT (31, of Salt Lake City), and STEVEN THARP (29, of Springfield, MO); and one baritone: NED BARTH (28, of Washington, DC). Each received a special \$5,000 award, given personally by the individual donor of that award. The winners were chosen from 21 finalists representing 16 regions. All finalists received \$1,000 each and are eligible for further assistance from the MONC Education Fund. They also received extensive coaching by Met staff members in preparation for the competition finals, which took place two weeks before the winners' concert. The other national finalists were sopranos CHERYL BARKER, TINA STEWART, ROBIN WILSON, BRENDA WIMBERLY, and YEH YING; mezzos KATHLEEN CLAWSON and CATHERINE STOLZ; tenor RANDALL POWELL; baritone ERIN MARK DELAVAN; and bass STEFAN SZKAFAROWSKY.

The American bass, HARRY DWORCHAK, was the 1987 winner of the Richard Tucker Award, one of the major prizes offered to vocalists. Career Grants were awarded by the Tucker Foundation to FRANCES GINSBERG, ALESSANDRA MARC, DEBORAH VOIGT, and MONTE PEDERSON.

ANA-GLORIA VAZQUEZ-DEVALLE and LORENE SPAIN, sopranos, and RODOLFO ACOSTA, tenor, were awarded the New Jersey State Opera scholarships this year.

The first Martin E. Segal Award, to be given annually in honor of Lincoln Center's chairman emeritus, was won jointly by two artists. New York City Opera soprano KAREN NOTARE shared the \$8,000 prize with filmmaker Anita Thatcher. Young artists must be nominated to be considered for the grants, which are to be used for further studies and career building.

This year's George London Awards went to six singers, three for achievement in opera and three for musical theater. In the former cate-

gory, the National Institute for Musical Theater—the awarding organization—chose soprano RUTH GOLDEN, tenor MICHAEL SYLVESTER, and bass-baritone MARK DOSS as recipients of the individual \$10,000 prizes. In the latter category, SUZANNE DOUGLAS, BRENDA PRESSLEY, and ABRA BIGHAM received \$10,000 each. The special George London Prize went to Mr. Doss.

The 15th annual Loren Zachary Society's National Opera Auditions awarded its two top prizes of a round-trip to Europe for auditioning purposes and \$3,000 each to soprano ANNALISA WINBERG and tenor JORGE LOPEZ-YANEZ. Other winners of \$3,000, \$2,000 and \$1,500 awards were sopranos JUDY BERRY and ROSA VENTO and baritone JOHN HANCOCK. The five other finalists received \$1,000 each: ANGELIQUE BURZYNSKI, DEBBIE CREE, KATHLEEN CUVELIER, BRIAN JAUHAINEN and WADE WILSON.

Soprano MAUREEN BORN is the first recipient of the Richard F. Gold Career Grant for young opera singers. She was chosen from among several apprentices with the Sarasota Opera, and received \$2,500. The Richard Gold Grants are administered by the Shoshana Foundation in New York, which selects the annual winner(s) from young singers on the rosters of any of twelve designated opera companies and two music schools.

Three winners were selected by the Shreveport Opera for its Singer of the Year awards: tenor TRAVIS PAUL GROVES, baritone ELEM ELEY, and soprano LORNA MacDONALD.

Opera/Columbus announced the 1987 winners of its dual vocal competition. First prize in the senior division went to lyrical spinto soprano STEPHANIE CARTER, who received the \$1,500 Eleanor Steber Music Foundation prize and a scholarship to the American Institute of Musical Studies in Graz. First place in the junior division was won by the 22-year-old soprano STEPHANIE JOHNSON. Other prizes were awarded in the senior category to sopranos JUDY BERRY and LINDA KEIPH, and in the junior category to mezzo ANNE ELISE RICHIE, bass-baritone MARK BAKER, and baritone DENNIS LYNN JESSE. — In addition, Opera/Columbus announced three singers who have been accepted as Affiliate Artists for this summer: soprano MELANIE HELTON, tenor MARK THOMSEN, and bass-baritone RAY JACOBS. The two-week residencies will be sponsored by the J.C. Penney Company.

MARY LeGERE of Illinois took first prize at the American Friends of Austria Vocal Competition in Chicago, which brought her \$2,500 for use towards a summer enrollment at the American Institute of Musical Studies in Graz.

New York's Liederkrantz Foundation presented its 1987 winners at a concert on April 25. First prize went to soprano LORRAINE HUNT; the other singers included sopranos JUDITH BURBANK, ELINOR BUSH, JEANINE THAMES, and ANITA WAKIM; mezzo-soprano GALE FULLER; tenors CHRISTOPHER HUX and KEITH OLSEN; and baritones MARK ALIAPOLIOS and STEPHEN KALM. Special Awards for Wagnerian Voices were won by mezzo-sopranos JACALYN BOWER and MEREDITH PARSONS and tenor JAMES BURGESS, and special Awards for Lieder by soprano CHOON-HYE LEE and baritone CHARLES HAMMETT.

Twelve singers were chosen by the Amato Opera Circle to be presented in the winners' concert on May 17: sopranos MARY DeMARCO, PATRICIA IACOBAZZO, CHOON-HYE LEE, KATHRYN MAYO, AUDREY MELIKIAN, CYNTHIA REYNOLDS and CATHERINE SCHWARTZMAN; mezzos KATHLEEN KESKE and KATHRYN ZETTO; tenors RAMON MALDONADO and ROBERT MITCHELL; and bass JAY EMANUEL BAHNY.

There were four winners in the Second Annual Vocal Competition of the Queens Opera, in Brooklyn, NY. The first prize of \$1,000 cash and concert appearances was won by baritone JEFFREY KNEEBONE of Philadelphia. The others, in order of awards, were mezzo-soprano MANHUA ZHAN, now a resident of New York and originally from mainland China, and sopranos SUSAN WHITENACH of Pennsylvania and HELEN DILWORTH of San Francisco.

Cash awards were given to two postgraduate singers by the Eastman School of Music of the University of Rochester. The \$1,000 first prize of the Kneisel Lieder Competition went to soprano CAROL ALLRED, the second prize of \$750 to mezzo-soprano LORIE GRATIS. — Miss ALLRED is also the latest winner of the Music Teachers National Association award.

The Canada Council's Virginia P. Moore prize was awarded to SANDRA GRAHAM, mezzo-soprano from Ottawa. It brought her a \$17,000 grant.

Baritone MARK RUCKER received the '86 Bruce Yarnell Award; bass JOSE GARCIA was chosen for an Encouragement Grant.

Winners of the 1986 Edmonton Opera Guild's scholarships were sopranos KATHLEEN NEU-

DORF, SHARON ANN MILLER, ELIZABETH TURNBULL, currently performing in Germany, and JANET DEA, now singing in Graz, Austria, as well as baritone BRADLEY NICKORICK.

The Grand Prix of the Concours International de Chant de Paris went to American baritone RICHARD COWAN; the American mezzo ROBIN TABACHNIK was awarded second prize.

There were four winners of the 1986 Purcell-Britten Prize for Concert Singers: Scottish soprano LORNA ANDERSON, British soprano TRACEY CALDWELL, Canadian/Korean soprano SUNG HA SHIN, and British baritone NICHOLAS SEARS. Besides cash prizes, the singers were invited to participate in this year's Aldeburgh Festival.

The Maria Callas Foundation in Paris selected the following four singers as recipients of its 1987 prizes: APRILE MILLO, ANNE SOFIE von OTTER, THOMAS HAMPSON, and PAATA BURCHULADZE. The presentation was made by James Levine at a gala at the Frankfurt Opera in December.

Three young singers were chosen to join the 1987 ensemble of the Lyric Opera Center for American Artists in Chicago, and six others had their 1986 contracts extended for another year. New to the group are soprano CYNTHIA LAWRENCE, mezzo CLARA O'BRIEN, and bass HENRY RONEY. Returning will be soprano JOAN GIBBONS, tenors RICHARD DREWS, DAVID KASCH, and JOSEPH WOLVERTON, and baritones JOHN MURRAY and PATRYK WROBLEWSKI. Three new apprentices have also joined the Center: VALERIE DeBARTOLO, soprano; PAMELA LAURENT, mezzo; and CHARLES HUDDLESTON, tenor.

The first team of five young performers making up the Dayton Opera's Artists in Residence program has been chosen as follows: soprano TERESA ELDH, mezzo MELISSA SToudenHEIMER, tenor JOHN PLIER, baritone ROBERT P. HEIMANN, and coach/accompanist MARY PINTO.

The Dallas Opera has adopted three young singers as Affiliate Artists this season, presenting each for about two weeks during the spring. Concerts and informances brought soprano MARGARET CUSACK, mezzo JANICE MEYERSON, and bass-baritone CARLOS CHAUSSON before classes of schoolchildren and many community groups.

The Pittsburgh Opera's second annual Opera Center has accepted ten young singers for its training program offered in May through June
(continued on page 67)

CAREER GUIDE SUPPLEMENT

(lists new information since Supplement in Vol. 27, No. 3)

The following entries supplement the **Career Guide for Young American Singers** (Fifth Edition) published in 1985, as updated in the **COS Bulletin**. Entries marked only with page numbers refer to listings in the **Career Guide** itself, while those marked "insert" add or update newer listings. In either case, the entries below contain only information that has not already been published in the **Career Guide** or the **COS Bulletin**.

Complete Addenda to the 1985 edition of the **Career Guide** may be ordered for \$3.75 prepaid. A copy of the **Guide** with Addenda is \$9.50, postage included.

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

ALABAMA

W. Cassell Stewart Vocal Competition (insert page 5)
Birmingham Opera Theater, P.O. Box 76230, Birmingham, AL 35253
Deadline: 5/8/87; competition: 5/15,16/87

CALIFORNIA

Rotary International Young Artist Awards (page 5)
Next competition for singers: 1990.

Zachary Society National Opera Awards (page 6)

Request application forms in writing with a self-addressed stamped 4"x9½" envelope enclosed.
Prizes: Awards totaling ca. \$13,000; finalists are eligible for a round-trip flight to Europe for auditioning purposes; semifinalists audition for a German agent in Los Angeles.

FLORIDA

Palm Beach Opera Vocal Competition (page 8) (formerly **Palm Beach Opera Scholarship Contest**)
139 North County Rd., Palm Beach, FL 33480; (305) 833-7888; Joseph Conlin, Gen.Dir.
Age limit: women 30, men 34
Deadline: 2/20/87; competition: preliminaries 3/20,28,29/87, semifinals & finals 4/1,2/87
Prizes: \$20,000 in cash, performance opportunities.

MARYLAND

Baltimore Opera International Vocal Competition (page 9)
Deadline: 5/12/87; competition: 6/1-6/87. Non-refundable fee: \$25.00.
Prizes: First three winners also receive contract support awards.

NEW JERSEY

Roe and Lythe DeJohn/Nutley Symphony Young Artists Award (insert page 11)
Nutley Symphony, 300 Franklin Ave., Nutley, NJ 07110; (201) 256-1489; John Holley, Auditions Chmn.
Biennial; age limit: 19-35; deadline: 5/9/87; competition in New York City: 6/87.
Requirements: write for details and application form.
Prizes: \$500 and appearance with the orchestra; runners-up will also be considered for performances.

NEW YORK

Concert Artists Guild (page 12)
Open to all nationalities; finals: 4/8/87
Prizes: \$2,500, New York debut recital, commission for a new work by a composer of the winner's choice; management services including possible partial subsidy of performance fees; career moves workshops.

Metropolitan Opera National Council Auditions (page 14)

--1987-88 District Auditions

<u>District</u>	<u>Date</u>	<u>District</u>	<u>Date</u>
Arizona	10/10	Los Angeles, CA	10/15-17
Orange County, CA	10/10	San Diego, CA	10/17
Southeast/Southwest VA	10/10		continued

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

<u>District</u>	<u>Date</u>	<u>District</u>	<u>Date</u>
Northern IL/Northern IN	10/23-24	Mobile, AL/New Orleans, LA	11/21
Pittsburgh, PA	10/24-25	New York, NY	1/18-19,22-23
West Texas/New Mexico	10/24	Philadelphia, PA	1/25
San Bernardino, CA	10/25	Kansas City, MO	2/6
Washington, DC	10/28-30	Minnesota/Western Wisconsin	2/6
St. Louis, MO	11/7	New Jersey	2/6
Northeast Texas	11/14-15	Tulsa, OK	2/6
Central Texas	11/20-21	New York recalls	2/8

—1987-88 Regional Auditions

<u>Region (City)</u>	<u>Date</u>	<u>Region (City)</u>	<u>Date</u>
Australia (Sydney)	8/23	Midwest (Tulsa)	2/27
Pacific (San Francisco)	10/17	Upper Midwest (Minneapolis)	2/27
Western (Los Angeles)	11/14	Gulf Coast (New Orleans)	3/13
Central (Chicago)	11/16	Northwest	TBA
Southwest (San Antonio)	11/21	Rocky Mountain	TBA
Great Lakes (Toronto)	2/6	Southeast	TBA
Eastern (New York)	2/22	National Finals (New York)	3/27
		Finals Concert (New York)	4/10

OHIO**Opera/Columbus Operatic Competition (insert page 17)**

Deadline: 3/16/87; finals: 5/14/87

PENNSYLVANIA**Opera Company of Philadelphia/Luciano Pavarotti International Competition (page 17)**

Deadline: Before appropriate regional audition; auditions: Pesaro, Italy 6/87; South

America 8-9/87; North America 9-11/87; Europe, in various cities and countries 10/87 and 2/88. Age limit: women 33, men 35 as of 9/1/87.

Competition: regionals in New York 2/88, Modena (Italy) 3/88; finals in Philadelphia 6/23-28/88

Requirements: Application form, which should be requested in writing from the Opera Company of Philadelphia/Luciano Pavarotti International Competition. Singer must not have made a debut in a major role with a major opera company.

Prizes: Winners will perform with Mr. Pavarotti during the Company's 1988-89 season in productions that will be telecast live or videotaped.

For further information write Jane G. Nemeth, Director, Pavarotti Competition, at the Opera Company of Philadelphia.

TEXAS**Dallas Morning News/G.B. Dealey Award Competition (page 18)**

The 1987 competition has been postponed until 1988.

Opera Guild of San Antonio (insert page 18) — Deadline: 3/2/87; competition: 4/87**CANADA****Kathleen Ferrier Memorial Scholarship (insert page 20)**

Open to Canadian (not U.S.) citizens. See "Foreign Competitions", Great Britain.

FOREIGN COMPETITIONS**AUSTRIA****Internationaler Belvedere Wettbewerb für Opersänger (page 21)**

Competition: for opera 7/13-21/87, for operetta 7/18-26/87

FRANCE**International Competition for Oratorio and Lied (classical and contemporary) (insert page 23)**

Centre Lyrique d'Auvergne, 19, rue Bardoux, F-63000 Clermont-Ferrand; Bernard Plantey, Dir. Competition: finals 10/8-11/87

Requirements: Open to professional and nonprofessional singers; no age or nationality restrictions. Prizes: 41,000 FFr. total.

Concours de chant - La Plaine sur mer (insert page 23)

Secretariat de concours, Boîte Postale 11, Mairie, F-44770 La Plaine sur mer, Loire Atlantique
Deadline: 7/15/87; competition: 8/16-22/87

GREAT BRITAIN

Kathleen Ferrier Memorial Scholarship (insert page 20)

Royal Philharmonic Society, 10 Stratford Place, London W1N 9AE; Shirley Barr
Age limit: 21-26; competition: Wigmore Hall, London 4/87
Requirements: Open to all British and Commonwealth citizens.
Prizes: £5,000; also the Decca-Kathleen Ferrier Prize, £1,000.

Heart of England International Competition for Singers (insert page 24)

146 Hineckley Rd., Nuneaton, Warwickshire CV11 6LP; C.J. Warner, Secy.

Age limit: 19-35; deadline: 1/31/87; competition: 5/27/87. Fee £30

Free housing in homes of Rotarians

Requirements: Specified on application form.

Prizes: 1st-4th places, £1,000-£250 and concert with London Mozart Players; four runners-up, £150 each.

Ian Fleming Charitable Trust (insert page 24)

16 Ogle St., London W1P 7LG

Deadline: 2/16/87; auditions: Wigmore Hall, London 5/87

Age limit: under 30. Must have potential for major professional career.

Prizes: ca. £20,000 total.

Purcell-Britten Prize for Concert Singers (page 24)

Age limit: under 30 as of 1/1/88; competition: 10/88

Repertoire requirements: Must include works by Purcell and Britten.

GREECE

Athenaeum International Musical Contest "Maria Callas" (page 25)

Deadline: 12/15/86; competition: 3/13-23/87

Prizes: \$14,000 total, plus engagements and gold and silver medals.

HUNGARY

Concours International de Musique de Budapest (page 25)

InterKonzert Festivalbureau, P.O. Box 80, H-1366 Budapest

Age limit: born after 1/1/55; deadline: 4/30/87

ITALY

Concorso Internazionale per Cantanti "Stanislao e Giuseppe Giacomantonio" (insert page 27)

Teatro Rendano, Piazza XV Marzo, I-87100 Cosenza, Calabria

Winners in 5 vocal categories perform the leading roles in *Un Ballo in maschera* at the Teatro Rendano. A different opera is performed each year.

Deadline: 5/27/87; Age limit: 33, born after 12/31/53 (Oscar); 35, born after 12/31/51 (Amelia,

Riccardo, Renato); 38, born after 12/31/48 (Ulrica); competition: 6/3-7/87

Requirements: application form, resumé and proof of studies, birth certificate, two photos, registration fee of 50,000 lire.

Beniamino Gigli International Singing Competition (page 26)

Deadline: 9/1/87; competition: 9/28-30/87

"Toti dal Monte" International Contest for Singers (page 26)

Deadline: 6/10/87; competition: 6/21-28/87. 1987 opera: *Rigoletto*

International Singing Competition of Mantova (insert page 27)

Vittorio Chizzini, Galleria Landucci 2, I-46100 Mantova

or write for information to L. Alvary, 205 West 57th St., New York, NY 10019

Competition: 8/29-9/5/87

OPERA/MUSICAL THEATER COMPANIES IN THE UNITED STATES AND CANADA

Opera companies' seasons may change as to the inclusive months and the numbers of productions and performances. These changes are sometimes but not always reflected in this Supplement, which does include changes in companies' addresses and directors.

UNITED STATES

ALABAMA

Birmingham Opera Theater (page 30) (form. **Birmingham Civic Opera** and **Southern Regional Opera**)
2717 Seventh Ave., Birmingham, AL 35233; (205) 322-6737; Jennifer M. Willard, Gen.Dir.

CALIFORNIA

Marin Opera (page 32) — 355 Doherty Dr., Larkspur, CA 94939; (415) 924-0437

Opera Pacific (insert page 32)

17911 Mitchell, Irvine, CA 92714; (714) 474-8000; David DiChiera, Gen.Dir., Martin Weil, Mng.Dir.
Honorarium paid; season: January-March; opera & musical productions/performance: 3/31.
Also starting an educational outreach program for young singers—Steven Rapp, Dir.

San Diego Civic Light Opera (page 33)

1549 El Prado, Balboa Park, San Diego, CA 92101

San Diego Opera (page 33) — "Opera at the Globe" discontinued

San Jose Civic Light Opera (page 34) — phone: (408) 297-8811; Stewart Slater, Dir.

FLORIDA

Palm Beach Opera (page 38) — 139 North County Rd., Palm Beach, FL 33480

ILLINOIS

Peoria Civic Opera (page 40) — 416 Hamilton Blvd., Peoria, IL 61602; Robert Chapman, Gen.Dir.

INDIANA

Indiana Opera Theatre (page 40) — delete D. Ratts

Indianapolis Opera (page 40) — 250 East 38th St., Indianapolis, IN 46205; (317) 283-3531

MASSACHUSETTS

Boston Lyric Opera (page 42) — Anne C. Ewers, Gen.Dir., John Balme, Art.Adv.

Opera Company of Boston (page 43) — phone: (617) 426-5300

MICHIGAN

Opera Grand Rapids (page 43) — Robert Peterson, Art.Dir.

MISSOURI

Opera Theatre of Saint Louis (page 44) — delete J. Nelson

St. Louis Municipal Theatre (MUNY) (page 44)

—The MUNY Troupe

Education/touring program to schools and communities with selections from Broadway shows.
Places for 6 young performers (18 or over), April-May; auditions: 3/23/87, bring jazz and tap shoes.

NEW HAMPSHIRE

Theatre by the Sea (page 45) — DELETE ENTRY; company discontinued

NEW YORK

Chautauqua Opera (page 47) — delete C. Auerbach and winter address

Opera Theatre of Rochester (page 48) — 130 East Main St., Rochester, NY 14604; John W. Clarke

Syracuse Opera (page 48) — delete R. Driver

NEW YORK CITY

Light Opera of Manhattan (page 50) — P.O. Box 1253, FDR Station, New York, NY 10150

New York Opera Repertory Theatre (page 51) — Leigh Gibbs Gore (for Leigh Gore)

Opera Ebony/New York (page 51)

delete cross-reference to Opera Ebony/Philadelphia

Opera Shop of the Vineyard Theatre (page 52)

309 East 26th St., New York, NY 10010; (212) 683-0696

OHIO

Cincinnati Opera (page 53) — James de Blasis, Art.Dir., Paul Stuhldreier III, Mng.Dir.
main season: summer only; ECCO! program reduced to 32 weeks for 4-6 singers.

Youngstown Symphony (page 55) — Thomas Downard, Gen.Dir., John DeMain, Mus.Adv.

OKLAHOMA

Tulsa Opera (page 55) — delete E. Purrington

PENNSYLVANIA

American Music Theater Festival (page 55) — One Franklin Plaza (for 1617 J.F.K. Blvd.)

Opera Company of Philadelphia (page 56) — phone: (215) 732-5814 (see also "Competitions")

Opera North (page 56) (formerly **Opera Ebony/Philadelphia**)

4401 Consohocken Ave., Philadelphia, PA 19131; (215) 879-9029; Corena Price, Exec.Off.

delete M. Poindexter, P. Hoggard; delete cross-reference to Opera Ebony/New York

Pittsburgh Opera (page 56)

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

Program: 5/11-6/14/87, stipend to cover living expenses. Program now independent of Carnegie-Mellon University

Age limit: 18-33; Deadline: 12/5/86; Auditions: Pittsburgh 1/24/87; New York 1/31-2/1/87

Requirements: U.S. citizen; resumé, photograph, proof of age, \$10 non-refundable registration fee, and 2 letters of recommendation from professionals; repertoire of 5 contrasting arias, one in English.

PUERTO RICO

Opera da Camera de Puerto Rico (page 57) — 14 Candina St., Condado, PR 00907

SOUTH CAROLINA

Spoletto Festival U.S.A. (page 57) — Spiros Argiris, Mus.Dir., replaces C. Badea

TENNESSEE

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

Alan D. Valentine, Gen.Mgr.; delete D. Corey

TEXAS

Houston Grand Opera (page 59)

--Houston Opera Center: includes the Houston Opera Studio and Texas Opera Theater

VERMONT

Light Opera of Norwich (page 60) (formerly listed as **Opera North & Light Opera of Norwich**)
Box 467, Norwich, VT 05055; David Strohmier, Dir.

Opera North (page 60) (formerly listed as **Opera North & Light Opera of Norwich**)

Box 83, Norwich, VT 05055; Louis Burkot, Art.Dir.

CANADA

ALBERTA

Pacific Opera Victoria (page 62) (formerly **Pacific Opera**)

ONTARIO

Comus Music Theatre (page 63) (formerly **Comus Repertory Ensemble**) — Douglas Riley, Adm.Dir.

Guelph Spring Festival (page 63) Billie Bridgman, Dir.; delete N. Goldschmidt

QUEBEC

L'Opéra de Montréal (page 63) Bernard Creighton, Gen.Mgr.; delete J. Langevin

INSTITUTES FOR ADVANCED TRAINING

UNITED STATES AND CANADA

COLORADO

National Theatre Conservatory (insert page 64)

1245 Champa, Denver, CO 80204; Donovan Marley, Art.Dir.

The educational extension of the Denver Center Theatre Company, and the officially recognized national theater school of ANTA.

Deadline: 2/1/87

Requirements: Admission is by auditions, which are held in various major cities.

Programs: Master of Fine Arts (3 years); also evening courses and a summer symposium.

ILLINOIS

Northwestern University (insert page 64)

Northwestern University, School of Music, Evanston, IL 07700

—Edith Mason and William E. Ragland Fellowships in Opera

Program: Full tuition grants and a small stipend available to singers who are advanced graduate students pursuing degrees in voice with a concentration in operatic performance. Write for further details.

MINNESOTA

Minnesota Opera Institute (page 64)

Deadline: 5/1/87; tuition \$600

NEW JERSEY

Opera/Music Theatre Institute of New Jersey (insert page 65)

89 Lincoln Park, Newark, NJ 07102; William Reeder, Mng.Dir., Jerome Hines, Exec.Dir.

Program for 12-20 young singers with limited performance experience. Included are master classes with Marilyn Horne, Jerome Hines, Frank Corsaro, and others. Trainees will perform in fully-staged productions at Symphony Hall, Newark, with Henry Lewis conducting; the first of these is projected for 5/88.

Auditions: 6-7/87

OHIO

Lyric Opera Cleveland/Cleveland Institute of Music (insert page 65)

Cleveland Institute of Music, Department of Voice, 11021 East Blvd., Cleveland, OH 44106; (216)

231-2910; George S. Vassos, Chmn.; Andrew Foldi, Dir. of Opera

Age limit: 18-26

Program: Seven weeks in summer, 6/21-8/8. Intensive advanced training for 8 singers—two each of sopranos, mezzos, tenors, and baritones/basses—who will participate in Lyric Opera's chorus, understudy solo roles, and possibly assume small parts. Also master classes and work with Lyric Opera Cleveland's artistic and musical staff. Modest stipend.

Requirements: Current enrollment in a post-high school voice and/or opera program. Audition repertoire should include two opera arias from the standard repertoire, one in the original language and one in English. Audition accompanist will be supplied.

OKLAHOMA

Tulsa Opera Studio/Oklahoma City University (insert page 65)

Margaret E. Petree School of Music and Performing Arts, Oklahoma City University,
2501 North Blackwater, Oklahoma City, OK 73106; (405) 521-5315; Dr. John Reed, Dean
Program: Selected graduate level students accepted as apprentices with Tulsa Opera Studio;
must be enrolled at university for graduate credit; some scholarship assistance is available.
Auditions: 4/4/87; prepare minimum of 2 arias (1 English, 1 foreign language); also required to
read short script

VIRGINIA

Virginia Opera/Virginia Commonwealth University (insert page 65)

Virginia Commonwealth University Opera Studio, Virginia Commonwealth University, Department
of Music, 922 Park Ave., Richmond, VA 23284; L. Wayne Betty, Dir.

Program: Master of Arts in Voice with opera concentration. Some courses given by Virginia Opera
personnel, students participate in the company's performances at various levels as well as in
university opera performances with company consultants.

Write for further information for fall '87 registration.

CANADA

Banff Centre Music Theatre Studio Ensemble (page 65)

John Metcalf, Art.Dir., replaces M. Bawtree. Workshops: 9/14-12/18/87; 1/6-3/31/88

EUROPE

AUSTRIA

Graz - American Institute of Musical Studies (AIMS) (page 65)

Audition fee: \$30; \$10 for full-time students of institutions hosting auditions.

Auditions: Houston, 11/26/86; Philadelphia, 12/2/86; Dallas, 1/11/87; Atlanta, 1/19; Orlando,
1/23/87; Albuquerque, 1/28; Norman, OK & Seattle, 1/31; San Francisco, 2/1; Los Angeles,
2/2; Bloomington, IN, 2/6; Kalamazoo, 2/11; Washington, DC, 2/13; Cincinnati, 2/14; Columbus,
2/15; Austin, 2/20; Montreal, 2/24; Boston, 2/25,26; New York City, 2/27-3/1; Winston-Salem,
3/4; Minneapolis, 3/7; Boulder, 3/9; Chicago, 3/30.

Fees: \$3,495 for tuition, accommodations, etc., air fare not included. Scholarships awarded to
winners of several competitions.

FRANCE

Lyon - Atelier d'Interprétation Vocale et Dramatique de l'Opéra de Lyon (insert page 67)

Opéra de Lyon, 9, quai Jean-Moulin, F-69001 Lyon; Eric Tappy, Dir.

Auditions: May and June for the following season; write for details.

GERMANY

Berlin - Deutsche Oper Berlin (insert page 67)

American Berlin Opera Foundation, 666 Fifth Ave., 21 fl., New York, NY 10103; attn. Amy Sperling
Age limit: 18-32; Deadline: 2/15/87; auditions: spring '87

Requirements: U.S. citizen or permanent resident; completed vocal schooling, not under
management. Send resumé, snapshot and formal photo in costume, repertoire performed and
studied, 2 letters of professional recommendation, \$15 fee.

Apprenticeship with Deutsche Oper Berlin, 9/1/87-7/12/88; stipend of \$10,000 and round-trip
flight New York-Berlin.

GREAT BRITAIN

Aldeburgh - Britten-Pears School for Advanced Musical Studies (page 67) — delete Sir P. Pears

Program: 1987 master classes by Hugues Cuénod, Hans Hotter, Elisabeth Schwarzkopf, Galina
Vishnevskaya; courses offered on *The Rape of Lucretia* and *Pelléas et Mélisande*.

ITALY

Siena - Accademia Musicale Chigiana (insert page 68)

Via di Città 89, 53100 Siena; summer courses; write for catalogue

Stia - Studio Lirico (page 68) (formerly **Firenze Lirica Studio**)

Studio Lirico, Palagio Fiorentino, Stia (AR); Nick Rossi, Adm.Dir.; delete New York address
Deadline: 2/15/87; Studio: 6/21-7/19/87

Program: 4-week program studying stage movement, characterization, Italian diction, language
and culture; opera for 1987: Cimarosa's *Le Astuzie femminili*, Festa Musicale Stiana.

Vittorio Veneto - Ezio Pinza Council for American Singers of Opera (page 68)
Auditions: 1/30/87 in New York City, Pittsburgh and Chicago.

SWITZERLAND

Zurich - International Opera Center, Zurich Opera (page 68)

Zurich Opera, Falkenstr. 1, CH-8001 Zurich

Auditions: New York 5/11/87, Chicago 5/18/87. Apply for New York auditions through Thea Dispeker Artists' Representative, 59 East 54th St., New York, NY 10022; for Chicago auditions, through Professor Richard Alderson, Northwestern University, School of Music, Evanston, IL 60201.

OPERA/MUSIC THEATER APPRENTICE PROGRAMS IN FIELDS OTHER THAN SINGING

UNITED STATES AND CANADA

CALIFORNIA

Center for Dramatic Arts (insert page 69) (formerly **San Francisco School of Dramatic Arts**)
Fort Mason Center, Bldg. C, San Francisco, CA 94123; (415) 885-2766

—Musical Theater Training for composers, playwrights/librettists and lyricists

Program: 10-month course for developing and creating pieces to be staged as works-in-progress.

COLORADO

Colorado Opera Festival (page 69)

Winter address: 11859A Academy Rd., Philadelphia, PA 19157

ILLINOIS

Northwestern University (insert page 69)

Northwestern University, School of Music, Evanston, IL 07700

—Edith Mason and William E. Ragland Fellowships in Opera

Program: Full tuition grants and a small stipend available to advanced graduate students pursuing degrees in operatic stage direction, production, conducting, or piano (for coach-accompanists only). Write for further details.

OKLAHOMA

Tulsa Opera (insert page 71)

1610 South Boulder Ave., Tulsa, OK 74119; (918) 582-4035

—Tulsa Opera Studio/Oklahoma City University Joint Program

Program: Selected graduate level students accepted as apprentice coach/accompanists with Tulsa Opera Studio; must be enrolled at university for graduate credit, some scholarships available: John Reed, Dean, School of Music and Performing Arts, OCU.

Auditions: 4/4/87. Coach/accompanists audition by accompanying auditioning singers; sight-reading of operatic repertoire tested. □

Winners (continued from page 59)

1987. They are sopranos JUDITH BURBANK, CARLA CORTNER, DEBORAH GOLEMBISKI, VIRGINIA CURRY MOYLES, and AIME SPO-SATO; mezzo SONDRÁ GELB; tenor RODOLFO ACOSTA and BRENT WEBER; baritones DAVID CORMAN and HERBERT WITTGES; bass-baritone KEVIN SHORT; and bass KEVIN GLAVIN.

The 1987 Summer Festival of Cincinnati's Young American Artists Program introduces four new singers to local audiences. They are soprano SHARMANE M. DAVIS, mezzo MARY C. KENT, tenor DANIEL A. BREWER, and baritone STEPHEN KALM.

Production, Design

L'Opéra de Montréal, with the assistance of Texaco Canada Inc., will sponsor two interns

selected from graduating students at the National Theatre School. MARK BYE will train in production while ZOE SAKALLAROPOULO will train in design with the opera company during the 1987-88 season.

Administrators

The American Symphony Orchestra League has selected eight trainees for its 1987 Orchestra Management Fellowship Program. These potential managers will train for one year, with four weeks at the League's office and at the ASOL National Conference, followed by rotating internships with four different orchestras. The 1987-88 Fellows are LAURA AMES, MONICA CROWE, ANDREA FRIEDERICI, MARTE LAMB, ARLENE MICHNA, PAUL SCHWENDENER, REGINA SCRUGGS, and PAMELA SEZZIN. □

BOOKS AND PERIODICALS

PHOTOGRAPHS OF THE STARS

Now in its sixth edition, Daniel Blum's popular *A PICTORIAL HISTORY OF THE AMERICAN THEATRE* has been enlarged and expanded by John Willis to include the seasons from 1980-1985. As always, the book documents the history of the New York stage beginning with 1860, and contains more than 6,000 compelling and often haunting photographs of both famous and forgotten personalities and productions. The fascinating features and stylized poses of John Barrymore, Maude Adams, George M. Cohan and many others are set against the often unbelievable opulence of the vehicles in which they were featured. Both captions and introductory material for each season acquaint the reader with its hits, flops and stars. Crown Publishers have produced this 496-page, indexed work, and have done every theater student a remarkable service by keeping the price at \$25.95.

As a pendant to his last Dover softcover book, *The Great Opera Stars in Historic Photographs*, James Camner has now published *STARS OF THE OPERA 1950-1985*, comprised of publicity stills from the author's collection of internationally famous performers of the period. Brief captions for the 228 photographs portraying the artists in notable roles—Callas as Norma, Tebaldi as Mimì, London as Boris—provide such information as their birth and death dates (when known) as well as their repertory. This 119-page publication includes a short introduction, and sells for \$9.95.

COMPOSER BIOGRAPHIES AND STUDIES

The well-known author and music critic Herbert Kupferberg attempts to fuse the strange, often contradictory aspects of Mozart's personal and professional life in *AMADEUS: A MOZART MOSAIC*. Covering such diverse topics as the composer's loves, business practices, use of scatological language, and relationship with his parents, the book's well-written text will be interesting and entertaining for the general reader. The 271-page book's concluding chapters summarize the ups and downs of the composer's reputation from the time of his death to the making of the film *Amadeus* in the 1980's. The McGraw-Hill publication, indexed and illustrated, sells for \$14.95.

W.W. Norton's publication, *THE NEW GROVE FRENCH BAROQUE MASTERS*, contains entries on Jean-Baptiste Lully and Marc-Antoine de Lalande by James R. Anthony, on Marc-Antoine Charpentier by H. Wiley Hitchcock, on Jean-Philippe Rameau by Graham Sadler and Albert Cohen, and on François Couperin by Edward Higginbottom. Following the familiar *Grove* format, each section includes the composer's biography, a chapter on his musical development, a work list and a bibliography. Musical examples and reproductions of engravings are included in the 317-page, indexed text, which sells for \$22.95 in hardcover, \$11.95 in paperback.

The late Herbert Weinstock's 1968 biography, *ROSSINI*, has been reissued in softcover by Limelight Editions. Considered the standard work on the composer, its well-documented text provides a detailed source of information not only on his musical life and social milieu, but on the careers of the singers who created roles in his works. Numerous appendices, notes, indices, a bibliography, and a most useful performance history of Rossini's vocal and instrumental works are included in the 560-page illustrated book, priced at \$19.95.

Verdi's early operas are the focus of David R. Kimbell's *VERDI IN THE AGE OF ITALIAN ROMANTICISM*, first published in 1981 and reprinted in the Cambridge Paperback Library series in 1985. The author places Verdi's early works in the context of late 18th- and early 19th-century

musical conventions in Italy, while setting his ongoing musical development against the social, political and cultural currents of the time. In the last of the book's four sections, the author analyzes selected operas written from *Oberto* and *Un Giorno di regno* up to and including the great trio of *Traviata*, *Trovatore* and *Rigoletto*, in the light of contemporary historical events and literary trends. The 703-page text includes musical examples, notes, a bibliography and an index, and is priced at \$21.95.

Otto T. Salzer, Archivist of The Massenet Society, has produced a useful two-volume reference work on the composer, THE MASSENET COMPENDIUM. The chapters on each of his 25 operas, surveyed in chronological order, include both performance histories and detailed plot synopses. The author's accompanying commentary contains much interesting information on Massenet and his librettists. Typeset on a word processor, the softbound books of 182 and 142 pages respectively are both indexed and illustrated with rare photographs of the composer and his favorite singers. Available from The Massenet Society, 9 Drury Lane, Fort Lee, NJ 07024, they are priced at \$15.00 each, \$25.00 for the two-volume set.

Even the knowledgeable opera-goer will learn with surprise that the title of Michael Kaye's THE UNKNOWN PUCCINI is not a contradiction in terms. In the first part of this Oxford University Press publication, Mr. Kaye has reproduced the music and translated the texts of 15 songs, including a lullaby and an anthem dedicated to a friend's yacht, composed at various times during the composer's life. The second section is devoted to little-known arias from various versions of *La Rondine* and *Edgar*, while three appendices document both fragmentary and wrongly attributed songs, and include a brief performance history of Puccini's 1905 Requiem dedicated to the memory of Verdi. Now that these largely unknown songs—many them published here for the first time—have become accessible, singers will seize the opportunity of including some in their programs. William Weaver has written the introduction to Mr. Kaye's lavishly-appointed 242-page book, which contains illustrations, a bibliography, an index of first lines and a general index, and is priced at \$49.95.

GIACOMO PUCCINI: LA BOHEME is a 1986 entry in the Cambridge Opera Handbook series. Contributions by Jerrold Siegel, F. Regina Psaki, and the book's editors Arthur Groos and Roger Parker, discuss the famous opera's musical and literary sources, while articles by William Ashbrook and William Drabkin respectively deal with the work's history and musical imagery. A plot synopsis, notes, a bibliography and a discography are included in this 200-page volume, which is priced at \$34.50 for hardcover, \$10.95 for the softbound edition.

The cultural milieu of fin-de-siècle Vienna is being rediscovered through museum exhibitions, specially programmed concerts, and publications such as Joan Allen Smith's SCHOENBERG AND HIS CIRCLE: A VIENNESE PORTRAIT. A blend of oral history (recorded interviews) and scholarly research, the informative text is punctuated with reminiscences by the composer's friends and colleagues. In material gleaned from interviews conducted in the 1970's, the painter Oscar Kokoschka, the actress Salka Viertel, and others speak about their lives in Vienna, supporting the author's views on the parallels among the music, literature, and visual arts of the period. In addition to a chapter on the performance history of Schoenberg's early works, the book also deals with the development of the twelve-tone system and the impact of Schoenberg's teaching on

Berg, Webern, and other students. Published by Schirmer Books, the 319-page volume is illustrated with photographs and reproductions of pertinent works of art, and contains several appendices, a bibliography and an index. It is priced at \$24.95.

Virgil Thomson and Gertrude Stein were sources of inspiration to each other for years before they collaborated on the opera *Four Saints in Three Acts*. Anthony Tommasini's book *VIRGIL THOMSON'S MUSICAL PORTRAITS* is a history and catalogue of the composer's 140 experiments in the musical description of his friends and associates. The author compares these compositions, the first of which was written in 1928 and which continue to be written to this day, with Stein's expressive poetic images. He devotes several chapters to their thematic and musical development. This book, number 13 in Pendragon Press' Thematic Catalogues, features a preface by Thomson. Each entry includes the work's incipit, as well as a paragraph about and picture of the individual it portrays. The 237-page text, priced at \$42.00, also includes several helpful indices.

Norbert Carnovale's *GUNTHER SCHULLER* is another Greenwood addition to its *Bio-Bibliographies in Music* series. A complete, cross-referenced list of his music, an annotated bibliography of writings by and about the composer, conductor, writer and teacher, as well as a complete discography and a biography prepared with Schuller's assistance, are included in the 338-page indexed text. It sells for \$37.95.

**INTRODUCTIONS
TO OPERA**

AN INVITATION TO THE OPERA by John L. DiGaetani is intended as an all-purpose handbook primarily for the newly-initiated opera-goer. A brief survey of music theater from ancient times to the early 20th century provides a good introduction to material on modern works and contemporary production methods. Attempting to cover the operatic spectrum in 293 pages, the author also touches on the history of vocal tradition in short biographies of great singers of the past and present. A glossary, bibliography, select discography and an index complete the text, published by Facts on File Publications, and priced at \$19.95.

Meirion and Susie Harries, who previously authored a history of the Academy of St. Martin-in-the-Fields (see Volume 26, No. 3), have widened their scope to embrace a panoramic overview of opera throughout the world. *OPERA TODAY* presents varied approaches to composing, singing, staging and administration in the great international opera houses and festivals, through the authors' commentary as well as that of such prime movers as Sir Peter Hall, Beverly Sills, Plácido Domingo and Sir Michael Tippett. From the range of their artistic goals, projects, and approaches, the reader will realize that opera today is less definable than at any other time in its history. Zoe Dominic and Catherine Ashmore's many excellent photographs highlight this 328-page indexed text, published by St. Martin's Press. It is priced at \$19.95.

**FAMOUS
SINGERS**

In *MELBA: THE VOICE OF AUSTRALIA*, the Australian musicologist Thérèse Radic has uncovered new source material on the life of the great diva. Although the author's feminism occasionally colors her presentation, this is an informative and well-researched biography which attempts to separate fact from fiction in its discussion of an artist who often perpetuated the untruths about her own life. Excerpted letters and reviews, as well as mini-articles on the history of opera during the 19th and 20th centuries, are printed as sidebars. Rarely seen photographs enhance the

214-page text, which contains appendices, a bibliography and an index. Published in the United States by MagnaMusic-Baton, it is priced at \$23.75.

Twenty-two world-renowned male singers are interviewed about their craft, musical training and interpretation of their most famous roles in Helena Matheopoulos' *DIVO: GREAT TENORS, BARITONES AND BASSES DISCUSS THEIR ROLES*. These men, including Piero Cappuccilli, Nicolai Ghiaurov, Alfredo Kraus, and Luciano Pavarotti, are revealed as perceptive artists who have given much thought to the characters they portray. Most interesting, however, is these performers' diversity of singing methods, as well as their range of dramatic approaches. Illustrated with photographs, the 338-page Harper & Row publication includes a glossary, a bibliography and an index. It is priced at \$25.00.

In *FIRST NIGHT FEVER: THE MEMOIRS OF HERMANN PREY* the jovial and down-to-earth personality of the German singer emerges through the book's chatty, often humorous style. Yet its tone becomes reverential when he writes of his affinity with, and interpretation of, the operatic repertory and lieder for which he is justly famous. Chapters focusing on Schubert's *Winterreise* and Beethoven's *An die ferne Geliebte* will be of particular interest to singers. Written with the assistance of Robert D. Abraham, the 288-page indexed book, illustrated with musical examples and photographs, has been translated by Andrew Shackleton. Published in the United States by Riverrun Press, it is priced at \$24.95.

In *SUBSEQUENT STAGES*, Jonathan Miller discusses his innovative approach to staging classic plays and the standard operatic repertory. The famed director combines his knowledge of many disciplines, including art history, science and medicine, with his experience in the theater to argue that each generation will rightly see its own time reflected in these works. He does caution, however, against change for the sake of trendiness or gimmickry. Taken from two series of lectures delivered at Kent University and Trinity College, Cambridge, this lavish book captures Dr. Miller's wit and wide range of expertise. The 252-page book, beautifully appointed and lavishly illustrated, with an index, is published by Elisabeth Sifton Books-Viking Press at the reasonable price of \$25.00.

**STAGE
DIRECTORS
SPEAK**

From a difficult boyhood and wartime experiences in Italy to Zeffirelli's celebrated staging of the Met's new *Tosca* and the filming of Verdi's *Otello*, *ZEFFIRELLI: AN AUTOBIOGRAPHY* shares the dramatic intensity that marks the director's work for the stage and cinema. Entertaining anecdotes about temperamental divas, great maestros, and neurotic authors are recounted in a lucid style reflecting the author's sensitivity to the tragic as well as the comic side of life. Published by Weidenfeld & Nicolson, the 158-page indexed text contains some wonderful stills of Zeffirelli productions and candid photographs of artists, including of course his friend Maria Callas. It is priced at \$19.95.

The ten-volume *The New Oxford History of Music* surveys the achievements of the Western world as well as the contributions made by Eastern civilizations and primitive societies. Volume five, *OPERA AND CHURCH MUSIC 1630-1750*, first published in 1975 and revised in 1986, was edited by Anthony Lewis and Nigel Fortune and concerns the growing popularity of opera and the continuing development of other types of vocal music in Europe. Monteverdi, Pergolesi, Lully, Purcell, Handel and lesser-known composers are discussed in articles on Italian opera by Hellmuth Christian

**MUSICAL
STUDIES**

Wolff, French opera by Magaret M. McGowan and Paul-Marie Masson, and English and German opera by J.A. Westrup, with a number of chapters on church music and oratorios by diverse other scholars. Authoritative attention is paid to these composers' stylistic innovations, as well as to their audiences and patrons. Illustrations and many musical examples are provided in the 871-page indexed text, published by Oxford University Press, New York, which sells for \$65.00.

Arnold Whittall's ROMANTIC MUSIC: A CONCISE HISTORY FROM SCHUBERT TO SIBELIUS is the most recent in Thames and Hudson's World of Art series of softcover books. This survey, which also touches upon the art and literature of the era, discusses the music of Weber, the bel canto composers, and several lesser figures within the context of 19th-century music as a whole, while Verdi and Wagner are each afforded separate chapters. The illustrated, indexed 192-page publication is priced at \$9.95.

Accounts of the American tours of Jenny Lind, Christine Nilsson and many other legendary artists were all published in *Dwight's Journal of Music*, the first important music periodical in the United States. WHAT THEY HEARD: MUSIC IN AMERICA, 1852-1881, a collection of 60 articles and letters from the *Journal* selected and introduced by Irving Sablonsky, portrays the awakening musical tastes of the young nation. In the course of the decades covered by the book, descriptions of the visiting virtuosi and their ecstatic receptions by music-starved audiences give way to studies devoted to indigenous musical traditions and works by native composers, as well as articles on newly founded conservatories and reviews of concerts by American orchestras. This fascinating 317-page illustrated book also contains general and biographical indices and a bibliography. Published by Louisiana State University Press, it is priced at \$30.00.

Curtis A. Price, Julian Budden, John Tyrrell, and John Warrack are among the contributors to Cambridge University Press' MUSIC AND THEATRE: ESSAYS IN HONOUR OF WINTON DEAN. The life's work of this noted scholar is reflected in the range of subject matter of the twelve essays making up this festschrift. Approximately half of the articles are devoted to operas by Handel and to eighteenth century vocal music, while the rest focus on works by later composers, including Mendelssohn, Janáček and Britten. Nigel Fortune is the editor of this 389-page book, illustrated with musical examples, which includes a bibliography of the late Winton Dean's writings compiled by his son Stephen. It is priced at \$59.50.

**RECORDING
HISTORY**

The late John Culshaw's untiring search for musical and dramatic excellence in the recording studio, as well as his dedication to a project in which he wholeheartedly believed, are the central themes of RING RESOUNDING, the history of the first complete recording of Wagner's *Der Ring des Nibelungen*. The former classical music director of Decca (London) Records has written a highly informative and amusing account of this seven-year project, which was begun in 1958. At the book's conclusion, the reader has experienced Mr. Culshaw's personal triumph and shared in his relationships with conductor Georg Solti and the cast which included Birgit Nilsson, Kirsten Flagstad and Wolfgang Windgassen. This 276-page Limelight Editions softcover reprint contains photographs, a cast list, timings for each of the recordings and an index. It is priced at \$13.95.

Collectors, archivists and historians of both classical and popular music have an invaluable tool in Ted Fagan's and William R. Moran's THE

ENCYCLOPEDIA OF VICTOR RECORDINGS, the first volume of which was published in 1983 by Greenwood Press. Volume 2, which again lists early recordings by both classical and popular performers, is organized in matrix number order, beginning with number 1 in the numbering system initiated by Victor in 1903, and ending with number 4999 in April 1907. Corresponding recording sessions are catalogued in chronological order in the book's second section. In the introduction the authors have given an account of the Victor Company's history and procedures, and the preface summarizes their working methods for this ongoing project. The 648-page publication's numerous indices make it easy for the user to locate needed information pertaining to work titles, composers, and performers. It sells for \$65.00.

The second volume of OPERN URAUFFUEHRUNGEN (Opera World Premieres), this one covering 1800-1899, was published recently in Vienna. The first volume covered 1900-1977; both include only composers from German-language countries, specifically Germany, Austria and the German part of Switzerland. The second volume lists approximately 3,100 works by 1,000 composers. About two-thirds of the titles have been premiered in 208 European cities, while the others have not yet been performed. Arranged by composers, the book also includes an index by titles and another by cities. Clemens M. Gruber, Director of the Internationales Opern Archiv in Vienna, has compiled and edited both volumes, and they are published by the Gesellschaft für Musiktheater in Wien.

**MUSIC
REFERENCE
BOOKS**

The WAGNER-WERK-VERZEICHNIS has been published by Schott/Mainz (European American Music in the U.S.) in 620 pages. This catalogue of Wagner's musical works gives all verifiable sources for sketches, drafts, incomplete works, libretti, and performing versions. It contains numerous musical examples and is available from music dealers for \$179 retail.

Steven Pallay, Records Librarian at the University of Toronto, is responsible for the useful CROSS INDEX TITLE GUIDE TO CLASSICAL MUSIC, number 12 in the Greenwood Press Musical Reference Collection. The book, which alphabetically lists the titles of over 6,000 operatic and instrumental works by major composers from medieval to modern times, also contains a section on the principal sources consulted, which will aid the user in finding printed editions of a score, recordings, and bibliographic material. The 206-page text is priced at \$35.00.

Gardner Read, Professor Emeritus at Boston University's School of the Arts, and author of the widely-used *Notation: A Manual of Modern Practice*, has now written SOURCE BOOK OF PROPOSED NOTATION REFORMS, which chronologically lists, describes and analyzes those systems invented over the last three centuries which have sought to improve or simplify standard notation. As the author states in his introduction to this important work, the inventors of these numerical, alphabetical and stenographic musical systems were not only musicians but also priests, mathematicians and philosophers. As is to be expected, there are some bizarre-looking musical examples among those which illustrate the book's 391 entries. This 474-page publication, number 11 in the Greenwood Press Music Reference Collection, is priced at \$45.00.

In NEW VOCAL REPERTORY, singer and voice teacher Jane Manning provides descriptive commentary on the music and texts of over 70 English and American contemporary songs and song cycles by such composers as

**MUSICAL
GUIDE FOR
SINGERS**

Roger Sessions, David del Tredici and Leonard Bernstein. The author, who arranges these works in groups according to their musical complexity, gives advice on interpretation, pointing out potential problems, and suggests various sample programs for performers. Illustrated with musical examples, the 284-page Taplinger softcover publication contains an appendix indicating the publisher of each composition. It is priced at \$12.85.

ARTS ADMINISTRATION

The reader who hastily takes Bradley G. Morison's and Julie Gordon Dagleish's *WAITING IN THE WINGS: A LARGER AUDIENCE FOR THE ARTS AND HOW TO DEVELOP IT* off the shelf may think he has mistakenly selected a book of short stories rather than a how-to book for administrators. In each chapter we follow a well-known figure from the world of the arts through an adventure culminating in some vital lesson concerning potential patrons. This clever publication presents a series of steps designed to increase subscription and single-ticket sales through the education and involvement of new audiences. The 164-page softcover book, published by the American Council of the Arts, includes several useful appendices, a bibliography, and notes. It is priced at \$21.95 in hardcover, \$14.95 in paperback.

The 1987-88 edition of the *SURVEY OF ARTS ADMINISTRATION TRAINING* has been published by the American Council for the Arts; it is available for \$8.95 from ACA, 3rd floor, 1285 Avenue of the Americas, New York, NY 10019.

A Foundation Directory for the State of New York only is available from Logos Association, 7 Park Street, #212, Attleboro, MA 02703. The total wealth of the foundations included in this volume amounts to \$13 billion, their annual disbursement close to \$900 million. The cost of the book is \$29.95 plus 70¢ postage.

The Council for Advancement and Support of Education (CASE) has published *NATIONAL CLEARINGHOUSE FOR CORPORATE MATCHING GIFT INFORMATION*. It contains information and detailed charts on over 1,000 corporate matching gift programs, and may be ordered from CASE, Suite 400, 11 Dupont Circle, Washington, DC 20036 for \$60 plus \$3 for postage, or \$39.95 for CASE members.

ACADEMIA

FACT AND VALUE IN CONTEMPORARY MUSICAL SCHOLARSHIP contains speeches and responses given at the plenary session of the joint 1985 annual conference in Vancouver of the American Musicological Society, The College Music Society, the Society for Ethnomusicology and the Society for Music Theory. The 49-page softcover pamphlet can be obtained from its publisher, The College Music Society (see below), for \$5.00.

The College Music Society has also published the 1986-88 edition of its *DIRECTORY OF MUSIC FACULTIES IN COLLEGES AND UNIVERSITIES, U.S. AND CANADA*. This very extensive and informative publication includes over 26,000 faculty members at over 1,500 institutions. It is arranged in alphabetical order by state, with faculty members listed under their institutions as well as in an alphabetical index and a directory of teaching areas (e.g. Director of Opera). Further appendices include a list of degree programs and the institutions where they are offered, and an alphabetical list of all the institutions. The paperbound Guide may be ordered from College Music Society, 1444 Fifteenth Street, Boulder, CO 80302, for \$35 per copy.

Leslie Banner's *A PASSIONATE PREFERENCE: THE STORY OF THE NORTH CAROLINA SCHOOL OF THE ARTS* traces the founding of the 25-year-old institution through interviews compiled by Douglas C. Zinn from the school's Oral History Project. The author also draws on source material from the papers of the novelist John Ehle who, with North Carolina governor Terry Sanford, was one of those who initiated the first proposal for the school in 1962. The 438-page book, containing illustrations, notes, a bibliography and an index, is published by the North Carolina School of the Arts Foundation. It is priced at \$22.00.

THE ART OF FILING: A TAX WORKBOOK FOR VISUAL, PERFORMING, LITERARY ARTS AND OTHER SELF-EMPLOYED PROFESSIONALS by Carla Messman, is published by R&C/United Arts, 411 Landmark Center, 75 West Fifth St., St. Paul, MN 51102; its price is \$9.95 plus \$1.50 postage.

TAX TIPS

PROFILES IN THE ARTS is published jointly by the National Endowment for the Arts and the President's Committee on Employment of the Handicapped. It profiles twenty outstanding disabled artists and arts administrators who, despite their handicaps, have built successful careers in their fields. This remarkable document of courage is available for \$4.75 prepaid from Dept. 36-VW, Superintendent of Documents, Washington, DC 20402.

VERY SPECIAL ARTISTS

With the March 1987 issue (Volume 107, Number 1) *MUSICAL AMERICA* has again become an independent publication devoted exclusively to classical music, after years of sharing its pages with those of *High Fidelity* magazine. It will appear bimonthly in 64 pages with the subtitle "The Journal of Classical Music", priced at \$6 per issue or \$30 per annual subscription. Shirley Fleming, its editor since 1965, continues in this capacity, and ABC Leisure Magazines continues as publisher. This change will not affect the publishing of the *International Directory of the Performing Arts*, which appears once a year. Editorial matter for *Musical America* should be addressed to 825 Seventh Avenue, New York, NY 10019; subscription inquiries to P.O. Box 10759, Des Moines, Iowa 50340.

PERIODICALS

THEATRE TIMES, the publication of The Alliance of Resident Theatres/New York (A.R.T./New York), has expanded its format and is now available by subscription. Previously the periodical was available to members only. Six bimonthly issues can be ordered for \$15 by writing to Lynne Gugenheim, Director of Development and Marketing, Alliance of Resident Theatres/New York, 325 Spring Street, New York, NY 10013.

From Canada comes news of the demise of the nine-year-old *MUSIC MAGAZINE*, published by Anne Barrett and edited by Ulla Colgrass. December '86 was the last issue.

With Rodney Milnes as the new editor of the British magazine *OPERA* (see "Appointments and Resignations," Vol. 27, No. 3), its editorial offices have been moved to 1a Mountgrove Road, London N5 2LU. The magazine's annual subscription rate has been increased as of August '87 to \$49 surface mail, \$68 by airmail.

ARTS REPORTING SERVICE, the extremely informed and informative newsletter published and edited by Charles Christopher Marks, has moved its offices and can be reached at P.O. Box 219, Cabin John, MD 20818. Annual subscription for 24 issues is \$48; for first-class mail \$58. []

OPERA HAS LOST...

Stage director CYNTHIA AUERBACH, American, 44 years old, in New York 5/14/87. The artistic director of Chautauqua Opera since 1981, she also staged much-admired productions of both standard and contemporary works for numerous opera companies, festivals and schools throughout the United States and Canada. She had been a professor of music at Manhattan School of Music, where she founded the children's free opera program in 1969 before joining the artistic staff of the New York City Opera, where she worked from 1975 until this year. She also served on the faculties of the Universities of Michigan and Connecticut, and was a speaker at the 1982 COS National Conference in Miami, "The Stage Director in the '80's." A short time before her death, she had staged the well-received production of *Albert Herring* at the Juilliard School's American Opera Center. Her artistic integrity, enthusiasm, and sensitivity to and understanding of the problems of young singers made her especially effective in work with developing artists.

Puppeteer BILL BAIRD, American, 82 years old, in New York 3/18/87. His lifelong involvement with the puppetry arts began with the shows he staged for family and friends. In the late 1930's, he and his wife Cora founded the Baird Marionettes, and they often composed and played the music for their acclaimed productions. His marionettes were featured in several musicals, including *Baker Street* (1965) and the film *The Sound of Music*. They were perhaps best known for shows involving classical music, including the Emmy Award-winning *Peter and the Wolf* television special and the esteemed 1982 stage production of *L'Histoire du soldat*. An acknowledged master of his craft, Baird's imagination and artistry influenced many of his students and apprentices, including Jim Henson, creator of the Muppets.

Tenor, actor and author ENRICO CARUSO JR., Italian/American, 82 years old, in Jacksonville, FL, 4/9/87. The last surviving of the tenor's three children, he made several movies during the 1930's and gave concerts in California and Cuba. At his death he had completed *Enrico Caruso, My Father and My Family*, which he co-authored with Andrew Farkas.

Administrator WILLIAM FEINBERG, American, 87 years old, in New York 5/30/87. A professional violinist, he helped found the New York City Center of Music and Drama with the support of Mayor La Guardia in 1943. Vice president and later secretary of Local 802, he became a consultant on labor relations in the entertainment field after his retirement from the union. He also served on the boards of the High School of Performing Arts and the American Theater Wing, and in 1965 founded the Senior Concert Orchestra of New York.

Soprano and teacher ANNI FRIND, German/American, 87 years old, in New Orleans 4/10/87. She made her debut in 1922 with the Berlin Volksoper and was subsequently a member of the Bavarian State Opera, the Dresden State Opera, and the Charlottenburger Oper in Berlin. However, she scored her great successes in the 1928 world premiere of *Casanova*, an adaptation of the music of Johann Strauss, Jr., and in the Max Reinhardt production of *Die Fledermaus*. After the War she married and moved to New Orleans, where she taught voice.

Composer, conductor, teacher and administrator SERGE GARANT, Canadian, 57 years old, in Sherbrooke, P.Q., 11/1/86. Known as a pioneer

and advocate of new music in Canada, he founded Montreal's Société de musique contemporaine de Québec in 1966, and served as its artistic director until his death. At the same time he influenced a generation of young composers through his analysis and composition classes at the University of Montreal. The composer's early studies with Messiaen in Paris reinforced his avant-garde musical leanings, while in his later works he also incorporated a variety of rhythmic and jazz elements. He wrote several pieces for voice and instruments.

Arts patron, advertising executive and actor JAMES P. GILLIS, American, in Norwalk, CT, 10/10/86. An active and esteemed member of the Metropolitan Opera Association for many years, he was president of the Opera Club from 1970-1972, and from 1972 to 1985 served as chairman, and later vice president, of the Executive Committee of the Metropolitan Opera National Council. During his youth he had studied opera and drama, and after retiring from the advertising business returned to the theater, acting professionally in films, including *The Big Chill*, and on television.

Musicologist DONALD J. GROUT, American, 84 years old, in Skaneateles, NY, 3/9/87. He received his doctorate from Harvard University and was the author of the well-known surveys *A History of Western Music* (1960, 1973, 1980) and *A Short History of Opera* (1947, 1965), as well as monographs on the operas of Alessandro Scarlatti and Mozart. He was professor of music and later chairman of the music department at Cornell University (1945-1970), and president of the American Musicological Society from 1961 until 1963.

Music critic B.H. HAGGIN, American, 86 years old, in New York 5/29/87. Known for both his admiration of artists such as Toscanini and his aversion to twentieth century music, he authored numerous books including the instructive *Music for the Man Who Enjoys "Hamlet"* (1944) and *The Listener's Musical Companion* (1956), as well as *Conversations with Toscanini* (1959, revised 1979). He is remembered for his music criticism for *The Nation*, later collected and published as *Music in the Nation* (1949). During his six-decade career he also served on the staff of *The Brooklyn Daily Eagle* and *The New York Herald Tribune*, and in later years wrote for *The Hudson Review*, *Musical America*, and *The New Republic*.

Critic and musicologist IDA HALPERN, Austrian/Canadian, 76 years old, in Vancouver, B.C., 2/7/87. She received her doctorate at the University of Vienna, and settled in Vancouver in 1939 where she almost single-handedly documented and preserved the music of the native Indians of British Columbia, in addition to serving as music critic at *The Province* from 1952-1961. She was a founder of the Friends of Chamber Music and was on the boards of several music education organizations. For a number of years she served as a judge for the MONC Regional Auditions.

Soprano COLETTE HERZOG, French, 62 years old, in Paris 11/86. She made her debut in 1958 and sang at the Paris Opéra and the Opéra-Comique during the 1960's. Although she performed many roles of the standard repertory including Susanna, Mimì, and Mélisande, she was also known for her interpretation of twentieth-century works by Schoenberg, Prokofiev, Boulez, Dallapiccola and others.

Baritone and dramatic coach CLIFFORD JACKSON, American, 71 years old, in New York 3/30/87. He appeared with regional companies and

workshops throughout the United States and was a member of the faculty of the American Academy of Dramatic Arts in New York from 1954-1971. He made several recordings of American vocal works, singing with his former student Joan Morris.

Author and editor ROBERT JACOBSON, American, 46 years old, in New York 5/9/87. Well-known to audiences nationwide from his frequent appearances on radio and television, he became a favorite face and voice as a knowledgeable expert and an astute and always sympathetic interviewer on many programs, particularly on the "Live from the Met" and "Live from Lincoln Center" telecasts, and on radio programs such as WQXR's "First Hearing" and the Met's intermission feature "Opera Quiz". He wrote for *Musical America* and numerous other music publications before becoming editor of *Opera News* in 1974. Under his decisive and imaginative leadership, the magazine became known for its in-depth articles and the modernity of its visually attractive format. He was the author of three books: *Reverberations* (1974), *Opera People* (1982), and *Magnificence Onstage at the Met* (1985). Due to his musical expertise, his sound judgment and his understanding of the arts in the United States, as much as to his personal wit and charm, he was in great demand as a lecturer/speaker, panelist, and MC; due to his knowledge of voices and compassion for artists he was sought out as consultant to and juror for voice competitions. COS acknowledges with deep gratitude and loving memory his generous advice and assistance, most particularly in the planning of COS Conferences in which he participated regularly. He has touched and enriched thousands of lives.

Conductor EUGEN JOCHUM, German, 84 years old, in Munich 3/26/87. A specialist in the Austro-German orchestral repertory, he was particularly admired as an interpreter of the music of Bruckner. He began his career in small municipal opera houses, and later was music director of the Hamburg State Opera from 1934 until 1945. Also in 1934 he founded the Hamburg Philharmonic, which he led until 1949; he then took charge of the Bavarian Radio Symphony, remaining its music director until 1960. From 1961 until 1964 he was co-director with Bernard Haitink of the Amsterdam Concertgebouw Orchestra, and from 1977 to 1979 conductor laureate of the London Symphony. After the war he guest-conducted operas in Berlin, Munich, and Rome, and at the Bayreuth Festival and the Maggio Musicale Fiorentino. He made his American debut in 1961 and appeared with the New York Philharmonic, the Lyric Opera of Chicago, and the Mostly Mozart Festival, and in 1983 led the Y Chamber Symphony in New York.

Artists manager WILLIAM M. JUDD, American, 70 years old, in Southampton, NY, 1/12/87. His association with Columbia Artists Management began in 1939, and later he became a director of its Judson, O'Neill and Judd Division where he worked for Lily Pons, Jascha Heifetz, George London, Van Cliburn, Anna Moffo, André Watts, and other important artists. In 1969 he established his own office, the Judd Concert Bureau, which represents many prominent singers and instrumentalists.

Composer and teacher DMITRI KABALEVSKY, Russian, 82 years old, in Russia 2/87. Best known for his suite "The Comedians", the effervescent melodies of his skillful compositions conformed to the conservative tenets of socialist realism under Stalin. A composer, pianist, conductor, writer and pedagogue, he trained and later taught at the Moscow Conservatory where he was known for his theories on education. During the 1940's,

he was the editor of the music periodical *Sovetskaya Muzyka*, acting as the official spokesman for aesthetic policy. In the 1960's, he headed various committees on music education. The composer's works include the operas *Colas Breugnon* (1938), *At Moscow* (1943, revised 1947 as *In the Fire*), *The Taras Family* (1950), *Nikita Vershinin* (1955), the operettas *Spring Sings* (1957) and *The Sisters* (1969), and the children's opera *In the Magic Forest* (1958).

Antiquarian and autograph expert RUDOLF F. KALLIR, Austrian/American, 91 years old, in New York 1/25/87. He began his career in Vienna, and after his immigration to the United States he became vice-president of the American Mannex Corporation. His expertise as a collector of musical autographs and manuscripts was acquired in his youth, and he often published articles in this field. He was called on as a consultant by the Library of Congress, the Morgan Library, the Harvard University Library, and others. He was the father of the concert pianist Lillian Kallir.

Conductor DAVID KATZ, American, 62 years old, in Queens, NY, 5/20/87. A winner of the Mayor's Award for Arts and Culture in 1982, he founded the Queens Symphony in 1953 and presided over its growth from an amateur group to a professional ensemble. He was also associate conductor of the American Symphony Orchestra from 1961 to 1967 and made frequent guest appearances with various orchestras here and abroad. He started the Long Lake Performing and Creative Arts Camp in Long Lake, NY in 1969.

Performer and philanthropist DANNY KAYE (né David Daniel Kaminski), American, 74 years old, in Los Angeles 3/3/87. The entertainer, famed for his animated comedic style and nimble rendition of the patter routines written by his wife, Sylvia Fine, got his start on the vaudeville circuit of the Catskills during the Depression. His success on the stage in Weill/Hart/Gershwin's 1941 *Lady in the Dark* launched him on his 30-year screen career, and he continued to play the lead in many Broadway musicals, the last being Noah in *Two by Two* (1970). He also enjoyed great popularity as a radio and television performer. A valued philanthropist, he lent support and donated his time to many symphony orchestras by appearing as guest conductor for their pension fund benefits. He was master of ceremonies at the Met's first "Look In" performance for children, and his untiring work for and dedication to international children's causes was well known. He received the Kennedy Center Honors Award in 1984.

Ballerina NORA KAYE, American, 67 years old, in Los Angeles 2/28/87. Chiefly known for her performances in works by modern choreographers including Balanchine, Robbins, and de Mille, she is best remembered for her creation of the repressed heroine in Antony Tudor's psychological work *Pillar of Fire* (1942). She studied at and later danced with the Metropolitan Opera Ballet, and eventually became a soloist with Balanchine's American Ballet, the Met's resident company from 1935 to 1938. Subsequently she danced in several Broadway musicals and, more recently, served as associate choreographer on several film and stage productions.

Baritone EDGAR KEENON, American, 66 years old, in Louisville, KY, 1986. He made his debut with the Cincinnati Opera in 1956, and went on to sing with companies in Europe and South Africa. In 1966 he became a member of the Kassel State Opera, where his many principal roles included Wozzeck, Rigoletto, Hans Sachs and Falstaff.

Baritone TOSHIAKI KUNII, Japanese/American, 50 years old, in New York 2/28/87. He had been singing in opera in the United States and Israel since 1970. In Manhattan, he gave frequent recitals and appeared with a number of smaller companies.

Administrator RICHARD LEACH, American, 75 years old, in Saratoga Springs, NY, 2/5/87. In 1966 he founded the Saratoga Arts Festival and served as its director for ten years. Until recently he had been chairman of the SUNY advisory board of the Empire State Institute for the Performing Arts. During the 1950's and 1960's he held major administrative positions with the Metropolitan Opera Guild, where he was director from 1955 to 1959; Lincoln Center for the Performing Arts; and the Aspen Institute, where he started the Aspen Music Festival. He began his career as a scriptwriter for the Toscanini concerts at NBC in the 1930's, and after the War he worked as an artists manager for such musicians as Fritz Kreisler, Artur Rubinstein, and Lotte Lehmann.

Writer, lecturer and producer CAROL PERRENOT LONGONE, American, 94 years old, in New York 1/4/87. Until her retirement in 1972, she was the producer and writer of "operalogues," opera appreciation lectures she had devised in New York which combined abbreviated concert performances of a work with spoken English narrative. Several of her featured singers, including Robert Merrill and Beverly Sills, later had international careers.

Playwright, actor and stage director CHARLES LUDLAM, American, 44 years old, in New York 5/28/87. He was one of the foremost figures of the New York avant-garde theater and created numerous works, including a play based on the life of Maria Callas and a parody entitled *Der Ring Got Farblonget*, which both ridicule and celebrate the musical and dramatic conventions of grand opera. A talented performer who specialized in transvestite parts, he scored his first success in the late 1960's acting the title role of his own setting of the play *Camille*. He had recently also started to work for organizations other than his own Ridiculous Theater Company, and had directed a production of *Die Fledermaus* at the Santa Fe Opera last year.

Accompanist, coach and conductor EDWIN McARTHUR, American, 79 years old, in New York 2/24/87. A coach and accompanist for over forty years, he became famous through his work with Kirsten Flagstad, with whom he concertized, toured and recorded; in 1939 and 1941 he also conducted the Metropolitan Opera. In later years he wrote and lectured on his personal and professional association with the Norwegian soprano. He was music director of the St. Louis Municipal Opera for 23 years, and served as conductor of the Harrisburg Symphony from 1950 to 1974. He was also director of the Eastman School Opera Department from 1967 to 1972. In addition to organizing and directing the Kirsten Flagstad Memorial Fund, which provided grants to Wagnerian singers, he also taught privately.

Educator and administrator JOHN McCRAE, American, 69 years old, in Spartanburg, SC, 11/25/86. After a career as a professional singer, he created and directed regional opera workshops, especially in his native South Carolina. Since 1952 he had been associated with Converse College in Spartanburg where he organized the opera department, taught singing and was a member of various committees. In addition to heading the Charlotte Opera for many years, he was the first director-producer of

the Brevard Music Center Opera Workshop, where he served as chairman of academic studies from 1964 until his retirement in 1985.

Arts patron FREDRIC R. MANN, American, 83 years old, in Miami 2/26/87. He made his fortune at an early age as the founder of the National Container Corporation and devoted much of his life to the furtherment of classical music in both the United States and Israel through generous patronage. In 1948, as chairman of the Robin Hood Dell Concerts, he started that ongoing series of free outdoor performances by the Philadelphia Orchestra, and in 1976 funded its new concert facility, which was named the Mann Music Center. He gave financial support and guidance to many young musicians, and arranged for Zubin Mehta's American conducting debut at Robin Hood Dell in 1960. In Tel Aviv, he supported a series of auditions and, several years ago, donated the concert hall which bears his name.

Administrator, record producer and author GEORGE R. MAREK, Austrian/American, 84 years old, in New York 1/7/87. A lover of opera and instrumental music from childhood on, he came to the United States from Vienna, and worked as the music editor of *Good Housekeeping* before joining RCA Victor Records in 1950. In addition to producing memorable discs by such artists as Toscanini, Rubinstein, and Monteux, he supervised a highly successful marketing campaign to expand the company's classical audience. Largely self-taught, he wrote 14 books on music, including *A Front Seat at the Opera* and biographies of Puccini, Beethoven, Richard Strauss and Toscanini, and during the '50's he appeared regularly on the Met's intermission feature "Opera Quiz". He was also co-founder and, until retiring last year, administrator of the Reader's Digest Record Club.

Accompanist GERALD MOORE, English, 87 years old, in Buckinghamshire, England, 3/13/87. His expertise in the interpretation of diverse repertory and his unique sensitivity to the artists for whom he played established his reputation as one of the foremost accompanists of his time. From the 1920's until his retirement from the stage in 1967, he concertized with many legendary performers, and is particularly remembered for his numerous recordings of Wolf and Schubert lieder with Elizabeth Schumann, Elizabeth Schwarzkopf and Dietrich Fischer-Dieskau, French art songs with Maggie Teyte, and Fado and Ladino folk music with Victoria de los Angeles. He began lecturing and writing on his art during World War II and continued these activities until recent years, authoring a number of books, including *The Unashamed Accompanist* and *Am I Too Loud?*, which blended his knowledge with personal reminiscences.

Administrator and writer LAWRENCE MORTON, American, 82 years old, in Santa Monica, CA, 5/8/87. He championed modern music in his contributions to such journals as *The Musical Quarterly* and *Modern Music*, as well as in the policies he set as head of the Los Angeles-based Evenings on the Roof concerts, which he renamed the Monday Evening Concerts. In his 17 years as its director from 1954-1971, he turned the organization into a forum for the performance of contemporary works, including many premieres by avant-garde American and European composers. During these years, he also served as both the director of the Ojai Festival and, from 1965, as the music curator of the Los Angeles County Museum of Art. He devoted much of his time to a study of the works of Stravinsky, a book which remains uncompleted.

Actor and singer ROBERT PRESTON (né Meservey), American, 68 years old, in Santa Barbara, CA, 3/21/87. A leading actor since the 1930's, he was not associated with musicals until he scored his greatest triumph on both stage and screen as the mountebank hero of Meredith Willson's 1957 *The Music Man*, earning him a Tony during its 3-year run. His robust delivery of the show's extended musical monologues inspired several vehicles geared to his unique talents, including Sandrich/Michael's *Ben Franklin in Paris* (1964), Jones/Schmidt's *I Do, I Do!* (1966), for which he also won a Tony, and Jerry Herman's short-lived but much admired *Mack and Mabel* (1974).

Author and critic HAROLD ROSENTHAL, O.B.E., English, 69 years old, in London 3/19/87. Founder of the English magazine *Opera*, he served as its editor and leading critic from 1953 until his retirement in 1986. Recognized as one of the world's leading authorities on opera, he lectured extensively and was also the author of many articles and books, including *Sopranos of Today* (1956), *Two Centuries of Opera at Covent Garden* (1958), *The Concise Oxford Dictionary of Opera* (1964), and a 1982 autobiography *My Mad World of Opera*. He also edited the 1966 edition of *The Mapleson Memoirs*, and had just completed a forthcoming revised and expanded edition of Loewenberg's *Annals of Opera*. He had also served as the archivist at the Royal Opera House from 1950-1956. The O.B.E. was awarded to him in 1983. Enthusiastic and extensive tributes were paid him on his retirement last year (see "Appointments and Resignations," Vol. 27, No. 3), and it is gratifying that he lived to enjoy them and was looking forward to the activities he would pursue during his retirement, which was so abruptly cut short.

Philanthropist and writer MIMI RUDULPH, American, 63 years old, in Los Angeles 2/5/87. An esteemed and admired member of the Metropolitan Opera National Council, she devoted herself to serving its Western Regional Auditions. She also organized and served as an officer on the boards of numerous California cultural organizations, including Opera Guild of the Desert, Friends of the Los Angeles Philharmonic, and the Western Opera Theater. In addition she was a writer and poet, working as music critic and arts columnist for several California newspapers and periodicals. Despite the untold handicaps and constant suffering she must have endured after contracting polio in 1950, she cheerfully and determinedly continued to take on projects in the cause of music which entailed tremendous energy and responsibility. Friends, family, and colleagues paid tribute to her dedication and courage at a memorial service held at the Palm Springs Desert Museum on February 21.

Artists manager BRUCE SAVAN, American, 59 years old, in New York 4/13/87. He worked for the William Morris Agency and later headed his own firm before becoming a vice president of the New York office of the Agency for the Performing Arts, where he helped launch the careers of many actors, choreographers and singers. He had been involved in theater since his adolescence, and had studied music with Benjamin Britten and stage direction with Carl Ebert at the University of Southern California before working as a stage manager and music director.

Soprano JOY SIMPSON, American, 40 years old, on tour in Cape Town, South Africa, 3/25/87. She sang principal roles, including *Norma* and *Tosca*, with Tri-Cities Opera and other regional companies and was to have appeared as *Aida* with Philadelphia's Opera North in June. A 1975

MONC Auditions finalist, she was an international concert artist particularly noted for her interpretations of gospel songs. Her controversial decision to perform in South Africa was intended to bring a message of hope and goodwill to its oppressed citizens.

Pianist and coach LAWRENCE SKROBACS, American, 38 years old, in New York 3/10/87. One of the most successful and talented of the young coach-accompanists, he worked with the Santa Fe Opera, the Opera Company of Boston and the Aix-en-Provence Festival, and concertized in New York with such singers as Montserrat Caballé, James McCracken and Kathleen Battle. He also recorded several albums of American vocal music.

Soprano RITA STREICH, German, 66 years old, in Vienna 3/20/87. Internationally known for her musicianship and the pure and crystalline quality of her singing, she made her debut as Zerbinetta in *Aussig* in 1944. A member of the Vienna State Opera since 1953, she performed coloratura, lyric, and soubrette roles at leading opera houses and festivals including La Scala, the Paris Opéra, the Deutsche Oper Berlin, and at the Salzburg, Bayreuth, Glyndebourne, and Aix-en-Provence Festivals. In the United States she was heard at the Lyric Opera of Chicago and the San Francisco Opera as well as the Mostly Mozart Festival. After she retired from the operatic stage, she continued as a recitalist and also taught voice.

Choral director and writer BARONESS MARIA VON TRAPP, Austrian/American, 82 years old, in Stowe, VT, 3/28/87. Orphaned at an early age, she was educated in an Austrian convent school and eventually became governess to the seven children of the widowed Baron von Trapp, whom she subsequently married. These events, as well as her organization of the Trapp Family Choir and the family's escape from Nazi-occupied Austria, became the basis for *The Sound of Music*. After settling in the United States in 1938, the Trapp Family Choir toured extensively, and became known for their concerts of traditional Austrian folk songs and liturgical music. After retiring from the concert stage to found a lodge and music camp in Vermont, she continued to lecture and write.

Choreographer and dancer ANTONY TUDOR, British/American, 79 years old, in New York 4/19/87. He began his career in London with Marie Rambert and Ninette de Valois, and later formed his own company there. The psychological content of his innovative ballets, expressively choreographed to music by 20th century composers, established him as a leader of the modern dance movement. In the United States he created the famed *Pillar of Fire* (1942) and other works for the American Ballet Theater, taught at the Metropolitan Opera Ballet and the Juilliard School, and choreographed several Broadway musicals. Recently, he had worked on ABT's forthcoming revival of *Pillar of Fire*.

Conductor and teacher ROBERT WHITNEY, British/American, 82 years old, in Louisville, KY, 11/22/86. As music director and conductor of the Louisville Orchestra from 1937 to 1967, he was responsible for the orchestra's great commitment to contemporary music. With support from the Rockefeller Foundation, he commissioned and premiered in Louisville nearly 200 orchestral works, most of them preserved on recordings. From 1956 to 1972 he was also dean of the University of Louisville School of Music. One of the three auditoria of the new performing arts complex had been named in his honor. □

PERFORMANCE LISTING, 1986-87 SEASON (CONT.)

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

ALABAMA

Alabama Shakespeare Festival, Montgomery

2/15-3/28/87 Previn/Stoppard's *Rough Crossing* Am. prem., in repertory

Samford University Opera Workshop, G.W. Bugg, Dir., Birmingham (see also Vol.27, No.3)

11/19,20,21/86 *Die Fledermaus* Eng. Martin (replaces *Pirates of Penzance*)

ALASKA

Juneau Lyric Opera, Douglas High School Audit., Juneau

3/28-4/4/87 *The Gondoliers*

ARIZONA

Cochise Community College Theatre, M.D. Meeker, Dir., Sierra Vista

12/5-14/86 R. Thompson's *The Nativity According to St. Luke* 6 pfs. w.p.

6/25-7/11/87 *Carousel* 8 pfs. w.p.

Flagstaff Festival of the Arts, P. Walker, Mng.Dir., I. Hoffman, Art.Dir., Flagstaff

7/11-8/2/87 Festival performances

Northern Arizona University Opera Theatre, M. Wienand, Dir., Flagstaff

10/31 11/1,2/86 *Godspell*

4/22,23/87 Mangold's *Bleah!* & Scenes

Phoenix Masterworks Chorale & Phoenix Symphony, Phoenix

6/87 *Porgy and Bess*

University of Arizona Opera Theater, L. Day, Dir., Tucson (see also Vol.27, No.3)

3/87 Scenes

4/10,12/87 Gianni Schicchi Eng. Grossman & Pagliacci Eng.

6/26,27,28/87 *Don Pasquale* Eng. Mead

ARKANSAS

Arkansas Repertory Theatre, S. Caffery, Gen.Mgr., Little Rock (see also Vol.27, No.3)

6/2-28/87 *Pump Boys and Dinettes* (replaces 110 in the Shade)

CALIFORNIA

Academy of Media and Theater Arts, San Francisco

5/8-24/87 LaFlamme's *The Ugly Duckling* prem., at Waterfront Theater; 15 pfs.

American Victorian Museum, Nevada City

2/19-3/15/87 *My Fair Lady*

Arlington Theater, Santa Barbara

11/7-9/86 *Sunday in the Park with George*

Back Alley Theatre, L. Zucker & A. Miller, Prod.Dirs., Van Nuys

4/9-5/31/87 Jacques Brel is Alive and Well and Living in Paris

Bakersfield Civic Light Opera, R. Garrison, Gen.Dir., Bakersfield (see also Vol.27, No.3)

3/6,7,13,14/87 *A Chorus Line*

Bay Area Youth Opera/Voices SF, D. Ahlstrom, Dir., San Francisco

11/86 Ahlstrom's *On Tepeyac Hill* prem.; children's opera

Berkeley Opera, R. Goodman, Art.Dir., North Berkeley (see also Vol.27, No.2)

3/27 4/18/87 *Don Pasquale* Eng.

7/24,25,31 8/1,7,8/87 *The Barber of Seville* Eng. Goldovsky; c: Senturia

Cabrillo Festival, D.R. Davies, Mus.Dir., Santa Cruz (7/16-26/87)

California Institute of Technology Opera Workshop, Pasadena

3/1-8/87 *How to Succeed in Business Without Really Trying*

California Lyric Grand Opera, E. Hughes, Art.Dir., Los Angeles

Summer '87 *The Barber of Seville*

California State University Music Theatre, R. Cordova, Mus.Dir., Long Beach (see also Vol.27, No.3)

11/23m/86 Hindemith's *Hin und zurück* & Donizetti's *Rita*

11/28,29,30 12/12,13/86 Scenes, d: Carson

California State University Opera Theatre, D. Scott, Dir., Northridge (see also Vol.27, No.3)

2/26,27,28 3/1,3,4,5,6,7,8/87 *Annie Get Your Gun*

Carmel Bach Festival, S. Salgo, Mus.Dir., Carmel/Monterey (7/13-8/2/87)

7/18,25 8/1/87 *Die Zauberflöte* Eng.; conc. pfs.; Schuman, Goetz; De Haan, Malis

- Casa Italiana Opera Theatre, M. Leonetti, Gen.Dir., St. Peter's Italian Church, Los Angeles**
 11/30/86 *La Traviata* Schales; Torres; c: Porges; d: Leonetti
 2/1m/87 *La Bohème* Osborne, Tavoularis; Mancini; c: Negrini; d: Leonetti
 6/17m/87 *Faust* Osborne; Zeidman, Krome, Beason; c: Unterberg; d: Leonetti
- Cedar Street Theatre, Lancaster**
 11/7-23/86 "Some Enchanted Evening" revue
- Citrus College, Music Dept., Glendora**
 3/13,14,20,21,22m/87 *West Side Story*
- City College of San Francisco, San Francisco**
 7/17-19/87 *Rise and Fall of the City of Mahogony*
- Desert Opera Theatre, A. Baekey, Gen.Dir., Palmdale**
 4/24,25,26m 5/1,2m,3/87 *The Bartered Bride* Eng.; c: Milligan; d: Tolentino
- Downey Civic Light Opera, Downey (see also Vol.27, No.3)**
 5/28-6/26/87 *Paint Your Wagon*
- Euterpe Opera of Southern California, H. Pelta, Art.Dir., Los Angeles**
 2/17m/87 *Così fan tutte* Yarmat, Mosiman, Smith; Buck, D. McNeil; c: Pelta; d: Jacobs
- Foothill College, '87 Festival, Los Altos Hills (5/28-8/16/87)**
 6/6/87 *La Traviata* West Bay Opera prod.
 6/5,6,11,12,13,18,19,20/87 *A...My Name is Alice* Theatreworks prod.
 6/12-14,18-21,24-27/87 *Ruddigore* Saratoga Chamber Theatre prod.
 8/6-9,13-16/87 *Guys and Dolls* Foothill Summer Stock
- Foothill Theatre Company, Nevada City**
 8/14-9/5/87 *The Pirates of Penzance* co-prod. Music in the Mountains
- Freedman Forum, City Hall, Anaheim**
 1/13/87 *42nd Street* limited run
- Fresno Philharmonic Orchestra, A. Massey, Art.Adv., Fresno**
 4/24,25/87 *Carmina burana*
- Glendale Community College Music Theatre, M. Young, Prod., Glendale**
 10/86 *Fiddler on the Roof* 9 pfs.
 3/87 *Gypsy* 9 pfs.
- Golden West College, Huntington Beach**
 5/8-17/87 *Hello Dolly!*
- Jane Hardester Singers, El Camino College, Torrance**
 12/6,7m,7,14/86 *Amahl and the Night Visitors*
- Helzaplotzin Players, Reseda**
 4/4,5/87 Draman's *The Koshier Style Mikado* adapt. Sullivan & var.
- Hollywood Bowl, Los Angeles Philharmonic in residence, A. Previn, Mus.Dir., Los Angeles (7/7-9/15/87)**
- Humboldt State University, Opera Workshop, J. Stanard, Dir., Arcata**
 4/22,26/87 *Boris Godunov* stgd. pfs.; Hines
- Idyllwild School of Music and the Arts, Musical Theater Dept., M. Fuller & J. Eby, Co-Chrmn., Idyllwild**
 7/25,26/87 *West Side Story* Holmes Amphitheater
 8/14,15/87 *An Evening of Lerner and Loewe* c: Kunzel
- Julian Theatre, R. Reineccius, Gen. & Art.Dir., San Francisco**
 1-2/15/87 *Mareidi/Bullins' Sinning in Sun City* prem.
- La Mirada Civic Theater, La Mirada (see also Vol.27, No.3)**
 5/5-24/87 *Little Shop of Horrors*
- Long Beach City College, Long Beach**
 11/16/86 *Godspell*
- Long Beach Civic Light Opera, L. Hansen, Mng.Dir., Long Beach (see also Vol.27, No.3)**
 1/17,18/87 de Knight/Monahan's *Lady Sweets* stgd. rdg.
 4/11,12/87 Hague/Adam's *Flim Flam* stgd. rdg.
 6/6m,6,7m,7/87 Benefit Concert
 3/87 Winter Session Musical Theater Workshop
 7/20-8/7/87 Summer Youth Conservatory Workshop
- Los Angeles Master Chorale and Sinfonia, R. Willoughby-Jones, Exec.Dir., Los Angeles Music Center**
 3/21/87 *The Gondoliers* semi-stgd.; de la Rosa, Vlahos, Fontana; Matthews, Mack, Donkin; c: R. Willoughby-Jones

1986-87 SEASON

- Los Angeles Music Theatre Company, Caldwell Hall, Los Angeles (see also Vol.27, No.3)**
5/1,2,6,8,9,13,15,16/87 *Don Pasquale* Eng.; Bosche; Palmer, Shapiro, Rupp; c: Merrill Nixon; d: White
- Malibran Society, C.R. Law, Exec.Dir., Los Angeles (see also Vol.27, No.3)**
7/6m,19m/87 *Scenes concerts*
- Marin Civic Light Opera, M. Rios, Dir., Marin (see also Vol.27, No.3)**
4/24-5/17/87 *Brigadoon*
5/30/87 *Concert*
- Marina del Rey/Westchester Symphony, F. Fetta, Mus.Dir., El Camino College, Torrance**
6/20/87 *Pagliacci* & Meyerbeer's *Gli Amori di Teolinda*; 7/10 *Pagliacci* at Redlands Bowl
- Mark Taper Forum, Center Theatre Group, Los Angeles (see also Vol.27, No.2)**
4/19-6/14/87 *Bécaud/More's Roza* d: Prince
- Merola Opera Program, San Francisco Opera Center, San Francisco**
7/19m/87 *Gianni Schicchi* & *Suor Angelica* c: Baustian; d: Farruggio; at Stern Grove
8/8m/87 *Don Pasquale* c: Summers; d: Montarsolo; at Villa Montalvo, Saratoga
8/16/87 *Grand Finals Concert*, c: Cathcart; at War Memorial Opera House
- Morgan-Wixson Theatre, Santa Monica (see also Vol.27, No.3)**
6/12-8/1/87 *Candide*
- Music Academy of the West, L.L. Smith, Art.Dir., Santa Barbara (7/7-8/22/87)**
7/23/87 40th anniversary gala concert; M. Horne
8/17-20/87 *La Bohème* d: Igesz; ds: Shouse; PCPA co-prod.
- Music From Bear Valley Festival, C. Nice, Mus.Dir., Bear Valley (7/25-8/9/87)**
8/1/87 *L'Histoire du soldat* narr.: L. Bridges
8/6,8/87 *Rigoletto* de la Rosa; Kunde, Little; c: T. Conlin; d: D. Rhodus
- Musical Comedy LA, U.C.L.A. Performing Arts Center, Los Angeles**
7/8-12,21,22 8/1-6,15,16/87 *The Boys From Syracuse*
7/16-19,25-31 8/7-14/87 Kern/Wodehouse's *Leave It to Jane*
- New Music Festival, Monday Evening Concerts, Los Angeles**
3/8/87 Henze's *El Rey de Harlem* conc. pf.
- North Bay Lyric Opera, Novato (see also Vol.27, No.3)**
4/3,4,5,10,11,12/87 *The Pirates of Penzance*
- Occidental College Summer '87 Festival, Los Angeles (7/9-8/30/87)**
Summer 87: *I Do! I Do!*; *Camelot*
- Ojai Festival, L. Foss, Mus.Dir., Ojai (5/29-31/87)**
- Old Globe Theatre, J. O'Brien, Art.Dir., San Diego (see also Vol.27, No.3)**
6/3-8/30/87 Sondheim's *Marry Me a Little* at Carter Stage
7/24-9/20/87 Previn/Stoppard's *Rough Crossing*
- Orange County Performing Arts Center, Costa Mesa**
12/23-28/86 *Singing in the Rain* touring company
1/13,15,17/87 *Carmen*† New York City Opera prod.
1/14,16,18/87 *Madama Butterfly*† New York City Opera prod.
1/20-25/87 *Candide* New York City Opera prod.; 7 pfs.
2/3-8/87 *Stop the World, I Want to Get Off* Newley
2/11-3/8/87 Opera Pacific performances (see Vol.27, No.2)
- Pacific Chorale/Pacific Symphony, K. Clark, Art.Dir., Costa Mesa**
3/14/87 *Conc. incl. Les Noces* J. Smith; c: Alexander
- Pacific Music Association, Los Angeles**
6/14m/87 *Un Ballo in maschera*† Wald, Rosenblood, Niemann; Grimm, Winthrop; c: Unterberg; d: Mandel
- Pasadena Playhouse, Pasadena**
3/3-22/87 *Three Guys Naked from the Waist Down*
6/5-7/5/87 Colker/Rupert's *Mail* prem.
- Paul Masson Summer Series, S. Salgo, Mus.Dir., Saratoga (6/4-9/20/87)**
Summer '87 incl. performances by San Francisco Opera Center Merola Program
- PCPA Theaterfest, J. Shouse, Art.Dir., Santa Maria (see also Vol.27, No.2 & No.3)**
3/4-22/87 DeTurk/Francoeur's *The Ghost and Mrs. Muir* prem.; d: Shouse
6/11-9/20/87 "Gershwin: An Evening of Music" at Santa Maria & Solvang
- Redlands Bowl Summer Music Festival & Marina-Westchester Symphony, F. Fetta, Mus.Dir., Redlands (6/23-8/28/87)**
7/10/87 *Pagliacci* Marina del Rey prod.
7/31 8/1/87 *Anything Goes*
8/21/87 "The Magic of Gilbert & Sullivan" Opera a la Carte prod.

- San Bernardino Civic Light Opera, C. Jenks, Gen.Mgr. (see also Vol.27, No.3)**
 2/13,14,16-21/87 42nd Street
 5/8,9,11-16/87 **How to Succeed in Business Without Really Trying**
- San Diego Civic Light Opera, D. & B. Ward, Art.Dirs., Starlight Bowl, San Diego (see also Vol.27, No.3)**
 6/18-28/87 **Call Me Madam**
 7/9-19/87 **Shenandoah**
 7/30-8/9/87 **Annie Get Your Gun**
 8/20-30/87 **South Pacific**
 9/10-20/87 **The Best Little Whorehouse in Texas**
- San Francisco Children's Opera, N. Gingold, Dir., Herbst Theatre, San Francisco**
 11/15m/86 **Cinderella**
 12/20m/86 **Santa Claus's Beard**
 1/31m/87 **Puss in Boots**
 3/7m/87 **The Emperor's New Clothes**
 4/11m/87 **Snow White and the Seven Dwarfs**
 5/23m/87 **Sinbad the Sailor**
- San Francisco Conservatory of Music Opera Theater, S. Webb, Dir., San Francisco (see also Vol.27, No.3)**
 3/20,21/87 **L'Heure espagnole** c: Ramadanoff
- San Francisco Mime Troupe, D. Chumley & J. Holden, Dirs., San Francisco (see also Vol.27, No.3)**
 6-7/87 Barthol/O'Neal/Holden's **The Mozangola Caper** at Golden Gate Bridge Festival
- San Francisco New Performance Festival (6/2-9/2/87), American Inroads, Prod., San Francisco**
 6/2-7/87 Davis' **X: The Life and Times of Malcolm X** excerpts.
 7/87 Coates' **Actual Shō** Am. prem. at Theater Artaud; 10 pfs. at Festival followed by one-month run
- San Francisco Opera, T. McEwen, Gen.Dir., San Francisco (revised summer schedule)**
 6/24,25,26,27,28m,28,30 7/1,2,3,5m,5/87 **Porgy and Bess** Balthrop/Davis, P. Miller, McKinley; Marshall/S. Hill, G. Baker, Bell/Cook; c: DeMain; d: O'Brien; Houston Grand Opera prod.
- San Francisco Opera Center, C. Bullins, Mgr., San Francisco**
 3/12/87 **Così fan tutte** semi-stgd.; w. Chamber Opera of the Desert, Palm Springs
- San Francisco Opera Center Showcase, C. Bullins, Mgr., Theatre Artaud, San Francisco**
 7/10,11,12/87 Sauguet's **Le Plumet du Colonel** Am. prem. & Rorem's **Three Sisters Who Are Not Sisters**
- San Francisco Symphony, H. Blomstedt, Mus.Dir., San Francisco**
 5/7m,8,9/87 Concert incl. Stravinsky's **The Flood Walker**; Amendola; c: Blomstedt
- San Jose Civic Light Opera, S. Slater, Dir., San Jose (see also Vol.27, No.3)**
 3/20-29/87 **The Best Little Whorehouse in Texas** c: Mollicone
 5/8-17/87 **The Sound of Music**
- San Jose Gilbert & Sullivan Society, M. Handloff, Pres., San Jose**
 5/22,23,24m,29,30,31m/87 **H.M.S. Pinafore** c: Campbell; d: Stein
- San Jose Repertory Company, J. Reber, Exec.Prod., San Jose (see also Vol.27, No.3)**
 6/27-7/26/87 **Tintypes**
- San Jose State University Opera Theatre, I. Dalis, Dir., San Jose**
 5/1/87 **Orfeo ed Euridice** conc. pf.; San Jose State University Symphony; c: Rohrbaugh
- Santa Barbara Civic Light Opera, Santa Barbara (see also Vol.27, No.3)**
 3/6-22/87 **The Fantasticks**
 6/19-28/87 **The Desert Song**
- Santa Monica Civic Opera, Santa Monica (see also Vol.27, No.3)**
 5/2,9m/87 **Il Trovatore** Budzyn, Wereir; Tabor, Benjamins; c: Lanza; d: Biscaldi
- Sinfonia San Francisco, Herbst Theater, San Francisco**
 1/19/87 **The Seven Deadly Sins**
- Stanford Savoyards, H. Rosak, Mus.Dir., Stanford (see also Vol.27, No.3)**
 4/24,25,26 5/1,2,3m/87 **Princess Ida**
- Stern Grove Festival, San Francisco**
 6/21/87 "Great Opera Concert" San Francisco Opera soloists, chorus and orch.; c: Adler
- Stockton Opera/Stockton Symphony, Stockton**
 5/6,7/87 **Aida** conc. pfs.; Voigt, Khara; Harper, Delavan, Skinner; Stockton Chorale; c: Buckbee

1986-87 SEASON

Summer Theaterfest, Moonlight Amphitheatre, Vista

Summer '87 *Annie*; *A Funny Thing Happened on the Way to the Forum*; *West Side Story*;
Tom Sawyer

University of California Opera Workshop, Irvine (see also Vol.27, No.3)

6/20,21,23,24/87 *Costi fan tutte* c: Goeser

University of California at Los Angeles, UCLA Opera Theatre, S. Krachmalnick, Mus.Dir., Los Angeles (see also Vol.27, No.3)

11/21,22/86 Pasatieri's *Signor Deluso* & Mangold's *Bleah!* c: Krachmalnick; d: J. Hall/Blankenberg

University of Southern California, USC Opera, G. Campbell, Dir., Los Angeles (see also Vol.27, No.3)

5/2m/87 *Costi fan tutte* Eng.; at Caldwell Hall

Ventura College Opera Wksp., E. Barron, Dir., Ventura

5/15,16,22,23/87 *Orphée aux enfers* Eng. Himelstein

Whittier-La Mirada Civic Light Opera, P. Gorman, Prod., Whittier (see also Vol.27, No.3)

3/13-28/87 *Barnum*

Yorba Linda Civic Light Opera, Yorba Linda

3/1-15/87 *Peter Pan*

6/5-14/87 *South Pacific*

COLORADO

Aspen Festival, J. Mester, Mus.Dir., G. Hardy, Pres., Aspen (6/26-8/23/87)

Aspen Music Festival Opera Theater Center, Wheeler Opera House, Aspen

7/25,26/87 *La Cenerentola* c: Scimone; d: Berkeley

8/8,9/87 *The Tender Land* red. orch.; c: Sidlin; d: A. Brown

8/15,16/87 *The Rake's Progress* c: Mester; d: Berkeley

6/27 7/4,11,18,25 8/8*,15,19,20/87 Opera Scenes Master Classes by Berkeley, Sillman, Brown, *Everding

Central City Opera, J. Moriarty, Art.Dir., Central City

7/2/87 Pops Concert at the Atrium, Denver

7/11,15m,17,19m,23,25m,29m 8/1,5,7,9m,11/87 *Madama Butterfly* Eng.; Telese, L. Bybee; Bernardini, Cossa, Frost; c: Moriarty; d: Igesz; ds: Darling/Mess

7/18,22m,24,26m,30 8/1m,4,8/87 *Don Pasquale* Eng.; S. Woods; Wilson, Strummer, Orth; c: Flint; d: Francisco; ds: Romero

7/25,28,31 8/2m,5m,6,8m/87 *The Vagabond King* Wright, L. Bybee; Parce; c: D. Wolfe; d: Gile; ds: Romero; also 8/12 in Fort Collins, 8/14-16 in Denver

7/18-8/9/87 *The Face on the Barroom Floor* 8 pfs. by Apprentice Artists, in Williams Stables; also 8 recitals & 8 scenes programs

Changing Scene, M. Munt & A. Brooks, Art.Dirs., Denver

1/20-2/8/87 Fuller's *The Tales of Tiresias* adapt. var.

Colorado Opera Festival, D. Jenkins, Gen.Dir., Colorado Springs

7/10,12m/87 Verdi Requiem c: Jenkins 7/24,26m/87 Scenes concert c: Jenkins

Denver Center Theatre Company, D. Marley, Art.Dir., Denver (see also Vol.27, No.3)

1/30-2/14/87 Arlen/Capote's *House of Flowers*

Englewood Community Arts Symphony, Englewood

2/6/87 *Carmina burana*

Four Corners Opera, R. Gregori & J. Turano, Co-Dirs., Durango

6/26,27/87 *Man of La Mancha*; also 6/30 at Farmington, NM

University of Colorado, Music Dept., Boulder (see also Vol.27, No.3)

4/28/87 *Carmina burana*

University of Denver, Lamont Opera Theatre, R. Worstell, Dir., Denver

11/12/86 Pasatieri's *The Women* & Moore's *Gallantry* & Mozart scenes w.p.

5/29,30,31/87 *A Midsummer Night's Dream* w.o.

CONNECTICUT

Connecticut Early Music Festival, J. Solum & I. Kipnis, Art.Dirs., New London (6/12-28/87)

6/87 *La Serva padrona* conc. pf.

East Lyme Arts Council, Waterford

2/12,13,14,15/87 *The Merry Widow* Eng.

Goodspeed Opera House, M. Price, Exec.Dir., East Haddam (see also Vol.27, No.2&3)

4/22-7/3/87 *One Touch of Venus* c: Crigler; d: Levit; ds: Joy/McCowan; chorgr: Griffin

7/8-10/2/87 Gershwin's *Lady, Be Good!*

Goodspeed Opera House, Goodspeed-at-Chester, M. Price, Exec.Dir., Chester

8/11-9/6/87 Kociotek/Racheff's *Abyssinia*

Opera Theatre of Connecticut, A. Mann, Art.Dir., Andrews Memorial Theatre, Clinton
8/14,16/87 **Madama Butterfly** Glennon, Forgacs; Adkins, Osborne; c: L. Gibbs Gore; d:
Mann

Yale Summer Cabaret, New Haven
7/1-4/87 **El Grande de Coca Cola**
7/22-25/87 **Mahagonny Songspiel**

DISTRICT OF COLUMBIA

Catholic University of America Opera Wksp., M. Cordovana, Dir., Washington (see also Vol.27, No.3)

2/20,21,22m,22/87 **Le Nozze di Figaro** Eng.

Elbrooke Artist Series

3/19,21/87 **The Magic Flute** Eng.

Folger Theatre, J. Neville-Andrews, Art.Prod.

12/9/86-2/1/87 Maloney/Machiavelli/Berman's **Mandragola** prem.

Ford's Theatre, D. Bell, Art.Dir. (see also Vol.27, No.3)

3/19-5/31/87 Goggin's **Nunsense**

Library of Congress Concerts, Coolidge Auditorium

6/5/87 Rodgers/Hart's **Babes in Arms** conc. pf.; MusicCrafters Orch., c: McGlinn;

National Symphony Orchestra, M. Rostropovich, Mus.Dir., Kennedy Center

12/86 **La Damnation de Faust** conc. pfs.; Quivar; Cheek; c: Dutoit

7/6/87 **Boris Godunov** conc. pf.; Vishnevskaya; Gedda, Polozov, Ghiuselev, R. Raimondi,
Raitzin; c: Rostropovich

FLORIDA

Covenant Presbyterian Church, Fort Meyers

2/15/87 Martin's **The True Story of Cinderella**

Fine Arts Society Series, Naples

2/27/87 **Porgy and Bess** Jones; Thomas

Florida State University, Opera Program, L. Clark, Dir., Tallahassee (see also Vol.27, No.3)

Summer '87 Rhodes' **The Gentle Boy**

Florida Studio Theatre, Sarasota (see also Vol.27, No.3)

4/28-5/16/87 Swados/Trudeau's **Rap Master Ronnie**

Gainesville Chamber Orchestra, P. Bay, Mus.Dir., Gainesville

3/7/87 Previn/Stoppard's **Every Good Boy Deserves Favour**

Gold Coast Opera, T. Cavendish, Gen.Mgr., Pompano Beach (see also Vol.27, No.3)

4/3,5m,7/87 **Carousel** c: T. Cavendish; d: Vaughn; in Fort Lauderdale

Jacksonville University Music Theatre Wksp., P. Boehm, Dir., Florida Theater, Jacksonville

10/2-5/86 **Knickerbocker Holiday** c: McNeiland; d: Phillips

Mann Performing Arts Hall, Fort Meyers

2/4/87 **Mama, I Want to Sing**

Naples Players, Naples

2/15-18,22-25,29-31/87 **How to Succeed in Business Without Really Trying**

Players of Sarasota, Sarasota

2/20-3/1/87 **A Funny Thing Happened on the Way to the Forum**

Red Barn Theatre, Key West

2/87 Goggin's **Nunsense**

Tampa Bay Performing Arts Center, Tampa

8/11-9/20/87 Kapp/Sousa/Hackaday's **Teddy and Alice** prem.

Tennessee Williams Fine Arts Center, P. Bakardjiev, Exec.Dir., Key West

12/31/86 1/2,3,4m/87 **Die Fledermaus** Eng.

3/19,20,21,22,25,26,/87 **The King and I**

4/16,17,18,19/87 **Pagliacci**

5/29,30 6/4,5/87 **Noye's Fludde**

University of Florida, Music Dept., E. Graham, Chmn., Gainesville

3/27-30/87 **Carmina burana**

Waterfront Theatre, Key West

4/20-5/3/87 **A Funny Thing Happened on the Way to the Forum**

GEORGIA

Augusta Opera, E. Bradberry, Gen.Dir., Augusta (see also Vol.27, No.2)

4/29 5/1,2/87 **A Little Night Music** (replaces **La Traviata**) c: Farding; d: Vaughn; ds:
Modereger

IDAHO

Festival at Sandpoint, G. Schuller, Art.Dir., Spokane Symphony in residence (7/19-8/9/87)

1986-87 SEASON

University of Idaho, Opera Workshop, C. Walton, Dir., Moscow
1986-87 Gianni Schicchi; Once Upon a Mattress

ILLINOIS

Grant Park Concerts, Z. Macal, Principal Cnd., Chicago (6/27-8/30/87)

Illinois State University Opera Workshop, B. Pomfort, Dir., Normal

11/6-9/86 *The Consul* incl. 2 pfs. off campus, w.o.

4/3,4/87 *The Merry Widow* w.o.

4/18/87 *Scenes* w.p.

Light Opera Works, P. Kraus, Art.Dir., Evanston (see also Vol.27, No.2)

6/26-28/87 *The Sorcerer*

8/28-30/87 *The Chocolate Soldier** Eng. Kraus/Opelka

Lithuanian Opera, R. Kaminskas, Art.Dir., Cicero/Chicago

4/25,26m/87 *The Bartered Bride* in Lithuanian; Mongirdas; Rowader, Kazenas, Paulionis;
c: Kaminskas

Lyric Opera Center for American Artists, L. Schaenen, Dir., Chicago

Spring '87 *Postcard from Morocco*; *La Bohème*

New Opera Company of Chicago, D. Lapinskas, Art.Dir., Chicago

5/30,31/87 *Lombardo's Tango on the Moon & The Dodo* & D. Lapinskas' *Rex Amos*
prems.

Northern Illinois University Opera Wksp., L. Strawn & E. Smith, Dirs., DeKalb

9/25,26/86 "A Night on Broadway" w.p.

10/8/86 *Opera gala* w.p.

11/5,6/86 4/8,9/87 *Scenes*

3/26,28/87 *Dialogues des Carmélites* Eng. Machlis, w.p.

Northwestern University, Mason/Ragland Opera Theatre, R. Alderson, Chmn., Evanston (see also Vol.27, No.3)

7/87 *La Bohème* d: R. Gay

Ravinia Festival, J. Levine, Mus.Dir., Chicago Symphony in residence, Highland Park (6/26-9/13)

6/28/87 *Così fan tutte* conc. pf.; Te Kanawa, Upshaw, Troyanos; Hadley, Hagegård,
Cheek; c: Levine

7/3/87 *Ariadne auf Naxos* conc. pf.; M. Price, Ewing, Battle; Lakes; c: Levine

Victory Gardens Theatre, D. Zacek, Art.Dir., Chicago

11/14-12/21/86 *Carter/Steven's Shoot Me While I'm Happy* revue arr. var.; prem.; d:
Daniels; chogr: Stevens

INDIANA

Ball State University Music Theater, P. Ewart, Dir., Muncie (see also Vol.27, No.3)

7/15-25/87 *Little Shop of Horrors* 6 pfs.

8/7-15/87 *Mame* 6 pfs.

Indiana Opera Theater, E. Bookwalter, Art.Dir., Clowes Hall, Indianapolis

4/24/87 *El Capitan* Stillwell, Barton; Shasberger, Willen; c: Wiley; d: Ratts

Indiana University Studio Opera, Bloomington (see also Vol.27, No.2)

4/16,17/87 *The Old Maid and the Thief*

Indiana University Summer Opera Theatre, C. Webb, Dean, Bloomington

7/11,18,24,25/87 *Of Thee I Sing*

8/1,7,8/87 *The Crucible*

Indiana University, Department of Theatre and Drama, Bloomington

4/87 *Little Shop of Horrors*

Indiana University-Purdue University Children's Theatre, D. Webb, Dir., Indianapolis

3/87 *Kesselman's Becca* prem. at 2-day children's theater symposium

Indiana University-Purdue University Opera Wksp., J.K. Meyers, Dir., Fort Wayne

3/28,29/87 *Down in the Valley & Captain Lovelock*

Indianapolis Opera Ensemble, R. Driver, Art.Dir., Pan American Arts Festival, Children's Museum, Indianapolis

6/18,19,20/87 *Ferlauto/Bender's The Monkey and Mrs. Little* prem.; 10 pfs.

Phoenix Theatre, Indianapolis

5/22-6/27/87 *Hair*

8/7-9/13/87 *Swados/Trudeau's Rap Master Ronnie*

Vincennes University Music & Theatre Depts., Vincennes

Fall '86 *Working*

Warren Summerfest '87, Warren Performing Arts Center, Indianapolis

7/16-26/87 *The Sound of Music*

IOWA

Cedar Rapids Symphony, C. Tiemeyer, Mus.Dir., Cedar Rapids3/28/87 *Die Zauberflöte* Eng. Porter**Des Moines Choral Society, Des Moines**2/14,15/87 *Catulli carmina***Des Moines Metro Opera, R.L. Larsen, Art.Dir., Blank Arts Center, Indianola**6/19,21m,27 7/1,3,12m/87 *La Bohème** Eng.; N. Thomas, Flanigan; Rudat, Julian, W. Walker; c/d: Larsen6/20,28m,30 7/4,8,10/87 *Der fliegende Holländer** Eng.; Hinshaw; Adkins, Cumberland, Walker; c/d: Larsen; ds: Ball/Malabar6/26 7/5,7,11/87 *The Turn of the Screw** Griffel, Flanigan, Paul; Oosting, Oltman; c/d: Larsen; ds: Ball/Malabar

KANSAS

Wichita State University Music Dept., G.H. Gibson, Dir., Wichita4/14/87 *Carmina burana*

KENTUCKY

Roadside Theater, spring tour, D. Cocks, Mng.Dir., Whitesburg (see also Vol.27, No.3)2/2-6 3/24 4/2/87 *Mountain Tales* company-developed; tour to VA; 5/20-24 at Philadelphia International Children's Festival, PA3/20 4/3,24 5/7-10/87 *South of the Mountain* company-developed; tour to SC, VA, IL4/10,11,30 5/20-24/87 *Leaving Egypt* company-developed; tour to KY, IL**University of Louisville Opera Theatre, R. Holden, Dir., Louisville**3/11,13/87 *Les Contes d'Hoffmann* Oeser ed., Eng. Martin; c: Harman4/23/87 *Mangold's Bleah!*

LOUISIANA

Louisiana State University New Music Ensemble, Baton Rouge (see also Vol.27, No.3)3/8/87 *Constantinides' Intimations* Dewey, Faust Straley; 3/21 at Weil Recital Hall, New York City**Louisiana Tech University Opera Workshop, S. Yang, Dir., Ruston**Spring '87 *The King and I***New Orleans Symphony & Chorus, P. Entremont, Mus.Dir., New Orleans**3/18,19,20/87 *Carmina burana*5/2/87 *Catulli carmina***Southern University, Music & Theater Depts., Shreveport**5/87 *Lost in the Stars***Tulane University Music Dept./Grad Student Directed Wksp., New Orleans (see Vol.27, No.2)**4/17,18m,18/87 *Popeye the Sailor* w.p.4/24,25/87 *Swados/Trudeau's Doonesbury* w.p.6/25-28/87 *Dear World* w.p.**Tulane University Summer Lyric Theatre, F. Monachino, Dir., New Orleans**6/18-21/87 *My Fair Lady* 5 pfs.7/9-12/87 *Little Mary Sunshine* 5 pfs.7/30-8/2/87 *Anything Goes* 5 pfs.

MAINE

Bowdoin College, summer festival & school, L. Kaplan, Dir., Brunswick (6/27-8/8/87)Summer '87 *Così fan tutte* c: Cortese; d: Faull**Brunswick Music Theater, Bowdoin College, Brunswick**6/16-28/87 *The Sound of Music*6/30-7/19/87 *Camelot*7/21-8/2/87 *The Boys from Syracuse*8/4-16/87 *How to Succeed in Business Without Really Trying*8/18-30/87 *Nonsense*

MARYLAND

Baltimore Symphony, D. Zinman, Mus.Dir., Baltimore3/26/87 *Carmina burana***Operetta Renaissance, Baltimore**12/27,29,31m/86 1/2,3,5,9,10/87 *The Merry Widow***Peabody Conservatory Composition & Opera Depts., Baltimore (see also Vol.27, No.3)**1/30/87 *Stambaugh's The Phoenix* prem.; c/d: Stambaugh**Prince George's Civic Opera, D. Biondi, Art.Dir., Riverdale (see also Vol.27, No.3)**11/21/86 *Scenes at Andrews Air Force Base*3/20,21/87 *Susannah*; 4/23-25 at The Barns at Wolf Trap, Vienna, VA

1986-87 SEASON

Towson State University Opera Workshop, S. Thompson, Dir., Baltimore
11/14,15/86 Scenes
4/10,11/87 **Monsieur Choufleuri restera chez lui** Eng. Mabley & Suor Angelica Eng. Withers

University of Maryland Opera Theatre, M. Mangold, Dir., College Park
11/17-19/86 **Anything's Possible** student developed & prod.; 4 pfs. w.p.
4/11m,13m,14m,15/87 Handel's **Tolomeo** Am. prem. 4/17 5/17/87 Scenes

University of Maryland Summer Institute, G. Moquin, Art.Dir., College Park
6/9-7/25/87 Program incl. **Oklahoma!** Opera Northeast prod.

MASSACHUSETTS

Berkshire Choral Institute, Sheffield (7/11-8/8/87)

8/2-7/87 **G & S' Iolanthe** c: C.D. Walker

Berkshire Music Festival, Boston Symphony in residence, S. Ozawa, Mus.Dir., Tanglewood, Lenox (7/2-8/30/87)

8/23/87 **Salome** scenes; J. Norman; c: Ozawa

8/30m/87 Verdi Requiem, S. Dunn, Verrett; Cole, Plishka; c: Ozawa

Berkshire Public Theater, Pittsfield

6/25-9/6/87 **Candide** 25 pfs.

7/8-9/3/87 **Rock-'n-Roll Heaven** revue, company dev.; 18 pfs.

Boston & New England Conservatories, Opera Dept., J. Moriarty, Dir., Boston

1/23,24,25/87 **Riders to the Sea & Gianni Schicchi** Eng. Grossman

3/11/87 **The Face on the Barroom Floor**

4/9,10,11,12/87 **A Midsummer Night's Dream**

10/14,28 11/11,25 12/9/86 Opera scenes

Boston Lyric Opera, J. Balme, Art.Adv., Boston (see also Vol.27, No.2&3)

12/31/86 Chauls' **Alice in Wonderland** c: Jacobsen; d: Binstock; ds: Ewers; 2 pfs.

Boston University School of Music Opera, J. Haber, Dir., Boston

11/6,7/86 Scenes

12/7,8/86 Milhaud's **Trois Opéras minutes & Dido and Aeneas** w.o.

2/28 4/21,22/87 Sirota's **The Tailor of Gloucester** prem.; w.p.

4/11,12,13,14/87 **Cendrillon** w.o.

5/1,2/87 Holst's **Savitri** & Torice's **The Directions** Am. prem. & Goodman's **The Garden of Flowers** prem.

Castle Hill Festival, T. Kelly, Art.Dir., Ipswich (7/4-8/9/87)

8/87 **La Vie parisienne**

College Light Opera, R. & U. Haslun, Prods., Falmouth

6/30-7/4/87 **The Yeomen of the Guard** 7/28-8/1/87 **On the Twentieth Century**

7/7-11/87 **The Music Man** 8/4-8/87 **The Vagabond King**

7/14-18/87 **Kiss Me Kate** 8/18-22/87 **The Pirates of Penzance**

7/21-25/87 **Girl Crazy** 8/25-29/87 **Company**

Five College Orchestra, D. Burkh, Mus.Dir., Amherst

3/14,15/87 **Cavalleria rusticana** conc. pfs., c: Burkh

Great Woods Performing Arts Center, M. Tilson Thomas, Mus.Adv., Pittsburgh Symphony in residence, Mansfield (7/17-8/9/87) (see also Vol.27, No.3)

7/25/87 **La Bohème** conc. pf.; R. Alexander, B. Daniels; Hadley, Ellis; c: Tilson Thomas

Longwood Opera, J. Balme, Gen.Dir., Brookline/Newton Highlands (see also Vol.27, No.3)

3/13,14,29,31m/87 **The Barber of Seville** Eng., w.p.; 3/28 in Nashua, NH

4/30 5/2/87 **Madama Butterfly** Eng., w.p.

5/17/87 **La Périchole** Eng., w.p.; in Boston

6/23,25/87 **Der Rosenkavalier** w.p.

Massachusetts Institute of Technology, Experimental Media Facility, Cambridge

5/87 **The Road to Immortality, Part 3 (St. Antony)** prem.; d: Sellars; Wooster Group, NY, prod.

Massachusetts Institute of Technology, Sesquicentennial Symposium for W.S. Gilbert, Cambridge

11/20,21/86 Gilbert's **The Pretty Druidess or The Mother, the Maid and the Mistletoe Bough** Janus Comic Opera prod.

11/21/86 F.Pascal/Gilbert's **A Sensation Novel** Royal Victorian Opera prod.

Music-Theatre Group/Lenox Arts Center, Stockbridge (7/8-8/23/87)

7/8-27/87 Mgcina's **Poppie Nongena** d: Blecher; 15 pfs.

8/6-23/87 Halprin/Kesselman's **Small Town/Big Dreams**; prem.; c: Halprin; d: Bogart; 14 pfs.

MICHIGAN

- Attic Theater, H. Ferrer, Mng.Dir., Detroit (see also Vol.27, No.3)**
 11/19-12/21/86 Carr's Vaudeville arr. var.; prem., d: Carr
 6/24-7/26/87 Pacific Overtures'
- BoarsHead: Michigan Public Theater, N. Kammer, Art.Dir., Lansing**
 4/23-7/19/87 Pump Boys and Dinettes
- Detroit Chamber Winds Ensemble, w. Ann Arbor Dance Works, Ann Arbor**
 6/26/87 L'Histoire du soldat c: Reynolds
- Interlochen Arts Festival, National Music Camp, E.J. Downing, Dir., Interlochen**
 6/21-8/17/87 Hansel and Gretel; A Little Night Music; Ruddigore; Guys and Dolls
- Jackson Symphony Orchestra, S. Osmond, Mus.Dir., Jackson**
 7/30,31 8/1/87 Die lustigen Weiber von Windsor Eng.; c: Osmond; d: S. Morris; ds:
 Dorrell; at Jackson Community College
- Kalamazoo Symphony, Y. Takeda, Mus.Dir., Kalamazoo**
 11/21/86 Fidelio conc.pf.
- Matrix: Midland Festival, P. Graham, Coord., Midland (5/26-6/13/87)**
- Meadow Brook Festival, Detroit Symphony in residence, G. Herbig, Mus.Dir., Oakland
 University campus, Rochester (6/16-9/15/87)**
- Michigan Lyric Theatre, J. Frentrup, Gen.Mgr., Dearborn**
 2/7,8,13,14,15/87 H.M.S. Pinafore
 6/6,7,12,13,14/87 Le Nozze di Figaro Eng.
- Michigan Opera Theatre-in-Residence, K. DiChiera, Prod., Detroit (see also Vol.27, No.2)**
 1/17-4/11/87 El Capitan 5 pfs.; Hansel and Gretel 2 pfs.; also K. DiChiera/Kirk's
 Nanabush prem.; "Michigan Music in Revue" 11-week state tour
- Opera Company of Mid-Michigan, J. Lesenger, Art.Dir., Lansing**
 4/11/87 La Traviata d: Lesenger
- Prince Street Players, Detroit**
 3/28m/87 Eiler/Bargy's Aladdin—The Musical at Syracuse Civic Center, NY
- Western Michigan University, Opera Wksp., W. Appel, Dir., Kalamazoo**
 11/5-9/86 A Chorus Line 5 pfs.
 12/11-13/86 Amahl and the Night Visitors 4 pfs.
 4/4,5/87 Benjamin's Prima Donna w.p.

MINNESOTA

- Illusion Theater, M. Robbins & B. Morris, Prod.Dirs., Minneapolis**
 6/26-7/25/87 Sherman/Klein's The Einstein Project; company-developed
- Minnesota Chorale, Minneapolis**
 4/19/87 Carmina burana
- Minnesota Music Theater Workshop, Minneapolis**
 2/21-3/15/87 Connell/Emmett's Bertha, the Sewing Machine Girl stgd. prem.; c: Lohman;
 d: Winkler
- Minnesota Opera New Music-Theater Ensemble Workshops, B. Krywosz, Art.Dir., St. Paul
 (3/8-4/11/87)**
 4/2,3,4/87 Schenkar/Drobny's Fire in the Future: The Heroic Life and Tragic Death of
 Joan the Maid c: R. Ames; d: Krywosz; ds: Cook/Bakkom; workshop prod.
 4/9,10,11/87 DeLynn/Trefousse's The Emergence and Disappearance of the Giant Reptiles
 & Selig/Sherman's Long Island Dreamer & Nieboer/Harper's untitled new opera, c:
 Houtz & Ames; d: Balk & K. Miller & Peluso, works-in-progress
 4/6-11/87 Ensemble in residence at University of Minnesota w. 40 singers, incl. lecture
 demonstrations
- Minnesota Orchestra, Sommerfest '87, L. Slatkin, Art.Dir., Minneapolis (7/15-8/8/87)**
 8/8/87 Otello conc. pf.; Holleque; McCracken, Diaz; Dale Warland Symphonic Chorus,
 Children's Festival Chorus, c: Slatkin
- Moorhead State University, Opera Wksp., R. Visus, Dir., Moorhead**
 5/7,8/87 Balada's Hangman, Hangman
- University of Minnesota Opera Theatre, V. Sutton, Dir., Minneapolis**
 11/14,15,21,23/86 Naughty Marietta 4/4/87 Gay/Johnson's The Beggar's Opera
 3/6,7/87 The Turn of the Screw 5/15,16/87 Four Saints in Three Acts w.p.

MISSISSIPPI

- Opera/South, Jackson State University, C.W. Porter, Gen.Mgr., Dansby Hall, Jackson**
 10/86 The Telephone & The Medium Child; Huddleston & M. Henderson, D. Harria, S.
 Davis; N. Davis, A. Brooks; c: F. White; d: Zapletal
 4/87 Cavalleria rusticana

1986-87 SEASON

MISSOURI

Municipal Theatre Association of St. Louis (MUNY), St. Louis (revised listing)

6/15-21/87 **The Sound of Music**

6/22-28/87 **My One and Only**

7/6-12/87 **Cats**

7/13-19/87 **Fiddler on the Roof**

7/20-26/87 **Peter Pan**

8/10-16/87 Miller's **Big River**

8-9/87 **Around the World in 80 Days**

MUNY Troupe (educational program of Municipal Theatre Association of St. Louis)

4/20-5/22/87 Excerpts from Broadway musicals, tour to schools and shopping malls

Opera Theatre of Saint Louis, C. Graham, Art.Dir., (see also Vol.27, No.2)

5/23,27,29 6/2,4,6,9,14,20m/87 **Carmen** Eng.; Belta, Golden; Puzzo, Esperian; c: R. Buckley; d: Graham; ds: Conklin

5/28,30 6/3,12,21/87 **Alcina** Eng.; Gondek, McNair, Beer; Kazaras; c: Nelson; d: Wadsworth

6/5,7,10,13m,16,18,20/87 **La Cenerentola** Eng.; Zambalis, Hauman; Croft, Hedlund, McGuire; c: J. Rescigno; d: Zambello; ds: Jampolis

6/11,13,17,19/87 Oliver's **The Beauty and the Beast** Am.prem.; Hauman, Redmon, Golden, Livengood; Brandstetter, Wentzel; c: France; d: Graham

St. Louis Conservatory Opera Studio, J. Atherton, Art.Dir., St. Louis

9/28/86 3/5/87 Opera scenes w.p.

12/5,6/86 **Mozart and Salieri** Eng. Crafts & **Harlequinade** Eng. Atherton & **The Impresario** Eng. Atherton

4/25,26/87 **Die Fledermaus**

Springfield Regional Opera, D. Emanuel, Gen. & Art.Dir., Springfield

6/17,19,20,21,22/87 **H.M.S. Pinafore** 7/23-27/87 **Les Contes d'Hoffmann** 4 pfs.

Springfield Symphony, R. Bontrager, Mus.Dir., Springfield

11/14,15/86 **Carmina burana** c: Kiesler

University of Missouri, Conservatory of Music & Dept. of Theater, Rose Brooks Center, T. Dorfman, Exec.Dir., Kansas City

4/9,11,13/87 Kemner/Londre's **Duse and D'Annunzio** prem.; c: Runnels; d: R. Freese

MONTANA

Great Falls Symphony Orchestra, Great Falls

4/7/87 **Carmina burana**

NEBRASKA

Emmy Gifford's Children's Theatre, Omaha

1-2/22/87 Larson/Greenblatt/Seay's **The Return of Johnny Appleseed**

Omaha Magic Theatre, J. Schmidman, Dir., Omaha (see also Vol.27, No.3)

3/13-30/87 Drexler/Nelson/Fong/Farber/Goolsby's **The Line of Least Existence** prem., d: Hitzelberger; ds: Farmer/Slavin; 12 pfs.

Opera/Omaha, M. Robert, Gen.Dir., Elmwood Park, Omaha (see also Vol.27, No.2)

8/28,31 9/5,7/87 **H.M.S. Pinafore**

NEVADA

Las Vegas Symphony, V. Baley, Mus.Dir., Las Vegas

1986-87 **Salome** stgd., d: Igesz

Nevada Opera, T. Puffer, Art. & Gen.Dir., Reno (see also Vol.27, No.2)

5/87 **Die Fledermaus** Eng.; K. Johnson

NEW HAMPSHIRE

American Stage Festival, L. Carpenter, Art.Dir., Milford (6/17-9/26/87)

6/17-7/14/87 Heneker/Millar/Carpenter's **Peg o' My Heart** Am. prem.

Monadnock Music, J. Bolle, Dir., Peterborough (7/12-8/29/87)

4/3/87 **Die Zauberflöte** conc. pf.; Ommerle; Hill, E. Randall, Huneysucker, Bell; c: Bolle; in Manchester; 4/5 at Jordan Hall, Boston

8/15/87 **Die Entführung aus dem Serail** conc. pf.; Ommerle, Misenas-Padua; E. Randall, Mercer, R. Johnson; c: Bolle

8/29/87 **La Cenerentola** conc. pf.; Fortunato, Misenas-Padua; E. Randall, Karasatos, Huneysucker, R. Johnson; c: Bolle

Nashua Symphony Association, R. Nash, Mus.Dir., Nashua

3/21/87 **Carmina burana** in Newton Highlands, MA

New Hampshire Music Festival, T. Nee, Mus.Dir., Center Harbor (7/9-8/15/87)

Summer '87 **Die Zauberflöte**

NEW JERSEY

Borough of Fair Lawn, Senior High School, Fair Lawn11/23/86 **The Merry Widow** conc. pf.; c: Shapiro**Crossroads Theatre Co., New Brunswick**2-3/1/87 **Williams & Walker****June Opera Festival of New Jersey, M. Pratt, Mus.Dir., Lawrenceville/Princeton (6/16-27/87)**6/16,20,26/87 **Ariadne auf Naxos*** Eng. Hammond; LaGanke, Emerson, L. Hunt; Gray; c: Pratt; d: N. Jackson6/19,21m,23,27/87 **Il Barbiere di Siviglia** Eng. Hammond; C. Burrows; R. Swenson, Volpe, T. Thomas; c: Pratt; d: Mattaliano

6/20/87 Champagne Gala Benefit

6/25/87 Concert incl. Babbitt's **Philomel** & Maxwell Davies' **Eight Songs for a Mad King** & Haydn's **Arianna a Nasso****McCarter Theater, Princeton University (see also Vol.27, No.3)**7/31-8/2/87 **Some Enchanted Evening****Metro Lyric Opera, E. Tognoli, Exec. & Art.Dir., Asbury Park (see also Vol.27, No.3)**6/13/87 **L'Elisir d'amore** Winner, Fernandi, Reese, Grosse; c: Ferrara8/1/87 **Carmen** Firestone, Condardo; O'Mara; c: Bracali; d: Moresco**Monmouth Conservatory Performing Division, F. Molzer, Opera Dir., Little Silver**4/2,3,4 5/1 8/11/87 Krasa's **Brundibar** Eng. Karas**New Jersey Symphony, H. Wolff, Mus.Dir., Newark**5/8-18/87 **Fidelio**† 6 conc. pfs.; Kelm, Upshaw; Lakes, Lightfoot, J. Patterson, Robbins; c: Wolff

7/29/87 Broadway Musicals; at Garden State Arts Center

8/6/87 Verdi Requiem, Westminster Choir, c: R. Shaw; at Garden State Arts Center

Paper Mill Playhouse, A. Del Rossi, Prod., Millburn (see also Vol.27, No.3)5/20-6/28/87 **Annie Get Your Gun** (replaces **Naughty Marietta**)**Paper Mill Playhouse Children's Series, Millburn (see also Vol.27, No.3)**3/21m,22m/87 **Cinderella** Yates Musical Theatre4/11m/87 **Peter Rabbit** Yates Musical Theatre4/25m,26m/87 **Sherlock Holmes and the Red Headed League** Theatreworks/USA5/2m,3m/87 **Folktales from Around the World** Shoestring Players5/9m,10m/87 **Pinocchio** Gingerbread Players5/30m,31m/87 **Incredible Merlin Magic Show** Theatreworks/USA6/6m,7m/87 **Sleeping Beauty** Yates Musical Theatre**Princeton Festival, V. Symonette, Coord., Richardson Auditorium, Princeton**6/10,12/87 Scenes from **Dreigroschenoper** & **Happy End**6/11,13/87 **Lost in the Stars** conc. pfs.**Rutgers Summerfest, I. Vered, Dir., New Brunswick (6/16-8/9/87)**7/3/87 **La Bohème** conc. pf.; Metropolitan Opera**Upsala College Workshop 90 Theater, R. Marcazzo, Dir., East Orange**4/23,24,25,26/87 **The Mad Show** w.p. & perc.**Waterloo Village Festival, G. Schwarz, Art.Dir., Waterloo Village (6/19-7/26/87)**6/29/87 **Tosca** conc. pf.; Metropolitan Opera6/30/87 **La Bohème** conc. pf.; Metropolitan Opera

NEW MEXICO

Santa Fe Opera, J. Crosby, Gen.Dir., Santa Fe (see also Vol.27, No.3)7/1,4,10,15,24 8/3,6,10,13,18,25,29/87 **Madama Butterfly*** Spacagna/Gauci, Christin; Schwisow/Rosenshein, Laciura, Busterud/Stilwell; c: Crosby; d: Donnell; ds: Conklin7/3,8,11,17 8/4,11,19,26,28/87 **Le Nozze di Figaro** Wiens/Putnam/Greenawald, Gamberoni, Gal; Ulfung, Crafts, Vanaud, Langan; c: Manahan; d: Cazan/Järvefelt; ds: Oberle7/18,22,31 8/8,12,21/87 Handel's **Ariondante*** Valente, Troyanos, J. Hall; Bowman, Rosenshein, Reynolds, Langan; c: McGegan; d: Copley; ds: Conklin/Stennett7/25,29 8/7,15,20,27/87 **Die schweigsame Frau*** Mills, Helton, Christin; Thomsen, Workman, Beni, Rintzler; c: Crosby; d: Järvefelt; ds: Oberle8/1,5,14,22/87 **The Nose*** Eng. Puffer; Helton, S. Wolff, Bean, Howe; Schwisow, Laciura, Titus, Buhl, Doing, Beni; c: de Waart; d: Galterio; ds: Perdziola

8/17,24/87 Apprentice Artists Concerts

University of New Mexico Opera Studio Workshop, M. Tyler, Dir., Albuquerque2/87 **The Magic Flute** Eng.; c: Landis

1986-87 SEASON

NEW YORK

Artpark/Natural Heritage Trust, C. Keene, Pres. & Art.Dir., Lewiston (6/23-9/13/87)

6/23,25,26,28/87 **Die Fledermaus** Eng.; Cummings, Parrish, Bonazzi; O'Mara, Glassman, Lusmann; c: Keene; d: Morelock; ds: O'Hearn/Mess

7/3,5/87 **La Fanciulla del West***† M.J. Johnson; Treleaven, Karel; c: Keene; d: Kellner

7/23,26/87 **Siegfried***† Yoes, Shaulis; Tomaselli, Stith, Siena, Cross; c: Keene; d: Thompson; ds: Sirlin/Eaton

8/12-22/87 **Annie Get Your Gun** 16 pfs.

8/26-9/13/87 **My Fair Lady** 24 pfs.

Buffalo Lyric Opera, C. Pinto, Mus.Dir., Buffalo

11/21,23/86 **Aida** D. Newman, Shaulis; Striny, Rucker; Buffalo Philharmonic, c: Pinto; d: Muni; ds: W. Skalicki;

Caramoor Festival of Music and Arts, J. Nelson, Mus.Dir., St. Luke's Chamber Orchestra in residence, Katonah (6/27-8/23/87)

Chautauqua Opera Co., Shakespeare Season, Chautauqua

7/10,13/87 **Roméo et Juliette** Eng.; Ringo; Kunde, McGuire; c: Kellogg; d: Schifter

7/17,20/87 **A Midsummer Night's Dream** Hauman, Koyl, P.King, Gustafson; Ashbaker, Bender; c: Efron

7/24,27 8/7,10/87 **Kiss Me, Kate** B. Johnson, Reardon

8/14,17/87 **Falstaff** Eng.; Parrish, Sparrow, Koyl, Rearick; Laperrière, Fiorito, Bender

7/23/87 "Stars of Tomorrow" concert by Chautauqua Opera Apprentices; c: Kellogg

Cider Mill Playhouse, Endicott

6/16-21,23-27 7/1-5/87 **Once Upon a Mattress**

Contemporary Theatre, Syracuse

1/10/87 Myers' **Boardwalk** reading

Cooperstown Theater Festival, Cooperstown

7/1-26/87 **Camelot**

Corning Summer Theatre, Corning

7/13-18/87 **Give My Regards to Broadway** 7/27-8/1/87 **42nd Street**

7/20-25/87 **1776** 8/17-22/87 **Nonsense**

Cortland Repertory Theater, Cortland

7/15-19,21-25/87 **The Music Man**

8/12-16,18-22/87 **Little Shop of Horrors**

John Drew Theater, Guild Hall, East Hampton

7/6-26/87 Markham/Viorst's **Happy Birthday and Other Humiliations** prem.

Eastman School of Music Opera Theatre, R. Pearlman, Dir., Rochester

5/7/87 **Pelléas et Mélisande** w. Eng. narr.; c: Gilbert

Empire State Institute & Center for the Performing Arts, P. Snyder, Prod.Dir., Albany

4/1-12/87 Cohen/Futterman's **Yours, Anne** Heritage Artists prod., Cohoes

5/14-30/87 Ruthman/Buck's **Aladdin**

Glimmerglass Opera, P. Kellogg, Gen.Mgr., Alice Busch Opera Theater, Cooperstown

6/27/87 Gala opening concert of new opera house, F. von Stade; A. Titus; c: Schneider;

6/28,30 7/2,5m,7,10,12m/87 **Eugene Onegin** Davis, Lerner; Baker, Pedrotti; c: Nadler; d: Bakman; ds: Beck/Kendrick

7/23,25,26m,28,31 8/2m,4,6/87 **The Pirates of Penzance** Overholt, Levy; T. Tanner, S. Smith, R. McKee, Stephens; c: Schneider; d: Eddleman; ds: Beck/St. Clair

8/21,23m,25,27,30m 9/1/87 **A Midsummer Night's Dream** Hauman, Harris, McCaffery, Opatz; Dash, Steele, Lusmann; c: Robertson; d: Gately; ds: Beck

Heritage Artists, Ltd., R.W. Tolan, Prod.Dir., Cohoes (see also Vol.27, No.3)

2/22-3/15/87 Futterman/Cohen's **Yours, Anne**

3/29-4/19/87 **Working**

5/3-31/87 Levy's **The Wonder Years**

Lake George Opera Festival, H. France, Mus.Dir., Glens Falls

7/10,14,16,18,20m/87 **Rigoletto** Eng. Porter; Donahue; Hartfield, Rucker; c: France; d: W. Lloyd; ds: Joy

7/17,21,25,27m,30/87 **The Mikado** Fogarty; C. Freeman, Kass, Foss; c: Everly; d: H. Danner

7/31 8/4,6,8,10m/87 **L'Elisir d'amore** Eng. Beni; Gonzalez, Harmon; Bortnick, Adams, J. Davies; c: Salemno; d: R. Elias; ds: Joy

8/7,11,13,15,17m/87 Houston's **Hazel Kirke** prem.; K. Hunt, Elias, Livengood, Trumpeter; Eisler, Massey, Foss; c: France; d: Cullinan

7/12,19 8/2,9/87 "Opera-on-the-Lake"

PepsiCo Summerfare, C. Hunt, Fest.Dir., Purchase (7/10-8/2/87)

- 7/15,17,19m,23,25,29,31 8/2m/87 **Don Giovanni*** J. Brown, J. Dixon, L. Hunt; Daniecki, Ollmann, Garcia, James; c: C. Smith; d: Sellars
 7/22,24,26m/87 **Così fan tutte** Larson, Felty, Kuzma; Maddalena, Kelley, Sylvan; c: C. Smith; d: Sellars; ds/c: Lobel/Ramicova; 6/17,19 at Theater der Welt Festival, Stuttgart, Germany
 7/16,18,19m/87 **Donna Giovanni** Am. prem.; Companias Divas of Mexico City
 7/30,31 8/1,2m/87 Duran/Monzo/Savary's **El Tango de Don Juan** Am. prem.; Jérôme Savary prod.

Also international theater & ballet companies

Rochester Philharmonic, J. Semkov, Mus.Dir., Rochester

- 4/30 5/1/87 **Boris Godunov** excerpts.; M. Talvela; c: Semkov

Rockland Opera Society, H. Elisha, Art.Dir., Rockland Community College, Suffern

- 4/8/87 **Bastien und Bastienne** & concert selections

Saratoga Performing Arts Festival, D.R. Davies, Prog.Dir., Saratoga Springs (6/17-9/5/87)

- 6/17,19/87 **Tosca** New York City Opera prod.
 6/18,20,21/87 **La Bohème** New York City Opera prod.
 7/7-25/87 New York City Ballet in residence
 7/29-8/15/87 Philadelphia Orchestra in residence

Summerfest '87/Cultural Resource Council, Civic Center, Syracuse (7/8-8/16/87)

- 7/8-12/87 **Billy Bishop Goes to War** Contemporary Theatre of Syracuse
 7/15-19/87 **Grease** The Talent Company
 7/22-26/87 **Tom Foolery** Syracuse Musical Theatre
 7/29-8/2/87 **Company** Shattuck/Nye Productions

Syracuse Talent Company, Syracuse (see also Vol.27, No.3)

- 4/30 5/1,2,8,9/87 **A Funny Thing Happened on the Way to the Forum**

Ulster County Community College, Music Dept., R. Olsen, Chmn., Stone Ridge

- 10/31 11/1,2/86 Olsen/Ross's **Tobit** prem.

Utica College Opera Wksp., J. Wakefield-Wright, Dir., Utica

- 4/87 **The Medium**

NEW YORK CITY**After Dinner Opera, R. Flusser, Dir., Walter Auditorium (see also Vol.27, No.3)**

- 4/1m/87 Bingham's **The Last Leaf & Makes the Whole World Kin & Gift of the Magi** conc. pf.; c: Strasser

All Souls Players, Lexington Ave.

- 2-3/8/87 Merrill's **New Girl in Town**

Alternative Center for International Arts/Alternative Museum

- 2/11/87 Helleermann's **Still Lives**, A performance art music piece prem.

American Chamber Opera, L. Greenberg, Art.Dir., TOMI (see also Vol.27, No.2)

- 5/8,9,15,16/87 **Dido and Aeneas & Shields' Shaman** prem.

American Jewish Theater, 92nd St. YMHA (see also Vol.27, No.3)

- 5/9-6/21/87 Styne/Gottfried's **Bar Mitzvah Boy** prem. (replaces **The Megillah**)

American Place Theater, West 46th St. (see also Vol.27, No.3)

- 2-3/1/87 Perry's **Jubilee!**

American Shakespeare Repertory, West 22nd St.

- 1/7,11,17,22,24,30/87 **Happy End**

American Symphony Orchestra, R. Grant, Gen.Mgr., Carnegie Hall

- 3/9/87 **Carmina burana** Wyoming State Choir; c: Tiboris

Amor Artis Chorale & Orchestra, J. Somary, Mus.Dir., Tully Hall

- 2/27/87 Handel's **Esther** J. Baird, D. Walker; Hirst, Ostendorf

Apollo Opera, N. Moraitis, Art.Dir., CAMI Hall (see also Vol.27, No.3)

- 4/10/87 Gomes's **Il Guarany** w.p. c: Buchalter; d/chor: Charlet; co-prod. Manhattan Opera Theater

- 5/2/87 Scenes Concert at Turtle Bay Music School

Apple Corps Theater, West 20th St.

- 2/10-3/8/87 Moorefield/Balis/Skipitares' **Defender of the Code** prem., with puppets

Arts at St. Ann's, Church of St. Ann's, Brooklyn

- 4/3-5, 10-12/87 Satoh's **Stabat Mater** prem.; d: Lutgenhorst

- 5/87 Gotanda's **The Dream of Kitamura** d: J. Erdman

Associated Artistic Enterprises, B. Eubanks, Pres., Kozciusko Foundation

- 5/11/87 **Fidelio** Eng. Kozinski; abrgd. conc. pf.; Jellison, Lundell; Chapman, Owen, Lehr; c: Kozinski; Opera/Delaware prod.

1986-87 SEASON

Baldwin Theater, West 74th St.

5/15-24/87 Curto/Sorel/Young's **Another Slice of Pizza**

Black Experimental Theater, West 65th St.

3/5-29/87 Fisher's **No Name in the Street**

Bloomington House of Music, New York

6/19,20/87 Arlan's **Ballad of the Bremen Band**

Broadway Grand Opera, Fashion Institute Theater

6/12,13m,13,14/87 **Iolanthe**

Bronx Arts Ensemble, K. Cooper, Mus.Dir. (see also Vol.27, No.3)

3/19,20/87 **A Dream Within a Dream**

4/5/87 Currie's **Ligeia** prem.

5/24m/87 "Salute to Aaron Copland" Warfield; c: Tunick

Brooklyn Academy of Music Gershwin Celebration, M. Tilson Thomas, Mus.Dir., Brooklyn

3/11/87 "Gershwin Gala" benefit pf.; St. Luke's Orchestra; c: Tilson Thomas

3/18-29/87 **Of Thee I Sing & Let 'Em Eat Cake** abrdg. conc. pfs.; McGovern, O'Hara; Kert, Gilford; St. Luke's Orchestra; New York Choral Artists; c: Tilson Thomas/McGlinn; 14 pfs.; 5/26-6/14 at Kennedy Center, Washington

Brooklyn College, Conservatory of Music Opera Theatre, R. Barrett, Art.Dir., Brooklyn (see also Vol.27, No.3)

2/6-8,13-15/87 Cain's **The Lesson** & Legg's **The Informer** & Leon's **I Got Ovah** prems.; Brooklyn College Contemporary Opera Ensemble; d: Prosser/Barrett/Boswell

5/21,22,23m/87 **The Rape of Lucretia** c: Barrett; d: Berkeley

Brooklyn Conservatory of Music, Opera Dept., J. Russell, Dir., Brooklyn

Fall '86 Opera Scenes

2/13,14/87 **Le Nozze di Figaro** Eng. Martin

6/5,6,7,12,13,14/87 **Die Zauberflöte** Eng. Martin

Brooklyn Opera Theater, N. Green, Dir., Brooklyn Conservatory Theater

5/16/87 **Gianni Schicchi** & **La Bohème** Act 3

Broque Opera & Stage Struck, Inc., M. King, Art.Dir., Opera Lab, (see also Vol.27, No.2)

5/16,17m/87 Meiman's **A Midsummer Night's Dream** excerpts. & Poulenc's **La Dame de Monte Carlo** & Silsbee's **The Nightingale's Apprentice** wksp. pfs.

C.S.C. Repertory, East 13th St.

4/5/87 Kociolek/Racheff's **Abyssinia** prem.

Central Presbyterian Church, Central City Chorus, Park Ave.

5/17/87 **Dido and Aeneas** conc. pf.; Bergman, Donaldson; Hanrahan; c: Pilling

Chamber Orchestra of New York, Brooklyn

5/3/87 **Bastien und Bastienne**

I Comici Confidanti, American Folk Theater, West 55th St.

2-3/16/87 Wright/Wells/Newton's **Whores of Heaven** prem.

Composers Forum & Triplex & Manhattan Community College

2/20/87 Myers' **When the Berries Fell**

Composers' Showcase, C. Schwartz, Art.Dir., Tully Hall

3/9/87 Stravinsky concert incl. **Oedipus Rex** conc. pf.; narr: J. Rubinstein; Gregg Smith Singers; c: Craft

6/12/87 **The Mother of Us All** intro: J. Houseman; c: Cordova; adapt./d: Silverman; Music-Theatre Group prod.

Concert Royale & New York Baroque Dance Company, Marymount Manhattan Theater (see also Vol.27, No.3)

3/18,19,20,21/87 Rameau's **Pygmalion** & Handel's **Terpsichore** Monoyios, King, Davidson; Kelley & Monoyios; Rickards; c: Riechman; d: Haber; ds: Levinson; chorg: Turoczy

Concordia: A Chamber Symphony, M. Alson, Cond., Tully Hall

6/5/87 Conc. incl. Gershwin's **Blue Monday Blues**

Cooper Opera Works, E. Clark & P. Stephan, Co-Dirs., West 18th St. (see Vol.27, No.3)

3/26-29 4/2-5,9-12/87 **La Clemenza di Tito** c/d: Stephan; 12 pfs.

Dell'Arte Inc. & All's Well Project, Marymount Manhattan Theatre

1/30,31 2/1/87 Winkler's **All's Well That Ends Well** prem.; Satlof, Clark; Tomaszewicz, Kalm; c: Kitsopoulos; d: Pfeiffer; ds: Youmans/Larrabee

Dramatic Music Theater, St. Athanasius, Brooklyn

5/17/87 **Rigoletto**

Equity Library Theatre, G. Wojtasik, Mng. & Art.Dir. (see also Vol.27, No.3)

3/11-4/3/87 Rodgers/Hart's **Too Many Girls**

5/14-6/7/87 Rome/Logan's **Wish You Were Here**

Ernie Martin Studios, West 43rd St.6/5/87 J. Adlen/Josephson's **Some Summer Night** 5/87 previews**Festival Ensemble Society, City College of New York, 135th St.**6/15/87 **Aida** conc. pf.**Friends of the Davis Center, Inc., A. Cohen, Prod., CCNY**2/15m/87 Davis' **X** excerpts.; A. Davis; narr: T. Davis; Episteme Ensemble**Friends of Mozart, CUNY Graduate Center, West 42nd St. (see also Vol.27, No.3)**1/21/87 Mozart's **Lucio Silla** conc. pf., excerpts.; Brustad, Nelson; Chahin**Gilbert & Sullivan Society/Savoy Singers, CAMI Hall/Educational Alliance**3/7/87 **The Mikado**3/21/87 **H.M.S. Pinafore** conc. pf.**Golden Fleece, Ltd: The Composers Chamber Theatre, L. Rodgers, Gen.Dir., TOMI**3/26,27,28m,28,29m,29/87 Peaslee's **Muriel Rukeyser Song Cycle** & Rodgers' **The Wishing**Tree adapt. Cotter & Earnest's **Opera of the Worms** adapt. Ricard & Earnest/
Christopher's **Howard** prems.; c: Shannon; d: Rodgers; ds: Lourekas/Decisanti6/11,12,13m,13,14m,14/87 Allen's **Follies and Fancies** & Seletsky's **Songs of Insanity**

prems.

Harlequin Theatre Company, Riverdale YMHA, Bronx3/7,8m,14,15m,21,22,28,29m/87 **The Pajama Game****Hispanic Organization of Latin Actors (HOLA), Festival '87, Pearl Theatre (4/30-5/24/87)**5/5,6/87 Muñoz's **Soiree****Hudson Guild Theater, West 26th St.**6/11/87 D. Cohen's **No Way to Treat a Lady** prem.; J. Gabler; Bogardus, Slutsker; d:
Hofsiss**Institute of Contemporary Art/L. Castelli, E. Corn, J. Stein, Boston/The Kitchen Center of Video & Music, New York**2/2,3/87 Hannan/Longo's **Speer Act I**, wksp. pf.; d: Holby**INTAR Hispanic-American Music Theatre Lab, M. Ferrá, Art.Dir.**1/12/87 Padron/Suarez's **Tango Bar** stgd. rdg.1/13/87 Troiano/Rivas' **Carmelita's Boiler Time Machine** stgd. rdg.1/14/87 Maiuz/Iufino's **Cooqui** stgd. rdg.4/23-5/17/87 Smit's **Ready or Not****JASA, H. Pflanzler, Prod., West 60th St.**3/11m,12,15m/87 Sahl/Salzman's **Noah** c: Kitsopoulos; d: Zimet**Jewish Repertory Theater, R. Avni, Art.Dir., East 14th St.**7/2/87 Crystal/Enquist/Horwitz's **Half a World Away** prem.; 6/13 previews; open run**Joyce Theater Foundation, Eighth Ave.**3/31-4/5/87 Monk/Chong's **The Travelogue Series: Paris/Venice-Milan/Chacon****Kaufmann Productions, West 42nd St.**2/24-3/22/87 Porter's **The Gay Divorce****La Mama E.T.C., E. Stewart, Exec.Prod., East 4th St. (see also Vol.27, No.3)**4/7-30/87 Epperson's **Dial "M"** for Model 5/29-6/7/87 Heath's **We're Moving On**5/8-24/87 Frith/Maguire's **Propaganda** prem.**Latvian Concert Choir, A. Jansons, Mus.Dir., Lehman College, Bronx**6/13/87 Kalnins' **Salinieki (The Islanders)** Am. prem.; w. Bronx Arts Ensemble**Light Opera of Manhattan, J. O'Sullivan, Gen.Mgr., Playhouse 91 (see also Vol.27, No.3)**6/10/87 **Give My Regards to Broadway** adapt. Cohan; 25 pfs.**Lighthouse Music School, East 59th St.**6/11,12/87 Barab's **Rajah's Ruby** & Elgar's **The Music Makers****Little Orchestra Society, D. Anagnost, Mus.Dir., Tully Hall (see also Vol.27, No.3)**6/10/87 **Orfeo ed Euridice** w. Metropolitan Singers & Greek Choral Society**Lyritas, D. Myers, Dir., West 91st St. (see also Vol.27, No.3)**2/15,26/87 **Faust** 3/13/87 **Il Tabarro** conc. pf.**Main Street Players, Roosevelt Island**3/9-30/87 Cameron/Knopp's **Stratagem****Manhattan Opera Association, B. Norcia, Art.Dir., P.S. 199 (see also Vol.27, No.3)**4/14,17m/87 **Otello** Sykes, Zorn; Broms, Warren, Tahirgil; c: Werner; d: Norcia**Manhattan School of Music, G. Waldrop, Pres., Manhattan School**11/22,23/86 1/4m 4/26/87 **Scenes w.p./w.o.**, c: Braunstein; d: Galterio3/25,27,29m/87 Massenet's **Chérubin** Am. stg. prem.; c: Serebrier; d: Galterio; ds:
Perdziola

4/8/87 Birgit Nilsson master classes

1986-87 SEASON

- Mannes Camerata, P. Echols, Art.Dir., Mannes College of Music (see also Vol.27, No.3)**
5/16,17,19,21,22/87 Cavalli's *Giasone* Am. stg. prem.
- Medicine Show Theatre Ensemble, B. Vann & J. Barbosa, Co-Dirs., East 44th St. (see also Vol.27, No.3)**
3/26-4/5/87 Morris/Lobell's *Fire* d: Barbosa
- Metropolitan Opera, B. Crawford, Gen.Mgr., free pfs. in New York City & New Jersey parks**
6/16,19,24,27,29 7/2/87 *Tosca* conc. pfs.; Zschau/Meier; Domingo/Martinucci/Sebastian, Milnes/Fortune, Tajo/Courtney; c: Navarro; in Central Park, Marine Park (Brooklyn), Bronx Botanical Gardens, Eisenhower Park (Nassau); Waterloo Village, Stanhope & Jersey City, NJ
6/17,20,23,26,30 7/3/87 *La Bohème* conc. pfs.; Andrade/Knighton/Hong, M. Merritt/Baskerville; Cole/Di Domenico/Polozov, Arnold/A. Thompson, Robbins/S. Dupont, Tajo/Malas; c: Weitach; in Prospect Park (Brooklyn), Snug Harbor (Staten Island), Central Park, Cunningham Park (Queens); Waterloo Village, Stanhope & Rutgers Univ., New Brunswick, NJ
- Monteverdi Opera Guild, Blessed Sacrament Church (see also Vol.27, No.3)**
1/25m/87 *Cavalleria rusticana* & *Pagliacci*
2/22/87 *La Bohème*
5/31m/87 *La Traviata*
- Mostly Mozart Festival, G. Schwarz, Mus.Dir., Avery Fisher Hall (7/7-8/22/87)**
7/10,11/87 Vivaldi's *Orlando Furioso* excerpts. & Gluck's *Orphée et Eurydice* Paris vers., Act II; Horne, Upshaw
8/4,5/87 *Acis and Galatea* Mozart arrangemt., conc. pfs.; Mills; Aler, Britton, Shirley-Quirk; c: Schwarz
8/13,15/87 *Il Re pastore* conc. pfs.; Hong, Dobish, Schuman; Hadley, M. Myers; c: Schwarz
- Music-Theatre Group/Lenox Arts Center, L. Austin, Prod.Dir. (see also Vol.27, No.3)**
4/15-5/3/87 Peaslee/Clark's *Vienna: Lusthaus* in Los Angeles; 5/87 in Houston
5/15-7/11/87 *The Garden of Earthly Delights* at Minetta Lane Theater/M² Entertainment; 5/87 in Jerusalem, 7 pfs.; 8-9/87 in The Hague, Netherlands, 8 pfs.
6/12/87 *The Mother of Us All* conc. pf.; at Tully Hall (Composers' Showcase)
- Musical Theater Works, Inc., A. Stimac, Exec.Dir., East 13th St. (see also Vol.27, No.3)**
4/26-5/9/87 Keating/Ross' *Starmites*
5/15-30/87 Siegal/Joseph's *212*
- National Black Theater, Fifth Ave. & 126th St**
6/1-21/87 Farley's *The Legacy*
- National Chorale Soloists, Merkin Hall**
4/4/87 *Dido and Aeneas* conc. pf.
- National Music Theater Network, M. Harrer, Prod.Dir., Donnell Library Center/45th St. Theater**
3/9,16/87 "Sampler": Nahay's *Kyag** & Nye's *Miracles* rdgs. & Zawadsky's *Milady** prem. rdg.; *also 3-4/13/87 at Simon Studio, 46th St.
4/6/87 Ekstrom's *Doctors and Diseases* excerpts.
- Nerian Players, Bronx**
5/15,16m,17,23,24m/87 *The Apple Tree*
- New York Choral Society, R. de Cormier, Mus.Dir., Carnegie Hall (see also Vol. 27, No. 3)**
2/28/87 *Carmina burana*
5/19/87 Janáček's *Glagolitic Mass*
- New York City Opera, B. Sills, Gen.Dir., New York State Theater (see also First Performance Listing 1987-88)**
7/7,8,9,10,11m,11,12m,12/87 *The Student Prince* Munro, Peterson; Garrison, Ludgin, Steele, Cossa; c: Gemignani; d: Hofsis; ds: Jenkins/Campbell
7/15,21 8/8m/87 *La Traviata*†
7/16,25m 8/12/87 *Tosca*† Holleque/Roark-Strummer; Grayson/Absalom, Patrick/Roloff; c: Siciliani; d: Corsaro; ds: Oenslager/Marley
7/17,22 8/8,13,22m/87 *Cavalleria rusticana*† & *Pagliacci**† Bouleyn/Richards, Eckhart/Rose, Castle; Algieri/Bakst, Wexler/Stone & Christos/Cusack/Ginsberg; West/Absalom, Burchinal, Parcher; c: Comissiona; d: Masella; ds: Dunham
7/18m,25 8/7/87 *La Rondine*†
7/18,23 8/11/87 *La Bohème*†
7/24 8/5/87 *Faust*†

continued

New York City Opera continued7/29,30,31 8/1m,1,2m,2/87 **Sweeney Todd**8/4,15m,21/87 **Le Nozze di Figaro**†8/14,19,22/87 **Die Zauberflöte***† Esham/Girard, Rosales/Sublett; Garrison, Dickson/Opalach, Godshall; c: Comissiona; d: Mansouri; ds: Bosquet8/15,20/87 **Madama Butterfly**†8/25,26,27,28,29m,29,30m,30 9/1,2,3,4,5m,5,6m,6/87 **The Desert Song*** White/Parcher, Cousins, Baerg; c: Coleman; d/chorgr: Johanson; ds: Anania/Mess**New York City Opera, Educational Division**Spring '87 Arlan/Billing's **Meanwhile, Back at Cinderella's** tour to 20 schools**New York Gilbert & Sullivan Players, A. Bergeret, Gen.Mgr. (see also Vol.27, No.3)**4/3,4m,4m,4,5m,8m,8,9,10,11m,11,12m,17,18m,18/87 **Trial by Jury** (1920's setting) & **The Sorcerer** Ledbetter; d: Bergeret; 4/25 at Palace Theater, Stamford, CT6/13/87 **Thespis****New York Grand Opera, V. La Selva, Art. & Mus.Dir., Central Park Bandshell**

5/13/87 All-Verdi gala concert; Kim, Tucci; di Giuseppe; c: La Selva; at Alice Tully Hall

7/9/87 **Cavalleria rusticana** & **Pagliacci** Kucenic; di Giuseppe; c: La Selva; d: Lucas7/16/87 **La Bohème** Zeldin; M. Thompson; c: La Selva; d: Stivanello7/23/87 **Madama Butterfly** Ojima; Zuccarelli; c: La Selva; d: Gentilesca7/30/87 Verdi's **Il Corsaro** Tucci, Andréou; di Giuseppe; c: La Selva; d: Lucas**New York Greek Drama Co., St. Mark's, Second Ave.**5/14-17/87 E. Beglarian's **Maiden Songs—Sappho and Alkman, A Theater Piece** prem., reconstructed music/theater/dance; d: Steadman; chorgr: Donnelly**New York Lyric Opera, Harkness Center**3/87 Owens' **Abigail Adams** prem.; L. Owens; Fracker, R. Owens; narr: Shelhart; c: Rutishauser; d: Brewer**New York Opera Repertory Theatre, L. Gibbs Gore, Art.Dir. (see also Vol.27, No.3)**6/18,20/87 Susa's **Transformations** semi-stgd.; P. Treigle, Beardsley, Shaulis; Perry, Owen, Tharp, Hanson; c: Gibbs Gore; d: Gately; ds: Anania; at Merkin Concert Hall**New York University Musical Theater, D. Rosenberg, Dir., West 4th St. (see also Vol.27, No.3)**8/6-8/87 **Cabaret****New York University Reimann Opera Studio, J. Gilbert, Dir., West 4th St.**6/25,26,27/87 Barab's **A Piece of String****Opera Ebony/New York, B. Matthews, Art.Dir. (see also Vol.27, No.3)**

6/15m/87 Scenes concert in Brooklyn

Opera Orchestra of New York, E. Queler, Art.Dir., Carnegie Hall (see also Vol.27, No.3)5/6/87 **Rusalka** conc. pf.; Benačková; c: Queler; at Avery Fisher Hall (postponed from 3/3; 2/8 **Norma** cancelled)**Opera Stage, Holy Name Auditorium, West 96th St. (see also Vol.27, No.3)**4/5m,7,9,11/87 **Lucia di Lammermoor****Piccolo Teatro dell'Opera, B. Elliott, Gen.Dir., Brooklyn (see also Vol.27, No.3)**5/14,15,16/87 Puccini's **Le Villi**† Baraian; Zhang; narr: T. Randall; c: Bracali6/4,5,6/87 **The Impresario** Eng. Foss, with recit. by Foss & Foss's **Introductions and Goodbyes** c: Foss

Summer '87 Scenes Concert at Brooklyn Botanic Garden

Playwrights Horizons, A. Bishop, Art.Dir. (see also Music-Theatre Group in Vol.27, No.3)5/14/87 Lucas/Carnelia's **Three Postcards** open run6/22/87 Wallace/Korie's **Where's Dick?** rdg.**Program Development Co., F. Walker, Gen.Mgr., Second Ave.**3/2/87 Toussaint/Bagneris' **Staggerlee** prem.**Project: Music Rediscovery, R. Weitach, Dir., Rutgers Church**3/27,28/87 Concert incl. **A Soldier's Tale** narr: J. Ferrer; New England Conservatory Contemporary Ensemble; c: Peltz; d: Falk**Queens College Orchestral Society, Queens College, Flushing**2/22/87 Conc. incl. A. Scarlatti's **La Dirindina** Am. prem.3/20/87 **La Finta Giardiniera** Music Dept. prod.**Repertorio Español, R. Buch, Exec.Dir., Equitable Tower/Gramercy Arts Theater (see also Vol.27, No.3)**3/28 4/26m/87 Puerto Rico: **Encanto y Canción**4/5m,25/87 **Luisa Fernanda**4/11 5/3m/87 **Habaña: Antología Musical**

5/9/87 "La Zarzuela!" revue; prem. at Equitable Tower; 5-6/87 Gramercy Arts Theater

1986-87 SEASON

Riverside Opera Ensemble, Rutgers Church

3/20,21,23,24,27,28,30,31/87 **The Threepenny Opera**

St. Bart's Playhouse, St. Bartholemew's Church, Park Avenue

3/20-29/87 **Cole**

4/30-5/9/87 **Man of La Mancha**

Serious Fun! Lincoln Center for the Performing Arts, Tully Hall (7/17-8/2/87)

7/17,18/87 Wilson's **Deafman Glance** excerpts.

7/20/87 Hemphill's **Long Tongues: A Saxophone Opera** conc. pf.

7/31 8/1/87 Ann Magnuson-In-Performance

Shakespeare Theater, Staten Island

6/15-28/87 **Company**

Singers' Forum, A. Thomas-Anselmo & J. Harris, Dirs., Fifth Ave. (see also Vol.27, No.3)

4/10,11/87 Scenes

5/3m/87 Barab's **I Can't Stand Wagner**

Spotlight Repertory Theater, P. Raleigh, V.Pres., Bronx & tour

1986-87 **Starting Here, Starting Now**; Cole Porter: **Another Op'nin, Another Show** one-hr.

vers.; 5/3 at Metropolitan Oval, Parkchester; 5/10 at Woodlawn

Stage Arts, West 28th St.

4/29/87 Riddle's **Cowboy** prem.; d: Bridges; open run

Ten Ten Players, Park Avenue Church

4/24-5/10/87 **The Merry Widow**

Thalia Spanish Theater, Queens

5/8-6/28/87 Chap/Silva's **La Revoltosa [The Mischievous Lady]** zarzuela; Shaw; d: Brito

Theater for the New City, RAPP Space, East 4th St.

3/5-15/87 King/La Plante's **Second Species** rev. vers.; w. Newark Community School for the Arts

6/87 **Ruzzante Returns from the Wars; The Ride That Never Was; "An Evening of British Music Hall"** at First Ave. Theater, 10th St.

Theatre 890, Broadway

4/1-7/87 Leslie/Walsh's **Standup Shakespeare** revue, d: Nichols

Third Street Music School Settlement, Alumni Orchestra

5/3m/87 Alumni gala concert and award; Scovotti; c: Sternberg; awardee: Irving Caesar

TRG Repertory Company, West 43rd St.

11/86 Clancy/Portas' **Father Father** prem. reading

University of the Streets, East 7th St.

1/14-31/87 Celsi/Marsilli/Yawney's **Pink Vinyl & Blue Guitar**

University Players, New York University, West 4th St.

3/9-21/87 **Once Upon a Mattress**

West End Opera Theatre, R. Realmuto, Gen.Mgr., American Theatre of Actors, West 54th St.

6/5,6,7m,11,12,13/87 **Lucia di Lammermoor** Eng.

Wings Theatre Company, Charlton St.

3/25-5/14/87 Berlin to Broadway with Kurt Weill at City Island

Wooster Group, E. LeCompte, Art.Dir., Performing Garage

4/1-26/87 **The Road to Immortality, Part 3 (St. Antony)** 16 pfs. as work-in-progress

(see also under Massachusetts)

World Ethnic Arts Entertainment, V. Schulman, Prod.

5-6/87 **Tum Balalaika** Am. prem.; Eng. narr.; Jewish Cameo Music Theater of the Soviet Union; tour to Los Angeles, Chicago, New York (6/6-8), Toronto

WPA Theatre, K. Renick, Art.Dir., West 23rd St.

1986-87 Ketrone/Lewis' **No Time Flat** prem. reading

York Theatre Company, J. Walker, Prod. & Art.Dir., East 90 St. (see also Vol.27, No.3)

3/24-4/11/87 Boeck/Harnick's **The Apple Tree** (replaces Jones' **Philemon**)

NORTH CAROLINA

Brevard Music Festival, H. Janiec, Art.Dir., Brevard

6/27/87 **Così fan tutte** c: Hughes

7/3/87 **The Pirates of Penzance** c: Saunders

7/10/87 **La Bohème** c: Janiec

7/24/87 **The King and I** c: Janiec

7/31/87 **Rigoletto** c: Hughes

8/8/87 **A Funny Thing Happened on the Way to the Forum** c: Janiec

8/9/87 **Carmina burana** c: Janiec

Durham Arts Council Street Opera, Durham

6/5/87 **Madama Butterfly** Jonason/M. Andrews, H. Harris; Hartfield/M. Best, E. Perry; c:
Ching; d: Clum; ds: Judd/Ho; 4 pfs.

Greensboro Music Festival, S. Morgenstern, Mus.Dir., Greensboro

6/27/87 Festival opening

North Carolina School of the Arts Opera Wksp., R. Johnson, Dir., Winston Salem

1/29,30,31/87 **La Canterina** & Giannini's **Beauty and the Beast** w.o.
5/15-17/87 Opera scenes w.p.

North Carolina Symphony, Raleigh

4/23,26/87 **Porgy and Bess** conc. pfs.; R. Alexander; S. Estes

University of North Carolina Opera Theater, A. Knutsen, Dir., Greensboro (see also Vol.27, No.3)

4/3,4,5/87 **Faust**

Young Artists Opera Theatre, P. Russell, Gen.Mgr. & Art.Dir., Greensboro (see also Vol.27, No.2)

1986-87 **The Old Maid and the Thief & The Face on the Barroom Floor**

NORTH DAKOTA**Fargo-Moorhead Civic Opera, D. Martin, Art.Dir., West Fargo (see also Vol.27, No.2)**

4/30 5/1,2/87 **Offenbach's Croquefer** (replaces Gianni Schicchi & Cavalleria rusticana)

University of North Dakota Opera Department, Grand Forks

1986-87 **The Tender Land** d: Hisey; 4 pfs.

OHIO**Blossom Music Festival, Cleveland Orchestra in residence, C. von Dohnányi, Mus.Dir., Cuyahoga Falls (6/27-8/30/87)**

Summer '87 **Die Fledermaus** d: Béjart; Théâtre de la Monnaie prod.

Bluffton College Music & Theater Depts., S. Jacoby Dir., Bluffton

12/12-16/86 **She Loves Me** 3 pfs. w.p.

5/28-30/87 **South Pacific** 3 pfs. w.o.

Cincinnati Opera, J. de Blasis, Gen.Dir., Music Hall, Cincinnati (see also Vol.27, No.2)

6/25,27/87 **Zazà**

7/2,5/87 **Madama Butterfly**† Daniels, Graham; Sylvester, Cooper; c: Coppola

7/9,11/87 **Il Barbiere di Siviglia**† Welting; Serbo, Schexnayder, Halfvarson; c: Ryan

Cincinnati Symphony, M. Gielen, Mus.Dir., Cincinnati

7/25/87 **Carmina burana**

Cleveland Orchestra, C. von Dohnányi, Mus.Dir., Cleveland

7/10/87 **Carmina burana**

Cleveland Play House, A. Milano, Mng.Dir., Cleveland (see also Vol.27, No.3)

5/12-6/14/87 Frazier/Garry's **The Arabian Knight** adapt. Mortifee/R. & I. Burton; prem.

Cleveland State University Chamber Symphony, E. London, Mus.Dir., Cleveland

5/8,9/87 Murray's **The Legend** prem.

Dayton Opera, "Muse Machine" In-School Program, K. DiChiera, Dir., Dayton

1986-87 **The Barber of Seville** abrdg.; Eldh, Stoudenheimer; Plier, Heimann; acc.: Pinto;
15 pfs.

2/2-3/29/87 **Scenes from Roméo et Juliette, West Side Story** abt. 60 pfs.

Great Lakes Theater Festival, G. Freedman, Art.Dir., Cleveland (5/8-6/13/87)

5/8,9,10m,12-16,27m,27 6/2,4,5,6/87 **The Boys from Syracuse** d: Freedman; chogr: Saddler

5/29-31/87 George Abbott symposium (for Abbott's 100th birthday)

7/24-8/16/87 Silverman/Miller's **Up From Paradise**

Oberlin College-Conservatory, Opera Theatre, J. Layng, Dir., Oberlin

3/11,13,14/87 **Così fan tutte** Eng.

Ohio Light Opera Company, J. Stuart, Art.Dir., Wooster

6/10,13m,18,20,23 7/19m,22m,25m 8/7/87 **Wiener Blut**

6/11,13,19,21m,27m 7/1m,14,30/87 **Utopia Limited**

6/14m,17m,25,27,30 7/4,18m,22 8/2m,9/87 **H.M.S. Pinafore**

6/16,20m,24m 7/3,5m,8m,11m,16,25,29,31 8/4,6/87 **The Vagabond King**

6/26,28m 7/2,4m,7,11,15m,26 8/8/87 Millöcker's **The Beggar Student**

7/9,10,12m,18,24,28 8/1m,5m,9m/87 **Offenbach's Bluebeard**

7/17,21,23,26m,29m 8/1,5,8m/87 **Iolanthe**

Ohio State University Opera/Music Theatre, R. Stephens, Dir., Columbus (see Vol.27, No.3)

2/24-28 3/3-7/87 **Candide**

Robert Page Singers, Cleveland

2/24/87 Martin's **Le Vin herbé** excerpts.

1986-87 SEASON

Palace Theatre Best of Broadway Series, Columbus

3/31-4/5/87 *Cats*

4/10-12/87 *On the Twentieth Century*

Players Youth Theatre, Columbus (see also Vol.27, No.3)

3/27-29 4/3-5,10-12/87 *Snoopy*

University of Akron, Dept. of Music, A. Anderson, Dir., Akron (see also Vol.27, No.3)

4/5/87 *Carmina burana*

4/6/87 *Man of La Mancha*

5/1,2/87 "An American Rhapsody" revue, adapt. Gershwin

OKLAHOMA

American Theatre Company, K. Roberts, Art.Dir., Tulsa (see also Vol.27, No.3)

6/5-27/87 *1940s Radio Hour*

OK Mozart International Festival, R. Wilson, Art.Dir., Solisti New York Chamber Orchestra in residence, Bartlesville (6/12-20/87)

6/19/87 *The Impresario* Eng. Porter; Dahl, Swenson; White; c: Wilson; d: Deutsch

University of Tulsa Opera Theater, J. Carmichael-Everitt, Dir. (see also Vol.27, No.3)

4/21/87 *Mangold's Bleah!*

OREGON

Cascade Music Festival, Bend

6/22/87 *Carmina Burana*

Portland Symphony Orchestra, Portland

2/15,17/87 *Bluebeard's Castle* Quivar; conc. pfs.

PENNSYLVANIA

Bucks County Playhouse, New Hope

6/17-22/87 *Jerry's Girls*

6/24-28/87 *They're Playing Our Song*

7/1-5 8/12-16 9/23-27/87 *Singin' in the Rain*

7/8-12 8/19-23 9/30-10/4/87 *Sweet Charity*

7/15-19 8/26-20 10/7-11/1/87 *Sugar Babies*

7/22-26 9/2-6/87 *My One and Only*

7/29-8/2 9/9-20/87 *Dreamgirls*

8/5-9/87 *A Funny Thing Happened on the Way to the Forum*

Civic Light Opera, C. Gray, Exec.Dir., Pittsburgh

7/7-12/87 *Peter Pan* 7 pfs.

7/14-19/87 *Sweet Charity* 7 pfs.

7/21-26/87 *1776* 8 pfs.

7/28-8/2/87 *Kismet* 7 pfs.

8/4-9/87 *The Best Little Whorehouse in Texas* 8 pfs.

8/11-16/87 A. Lloyd Webber's *Song & Dance* 8 pfs.

1987 tour to schools: *Freedom Train; Young Ben Franklin* 12 pfs.

6/6-8/12/87 "Mini-Stars—Sing, Sing, Sing" revue; d: Franze; 14 pfs.

Duquesne University, Music Dept., Pittsburgh

4/28/87 *Carmina burana*

Erie Opera Theater, Tech Memorial Auditorium, Erie

5/1,3m/87 *Madama Butterfly* Eng.; P. King, Barron; Harms, J. Myers; c: Wright; d/ds: Clemente

Franklin & Marshall College, Bicentennial Celebration, Music & Theater Depts., Lancaster

4/23-25/87 White/Carbon's *Benjamin: An Opera of Our Own Invention* prem.; C. Beavon, P. King, K. Samuelson; S. Kalm; c: Edwards/Gustafson; d: Brubaker; ds: Whiting

Fulton Opera House, K. Collins, Art.Dir., Lancaster (see also Vol.27, No.3)

8/5-16/87 *I Do! I Do!*

Indiana Univ. of Pennsylvania, Music Theatre, S. Mantel, Dir., Indiana

11/13,14/86 *The Telephone & The Old Maid and the Thief*

2/5,6,7/87 *The Sound of Music*

4/3,4/87 *Die Fledermaus* Eng. Martin, w.p.

Mann Music Center Summer Festival, Philadelphia Orchestra in residence, Philadelphia (6/9-7/24/87)

6/25/87 *La Vida breve* conc. pf.; Choral Arts Society

Wilma Theater, J. Zizka, Art.Dir., Philadelphia

1-2/15/87 Ruppert/Cokler's *3 Guys Naked from the Waist Down*

PUERTO RICO

Festival Casals, O. Alonso, Mus.Dir., San Juan (6/6-20/87)

Opera de Camera de Puerto Rico, L. Pereira, Gen. & Art.Dir., Condado

- 6/87 *Antologia de la Tonadilla Española* 3 pfs.
 6/28 7/4,5/87 *Little Red Riding Hood*
 7/11,12/87 *The Telephone & The Old Maid and the Thief*

RHODE ISLAND**Newport Festival, Newport (7/7-20/87)****Trinity Repertory, A. Hall, Art.Dir., Providence**

- 3/20-4/19/87 Newman/Hall's *All the King's Men* prem.
 6/17-8/19/87 *Nunsense*

SOUTH CAROLINA**Act One Theatre, Richland County**

- 3/12-14,18-21/87 *Man of La Mancha*

Changing Stages, Inc., Columbia

- 2/87 *Little Shop of Horrors*

Chapin Community Theatre, Chapin

- 2/27-29 3/5-7/87 *They're Playing Our Song*

Charleston Opera Co., D. Dreyfoos, Art.Dir., Charleston (see also Vol.27, No.2)

- 2/19/87 Opera concert; J. Thompson, Markofski; L. Gerber, L. Alexander
 5/21-6/7/87 *La Serva padrona* Eng.; Amini; Liebl, Dreyfoos; c: Kulik; 15 pfs. (as part of Spoleto Festival)

Columbia College Music Theater, S. Palmer, Dir., Columbia

- 3/26-28/87 *Suor Angelica & Sunday Excursion*

Converse College Music Dept., R. Magoulas, Dir., Spartanburg

- 4/27/87 *Carmina burana*

Florence Little Theatre, Florence

- 5/1,2,4-10/87 *A Chorus Line*

TENNESSEE**Carson-Newman College Lyric Theatre, D.C. Measels, Dir., Jefferson City**

- 10/14,15/86 *Brigadoon* 5/28,29/87 *Camelot*
 4/9,10,11/87 *South Pacific*

Cumberland County Playhouse, J. Crabtree, Prod.Dir., Crossland

- 6/25-9/6/87 *The Sound of Music*

Knoxville Opera, R. Lyall, Gen. & Mus.Dir., Tennessee Theatre (see also Vol.27, No.2)

- 7/10,11,12m/87 *The Music Man* c: Lyall; d: Muni; ds: Wolf/Krause

TEXAS**Alley Theatre, P. Brown, Art.Dir., Houston**

- 5/19-24/87 Fraser/McCullough's *Byron: Mad, Bad and Dangerous to Know* Am. prem.; English Chamber Theatre prod.

Dallas Theater Center, A. Hall, Art.Dir., Dallas

- 5/22-6/7/87 *You're a Good Man, Charlie Brown*

East Texas State University Opera & Theater Depts., P. Detels, Dir., Commerce

- 1986-87 *Guys and Dolls*

Houston Grand Opera Spring Festival, Hermann Park, Houston (see also Vol.27, No.2)

- 5/19,20,21,22,27,28,29,30/87 *La Bohème* Eng.; c: Sulich; d: Ehrman; Texas Opera Theater prod.

Lyric Opera of Dallas, T. Hicklin, Gen.Dir., Dallas (see also Vol.27, No.3)

- 6/19,20,21m,24,25,26,27,28/87 *The Merry Widow* (replaces *Orphée aux enfers*)
 7/9,10,11,12m,14,15,16,17,18,19m/87 *Carmen*
 7/31 8/1,2m,5,6,7,8,9m,12,13,14,15,16m/87 *The Pirates of Penzance*

North Texas State University, Opera Theatre, D. Wakeling, Art.Dir., Denton

- 11/6,8,9/86 *Orpheus in the Underworld* Eng. Martin
 3/10,11/87 *Suor Angelica & Gianni Schicchi* Eng Withers & Grossman
 4/25,26/87 *Scenes & B. Griffith's The Nightingale* student-developed, prem.
 7/7,8/87 *Scenes*

Rice University, Shepherd School of Music Opera Theater, A. Addison, Dir., Houston

- 9/25 10/9,30 11/18,21,22,25/86 *Opera Scenes*
 3/12,17,18/87 *Hin und zurück & Dido and Aeneas & La Serva padrona* Eng. Addison

San Antonio Festival, R. Peterson, Gen.Dir., San Antonio (6/12-21/87)

- 6/12,14/87 *Tosca* Popova; Polozov, Díaz; c: Rudel; d: Uzan
 6/13,16/87 Haydn's *L'Infedeltà delusa* Norden; c: Frazer; d: Igesz

Southwest Texas State University Opera Wksp., J.B. Neely, Dir., San Marcos

- 4/22-5/3/87 *La Bohème* 8 pfs.

1986-87 SEASON

Texas Tech University Music Theatre, J. Gillas, Dir., Lubbock

10/24,25/86 *Così fan tutte*

University of Houston, Opera Wksp., B. Ross, Dir., Houston

10/30 11/1,2/86 *Il Matrimonio segreto* Eng. Lucas; w.p.

3/13,14,15/87 *Riders to the Sea* & *Gianni Schicchi* Eng. Grossman; w.p.

5/1,3/87 *L'Elisir d'amore* Eng. Martin

University of Texas Opera Theatre, R. La Simone, Dir., Austin

10/9,10/86 5/7,8/87 *Opera Scenes*

11/6,8/86 *Susannah*

11/17-21/86 *The Impresario* w.p.; 9 pfs.

2/26-3/13/87 *Welcher's Della's Gift* prem.; 9 pfs.

3/5,7/87 *Hin und zurück* 4 pfs.

5/1,2/87 *Le Nozze di Figaro*

University of Texas at El Paso Music Theater, L. Woodal, Dir., El Paso

11/228,29/86 *Opera scenes*

4/9,10,11,12/87 *La Traviata*

UTAH

Pioneer Memorial Theatre, C. Morey, Art.Dir., Salt Lake City (see also Vol.27, No.3)

4/29-5/16/87 *On Your Toes*

VERMONT

Brattleboro Music Center Opera Theatre Workshop, N. Nall, Dir., Brattleboro (8/2-15/87)

8/15/87 *Opera Scenes*

Killington Playhouse, Killington

6/30-7/2,10-12,29,30/87 *Oliver*

7/3,4,7-9 8/15,16,27,28/87 *Singin' in the Rain*

7/14-16,24-26, 8/20,21,25,26/87 *1776*

7/17,18,21-23/87 *Quilters*

7/28-30 8/7-9,18,19/87 *Baby*

7/31-8/2,4-6,13-14/87 *The Yeomen of the Guard*

Norwich University, Music & Theater Depts., Northfield

4/9/87 *My Fair Lady*

Vermont Mozart Festival, M. Kaplan, Art.Dir., Burlington (7/19-8/8/87)

Summer '87 *Ruddigore* conc. pf.; Poulenc's *Babar the Elephant*

VIRGINIA

Ash Lawn Summer Festival, K. Pellon, Mgr., Charlottesville

6/27/87 *Don Giovanni*

7/11/87 *Don Pasquale*

7/25/87 *L'Italiana in Algeri*

Opera Theater of Northern Virginia, J.E. Niles, Art.Dir., Arlington (see also Vol.27, No.3)

3/1m/87 *Herbert's Sweethearts* conc. pf.

4/10,12m/87 *The Consul*

Potomac Valley Opera, L'Opéra Français, R. Wilner, Art.Dir., Arlington

3/30/87 *Satie's Socrate* & *Messager's Les P'tites Michu* at Maison française, French Embassy, Washington, DC

Southwest Virginia Opera Society, M. Granger, Art.Dir., Roanoke (see also Vol.27, No.2)

5/14,15,16,17/87 *The Student Prince* c: Bond; d: Granger

University of Virginia Chorus, Charlottesville

2/28 3/1/87 *Carmina burana*

Vienna Light Opera Co., D. White, Dir., Vienna

5/87 *Rose Marie* (postponed from 11/86, replaces *Rusalka*)

Virginia Commonwealth University Opera Wksp., W. Batty, Dir., Richmond

12/7/86 *Opera scenes*

4/26/87 *Blank's The Noise* prem. & *Scenes* w.p.

Wolf Trap Farm Park for Performing Arts, Filene Center, Vienna (6/3-9/8/87)

6/23,25/87 *La Traviata* New York City Opera prod.

6/24,26/87 *Tosca* New York City Opera prod.

6/27,28/87 *The Student Prince* New York City Opera prod.

7/10,12m,15,17/87 *Il Barbiere di Siviglia**; c: R. Buckley; d: Foldi; ds: J.

Schneider/Chiment; Wolf Trap Opera Co., at the Barns

7/24,26m,29,31/87 *Cavalli's L'Ormindo** Eng. Dunn; Panagulias, Redmon, Wray, Kelly,

Mattsey, Solomon; c: Woitach; d: Brovsky; ds: J. Schneider/Chiment; Wolf Trap Opera Co., at the Barns

continued

Wolf Trap Farm Park for Performing Arts continued

8/2m/87 Young Artist Showcase Concert

8/14,15/87 **A Midsummer Night's Dream** Minter; c: Weitach; d: Major; ds: Bardon/
Stennett; Wolf Trap Opera Co.; National Arts Centre (Ottawa) prod.**Wolf Trap Children's Theatre-in-the-Woods, Vienna**7/11m,18m,25m 8/1m,8m/87 **The Music Shop****WASHINGTON****The Bathhouse Theater, A. Zaslove, Art.Dir., Seattle**7/11-8/29/87 **Stop the World, I Want to Get Off****Eastside Theater Company, Bellevue**2/13-28/87 **Carousel****Evergreen Theater Conservatory, Pacific Arts Center, Seattle**3/20-29/87 **Working** d: S. Locklear**Group Theatre Company, Seattle (see also Vol.27, No.3)**Spring '87 **Silver/Boyd's A...My Name is Alice** revue; open run**WEST VIRGINIA****Davis & Elkins College Theatre Dept., Elkins**2/4-7/87 **Man of La Mancha****Old Opera House, H. Rolling, Mng.Dir., Charles Town (see also Vol.27, No.2&3)**3/20,21,27,28,29/87 **Little Mary Sunshine****Parkersburg Actors Guild, Parkersburg (see also Vol.27, No.3)**3/6-8,13-15,20,21/87 **Chicago****Sheraton Lakeview Theatre/Ron Iannone Productions, Morgantown**7/7-12/87 **No, No, Nanette**7/21-26/87 **My One and Only**7/14-19/87 **Sweet Charity**

7/28-8/2/87 musical TBA

**University of Charleston, Charleston Conservatory of Music/Lilliput Orchestra, D. Riggio,
Dir.Opera, Charleston (see also Vol.27, No.3)**4/26/87 **A Lot of Taurus**8/30 9/1/87 **Riverboat Man****West Virginia University Opera Theatre, R. Thieme, Dir., Morgantown (see Vol.27, No.3)**11/5-8/86 **The Face on the Barroom Floor & The Women & La Divina**2/10,11,13,14/87 **Die Fledermaus** Eng.; w. Theater Dept.12/86 3/27-29/87 **Opera Scenes****WISCONSIN****Madison Symphony Orchestra, R. Johnson, Mus.Dir., Madison**11/8/86 **Fidelio** excerpts; Haywood**Milwaukee Chamber Theatre, Milwaukee**4/24,25/87 **Swann/Flanders' At the Drop of a Hat** at Oshkosh**Skylight Comic Opera, S. Wadsworth & F. Zambello, Art.Dirs., Milwaukee (see also Vol.27,
No.2&3)**7/8,10,11m,11,12,15,16,17,18/87 **Cabot's A Propos de Paris** revue & Peterson's **Night!
Youth! Paris! and the Moon** prems.7/24,25,26m,29,30,31 8/1,2,5,6,7,8,9,12,13,14,15,16m/87 **Irma la Douce****University of Wisconsin, Coppertop Summer Theatre, J. Aagaard, Dir., Richland Center**7/11,12,17,18,19,23,24,25/87 **Gypsy****WYOMING****Grand Teton Festival, L. Tung, Mus.Dir., Teton Village (7/8-8/23/87)****CANADA****Atelier lyrique, L'Opéra de Montréal, R. Armenian, Mus.Dir., Théâtre Maisonneuve,
Montréal, P.Q. (see also Vol.27, Nos.2 & 3)**5/25/87 **Le Nozze di Figaro** conc. pf.; c: Armenian (postponed from 3/23)**Banff Centre Music Theatre Studio, M. Bawtree, Art.Dir., Banff, Alta. (see Vol.27, No.3)**4/1,2,3/87 **Hodkinson's Saint Carmen of the Main** prem.; c: McNeff; d: Bridgman**Brandon University Opera Dept., S. Richardson, Dir., Brandon, Man. (see also Vol.27, No.3)**1/87 **La Serva padrona & Segreto di Susanna** Eng.4/87 **Godspell****Canadian Children's Opera Chorus, J. Tuttle, Mus.Dir., Toronto, Ont.**5/15,16,18m/87 **H.M.S. Pinafore** c: Tuttle; d: McManus**Charlottetown Festival, W. Learning, Art.Dir., Charlottetown, P.E.I.**6/25/87 **Bleasdale's Are You Lonesome Tonight?** prem.7/87 **Anne of Green Gables**8/87 **Jones' Babes: Bless Them All**

1986-87 SEASON

Columbus Centre Opera Ensemble, J. Iacono, Dir., Toronto, Ont.

4/12/87 Rieti's *The Pet Shop* & Menotti's *The Telephone* Zerbe, Sullivan; Kritter; c/d:
Iacono

Comus Music Theatre, S. McNeff, Art.Dir., Toronto, Ont.

11/13,15/86 Levin/Moore's *Ghost Dance* prem. workshop; McMahon; Fanning, Katz, Kelly
1/87 Sullivan's *Tomorrow and Tomorrow* workshop
3/3/87 George's *The Revolt in Upper Canada* prem. reading of excerpts.
3/87 Parson/Anderson's *Garden Variation* prem. reading
5/87 McNeff/MacLeod's *The Secret Garden* prem. reading
6/87 Beckwith/Reaney's *The House by the Churchyard* prem. workshop

Conservatoire de musique, Montréal, P.Q.

4/9/87 Honegger's *Le Roi David* w. conservatory orchestra & chorus

Cosmopolitan Opera, Castle Frank Theatre, Toronto, Ont.

11/86 Suor Angelica & Gianni Schicchi w.p., Kulchycki, Smiley; Kerr, Loewen; c:
Hernandez

3/87 *Les Contes d'Hoffmann*

Dalhousie University Opera Workshop, J. Morris, Dir., Halifax, N.S.

11/86 *La Bohème* w.p.

12/86 *Cavalleria rusticana* w. Atlantic Symphony

4/87 *Dido and Aeneas* w. Music Antiqua, c: D. Wilson

Gilbert & Sullivan Society, Toronto, Ont.

5/6,7,8,9,16/87 *Utopia Limited* c: Greer; d: Albano

Grant MacEwan Community College, W. Shookhoff, Dir., Edmonton, Alta. (see Vol.27, No.3)

12/6/86 *The Seven Deadly Sins*

3/11-15/87 7/87 *Happy End*

Guelph Spring Festival, N. Goldschmidt, Dir., Guelph, Ont. (4/24-5/17/87)

4/24/87 Opening recital, J. Vickers

4/29 5/1,3/87 *La Finta Giardiniera* Trifunovich, Welhasch, Daniels-Wu, Prata; Spencer,
Maclaren, Pedrotti; c: Goldschmidt; d: Graham; eh: Benson

5/9/87 Finals concert of competition

Kitchener-Waterloo Symphony, Young People's Series, Kitchener, Ont. (see also Vol.27, No.2)

1986-87 Williamson's *Dunston and the Devil* & Ravel's *L'Enfant et les sortilèges* d/ds:
Schweitzer

Montreal Chamber Orchestra, W. Kaluzny, Mus.Dir., Montréal, P.Q.

1986-87 Hambraeus's *L'Ouie-Dire* prem., conc. pf.; Turner; c: Kaluzny

National Arts Centre, J. Morrow, Mus.Prod., Ottawa, Ont.

12/86 Plamondon/Berger's *Starmania* Canadian tour

4/23-5/9/87 Sondheim's *Company* c: Fox; d: Glasco/Robinson; co-prod. NAC Theatre
Company, Ottawa/CentreStage Company, Toronto

National Arts Centre Orchestra/Festival Opera, F.P. Decker, Mus.Dir., Ottawa, Ont.

2/26/87 Schumann's *Scenes from Goethe's Faust* K. Erickson, Maguire, Milsom; Nimsger, Hillebrand, Gordon, Charbonneau; conc. pf.

7/20,22,24/87 *La Bohème*

New Music Concerts, Toronto, Ont.

4/12/87 Conc. incl. *L'Histoire du soldat* Baird Marionettes; narr: Ferguson; c: Cooper

Opera Atelier, M. Pynkoski & J. Zingg, Co-Dirs., Baroque Opera at the Art Gallery of Ontario, Toronto, Ont.

10-11/86 Landi's *Il Sant' Alessio* excerpts. & Monteverdi's *L'Orfeo* Eng. B. Walton;
Virtue, Loeb; Roman; c: Lamon

5/5,6,7,9,10,14/87 M.A. Charpentier's *Actéon* Loeb; Roman; c: Lamon; ds: Gauci; chogr:
Zingg

L'Opéra-Comique de Québec, Québec, P.Q.

5/19,21,23,24,26,28,30,31/87 Offenbach's *Barbe-bleue*

L'Opéra de Québec, G. Bélanger, Mus.Dir., Québec, P.Q. (see also Vol.27, No.3)

5/16,19,21,23/87 *La Bohème* Boky, Parent; Donaldson, Baerg, Legendre, Grenier, Lepage;
c: Bélanger; d: A. Diaz; ds: Girard; Opéra de Montréal prod.

Opera in Concert Series, S. Hamilton, Prod., Toronto, Ont. (see also Vol.27, No.2)

5/87 *Werther* conc.pf.; at National Arts Centre, Ottawa

Opera Theatre of Alberta, N. Korris, Adm., Edmonton/Calgary, Alta. (see also Vol.27, No.3)

2/14,15 3/7,8/87 *L'Elisir d'amore* Eng.; c: Hurst; d: Cotton

5/87 LeBel's *Dr. Euphonius and the Dulcet Tones* prem.

- Orpheus Operatic Society, High School of Commerce Auditorium, Ottawa, Ont.**
5/29-6/6/87 *Damn Yankees*
Regina Symphony, Regina, Alta.
4/87 *La Bohème* conc. pf.
- Saskatoon Opera, R. Dick, Chmn., Saskatoon, Sask.**
3/7,8/87 *Le Nozze di Figaro* Siemens-Milner, Ambler, Milenkovich; Loiselle; c: R. Harrison; d: Bescetta; ds: Hinit/Irvine
- Shaw Festival, Niagara-on-the-Lake, Ont. (5/6-10/10/87) (see also Vol.27, No.3)**
5/6-10/10/87 *Anything Goes* w. 2 ps.; d: Gilbert; abt. 100 pfs.
- Stratford Festival, Stratford, Ont. (5/16-11/1/87)**
5/16-11/1/87 *Cabaret* c: Carriere; d: Macdonald
- Tafelmusik Baroque Orchestra, Toronto, Ont.**
11/86 *Acis and Galatea* Butterfield; Toronto & Western tour
- Théâtre Lyrique de Boucherville, Boucherville, P.Q.**
4/24,25 5/1,2,8,9/87 *La Vie parisienne* c: Renaud; d: Grenier; 5/29,30 in Montréal
- Théâtre Lyrique du Nord, Québec, P.Q.**
3/28 4/1,2,4/87 *Il Barbiere di Siviglia* in French; c: Morin; d: Boisvert
- Toronto Free Theatre, Toronto, Ont.**
12/86 *Lazarus/Roby's Genuine Fakes* prem.; Bazinet
- Toronto Gilbert and Sullivan Singers, Roy Thomson Hall, Toronto, Ont.**
4/11/87 *Scenes* concert Toronto Pops Orchestra; c: Reintamm
- Toronto Opera Repertoire, Central Tech School, Toronto, Ont.**
2/11/87 *Norma*
Spring '87 *La Traviata; Don Giovanni*
- Université Laval, Ecole de musique, Laval, P.Q. (see also Vol.27, No.3)**
5/8/87 *Lully's Amadis de Gaule*; 5/8 conc. pf. in Montréal, 5/14 in Quebec
- University of Alberta Opera Theater, Edmonton, Alta.**
2/6,7/87 *Salieri's Prima la musica e poi le parole* Eng. Martin
- University of British Columbia Opera Theatre, F. Tickner, Dir., Vancouver, B.C.**
3/24,25,27,28/87 *The Rake's Progress*
- University of Calgary Opera Workshop, D. Bell, Dir., Calgary, Alta.**
3/27,28/87 *La Scala di seta* Eng.; c: Fredman; d: D. Bell
- University of Toronto Opera Division, M. Albano, Coord., Toronto, Ont. (see also Vol.27, No.3)**
3/6,7,13,14/87 *L'Oca del Cairo & Angélique* c: Craig/Evans; d: Fisher/Albano; ds: Eagan
- Les Voisins de Saint-Martin, Laval, P.Q.**
5/22,23,24/87 *Offenbach's Mesdames de la Halle* conc. pfs.; var. choral works

Appointments (continued from page 52)

Covent Garden, where he will start in the fall as Music Director. RANSOM WILSON was named Principal Guest Conductor of the Michigan orchestra for the next two years.

OTTO SCHENK, who is known in this country primarily for his operatic stage direction, will be devoting more time again to his first love, the theater. He has accepted an offer to become General Director of the Theater in der Josefstadt in Vienna, the theater where he made his acting debut and where he has continued to appear in leading roles through the years.

SIR PETER HALL has resigned as Artistic Director of Britain's National Theatre effec-

tive December '88 when he will be succeeded by RICHARD EYRE. Meanwhile, Sir Peter has founded a new commercial production company which will present plays in London and New York. Partners in the new Peter Hall Production Company are American Jerome Minskoff and British Duncan Weldon. — Also in London, at the Royal Shakespeare Company, TERRY HANDS has assumed additional administrative duties from his co-director TREVOR NUNN, who will concentrate on artistic direction only.

The National Opera of Mexico has engaged ENRIQUE ARTURO DIEMECKE as its Music Director. He was previously Resident Conductor of the Saint Paul Chamber Orchestra. []

FIRST PERFORMANCE LISTING, 1987-88 SEASON

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

ALABAMA

Birmingham Opera Theater, J. Willard, Gen.Dir., Birmingham

10/8,10/87 **Pagliacci** Royko; G. Allen, Morrissey, Kelly; c: Schubert; d: Heuermann; ds: P.D. Beck

12/11-13/87 "Christmas at the Alabama" revue w. Alabama Theatre Organ Society at Alabama Theatre

4/28,30/88 **Of Mice and Men** M. Paul; J.Brown, L.Alexander; c: Polivnick; d: Platt; ds: O'Hearn; Greater Miami Opera prod.

Mobile Opera, H. France, Mus.Dir., Mobile

10/14,15,17/87 **Rigoletto**

3/17,19,20/88 **The Mikado**

ALASKA

Anchorage Opera, J. Wright, Gen.Mgr., Anchorage

9/18,20,24,26/87 **Lucia di Lammermoor**

3/18,20,24,26/88 **Die Zauberflöte** Eng. Silverstein

ARIZONA

Arizona Opera, G. Ross, Gen.Mgr., Tucson/*Phoenix

10/22,24,29*,31*/87 **Roméo et Juliette**

1/7,9,14*,16*/88 **Rigoletto**

2/11,13,18*,21m*/88 **Così fan tutte**

2/25,27 3/3*,5*/88 **Turandot**

Cochise Community College Theatre, M.D. Meeker, Gen.Dir., Sierra Vista

12/87 **She Loves Me** 8 pfs.

4/88 **Carmina burana** w. dance and mime; 8 pfs.

ARKANSAS

Arkansas Opera Theatre, A. Chotard, Gen. & Art.Dir., Little Rock

9/11,13/87 **Le Nozze di Figaro** Eng.

10/24/87 **H.M.S. Pinafore**

4/15,17/88 **Albert Herring**

6/2,3,5/88 **Sweeney Todd**

CALIFORNIA

Berkeley Opera, R. Goodman, Art.Dir., Berkeley

2/12,13,19,20,27,28/88 **Le Nozze di Figaro** Eng. Martin

6/4,5,11,12/88 Dvořák's **The Devil and Kate** Eng.

7/29,30 8/5,6,12,13,16/88 Lortzing's **Der Waffenschmied**

Bilingual Foundation of the Arts' Theatre/Teatro, M. Galban, Art.Dir., Los Angeles

10-11/87 Carballido's **Orinoco!** tour

California Music Theatre, G. Davis, Art.Dir., Pasadena Civic Auditorium, Pasadena

10/8-18/87 **The Desert Song**

12/10-20/87 **She Loves Me**

California State University at Stanislaus, M. Dehning, Mus.Dir., Turlock

11/5,6,7,12,13,14/87 **The Threepenny Opera**

Fullerton Civic Light Opera, G. Duncan, Gen.Mgr., Fullerton

10/16-11/1/87 **George M** 11 pfs.

2/19-3/6/88 **My Fair Lady** 11 pfs.

5/20-6/5/88 **Naughty Marietta** 11 pfs.

Glendale Community College Music Theatre, M. Young, Prod., Glendale

9/25/87 **My Fair Lady** 9 pfs.

2/88 **Funny Girl** 9 pfs.

7/88 **The Pirates of Penzance** 9 pfs.

The Lamplighters, Presentation Theatre, San Francisco

9/19,25,26,27m 10/2,3,9,10,11m,16,17,18m,23,24,25m/87 Kálmán's **The Czardas Princess**

Eng. N. Douglas

12/3,4,5,6/87 Gala Concert

- Los Angeles Music Center Opera, P. Hemmings, Gen.Dir., Chandler Pavilion, Los Angeles**
 9/8,11,13m,23/87 **La Bohème** Dessì, Huffstodt; Domingo, Hampson; c: Foster; d/ds: Ponnelle
 9/16,19,22,25/87 Prokofiev's **The Fiery Angel** Zschau; Roloff; c: Foster; d: Serban; ds: Israel
 9/18,20,24,26/87 **La Cenerentola**† von Stade; Gonzalez, Titus, Bruscantini; c: Marriner; d: Corsaro; ds: Colavecchia
 12/6,9,12,15,18,20/87 **Tristan und Isolde**† Altmeyer, Quivar; Johns, Talvela; c: Mehta; d: J. Miller; ds: Hockney
 12/11,14,17,21/87 **Macbeth**† Zampieri; Roark, Díaz; c: Domingo
 2/16,17,19,20,21m/88 **A Midsummer Night's Dream** c: Duerr; d: Davidson; at Wiltern Theatre
 3/10-20/88 **The Mikado** M. Cariaga; D. Moore, Cox, D. Adams; c: Duerr; d: J. Miller; English National Opera prod.; 9 pfs.
- Los Angeles Theatre Works, Los Angeles**
 10/87 **The Threepenny Opera**
- Marin Opera, I. Martinez, Gen.Mgr., Ignacio**
 10/9,11/87 **Carousel**
 12/11,13/87 **Hansel and Gretel**
 5/6,8/88 **Faust**
- Modesto Junior College Opera Theater, L. Woodward, Dir., Modesto**
 11/4-8/87 **The Computer Kid's Magic Night**
 12/9-14/87 **Hansel and Gretel**
 5/10,11/88 **The Old Maid and the Thief** w.p.
- Opera Pacific, D. DiChiera, Art.Dir., Orange County Performing Arts Center, Costa Mesa**
 1/4m/88 Pavarotti in Concert
 1/16-29/88 **Aida**† Mitchell, Zajic; Polozov, A. Smith; ds: W. Skalicki; 5 pfs.
 2/5-21/88 **Kismet** Canadian Opera Co. prod.; 19 pfs.
 2/26-3/6/88 **Die Fledermaus*** Eng.; joint prod. w. Michigan Opera Theatre; 8 pfs.
- Opera San Jose, I. Dalis, Gen.Dir., San Jose**
 10/3,4m,10,11m,16,17/87 **Tosca**
 12/11m,11,12m,12,13m,13/87 **Hansel and Gretel**
 2/27,28m 3/5,6m,11,12/88 **The Medium**
 6/4,5m,11,12m,17,18/88 **Don Pasquale**
- Palm Springs Opera Guild/Riverside Opera, P. Symons, Pres., J. Sullivan, Art.Dir., Riverside/Palm Springs**
 1/31/88 **Aida**
 2/23/88 **Kismet**
- Sacramento Opera, M. Oaks, Gen.Dir., Sacramento**
 9/18,20/87 **Aida**
 11/20,22/87 **Don Giovanni**
 2/26,28/88 **Cavalleria rusticana & Pagliacci**
- San Diego Opera, I. Campbell, Gen.Dir., San Diego**
 10/10,13,16,18m/87 **Rigoletto**† Hong; Ichihara, Rawnsley, Wells; c: Müller; d: Tannenbaum; Canadian Opera Co. prod.
 10/31 11/3,6,8m/87 **L'Elisir d'amore**† Fowles, Clague; Gulyas, Del Carlo, Malis; c: Waters; d: Galterio; San Francisco Opera prod.
 2/13,16,19,21m/88 **Faust**† Soviero, Bunnell, Christin; Leech, Furlanetto, Malis; c: Keltner; d: Zambello; Houston Grand Opera & Seattle Opera joint prod.
 2/27 3/1,4,6m/88 **Il Trovatore**† S. Dunn, Zajic; Giacomini, Summers, Wells; c: Fulton; d: Gregson
 11/16/87 1/25 2/5/88 in recital: C. Vaness; T. Troyanos; H. Hagegard^o; at Sherwood Auditorium
 3/9/88 Verdi Requiem, Neblett, Zajic; D. O'Neill, Wells; c: Fulton
 9-11/87 San Diego Opera Ensemble tour
- San Francisco Children's Opera, N. Gingold, Dir., Herbst Theatre, San Francisco**
 11/14m/87 **Sleeping Beauty**
 12/12m/87 **A Date With Santa**
 1/23m/88 **Little Red Riding Hood**
 3/5m/88 **Johnny Appleseed**
 4/23m/88 **Snow White and Rose Red**

1987-88 SEASON

San Francisco Opera, T. McEwen, Gen.Dir., San Francisco

- 9/11,16,20m,24,26,29 10/2/87 **Il Barbiere di Siviglia**† Mentzer; P. Power, Nucci, Taddei, Ghiaurov; c: Zedda; d: de Tomasi; ds: Siercke
9/12,15,18,23,27m 10/3/87 **Salome**† Jones, Dernesch; King, Bender, Devlin; c: Pritchard; d: Lehnhoff; ds: Munn/Hoheisel
9/19,22,25,30 10/6,8,11m/87 **Die Zauberflöte***† Csavlek, Serra, Parrish; Araiza, Malis, Langan; c: F. Layer; d: Cox; ds: Hockney
10/4m,7,10,16,22,25m/87 **Tosca**† Stapp; Mauro, Fondary/Pons; c: Bradshaw; d: Farruggio; ds: Pizzi; Chicago Lyric Opera prod.
10/13,18m,21,24,27,30 11/5/87 **Fidelio***† Connell, Parrish; McCracken, Bender, Welker, Plishka, Stewart; c: Pritchard; d: Hampe; ds: Gunter
10/17,20,23,28 11/1m,4,7m/87 **La Traviata***† Miricioiu, Begg; Araiza, Pons; c: Meltzer; d: Copley; ds: Conklin/Walker
10/31 11/3,7,10,13,19,22m/87 **Nabucco**† Dimitrova, Richards, Voigt; Cappuccilli, Plishka, Winter; c: Arena; d: Freedman; ds: Munn/Montresor
11/11,15m,18,21,25,28 12/8,11/87 **Les Contes d'Hoffmann**† Dahl, Gustafson, M.J. Johnson, Quittmeyer/Bruno; Domingo/Lima, Morris/Krause, Howell; c: Plasson; d: Mansouri; ds: Schneider-Siemssen; Greater Miami Opera prod.
11/14,17,20,24,29m 12/2,4/87 **Roméo et Juliette**† Swenson, Renée; Lima, Dickson, Howell, Rouleau; c: Plasson; d: Uzan/Deiber; ds: Gerard; Met Opera prod.
11/23,27 12/1,5,9,13m/87 **The Queen of Spades**† in Russ.; Evstatieva, Crespin, Cowdrick; Oehman, Noble, Raftery; c: Tchakarov; d: Coleman; ds: O'Hearn
10/9/87 Montserrat Caballé in Recital 10/18/87 Pilar Lorengar in Recital
12/6/87 Marilyn Horne in Concert w. opera orchestra
5/2/88 Aprile Millo & Dolora Zajic in Concert w. opera orchestra
5/21/88 Leona Mitchell in Recital

West Bay Opera, M. Holt, Gen.Dir., Palo Alto

- 10/23,24,25m,29,30,31/87 **Così fan tutte** Eng.; c: Sloss; d: Helfgot
2/5,6,7m,11,12,13/88 **Eugene Onegin** Russ.; c: Cristler; d: J. Field
5/20,21,22m,26,27,28 6/4/88 **Die Fledermaus** Eng.; c: Sloss; d: Helfgot

COLORADO

Opera Colorado, N. Merrill, Art.Dir., Boettcher Hall, Denver

- 5/7,10,13,15/88 **Don Carlo**
5/14,17,20,22/88 **L'Elisir d'amore**

University of Northern Colorado Opera Theatre, C. Gerbrandt, Dir., Greeley

- 10/29,30,31/87 **Little Shop of Horrors**
11/19,20,21/87 **H.M.S. Pinafore**
2/25,26,27 3/3,4,5/88 **Evita**
5/19,20,21/88 **Madama Butterfly**
1-3/88 Barab's **I Can't Stand Wagner** w.p.; school tour

CONNECTICUT

Connecticut Grand Opera/Stamford State Opera, J. Hiddlestone, Gen.Mgr., Stamford/*Bridgeport

- 9/12,19*/87 **Nabucco** Negri; Salvadori, Naldi; c: G. Bellini; d: Gilgore
11/14,21*/87 **Don Pasquale**† J. Hall; Carmona
3/26,27*/88 A. Lloyd Webber's **Requiem** w. Stamford Chamber Orchestra
5/7,14*/88 **Tosca** Marc; Davies

Connecticut Opera, G. Osborne, Gen.Dir., Hartford

- 10/22,24/87 **Madama Butterfly**†
11/19,21/87 **L'Elisir d'amore**†
2/11,13/88 **Rigoletto**†
3/24,26/88 **Die Fledermaus**†

Goodspeed Opera House, M. Price, Art.Dir., East Haddam

- 7/8-10/2/87 Gershwin's **Lady, Be Good!**
10/7-12/20/87 Raposo/Loman's **The Little Rascals** prem.

DELAWARE

OperaDelaware, E. Kjellmark, Mng.Dir., Grand Opera House, Wilmington

- 11/14,20,21/87 **Don Giovanni** Eng. Porter; Vienna & Prague vers. alternating; D. Newman; Reeves, Longacre; c: Lawton; d: Muni
2/27,28/88 Musgrave's **Harriet, the Woman Called Moses** conc. pfs. w.p.; also school tour
3/10,11,19m,19/88 Strouse's **The Nightingale** c: E. Swensson; d: Peuchen
4/23,29,30/88 **Un Ballo in maschera** Eng.; c: Lawton; d: Kimball

DISTRICT OF COLUMBIA

Washington Opera, M. Feinstein, Gen.Dir., Kennedy Center, Washington

- 11/7,10,13,16,19,22m/87 **Roméo et Juliette**† Blasi; Wilson, Busterud, Wells, Haddock; c: Kellogg; d: Schifter; ds: Grossi; Dallas Opera prod.; at Opera House
 11/14,17,20,23,25,29m/87 **Madama Butterfly**† Watanabe, Guzman; Leech, Laperrière, Green; c: Ajmone-Marsan; d: Rizzo; ds: Lee/Brown; at Opera House
 12/19,22,26m,28/87 1/1,5,7,9,11,15,17m/88 Mascagni's **L'Amico Fritz**† Luna; Di Paolo; c: Kellogg; d: Wager; ds: Brown; at Eisenhower Theater
 12/21,26,31/87 1/3m,8,10m,12,16,19,23m,25,30/88 **Ruddigore*** Woods, Christin, Bonazzi; Kelly, Wells, Wildermann; c: Mauldin; d: Schifter; ds: Gorey; at Eisenhower Theater
 1/2,4,9m,14,16m,22,24m,29,31m 2/2,4,6/88 **L'Italiana in Algeri**† Lerner; Haddock, Fiorito, Loup; c: J. Rescigno; d: Major; ds: Brown; at Eisenhower Theater
 1/23,26,28,30m 2/1,5,7m/88 **The Consul*** B. Gray, Bybee, Golden, Hoher, Stone, Ramlet, Eckhoff; c: Kellogg; d: Menotti; ds: Brown; at Eisenhower Theater
 2/20,23,26,29 3/3,6m/88 **Fidelio**† L. Andersson, Esham; McCracken, Roloff, Haddock, Wildermann, Eckhoff; c: G. Schwarz; d: Hampe; at Opera House
 2/27 3/1,4,7,10,13m/88 **Cendrillon**† von Stade, Mentzer, Dahl, Castle; Laperrière; c: Bernardi; d: Macdonald; ds: Brown/Mess; at Opera House

FLORIDA

Florida Opera, T. Palmer, Gen.Dir., Clearwater

3/18,20/88 **Lucia di Lammermoor**

Gold Coast Opera, T. Cavendish, Gen.Dir., Pompano Beach

12/4,6,8/87 **Man of La Mancha**

2/5,7,9/88 **Gianni Schicchi & Pagliacci**

3/25,27,29/88 **The Student Prince**

Greater Miami Opera, R. Heuer, Gen.Mgr., Miami

12/7,9,12/87 Rossini's **Bianca e Falliero** Am.prem.; Rolandi, Kuhlman; Wells; c: Waters; d: Zambello; 12/8,13 Natl. series: Bybee

1/18,20,23,26*/88 **Tosca** Casolla; Diaz, King; c: Waters; d: Hebert; ds: O'Hearn; *Ft. Lauderdale; 1/19,24 Natl. series: Holleque; Puzzo

2/8,10,13,16*/88 **Don Giovanni** Studer, Quittmeyer, Forst; Morris, Langan; c: Judd; d: Uzan; ds: Romero; *Ft. Lauderdale; 2/9,14 Natl. series: Cowan; c: Crawford

3/14,16,19/88 Paulus' **The Postman Always Rings Twice** Lamy; Kazaras, Nolen; c: R. Buckley; ds: Hollis/Macgown; 3/15,20 Natl. series: South

4/18,20,23,26*/88 **Otello** Soviero; Mauro, Adkins, Ellis; c: Waters; ds: Kokkos; *Ft. Lauderdale; 4/9,24 Natl. series: Gray

Orlando Opera, R. Owens, Gen.Dir., Orlando

11/20,22/87 **Carmen**

12/20/87 **Amahl and the Night Visitors**

2/26,28/88 **Il Barbiere di Siviglia** Eng.

Palm Beach Opera, A. Guadagno, Art.Dir., West Palm Beach

12/11,13/87 **Aida**

1/8,10/88 **L'Elisir d'amore** Eng.

3/11,13/88 **Les Contes d'Hoffmann** Eng., 3/15 in Ft. Lauderdale

Sarasota Opera, D. Allyn, Exec.Dir., V. DeRenzi, Art.Dir., Sarasota

2/6,9,11,14m,19,26 3/2,5,11/88 **Tosca**†

2/13,16,18,21m,24,28 3/5m/88 **The Merry Widow** Eng.

2/20,23,25,28m/88 **The Turn of the Screw**

2/27 3/1,3,6m/88 **Le Nozze di Figaro**†

2/12 3/4/88 Apprentice Artists Opera Highlights

2/29/88 Solo Artist Concert

Stetson University School of Music, C. Maddox, Dir. Opera, DeLand

10-11/87 **Little Red Riding Hood** in school & tour pfs.

2/4,5,6/88 **Così fan tutte**

4/19/88 Opera Gala w.p.

4/88 **Little Mary Sunshine** w. Theatre Dept.

GEORGIA

Alliance Theatre Co., R.J. Farley, Art.Dir., Woodruff Arts Center, Atlanta

12/2/87-1/2/88 **Carnival**

4/20-5/21/88 **Candide**

Atlanta Opera Studio, K. Chrysler, Adm.Dir., Atlanta

1987-88 **The Telephone** educational tour

1987-88 SEASON

Augusta Opera, E. Bradberry, Gen.Dir., Augusta

9/9,11,12/87 **La Traviata**
11/18,20,21/87 **The Pirates of Penzance**
4/20,22,23/88 **Pagliacci**

HAWAII

Hawaii Opera Theatre, B. Freitas, Gen.Mgr., Honolulu

1/29,31 2/2/88 **Turandot**
2/12,14,16/88 **The Abduction from the Seraglio**
2/26,28 3/1/88 **Pagliacci & L'Amico Fritz**

ILLINOIS

Chicago Opera Theatre, A. Stone, Art.Dir., Chicago

2/13,14,17,19,20,21,24/88 **Orfeo ed Euridice**
3/5,6,9,11,12,13,16/88 **Don Pasquale**
4/2,3,6,8,9,10,13/88 **Floyd's Of Mice and Men**
4/22,23,24,27,29,30 5/1,4/88 **La Cenerentola**

Light Opera Works, P. Kraus, Art.Dir., Evanston

12/31/87 1/1,2,3/88 Friml's **Rose-Marie** Kristina; Rowader, Zielinski; c: Potts; d: Engstrom

Lithuanian Opera, R. Kaminskas, Art.Dir., Cicero/Chicago

Spring '88 **Les Pêcheurs de perles** in Lithuanian; Vytell; Brazil; c: Kaminskas; 2 pfs.

Lytic Opera of Chicago, A. Krainik, Gen.Dir., Chicago

9/18,22,26,30 10/3,7,12,16/87 **Il Trovatore**† Tomowa-Sintow, Verrett; Pavarotti/Ciannella, Cappuccilli, D'Artegna; c: Bartoletti; d: Frisell; ds: Benois; co-prod. w. Dallas Opera, Greater Miami Opera, Washington Opera
9/28 10/1,6,9,14,17,23/87 Glass's **Satyagrah**† Cummings; D. Perry; c: Keene; d: Pountney; ds: Israel; Netherlands Opera prod.
10/13,18m,21,24,27,30 11/2,7/87 **Faust**† Studer, White, Vozza; Shicoff, Ramey, Raftery; c: Fournet; d: Madau-Diaz; ds: Samaritani
10/28,31 11/3,6,9,13,16/87 **L'Italiana in Algeri** Baltsa, S.J. Langton; Blake, Montarsolo, Nolen; c: Ferro; d: Asagaroff; ds: Ponnelle; Met Opera prod.
11/14,18,21,23,27,30 12/4,8/87 **Le Nozze di Figaro***† Lott, Ewing, von Stade; Raimondi, Ramey; c: A. Davis; d: Hall; ds: Bury
11/24,28 12/2,7,11,15,19/87 **Lulu**† Malfitano, Lear; M. Myers, Braun; c: Russell Davies; d: Lyubimov; ds: Borovskij; Teatro Regio, Turin, prod.
12/12,16,20m,28/87 1/2,5,8,11,15,21/88 **Così fan tutte** Te Kanawa, McLaughlin; Hadley, Titus, Nolen; c: Pritchard
1/9,12,17m,20,23,26,29 2/1,5/88 **Tosca** Scotto; Ciannella, Milnes/Nimsgern, Tajo; c: Tilson Thomas; d: Tajo; ds: Pizzi
1/16,19,22,25,30 2/3,6/88 **La Forza del destino**† S. Dunn, Graham; Giacomini, Nucci, Kavrakos, Desderi; c: Conlon; d: Decker; ds: Samaritani; San Francisco Opera prod.

Millikin University Opera Theatre, S. Fiol, Dir., Decatur

11/4-8/87 **A Little Night Music** 3/23/88 Double bill TBA
2/26-28/88 **West Side Story**

Northwestern University, Mason & Ragland Opera Theater, R. Alderson, Chmn., Evanston

11/13,14/87 Mechem's **Tartuffe**
2/18,19,20,21/88 **Dialogues des Carmélites** Eng. Machlis (postponed from 2/87)
5/10/88 One-act operas TBA 12/2/87 3/9 5/25/88 Opera Scenes

INDIANA

Ball State University, P. Ewart, Dir. Music Theater, Muncie

10/29,30,31 11/5,6,7/87 **Evita**
4/27,28,29,30/88 **Working**

Indiana University Opera Theater, C. Webb, Dean, Bloomington

9/26 10/2,3,10/87 **Madama Butterfly**
10/17,24,31/87 **Candide**
11/7,14 12/5/87 **Peter Grimes**
2/6,13,20/88 **The Abduction from the Seraglio**
2/27 3/4,5/88 **Béatrice et Bénédict**; 3/9 at Clowes Hall
4/2,9,23/88 Rossi's **Orfeo**

Indianapolis Opera, R. Driver, Art.Dir., Clowes Hall, Indianapolis

10/1,4/87 **Rigoletto**† Noble
12/11,13/87 **Il Barbiere di Siviglia** Eng.; Orth; at Murat Theater
4/15,17/88 **Les Contes d'Hoffmann** Eng.; Sylvester

**Whitewater Opera Co., C. Combopiano, Gen.Mgr. & Art.Dir., Centerville H.S. Audit.,
Richmond**10/9,10/87 *Tosca* Eng.12/87 *Amahl and the Night Visitors*; 12/12 in Columbia City; also in Bluffton, Eaton
2/12,13/88 *La Cenerentola* Eng.; also 2 pfs. on tour4/15,16/88 *The Mikado*; 4/23 5/7 in Middletown, OH; 6/11 in Ft. Wayne

1987-88 Opera-in-the-Schools w. Young Audiences of Indiana

KENTUCKY**Kentucky Opera, T. Smillie, Gen.Dir., Whitney Hall, Louisville**10/24,27/87 *Salome*† Sundine, Shaulis, Bybee; Shaw, Ulfung, Ballam; c: L.L. Smith; d:
Muni; ds: Bury; Los Angeles Music Center prod.1/16,17m,18,20,22,23/88 *The Mikado** Shepherd-Taylor, Krueger; Samuelsen, Ballam,
Havranek; c: Bernhardt; d: Smillie; ds: Sato (Kabuki style); at Macauley Theatre4/9,12/88 *Il Trovatore*† E. Davis, Conrad; Ashbaker, Everette; c: Gibson; d: Muni5/20,21,23,24,25,26,27/88 Glass's *The Fall of the House of Usher* joint prem. prod. w.
American Repertory Theater, Cambridge, MA; at Bomhard Theater**LOUISIANA****New Orleans Opera, A. Cosenza, Art.Dir., New Orleans**9/30 10/3/87 *Otello*† Soviero; Giacomini, MacNeil; c: Guadagno; d: Morelock10/21,24/87 *Tosca*† Sass; Johannsson, Diaz; c: Coppola; d: Morelock11/11,14/87 *Rigoletto*† Spacagna; Bartolini, Wixell; c: Pallo; d: Igesz; ds: Gano3/9,12/88 *Samson et Dalila*† Vergara; Lakes, Opthof; c: Coppola; d: Uzan; ds: Gano**Shreveport Opera, R. Murray, Gen.Dir., Shreveport**1/15/88 *The Desert Song* conc. pf.3/25/88 *Madama Butterfly*

10/16/87 Metropolitan Opera Regional Auditions finalist recital

11/22/87 4/10/88 Opera films (*Otello*; *Parsifal*)**MARYLAND****Baltimore Opera, J. Holbrook, Gen.Mgr., Baltimore**10/29,31 11/2/87 *Norma*† J. Meier, Putnam; Veronelli; c: Guadagno; d: Hebert2/11,13,15/88 *Martha** Eng. F.R. Lehmeier; Woods; Siebert, Karousatos; c: Manahan; d:
J. Lehmeier4/14,16,18/88 *La Traviata*† Craig; Schwisow, Burchinal; c: Coppola; d: Gately5/6,7,8m,9,11,12,13,14/88 *Porgy and Bess* Haymon, McMillian; D.R. Albert, Hubbard**MASSACHUSETTS****Boston Camerata, J. Cohen, Mus.Dir., Boston**10/87 Monteverdi's *L'Orfeo* conc.pfs.; Azema, Fortunato; Humphrey, Hunesucker; 10/22
at Merkin Concert Hall, New York City**Boston Lyric Opera, A. Ewers, Gen.Dir., Boston**10/16,18m/87 *The Turn of the Screw*1/15,17m/88 *Maria Stuarda***Boston Symphony Orchestra, S. Ozawa, Mus.Dir., Symphony Hall, Boston**12/87 *Elektra* conc. pfs.; Behrens, Ludwig; c: Ozawa; 12/18 at Carnegie Hall, New York**Boston University School of Music, J. Haber, Dir.Opera, Boston**11/20,21,22,23/87 Susa's *Transformations***Opera New England, touring co. of Opera Co. of Boston, C. Brooks, Mgr., S. Caldwell,
Art.Dir., Boston**9-10/87 *The Marriage of Figaro* Eng.11-12/87 *Hansel and Gretel* Eng.4-5/88 *The Threepenny Opera***Project Opera, Inc., C. Thornley, Exec.Dir., Northampton**11/22/87 *Turandot* conc. pf. 2/27,28/88 Erie Mills in Concert4/29 5/1/88 *La Cenerentola***MICHIGAN****Michigan Opera Theatre, D. DiChiera, Art.Dir., Detroit**10/9-17/87 *Falstaff* Eng.; 7 pfs.; at Fisher Theatre10/23-11/7/87 *Man of La Mancha* 17 pfs.; at Fisher Theatre11/13-12/6/87 *Kismet* Canadian Opera Co. prod.; 26 pfs.; at Fisher Theatre4/30 5/4,7/88 *Il Trovatore*† Mitchell; Giacomini, Dietsch, Wells; at Masonic Temple5/14,15m,18,20,21/88 *Die Fledermaus** Eng.; at Masonic Temple5/28 6/1,4/88 *La Bohème*† Polozov; d: Terleckyj; at Masonic Temple

6/12/88 Pavarotti in Concert, at Joe Louis Arena

1987-88 SEASON

Michigan State University Opera Theatre, H. Jennings, Dir., East Lansing

1/22,24/88 **The Barber of Seville** Eng.

5/6,7,8/88 **The Pirates of Penzance**

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

10/87 **Little Shop of Horrors**

12/87 **Summer and Smoke**

2/88 **West Side Story**

MINNESOTA

Minnesota Opera, K. Smith, Gen.Dir., Ordway Theater, St. Paul

10/2,4m,8,10/87 **Die Fledermaus** Eng.; Greenawald, Dahl, Hardy; Duesing, Brandstetter; c: Manahan; d: Danner

2/5,7m,11,13/88 **Rigoletto**† Spacagna; Ellis, Fowler; c: Nadler; d: Ewers

4/22,24m,28,30/88 **Rusalka** Eng.; Putnam; W. MacNeil, Cowan; d: Susan Sontag;

5/88 Rodgers/Hammerstein musical (w. Ordway Music Theater)

Minnesota Orchestra, E. de Waart, Mus.Dir., Minneapolis

4/88 **Das Rheingold** 2 conc. pfs.; Curry; Schreier, Roloff, Pampuch, Patrick

St. Olaf College Music Theater, P. Quade, Dir., Northfield

11/19,20,21,22/87 **Gypsy**

2/19,20/88 **Side by Side by Sondheim**

University of Minnesota Opera Theatre, V. Sutton, Dir., Minneapolis

11/87 **The Rake's Progress**

5/88 Larsen/Sutton's **Christina Romana** prem.

MISSISSIPPI

Mississippi Opera, F. Choset, Mus.Dir. & Gen.Mgr., Jackson

11/18,20/87 **Rigoletto** Gutknecht; Alexander, Elvira; c: Choset; d: Ewers

2/7/88 **The Unicorn and the Gorgon and the Manticore** conc. pf.

2/11,13/88 **The Consul** Hinshaw, B. Evans, Butler; Otey; c: Choset; d: Menotti; Connecticut Grand Opera prod.

MISSOURI

Lyric Opera of Kansas City, R. Patterson, Art.Dir., Kansas City

9/19,21,23,25/87 **Der Rosenkavalier** Eng.

9/26,28,30 10/2/87 **Madama Butterfly** Eng.; Ae-Cho; Bologna; d: Muni

10/3,5,7,9/87 **Le Nozze di Figaro** Eng.; also tour

4/13,15,16,18/88 Hoiby's **The Tempest** Des Moines Opera prod.

4/22,23,25,27,29/88 **Die Fledermaus** Eng.

Opera Theatre of Saint Louis, C. MacKay, Gen.Dir., C. Graham, Art.Dir., Saint Louis

6/88 Weber's **Oberon**

Repertory Theatre of St. Louis, S. Woolf, Art.Dir., Loretto-Hilton Center

9/2-10/2/87 **Company**

12/2/87-1/1/88 **Dames at Sea**

NEBRASKA

Opera/Omaha, M. Robert, Gen.Dir., Witherspoon Hall/Orpheum Theatre, Omaha

9/18,19,20,26,27/87 **The Turn of the Screw**

9/24,26m,26/87 Wallace/Korie's **Where's Dick?** stgd. wksp. prod.

9/25,29 10/1,2,4/87 Glass's **The Juniper Tree**

1/27,29,31/88 **Carmen**

3/16,18,20/88 **La Bohème**

NEVADA

Nevada Opera, T. Puffer, Art.Dir., Reno

10/23,24/87 **Rigoletto** Eng.

2/12,13/88 **Die Zauberflöte** Eng.

4/14,16/88 Tchaikovsky's **Maid of Orleans** Eng.

NEW JERSEY

New Jersey State Opera, A. Silipigni, Art.Dir., Newark

2/14/88 Mascagni's **Iris**

3/6,12/88 **Il Trovatore**

4/17,23/88 **Don Giovanni**

NEW YORK

Syracuse Opera, Syracuse

10/16,18/87 **Rigoletto**

11/20,22/87 **Madama Butterfly**

4/29 5/1/88 **Les Contes d'Hoffmann**

National Grand Opera, M. Scuderi, Gen.Mgr., C.W. Post College, Greenvale, NY12/87 **Andrea Chénier** Hazzan; Moldoveanu**Tri-Cities Opera, P. Hibbitt & C. Savoca, Art.Dirs., Binghamton**10/24,25m,30,31/87 **The Student Prince**1/30,31m 2/5,6/88 **Don Giovanni**†4/23,24m,29,30/88 **Samson et Dalila** Eng.

1987-88 Tri-Cities Opera-Go-Round tour

NEW YORK CITY

Brewer Chamber Orchestra, Merkin Concert Hall4/27/88 Handel's **Imeneo** conc.pf.; Baird, Fortunato; Ostendorf; c: Palmer**Brooklyn Academy of Music, Next Wave Festival, H. Lichtenstein, Exec. Prod., Brooklyn**10/13/87-1/3/88 Carrière's **The Mahabharata** Eng. & d: Brook; Am. prem.; at Majestic Theater10/20-11/1/87 Swados' **Swing** "A Music and Dance Drama"; at Carey Playhouse11/17/87 Khlebnikov's **Zangezi: A Supersaga in Twenty Planes** d: Sellars; at Lepercq Space12/1-6/87 "L" **Train to Eldorado** Squat Theatre prod.; at Carey Playhouse12/4-17/87 Adams/Goodman/Sellars' **Nixon in China** Houston Grand Opera & Kennedy Center co-prod.; at Opera House

11/5-8/87 "The Music of Steve Reich" at Opera House

11/20-22/87 "Meredith Monk--An Artist and Her Music" at Carey Playhouse

12/11,12/87 Threadgill's **Run Silent, Run Deep, Run Loud, Run High** at Carey Playhouse

10-11/87 Various dance ensembles

Clarion Music Society, N. Jenkins, Mus.Dir., Merkin Concert Hall4/13/88 Gluck's **Le Nozze d'Ercole e d'Ebe** conc.pf.; Baird, Fortunato, Bonazzi; J. Thomas**Downtown Music Productions, M. Stern-Wolf, Dir.**1987-88 Scarim's **The Tiger of Chungshan****Juilliard American Opera Center, E. Alley, Assist.Dir., D. Lloyd, Art.Dir., Lincoln Center**12/11,13,15/87 **Dido and Aeneas** & Rihm's **Jakob Lenz**2/19,21,23/88 **Béatrice et Bénédict** Eng. Dunn4/22,24,26/88 **A Midsummer Night's Dream****Kurt Weill Festival, Merkin Concert Hall**9/17/87 **Marie Galante** Am. prem.; conc. pf.; Esham; Parker; St. Luke's Chamber Ensemble, c: D. Atherton9/20/87 **The Eternal Road** excerpts.; Musica Sacra Chorus, c: Westenburg

9/28/87 Tribute to Lotte Lenya

Metropolitan Opera, B. Crawford, Gen.Dir., J. Levine, Art.Dir., Lincoln Center9/21#,25,29 10/3,7/87 2/18,23,27m/88 **Otello** Te Kanawa; Domingo, Bruson/Díaz, Sotin/Plishka; c: Levine; d/ds: Zeffirelli9/22,26m,30 10/3m,6,10m,19,23,29 11/3,6,9/87 **Manon** Malfitano/Vaness; Winbergh/Kraus, G. Quilico/Parce, Van Allen/L. Quilico; c: Rosenthal; d/ds: Ponnelle9/23,26 10/1,5,10,14,17/87 3/3,8,12m/88 **Ariadne auf Naxos** Norman/Hass, Battle/Kilduff, Troyanos/Gilmore; Schunk/Alexander, Prey/Nentwig; c: Levine; d: Igesz; ds: Messel9/24,28 10/2,8,13,17m,20,24/87 2/17,20m,24,27/88 **L'Elisir d'amore** Blegen/ Battle; Bergonzi/Raffanti/Cole, Schexnayder/Baker, Fissore/Malas/Taddei; c: Weikert; d: Merrill; ds: O'Hearn; chorg: Bolender10/9#,12,15,22,26/87 1/9,12,16m/88 **Das Rheingold*** Häggander/E. Shade, W. Meier/Gilmore/Dernesch, Gjevang; Jerusalem/Lewis, Hiestermann/Clark, Morris/Sotin,

Mazura/Patrick, Macurdy; c: Levine; d: Schenk; ds: Schneider-Siemssen

10/16,21,27,31m 11/4,7,14m,17,20,23,28 12/5m/87 **Tosca** Marton/Behrens; Giacomini/ Popov/Mauro, Milnes/MacNeil, Tajo/Capecechi; c: Badea; d/ds: Zeffirelli10/24m,28,31 11/5,11,14/87 3/14,19m,23/88 **Die Walküre** Behrens/Altmeyer, Altmeyer/Hass, W. Meier/Gilmore; Lakes/Jenkins/Hofmann, Sotin/Adam, Haugland/Macurdy; c: Levine/ Epstein; d: Schenk; ds: Schneider-Siemssen/Langenfass10/30 11/2,7m,10,13,18,21m/87 1/22,25,28 2/1,6/88 **La Bohème** R. Alexander/Freni, Daniels/Baskerville; Carreras/Pavarotti, Schexnayder/Summers, Hartman/Hampson, Cheek/Howell; c: Rudel/Kleiber; d/ds: Zeffirelli11/12#,16,21,24,27,29 12/1,5,10,16,19m/87 4/1,6,9,12,15/88 **Il Trovatore*** Sutherland/ Mitchell, Budai/Cossotto; Pavarotti/Sebastian, Nucci/R. Clark, De Grandis/Furlanetto;

c: Bonyngel/Gelmetti; d: Melano; ds: Frigerio/Squarciapino

continued

1987-88 SEASON

Metropolitan Opera continued

- 11/19,25,28 12/2,9,12,17,22,26m/87 1/1/88 **La Traviata** Tomowa-Sintow;
Raffanti/Rosenshein/Glassman, Milnes/Schexnayder; c: Fulton; d: Graham; ds:
Moiseiwitsch; chogr: Solov
- 11/26,30 12/3,8,12m/87 **Die Entführung aus dem Serail** Donat, Mills/Kilduff; Winbergh,
Zednik/Laciura, Salminen, Castel; c: Janowski; d: Dexter; ds: Herbert
- 12/4,7,11,15,19,24,28,31/87 1/4,9m,13,16/88 **Die Fledermaus** Daniels/Mims, Blegen/Dobish,
Troyanos/Boozer; Rendall/Glassman, Nicolai/Allen, Devlin, Mazura/Malas; c: Rosenthal;
d: Schenk; ds: Schneider-Siemssen
- 12/14,18,23,26,29/87 1/2,6 2/5,9,13m 3/2,5,10/88 **Turandot** Dimitrova/Napier, Millo/
Mitchell; Popov/Mauro/Martinucci, Plishka/De Grandis; c: Santi; d/ds: Zeffirelli
- 12/21,25,30/87 1/2m,5,8 3/16,19,24,28/88 **Les Contes d'Hoffmann** Bradley/Dobish, R.
Alexander, Bumbry/Dupuy, Quittmeyer/Ka. Ciesinski; Shicoff/Domingo, Morris/Estes; c:
Dutoit; d: Schenk; ds: Schneider-Siemssen
- 1/7,11,15,19,23m,27,30 2/4,8,11,15/88 **Macbeth** Marton/Stapp; Bruson, Beccaria/Wilson,
Ramey/Ghiaurov; c: Sinopoli; d: Hall; ds: Bury; chogr: Hopps
- 1/14,18,21,26,30m 2/3/88 **Pelléas et Mélisande** von Stade, Taillon; A. Rolfe Johnson, van
Dam, Macurdy; c: Levine; d: Melano; ds: Heeley
- 1/20,23,29 2/2,6m,10,13,19/88 **Luisa Miller** Mosca/Millo, Budai/I. Jones; Bergonzi/Mauro/
Domingo, Milnes, Plishka; c: Santi; d: Merrill; ds: Colonnello/Reppa; chogr: Andrew
- 2/12#,16,20,25,29 3/5m/88 **Siegfried*** Behrens/Altmeyer, Bradley, Gjevang; Hofmann/
Neumann, Hiestermann, McIntyre/Sotin, Mazura/Wlaschiha, Macurdy; c: Levine; d:
Schenk; ds: Schneider-Siemssen
- 2/22,26 3/1,4,9,12,17,21,26m/88 **Khovanshchina** Upshaw/Knighton, Toczynska/Mineva;
Ochman/Lewis, Gulyas/Popov, Noble/McIntyre, Talvela/Koptchak, Haugland; c: Conlon;
d: Everding; ds: Lee/Conklin; chogr: Toguchi
- 3/7,11,15,18,22,26,31 4/4,9m,14/88 **Così fan tutte** Te Kanawa, Quittmeyer/Montague,
Hong/Upshaw; Rendall/Ahlstedt, Hagegård/Schexnayder, Montarsolo/Feller; c:
Levine/Epstein; d: Sciutti; ds: Griffin/Clancy
- 3/25,29 4/2m,7,11,16/88 **Lulu** Malfitano, Troyanos; R. Hamilton, Mazura, Carlson, Foldi;
c: Levine; d: Dexter; ds: Herbert
- 3/30 4/2,5,8,13,16/88 **Werther** von Stade/Dupuy, Upshaw; Kraus, Stilwell/Carlson; c:
Fournet; d: Deiber; ds: Heinrich

Guild benefits

6/88 **L'Elisir d'amore** conc.pfs.; Battle; Pavarotti; in city parks

Music-Theatre Group/Lenox Arts Center, L. Austin, Prod.Dir.

11-12/87 TBA

1/12-2/8/88 Halprin/Kesselman's **Small Town/Big Dreams** 22 pfs.

2/19-21/88 **Vienna Lusthaus** at Theater an der Wien, Vienna

2/23-3/19/88 Taymor/Goldenthal **Juan Darien** prem.

New York City Opera, Fall Season, B. Sills, Gen.Dir., New York State Theatre (see also 1986-87 Performance Listing)

9/9,18,24,30 10/11m,17m,23,31/87 **Turandot**†

9/10,19m/87 **La Rondine**†

9/11,15,27 10/24,30/87 **Tosca**† Holleque/Roark-Strummer; Grayson/Absalom, Patrick/
Roloff; c: Siciliani; d: Corsaro; ds: Oenslager/Marlay

9/12m,16,27m/87 **Le Nozze di Figaro**†

9/12,19,26m/87 **La Traviata**†

9/13m,22 10/9,16,25m/87 **Madama Butterfly**†

9/13,20m 10/10m,18/87 **La Bohème**†

9/20,25,29/87 Argento's **Casanova**† Marsee, Munro, Walker, Castle; c: Bergeson; d:
Masella; ds: Colavecchia/L.Brown

9/26 10/10,15,20,31m/87 **Die Fledermaus** Eng.

10/1,6,17,25 11/1m/87 **Cavalleria rusticana***† & **Pagliacci***† Bouleyn/Richards, Eckhart/
Rose, Castle; Algieri/Bakst, Wexler/Stone & Christos/Ginsberg/Cusack; West/Absalom,
Burchinal, Parcher; c: Comissiona; d: Masella; ds: Dunham/Marlay

10/3m,3,4m,4/87 **Sweeney Todd**

10/8,14,22,27 11/1/87 **Die Zauberflöte***† Esham/Girard, Rosales/Sublett; Garrison,
Dickson/Opalach, Godshall; c: Comissiona; d: Mansouri; ds: Bosquet

10/11,18m,24m,28/87 **The Rake's Progress**† Hynes, Castle; Garrison, Wexler; c: Mester;
d: Cox; ds: Hoekney

10/13,21/87 **Faust**†

continued

New York City Opera continued11/5,6,7m,7,8m,8,10,11/87 **The Student Prince**11/12,13,14m,14,15m,15/87 **Where the Wild Things Are***† & **L'Oca del Cairo***† K.

Beardsley, Gayer & Dobish, Peterson, Bunnell; Beudert, Orth, McKee; d: Corsaro; ds: Sendak

New York City Opera National Company, B. Sills, Gen.Dir., New York2-4/88 **Il Barbiere di Siviglia**† abt. 30 pfs. on tour**New York Philharmonic, Z. Mehta, Mus.Dir., Avery Fisher Hall**9/17,18,19,22/87 **La Damnation de Faust** Otter; Moser, Plishka; c: C. Davis**Opera Orchestra of New York, E. Queler, Mus.Dir., Carnegie Hall**2/21/88 Meyerbeer's **Robert le Diable** conc. pf.; Devia, Ginsberg; Merritt, Laciura, Ramey; c: Queler3/13/88 **Andrea Chénier** conc. pf.; Millo; Polozov, Carroli; c: Queler3/30/88 **Jenufa** conc. pf.; Benačková, Rysanek; Kazaras; c: Queler**Opera Shop at the Vineyard Theatre, J. LoSchiavo, Art.Dir.**10/9-25/87 Piccinni's **La Buona Figliuola** Eng. (as **The Accomplished Maid**) 12 pfs.2/19-29 3/1-6/88 Haydn's **Orlando paladino** 9 pfs.**Richard Tucker Music Foundation, Carnegie Hall**

10/25/87 12th Annual Gala Concert, Behrens, Budai, Lorengar, Marton, Sutherland;

Carreras, Dworchak, Giacomini, Kraus, Milnes, Ramey; c: Bonyng/Oren

WNET/PBS, Great Performances, Telecast nationally1987-88 "Pavarotti in Naples"; **Don Giovanni** (Salzburg/Karajan prod.); "Gershwin: TheMan and His Music" (BBC prod., c: Tilson Thomas); **Aida** (Houston Grand Opera prod.);Adams' **Nixon in China** (Houston Grand Opera prem. prod.)

NORTH CAROLINA

Greensboro Opera, P.P. Fuchs, Art.Dir., Greensboro10/23/87 **Carmen****Opera Carolina, B. Chalmers, Gen.Dir., Charlotte**10/1,3/87 **La Traviata**† Lamy; Puzzo, Ophof; c: Rosekrans; d: Gratale11/12,14/87 **Kiss Me Kate** Callman; Reardon; c: Rosekrans4/21,23/88 **Lucia di Lammermoor**† Cummings; Bortnik, Cowan; c: France; d: Levine9/87-5/88 **Hansel and Gretel; Escape from the Harem; Extravaganza; McGlohon/Swansea's****Lazar and the Castle of the Peers** prem.; Opera Carolina Artists-in-Residence Touring Program, Charlotte**Piedmont Opera Theatre, N. Johnson, Gen.Dir., Winston-Salem**9/18,20m,22/87 **Rigoletto**4/8,10m,12/88 **The Mikado**

NORTH DAKOTA

Fargo-Moorhead Opera, D. Martin, Art.Dir., West Fargo10/23,24/87 **Martha**1/15,16/88 **Madama Butterfly** Holleque

OHIO

Cincinnati Opera, J. de Blasis, Gen.Dir., Music Hall, Cincinnati11/18,20/87 **Turandot**† Arroyo; R. Dominguez; & abrdg. stud. mat.**Cincinnati Opera's ECCO!, J. de Blasis, Gen.Dir., educational tour**12/87 **Hansel and Gretel**2-5/88 **The Telephone; Slow Dusk; Little Red Riding Hood; Opera Scenes; "Treasures" of**

Opera/Music Theater; ECCO! Encores; Concerts

Cleveland Opera, D. Bamberger, Gen.Dir., Cleveland10/30,31 11/1m/87 **Carmen**† S.Walker; d: Bamberger12/4,5,6m/87 **H.M.S. Pinafore** Reeder, Stephenson; c: Krieger4/8,9,10m/88 **Turandot**† Sheil/Hazzan; Puzzo/Gonzaga; d: Hebert2/19,20,21m/88 **Le Nozze di Figaro** Eng.; Mills, Holleque; Reardon5/13,14,15m/88 **West Side Story****Dayton Opera, D. DiChiera, Art.Dir., Memorial Hall, Dayton**10/23,24,25m/87 **Falstaff** Eng.; Michigan Opera Theatre prod.12/11,12,13m/87 **Kismet** Canadian Opera Co. prod.3/18,19,20m/88 **Carmen**N**Toledo Opera, J. Meena, Art.Dir., Toledo**10/24/87 **La Bohème**2/20/88 **Die Fledermaus**4/30/88 **The Abduction from the Seraglio**

1987-88 SEASON

Opera/Columbus, M. Harrison, Gen.Dir., Columbus

10/15,17/87 **La Traviata**† Soviero; W. MacNeil, Fortune; c: Driehuys; d: Uzan; L'Opéra de Montréal prod.

11/18,21/87 **Tristan und Isolde**† Telep-Ehrlich, Kahler; Gray, Petkov, Wangerin; c: Maag

12/15-19/87 **Babes in Toyland**

3/17,19/88 **La Fanciulla del West**† Bismarck; Stern, Fiorito; c: Aprea; d: de Blasis

4/21,23/88 **Die Fledermaus** Eng.; Munro, Goetz, Marsee; Haddock; c: Flint; d: Morelock

University of Akron Opera Theater, A. Anderson, Dir., Akron

11/18,20,22/87 **Albert Herring** also 11/23-12/5 excerpts on tour

Youngstown Symphony Orchestra, W. Reichle, Dir.Opera, Youngstown

10/9,11/87 **Rigoletto** stgd. pfs.

OKLAHOMA

Tulsa Opera, C. Zrnić, Mng.Dir., Tulsa

10/31 11/5,7/87 **Rigoletto**

3/5,10,12/88 **Les Contes d'Hoffmann**

5/7,12,14/88 **The Mikado**

OREGON

Eugene Opera, J. Toland, Gen.Dir., Eugene

10/23,25/87 **Tosca**

12/27,31/87 **La Fille du régiment**

2/26,28 3/4,6/88 Mechem's **Tartuffe**

4/29 5/1/88 **Le Nozze di Figaro**

Portland Opera, R. Bailey, Gen.Dir., Portland

9/26,30 10/3/87 **Roméo et Juliette** Swenson; de Paolo

11/14,18,21/87 **Madama Butterfly** Craig; Johannsson; c: Coppola

3/19,23,26/88 **Andrea Chénier** Vanelli; Marenzi; c: DePreist

4/30 5/4,7/88 **Die Zauberflöte** Eng.; Garrison

PENNSYLVANIA

Academy of Vocal Arts Opera Theater, D. Yannopoulos, Art.Dir., Philadelphia

10/25,27,30,31/87 Weill's **Der Zar lässt sich photographieren**

American Music Theater Festival, E. Salzman, Art.Dir., M. Samoff, Prod.Dir., Philadelphia

9/15-26/87 **Let Freedom Sing!** revue celebrating bicentennial of the Constitution; Mandell Theater; 12 pfs.

9/19-10/4/87 Sahl/Salzman's **Stauf** prof. stage prem., w. Philadelphia Company, Plays and Players Theater; d: Ernotte; 16 pfs.

9/22-10/4/87 Menken/Spencer/Pendleton/Richler's **The Apprenticeship of Duddy Kravitz** stgd.wksp.; d: Pendleton; 14 pfs.; at Zellerbach Theatre

9/24-27/87 **Nodiho** Am. prem.; prod. of Troupe Mwenzo Africa, Zaire; 5 pfs.; at Annenberg School Theatre

9/30-10/4/87 Rawlence/Morris/Nyman's **The Man Who Mistook His Wife for a Hat** Am. prem.; d: M. Morris; prod. of Institute of Contemporary Art, London; 6 pfs.

10/6-11/87 Partch's **Revelation in the Courthouse Park** prof. stage prem.; c: Mitchell; d: Ziska; Calif. prod.; 6 pfs.; at Philadelphia Colleges of the Arts

10/10,11/87 Boleom/Weinstein's **Casino Paradise** wksp. reading

10/9-11/87 International Music Theater Colloquium, w. NIMT; at Philadelphia Colleges of the Arts

Berks Grand Opera, A. Jurkiewicz, Art.Dir., Reading

11/14/87 **Lucia di Lammermoor** c: Jurkiewicz; d: Guido

4/23/88 **Tosca** c: Jurkiewicz; d: Guido

7/88 **H.M.S. Pinafore**

Civic Light Opera, C. Gray, Exec.Dir., Benedum Center, Pittsburgh

11/87 **Cats**

Indiana University of Pennsylvania Music Theatre, S. Mantel, Dir., Indiana

11/6,8/87 **Coù fan tutte** Eng. Martin 4/88 **Scenes**

2/24,25,26,27/88 **West Side Story**

Opera Company of Philadelphia, M. Everitt, Gen.Dir., Philadelphia

10/6,9/87 **Tosca** Marton; Morris; c: Oren

11/30 12/3/87 **Peter Grimes** Valente; W. Lewis; c: Korn

1/18,22/88 **Mefistofele*** Soviero; Beccaria, Morris; c: Baudo; d: Uzan; to be videotaped for PBS telecast 4/88

4/18,22/88 **Coù fan tutte** Donahue, Hillhouse, Foicile; c: Mayrhofer; d: G. Veredon

6/23-28/88 Pavarotti International Voice Competition—Finals

Pennsylvania Opera Theater, B. Silverstein, Gen.Mgr. & Art.Dir., Philadelphia

10/15,17,21,23,24/87 **The Barber of Seville** Eng.; at Shubert Theater
 2/17,19,20,24,26,27/88 Billings/Dove's **Hansel and Gretel** prem. & **L'Histoire du soldat** (or **Façade**) at Port of History Museum Theater
 3/17,19,23,25,26/88 **The Marriage of Figaro** Eng.; at Shubert Theater

Pittsburgh Opera, T. Capobianco, Gen.Dir., Benedum Center, Pittsburgh

10/6/87 Pavarotti Gala Concert, opening Benedum Center
 10/10,13,16/87 **Turandot**† G. Jones, Watanabe; Carreras; c: Delacôte; d: Capobianco
 11/7,10,13/87 **Cavalleria rusticana**† & **Pagliacci**† Sass, Yah; Frusoni, Burchinal & Holleque; Giacomini, Burchinal; c: Alcantara; d: Capobianco
 12/11-13/87 **Hansel and Gretel**† 4 pfs.
 3/19,22,25/88 **Don Giovanni**† Andrade, Ginsberg, Hinchman; J. Evans, Milnes; c: Alcantara; d: Capobianco
 4/23,26,29/88 **Carment**† Baltza, Nielsen; Carreras, Hale; c: Müller; d: Asagaroff

PUERTO RICO

Opera de Camara de Puerto Rico, L. Pereira, Gen. & Art.Dir., Condado

12/25,26,27/87 **Hansel and Gretel**
 4/88 **El Mensajero de Plata**

SOUTH CAROLINA

Bob Jones University, Opera Association., D. Gustafson, Dir., Greenville

3/15,17,19/88 **Rigoletto**

Charleston Opera, D. Dreyfoos, Art.Dir., Charleston

9/11,12,14/87 **Le Nozze di Figaro** Markofski, McBroom, Stedman, Opatz; B.Liebl
 11/6,7,8,10/87 **Amahl and the Night Visitors** Goodall; 6 pfs.

TENNESSEE

Chattanooga Opera & Symphony, V. Jordania, Art.Dir., Chattanooga

10/10/87 **La Traviata**
 2/6/88 **L'Elisir d'amore**
 3/26/88 **Die Fledermaus**

Knoxville Opera, R. Lyall, Gen.Dir., Knoxville

10/30 11/1/87 **La Bohème**
 4/15,17/88 **Le Nozze di Figaro**

Opera Memphis, R. Driver, Gen. & Art.Dir., Memphis

10/29,31/87 **Rigoletto**
 12/3,5/87 **Il Barbiere di Siviglia** Eng.
 2/25,27/88 **Les Contes d'Hoffmann**

TEXAS

Austin Lyric Opera, W. Ducloux, Art. & Mus.Dir., Austin

10/16,17/87 **Roméo et Juliette** Eng.; Burton, Ringo; Schwisow; c: Ducloux; d: McClain
 1/15,16/88 **Un Ballo in maschera** Eng.; Sheil, Bower; Bologna, Wangerin; c: Ducloux
 5/21/88 "Festival of Stars" gala benefit concert

Dallas Opera, P. Karayanis, Gen.Dir., N. Rescigno, Art.Dir., Dallas

11/5,8m,10,14/87 **Tosca**† Slatinaru; Ciannella, Fondary; c: Rescigno
 11/19,22m,24,28/87 **L'Italiana in Algeri**† Horne; Palacio, Monk, Bruscantini
 12/3,6m,9,12/87 **Werther***† Scotto, Ommerle; Kraus, Holloway; c: Giovaninetti
 12/19,21,23,27m/87 **Turandot**† J.Meier, Spacagna; Mauro; c: Rescigno
 Spring '88 program TBA

Houston Grand Opera, D. Gockley, Gen.Dir., Wortham Center, Houston

10/15,18,21,24,27,30 11/1#,4#,6#/87 **Aida***† Freni/Tokody#, Tocziska/Zajic#;
 Domingo/Malagnini#, Wixell, Ghiaurov/Langan#; c: Sinopoli/Salemno#; d/ds: Pizzi
 10/16,18,21,24,27,30 11/1,4,6,8/87 **Die Entführung aus dem Serail** Eng.; de la Rosa; at Cullen Theater
 10/22,25,28,31 11/3,7/87 Adams/Goodman/Sellers' **Nixon in China** prem.; C. Page; Maddalena, Sylvan, Duykers; c: DeMain; d: Sellars; ds: Lobel/Ramicova; co-prod. with Brooklyn Academy of Music, Kennedy Center, Netherlands Opera
 1/21,24,27,30 2/2,5,7#,10#/88 **Così fan tutte***† Matilla, Helton; Winbergh/Thomsen#, Orth, Capecechi; c: Russell Davies; d: Järvefelt; ds: Oberle
 1/28,31 2/3,6,9,12/88 **La Rondine**† Dessì, Thames; Eisler; c: DeMain; d: Mansouri
 4/21,24,27,30 5/3,6,8#,11#/88 **Manon***† Blasi; Araiza/Thomsen#, Orth; c: DeMain; d: Auvray; ds: Pagano
 4/28 5/1,4,7,10,13/88 **Tannhäuser**† Dresden vers.; Marton; König; c: Rudel; d: Schenk/Berkowitz; ds: Schneider-Siemssen; Met Opera prod.

1987-88 SEASON

Houston Symphony Orchestra, S. Comissiona, Mus.Dir., Jones Hall, Houston

11/28,29,30/87 Concert incl. *L'Enfant et les sortilèges* semi-stgd.; New Swingle Singers
4/9,10,11/88 Verdi Requiem, Cahill, M. Dunn; Lakes, Scanduzzi; c: Comissiona

Lamar University Opera Theatre, J. Truncale, Dir., Beaumont

2/19,20,21/88 *La Bohème*

Lyric Opera of Dallas, J. Burrows, Art.Dir., Dallas

1987-88 *The Merry Widow*; *Carmen*; *The Pirates of Penzance*

Opera Theatre of San Antonio, R. Williams, Gen.Dir., San Antonio

12/8-10/87 *Amahl and the Night Visitors* 6 pfs.

12/11,13,16/87 *Die Fledermaus*

3/18,20,23/88 *H.M.S. Pinafore*

4/29 5/1,4/88 *Madama Butterfly*

Texas Opera Theater, touring co. of Houston Grand Opera, S. Sulich, Mus.Dir., Houston

11/87 "Gershwin and Porter"

2-3/88 "Mozart"

2/88 *Lucia di Lammermoor* 8 pfs.

Theatre Under the Stars, F. Young, Art.Dir., Houston

11/10-22/87 *The Pirates of Penzance*

12/15-27/87 *The Sound of Music*

2/88 4/88 5/88 7/88 Musicals TBA

University of Texas at Austin Opera Theatre, R. DeSimone, Dir., Austin

10/22,24,29 11/1/87 *The Telephone & The Medium*; 10/87 "Opera for Youth" series,
9 pfs.

12/1-5/87 Chauls' *Alice in Wonderland* w.p.; 9 pfs.

2/25,27 3/3,5/88 *Così fan tutte*; 3/88 "Opera for Youth" series, 9 pfs.

4/29,30 5/2/88 *Falstaff*

5/6,7/88 *Scenes*

UTAH

Brigham Young University Opera Theater, C. Robison, Art.Dir., Provo

10/30,31 11/3,4,6,7/87 *Falstaff* Eng. Robison

9/10-12/87 Dayley/McLean/Smoot's *Let Freedom Ring* prem.

11/19-12/5/87 *She Loves Me*

2/24-3/5/88 *Oklahoma*

2/24-27/88 *Regina*

8/10-13/88 *The Pirates of Penzance*

Utah Opera, G. Peterson, Gen.Dir., Salt Lake City

10/15,17,19,21/87 *Die Zauberflöte* Eng.

1/21,23,25,27/88 *La Bohème*†

5/12,14,16,18/88 *Gianni Schicchi*† & *Pagliacci*†

VERMONT

Brattleboro Music Center Opera Theatre, N.Nall, Dir.Opera, Brattleboro

1/15,17/88 *The Magic Flute* c: Parker; d: Rapport; 1/18 at Middlebury College

Opera North, L. Burkot, Art.Dir., Norwich

12/4-12/87 *Amahl and the Night Visitors* 6 pfs.

4/10-20/88 *La Bohème* Eng. Martin; 4 pfs.

5/5-10/88 *Opera Scenes*

8/14-22/88 *The Merry Wives of Windsor* Eng.; 4 pfs.

VIRGINIA

Southwest Virginia Opera Society, M. Granger, Art.Dir., Mill Mountain Theatre, Roanoke

9/87 *La Traviata*

Virginia Opera, P. Mark, Gen.Dir., Norfolk

10/23,25m,30 11/1m/87 *Don Giovanni**† L.Velta

11/27,29m 12/4,6/87 *La Bohème**†

1/22,24m,29,31m/88 *Manon**†

3/4,6m,11,13m/88 *Cavalleria rusticana**† & *Pagliacci*†

WASHINGTON

Seattle Opera, S. Jenkins, Gen.Dir., Seattle

9/19,20m#,22,25#,26,30/87 *Carmen**† I. Jones/Hughes#, Haymon; Shicoff/Busse#, Arapian;
c: André; d: Rochaix; ds: Maret

10/31 11/1m#,4,6#,7/87 *Die Zauberflöte*† Erickson/Philibosian#, S. Wolf, Hall;

Kazaras/Kunde#, Walker, Duesing, Patterson; c: Schwarz; d: Wadsworth; ds: Sendak

Houston Grand Opera prod.

continued

Seattle Opera continued

- 1/16,17m#,20,22#,23/88 **Orfeo ed Euridice***† (Paris vers.) Greenawald, Hall; Cole/Wilson#;
c: Manahan; d: Wadsworth; ds: Lynch; chogr: Morris
3/5,6m#,9,11#,12/88 **Rigoletto**† Rolandi/S.Wolf#, Baker; Di Paolo/Hoback#, Ellis/
Hartman#, Langan; c: Ferden; d: Frisell
5/7,8m,10,12,14/88 **Die Fledermaus** Eng.; B. Morgan, Gamberoni, A. Hughes; Delamboye,
Duesing, Parce; c: H. Michael; d: M. Morris; ds: Brown

University of Washington Opera Theater, R. Feist & V. Liotta, Co-Dirs., Seattle10/87 **La Clemenza di Tito**5/12-15/88 Martinu's **Julietta** Eng. Large; Am. prem.

WISCONSIN

Florentine Opera of Milwaukee, J. Gage, Gen.Mgr., Uihlein Hall, Milwaukee

- 11/19,21,22m/87 **Il Trovatore**† Roark-Strummer; Polozov, Dietsch; c: J. Rescigno; d: Igesz
12/14-26/87 **Hansel and Gretel** at Pittman Theater/Alverno College
3/17,19,20m/88 **The Ballad of Baby Doe** Mills, Munzer; Burchinal; c: Wendelken-Wilson; d:
Bakman

4/28,30 5/1m/88 **Turandot**† J. Meier, Spacagna; Dominguez; c: J. Rescigno; d: Gately**Madison Opera, R. Johnson, Art.Dir., Madison**10/30 11/1/87 **The Merry Widow** Eng. Harnick4/13,15,17/88 **Madama Butterfly**†**Skylight Comic Opera Ltd., S. Wadsworth & F. Zambello, Art.Dirs, Milwaukee**9/9-27/87 **The Marriage of Figaro** Eng.; Magestro; Kuether; 12 pfs.10/28-11/15/87 **Working** 15 pfs.12/2-31/87 **H.M.S. Pinafore*** 18 pfs.

12/9-31/87 "'Tis the Season" A Holiday Revue; 18 pfs.

1/27-2/14/88 Cesti's **Orontea** Am. prof. prem.; 12 pfs.4/6-24/88 **West Side Story** 15 pfs.5/11-29/88 **Albert Herring** 15 pfs.

CANADA

Banff Centre Music Theatre Studio, J. Metcalf, Dir., Banff, Alta.

9/14-12/18/87 1/6-3/31/88 Ensemble workshops

12/14/87 Vandervelde's **Jack and the Beanstalk** Can.prem. & Stravinsky's **Renard** &
Freedman's **Alice in Wonderland** prem.3/26/88 **Happy End** and tour**Calgary Opera, B. Hanson, Gen.Mgr., Jubilee Auditorium, Calgary, Alta.**11/5,7,9/87 **Don Giovanni**† Thomson, Forst; Margison, Stilwell, Strummer; c: Agler; d:
Macdonald; co-prod. with Edmonton Opera2/11,13,15/88 **Porgy and Bess** P. Miller, Conrad; D.R. Albert, Holt; c: Nance; d: Newton3/24,26,28/88 **Il Trovatore**† Roark-Strummer, R.M. Freni; Bartolini, R. McFarland; c:
Speers; d: Strasfotel**Canadian Opera Co., L. Mansouri, Gen.Dir., Toronto**9/17,20m,22,25,28,30 10/3/87 **La Forza del destino***† Evtatieva, Forst; Veronelli, Monk,
Strummer, Cheek; c: Arena; d: Copley; ds: Don/Benson9/23,26,29 10/2,5,8,11m/87 **Tristan und Isolde**† S. Larson, Ka. Ciesinski; Johns, Braun,
Vogel; c: Klobucar; d: Mansouri; ds: Corrodi1/15,16,22,25,28,30,31m 2/2,3,5/88 **Orphée aux enfers*** Eng.; Beaupré, Terrell/Parrish;
DuBois; c: Bradshaw; d: Mansouri; ds: Bosquet1/23,26,29 2/1,4,7m/88 **Lady Macbeth of Mtsensk*** Can.prem.; Eng.; M.J. Johnson; M.
Myers, Ophof; c: R. Buckley; d: Freedman; W. Skalicki; San Francisco Opera prod.4/2,6,8,12,15,17m,18,21,23/88 **Don Giovanni**† Vaness, Kolomyjec/Yakar; DuBois/Outland, G.
Quilico/Wells, L. Quilico; c: Maag; d: Mansouri/Leberg; ds: Schäfer/Mess4/9,11,14,16,19,22,24m/88 **Ariadne auf Naxos***† Connell, Dahl, Forst; Johns, Baerg,
Ophof; c: Badea; d: Mansouri; ds: Skalicki6/15,17,18,19m,21,23,24,25/88 **Les Contes d'Hoffmann**† Stubbs, Beaupré, Hadley/Wilson,
Monk/Fox; c: Fournet; d: Mansouri; ds: Schneider-Siemssen**Edmonton Opera, R. Hallam, Gen.Mgr., Edmonton, Alta.**9/24,26,28/87 **La Traviata** Gustafson; W. MacNeil, McFarland; c: Kellogg; d: Mattaliano11/26,28,30/87 **Don Giovanni** Thomson, Forst; Margison, Stilwell, Strummer; c: Agler; d:
Macdonald; co-prod. with Calgary Opera1/21,23,25/88 **The Pirates of Penzance** Dahl; Bernardini, Dodington; d: Danner3/17,19,21/88 **Manon Lescaut** Soviero; Donati, Baerg, Cameron; c: J. Rescigno; d: Ewers

Manitoba Opera, I. Guttman, Art.Dir., Winnipeg, Man.

11/14,17,20/87 *Il Trovatore* L. Mitchell, Zajic; Ruohonen, A. Smith; c: Silipigni
 1/30 2/2,5/88 *The Merry Widow* Thomson, Welhash; Baerg, D.R. Smith, Schwisow; c:
 Pallo; d: Morelock
 4/9,12,15/88 *Roméo et Juliette* c: Matheson; d: Guttman

National Arts Centre Orchestra, G. Chmura, Mus.Dir., Ottawa

5/11,12/88 *Pelléas et Mélisande* conc. pfs.; Hendricks; Pedrotti; c: Chmura

National Arts Centre Theatre Co. & Gemstone Productions, Ottawa, Ont.

11/10-21/87 Hammond's *De Beaux Gestes et Beatiful Deeds* w. Théâtre du P'tit Bonheur;
 at Studio Theatre
 4/21-5/7/88 Ludwig's *Sullivan & Gilbert* 5-6/88 at Kennedy Center, Washington, DC

L'Opéra de Montréal, J-P. Jeannotte, Art.Dir., Place des Arts, Montréal, P.Q.

9/22,26 10/1,3,7,10,12/87 *Otello** Vanelli; Stern, L. Miller, Rouleau; c: Silipigni; d: Vitez;
 ds: Kokkos

11/24,28 12/3,5,9,12/87 *La Cenerentola** Hamari, Parent, Lavigne; Croft, Corbeil,
 Charbonneau; c: Matheson; d: Uzan; ds: C. Girard

2/16,20,25,27 3/2,5,7/88 *Carmen** Kuhlmann, Parent; Lima, Corbeil; c: Fournet; d:
 Roussel; ds: Dauphinais

4/12,16,21,23,27,30 5/2/88 *Don Giovanni* Pusar, Soldh, J.Bokor; Power, Monk, Pola; c:
 Bernardi; d: Reichenbach; ds: Prévost

L'Opéra de Québec, G. Bélanger, Mus.Dir., Québec, P.Q.

10/24,27,29,31/87 *Le Nozze di Figaro*

5/14,17,19,21/88 *Faust*

Opera Hamilton, D. Lipton, Mus.Dir. Hamilton, Ont.

9/17,19/87 *La Bohème* K. Johnson, E. Baraian; Pedrotti; c: Lipton; d: Guttman
 1/88 "Popera Two"

4/28,30/88 *Faust*

Opera in Concert, S. Hamilton, Prod., St. Lawrence Centre, Toronto, Ont.

11/7,8/87 Balfe's *The Bohemian Girl*

12/12,13/87 Gala Russian program, incl. *Prince Igor* Act II; Roslak; Neill, Barcza

2/13,14/88 *Fedora* Jones/McDonall; Heppner/Clouthier

3/26,27/88 Chabrier's *Le Roi malgré lui* Landry/Bogle; Margison/Rideout

Opera Lyra, J. Aster, Art.Dir., Ottawa, Ont.

9/5,8,10,12,14,16/87 *L'Elisir d'amore* Eng.; Hermiston, Cameron; Silva-Marin, Fanning,
 Dodington; c: Hlavacek; d: MacMurray Smith; ds: Olivier; at National Arts Centre

Pacific Opera Victoria, T. Vernon, Art.Dir., Victoria, B.C.

9/24,26,28 10/1,3/87 *Lucia di Lammermoor* S. Wolf; Margison, Barcza; d: Leyshon

2/11,13,16,18,20/88 *Fidelio* c: Vernon; d: Carsen

Toronto Operetta Theatre, G. Silva-Marin, Art.Dir., Toronto, Ont.

10/7-10/87 *A Night in Venice* c: Armenian; d: Rubes; at MacMillan Theatre; 10/16-18 at
 Kitchener

University of British Columbia Opera Theatre, F. Tickner, Dir., Vancouver, B.C.

11/27,28/87 Opera Scenes

3/14,17,18,20/88 Mechem's *Tartuffe* Can. prem.

University of Toronto Opera Division, J. Fraser-Craig, Mus.Dir., Toronto, Ont.

11/27,28/87 5/4,6,7/88 Opera scenes

3/5,6,11,12/88 *La Cambiale di matrimonio & Riders to the Sea* c: Evans/Fraser-Craig/
 Greer; d: Albano

Vancouver Opera, B. McMaster, Art.Dir., Vancouver, BC

10/24,27,29,31/87 *La Bohème* Ginzer, Terrell; D. O'Neill, Fink, Fanning; c: André; d:
 Järvefelt; ds: Yeagan

1/30 2/2,4,6/88 *The Cunning Little Vixen* Eng.; Dawson, Glass; Relyea, Rouleau,
 Pederson, Peterson; c: André; d: Pountney; ds: Bjornson

3/12,15,17,19/88 *The Turn of the Screw* MacKenzie, Kern, Collins; Margison; c: Bedford;
 d: Walsh; ds: Kerr

4/30 5/3,5,7/88 *Die Fledermaus* Eng.; Knighton, Woods, J. Stilwell; Margison, Matis,
 Corbeil, Pederson; d: H. Polixa; ds: Cramer/Kegeler

□

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