

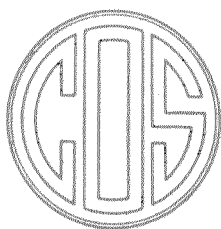


CENTRAL OPERA SERVICE BULLETIN

VOLUME 19, NUMBER 4

Sponsored by the Metropolitan Opera National Council

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A Testimonial to Nancy Hanks

A word of sincerest thanks from all of us at Central Opera Service and from the operatic community which owes a great debt to this indefatigable advocate for the growth of the arts in America. Indeed, the greatest testimonial to her success is the stupendous development of all the arts in America and of opera in particular during the years she presided over the federal agency. Her knowledge, her wit and charm, combined so fortuitously with determination and perseverance, will be sorely missed.

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NEW OPERAS AND PREMIERES

AMERICAN OPERAS

We had to wait a long time for a new opera by Robert Ward, whose *Crucible* was premiered in 1961, followed by the *Lady from Colorado* in 1964. Now the Minnesota Opera, which customarily presents new operas each season, has announced the first performance of Ward's *CLAUDIA LEGARE* for March 1978. Bernard Stambler's libretto is based on Ibsen's *Hedda Gabler*, and is set in the United States in colonial times.

The Opera Workshop of the University of Minnesota in Minneapolis scheduled a new one-act opera by Elizabeth Larsen, *WORDS UPON A WINDOW PANE*, for a premiere last June 1. Based on the poem by Yeats, it was performed on a triple-bill with *Bastien and Bastienne* and *Mr. and Mrs. Discobolous*.

Indiana University's Opera Theatre in Bloomington will give the premiere of *DANTON ET ROBESPIERRE* by its composer-in-residence, John Eaton. He will be remembered for the imaginative, avant-garde television opera *Myshkin*, seen and discussed at the COS Conference in Bloomington, and subsequently broadcast over PBS nationally in 1973. His latest opera, playing during the French revolution, is scored for an augmented orchestra and large chorus, and includes electronic music. Thomas Baldner will be the conductor, Hans Busch the stage director, and Max Röthlisberger the designer. Opening date is April 8, with two more performances scheduled for the 21st and 22nd.

"Not an opera, but a musical melodrama", says the announcement for *JESSE*, composed by William Huckaby to a libretto by Vern Sutton after a book by Robert and Maggie Moulton. Why this self-conscious statement in the year when opera hit a new high in popularity? The Northfield Arts Guild in Minnesota commissioned and premiered this story of Jesse James last year (9/9/76) and will repeat it this season.

The Opera Theatre of Syracuse announced the premiere performance of yet another *DYBBUK* for May 19, 1978. The composer is Frank Di Giacomo, who also wrote *The Beauty and the Beast*, premiered in the up-state New York city in 1974.

Eric Salzman and Michael Sahl collaborated on *CIVILIZATION AND ITS DISCONTENTS* premiered by QUOG Music Theatre at New York City's Ansonia Hotel on May 19. The work was given on a double-bill with another first performance, that of Michael and Anne Sahl's dance-drama, *AN OLD-FASHIONED GIRL*, inspired by Dreiser's *Sister Carrie*.

The Hidden Valley Opera Ensemble in Carmel Valley, California, presented its first world premiere on April 2, 1977. The production was of Malcolm Seagrave's *BIRTHDAY OF THE INFANTA*, after Oscar Wilde's short story, with a libretto by Janet Winters.

Joyce Barthelson's *THE DEVIL'S DISCIPLE*, first announced in the Summer '76 *COS Bulletin*, is now scheduled for a premiere on November 4 at The Highlands School in White Plains, N.Y. Produced by the Hoff-Barthelson Music School located in Scarsdale, the three-act opera's first performance will be a fully staged production with orchestra conducted by Antonia Brico.

James Savage, executive director of the Fine Arts Association which tours throughout Ohio, is also a composer, and last season his group performed the second short opera written by him. The first was *Sanderson's Other World*, the newest is *THE PROPOSAL*, after Chekov's *Marriage Proposal*, with a libretto by Timothy Ryan.

It was the company's special Bicentennial contribution and was performed eleven times on tour. Both operas will be repeated during the current season.

The University of Portland celebrated the U.S. Bicentennial and its own 75th birthday by commissioning and premiering *THE LAST BEST HOPE OF EARTH*. December 2, 1976, was the date of the first performance. The opera was composed by Frank Boehnlein, composer-in-residence at Texas Woman's University in Denton, where the next production is scheduled for later this season. Announced as a multi-media work with dance, the text is drawn from historical, political and religious writings. Texas Woman's University has also scheduled a new musical, *THE REHEARSAL*, by Stevenson and Roberson, for February 27, 1978.

GIVE US GALS is the title of a new musical performed at the Oregon College of Education in Monmouth last January. Composer Laurence Lyon and librettist Lloyd Hansen, faculty members of the music and English departments, respectively, are now collaborating on a serious opera to be ready in 1979.

Similarly, two professors at Bluffton College in Ohio created *THE ANNUITY*. James Bixel is responsible for the music, Lawrence Templin for the words. The premiere has been announced for May 26, 1978.

An American contemporary family is the subject of *LUCIAN*, music by Ivana Themmen, libretto by Norman Simon. The two-act opera was first heard at the Hudson Guild Theatre on West 26 Street in New York on June 6, 1977.

Four generations of an American family people Paul Alan Levi's *THANKS-GIVING*. The one-act, one hour opera, with much of its music based on hymns, composed in a "contemporary vein (from Berg to Ragtime)," is scored for 12 singers, two non-singing children, one actress and an orchestra of twenty-five. A reading is programmed by the Juilliard School on November 2, 1977.

The College of St. Elizabeth in New Jersey announced the first performance of Margery Selden's *THE NEW DRESS* for the current season. Conceived for two sopranos and two altos, the 20-minute chamber opera will have piano accompaniment.

March 17, 1977, was the date of the first performance of Edmund Najera's *TO WAIT, TO MOURN* by the Gregg Smith Singers at St. Stephen's Church in New York. — Among Al Carmines' new works performed at Judson Church in New York was *A MANOIR* with text by Gertrude Stein. Twelve actor/singers participated in the April 22, 1977, premiere.

Menotti's *THE HERO*, first performed by the Philadelphia Opera in June 1976, will be brought back by the same company with the same cast in November in a revised edition. The composer has added a musical interlude and some new choral pieces.

Boise State University in Idaho presented the first live, staged performances of Martin Kalmanoff's *MOD CARMEN* and *MOD TRAVIATA* on April 9, 1977. The latter was first heard over CBS-TV in 1972.

GONE TO THE WIND is the title of a new music drama by composer Robert Beadell and librettist Virginia Faulkner. The premiere is planned for the 1978-79 season at the University of Nebraska in Lincoln, where Mr. Beadell's *Number of Fools* had its second production last season.

Vivian Fine is working on an opera, yet untitled, based on the lives and careers of Isadora Duncan, Gertrude Stein, Emily Dickinson, and Virginia Wolfe. A premiere by the Vermont Opera Theatre in Johnson or Bennington is under consideration.

A number of new children's operas have been created for performances on tour and in schools. The University of Kansas in Lawrence commissioned John Pozdro, professor at its Music Department, to write a one-hour opera suitable for elementary school audiences. *MALOOLEY AND THE FEAR MONSTER* is the result of his collaboration with film writer John Clifford. The commission was made possible by a grant from the Kansas Arts Commission; the premiere is scheduled for the current season. — The Arkansas Opera Theatre in Little Rock has commissioned William Underwood, Professor of Music at Henderson State University in Arkadelphia, to create a children's opera suitable for touring.

JORINDA AND JORINGEL, inspired by the fairy tale of the same name, will travel with piano accompaniment to Arkansas schools this winter. — Andersen's *THE LITTLE MATCH GIRL*, transformed into a children's opera by Henry Brian Hays, was performed at the College of St. Benedict in St. Joseph, Minnesota, last January. — The Ohio Lyric Theatre of Springfield is presenting *A PIANO COMES TO ARKANSAS* in its premiere this Fall. The music is by Allen J. Koppenhaver, and the libretto, by Robert Haskins, is based on an original story by Thomas Thorpe. — Dennis Arlan wrote the music for *THE BALLAD OF THE BREMEN BAND*, libretto by James Billings, after Grimm. It was first performed at the opening of the Caramoor Festival in New York on June 25. The cast includes four children in animal roles.

AMERICAN PREMIERES

Of all the American premieres to be reported here, only one single opera is by a contemporary composer. New York's Amato Opera surprises with yet another first American production of a Verdi opera (two years ago they premiered *Battaglia di Legnano*). On February 18, 1978, they will produce *OBERTO, CONTE DI SAN BONIFACIO* with eight additional performances scheduled. All will be with piano accompaniment only.

Preceding Mozart's *Don Giovanni* by one year, Giuseppe Gazzaniga's *IL CONVITATO DI PIETRA* (*The Stone Guest*), with a libretto by Giovanni Bertati, was premiered in Venice in 1786. It was heard in the United States for the first time when San Francisco Opera's Merola Program performed it on August 20, 1977. It was conducted by Kerry Taliaferro and staged by Renato Capecchi at the Masson Vineyards in Saratoga, California.

Clarion Concerts will again present an American premiere of a baroque opera. On November 9, Newell Jenkins will bring Agostino Steffani's *NIOBE, Regina di Tebe* (1688) to Alice Tully Hall in New York. The group performed the work during the summer in Venice, featuring the same cast as will appear in the American premiere: Susan von Reichenbach, Elaine Bonazzi, Susan Belling, and tenor Sidney Johnson.

One month after we celebrate Columbus Day, the Minnesota Opera will give the American premiere of Offenbach's *CHRISTOPHER COLUMBUS*. This is the first of five operas with the same title, all others of more recent vintage by Milhaud, Franchetti, Hanson, and Zador. The Minnesota performance will be in November '77. — The same company has scheduled the first American professional performance of Michael Tippett's *The Knot Garden*. It will be performed in February in St. Paul. The first U.S. production took place at Northwestern University in Illinois in 1974.

North Texas State University in Denton will offer the American premiere of Bizet's rarely heard *DON PROCOPPIO* on April 27 and 28, 1978. In fact, the world premiere was posthumous, since the score was discovered in Auber's possession after that composer's death. In Texas the opera will be performed in an English translation by the opera workshop's director, Thomas Holliday. — Auber's own *MANON LESCAUT*, originally planned for an American first hearing by the Bel Canto Opera during last Spring, was postponed until September 17, with three subsequent performances in New York.

November 19 is the date the Indiana University Opera Theatre will perform *THE NIGHT BEFORE CHRISTMAS* (or *Christmas Eve*) by Rimsky-Korsakov. First heard in St. Petersburg on December 10, 1895, it is based on Gogol's *Christmas Eve* which is part of the "Evenings on a Farm" collection. The American premiere in Bloomington will be sung in English with Bryan Balkwill conducting and Ross Allen directing; set and costume designs are by Max Röthlisberger.

AGES AGO is actually over 100 years old. It was first performed at Covent Garden in 1869, music by Frederic Clay, words by W. S. Gilbert. On April 6, 1977, the two-act opera was presented by Western State College in Gunnison, Colorado, in its American premiere.

The only contemporary opera brought across the Atlantic was Eyser's *LAST VOYAGE*. The Swedish opera was performed in English on January 5, 1977, at the University of the Pacific in Stockton, California, under George Buckbee, who wrote the English translation.

CANADIAN PREMIERES

The Canadian Children's Opera Chorus, Ruby Mercer director, commissioned Gian Carlo Menotti to write an opera for an all children's cast. The premiere is planned for April at the Guelph (Ont.) Festival. The Festival will also feature a new Canadian opera, *PSYCHO RED*, by Charles Wilson (*Héloïse et Abelard, Phrases from Orpheus, The Summoning of Everyman*) with a libretto by Eugene Benson.

Two university opera workshops have registered operas new to Canada. On March 20, the Opera Theatre of the University of British Columbia in Vancouver gave the first Canadian performance of Dvorak's *RUSALKA* (in the Ducloux translation) and on May 4, the Opera Department of the University of Toronto offered Paisiello's *The Barber of Seville* in Michael Albano's translation. — The previously reported performance of Massenet's *THERESE* by Toronto's Opera in Concert was a Canadian premiere, not one for North America. The first U.S. performance took place in Baltimore at the Peabody Conservatory in 1972.

FOREIGN PREMIERES

British composer John Tavener is in the news with two operas. *THE GENTLE SPIRIT* was premiered at the Bath Festival on June 6, 1977, performed on a double-bill with *L'Histoire du soldat*, and *THERESE* is planned for a performance in 1978 at Covent Garden under the baton of Edward Downes.

The English National Opera commissioned Tom Eastwood and librettist Penelope Gilliatt to create a new opera. The Brazilian book *Rebellion in the Backlands* was chosen for the story; the opera's title is *BEACH OF AURORA*.

The Buckland Abbey Festival in Plymouth, England, gave the first performance of Peggy Salmon's *HAIL GLORIANA. The Impresario* and Offenbach's *Not in Front of the Waiter* made up the triple-bill on July 5, 1977.

THE MARTYRDOM OF SAINT MAGNUS, after the novel *Magnus* by George Mackay Brown, was commissioned by BBC from Peter Maxwell Davies. The premiere was performed by The Fires of London at the St. Magnus Cathedral in Kirkwall in the Orkney Islands on June 18, and broadcast over BBC.

The Spoleto Festival's opening in Italy on June 22 was marked by the premiere of Nino Rota's *NAPOLI MILIONARIA* with a book and libretto by Eduardo de Filippo. — Another new opera by Mr. Rota, amusingly entitled *LE MOLIÈRE IMAGINAIRE*, was offered in its first production by the Piccola Scala on May 17, 1977.

Florence's Maggio Musicale programmed the first European performances of Berio's *OPERA* on May 27. The world premiere took place in Santa Fe in 1970, coinciding with a COS National Conference held that summer.

Italy's four-year old Batignano Festival gave the first performance of *IL GIARDINO*, a 20-minute opera by British composer/librettist Stephen Oliver. *La Serva padrona* and *Il Combattimento di Tancredi e Clorinda* completed the evening.

Last March, the Deutsche Staatsoper in East Berlin premiered Friedrich Goldmann's *R. HOT, bzw. DIE HITZE*. A description informs us that R. stands for Robert — not Red — and that the work is a modern fable, an experimental psycho-drama, excerpted from *The Englishman* by the poet Jacob Michael Reinhold Lenz.

GOYA is the third opera by Czech composer Josef Bohac. The libretto is by the composer after Leon Feuchtwanger's book of the same title. The two-act, nine-scene opera is planned for a first performance in Ostrava during the current season.

The Canadian — CBC — entry to this year's Salzburg TV Opera Competition was awarded the first prize of about \$8,600. *ABERFAN*, written by Raymond and Beverly Pannell, retells the tragedy of a Welsh mining disaster 15 years ago when 196 school children perished. The CBC film was directed by John Thomson.

Projected for a premiere in summer '78 is the opera commissioned by the Courtney Youth Music Society with a grant from the Canada Council. The creative team is Harry Freedman and Mavor Moore.

Cancellations or Postponements of Premieres Here and Abroad

The children's opera, *The Fearsome Inn*, was not ready for premiere by the Piccolo Opera in Detroit. Wolf-Ferrari's *Campiello* and Lehár's *Gräfin Mariza* were cancelled by the Pacific Opera in Stockton, and the Liederkranz Society in New York, respectively, and the Bel Canto Opera cancelled Bizet's *Djamileh* and postponed Auber's *Manon Lescaut* for September 1977.

The Royal Opera in Stockholm announced a postponement of at least one year of the premiere of Ligeti's *Le grand Macabre*. Meanwhile, last February, a "talk scene without music" from this work was presented in Stuttgart under the title *Rondeau* together with the composer's *Aventures et Nouvelles Aventures*.



ARTS — MONEY AND NATIONAL ORGANIZATIONS

In July the \$123.5 million appropriation for the NATIONAL ENDOWMENT FOR THE ARTS for Fiscal '78 was passed. This amount includes \$18 million reserved for the new Challenge Grant program and also the administrative costs of running the federal agency. This is the last money to be distributed — at least in part — by NEA Chairman Nancy Hanks before she retires from that post on October 2. A word of sincerest thanks from all of us at Central Opera Service and from the operatic community which owes a great debt to this indefatigable advocate for the growth of the arts in America. Indeed, the greatest testimonial to her success is the stupendous development of all the arts in America and of opera in particular during the years she presided over the federal agency. Her knowledge, her wit and charm, combined so fortuitously with determination and perseverance, will be sorely missed.

The NATIONAL OPERA INSTITUTE is developing various new programs, some organized and administered by NOI, others only financially supported by NOI but administered by other organizations. Among the latter is a survey of opportunities and programs available to young American singers past the college and university level and prior to a fully professional engagement. COS gratefully acknowledges the receipt of a special grant for the research and publication of this CAREER GUIDE FOR THE YOUNG AMERICAN SINGER, as mentioned in the Spring '77 *Bulletin*; it will be available later this season. NOI also co-sponsored "The Television: Stage and Studio" at the COS National Conference in Houston (see Radio-Television in this issue).

Newly created Public Information Grants will be available from NOI for the creation and distribution of intermission features and public service spots by opera companies for national and local television and radio stations publicizing opera as an art form and the local company in particular. — Last year, the Institute distributed a total of \$494,844 to opera companies in the U.S. — NOI also announced the names and professions of 15 young interns who will receive NOI Apprentice Grants for 1977-78 to work and study with recognized authorities in their respective fields.

THE FOUNDATION CENTER is offering a new service whereby one can order a computer printout list of foundations that made grants within one particular category, such as music, in 1976. The arts and humanities are divided into 54 such categories. Each printout costs \$10. — For \$150 a year, the Center offers a subscription encompassing 40 to 45 four-page profile/fact sheets monthly, covering foundations with grants of \$5,000 or more.

An innovative idea comes to us from the Theatre Communications Group. A professional non-profit theatre company received a grant from the National Science Foundation for "a dramatic presentation concerning scientific methods and the process of discovery". It further "examines science's impact on society and the lack of man's understanding of what science is and does".

A 35-minute audio-cassette synchronized with an 80-slide carousel tray has been created by Alvin Reiss of *Arts Management* to demonstrate various fund-raising techniques. Entitled "Fund Raising for the Arts", the first in a series of cassette/slide lectures is available for a one-day rental fee of \$35 plus shipping charges.

Non-profit, tax-exempt organizations should be aware that they are not required to pay excise tax on their telephone bills, (information courtesy Opera America)

The NEA Work Experience Internship Program, started in 1973, is again soliciting applications from organizations on behalf of young arts administrators with some previous training and/or experience. If accepted, they receive administrative training by working in various departments of the Endowment for a total of 13 weeks.

The Alliance for Arts Education is a joint venture of the Office of Education at HEW and the Kennedy Center for the Performing Arts. Begun in 1974, the Alliance sponsors an Arts Education and Administration Internship Program. Only enrolled students are eligible, and internships count for academic credit. Three interns are accepted for each term. So far 20 interns have gone through the program.

The Associated Councils of the Arts, founded twelve years ago as Arts Councils of America, has gone full circle by changing its name to AMERICAN COUNCILS OF THE ARTS.

CONVO stands for the recently created Coalition of National Voluntary Organizations which has as its purpose the study of legislation as it affects voluntary and non-profit organizations. Collective action or reaction is a major purpose of CONVO. C. Douglas Dillon, President of the Metropolitan Museum of Art, is the temporary head of the organization.

Directors of different choral and vocal groups have joined together to form the Association of Professional Vocal Ensembles with offices at 1830 Spruce Street, Philadelphia, Pa. 19103. Michael Korn is the chief executive officer, and Walter Gould, Margaret Hillis, Hugh Ross, Gregg Smith and Roger Wagner are the founding directors.



CONFERENCES

The World Music Days '77 of the International Society for Contemporary Music (ISCM) were held in Bonn, Germany, May 14-27. The 1978 meetings are scheduled for May 9-16 in Helsinki, Finland.

The 1977 World Music Week and Congress, under the auspices of the International Music Council, UNESCO, convened on October 2 in Bratislava, Czechoslovakia, and after five days, moved to Prague where the meetings were adjourned on the ninth. Dr. Merle Montgomery, president of the National Music Council, headed the American delegation of the People-to-People Tour, with Quaintance Eaton representing Central Opera Service. Germany, Austria, and Poland were also visited on the three-week trip, and in almost every city several opera performances were heard. Dr. Montgomery delivered a report during a workshop on "Musicology in the Performance of Music".

The Association of College, University and Community Arts Administrators (ACUCA) will hold its 21st Annual Conference on December 18-21 at New York's Americana Hotel. The opening address will be delivered by Representative Fred Richmond (D-NY) and Livingston Biddle has been announced as luncheon speaker. Subjects to be discussed during the sessions are the new copyright law and "Management and the Performing Arts". A Public Events Management Seminar is scheduled to precede the Conference on December 17.



NEWS FROM OPERA COMPANIES

EIGHT NEW COMPANIES

After reporting on the formation of sixteen new companies in the last *COS Bulletin*, a mere eight new ones does not seem very many. It is again the geographical distribution that is so meaningful, particularly in light of wider distribution of Federal funds through state arts councils and possibly also to smaller performing groups of which those away from the Eastern metropolitan centers will, no doubt, be favored. Thus, audiences in Maine and Idaho, Oregon and Georgia, Utah, Florida and Colorado will have more opportunities to hear opera, as produced by new organizations.

The MAINE OPERA ASSOCIATION, with the Honorable Judge Richard Owen as Chairman of the Board, offered *La Bohème* as its first production. Summer residents and visitors could hear six performances in Harrison and additional ones in Brunswick, Portland, and Ellsworth.

Four performances of *Le Nozze di Figaro* and nine of *The Medium* and *The Telephone* represented the first season of the BOISE CIVIC OPERA INC. in Idaho last year. Carole Schroeder is the Director of the fledgling company.

J. Raymond Tumbleson, Director of the Opera Workshop at Southern Oregon State College in Ashland, has formed a civic opera company, THE ROGUE VALLEY OPERA ASSOCIATION which he heads as Music Director and President. The first performances are scheduled for Fall '77 at the Medford Sr. High School auditorium; the opera is *Madama Butterfly*.

Atlanta has a new professional company, GEORGIA OPERA INC., under the directorship of Patricia Heverman. Performing at the Memorial Arts Center, the company's first season consisted of three performances of *The Crucible* in Fall '76 and two of *Rigoletto* in Spring '77. Operating with state and city assistance, the organization employs professional soloists and a professional orchestra. The schedule for 1977-78 provides for a summer season with two productions, *The Barber of Seville* and *Tosca*.

Utah-born tenor Glade Peterson, who has sung at most major international opera houses, returned to Salt Lake City to form his own opera company. The UTAH OPERA COMPANY's opening production of *La Bohème* is scheduled for January '78, with *Otello* and *Carmen* to follow in the Spring and Summer, respectively. Each opera is to be given four times at Kingsbury Hall.

Free performances are offered by the FLORIDA OPERA REPERTORY, INC., at a Coral Gables High School. The community company employs local singers and makes its own sets. Its first operatic venture was three performances of *Il Tabarro* in 1976, followed by *La Traviata* in 1977. Bella Smith, a soprano, is its president.

Carbondale, Colorado, is the home of the CRYSTAL RIVER OPERA ASSOCIATION, Betsy Schenck, president. Performances of *The Medium* and *Le Nozze di Figaro* took place last season not only in Carbondale, but also in Aspen and Glenwood Springs. Summer productions of *The Unsinkable Molly Brown* and *The Ballad of Baby Doe* have toured the State with the latter opera appropriately playing at the old Tabor Opera House in Leadville. So far, four performances of *La Bohème* are scheduled for 1977-78.

Last but not least, New York City also added a new company, the PORTABLE OPERA PLAYERS, under R. Mac Miller, artistic director. Two or three performances of each of its four productions were staged with piano at St. Peter's Episcopal Church on West 20 Street, and additional performances were offered in the Bronx and in Newark. One obvious aim of this new group is to bring to New York operas rarely heard even in this musical metropolis; the first season included *I due Foscari*, while 1977-78 will bring *Oberon* and *I Masnadieri*.

* * *

WHAT'S IN A NAME?

Early last season we received notification of performances in New York from the Broque Opera Company. Since two of the three operas listed were of the 18th century repertoire, (Shield's *Rosina* and Pergolesi/Auletta's *Maestro di musica*), we assumed that there was a misprint and the company's name should read either Baroque Opera or maybe B'roque Opera, although neither seemed the case. The mystery has now been solved by an announcement stating that, due to better financial circumstances, the former Broque (say broke!) Opera has been renamed the NEW AMERICAN OPERA THEATRE. Offering short operas in community centers and schools with young professional artists found such favor that a management firm specializing in school tours agreed to arrange all further bookings, expanding the tours all along the Eastern seaboard. The company itself will arrange a short New York season of chamber operas in English.

Aiming at a simpler, catchier, or more representative title, various companies have changed their names. The Opera Society of Washington, D.C., is now simply THE WASHINGTON OPERA (see Spring Blltn.); the Opera Gala Guild of the Florida Symphony in Orlando is now the ORLANDO OPERA COMPANY OF THE FLORIDA SYMPHONY; the Memphis Opera Theatre has become OPERA/MEMPHIS; and likewise, the Omaha Opera Company is now OPERA/OMAHA.

Representing the state through touring rather than performing in one city only, the Tucson Opera Company is now the ARIZONA OPERA (see Spring Blltn.), and the former Springfield Civic Opera will operate as the OHIO LYRIC THEATRE. This 16-year old, community oriented company which offers performing opportunities to local and area singers will, for the first time, tour three short operas in English to schools, clubs, etc. in various Ohio communities throughout the Fall, and with a program of another three operas in Spring. Margaret Kommel continues as production coordinator, R. C. Dolbeer is music director. — In order not to be limited to one community, New Jersey's North Bergen Opera Association has chosen the new name of FAMILY OPERA. Herman Schliesserman is music director, Josephine Ruffino is president.

The LYRIC OPERA OF KANSAS CITY is the new name of the former Kansas City Lyric Theater in Missouri. This is one of the rare instances where the new name is no shorter than the original. The reason for the change is to distinguish the opera company from the performing facility, the "Lyric Theater", an independent organization booking a variety of attractions. Russell Patterson, founder/director, continues as head of the opera company.

OPERA COMPANIES CONTINUE TO EXPAND

The San Diego Opera announced the addition of a Verdi Festival for August 1978. Planned as an annual event, the first year will bring three performances of *Aida* with Martina Arroyo to Southern California. Subsequent festivals might combine with some Verdi study program, resulting in a possible six-week event.

Opera companies in Michigan and Ohio plan to lengthen their seasons, each by adding one more production. The OPERA ASSOCIATION OF WESTERN MICHIGAN in Grand Rapids, under business manager Lorraine Hardeback, will for the first time offer three productions in 1977-78 with four performances of each opera. — The NEW CLEVELAND OPERA also moves from a two to a three production schedule this season, with the additional opera to be performed in the Spring in Cleveland and repeated in Akron. The other two productions are performed in repertory in the Fall. In addition, the company will give five performances of a one-hour version of *The Barber of Seville* sponsored by the Children's Concert Society of Akron. Last summer, part of the group performed Britten's *Little Sweep* at the Blossom Music Festival.

The Central City Opera House Association has created the CENTRAL CITY OPERA COMPANY SINGERS, a permanent ensemble to perform in Denver during the winter. It is supported in part by a grant from the Colorado Council on the Arts and the Humanities. The new group consists of nine singers (two sopranos, three mezzos, two tenors, and two baritones), music director Duain Wolfe, and stage director Robert Darling, who was recently named artistic director

of the Central City Opera House Ass'n. The opening concert on October 14 is co-sponsored by the Colorado Academy.

A feasibility study has been commissioned by the LAKE GEORGE OPERA FESTIVAL to examine a five-year expansion plan for the company. Receiving its support from a wide surrounding area in New York State, last summer the Festival lengthened its visit to Lake Placid by one additional week, playing four productions, and in 1978 will offer a six-week season. Planned are productions of *Le Nozze di Figaro*, *Faust*, *Regina*, *The Mikado*, and a world premiere to be announced.

The WEST VIRGINIA OPERA THEATRE of Charleston toured one opera to neighboring cities such as Huntington and Beckley. In addition, the company offered special programs such as "Dinner/Opera" or "Opera à la Carte" — a light dinner with a singing ensemble with piano performing operatic excerpts, or such specialties as "Pasta/Puccini" and "Ravioli/Rossini."

The SHREVEPORT CIVIC OPERA, founded in 1949, has for the last few seasons booked opera performances by other opera companies into Shreveport, among them the Houston, San Antonio and Fort Worth opera companies. In 1977-78, the company will resume producing and plans to offer two operas, one in December, one in May (see Performance Listing).

More junior touring groups have emerged. The Fort Worth Opera added the SOUTHWESTERN OPERA THEATER, a group of four singers from Texas with accompanist Fritz Berens, stage director Christopher Alden and designer Howard Parsons. Under General Director Rudolf Kruger, the first assignment of the new ensemble will be a three-week tour of *The Old Maid and the Thief* in October. Created with the aid of an NEA grant and local contributions, the Southwestern Opera Theater will perform in schools in the area around Ft. Worth.

OPERA ALABAMA, Birmingham Civic Opera's touring company, is staging Monteverdi's *Il Ritorno d'Ulysse in patria* at a local 17th century style residence, then at Birmingham Southern College, and subsequently on tour. Later, during the holiday season, the group will tour with *Amahl and the Night Visitors*.

David Di Chiera's MICHIGAN OPERA THEATRE in Detroit has announced additional activities in different areas. This season, the company adds three non-subscription performances (two of *The Student Prince*, one of *Carmen*); an annual summer festival is being established; the Opera-in-Residence program, which toured for eight weeks, is being expanded to 40 weeks; a Musical Theatre Series will be established in cooperation with two other opera companies; and a new training program for 40 apprentices will also net the company a chorus, while the young singers will receive instruction in voice, movement, make-up, and interpretation, as well as the opportunity to perform comprimario roles during the regular season. In addition, two administrative apprentices have been accepted in the production department. — The Company also scheduled a new and original fund raising event. On the occasion of its performances of Blitzstein's *Regina*, based on Lillian Hellman's play *The Little Foxes*, the company arranged a fund-raising cocktail reception and a Gala showing of the Bette Davis, Herbert Marshall film of *Little Foxes*. A picture postcard depicting a scene from the film served as invitation.

Two Alberta opera companies are also in the growing stages. The SOUTHERN ALBERTA OPERA in Calgary, with a budget close to one-half million dollars, offers for the first time three productions and a total of ten performances. — The EDMONTON OPERA is now making provisions for a \$1 million budget in 1979-80, when it plans to produce five operas, each given four performances plus two matinees, all with Canadian casts. Last season's expenditures were just a little more than half the above amount, with four productions in twelve performances. The company enjoyed 100 percent attendance and realized 47 percent of its budget from box-office receipts. It also receives grants from the Canada Council (the Canadian counterpart of our NEA) and from provincial government, as is the case with all professional Canadian companies.

The English National Opera in London has started a subsidiary company, THE NEW OPERA COMPANY, for the performance of modern and/or experimental works. The company's first production is Martinu's *Julietta*.

OPERA ON RADIO AND TELEVISION

During the current season, more opera performances will be carried over the radio waves than ever before in the United States. In addition to the 38-year old Met broadcasts, both the San Francisco Opera and the Lyric Opera of Chicago will have their complete repertoire sent over local and national radio stations. Chicago's seven operas will be re-broadcast in the Spring over a 200-city network. The ten operas performed by the San Francisco Opera this Fall will be heard over National Public Radio three weeks after the performances; San Francisco and the surrounding area residents can hear the broadcasts live.

New to the broadcast field this year is the New York City Opera, which will be represented by five operas in October-November and by another five during the Spring season. New York's WNCN will broadcast the operas live from the stage to listeners within Greater New York City; National Public Radio will offer a delayed broadcast on a national scope. The Fall season's productions to be heard are *La Fanciulla del West*, *L'Incoronazione di Poppea*, *Le Nozze di Figaro*, *Cavalleria rusticana* and *Pagliacci*, and *The Magic Flute*. — Last summer, NPR recorded the Lake George Opera production of Henderson's *The Last of the Mohicans*, and it, too, will be heard later this winter over the national network. The only other time NPR offered a variety of operatic performances was in 1974, when a series of nine operas were broadcast, recorded from live performances produced by six different opera companies. This year, the total will amount to 28 different broadcasts of live opera performances.

Those fortunate enough to attend the full day of television opera showings and discussions at the COS NATIONAL CONFERENCE in Houston will have a more informed and discerning approach to televised opera, live, edited or studio productions, and because of this will hopefully find greater enjoyment through better understanding of the problems and merits. A transcript of that day's proceedings will be available, and although the thrilling part of the viewing can not be transmitted in those written pages, the discussions alone should make interesting reading. We hope there will be another opportunity to show the film clips as they were especially assembled for this occasion, and a longer discussion period would, in fact, be beneficial. One day seemed all too short to do more than touch upon the various possible approaches. We would like to acknowledge at this time the generous grant from the National Opera Institute which made this project a reality, the both imaginative and dedicatedly painstaking work of David Griffiths and Richard Di Cicco and their crew, for screening and assembling the material, and last but not at all least, the inspired and inspiring moving force behind the whole project, our own Honorary National Chairman, Robert L. B. Tobin.

Although WNET/Channel 13 is not producing opera this season, there is much opera that can be tuned in, both new productions and re-broadcasts of video taped or filmed performances. Exxon sponsored "Live from Lincoln Center" is bringing this Fall's productions of Massenet's *Manon* with Sills and Price from the stage of the New York City Opera in October, and the Metropolitan Opera will offer three operas in its own Texaco sponsored series of "Live from the Met" starting in November — all over WNET/13 and the Public Broadcasting Service stations. The first opera is *Rigoletto* in a new production televised on November 7, followed by *Don Giovanni* in March starring Sutherland, Varady and Morris. The third broadcast will bring to the viewer/listener the double-bill of *Cavalleria rusticana* and *Pagliacci* with Cotrubas, Domingo, MacNeil, and Diaz. Both of the above series are also supported by grants from the National Endowment for the Arts. — The first opera televised on the West Coast to be shown nationally over PBS is the San Diego Opera production of *The Merry Widow* featuring Beverly Sills. Taped at three live public performances in October, the final result will be an edited version combining the best of each of the tapes. Sponsored by Atlantic Richfield Co., the production of KCET Los Angeles, and the Arts Program Group of Washington, D.C., is in charge of the San Diego broadcast with David Prowitt as executive producer. He was also responsible for the presentation of the "Performances at Wolf Trap" series. — Another opera taped for broadcast, although this one for local PBS viewing, is Lee Hoiby's *Summer and Smoke* as performed by the Chicago Opera Studio this September.

In addition to the above mentioned series, there will be re-broadcasts of various foreign-made videotapes of operas produced by BBC, RAI, UNITEL, CBC, and others. Do check your local listings for a very exciting season with opera on PBS television stations.

Produced by WETA, Washington, D.C., and funded by HEW and Allied Chemicals, ten 30-minute films called "Music . . ." are effective teaching tools. The series will be aired over PBS stations beginning in October on Tuesday mornings. Using the National Symphony Orchestra, arrangements with the musicians' union permit the use of the tapes by local media centers for a period of five years. A teacher's guide for preparatory activity is available from the local PBS station or the U.S. Government Printing Office.



NEW OR RENOVATED THEATRES

Minoru Yamasaki & Associates are the architects of the recently completed \$18 million TULSA PERFORMING ARTS CENTER. The Tulsa Opera will be opening at the Center's Chapman Music Hall on November 3 with *Aida*, its first production of the current season. The Center houses two flexible arena theatres seating 300 each, a playhouse seating 442, and the Music Hall seating 2,450. With the move to the new auditorium, the company will increase its ticket prices from a \$10 top to \$25 for an orchestra seat.

The EMPIRE THEATRE in Richmond, Virginia, an old vaudeville house, was restored to its original design while modern technical facilities replace the antiquated backstage areas. Built in 1911 by Moses Lafayette Hofheimer for opera, operetta and vaudeville, it was later turned into a movie house — a fate shared by many American opera houses and theatres. After restoration the Theatre seats 1,033, the orchestra pit about 30. The Richmond Civic Opera gave the opening performance, *La Traviata*, on April 22.

In Aurora, Illinois, the PARAMOUNT ARTS CENTER, a 1930's movie palace, was converted into a Center for the Performing Arts. The auditorium now seats 1,900.

Mexico City has a new concert hall. The NEZAHUALCOYTL HALL is built in the same style as West Berlin's concert hall where the orchestra sits on an off-center platform, with the audience surrounding the players. Because of this unusual form, the hall in Berlin is nicknamed "Karajan's Circus". However, the acoustics are said to be exemplary in both halls. The Mexican auditorium is the first one of this style in the Western Hemisphere. Christopher Jaffe functioned as acoustical consultant for the 2,500-seat auditorium which opened in September with a concert by the Cleveland Orchestra.

Changes and improvements on London's Royal Opera, Covent Garden, are being planned. Phase One provides for an extension of the building westward to James Street, better backstage facilities, and rehearsal rooms.

Recent refurbishing of the Teatro dell'Opera in Rome changed the interior colors from the conventional red and gold to blue and silver. Various statues by contemporary Italian sculptors were also added.



PROGRAM FORECAST

The Cincinnati Opera has announced the following schedule for its 1978 summer season, listed in order of performance dates: *Tales of Hoffmann* in English, *Lucia di Lammermoor*, *Cavalleria rusticana* and *Pagliacci* in new productions, *Macbeth*, *La Bohème*, *Die Walküre*, and *The Student Prince*.

Buffalo's Musictheater Advocates (see Spring Bltn.), in cooperation with SUNY-Buffalo and the Society of Polonia, is planning a performance of Moniuszko's *Halka* for June 17, 18 at Artpark in upstate New York. Singers for the three leading roles, conductor, and choreographer will be brought from Poland for the occasion.

Ottawa's National Arts Centre will again present the Ottawa Festival Opera. *A Midsummer Night's Dream*, *La Traviata*, and *Pelléas et Mélisande* will be performed between June 30 and July 29, 1978. — Next summer, the Banff Festival of the Arts in Alberta will give the second production of Harry Somer's *Louis Riel* with the original cast that created the work for the Canadian Opera Company in 1970.

The Lyric Opera of Chicago will open the 1978 season with *La Fanciulla del West* featuring Carol Neblett, Carlo Cossutta, and Gian Piero Mastromei. Broadway Director Harold Prince will stage the opera, which will be conducted by Bruno Bartoletti; designs have been commissioned from Eugene and Franne Lee.

Seattle Opera's 1978-79 season has been announced in its entirety: *Norma* with Cristina Deutekom in September, *Carmen* in November, *Macbeth* with Grace Bumbry in January '79, *Don Giovanni* with Sherrill Milnes in March, and *La Bohème* with Ermanno Mauro in May.



APPOINTMENTS

National Arts Organizations

Following the expiration of Nancy Hanks' second term in office as Chairman of the National Endowment for the Arts, the confirmation of LIVINGSTON BIDDLE as her successor seems virtually assured at this time. Mr. Biddle has been connected with the Endowment since its creation, having assisted in drafting the legislation which established the federal agency. He also functioned as liaison between Capitol Hill and the Arts agency for the last few years and worked closely with Miss Hanks. (See also Arts-Money).

GAVIN K. MACBAIN, former Chairman of Bristol-Myers, was named Chairman of the Business Committee for the Arts. He has been a member of the Committee since BCA's founding.

The Metropolitan Lansing Fine Arts Council in Michigan has a new Executive Director in the person of ROBERT WILLOUGHBY JONES, former Director of Westminster Choir College and, before that, Music Director of the Opera Workshop at Michigan State University in Lansing.

FRANK F. MANKEWICZ became President of National Public Radio on August 1, 1977.

After 23 years as Vice President of Broadcast Music Inc./Concert Music Administration, OLIVER DANIEL retired from that post only to be named Chairman of the Board of the American Composers Concerts, Inc.

The Association of College, University and Community Arts Administrators has engaged MELBA ORTIZ as Business Manager. Among her previous positions were those of accountant and auditor at the Museum of New Mexico in Santa Fe.

The South Street Seaport Museum in New York has a very distinguished new President. JOHN B. HIGHTOWER counts among his previous positions that of President of Advocates for the Arts (his most recent), President of the Associated Councils of the Arts, Director of the Museum of Modern Art, and Director of the New York State Council of the Arts.

Arts Centers and Festivals

The experience gathered as Assistant Director of Development at Lincoln Center for the Performing Arts will stand JAMES O'CONNELL in good stead when he begins his new assignment as Manager of the Civic Center of Greater Des Moines, Iowa. Now under construction, the \$11.4 million Center is expected to open in early 1979.

HERMAN KRAWITZ, former Assistant Manager of the Metropolitan Opera, and for the last two years President of New World Records, accepted the position of Artistic Director of the Music Hall Center for the Performing Arts in Detroit. He will continue with his work as President of the recording company.

Artpark/National Heritage Trust in Lewiston, New York, named DAVID MEDLAND Executive Director.

Opera Companies, Officers and Administrators

Dr. VIRGINIA H. FLOYD is the new President of the Arizona Opera Company. A former professor at the University of Arizona and director of its Readers Theatre, she was also president of Phi Beta Kappa and Distinguished Visiting Professor at the University of Southern California. In her new office with the opera company she succeeds Mrs. Ray Salzman.

Two Florida companies have announced the elections of new Presidents: Dr. WARNER FUSSELLE to the Civic Opera of the Palm Beaches, and Mrs. SHELBURN WILKES to the Orlando Opera Company. — The Birmingham Civic Opera has named JOE HEALEY as its new President, and New York's Village Light Opera Group chose JOHN W. BEHONEK for this office.

MARTHA ELSBERRY is the new General Manager of Opera/Omaha for 1977-78. The Shreveport Civic Opera engaged its first full-time administrator MARK MELSON, who was music and drama critic for the *Shreveport Times*. — PETER LANGLYKKE, former Director of the Gallery Association of New York State in Hamilton, N.Y., is the new Manager of the Virginia Opera Association, where he will be working with Peter Mark, Artistic Director, David Farrar, Production Director, and Edythe Harrison, President.

Stage director/designer ROBERT DARLING has been named first Artistic Director of the Opera Division of the Central City Opera House Association. He will be planning the Denver and Central City seasons together with Robert Lotito, the Association's Executive Director.

Columbia Lyric Theatre in South Carolina appointed DONALD GRAY Artistic Director to succeed J. R. McCrae. — Mrs. DOROTHY ROSE SMITH is the new Artistic Director of the Lancaster (Pa.) Opera Workshop.

Pittsburgh Opera Inc. has engaged VINCENT R. ARTZ as its new Manager; Barbara Karp is the Artistic Director. — RICHARD COVELLO has become Manager of the Chicago Opera Studio.

ROBERT WALKER, formerly administrative assistant at the New York City Opera, was named Business Manager of the San Francisco Opera. — ARLENE IAGNOCCO holds the same title with the Greater Utica (NY) Opera Guild.

The Portland Opera Association has added a Director of Development and Public Relations, Miss MOLLY ACKLEY, and a Sales and Ticket Manager, Miss CAROL HOFFMAN.

MARK FLINT will hold the newly created position of Administrator of the Apprentice Program of the Michigan Opera, and also that of Staff Music Director, and STEVEN GLENN was named Assistant Music Director and Director of Chorus.

The Houston Opera Studio has engaged FRANK CORSARO as Director of Dramatic Studies and British coach/accompanist JEAN MALLANDAINE as Head of the Musical Studies program. — LEE SCHAENEN succeeds Herbert Handt as Director of the Opera School of the Lyric Opera of Chicago.

Symphony Orchestras

LEONARD SLATKIN is the new Music Director of the New Orleans Philharmonic for 1977-78, succeeding Werner Torkanowsky. He has been principal guest conductor for the St. Louis and Minnesota orchestras. — THOMAS GREEN, General Manager in New Orleans for the last 20 years, will retire after this season, but remain with the orchestra as Assistant to the President.

The New Haven Symphony has a new Music Director in the person of MURRAY SIDLIN who has been given a two-year contract.

The Wichita Symphony is changing both its Music Director and its Manager in the same season. As previously announced, conductor Michael Palmer is succeeding Francis Huybrecht, and RICHARD W. THOMPSON is the new Manager.

New managers have also been appointed by the Oklahoma City Symphony, JOHN H. DE FORD; the New Jersey Symphony, KENNETH R. MEINE; and the Tri-Cities Symphony in Davenport, Iowa, LANCE O. WILLET, succeeding Styrk Orwoll.

Academia

The New England Conservatory announced the appointment of JAMES STANLEY BALLINGER to President, succeeding Gunther Schuller.

GUSTAV CIAMAGA was named Acting Dean of the University of Toronto, School of Music.

Former Executive Director of the Massachusetts Arts and Humanities Council LOUISE TATE has joined the administration of the California Institute of the Arts in Valencia in an executive position.

MARGARET HARSHAW has joined the faculty of the Academy of Vocal Arts in Philadelphia, where Dino Yannopoulos is Director (see Spring *Bulletin*). MARTIN RICH, Music Director of the Philharmonic Symphony of Westchester and former Metropolitan Opera conductor, has been signed to hold Master Classes and will also conduct one of this season's operas, as will RICHARD WOITACH and CHRIS MACATSORIS. Three operas will be performed with orchestra at the Walnut Street Theatre, others with piano at the Academy.

DAVID BABER was named Vice President of the Manhattan School of Music. — HELEN VANNI, former Metropolitan Opera mezzo soprano and until last summer head of the voice department at Cleveland Institute, joined the Manhattan School in the same capacity.

Hartt College of Music has signed KURT KLIPPSTATTER, originally of Graz, Austria, more recently of Memphis and Little Rock, Ark., as Principal Guest Conductor for opera and concerts. DONALD HARRIS, former Executive Vice President of the New England Conservatory, is the new Chairman of the Department of Composition and Theory and the College's Composer-in-Residence. Soprano DEBORAH TREGER is Visiting Lecturer in Voice.

The newly appointed directors of opera theatres or opera workshops at colleges and universities include MARAJEAN B. MARVIN, former associate of Mary Elaine Wallace at Southern Illinois University, now at the University of North Carolina in Chapel Hill where Dr. Wilton Mason retired; ROGER L. STEPHENS to Washington State University in Pullman, succeeding Margaret Davis; PHILIP WELTER to the College of St. Benedict in St. Joseph, Minn.; THOMAS HOLLIDAY to the North Texas State University in Denton succeeding Arthur Schoep; LISA WOODUL to the University of Texas at El Paso; Dr. JOHN E. TAYLOR to Northwestern State University of Louisiana in Natchitoches; GEORGE M. TEPPING to Miami University in Oxford, Ohio; JOHN MOVAN to the University of Nebraska in Lincoln; JAMES BERT NEELY to the State University of New York in Fredonia; and JAMES NEELY to Cameron University in Lawton, Oklahoma.

MISCHA SEMANITZKY is the new Resident Conductor at Kansas State University in Manhattan, Ks.; composer HUMPHREY SEARLE is this year's Guest Professor of Composition at the University of Southern California, and CHARLES ROE joined the same faculty as Professor of Vocal Arts. PAULA PAGE, former Met Opera National Council Auditions winner, is on the voice faculty of the Carnegie-Mellon University in Pittsburgh.

European Opera Companies

On May 1, The Right Honourable KENNETH ROBINSON succeeded Lord Gibson as Chairman of Great Britain's Arts Council, an unpaid, five-year appointment. He had been Chairman of the English National Opera, but resigned in order to be able to accept the above national office. Lord Goodman is now Acting Chairman of ENO.

The Aldeburgh Festival has invited MSTISLAV ROSTROPOVICH as its Artistic Director for Summer '78.

The London Opera Centre, the Royal Opera's training and young artists' program, named JOHN KENTISH, its former Director of Studies, Acting Director of the Centre, to succeed JAMES ROBERTSON who retired at the end of last season. The current season has a reduced enrollment of twenty singers and six coaches. The faculty includes Reri Grist, Sir Geraint Evans, Tito Gobbi, and Michael Langdon.

COLIN GRAHAM and STEUART BEDFORD are Co-Directors of the English Music Theatre, formerly the English Opera Group. With almost one-third of its subsidies cut, the touring company found itself forced to reduce its activities by about the same percentage this season.

PETER HEMMING, General Administrator of the Scottish Opera, has become General Manager of the Australian Opera, beginning in September '77. In Glasgow he is succeeded by PETER EBERT, who was Intendant of the Staatstheater, Wiesbaden, since 1975. From 1965-75 he was Director of Productions at the Scottish Opera.

PAOLO GRASSI, Soprintendente of Milan's La Scala, was also elected President of RAI (Radio e Televisione Italiana).

Tenor NIELS MOELLER has taken over the directorship of the Royal Opera, Copenhagen, following the resignation of Ulrik Cold, which was due to a cut in opera subsidies.

The Badisches Staatstheater in Karlsruhe named GUENTER KOENEMANN to the post of Intendant beginning in the Fall of 1977. CLAUS LEININGER is his successor as Intendant of the Musiktheater im Revier in Gelsenkirchen.



INDUSTRY NEWS

Theodore Presser Company of Bryn Mawr and New York has become the U.S. distributor for sales and rental of the CHAPPELL MUSIC catalogues. Henson Markham, formerly with Salabert and Boosey & Hawkes, was made Vice President of T. Presser, Director of Publications.

Josef Weinberger, Ltd., London, added new operas in English translations and the OPERA RARA catalogue to its distributorship.

The University of Chicago Press, in collaboration with Casa Ricordi, Milan, is preparing a new critical edition of Verdi operas. The aim is to "remain faithful to autograph sources while also serving the needs of practical performance". The advisory panel includes Julian Budden, Philip Gosset, Ursula Günther, and H. C. Robbins Landon. The first operas to be published in this series are *Rigoletto*, *Nabucco*, *Don Carlos*, *La Traviata*, *Aida*, *Macbeth*, *Un Ballo in maschera*, *Ernani*, *Luisa Miller* and *I Masnadieri*.

Dover Publications offers new vocal and orchestral scores for Weber's *Der Freischütz*.

Ann Summers Artists Management, with headquarters in Rome, has announced the opening of a Toronto office. Mail may be addressed to Ann Summers International, Ltd., Box 95, Station A, Willowdale, Toronto. The Ontario city is Miss Summers' original home town.

BOOK CORNER

Due to the limited size of the *COS Bulletin*, the Book Corner had to be deferred from the last two issues. Therefore, this column in the current issue is quite extensive, requiring a limitation of space allotted to each book. We hope that in spite of this, the brief descriptions will help the reader and COS member to decide which books are best suited to his interests and tastes and fit best into his library.

BIOGRAPHIES

Of Conductors, Directors, Singers and Composers — and Prime Ministers, too.

Two conductors more different than Erich Leinsdorf and Artur Rodzinski are hard to imagine, and equally different are the two biographies recently published. Yet both men came to the United States from Europe before the Second World War with upbringing and training in Central Europe and both enjoyed international careers. In *OUR TWO LIVES*, Halina Rodzinski, the conductor's widow, presents a fascinating picture of the successful but stormy career of Artur Rodzinski, juxtaposed against their private lives. From Poland to Chicago and New York, many famous musicians pass through these interesting pages which reflect the glories as well as the hardships of the lives of this unusual family. Charles Scribner publishes the 403-page, illustrated and indexed book, which includes, among others, some photos of the young and very young son Richard, presently artistic administrator at the Metropolitan Opera. The book is priced at \$12.50.

CADENZA is the autobiography of Erich Leinsdorf, and is subtitled *A Musical Career*. It is a document not only of the conductor's musicianship but also of his well-known analytical mind, his mental curiosity, and his intellect. Again, we are treated to events involving famous contemporaries described from a very personal viewpoint. Mr. Leinsdorf also shares with us some of his searching philosophy and his present outlook on life. Available for \$10.95, the book is published by Houghton Mifflin Co. The 321 pages feature photographs and include an index.

The third conductor's biography is of a more controversial nature, predictably so due to its subject. Author Joan Peyser chose the title *BOULEZ, Composer, Conductor, Enigma*, and rather than attempting to interpret the enigma, tried to present the person, the artist, with often contrasting sides and visions, almost always an extremely private man. While the absorbing 303 pages are certainly most informative, they really bring you no closer to understanding this strange and interesting figure. The book closes with a reprint of poems set to music by Boulez, and an index. Published by Schirmer-Macmillan, its price is \$12.95.

COS members who attended the Boston Bicentennial Conference will no doubt remember the unexpected pleasure of listening to an address by The Honorable Edward Heath, former Prime Minister of Great Britain. His vitality and exuberant personality can now be enjoyed in his autobiographical book *MUSIC, A Joy for Life*. We are offered an insight into the rare and exciting combination of a public/political life intertwined with music and musicians. Since he himself has had professional musical training, he brings better understanding to the problems, and also to the pleasures, of music making — certainly much more so than any other public figure who may be a devoted music lover. In addition to the fascinating story, which includes Mr. Heath's debut as a conductor of the London Symphony Orchestra, the book is beautifully and richly illustrated with color and black and white photographs, including one set with Mr. Heath demonstrating conducting movements. This is Mr. Heath's second effort as an author; his first book was on sailing, his other avocation. *MUSIC* is published by Sidgwick and Jackson, London, where it sells for £5.95. Thus far there is no American publisher, but it can be ordered through the British Book Center, 153 East 78 Street, New York 10021 for \$25 (allow two months for delivery) or directly from the British publisher at 1 Tavistock Chambers, Bloomsbury Way, London, WC1A 2SG. It is worth the trouble.

To think that \$10.95 can bring you some of the wisdom and inspiration of the late and legendary Walter Felsenstein. Speeches, articles and interviews by the German

director, as well as by some of his colleagues about him, have been collected, edited and translated by Peter Paul Fuchs and published by W. W. Norton & Co. as **THE MUSIC THEATRE OF WALTER FELSENSTEIN**. Among the articles is a report by Felsenstein on the training of stage directors; there are excerpts from a speech he delivered at the Janáček Congress on the Czech composer's operas, there are discussions with Rolf Liebermann, and an article by Rudolf Heinrich on his collaboration with Felsenstein. There is an evaluation by Stuckenschmidt, and there are the notes by Fuchs himself taken at some of the director's seminars. The 188-page book also includes 15 pages of production photos.

Richard Rodgers' autobiography **MUSICAL STAGES** will be nostalgic for many readers, as the author relives fifty years of hit tunes and Broadway musicals in a book written in lively style and with much warmth. We meet Lorenz Hart, Rodgers' first partner in 1916, and follow the duo's success through well over twenty-five musicals — for there was rarely a failure. Later, ten musicals were created in collaboration with Oscar Hammerstein II, and four more written either with another librettist or as a solo venture. Throughout the book there is a blend of Rodgers' private life, with its description of New York at the beginning of the century, and his professional career, where he mingled with the famous and great. The book abounds in stories about New York theatre people, backstage anecdotes, and reminiscences about song-writing days and Hollywood. Photographs and playbills add further interest. Random House is the publisher of this indexed autobiography of 341 pages, priced at \$12.50.

Commemorating the hundredth anniversary of the birth of the famous German stage director/impresario, **MAX REINHARDT 1873-1973** was compiled and published by the Max Reinhardt Archive at the State University of New York at Binghamton, with Alfred G. Brooks as general editor. Among the twenty-four contributors, all famous international personalities, we find Otto Klemperer, Harry Horner, Stella Adler, Maria Piscator, Gregory Peck, Otto Preminger, and, of course, Helene Thimig-Reinhardt, the director's widow. Each essay presents a very personal account, and the whole forms a dignified and worthy tribute to Reinhardt, the creative genius. Reinhardt portraits, sketches and photos illustrate the 132-page book.

Three recently published singer's biographies offer the reader enjoyable hours. **BUBBLES** is, of course, Beverly Sills' own account of her life, her family and friends and her career, each with its tragedies and rewards. Originally conceived as a book of pictures with expanded captions, it grew into a complete story, although the photographs continue to form an important part. Published by Bobbs-Merrill to sell for \$12.50, the 240-page book features some 150 black and white photos and 16 pages in full color.

THE BLUEBIRD OF HAPPINESS is the title of Jan Peerce's memoirs as told to Alan Levy. In addition to accounts of the hundreds of performances shared with other international stars, the book also reflects a bygone era of New York; we follow Jacob Perelmuth from the City's Lower East Side to Jan Peerce's triumphs at the Metropolitan Opera, where he performed for twenty-seven years. Illustrated, the 325-page book has been published by Harper & Row, and is priced at \$12.50.

Ruby Mercer, editor of *Opera Canada*, has chosen the Canadian born tenor/impresario Edward Johnson as the subject of her first biography. **THE TENOR OF HIS TIME** is an eminently readable account of his ascent to stardom and subsequent directorship of the Metropolitan Opera, a position he occupied from 1935 until 1950. The book offers an insight into the Met's function in those days, and includes many interesting stories of his famous contemporaries. It also documents his continued interest in the promotion of music in Canada through his work at the Royal Conservatory and the founding of the Guelph Festival. Published by Clarke, Irwin & Co., Toronto, its 336 pages contain interesting photographs, a discography and an index, and is priced at \$15.50. The American distributor is Books Canada Inc., 33 E. Tupper St., Buffalo, N. Y. 14203.

Less successful is **BETWEEN ACTS: *An Irreverent Look at the World of Opera and Show Business***, a collaborative effort between baritone Robert Merrill and author Robert Saffron. To be able to laugh with people is a special gift; to laugh at people and set them up to ridicule seems poor taste indeed. The less said about the book which follows the latter path, the better.

Two new books on Gustav Mahler attest to the recent upsurge in the composer's popularity. Both volumes add new material and further the understanding of the composer/conductor's life — although neither is as detailed or thorough as the de la Grange biography, of which we are eagerly awaiting the second volume. However, both Kurt Blaukopf's and Sigrid Weismann's books are beautifully executed and illustrated volumes of art-book size, and the texts are extremely readable. Biographer Blaukopf compiled and edited MAHLER, *A Documentary Study*, published by Oxford University Press. The illustrated, 280-page book is priced at \$37.50. — Sigrid Weismann's GUSTAV MAHLER IN VIENNA is published by Rizzoli International Publications and is made up of essays by Boulez, de la Grange, Marcel Prawy, and five other contributors. Tracing a wonderfully exciting period at the Vienna State Opera during the time of Mahler's directorship (particularly through Marcel Prawy's contribution), the text and the 180 illustrations and 12 color plates make this book an attractive and worthwhile conversation piece. Price \$25, 192 pages.

To mark the 150th anniversary of the death of CARL MARIA VON WEBER, Cambridge University Press has published the John Warrack biography in a second edition. It was first printed by Macmillan in 1968; the edition is now available both in hardcover (\$29.50) or in paperback (\$8.95). The 411-page book contains a list of the composer's works, a bibliography, a map, a family tree, many fine illustrations, and is indexed for easy reference.

In celebration of the 100th anniversary of the first staging of the "Ring", Hans Mayer has given us RICHARD WAGNER IN BAYREUTH. A unique phenomenon, the Festival, is described from its unusual founding to its present-day philosophies and performances. The book offers a thorough study of the changes and evolutions through the prewar years of "ideology and politics" at Bayreuth, to the "deseccularization" by the composer's grandsons in the last three decades. Translated into English by Jack Zipes, the 248 pages include well chosen illustrations which make this a handsome book, published by Rizzoli Publications to sell for \$18.50.

Cambridge University Press published THE FORGING OF THE RING, *Richard Wagner's Composition Sketches for Der Ring des Nibelungen*, written by Curt von Westernhagen and translated by Arnold and Mary Whittall. The 248-page musicological study contains four facsimilies of composition sketches, a bibliography and an index, and costs \$18.95.

W. W. Norton & Co. has published an attractive edition of THE RING OF THE NIBELUNG, with both the original text and Andrew Porter's English translation. A preface by Mr. Porter gives many enlightening pointers as to the method and decisions arrived at regarding the choice of translation. Jeremy Noble and Peter Branscombe contributed articles and Eric Fraser is responsible for the interesting woodcut illustrations. Clothbound and boxed, the book sells for \$26.95.

Thus far, the most complete and authoritative biography of Wagner is the four-volume work by Ernest Newman, THE LIFE OF RICHARD WAGNER. The book was originally published in 1937 by Alfred Knopf, and the recent issue of a paperback edition by Cambridge University Press came as most welcome news. Each volume is priced at \$8.95.

Dietrich Fischer-Dieskau, whom we know as an opera and lieder singer and as an occasional conductor, has now tried his hand at writing and has given us an unusual philosophical study, WAGNER AND NIETZSCHE. Seabury Press published the English version translated by Joachim Neugroschel. He describes the original friendship and kinship experienced by these two unique creative Germans, and in detailed and thorough studies examines the struggle that the two men and their intellectual minds underwent and which ultimately drove them apart. 232 pages with illustrations; price: \$12.95.

The latest of musicians' biographies reaching us is one not related to opera at all. However, it is so well written, so interesting a story and, more, reflects so interesting a man that it will, no doubt, find favor with many music lovers — of opera and otherwise. UNFINISHED JOURNEY is the title of Yehudi Menuhin's life story,

published by Alfred Knopf and available for \$12.50. Starting as a child prodigy playing the important violin concertos at the tender age of ten, he is one of the rare cases where all the hopes and promises for a future career came true. But in addition to the musical side of his life, he takes the reader into his confidence regarding his religious, metaphysical and philosophical thoughts, and much can be learned from that part of the book, too. The discipline of yoga appealed to his searching mind and high ethics and we read of his conversing with Pandit Nehru while both relaxed standing on their heads. We also read about his fellow musicians and his activities on behalf of ecology, UNESCO, and world unity, and lovingly, about his family. The 378 pages never seem too many. There are also photographs and an index.

REFERENCE BOOKS

Opera Dictionaries, Art Service/Administrative Directories

WHO'S WHO IN OPERA, edited by Maria F. Rich, published by Arno Press, 684 pages, price \$65. The first biographical opera dictionary includes over 2,300 detailed entries of biographical data on singers, conductors, directors, designers, and administrators professionally active in international opera houses. The biographies include career-related information such as educational background, debut, and major roles sung on stage, recorded, and/or televised, and with which companies, as well as participation in world premieres. Human interest and personal information includes spouse and children (if any), other professions or occupations prior to the present one (a most revealing, at times entertaining, at times a provocative and depressing subject); designers and directors include information on other art forms such as painting, sculpting, commercial art and exhibitions for the former, theatre/drama and television work for the latter. A total of approximately 1,000 operas and 3,500 roles are mentioned. Although an index could not be included, COS members purchasing the book may, for a small additional charge, order such an index from COS directly. In addition, the book presents detailed profiles of 101 international opera companies (including 30 in the United States), with repertoire, budget, staff, audience, history and other pertinent information.

Another most welcome addition to the operatic bookshelf is a new edition of KOBBE'S COMPLETE OPERA BOOK. Always one of the major reference works in the field, the ninth edition represents an important expansion and corrections of previous minor errors. Ninety-one operas with synopses and analyses have been added, while only one was deleted from the earlier volume. The book now features a total of 301 operas in 1,712 pages (400 more than before), and an additional 40 photographs. The Earl of Harewood (General Director of the English National Opera and a featured speaker at the COS Boston Bicentennial Conference) is responsible for the enlargement and updating; he also edited the previous edition. The works added to this volume are by no means all by contemporary composers. We find additional operas under Rossini, Bellini, Verdi, Stravinsky, and others. Published in the United States by G. P. Putnam, the new enlarged Kobbé is available for \$20.

Leslie Orrey's THE ENCYCLOPEDIA OF OPERA is yet another opera dictionary, where criteria for inclusion seems rather vague, resulting in numerous questionable entries and omissions. Yet the book is artistically and visually most handsome and, of course, contains all basic references so that it will serve the young opera aficionado well as an initial guide. In addition, its color and black and white production photos make it an attractive gift. Collaborating with Mr. Orrey were Alan Blyth, Julian Buddan, Gilbert Chase, Elizabeth Forbes, and others who each contributed a particular section. Published by Charles Scribner's Sons, the 376-page book is available for \$25.

Quaintance Eaton's indispensable OPERA PRODUCTION I, originally published by the Minnesota University Press in 1961, has been out of print and it is good to know that it has been reprinted and is available from Da Capo Press for \$12.50. The volume's sequel, *Opera Production II* (1974) is still available in the original Minnesota University edition.

Wayner Publications (Box 871, Ansonia Station, New York 10023) has published a revised second edition of WHAT DID THEY SING AT THE MET?. Including about 225 leading singers from the beginnings of the company in 1883 until 1976, each is listed with the operas and roles performed, the date of the first performance of the role at the Met and the number of performances for each role. It represents a cross-reference to the Metropolitan Opera Guild's Annals, except that it includes singers of major roles only. We note that Pasquale Amato and Lucine Amara sang 447 and 446 performances, respectively, but Jussi Bjoerling sang only 90 of ten roles. Giovanni Martinelli's appearances in New York and on tour total 883, which is not the record. That honor belongs to Antonio Scotti, with 1,169 performances. (The Met's three favorite comprimarios of the past, Thelma Votipka, George Cehanovsky and Alessio de Paolis, surpassed that number of appearances.) Luisa Tetrazzini sang only eight performances, three Lucias and Gildas each, and two Violettas. The paperbound record may be ordered for \$4.75 prepaid.

Most COS members will, by now, be familiar with SIMON'S DIRECTORY OF THEATRICAL MATERIALS, SERVICES AND INFORMATION, published by Package Publicity Service in New York. We have reported on various editions as they appeared and are delighted to do so again. The fifth and largest version of the Directory has been distributed and in its 388 pages it includes some 22,000 sources of theatrical materials and services, arranged by categories which, in turn, list the services by states and cities, with zip codes and telephone numbers included. Other subjects on which information was compiled include lists of some 1,100 performing arts books, 334 recently built theatres with names of architects and consultants, 189 major professional theatres, 32 unions, and theatrical contests, awards and prizes. All listings pertain to the United States and Canada. The paperback Directory, edited by Bernard Simon, is available for \$8.95.

Other performing arts directories include the annual artists issue of *Musical America* called, in its expanded form, the INTERNATIONAL DIRECTORY OF THE PERFORMING ARTS (\$12). Comprehensive lists of orchestras, performing arts series, music schools, music editors of newspapers and periodicals, artists managers and others are arranged by state with a separate international section on the same categories.

Similar in format, the DANCE MAGAZINE ANNUAL (\$10) in its third edition has over 10,000 entries in 84 art-related categories. It features over 100 professional dance companies here and abroad and also lists state arts agencies, community councils and much other useful information. Published by Dance Magazine, 10 Columbus Circle, New York, N. Y. 10019.

The American Council of the Arts has published the ARTS YELLOW PAGES including arts service organizations and publications, state and community arts councils, American and Canadian agencies and foundations. Copies are available for \$5 from ACA, 570 Seventh Avenue, New York, N. Y. 10018.

CARTER ON THE ARTS is another new booklet published by and available from ACA, this one for \$2.50. It quotes the President's statements and commitments on behalf of the arts in America and includes a preface by Joan Mondale, the 1976 arts and humanities platform statements of the Democratic and Republican parties, and a concluding statement by Michael Newton, ACA's president.

A number of other publications received by Central Opera Service which will be of interest to companies and individual artists, performing and creative, are listed below: From the Volunteer Lawyers for the Arts (36 West 44 Street, #1110, New York, N. Y. 10036) for \$1 each: EXEMPT ORGANIZATIONS AND THE ARTS by Herrick Lidstone and R. J. Ruble with excerpts from the *Tax Guide for Artists and Arts Organizations*; THE INDIVIDUAL ARTIST: *Record Keeping, Methods of Accounting, Deductions for Federal Income Tax Purposes* by Lidstone and L. R. Olsen; and FEAR OF FILING: *A Beginner's Handbook on Record Keeping and Federal Taxes for Performers*.

The University of Wisconsin in Madison and its Graduate School of Business/Center for Arts Administration sponsored THE ROLE OF THE ARTS ADMIN-

ISTRATOR by Dr. N. S. Kaderlan (\$3); IMPROVED FINANCIAL MANAGEMENT OF SMALLER PERFORMING ARTS ORGANIZATIONS by A. H. Henry and E. A. Prieve (\$3), and ADMINISTRATION IN THE ARTS: *An Annotated Bibliography of Selected References* by E. A. Prieve and I. W. Allen (\$5).

Some state arts councils and commissions are publishing guidebooks or handbooks which fill a specific need, particularly since they are prepared in response to special requests. Here we find two on the subject of touring: PRESENTING PERFORMANCES, *A Handbook for Sponsors*, written by Thomas Wolf, Director of the New England Touring program for the New Hampshire Commission on the Arts. It deals with the same problem as does the TECHNICAL PRODUCTION HANDBOOK: *A Guide for Sponsors of Performing Arts Companies on Tour*, prepared by the Western States Arts Foundation. The former may be ordered prepaid for \$1 per copy from the New Hampshire Commission, 40 North Main Street, Concord, N.H., 03301. The charge for the latter is \$2 and is available from WSAF, 1517 Market, Denver, Colo. 80202. Twenty-five or more copies cost \$1.50 each.

The most authoritative guide to opera touring comes from the man who has had the most experience and success in this field. Boris Goldovsky, together with the above mentioned Thomas Wolf, wrote TOURING OPERA, *A Manual for Small Companies*, published as a monograph by the National Opera Association. The 112-page guide includes accounting examples, facts about union contracts, financial, artistic and technical preparations, and much other valuable information; it also includes a few production photos. Individual copies may be ordered from the editor of the monograph series, Leland Fox, University of Mississippi, University, Miss. 38677.

BCA published 2,507 EXAMPLES OF HOW BCA COMPANIES SUPPORTED THE ARTS IN '76 AND '77. The 35 pages offer excellent ideas and guidelines, and the booklet is available from BCA, 1700 Broadway, New York, N. Y. 10019. The first copy is free, any additional copies are \$.50 each.

The Albany (N. Y.) League of the Arts, 135 Washington Avenue. 12210, has prepared a listing of CAPITAL DISTRICT ARTS AND CULTURAL RESOURCES including 423 colleges, libraries, and organizations within the Albany District. Copies may be ordered for \$2.

NEA's latest publications include CREATIVE AMERICA: *The Arts and the Pursuit of Happiness*. Up to five complimentary copies may be requested from the National Endowment, Mail Stop 550, Washington, D.C. 20506; more copies must be ordered from the Government Printing Office, 20402, at \$2.05 per copy.

Following a survey, the Commission on Private Philanthropy and Public Needs published a comprehensive report entitled GIVING IN AMERICA, *Toward a Stronger Voluntary Sector*. Fund raisers will be interested to read the detailed accounts of this 240-page, well organized study. Copies may be ordered from Leonard Silverstein, Executive Director, Commission on Private Philanthropy and Public Needs, Silverstein & Mullens, 1776 "K" Street NW, Washington, D.C. 20006 for \$1.50.

GIVING USA is the annual report of the American Association of Fund-Raising Counsel, Inc., and represents "A compilation of facts and trends on American philanthropy" for the past year. Individual copies are priced at \$5 and are available from AAFRC, 500 Fifth Avenue #1015, New York, N. Y. 10036.

The Washington International Arts Letter has announced the compilation of its latest edition of INTERNATIONAL GRANTS AND AID TO INDIVIDUALS IN THE ARTS which may be ordered for \$13.95 from WIAL, Box 9005, Washington, D.C. 20003. — Volume number 2 of PRIVATE FOUNDATIONS AND BUSINESS CORPORATIONS ACTIVE IN THE ARTS, HUMANITIES AND EDUCATION lists over 1,000 foundations, and almost 300 corporations with significant arts support programs. It may be ordered for \$45.

Musicdata Inc. in Philadelphia (18 West Cheltenham Ave., 19144) has published the fourth volume in its series *Music in Print*, this one devoted to CLASSICAL

VOCAL MUSIC. Included are concert and recital works — not opera — and the approximately 34,000 listings are arranged by composer, then by title. Paperbound, computer-print-out copies sell for \$42. The first two volumes were *Choral Music in Print (Sacred and Secular)*, the third was *Organ Music in Print*.

Drama Book Specialists have published *An Annotated Bibliography: PERFORMING ARTS BOOKS IN PRINT*. Compiled and edited by Ralph Newman Schoolcraft, the 761-page volume is arranged by category, divided into four major parts: "Books on Theatre and Drama", including books on national theatres throughout the world, on musical theatre which, in turn, includes opera and operetta, dance, marionettes, etc., "Books on Technical Arts" including such subjects as theatre architecture, stage and costume design, speech and acting, "Books on Motion Pictures, Television and Radio", and finally "Mass Media and the Popular Arts". Offering a brief description of each book and its year of publication, this is an excellent reference source for anyone needing books on widely diverse subjects within the performing arts. Of course, each subject lists only a handful of books and as a comprehensive bibliography of opera books it would be found inadequate. Compiled in 1973, it sells for \$7.95.

The sixth edition of the **DIRECTORY OF MUSIC FACULTIES IN COLLEGES AND UNIVERSITIES, U.S. AND CANADA** is now available. This biennial publication covers 1976-78, and identifies over 20,000 music faculty members in 1,360 colleges, conservatories and universities. Listed by states and institutions, it is cross-referenced once by teaching area and specialties and once by name. Its cost is \$12, it is published by The College Music Society, SUNY-Buffalo.

R.R. Bowker has published the fourth edition of the **BRITISH MUSIC YEAR-BOOK**, edited, as were the previous issues, by Arthur Jacobs. Covering most efficiently the complete British musical scene for the year 1975, listings, data and statistics are readily accessible to the reader or researcher through the book's index. The 750-page directory sells in the U.S. for \$22.50.

ANNIVERSARY BOOKS

Arthur Bloomfield prepared a late birthday present for the San Francisco Opera. **FIFTY YEARS OF THE SAN FRANCISCO OPERA** is a chronicle of the company's fifty seasons, an up-date of the author's own book on the company's first twenty-five years. It is a reminder of the many firsts for which the San Francisco Opera was responsible, the various European artists it introduced to American audiences. It offers a lively account of the changes the city and company underwent during that period. Available for \$14.95 from the San Francisco Book Co., 2311 Fillmore, San Francisco, CA 94115, 32 pages of photographs enhance the 456-page book, which also includes performance annals and an index.

TANGLEWOOD, another new book by Herbert Kupferberg, was not written for a special anniversary, but simply in celebration of the festival. Everyone who has enjoyed concerts at Tanglewood will enjoy this book which traces the Festival's historic development and gives chronological accounts of memorable concerts. It also features many excellent black and white photographs and is indexed for easy reference. The price is \$9.95 for this 280-page paperback, published by McGraw-Hill.

Celebrating its 25th anniversary, the Canadian Opera Company's **REMEMBERED MOMENTS 1950-75** features almost 200 color and black-and-white production photos, while telling the success story of COC. The book, sponsored by the Alfred Dunhill of London, Ltd., may be ordered from the Company (35-39 Front Street East, Toronto M5E 1B3) for \$6.50. It includes a complete performance record and an article by and a tribute to its founder/director, the late Herman Geiger-Torel.

GENERAL OPERA AND MUSIC BOOKS

With the rise of opera's popularity in the United States, comes the increase in attractive opera books. The latest volume tracing the history and development of opera, its composers and major opera houses, is by the well-known musicologist,

Herbert Kupferberg. Simply called OPERA — a non-copyrighted title judging by the number of books under that heading — the informed text is profusely interspersed with fine color and black-and-white photographs. Twenty-five pages of the 192-page book feature reprints from books and articles by opera personalities such as Gatti-Casazza, Caruso, Bing, and Margaret Webster. "A Chronology of Opera", selected bibliography, and an index close the book published by Newsweek Books as part of its World of Culture series. Price \$11.95.

The much revered dean of music critics, Irving Kolodin, has turned to comedy, presenting a four-hundred year operatic history lesson in the disguise of an imaginary two-act opera. THE OPERA OMNIBUS, *Four Centuries of Critical Give and Take*, published by E. P. Dutton, chronicles the development of opera and the changes of style in this highly unorthodox, entertaining book, while affording the reader a glimpse into the thoughts of a critic. Or does he only tease us? 336 pages, price \$15.

Monsieur Croche was a rather feared critic, with his sharp pen and sharp wit. But it was not unknown at the time that this was none other than the composer Claude Debussy. A collection of his critiques and some essays and other writings have been collected by François Lesure, translated and edited by Richard Langham Smith, and published by Alfred Knopf as DEBUSSY ON MUSIC. This volume includes the original 25 criticisms selected by Debussy himself for *Monsieur Croche*, plus many more not previously published except, of course, as the original reviews: On the *Damnation de Faust* "Berlioz clearly did not know what he was up to". Wagner was a natural enemy and little sympathy was wasted on him or on his composition. Monsieur Croche suggested "Hoyotoho" be adopted as a daily greeting, and was "Oh, so tired" of the teutonic helmets and spears before the fourth evening began. However, we are also treated to Debussy as a composer, dissatisfied with a Paris music critic who attacked his *Pelléas et Mélisande* as not conveying the poetic essence. "For twelve years I have had Pelléas and Mélisande as my every-day companions . . . nobody's comments or accusations could erode the composer's inner contentment." He touches on non-musical personalities and daily events, and for some time his criticism is juxtaposed to that of Collette, as they both appeared in the same newspaper on the same subjects, a publisher's scheme to provoke controversy. Arranged by dates, articles are further identified as to the publications where they appeared. The 353-page book is indexed, supplied with many explanatory footnotes and priced at \$15.

A series of lectures given by the late Edward J. Dent form the substance of THE RISE OF ROMANTIC OPERA, published by Cambridge University Press. The material has been arranged and edited by Winton Dean and offers, in its 198 pages, a wealth of information, well organized and lucidly presented. The book is a tribute to the author, who was born 100 years ago. Its price: \$14.95.

Anyone who listened to and watched Leonard Bernstein deliver his Harvard lectures (originally the 1973 Harvard/Charles Eliot Norton lectures) over PBS television, and who found them as fascinating as I did, will be delighted to know that Harvard University Press has published the series of *Six Talks at Harvard* (sub-title) under the title THE UNANSWERED QUESTION. An interesting format for publication was devised. Three records illustrating the text are included and the book corresponds in size to the records. The whole is slipcased together in one package. It is available for \$20 and will, no doubt, be already in use by ambitious schools, since the musical examples, recorded as played by Bernstein on the piano at the lectures, accompany the writings. The book, too, contains many musical illustrations to further the understanding of the text. While Bernstein's vitality made the lectures something very special, it is surprising how much of his personality is transmitted through the written pages. Many people will find some of the more intricate passages and thoughts easier to comprehend when they have the opportunity to re-read a section which in a lecture passed too quickly.

Ecology in sound could be an alternate title for Canadian composer R. Murray Shafer's THE TUNING OF THE WORLD. Composer of *Loving (toi)* and *Patria II: Requiem for a Party Girl*, he is involved in various studies of sound which lead him — and maybe you, too — to the conclusion that our ears are so bombarded with continuous and deafening sound that we are losing all sensitivity in

our hearing. The book will make the reader acutely aware of sounds and disturbances (the telephone is one of the prime offenders), at least while reading, if not for a longer period, and maybe for an even more lasting effect. Available for \$12.95, it should be required reading if it can make the world a more quiet place. 301 pages, published by Alfred Knopf.

Another Canadian music book of special interest has been published by Oxford University Press. It is **CONTEMPORARY CANADIAN COMPOSERS**, written by Keith MacMillan and John Beckwith. Produced under the sponsorship of the Canadian Music Centre, it features profiles and a listing of the works of 144 Canadian composers active since 1920. It may be ordered for US\$14.95. The 248 pages of this detailed composers dictionary include photographs and some musical examples.

OF GERMAN MUSIC is a collection of eleven essays by as many authors, each concentrating on a special period or composer beginning with Schütz right up to Schoenberg and Hindemith. Edited by Hans-Hubert Schönzeler, the 329-page, indexed book is distributed in the U.S. by Barnes & Noble Books and is available for \$19.50.

George Seltzer has compiled articles and excerpts by numerous musicians, predominantly conductors, and molded it into a whole under the title of **THE PROFESSIONAL SYMPHONY ORCHESTRA IN THE UNITED STATES**. Diverse approaches by Berlioz, Stokowski, Munch, Steinberg, Schuller, Bolt, Joseph Wechsberg and Paul Hume, to name just a random few, must make for interesting although uneven reading. In addition, there are many contributors dealing with managerial, financial, and accounting matters, and thus the 493-page book covers a great deal of ground, and will be interesting and enlightening to many readers. Published by Scarecrow Press, Metuchen, New Jersey, it sells for \$17.50 and is indexed.

Of particular interest to the avant-garde enthusiast will be **CONTEMPORARY INSTRUMENTAL TECHNIQUES** by Gardner Read, composer-in-residence at Boston University, with a preface by Gunther Schuller. One reads of the microtonal variances within the twelve-tone system for strings, of the plucking of strings on the prepared piano, and the percussive effect of striking the body of the violin. Each sound production is listed with various compositions employing the particular method. An index of instrumental references and one to composers and their works close the 259-page book, which includes many samples of modern musical annotations. Published by Schirmer Books, a Division of Macmillan, it sells for \$17.50.

In **MUSICDOTES** you will find a number of old acquaintances who will make you smile, and discover some new ones who may make you chuckle. It is an amusing collection of musical bon mots and mishaps, collected by Scott Beach and illustrated by Fuzzy (sic). Published in California by Ten Speed Press in 110 pages, its price is \$4.00.

STAGE AND MUSIC THEATRE BOOKS

One of the most beautiful books published recently is the late David Oenslager's **STAGE DESIGN, *Four Centuries of Scenic Invention***. The artist, who was responsible for some very effective scenery for the theatre and opera, was also a discerning collector. The exhibition of his designs, encompassing 16th century master drawings to representations of all important contemporary designers, was shown at the Morgan Library in New York and subsequently travelled widely throughout the U.S. His very informed and interesting text tracing the history of stage design includes biographical data on the major artists and analyses of their work, and is enhanced by over 250 extremely fine pictures, most of them in color, representing 130 individual designers. "A Studio Book" published by Viking Press, its 301 pages contain a bibliography and an index; its price is \$25.

THE GRAND EXPERIENCE is the original title of *A History of the Grand Opera House* in Wilmington, Delaware. The 1871 building, which was declared a National Landmark, was being restored two years ago and is now used by symphony orchestras and the local opera company. Its handsome cast-iron front and elegant interior can be seen in old and new pictures in the book, which includes a

lively descriptive history of the city and its grand building (presented in the form of an opera synopsis) by Toni Young. Reproductions of old programs, etchings of town sites, architectural plans, old and new photographs, and imaginative use of graphics make this book of more than just local interest. In 196 pages, it is available from Grand Opera House, 818 Market Street Mall, Wilmington, Del. 19801 for \$17.50 hardcover, \$8.50 paperbound.

Opera's own Ethan Mordden strayed next door to Broadway with **BEST FOOT FORWARD**, published by Grossman Publishers, a Division of Viking Press. An entertaining overview of the Twenties through the Seventies, the book starts with the development from opera to operetta to review, discussing general trends and specific musicals, their composers and performances. The 369-page book includes some black-and-white production photos and an index, and sells for \$15.

Robert Benedetti, dean of the School of Theatre at the California Institute of the Arts, is the author and illustrator of **SEEMING, BEING AND BECOMING**, a psychological and spiritual study of the art of acting on stage. Using metaphors in both language and drawings, the small size, 125-page book may well be an inspiration to some actors — not excluding those who sing and act in opera! Priced at \$6.95, it is published by Drama Book Specialists.

STAGE SOUND by David Collison, sound man for the Royal Shakespeare Company, London's National Theatre and many other producers here and abroad, offers expert information on electronically controlled (sometimes also produced) sound in the theatre. Written for both the amateur or novice sound man and the expert, who will be interested in a colleague's exposé, the book is an excellent guide to the use of electronically controlled sound in theatres, for television and radio, or recordings. Profusely illustrated with technical drawings and pictures of equipment, the book includes a glossary, a list of addresses of commercial firms, theatre terms in four languages, and an index. Another Drama Book Specialists publication, it is available for \$12.50.



COMPOSERS' SOCIETIES AND ARCHIVES

THE INTERNATIONAL CASTELNUOVO TEDESCO SOCIETY, Dr. Nick Rossi, President, 55 West 73 Street, New York, NY 10023. — Plans the publication of a catalogue of the composer's works, including lists of film scores and book and article material. 160 pages to sell for \$7.50.

MOLDENHAUER ARCHIVES, 1011 Comstock Court, Spokane, Washington 99203. Houses the David Tamkin Archives, Russian/American composer.

CHOPIN FOUNDATION OF THE UNITED STATES, Dr. Warren O'Reilly, President, 1000 Brickell Avenue #600, Miami, Fla. 33131. — In association with the Chopin Society of Warsaw, Poland, it will conduct the American National Frederic Chopin Competition every five years at the University of Miami. Winner to compete in the International Competition in Warsaw as the American entry. Former winners include Garrick Ohlsson (1970 first prize) and Dean Kramer (1975 fifth prize).

Aided by a grant from the National Endowment for the Arts, the **AMERICAN MUSIC CENTER** is establishing a special archive for works by American composers written with NEA grants under the Composers/Librettists Program. AMC is soliciting scores, recordings, biographical information, and any documents referring to the over 400 compositions and libretti commissioned. This includes 80 operas and libretti, and 45 stage, multi-media and electronic works.

COS INSIDE INFORMATION

Central Opera Service/Opera News Annual Survey

The 1976-77 Opera Survey is complete and, as every year, will appear in the Survey article in the November issue of *Opera News*, the tenth such article supplied by COS.

The final figures bear out what the *COS Bulletin* has foretold by implication: every issue reported on the emergence of new opera companies, sixteen in the last one, eight in the current issue. In spite of the tremendous growth from the 1974-75 season to 1975-76 (American Bicentennial), 1976-77 shows again increases all along the line.

While the *Opera News* article, "The Sky's the Limit", includes interpretation of the survey's results, comparing and explaining numbers as well as repertoire and trends, the comprehensive statistics below will present facts at a glance. This capsule report presents information never before available, and which should be of great help to professionals. For further details, see *Opera News*.

	76-77	75-76	74-75	69-70	64-65	54-55
PERFORMING GROUPS						
Companies: grand/major	68	65	54	35	27	na
Companies; other	424	412	335	266	296	280
College/university workshops	422	436	418	347	409	167
Total	914	913	807	648	732	447
NUMBER OF PERFORMANCES						
Standard repertoire	4,574	4,323	4,097	3,011	2,643	1,844
Contemporary repertoire	622	463	2,331	1,768	1,533	1,373
Contemporary American repertoire	2,193	2,323	na	na	na	na
Total	7,389	7,109	6,428	4,779	4,176	3,217
Gilbert & Sullivan (included in total)	847	695	747	217	na	na
Musicals (not included in total)	217	355	na	na	na	na
NUMBER OF OPERAS PERFORMED						
Standard	226	198	209	178	167	103
Contemporary (foreign)	44	50	71	163	164	107
Contemporary (American)	157	179	107	na	na	na
Total	427	427	387	341	331	210
Gilbert & Sullivan (included in total)	14	13	15	11	na	na
Musicals (not included in total)	34	37	na	na	na	na
WORLD PREMIERES						
	33	45	16	17	na	na
AUDIENCES (in millions)						
	9.2	8.85	8.0	4.6	na	na
EXPENSES (in millions)						
Companies: grand/major	\$79.7	\$71.8	na	\$36.5	na	na
Companies: civic/community	3.5	na	na	na	na	na
all others	27.2	26.7	na	na	na	na
Total	\$110.4	\$98.5				

The following is a further description of companies and their performances during the 1976-77 season. (Breakdown in such detail not available for previous years.)

TYPE OF COMPANY	Number of Companies	Number of Performances
Grand (over \$1 million budget)	12	1,833
Major A (over \$200,000)	40	
Major B (over \$100,000)	16	652
Civic (over \$50,000)	32	
Community (over \$25,000)	29	680
Subsidiary (of grand/major)	31	
Orchestra/Festival/Chorus	167	1,760
Avocational/clubs	165	
Total companies	492	4,925
College/university workshops	422	2,464
Total	914	7,389

INCOME SOURCES OF 68 GRAND/MAJOR COMPANIES:

	Low/High % of Budget	Average % of Budget	Number of Companies Receiving Funds
Box office receipts	20 — 78	45.4	68
Federal grants	2 — 13	6.4	47
State grants	0.5 — 26	6.9	53
Municipal grants	0.5 — 13	4.3	29
Guild support	0.7 — 31	6.7	33
Endowment fund income	1.1 — 6		7
Community fund (various restrictions make figures non-comparable, but results seem neither better nor worse than direct fund-raising efforts)			10
Private support	2 — 70	19.7	62
Corporate	0.5 — 19	6.1	46
Foundation	0.5 — 35	8.7	51

NOTE: No one company reflects all averages above, as each has strength in one or more particular areas of fund-raising.

COMPANIES WITH UNION CONTRACTS

	Of 68 Grand/Major	Of 32 Civic
Professional orchestra	65	29
AGMA/soloists	61	20
Stage hands	53	15
AGMA/chorus	37	2

A listing of the 1976-77 repertoire as performed in the United States, indicating the number of performances of each opera, is available from COS for \$2. Annual lists, at \$2 each, are also available for the seasons 1972-73 through 1975-76. For the seasons 1966-72, please order the COS Directory *Opera Repertory U.S.A.*, \$6.

The new 1977-78 COS address list of OPERA COMPANIES AND WORKSHOPS IN THE U.S. AND CANADA is now ready and may be ordered for \$6.50, including postage. As always, it is arranged by state and includes the names of managers and/or artistic directors, department chairmen and/or workshop directors.

FINAL PERFORMANCE LISTING, 1976-77

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

ALABAMA

Birmingham Southern College Opera Wksp., T. Gibbs, Dir., Birmingham
10/7, 8/76 *The Merry Wives of Windsor* Eng. Blatt

ALASKA

Anchorage Civic Opera, E. Voth, Art. Dir., Laurence Hall, Anchorage
11/4-7/76 *The Ballad of Baby Doe* w.o.
2/23, 24/77 *La Canterina* w.p.
3/31 4/1, 2/77 *The Medium* w.p.

ARIZONA

Glendale Community College Opera Wksp., M. A. Dutton, Dir., Glendale
4/29, 30/77 *The Bartered Bride* Eng. Farquhar
Univ. of Arizona Opera Theater, L. Day, Dir., Tucson
10/29, 30/76 *The Merry Wives of Windsor* Eng. Blatt
4/1, 2/77 *Eugene Onegin* Eng. Reese

ARKANSAS

Arkansas Opera Theatre, A. Chotard, Art. Dir., Little Rock
10/28, 29/76 *The Marriage of Figaro* Eng. Dent, w.o.
5/14/77 *Iolanthe* w.p.
tour to schools: *Hansel and Gretel*; *Little Red Riding Hood* 38 pfs.
University of Arkansas Opera Wksp., B. Thebom, Dir., Little Rock
12/11-16/76 *Alice in Wonderland* adapt. Thebom
4/14-17, 22-24/77 *Carmen Cabaret* adapt. Thebom

CALIFORNIA

California Lutheran College Opera Wksp., G. Muser, Dir., Thousand Oaks
1/25, 26, 27/77 *Dido and Aeneas* Britten edit.
California State Univ. Opera Theater, M. Kurkjian, Dir., Fullerton
10/30, 31/76 Gianni Schicchi replacing *Suor Angelica & Cambiale di matrimonio*
5/7, 8, 9, 10/77 *The Merry Wives of Windsor* replacing *La Périchole*
California State Univ. Opera Wksp., T. Acord, Dir., Hayward
11/18, 19, 20/76 *Scenes* w.p.
2-3/77 tour: *Gallantry* w.p.
4/15, 16/77 *The Saint of Bleecker Street* w.o.
5/26/77 *Suor Angelica*
California State Univ. Opera Theatre, R. Duckwall, Chmn., Long Beach
3/10, 11, 12, 13, 16, 17, 18, 19/77 *Four Saints in Three Acts*
California State Univ. Opera Theatre, D. Scott, Gen. Dir., Northridge
6/77 *The Merry Widow* Eng. Scott; 8 pfs.
7/77 *The Marriage of Figaro* Eng. Scott; 7 pfs.
College of the Desert Opera Theater, J. Kneebone, Dir., Palm Desert
1/13, 14, 17, 18/77 *La Finta giardiniera* Eng. Frost/Pagell/Kneebone w.p.
4/15, 16, 17/77 *Die Fledermaus* w.p.
College of Marin Opera Productions, P. Myers, Dir., Kentfield
10/29, 30 11/4, 5, 6/76 *The Merry Wives of Windsor* Eng. Simon
3/4, 5, 6, 10, 11, 12, 13, 16, 17, 18, 19m, 19/77 *The Mikado*
Dominican College Opera Wksp., T. Blair, Dir., San Rafael
3/10, 13, 17, 20/77 *Orfeo ed Euridice* 1762 ed.
Educational Opera Ass'n, J. A. Ford, Exec. Dir., Los Angeles
1976-77 tour to schools: *Die Fledermaus*; "Fun with Opera"; 68 pfs.
Hidden Valley Opera Ensemble, P. Meckel, Gen. Dir., Carmel Valley
1/8, 9, 15, 16, 20, 22, 23, 27, 29, 30/77 *La Bohème* Eng. Pearlman/Rizzo
2/26, 27 3/3, 5, 6, 9, 10, 12, 13/77 *The Barber of Seville* Eng. Bare; replacing
Falstaff
4/2, 3m, 3, 8, 9/77 *Seagrave's Birthday of the Infanta* prem. c: Polivnik; d/ds:
Darling
4/29, 30 5/4, 5, 8, 9, 11, 12, 14, 15/77 *Transformations*

Humboldt Light Opera, F. Peterson, Dir., Eureka7/17, 18, 24, 25/76 *Kismet* w.o. 1/15 2/26/77 *Scenes* w.p.11/13/76 *Carmen* w.p.4/23/77 *La Bohème* w.p.**Merola Opera Program, K. H. Adler, Gen. Dir., Stern Grove, San Francisco/
Masson Vineyard, Saratoga**7/17/77 *La Bohème* w.o.8/20, 21/77 Gazzaniga's *Il Convitato di pietra* w.o., Am. prem. c: Taliaferro; d: Capecchi**Modesto Jr. College Opera Theater, L. Woodward, Dir., Modesto**12/2, 3/76 *Down in the Valley*3/11, 12, 17, 19, 20/77 *The Medium*4/1, 2/77 *Hin und zurück* Eng. Farquhar**Music from Bear Valley Festival, J. Gosling, Mus. Dir., Bear Valley (8/5-
14/77)**8/13/77 *The Telephone & Gianni Schicchi* Barber, Daniels; Sullivan; c: Gosling; d: Rocchia**San Francisco Conservatory Opera Theatre, S. Webb, Dir., San Francisco**5/6, 7, 8/77 *Il Barbiere di Siviglia* scenes**San Francisco State Univ., Opera Theatre, W. Rasmussen, Chmn.**4/19, 22, 24, 26/77 *La Traviata* Eng. Martin**San Francisco Symphony, J. Scaffidi, Exec. Dir., War Memorial Opera House**2/1, 11, 12/77 *La Voix humaine* conc. pf. Curtin; c: Caldwell; also 2/10 in Berkeley5/18, 20/77 *Die Walküre* Act I, conc. pf., Norman; Hofmann, Plishka; c: Ozawa; also 5/21 in Cupertino**Sonoma State College Opera Wksp., P. Donovan-Jeffrey, Dir., Rohnert Park
(see also Fall '76 Blltn.)**3/31 4/1, 2/77 *Albert Herring* w.o.**Univ. of California Opera Theater, S. Dudley, Gen. Dir., Santa Cruz**12/3/76 *Scenes*6/3, 4, 5/77 *Die Fledermaus* Eng. Ellis; w. 2ps.**West Hills College Opera Wksp., B. Isham, Dir., Coalinga**3/24-26/77 *Susannah* w.p.

COLORADO

Central City Opera, Young Artists Program7/31/77 *Die Fledermaus***Crystal River Opera Co., B. Schenck, Pres., Carbondale**11/19, 20/76 *The Medium* w.p.3/12, 17, 19/77 *The Marriage of Figaro* Eng. Martin; w.o.7/7, 8, 9, 14, 22, 24, 27, 28/77 *The Unsinkable Molly Brown* w.o.**University of Colorado in Boulder, Opera Dept., K. Hata, Dir.**7/77 *Albert Herring* 3 pts.**Univ. of Northern Colorado Opera Theatre, C. Schmitz, Prod., Greeley (see
also Summer '76 Blltn.)**7/21, 22/77 *Otello* Eng. Porter; replaces *La Traviata*8/4, 5, 6/77 *The Roar of the Greasepaint, the Smell of the Crowd* replaces *Cabaret***Western State College Opera Wksp., L. Marra, Dir., Gunnison (see also Sum-
mer '76 Blltn.)**4/6/77 *Clay's Ages Ago*

CONNECTICUT

Simsbury Light Opera, Mrs. D. Porterfield, Pres., Simsbury4/8, 9, 15, 16, 17, 22, 23/77 *H.M.S. Pinafore***Troupers Light Opera, F. Klausner, Pres., Stamford/Darien**2/21 4/28, 29 5/6, 7/77 *Ruddigore*

DISTRICT OF COLUMBIA

Catholic University of America, Opera Dept., M. Cordovana, Dir., Washington10/8, 9, 10/76 *Così fan tutte*

FLORIDA

**Civic Opera of the Palm Beaches, Studio, P. Csonka, Art. Dir., Palm Beach
(see also Summer '76 Blltn.)**12/9, 10, 11, 15/76 *Don Pasquale* w.p.2/11, 12, 13, 16/77 *Carmen* w.p.

Florida Opera Repertory, B. Smith, Pres., Coral Gables1976 *Il Tabarro*4/24 6/24/77 *La Traviata* 3 pfs.**Florida State Univ. Opera Wksp., R. Murray, Dir., Tallahassee**11/18, 19, 20, 21/76 *The King and I* w.o.1/10, 11, 13, 14, 15, 17/77 *Gianni Schicchi* Eng. Grossman; w.p.3/10, 11, 12, 13/77 *La Bohème* w.o., also 4/29 in Atlanta4/17/77 *L'Enfant prodigue* w.p.5/6/77 *La Serva padrona* Eng. Furguele; w.p.5/10, 11, 12, 13/77 *The Ballad of Baby Doe* w.o.5/20/77 *Beauty and the Beast* w.p.**Manatee Junior College, Sarasota**1/26-2/1/77 *The Tender Land* 4 pfs., w.p.**Miami Beach Symphony, B. Breeskin, Mus. Dir., Theatre of the Performing Arts, Miami Beach**11/14/76 *Faust*5/1/77 *A Nient* at the Opera**Spanish Little Theatre, R. Gonzalez, Art. Dir., Tampa**12/6/76 *El Rey y yo*2/19/77 *El Conde de Luxemburgo*5/13, 15/77 *La Verbena de la paloma*

GEORGIA

Georgia Opera Co., P. Heverman, Gen Dir., Atlanta Symphony Hall7/28, 30/77 *Rigoletto* Pearce, Cossa; c: Naskiewicz**Opera Inc., Alice Bliss, Pres., Decatur**1/12, 15/77 *The Old Maid and the Thief*6/2, 3, 4/77 *La Contadina astuta (The Clever Peasant)* Eng. DeWitt/Bliss, w.p.**Shorter College Opera Wksp., J. Ramsaur, Dir., Rome**4/7, 8, 9/77 *The Marriage of Figaro* Eng. Dent; w.p.**West Georgia College Opera Wksp., I. Manski-Lundeen, Dir., Carrollton**2/21-25/77 *The Mikado***Young Harris College Music Theatre, W. Fox, Chmn., Young Harris**5/5, 6, 7/77 *Patience* w.p.

HAWAII

Univ. of Hawaii Opera Wksp., J. Mount, Dir., Honolulu11/17/76 3/18, 19/77 *Scenes* w.p.12/2, 3, 4, 8, 9, 10, 11, 12/76 *Die Fledermaus* Eng. Martin; w.o.

IDAHO

Boise State Univ., Opera Theatre, W. K. Taylor, Dir., Boise4/9/77 Kalmanoff's *Mod Traviata & Mod Carmen* prem.**Univ. of Idaho Opera Wksp., C. Walton, Dir., Moscow**12/2, 3, 4/76 4/26/77 *Scenes*4/14, 15, 16, 21, 22, 23/77 *The Threepenny Opera* Eng. Blitzstein

ILLINOIS

DePaul Univ. Opera Wksp., A. Gerts, Dir., Chicago2/24, 25, 26/77 *The Telephone & The Devil and Daniel Webster***Northern Illinois Univ. Opera Wksp., E. Smith, Dir., DeKalb**10/26-30/76 *Signor Deluso & The Women* w.p.**Northwestern Univ. Opera Theatre, T. W. Miller, Dean, Evanston (see also Fall '76 Blltn.)**4/24/77 *La Traviata* Eng. Machlis; conc. pf. w. Chicago Hgts. Symphony**Peoria Civic Opera, W. Vacano, Cond.**7/77 *Aida*8/77 *Carmen***Roosevelt Univ. Opera Theatre, C. Reims, Dir., Chicago**12/2, 3/76 *Albert Herring* w.p.3/24, 25, 26/77 *La Périchole* Eng. Valency; w.o.**Southern Illinois Univ. Opera Wksp., R. Serbo, Dir., Edwardsville**4/30 5/1/77 *Die Fledermaus* Eng. Martin; w.p.**Springfield College Opera Wksp., Sister M. Annunciata Horan, Chmn., Springfield**4/22, 23/77 *The Old Maid and the Thief*

INDIANA

Ball State Univ. Opera Wksp., J. Campbell, Dir., Muncie

11/15, 16, 17/76 *Peter Pan*

1/27, 28, 29/77 *Carmen* Eng. Martin

4/29, 30/77 *Kismet*

DePauw Univ. Opera Theatre, T. Fitzpatrick, Dir., Greencastle

2/10, 11, 13, 14/77 *The Most Happy Fella*

Earlham College Chamber Singers, L. Holvik, Chmn., Richmond

5/12, 13, 14/77 *Dido and Aeneas* conc. pf., w.o., 4 pfs.

Elkhart Symphony Society, R. Pikkell, Mgr., Elkhart

5/7/77 *The Merry Widow* conc. pf.

Goshen College Music Dept., L. Sherer, Chmn., Goshen

3/18, 19, 20/77 *Hansel and Gretel* Eng. Bache; w.o.

Indiana Univ./Purdue Univ. Opera Wksp., J. Myers, Dir., Fort Wayne

4/18, 21/77 Suppé's *The Beautiful Galatea* & scenes

Indiana Univ. School of Music, Opera Wksp., C. Webb, Dean, Bloomington
(see Fall '76 Blltn. for Opera Theatre)

11/17, 18/76 3/14/77 *Trouble in Tahiti*, also 3/27-4/12/77 in Israel

4/13, 14/77 *The Obtaining of Portia & Maskarade* Act I, w.p.

Pendleton Festival Symphony/Opera, G. Daugherty, Mus. Dir., Pendleton
(see also Spring '77 Blltn.)

7/13/77 Puccini concert

8/17/77 *The Abduction from the Seraglio* Eng. Martin; conc. pf.

IOWA

Cornell College Opera Wksp., M. Lee, Dir., Mt. Vernon

1/30, 31/77 *Trial by Jury & Gallantry* w.p.

Des Moines Metro Festival, R. Larsen, Dir., Indianola

6/17, 19m, 25 7/1/77 *The Tales of Hoffmann*

6/18, 26m, 29 7/2/77 *Così fan tutte*

6/24, 28 7/2m/77 *La Traviata*

Drake University Opera Theatre, M. Hall, Dir., Des Moines

9/30 10/1, 2, 3/76 *The Tender Land* w.o.

4/1, 2/77 Scenes

Luther College Opera Wksp., D. Greedy, Dir., Decorah

4/27, 28, 29, 30/77 *Princess Ida* w.o.

7/23, 24, 28, 29, 30/77 *Captain Lovelock* w.p.

St. Ambrose College School of Music, J. E. Greene, Dir., Davenport

4/14, 15, 16, 17/77 *My Fair Lady*

University of Northern Iowa Opera/Music Theater, R. D. Ross, Dir., Cedar Falls

11/10, 11, 12, 13/76 *The Marriage of Figaro* Eng. Dent; w.o.

3/31 4/1, 2, 3/77 *The Old Maid and the Thief* 4/25 at Grundy Cntr; w.o.

KANSAS

Bethel College Opera Wksp., W. Jost & A. Kasper, Dirs., N. Newton

4/28, 29, 30/77 *The Merry Wives of Windsor* Eng. Blatt

Emporia State College Opera Wksp., J. Lennon, Dir., Emporia

4/29, 30/77 *Opera, Opera*

LOUISIANA

Louisiana State Univ. Opera Theater, R. Aslanian, Art. Dir., Baton Rouge

3/25, 26/77 *The Ballad of Baby Doe*

Southeastern Louisiana Univ., Music Theatre, D. L. Wright, Dir., Hammond

4/19, 26 5/1/77 *The Marriage of Figaro* Eng. Dent; also 4/28 in Covington

Xavier University Opera Wksp., M. Dixon, Dir., New Orleans

10/27-29/76 *Treemonisha*

MAINE

Maine Opera Ass'n, R. Owen, Chmn. of Board, Harrison

7/29, 30 8/5, 6, 12, 13/77 *La Bohème* w.p.; also 7/31 in Brunswick, 8/2 in Portland, 8/9, 10 in Ellsworth

Univ. of Maine Opera Theatre, L. Hallman, Art. Dir., Orono

2/4, 5, 7/77 *Albert Herring*

5/10, 11, 12, 13, 14/77 *Guys and Dolls*

1976-77 Season

MASSACHUSETTS

The Academy Playhouse, Orleans

7/20-23 8/10-13/77 *The Mikado*

Boston Conservatory of Music Opera Theater, J. Moriarty, Dir., Boston

2/2, 3, 4, 5/77 *Doctor Miracle* Eng. Harris & *Riders to the Sea* w.p.

3/30 4/1, 2/77 *The Marriage of Figaro* Eng. Martin

Boston Univ. Opera Dept., A. Bishop, Dir., Boston

11/18, 19/76 *The Stronger* & *Le Pauvre matelot*

3/23, 25, 26/77 *Così fan tutte* Eng. Martin

Lenox Arts Center, L. Austin & M. Silverman, Co-Dirs., Stockbridge

7/7-10/77 *A Natural Death* prem.: d: Feingold

8/11-13, 16-20/77 *Viva Reviva* prem.

Williams College Choral Society, K. Roberts, Dir., Williamstown

10/16/77 Scenes incl. Rimsky-Korsakov's *Mlada* act II, Eng. Schidlovsky; w.o.

4/23/77 *Elijah* conc. pf., w.o.

MICHIGAN

Central Michigan Univ. Opera Wksp./Theater, J. Caldwell, Mus. Dir., Mount Pleasant

1/21/77 *Incoronazione di Poppea* conc. pf., w.o.

2/7/77 *Signor Deluso* & *The Magic Flute* excerpts Eng. Martin; w.p.

3/30-4/2/77 *El Capitan* w.o.

Detroit Symphony Orchestra, M. Turkin, Exec. Dir., Ford Auditorium, Detroit

1/14, 16/77 *Porgy and Bess* conc. pfs.

Hope College Opera Wksp., S. Sharp, Dir., Holland

3/19, 21/77 Arne's *The Cooper & Manon* w.p.

Kalamazoo Symphony Society, H. T. Maddux, Mgr., Miller Auditorium

11/19/76 *Madama Butterfly* Eng. Gutman

Lansing Community College Opera Wksp., C. Saloga, Dir., Lansing

11/23-25/76 *Serse* Eng. Saloga

3/11-13/77 *Orpheus in the Underworld* Eng. Saloga

4/24, 27, 29 5/1/77 *The Marriage of Figaro* Eng. Saloga

Univ. of Michigan School of Music, G. Meier/R. Herbert, Opera Dirs., Ann Arbor (see also Spring '77 Bltn.)

8/11, 12, 13, 14/77 *Madama Butterfly* Eng. Martin

MINNESOTA

College of St. Benedict Opera Wksp., P. Welter, Dir., St. Joseph

11/12, 13, 14, 15/76 *The Consul* w.p.

1/24, 25, 26, 27 2/3, 4, 5/77 Hays' *The Little Match Girl* prem., w.p.

Minnesota Orchestra, R. Cisek, Mng. Dir., Minneapolis

8/6/77 *La Clemenza di Tito* conc. pf.

Rochester Symphony Orchestra, R. Stoffel, Mus. Dir., Rochester

10/16/76 *Tosca* conc. pf.

Univ. of Minnesota Opera Wksp., V. Sutton, Dir., Minneapolis

12/4/76 "An Evening with Orpheus" Eng. Sutton/Ducloux/Weatherbee

2/25, 26/77 *Xerxes* Eng. Sutton

6/1, 3/77 Larsen's *Words Upon the Window Pane* prem. & *Bastien and Bastienne* & *Mr. and Mrs. Discobolus*

MISSOURI

William Jewell College Opera Wksp., J. D. Robinson, Dir., Liberty

1/24, 25, 26/77 *The Telephone & Trial* by Jury w.p.

NEBRASKA

Univ. of Nebraska Opera Wksp., J. Moran, Dir., Lincoln (see also Spring '77 Bltn.)

2/3, 4, 5, 6/77 *Il Campanello* Eng. Hassall & *Il Tabarro* Eng. Machlis

7/13, 15, 17/77 *La Bohème* Eng. Martin

NEW HAMPSHIRE

Concord Music Club, Concord

5/18-21/77 *The Pirates of Penzance*

Manchester Choral Society, Manchester Institute

5/14, 15/77 *Carmina burana*

Warner Bentley Theater, Hanover

8/13, 14, 20, 21/77 *L'Histoire du soldat*

NEW JERSEY

Family Opera (formerly North Bergen Opera), J. Ruffino, Pres., North Bergen
 12/5/76 *La Bohème*
 5/1/77 *Rigoletto*
 6/5/77 *Scenes*
Metro Lyric Opera, E. Tognoli, Exec. Dir., Allenhurst
 7/15, 16, 22, 23/77 *La Traviata*
 8/26, 27, 28/77 *Madama Butterfly*
Washington Crossing State Park, Open Air Theatre, Titusville
 7/14-16, 21-23/77 *The Pirates of Penzance*
 9/1-4/77 *The Elixir of Love*

NEW MEXICO

Albuquerque Opera Theatre, S. Daniel, Gen. Dir., Albuquerque
 11/5, 6, 7/76 *The Barber of Seville* Eng. Martin
 5/12, 13, 15/77 *Cavalleria rusticana* Eng. Fredrick & Pagliacci Eng. Daniel

NEW YORK

Buffalo Philharmonic Orchestra Society, H. Lawrence, Gen. Mgr., Kleinhans Hall, Buffalo
 5/22, 24/77 *Porgy and Bess* conc. pf.
Eastman School of Music Opera Theatre, R. Pearlman, Art. Dir., Rochester (see also Fall '76 Blltn.)
 1/16, 17, 18/77 *The Marriage of Figaro* Eng. Pearlman, w.p.
 2/26, 27/77 *Transformations* w.o.
 3/30 4/1/77 *La Bohème* Eng. Pearlman, w.o.
 4/23, 24/77 *The Magic Flute* Eng. Auden, w.p.
 5/13/77 *Riders to the Sea & Savitri* w.p.
Greater Utica Opera Guild, A. Iagnocco, Bus. Mgr.
 11/11, 13/76 *Lucia di Lammermoor*
 12/3, 4/76 *Amahl and the Night Visitors*
 5/19, 21/77 *Carmen*
 7/13/77 *Scenes* w.p. at Munson-Williams-Proctor Institute
Houghton College Opera Guild, D. Bailey, Chmn., Houghton
 5/7/77 *Help, Help, the Globolinks!* w.p.
Hudson Valley Philharmonic, K. Fricker, Gen. Mgr., Poughkeepsie
 5/1, 2, 7/77 *The Mikado*
 5/22/77 *Die Fledermaus* conc. pf.
Long Island Opera Co., B. Hart, Art & Mus. Dir., Franklin Square & Baldwin
 9/18 10/16/76 *Aida* 3/5, 26/77 *Don Pasquale*
 11/13 12/11/76 *The Tales of Hoffmann* 4/23 5/21/77 *Carmen*
 11/27/76 *Cavalleria rusticana* 5/15 7/25 8/20/77 *The Marriage of Figaro*
 12/5/76 8/9/77 *The Merry Widow* 7/21/77 *Die Fledermaus*
 1/8 2/5/77 *La Bohème*
SUNY-Potsdam, Crane Music Theatre, F. E. Dybdahl, Dir., Potsdam
 10/29, 30, 31/76 *Street Scene* w.o., also 11/20 in Massena
 3/11/77 *Gianni Schicchi* Eng. Grossman & Seager's *Marriage of the Grocer of Seville* w.p.
 3/12/77 *Gianni Schicchi* Eng. Grossman & *The Stoned Guest* w.o.
 5/8/77 *Noye's Fludde* 2 pfs., w.o.
 8/5-9/77 *Musical* w.o.
Touring Concert Opera, Columbia-Green Counties Festival
 7/29-8/27/77 *La Bohème* Gordon; Figols; tour of 7 communities; also "opera concerts"

NEW YORK CITY

Community Opera Inc., G. Mathew, Pres.
 11/13/76 *The Jealous Husband* Eng. Mathew, w.p.
 12/19/76 *Die Zauberflöte* w.p.
 12/21/76 5/1, 15 6/7/77 *Scenes* w.p.
 2/5/77 *Hansel and Gretel*
 2/17, 20/77 *Massenet's Cinderella* Eng. Mathew

1976-77 Season

Expression of Faith Production, Carl Schurz Park

7/10/77 "Romance on the River" Operetta scenes

7/18/77 *Apollo's Night Out*, operatic adaptation of *Alcestis*

Cathedral of St. John the Divine

7/9/77 *La Serva padrona* Eng. & *L'Histoire du soldat* Eng.

East Side Theatre Arts, PS 19

4/24/77 *Hansel and Gretel*

Encompass Theatre, N. Rhodes, Art. Dir.

5/12-6/5/77 *The Tender Land* w.p.

Harlem Opera, E. Taylor, Art. Dir., Beacon Theatre

5/17/77 *Solomon and Sheba*

Hudson Guild Theater, W. 26 St.

6/6/77 I. Themmen's *Lucian* prem., c: H. Themmen; d: Lesenger

Judson Poets, A. Carmines, Mus. Dir., Judson Memorial Church

4/23, 24, 25/77 Carmine's *A Manoir* after Gertude Stein; prem.

Light Opera of Manhattan, W. Mount-Burke, Dir., Eastside Playhouse

4/77 *The Mikado* 1 pf.

4, 6/77 *H.M.S. Pinafore* 12 pfs.

4, 5, 6/77 *Utopia, Ltd.* 30 pfs.

7, 8/77 *Pirates of Penzance* 12 pfs.

7/77 *The Merry Widow* 19 pfs.

8/77 *Naughty Marietta* 12 pfs.

8/77 *The Vagabond King* 12 pfs.

Manhattan Opera Singers, L. Albright, Mus. Dir., Alice Tully Hall

5/15/77 Honegger's *King David* staged; Ferrante

Manhattan Theatre Club, L. Meadow, Dir., UpStage Theatre

6/3, 4, 5, 7, 8, 10, 11, 12/77 *Die Kluge (The Wise Woman and the King)* Eng. Balk/Marshall

Masterworks Laboratory Theatre, W. Witcover, Art. Dir., Spencer Memorial Hall

5/6-23/77 *Bastien and Bastienne* Eng. Swift, w.p.

New York City Opera Theatre, T. Martin, Dir., Educational Co. of New York City Opera

1976-77 tour to schools in tri-state area: *Pagliacci* Eng. Martin, 14 pfs; *Barber of Seville* Eng. Martin, 21 pfs; Noda's *The Canary* 10 pfs; Scenes 23 pfs.

New York Gilbert and Sullivan Players, B'nai Jeshurun Community Center

4/24 5/1, 8, 15/77 *Iolanthe*

5/22/77 *The Pirates of Penzance*

6/5, 12/77 *H.M.S. Pinafore*

New York Grand Opera, V. LaSelva, Dir., Beacon Theatre

5/20/77 *Stiffelio*

8/24/77 *The Barber of Seville*

Opera Ensemble of New York, C. Poppenger, Dir.

4/17/77 Scenes

6/10, 11/77 *The Impresario & Trouble in Tahiti*, at Ansonia Hotel

Opera Gyarto, Carnegie Recital Hall

5/11/77 *Così fan tutte*

Opera Hour, St. Emeric's Church

4/17/77 *Faust*

Opera Studio, Damrosch Park

8/6/77 Scenes

8/30/77 *Susannah*

Portable Opera Players, R. M. Miller, Art. Dir., St. Peter's Episcopal Church

9/22 10/17/76 *Lohengrin* w.p. also 12/10 in the Bronx

3/8/77 *The Impresario* Eng., Miller; w.p.

6/25, 29/77 *Don Carlo* w.p.

8/27, 31/77 *I due Foscari* w.p.

Queens College Opera Wksp., H. Weisgall, Dir., Flushing

4/20, 21, 22, 24/77 *The Magic Flute* Eng. Auden/Kallman, w.o.

8/20/77 *La Traviata*

QUOG Music Theatre, Ansonia Hotel

5/22, 24-29/77 Salzman & Sahl's *Civilization and Its Discontents* prem.

Regina Opera Theatre, Regina Hall, Brooklyn
6/12, 17, 19/77 *Gianni Schicchi* & *Cavalleria rusticana*

SoHo Baroque Opera Co., R. Buecker, Dir.

5/20-29/77 Six Evenings of Baroque Opera incl. excerpts from *Les Indes galantes*,
Le Astuzie femminili, Rameau's *Pygmalion* and others; Val-Schmidt; d: Collins;
harpsichordist: Torbert

Stuyvesant Opera, S. Sweeney, Art. Dir.

4/17/77 *Otello*

4/24 5/1/77 *La Traviata*

5/20, 21, 22 7/17/77 *Aida*

6/17, 18, 19, 24, 25, 26/77 Wallace's *Maritana*

7/31/77 *Rigoletto*

8/13, 19, 27/77 *Tosca*

Town Hall Presents

3/14, 15, 16/77 Kalmanoff's *Young Tom Edison*

Village Light Opera Group, R. Noll, Mus. Dir., Brooklyn

8/4, 5/77 *H.M.S. Pinafore* & *Captain Noah and His Floating Zoo* w. Philbeach
Society of London

NORTH CAROLINA

Central Piedmont Community College Opera Wksp., J. Dillard, Dir., Charlotte
3/18, 19/77 *Trouble in Tahiti* & *The Impresario* Eng. Cardelli, w.o.; also 4/6 w.p.
in Rockingham

North Carolina School of the Arts, Opera Wksp., N. Johnson, Dir., Winston-Salem

12/3, 4/76 Scenes w.p.

4/1, 2/77 *The Secret of Susanna* Eng. Aveling & *The Old Maid and the Thief* w.o.

NORTH DAKOTA

Dickinson State College Music Division, E. Brown, Dir., Dickinson

5/1, 2/77 *Down in the Valley* & *Trial by Jury*

OHIO

Bluffton College Opera Wksp., E. Lehman, Chmn., Bluffton

5/27, 28/77 *Oklahoma* w.o.

Bowling Green State Univ. Opera Wksp., T. Hoke, Dir., Bowling Green (see also Fall '76 Bltn.)

11/20, 21/76 *Frustration* & *Man on the Bearskin Rug* w.p.

Capital Univ. Opera Wksp., G. Allen, Dir., Columbus

11/13/76 Scenes w.p.

4/22-24/77 *Hansel and Gretel* Eng. Kelly, w.o.

Cincinnati Symphony Orchestra, T. Schippers, Mus. Dir., Cincinnati

5/13, 14/77 *Der Rosenkavalier* de los Angeles, Bible, Hendricks

Columbus Symphony Orchestra, K. Crooker, Gen. Mgr., Columbus (see also Spring '77 Bltn.)

12/3, 4/76 *Tosca* Eng. Gutman

Denison Univ. Opera Wksp., W. Stevens, Dir., Granville

12/9/76 *La Serva padrona* w.p.

4/22, 23/77 Rorem's *Fables* & *The Stoned Guest* w.p.

Mansfield Symphony Society, J. W. Wiggins, Pres., Mansfield

4/24/77 *The Barber of Seville* staged

Miami Univ. Opera Theatre, G. Tepping, Dir., Oxford

4/30 5/1/77 *Ba-ta-clan* Eng. Strasfogel, w.o.

Wright State Univ. Opera Wksp., D. Levitan, Dir., Dayton

4/16, 17/77 *The Tender Land* w.o.

7/30/77 *The Medium* & *The Telephone*

Youngstown Symphony Orchestra, J. W. Hynes, Mgr., Youngstown

3/77 *Madama Butterfly* Amara

OKLAHOMA

Cameron Univ. Opera Wksp., J. Neely, Dir., Lawton

2/26/77 Scenes w.p.

4/21, 22/77 *Gallantry* & *Trial by Jury* w.o.

Oklahoma Symphony Orchestra, J. DeFord, Gen. Mgr., Oklahoma City Theater Center

10/11, 18/76 Moross/Latouche's *The Golden Apple* semi-staged

4/25/77 *Four Saints in Three Acts* conc. pf.

1976-77 Season

Southwestern Oklahoma State Univ. Opera Theatre, C. Chapman, Dir., Weatherford

10/15, 16, 17/76 *Il Barbiere di Siviglia* w.p.

2/2, 3, 4, 5/77 *The Pajama Game* w.o.

Univ. of Oklahoma Music Theater, J. Birkhead, Dir., Norman

10/21, 22, 23/76 *The Threepenny Opera* Eng. Blitzstein, w.o.

12/11/76 4/22, 23, 25/77 *Scenes* w.p.

3/23, 24, 25/77 *La Bohème* Eng. Martin, w.o.

OREGON

Univ. of Oregon Opera Wksp., L. Breidenthal, Dir., Eugene

12/9, 10, 11/76 *Amahl and the Night Visitors*

5/20, 21, 22/77 *La Traviata* Eng. Martin

PENNSYLVANIA

Rittenhouse Opera Society, M. Farnese, Art. Dir., Philadelphia

3/28/77 Company's Retrospective, highlights from programs since 1960; w.p.

7/15, 21/77 *Cavalleria rusticana* & *Bohème* excerpts, w.o.

8/5, 10/77 *La Traviata*

The Savoy Company, G. Rorer, Prod., Philadelphia Academy of Music

5/27, 28/77 *Trial by Jury* & *The Sorcerer* w.o., also 6/10, 11 at Longwood Gardens

Shippensburg State College Music Theatre, W. Kingsley, Dir., Shippensburg

2/23-26/77 *Fiddler on the Roof*

Susquehanna Univ. Opera Wksp., H. Couch, Dir., Selinsgrove

4/16, 17/77 *The Magic Flute* Eng. Martin, w.p.

Wilkes College Theater, A. Groh, Dir., R. Chapline, Mus. Dir., Wilkes-Barre

4/21, 22, 23, 24/77 *Trial by Jury* & *H.M.S. Pinafore* w.o.

SOUTH CAROLINA

Bob Jones Univ. Opera Ass'n, D. Gustafson, Mus. Dir., Greenville (see also Fall '76 Blltn.)

5/27, 31/77 Gustafson's *The Hunted*

Columbia College Opera Wksp., J. Caldwell, Chmn., Columbia

4/14, 15, 16/77 *Die Fledermaus* w.p.

Columbia Lyric Opera, D. Gray, Art. Dir., Playhouse Four, Columbia

11/17, 19/76 *Così fan tutte* Eng. Martin

4/19, 21, 23/77 *Tosca* Eng. Gutman

TENNESSEE

Austin Peay State Univ. Opera Theatre, S. Mabry, Dir., Clarksville

5/20, 21/77 *Man on the Bearskin Rug* & *The Impresario* Eng. Cardelli, w.p.

Carson Newman College Lyric Theatre, T. Teague, Art. Dir., Jefferson City

6/2/77 *Oklahoma*

Lee College, Music Drama Wksp., J. Burns, Dir., Cleveland

12/7/76 *Night of the Star*

Nashville Chamber Singers, H. Fusner, Mus. Dir., Nashville

11/13, 19/76 *The Abduction from the Seraglio* Eng., w.p.

Univ. of Tennessee Opera Theatre, E. Zambara, Art. Dir., M. Boston, Dir., Knoxville

1/28, 29, 30/77 *Hin und zurück* Eng. Farquhar & Kosteck's *Maurya*

5/12, 13, 14/77 *The Marriage of Figaro* Eng. Martin

University of Tennessee at Martin Opera Theatre, M. Jewett, Dir., Martin

1/7, 11/77 *The Telephone* in schools, w.p.

5/21, 22/77 *The Consul* w.p.

TEXAS

Baylor Univ. Opera Theater, D. Scott, Dir., Waco

10/25/76 *Scenes*

11/22, 23/76 *La Serva padrona* Eng. Furguele & *Comedy on the Bridge* Eng.
Schmolka, w.p.

4/17, 18/77 *Albert Herring* w.o.

Corpus Christi Symphony, L. Kline, Mgr., Corpus Christi

3/19/77 *Rigoletto*

Lamar Univ. Opera Theatre, J. Truncala, Dir., Beaumont

3/11-13/77 *Il Tabarro* Eng. Machlis & *Trial by Jury*

Midwestern State Univ. Opera Theatre, D. Maxwell, Chmn., Wichita Falls
11/11, 12, 14/76 *Rigoletto* Eng. Martin

North Texas State Univ., Opera Theater Wksp., T. Holliday, Dir., Denton
12/5, 6/76 *La Finta giardiniera* Eng. Holliday, w.o.

2/13/77 *Così fan tutte* Eng. Martin, conc. pf., w.p.

4/28, 29/77 *Die Fledermaus* Eng. Holliday, w.o.

Southern Methodist Univ. Opera Theater, M. Pollock, Dir., Dallas

4/28, 29, 30/77 *The Magic Flute* Eng. Auden/Kallman

Southwest Texas State Univ. Opera Ensemble, J. Belisle, Dir., San Marcos

10/25, 26, 27/76 *Suor Angelica & The Jumping Frog of Calaveras County* w.p.

4/8, 9, 10/77 *Signor Deluso & The Telephone*

**Southwestern Baptist Theological Seminary Opera Wksp., J. McKinney, Dean,
Ft. Worth**

11/29, 30/76 *Amahl and the Night Visitors* w.p.

4/5/77 *Treemonisha* w.o.

Texas A&I Univ. Opera Wksp., R. Scott, Dir., Kingsville

10/8, 9/76 *Iolanthe* w.p. also 10/15, 16 in Corpus Christi

5/19, 20, 21/77 *A Little Night Music* w.o.

6/30 7/1, 2/77 *Fiddler on the Roof* w.o.

Texas Tech Music Theatre, J. Gillas, Dir., Lubbock (see also Fall '76 Bltn.)

4/22, 23, 24/77 *The Impresario* Eng. Dunn & Gianni Schicchi Eng. Grossman &
Sweet Betsy from Pike w.p.

6/29, 30 7/1/77 *Patience* w.o.

University of Texas Civic Opera, L. Woodul, Dir., El Paso

10/7, 10, 16, 17/76 *Die Fledermaus* Eng. Martin, w.o.

12/5, 6/76 *Amahl and the Night Visitors* w.o. & w.p.

4/30 5/1, 7, 8/77 *The Magic Flute* Eng. Martin, w.o.

West Texas State Univ. Opera Wksp., R. Brantley, Dir., Canyon

11/18, 19, 20, 21/76 *The Ballad of Baby Doe* w.o.

1/77 *Scenes* w.p.

4/6, 7, 8, 14, 15, 16, 17/77 *The Music Man* w.o.

UTAH

Utah Opera Co., G. Peterson, Gen. Dir., Salt Lake City

1/26, 28, 29, 31/77 *Le Rossignol* Eng. Craft & Pagliacci Eng. May

VIRGINIA

Radford Orchestra and Opera Chorus, E. Fellin, Mus. Dir., Radford College

3/24/77 *Scenes* w.o.

Richmond Civic Opera Ass'n, K. Tracy, Exec. Dir., Richmond

12/5/76 *Amahl and the Night Visitors*

4/22, 23/77 *La Traviata* Eng. Martin

7/15, 16/77 *The Tender Land*

Univ. of Virginia Opera Wksp., D. Hargrave, Mus. Dir., Charlottesville

4/8-10/77 *La Canterina* Eng. Osmond & *The Four Note Opera*

Waldo Workshop Opera, W. Waldo, Dir., Arlington

1/21/77 *The Boor* w.p.

WASHINGTON

Eastern Washington State College Music Theatre, J. Duenow, Dir., Cheney

11/18, 19, 20, 21/76 *Trouble in Tahiti* w.p.

4/21, 23, 24/77 *La Traviata* w.o.

WISCONSIN

Lawrence Univ. Opera Theatre, J. Koopman, Dir., Appleton

2/3, 4, 5/77 *Bastien and Bastienne* Eng. Paul & *The Marriage Contract* Eng. deAcha

Univ. of Wisconsin Opera Wksp., R. Johnson, Dir., Eau Claire

2/14, 15, 17, 18, 19/77 *The Merry Wives of Windsor* Eng. Blatt, w.o.

Viterbo College Opera Wksp., D. Johnson-Wilmot, Dir., La Crosse

3/31 4/1, 2, 3, 4/77 Rorem's *The Robbers & Riders to the Sea* w.p.

WYOMING

Univ. of Wyoming Opera Theater, F. Gersten, Dir., Laramie

4/21, 22, 23/77 *R.S.V.P.* w.p., also 5/1, 2, 3 tour

1976-77 Season

CANADA

**Canadian Opera Co., L. Mansouri, Gen. Mgr., Concerts at Eaton Centre,
Toronto**

6/16/77 *The Barber of Seville*

7/7/77 Opera excerpts

7/21/77 *La Traviata* scenes

8/4/77 *Daughter of the Regiment* scenes

8/25/77 *The Magic Flute* scenes

9/1/77 *Don Carlos*

6/17-26/77 at Metro Caravan '77 in Toronto Pavillion

Dalhousie Univ. Opera Workshop, J. Morris, Dir., Halifax

12/13, 14/76 *Amahl and the Night Visitors*

1/10, 11, 12/77 Opera Scenes w.p.

2/28 3/2/77 *Così fan tutte* w.p.; Eng. Martin

McGill University Opera Studio, E. Della Pergola, Dir., Montreal

11/7/76 *Le nozze di Figaro*

University of British Columbia Opera Theatre, F. A. Tickner, Dir., Vancouver

3/25, 26, 29, 30/77 Dvorak's *Rusalka* Canadian prem.; Eng. Ducloux



FIRST PERFORMANCE LISTING 1977-78 SEASON

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

ALABAMA

Birmingham Civic Opera, M. McClung, Art. Dir., Fine Arts Ctr., Birmingham
11/26, 28/77 *Faust* Hines
4/7, 8/78 *La Traviata* Moffo

Opera Alabama, Jr. Company of Birmingham Civic, J. Fowler, Prod., Buchanan Hall, Birmingham

10/1, 7, 8/77 *The Return of Ulysses* Eng. Fowler & Hess

12/77 *Amahl and the Night Visitors*

3/25/78 *Daisy*

Samford University Opera Wksp., T. Banks, Dir., Birmingham

10/31 11/1/77 *The Crucible*

ALASKA

Anchorage Civic Opera Ass'n, E. Voth, Art. Dir., Sydney Laurence Hall, Anchorage

10/20-24/77 *La Bohème* Eng. Martin

4/27-29/78 *Don Pasquale*

ARIZONA

Arizona Opera Co., J. Sullivan, Gen. Dir., Community Center, Tucson, #Civic Plaza, Phoenix

11/3, 4, 6, 11#, 12#/77 *Lucia di Lammermoor*

1/11, 13, 15, 19#, 21#/78 *Otello*

5/11, 12, 14, 23#, 24#/78 *Don Giovanni*

ARKANSAS

Arkansas Opera Theatre, A. Chotard, Art. Dir., Little Rock

10/20, 21/77 *Suor Angelica & Gianni Schicchi* Eng. Grossman; w.o.

12/3, 4, 5/77 *Amahl and the Night Visitors* w.p.

2/2, 3, 4/78 *Noye's Fludde* w.p.

4/14, 15/78 *Angélique* w.p.

5/20/78 *Little Mary Sunshine* w.p.

77-78 Children's Opera tours: Underwood's *Jorinda and Joringel* w.p., prem.

University of Arkansas, Opera ualr, B. Thebom, Dir., Little Rock

10/14-18/77 *The Old Maid and the Thief* w.p.

12/10-16/77 *L'Enfance du Christ* w.p., Puppet Opera Theatre, Eng. Thebom

4/13-16/78 *The Devil and Daniel Webster* w.p.

CALIFORNIA

College of Marin Opera Productions, P. Myers, Dir., Kentfield

10/28, 29, 30 11/4, 5, 6/77 *The Marriage of Figaro* w.o.

The Lamplighters, S. S. Beman, Exec. Vice-President, Presentation Theatre, San Francisco

9/24, 30 10/1, 7, 8, 9, 14, 15, 21, 22, 23/77 *The Sorcerer*

New York City Opera, J. Rudel, Gen. Dir., Music Center, Chandler Pavilion, Los Angeles

11/16/77 *Manon*

11/17, 19 12/6/77 *Mefistofele*

11/18, 22/77 *Turandot*

11/20m 12/3m, 10m/77 *The Pirates of Penzance*

11/20, 27m/77 *Cavalleria rusticana & Pagliacci*

11/23, 30/77 *La Fanciulla del West*

11/25 12/9/77 *The Marriage of Figaro* Eng. Martin

11/26 12/2/77 *Carmen*

11/27/77 *The Voice of Ariadne*

11/29/77 *Madama Butterfly*

12/1, 4m/77 *Die Fledermaus* Eng. Martin

12/3, 11/77 *La Bohème*

12/4/77 *Ashmedai* Eng. Marbe

12/7, 10/77 *The Magic Flute* Eng. Martin

12/8, 11m/77 *The Impresario* Eng. & *La Voix humaine* Eng. Machlis & *L'Heure espagnole* Eng. Wolff

1977-78 Season

San Diego Opera, T. Capobianco, Gen. Dir., Civic Theatre, San Diego

- 10/2, 4, 7, 9/77 *The Merry Widow** Eng.; Sills, Fowles; Titus, Foldi; c: Alcantara; d: Capobianco; also video taped
10/8, 11, 14, 16/77 *Don Giovanni* Eng.; Evans, Putnam, Hall; Hale, VanAllan; c: Alcantara; d: Aragon
10/18, 21, 23, 25/77 *Carmen* Pring, Ligi; Novoa; c: Rigacci; d: Ventura
2/4, 7, 10, 12/78 *Falstaff* Eng., Bouleyn, N. Shade; Malas, Hall; c: Rigacci; d: Capobianco
2/11, 14, 17, 19/78 *Madama Butterfly* Azuma, Harris; Serbo; c: Rigacci; d: Bakman
2/25, 28 3/3, 5/78 *The Love for Three Oranges** Eng.; Costa-Greenspon, Bouleyn, Curry; Evans, Enns; c: Simmons; d: Capobianco
8/78 Verdi Festival: *Aida* Arroyo; 3 pfs.

San Diego Opera Center, T. Capobianco, Dir., at Spreckels Audit.

11/24-27/77 *La Cenerentola* Eng.; San Diego Opera's Young Artists Program

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

- 9/9, 13, 16, 24, 28 10/2m/77 *Adriana Lecouvreur* Scotto, Obratsova, South; Aragall, Taddei, Courtney, Frank, Davies, Johnson; c: Gavazzeni; d: Vallone; ds: Cristini/Paravicini; Met prod.
9/10, 14, 18m, 20, 23/77 *Idomeneo* Neblett, Eda-Pierre, Ewing; Tappy, Little, Shirley; c: Pritchard; d/ds: Ponnelle; Cologne Opera prod.
9/21, 25m, 27, 30/77 *Katya Kabanova* Eng.; Soederstroem, Wolff, Marsee, Jones; Herinx, Lewis, Cochran, Ludgin, McCauley, Cooper; c: Kubelik; d: Rennert; ds: Schneider-Siemssen
10/1, 4, 7, 12, 16m, 22m/77 *Das Rheingold* Schwarz/Taillon, Todd/Bergquist, Payne/Jones; Nentwig, Ulfung, Dene, Appel, Malta, Burgess, Cooper; c: Hollreiser; d: Hager; ds: Skalicki
10/5, 8, 11, 14, 23m 11/26m/77 *Faust* Shade/Marsee, Taillon; Aragall, Zancanaro, Tozzi, Davies; c: Périsson; d: Karpo; ds: Skalicki
10/9/77 Opera Fair
10/15, 18, 21, 24, 30m 11/5m, 18, 24, 26/77 *Aida* Parazzini/Marton, Cossotto, Vaness, McCracken/Cecchele, Mittelmann/Wixell, Vinco, Burgess; c: Gavazzeni; d: Frisell; ds: Reppa/Hall; Met Opera prod.
10/19, 22, 25, 28 11/6m/77 *Ariadne auf Naxos* Price, Weltinz, Troyanos, Bergquist, South, Jones; Cathcart, Ludøin, Duessing, Malta, Johnson, Frank, Davies, Cooper, McCauley; c: Ferencsik; d: Hager; ds: Jenkins
10/29 11/1, 4, 9, 13m, 16, 19m/77 *Turandot** Caballé, Mitchell; Pavarotti, Tczzi, Duesing, Johnson, Frank, Manton; c: Chailly; d/ds: Ponnelle
11/2, 5, 8, 11, 20m, 23/77 *I Puritani* Sills, Vaness, Suarez, Zancanaro, Giaiotti, D. Johnson, R. Johnson; c: Peloso; d: Capobianco; ds: Lee/Hall; Met Opera prod.
11/12, 15, 19, 22, 25, 27/77 *Un Ballo in maschera* Ricciarelli, Battle, Payne; Carreras, Mazurok, Courtney; c: Adler; d: Frisell; ds: Conklin
11/14/77 Fol-de-Rol

Univ. of Southern California Opera, N. Limonick, Gen. Dir., Los Angeles

- 12/9, 10/77 Excerpts w.p.
12/14, 16, 17, 18, 19/77 *Amahl and the Night Visitors* w.p.
2/8/78 *Così fan tutte* w.2ps.
5/12, 13, 19, 20/78 *The Secret Marriage* w.o.
6/78 *Noye's Fludde* w.2ps.

COLORADO

Central City Company Singers, R. Darling, Art. Dir., Colorado Academy, Denver

10/14/77 *A Hand of Bridge & Introductions and Goodbyes* & art songs & arias

CONNECTICUT

Connecticut Opera Co., W. Warden, Gen. Mgr., Bushnell Auditorium, Hartford

- 10/22/77 *Faust* Pilou; Johns, Siepi, Darrenkamp
11/12/77 *Lohengrin* Napier; Boehm, Shinall, Wildermann
2/23/78 *La Bohème* Caballé; Burchinal, Moldoveanu
4/15/78 *Norma* Deutekom, Davidson; Luna, Tozzi

Hartt Opera Co., J. Zei, Art. Dir., Hartt Opera Theatre, West Hartford10/5, 6/77 *Gianni Schicchi* & *Jumping Frog of Calaveras County* w.p.1/26, 27, 28, 29/78 *Adriana Lecouvreur* w.o.4/13, 14, 15, 16/78 *Così fan tutte* w.o.1977-78 tour: *Gianni Schicchi*; *Jumping Frog of Calaveras County*; *Love for Three Oranges*

DELAWARE

Minikin Opera Co., J. Cason, Dir., Wilmington1977-78 tour to schools: *The Boor*; *The Telephone* w.p.**Wilmington Opera Society, E. Kjellmark, Dir., Grand Opera House, Wilmington**11/11, 12, 18, 19/77 *Faust* c: Huang; d: Lombardo4/7, 8, 14, 15/78 *Otello* c: Macatsoris; d: Peuchen3/10, 11, 12/78 *The Sound of Music* junior division

DISTRICT OF COLUMBIA

Washington Civic Opera Ass'n, R. Weilenmann, Art. Dir., Lisner Auditorium9/8, 9/77 *The Merry Widow* w. National Symphony Orchestra**Washington Opera, G. London, Gen. Dir., Kennedy Center, Washington**11/11, 13m, 19/77 *The Magic Flute* Eng. London/Reese; Wells, Russell, Littig; Kuebler, Gardner, Gill; c: L. Hager; d: G. Hager11/15, 18, 20m/77 *L'Elisir d'amore* Malfitano; Prior, Romero, Beni; c: Alcantara; d: Anderson2/8, 10, 12m/78 *The Seagull* von Stade, Lear, Wells; Stilwell, Reardon; c: Holt; d: Corsaro3/8, 10, 12m/78 *Tosca* Neblett; Moldoveanu, Carroli; c: Rescigno; d: London

FLORIDA

Civic Opera of the Palm Beaches, P. Csonka, Art. & Mus. Dir., West Palm Beach Auditorium12/9, 11, 13/77 *The Daughter of the Regiment* Eng.; Sills, Evans; McDonald, Malas; c: Csonka; d: Hicks1/27, 29, 31/78 *Manon Costa*; Campora; c: Csonka3/17, 19, 21/78 *Don Giovanni* Lombard, Barlow, Alonzo; Diaz; c: Csonka; d: Guttman**Florida State Univ. Opera Wksp., R. Murray, Dir., Tallahassee**11/17, 18, 19, 20/77 *Brigadoon*2/2, 3, 4, 5/78 *The Tales of Hoffmann* Eng.

5/4, 5, 6, 7/78 Opera Classics, scenes

Greater Miami Opera Ass'n, R. Herman, Gen. Mgr., Miami1/16, 17, 18, 21, 22/78 *Falstaff* Eng. Kondek2/13, 14, 15, 18, 19/78 *The Abduction from the Seraglio* Eng. Cross/Wood; also 2/21 in Ft. Lauderdale3/6, 7, 8, 11, 12/78 *Adriana Lecouvreur* Eng. Hebert4/10, 11, 12, 15, 16/78 *La Bohème* Eng. Martin; also 4/18 in Ft. Lauderdale9-11/77 tour to schools: *Dr. Miracle* 80 pfs., w.p.**Opera Company of Jacksonville, A. Smith, Gen. Mgr., Civic Auditorium**11/19, 20/77 *Don Pasquale* Eng.2/25, 26/78 *Così fan tutte* Eng.5/6, 7/78 *La Traviata***St. Petersburg Opera, F. Guarrera, Art. Dir., St. Petersburg**10/28/77 *Faust* Thompson; Duvall, Siepi, Guarrera; c: J. Rescigno; d: Cosenza; ds: Gano; 2 pfs.**San Carlo Opera of Florida, R. Maresca, Exec. Dir., Tampa**

11/2/77 Gala Concert, Shane; Merrill

11/19/77 *Faust* c: Bracali2/18/78 *Lucia di Lammermoor* Rolandi; Fazah**Spanish Little Theatre, R. Gonzalez, Art. & Exec. Dir., Tampa**10/16/77 *Luisa Fernanda*3/78 *Violinista sobre el tejado*5/78 *Las Leandras*

1977-78 Season

GEORGIA

Augusta Opera Co., R. Moores, Gen. Mgr., E. Bradberry, Art. Dir., Bell Auditorium

9/14, 16, 18/77 *Die Fledermaus* Eng. Martin

4/13-15/78 *The Marriage of Figaro* Eng.

Spring '78 *H.M.S. Pinafore*

West Georgia College Opera Wksp., I. Manski-Lundeen, Dir., Carrollton

1977-78 season: *Hansel and Gretel; A Little Night Music*

HAWAII

Hawaii Opera Theatre, R. LaMarchina, Mus. Dir., Honolulu

1/20, 22, 24/78 *Samson et Dalila*

2/3, 5, 7/78 *Ariadne auf Naxos*

2/17, 19, 21/78 *Madama Butterfly*

2/78 *The Barber of Seville* abbr. vers., 10 pfs. for children

IDAHO

Boise State Univ. Opera Theatre, W. Taylor, Dir., Boise

11/11/77 *L'Histoire du soldat* Eng. Kalmus; w.o.

2/24, 25/78 *The Consul* w.o.

1-5/78 tour to schools: *A Faun in the Forest* w.p.

Idaho State Univ. Opera Wksp., T. Flatt, Dir., Pocatello

11/30-12/3/77 *Così fan tutte* conc. pf. w.o.

ILLINOIS

Chicago Opera Studio, R. Frisbie, Mus. Dir., Chicago

9/77 *Summer and Smoke* filmed for PBS

2/1, 3, 5/78 *Don Pasquale*

3/15, 17, 19/78 *Summer and Smoke*

5/10, 12, 14/78 *The Merry Wives of Windsor*

Lyric Opera of Chicago, C. Fox, Gen. Mgr., Opera House, Chicago

9/23, 26, 28 10/1, 4, 7, 10, 12/77 *L'Elisir d'amore** Rinaldi; Pavarotti, Romero, Evans; c: Bartoletti; d: Chazalettes; ds: Santicchi

10/5, 8, 11, 14, 17, 21, 24/77 *Idomeneo** Eda-Pierre/Shade, Neblett, Ewing; Tappy, Little, Shirley; c: Pritchard; d/ds: Ponnelle

10/15, 19, 22, 25, 28, 31 11/5/77 *Peter Grimes* Kubiak, Bainbridge, Petersen; Vickers, Little, Paige, Evans/Meredith, Nolen; c: Bartoletti; d: Evans; ds: Toms

10/26, 29 11/2, 4, 8, 11, 14/77 *Orfeo ed Euridice* Shade, Zilio; Stilwell; c: Fournet; d: Sequi; ds: Samaritani

11/9, 12, 15, 19, 23 12/2, 5/77 *Manon Lescaut** Chiara; Merighi, Hoback, Andreolli, Nolen; c: Sanzogno; d: DeLullo; ds: Pizzi

11/18, 21, 26 12/6, 9, 14, 17/77 *Il Barbiere di Siviglia* Von Stade; Alva, Andreolli, Stilwell; c: Bellugi; d: Gobbi; ds: Hall

11/25, 28 12/3, 7, 10, 13, 16/77 *Die Meistersinger von Nürnberg** Lorengar, Walker; Johns, Little, Riegel, Hoback, Ridderbusch, Evans, Howell, Powers, Dooley, Fox; c: Leitner; d: Merrill; ds: O'Hearn

University of Illinois Opera Theatre, D. Lloyd, Art. Dir., Krannert Center, Urbana

9/15 16, 17, 18/77 *Manon* w.o.

10/28, 30 11/3, 5/77 *Tosca* w.o.

12/8, 9, 10, 11/77 *Amahl and the Night Visitors* w.p.

3/2, 3, 4, 5/78 *The Marriage of Figaro* w.o.

5/4, 5, 6, 7/78 *The Mikado* w.o.

INDIANA

Indiana Univ. School of Music, C. Webb, Dean, Bloomington

9/24 10/1, 8, 15 11/2/77 *Tosca* Eng; c: Contino; d: Busch; ds: Mack

10/22, 29 11/4, 12/77 *The Magic Flute* Eng.; c: Baldner; d: Busch; ds: Röthlisberger

11/19 12/2, 3, 10/77 Rimsky-Korsakov's *The Night Before Christmas* Am. prem.; Eng.

1/28 2/4, 11, 18/78 *Carmen* Eng.; c: Balkwill; d: Allen; ds: Röthlisberger

2/25 3/3, 4 11/78 *Don Pasquale* Eng.; c: Gracis; d: Allen; ds: Röthlisberger

4/8, 21, 22/78 Eaton's *Danton and Robespierre* prem.; c: Baldner, d: Busch; ds: Röthlisberger

Indianapolis Opera Co., M. Ramaker, Pres., Indianapolis

11/11, 12/77 *Die Fledermaus* w.o.

12/16, 17/77 *Amahl and the Night Visitors* w.p., 12/18 in Evansville

1977 tour to schools: *The Impresario; The Telephone*

Indianapolis Symphony Orchestra, S. Weedman, Gen. Mgr., Clowes Memorial Aud., Indianapolis

5/19, 20/78 *Fidelio*

Whitewater Opera Co., C. Combopiano, Gen. Mgr., Richmond

10/27, 28, 29/77 *The Marriage of Figaro* Eng. Martin; d: Heusel; ds: Fulton

2/16, 17, 18/78 *La Traviata* Eng. Martin; 2/25 in New Castle

4/27, 28, 29/78 *The Merry Widow* Eng.; 5/6 in Portland, Ind.; 5/13 in Connersville

IOWA

Ottumwa Heights College Opera Wksp., T. R. Dillon, Dir., Ottumwa

11/12, 13, 14/77 *Così fan tutte* Eng. Martin

KENTUCKY

Kentucky Opera Ass'n, M. Bomhard, Dir., Macauley Theatre, Lexington

9/30 10/1/77 *The Barber of Seville* Eng.

11/4, 5/77 *Macbeth* Eng.

1/27, 28/78 *Peter Grimes*

3/10, 11/78 *The Magic Flute* Eng.

LOUISIANA

New Orleans Opera Ass'n, A. Cosenza, Gen. Dir., New Orleans Theatre of Performing Arts

10/6-8/77 *Ernani* Cruz-Romo; Francesconi, Quilico; c: Andersson; d: Morelock; ds: Gano

11/10-12/77 *Don Pasquale* Eng. Mead

12/8-10/77 *Carmen*

3/9-11/78 *La Bohème*

4/13-15/78 *Il Trovatore*

New Orleans Recreation Department Opera, D. Morelock, Dir., New Orleans Theatre of Performing Arts

11/19/77 *The Ballad of Baby Doe*

Shreveport Civic Opera Ass'n, M. Melson, Mgr., Shreveport Civic Theatre

10/8/77 *La Bohème* Eng. Martin

4/15/78 *Die Fledermaus* Eng. Martin

Shreveport Symphony Repertory Opera Co., J. Shenaut, Dir., Civic Theatre

12/11, 12/77 *Hansel and Gretel* 3 pfs.

1/15, 16/78 *Don Pasquale*, also 1/19 in Magnolia

2/5, 6/78 *Tosca* 3 pfs.

MARYLAND

Annapolis Opera, R. Getke, Art. Dir., Annapolis

11/3, 5/77 *Rigoletto* w.p.

3/2, 4/78 *The Turn of the Screw* w.o.

4/27, 29/78 *The Marriage of Figaro* w.p.

Baltimore Opera Co., R. J. Collinge, Gen. Mgr., Lyric Theatre, Baltimore

10/13, 15, 17/77 *Lucia di Lammermoor* Wise; Di Giuseppe, Dunbar; c: Guadagno; d: Tavernia

11/17, 19, 21/77 *The Italian Girl in Algiers* Eng.; Howard; Berberian, Aler; d: Hebert

2/16, 18, 20/78 *Macbeth* Galvany; Edwards, Parker

4/13, 15, 17/78 *Les Contes d'Hoffmann* Shane; Theyard, Morris; d: Hebert

Eastern Opera Theatre, subsidiary of Baltimore Opera, R. J. Collinge, Gen. Mgr.

1977-78 tour: *The Medium* 40 pfs. on 5-week tour w. taped orchestra

Univ. of Maryland Opera Theatre, G. Tallman, Dir., College Park

11/4, 5, 6/77 *Patience* w.p.

2/25, 26, 27/78 *Così fan tutte* w.o.

1977-78 Season

MASSACHUSETTS

Boston Univ. Opera Dept., A. Bishop, Dir., Boston

11/77 *Dido and Aeneas & Il Combattimento di Tancredi e Clorinda*
12/77 Dello Joio's *The Trial at Rouen*

Cambridge Opera Workshop, M. L. Edmonds, Dir., Cambridge

11/10, 11, 12/77 *The Barber of Seville*
12/77 *Hansel and Gretel* Young Musical Theatre Wksp.
2/9, 10, 11/78 *The Marriage of Figaro*
3/78 *Gianni Schicchi & Down in the Valley* Young Musical Theatre Wksp.
5/11, 12, 13/78 *Don Giovanni*
5/78 *Let's Make an Opera* Young Musical Theater Wksp.

Opera Company of Boston, S. Caldwell, Art. Dir., 20th Anniv. season

2/15, 17, 19, 24/78 *Stiffelio* Moffo
3/21, 24, 26, 28/78 *La Damnation de Faust* staged; Gramm; c: R. Shaw
4/78 Tchaikovsky's *Joan of Arc* Verrett; Gramm, Carlson
5/78 *Don Pasquale** Silis; Gramm

Springfield Symphony Orchestra, R. Gutter, Mus. Dir., Symphony Hall

4/29/78 *The Flying Dutchman*

MICHIGAN

Michigan Opera Theatre, D. DiChiera, Gen. Dir., Music Hall Center, Detroit

9/30 10/2, 5, 7, 8/77 *Regina Diener Marre*; Holgate; d: Rizzo (9/25 *Little Foxes* benefit film screening)

10/28, 29, 30 11/2, 4, 5/77 *Carmen* Eng.; Boozer, Balthrop; West, Holgate; also 11/9, 11 in Kalamazoo

12/78 *Amahl and the Night Visitors* 10 pfs.

1/20, 22, 25, 27, 28/78 *The Student Prince* Roe

2/10, 12, 15, 17, 18/78 *Faust* Eng. Mitchell; Garrison, Smit; d: Alden

Opera Ass'n of Western Michigan, J. Hatton, Gen. Mgr., Fine Arts Center, Grand Rapids

9/23, 24, 28, 30 10/1/77 *Die Fledermaus* Eng. Martin

4/8, 10, 12, 14/78 *La Bohème* Eng. Martin

Piccolo Opera Co., M. Gordon, Gen. Dir., Detroit

12/11/77 *Hansel and Gretel* Eng. Limbacher-Gordon; w.o. in Plymouth

1/21/78 *Little Red Riding Hood* w.p. in Troy

1977-78 tour to schools: concerts and mini-operas w.p.

MINNESOTA

Duluth-Superior Symphony, M. Matteson, Gen. Mgr., Duluth Auditorium

9/23, 25/77 *Madama Butterfly* Eng. Martin

Minnesota Opera Co., C. Fullmer, Gen. Mgr., O'Shaughnessy Auditorium, St. Paul, Guthrie Theater, Minneapolis

11/4, 5, 11/77 Offenbach's *Christopher Columbus* Am. prem.

2/4, 5, 11/78 Tippett's *The Knot Garden* 1st Am. professional prod.

4/14, 20, 22/78 Ward's *Claudia LeGare* prem., at Guthrie Theater

4/7, 9, 15/78 *The Marriage of Figaro* Eng. Martin, at Guthrie Theater

Northfield Arts Guild, M. Sathrum, Pres., Northfield

9/9, 17, 24/77 Huckaby's *Jesse* musical melodrama

Rochester Symphony Orchestra, R. Stoffel, Mus. Dir., Mayo Civic Hall

10/22/77 *Rigoletto* conc. pf.

MISSISSIPPI

Mississippi Opera Ass'n, B. White, Dir., Jackson

11/12/77 *La Traviata*

5/1, 3/78 *Les Contes d'Hoffmann*

Opera/South, D. Ardoyno, Gen. Mgr., Jackson Auditorium, Jackson

11/18, 19/77 Kay's *Jubilee*

4/14, 15/78 *Norma* Eng. Dorr

MISSOURI

Lyric Opera of Kansas City, R. Patterson, Gen. Mgr., Lyric Theatre, Kansas City

9/17, 22, 27, 30 10/5/77 *Aida* Eng. Ducloux; Fernandez, Schafer; Townsend, Dansby; c: Patterson; d: Bakman; ds: Gohl

9/20, 23, 28 10/1, 6/77 *The Mikado* Dickison, Wilkes; Rhodus, Hook; c: Ryan; d: Cullinan

9/21, 24, 29 10/4, 7/77 *Susannah* Daniels; Smith; c: Patterson; d: Floyd; ds: Wolf
10/8, 12, 14, 18, 20/77 *The Marriage of Figaro* Young, Volkman, Wilkins; Wexler, Hook; c: Ryan; d: Hicks; ds: James

10/11, 13, 15, 19, 21/77 *The Tales of Hoffmann* Eng. Petrach; Dickison, Daniels, Wilkins, Schafer; Livings, Dansby; c: Patterson; d: Bakman; ds: Gohl

8/28-11/8/77 *The Marriage of Figaro* 14 pfs. on tour through Missouri & Kansas

NEBRASKA

Opera/Omaha, M. Elsberry, Gen. Mgr., Omaha

11/17, 19/77 *Madama Butterfly*

1/26, 28/78 *The Abduction from the Seraglio*

4/6, 8/78 *The Bartered Bride*

University of Nebraska Opera Wksp., J. Moran, Dir., Lincoln

10/27, 28, 29, 30/77 *Il Matrimonio segreto* Eng.

2/2, 3, 4, 5/78 *The Pirates of Penzance*

NEVADA

Nevada Opera Guild, T. Puffer, Art. Dir., Reno

12/2, 3/77 *The Magic Flute*

2/9, 11/78 *Tosca*

4/27, 29/78 *Il Trovatore*

7/7, 8/78 *The Bartered Bride*

NEW JERSEY

Family Opera, J. Ruffino, Pres., North Bergen

9/11/77 *Aida*

10/9/77 *The Barber of Seville*

11/13/77 *Faust*

12/11/77 *La Bohème*

1/8/78 *La Traviata*

2/5/78 *Carmen*

4/2/78 *Norma*

5/21/78 *Madama Butterfly*

Glassboro State College Opera Co., J. Shaw, Prod.-Dir., Glassboro

11/17, 18, 19/77 *Suor Angelica & The Unicorn, the Gorgon and the Manticore*

3/16, 17, 18/78 *Die drei Pintos* Am. prem.

Metro Lyric Opera, E. Tognoli, Exec. Dir., Allenhurst

9/18/77 *La Traviata*

Monmouth Conservatory Opera/Operetta Society, F. Molzer, Dir., Little Silver

11/19, 20/77 *Un Ballo in maschera* Eng.

4/29, 30/78 *Cavalleria rusticana & Pagliacci* Eng.

New Jersey State Opera, A. Silipigni, Art. Dir., Newark

9/9/77 *Madama Butterfly* Moffo; Campora; c: Silipigni; at War Memorial Bldg., Trenton

10/1/77 *The Tales of Hoffmann* Vernocchi, Grillo, Russell; Domingo, Elvira; all pfs. at Symphony Hall, Newark

11/13/77 *La Forza del destino* Cruz-Romo; Fernandi

1/22/78 *Rigoletto* Shane; Mastromei, Bini

Opera Classics of New Jersey, G. Ungaro, Art. Dir., Paramus

10/8/77 *Il Trovatore*

1/21/78 Gala concert

2/4/78 *La Bohème*

4/1/78 *Aida*

5/6/78 *Rigoletto*

1977-78 Season

NEW YORK

Eastman School of Music Opera Theatre, R. Spillman, Coord., Rochester

11/10-13/77 *The Magic Flute* Eng. Auden; w.o.

4/4-7/78 *The Barber of Seville* Eng. Martin; w.o.

Greater Utica Opera Guild, A. Iagnocco, Bus. Mgr., Stanley Performing Arts Center

11/17, 19/77 *L'Elisir d'amore*

5/4, 6/78 *Faust*

Hoff-Barthelson Music School, M. Helton, Dir., White Plains

11/4, 5/77 Barthelson's *The Devil's Disciple* prem., c: Brico; d: Takazauckas

Hudson Valley Philharmonic, K. Fricker, Gen. Mgr., Poughkeepsie

9/24/77 *La Bohème*

1/21 2/4/78 *The Marriage of Figaro*

5/20, 21/78 *El Capitan*

Opera Theatre of Rochester, R. Rosenberg, Gen. Mgr., Eastman Theatre

10/2/77 *La Bohème*

1/21/78 *Rigoletto*

5/12/78 *Aida*

Opera Theatre of Syracuse, R. Driver, Gen. Mgr., Crouse-Hinds Theatre

11/17, 19, 21/77 *Aida*

1/27, 28/78 *The Marriage of Figaro*

3/31 4/2/78 *Madama Butterfly*, also 4/14-23 tour, 6 pfs.

4/28, 29/78 *Hansel and Gretel*

5/19, 20/78 Di Giacomo's *The Dybbuk* prem.

Tri-Cities Opera, P. Hibbitt & C. Savoca, Dirs., Binghamton

10/1, 2, 7, 8 ,9/77 *Così fan tutte*

2/10, 11/78 *La Traviata* 5 pfs.

5/5, 6/78 *Faust* 5 pfs.

NEW YORK CITY

Amato Opera Theatre, A. Amato, Dir., Amato Opera House, all pfs. w.p.

9/17, 18m, 23, 24 10/1, 2m, 8, 9m, 15, 16m/77 *Cavalleria rusticana & Pagliacci*

10/29, 30m 11/5, 6m, 11, 12, 19, 20m, 26, 27m/77 *Così fan tutte*

12/3, 4m, 10, 11m, 16, 17, 30,31/77 1/7, 8m/78 *La Bohème*

2/18, 19m, 25, 26m 3/4, 5m, 10, 11, 18, 19m/78 Verdi's *Oberto, Conte di San Bonifacio* Am. prem.

4/1, 2m, 7, 8, 15, 16m, 22, 23m, 29, 30m/78 *Lucia di Lammermoor*

5/13, 14m, 19, 20, 27, 28m 6/3, 4m, 10, 11m/78 *Carmen*

Bel Canto Opera, T. Sieh, Art. Dir., Madison Avenue Baptist Church

9/17, 18, 24, 25/77 Auber's *Manon Lescaut* w.o., Am. prem.

11/5, 6, 12, 13/77 Leoncavallo's *Zaza* w.p.

12/3, 4, 10, 11/77 *L'Infedelta delusa* w.o.

1/14, 15, 21, 22/78 Blitzstein-Lehrman's *Tales of Malamud* w. 2 ps.

3/4, 5, 11, 12/78 *A Zarzuela*

4/1, 2, 8, 9/78 *Operetta* w.o.

4/29, 30 5/6, 7/78 Wolf-Ferrari's *Le Donne curiose* w.p.

5/27, 28 6/3, 4/78 Rossini's *La Pietra del paragone* w.o.

The Bronx Opera Company, M. Spierman, Art. & Mus. Dir., Bronx High School of Science

1/7, 8/77 *Don Pasquale* Eng., also 1/13, 14 at Hunter College; d: Kondek

5/6, 7/78 *Sir John in Love*, also 5/12, 13 at Hunter College; d: Russ

Brooklyn College Center for Performing Arts

10/8/77 "An Evening of Grand Opera" Scotto; Milnes

Clarion Concerts, N. Jenkins, Mus. Dir., Alice Tully Hall

11/9/77 Steffani's *Niobe* Am. prem.; von Reichenbach, Bonazzi, Belling; Johnson; 3 pfs. 9/77 at Castelfranco Veneto

Goldovsky Opera Theater, B. Goldovsky, Art. Dir., F. Popper, Gen. Mgr.

10/3-10/77 *Rigoletto* tour Eastern seaboard

1/21-3/18/78 *La Bohème* cross-country tour

Inter-City Opera Fund, N. Gualillo, Dir., Cooper Union

11/19/77 Gualillo's *The Phantom Princess* prem.

Light Opera of Manhattan, W. Mount-Burke, Dir., Eastside Playhouse9/7-11/77 *H.M.S. Pinafore*10/5-16 11/16-20/77 *The Sorcerer* & Trial by Jury* all pfs. w.p.10/19-23 11/9-13/77 3/22-26 4/26-30/78 *The Mikado*10/26-30/77 *Ruddigore*11/2-6, 23-27/77 *The Pirates of Penzance*11/30-12/30/77 *Babes in Toyland** Mount-Burke adapt.12/31/77-1/22/78 *The Merry Widow* Eng. Ross1/25-2/12/78 *The Student Prince*2/15-3/19/78 *The Desert Song**3/29-4/2 5/3-5/78 *Iolanthe*4/5-16 5/17-28/78 *H.M.S. Pinafore**4/19-23 5/10-14/78 *The Gondoliers***Metropolitan Opera, A. A. Bliss, Exec. Dir., Lincoln Center**10/10, 13, 17, 22m, 27 11/1/77 *Boris Godunov* Russ.10/11, 14, 19, 22, 26, 28/77 *Pelléas et Mélisande*10/12, 15m, 18, 21, 25, 29 11/2, 5, 10, 14, 18 12/15, 19, 24m, 27/77 *La Bohème*10/15, 20, 24, 29m 11/3/77 *Eugene Onegin*10/31 11/4, 7, 12, 16, 19m, 22, 25, 30 12/3m, 8/77 *Rigoletto** Cotrubas; Domingo, Shicoff, MacNeil, Diaz; c: Levine; d: Dexter; ds: Moiseiwitsch11/5m, 8, 11, 17, 23, 26 12/2, 7, 10, 13, 17m/77 *Madama Butterfly*11/9, 12m, 15, 19, 24, 28 12/1, 6, 12, 16, 21, 24, 31m/77 *La Traviata*11/21, 26m, 29 12/3, 10m/77 *Peter Grimes*12/5, 9, 14, 17, 20, 23, 29/77 *Der Rosenkavalier*12/22, 26/77 *Tannhäuser** Rysanek, Kubiak, Bumbry; McCracken/Cassilly, Weikl, Macurdy; c: Levine; d: Schenk; ds: Schneider-Siemssen12/28, 30, 31/77 *Il Trovatore*

Roster — sop: Arroyo, Battle, Blegen, Bumbry, Caballé, Chiara, Cook, Costa, Cotrubas, Cruz-Romo, DiFranco, Farley, Freni, Grist, Harper, Jones, Kubiak, Mandac, Mitchell, Niculescu, Norden, Nunziata, Peters, Pracht, Ricciarelli, Rysanek, Schröder-Feinen, Scotto, Sills, Smith, Stratas, Sutherland, Tomowa-Sintow, Varady, Verrett, Wohlfacka, Zylis-Gara; mezzos: Bybee, Carlson, Casei, Chookasian, Cortez, Cossotto, Dunn, Godfrey, Grillo, Jones, Kraft, Love, Minton, Quivar, Tourangeau, Troyanos; tens: Alexander, Anthony, Aragall, Atherton, Brecknock, Burrows, Carpenter, Carreras, Cassilly, Castel, Cecchele, Domingo, Franke, Garrison, Gedda, Giacomini, Gibbs, King, Kness, Little, Luchetti, McCracken, Merighi, Nagy, Neill, Ochman, Pavarotti, Raitzin, Schmor, Shicoff, van Ree, Velis, Vickers; bars: Berry, Boucher, Carlson, Christopher, Colzani, Edwards, Fredricks, Goodloe, Hammond-Stroud, MacNeil, Meredith, Milnes, Monk, Quilico, Sereni, Shinall, Thompson, Uppman, Walker, Weikl, Wixell; basses: Bacquier, Best, Booth, Capecchi, Cheek, Corena, Diaz, Dobriansky, Foldi, Ghiuselev, Gaiotti, Gramm, Hines, Karlsrud, Macurdy, Michalski, Morris, Plishka, Rintzler, Tajo, Talvela, van Dam, Vinco; conds: Böhm, Bonyng, Caldwell, Conlon, Hager, Kord, Levine, Lopez-Cobos, Patané, Pritchard, Veltri, Weitach.

The Museum of Modern Art, Summergarden9/2, 3, 9, 10, 16,17/77 *Trouble in Tahiti & Bernstein songs*; Martin, Vanderlinde; Barron, McDonell, Karousatos; c: Krieger; d: Phillips w. quartet**New American Opera Theatre, M. King, Art. Dir.**9/77-5/78 tour *Rita; The Music Master*; "Opera Carnival"; "Children's Opera Carnival"**New York City Opera, see following page****New York City Opera Theatre, T. Martin, Dir., educational touring company of New York City Opera**1977-78 tour: *Pagliacci; Barber of Seville; La Bohème*; all Eng. Martin; "Opera Event"; "Opera Americana"

1977-78 Season

New York City Opera, J. Rudel, Gen. Dir., J. White, Mng. Dir., State Theatre, Lincoln Center

8/31 9/13 10/1, 15, 21/77 *Mefistofele*
9/1, 10, 17m, 27 10/2m/77 *Turandot*
9/2, 4, 7, 16 10/14, 23m 11/1/77 *Die Fledermaus* Eng. Martin
9/3m, 10m, 23 10/1m, 29 11/12/77 *La Traviata*
9/3, 14, 25m 10/4 11/3/77 *Cavalleria rusticana & Pagliacci*
9/4m, 11m, 18, 25 10/6, 12 11/12/77 *Madama Butterfly*
9/8, 17 10/5, 9, 16m 11/5/77 *Carmen*
9/9, 24 10/8, 11 11/2, 13m/77 *La Bohème*
9/11, 15, 18m, 20 10/18, 22m/77 *Manon*
9/22, 29 10/8m, 15m, 30/77 *The Marriage of Figaro** Eng. Martin; Meier, Malfitano; Ramey, Justus; c: Rudel; d: Copley; ds: Toms
9/24 10/7, 13, 28/77 *Rigoletto*
9/30 10/2, 19, 26/77 Musgrave's *The Voice of Ariadne* Am. prem.; Clarey, Bible; Holloway, Gill; c: Musgrave; d: Graham; ds: Toms
10/9m, 20, 30 11/13/77 *The Magic Flute* Eng. Martin
10/16, 22, 25 11/8, 11/77 *La Fanciulla del West** Niska; Mauro, Chapman; c: Comissiona; d: Corsaro; ds: O'Hearn/Mess
10/23, 27 11/5, 9/77 *L'Incoronazione di Poppea*
10/29m 11/6m/77 *The Pirates of Penzance*
11/4, 6/77 *Ashmedai* Eng. Marbe
11/10/77 *The Impresario* Eng. Cardelli & *La Voix humaine* Eng. Machlis & *L'heure espagnole* Eng. Wolff

Roster — sop: Armstrong, Ballard, Battle, Brooks, Carron, Craig, Daniels, Ehrlich, Fowles, Haley, Hynes, Kehrig, Lindsley, Little, Malfitano, Meier, Niculescu, Niska, Robinson, Rolandi, Schauler, Sills, Soviero, Tatum, Thigpen, Wyner, Zannoth; mezzos: Arrauzau, Bible, Costa-Greenspon, Curry, Evans, Freni, Hegierski, Howard, Shaulis, Toro, Wallis, Walker; tenors: Alexander, Bartolini, Bini, Castel, Collins, Di Giuseppe, Griffith, Hensel, Lankston, Lowery, Malamood, Mauro, Novick, Price, Romaguera, Siena, Stamford, Taylor, Trussel; bar. & bass: Baker, Billings, Chapman, Cossa, Densen, Elvira, Foss, Fredricks, Gill, Hale, Holloway, Jamerson, Justus, Ledbetter, Long, Malas, McKel, Munkittrick, Paul, Ramey, Roe, Ronson, Roy, Sergi, Smith, Steele, Ukena, Yule.

New York Lyric Opera, D. Johnston, Gen. Dir.

10/13, 14, 15, 16, 21, 22, 23/77 Pasatieri's *Washington Square*
1/5, 6, 7, 8/78 *Mignon*

2/2, 3, 4, 5/78 *Un Ballo in maschera*

3/16, 17, 18, 19/78 Cornelius' *The Barber of Bagdad*

Opera Ensemble of New York, C. Poppenger, Art. Dir., CAMI Hall

11/12/77 *Il Segreto di Susanna & Suor Angelica*, also 11/13 in English w.p.

Opera Orchestra of New York, E. Queler, Mus. Dir., Carnegie Hall

2/23/78 *Oberon* Haas, Balthrop; Gedda, Clarke

3/14/78 Rossini's *Tancredi* Horne, Ricciarelli

3/29/77 Mercadante's *Virginia* Caballé; Elvira, Tenzi

Portable Opera Players, R. M. Miller, Art. Dir., St. Peter's Episcopal Church

11/2, 5, 9, 12/77 *Oberon* all pfs. w.p.

2/1, 4, 8, 11/78 *Rusalka* Eng. Miller

3/29 4/1, 5, 8/78 *L'Elisir d'amore*

5/24, 27, 31 6/3/78 *I Masnadieri*

Queens College Opera Wksp., H. Weisgall, Dir., Flushing

4/78 Rameau's *Hippolyte et Aricie* Eng. Meredith

NORTH CAROLINA

Charlotte Opera Ass'n, R. Marshall, Gen. Dir., Ovens Auditorium, Charlotte

10/21, 23/77 *La Traviata*

1/27, 29/78 *La Périochole*

4/14, 16/78 *Don Giovanni*

East Carolina Univ. Opera Theater, C. Hiss, Dir., Greenville

11/4, 5/77 *Scenes* w.p.

2/28 3/1-3/78 *The Magic Flute* Eng., w.o.

National Opera Company, A. J. Fletcher, Founder, Raleigh

1977-78 tour *The Barber of Seville* Eng. Bird; *El Capitán*; *Martha* Lert adapt.

NORTH DAKOTA

Fargo-Moorhead Civic Opera, D. Martin, Art. Dir. & Gen. Mgr., Fargo

10/77 *Suor Angelica* Eng. D. Martin/Robbins, w.p.
 1/78 *The Marriage of Figaro* Eng. D. Martin/Robbins, w.o.
 4/78 *Showboat* w.o.

OHIO

Bowling Green State Univ. Opera Theatre, T. Hoke, Dir., Bowling Green

11/16, 17, 18, 19/77 *The Threepenny Opera* Eng.
 3/3, 5/78 *Falstaff* Eng. Ducloux; also 3/10 in Findlay and 3/12 in Vermillion

Univ. of Cincinnati College-Conservatory Opera/Musical Theatre, E. Bonelli, Dean, Cincinnati

11/77 *Cabaret*
 2/23-26/78 *Cenerentola* Eng.
 5/12-14/78 *The Magic Flute*

Cleveland Institute of Music Opera Theater Ensemble, A. Addison, Art. Dir.

10/27, 28, 29/77 *Rigoletto*
 11/3, 4, 5/77 *The Magic Flute*
 11/30 12/2, 3/77 *Falstaff*

Columbus Symphony Orchestra, K. Crooker, Gen. Mgr., Ohio Theatre, Columbus

10/27, 29/77 *Der Rosenkavalier* Eng. Gutman
 12/1, 3/77 *La Bohème* Eng. Martin
 2/2, 4/78 *Rigoletto* Eng. Martin

Dana School of Music Opera Wksp., D. Vogel, Dir., Youngstown State Univ.

11/20, 21, 22/77 *Susannah*
 5/19, 20, 26, 27/78 *Down in the Valley & Dido and Aeneas*

Dayton Opera Ass'n, L. Freedman, Gen. Dir., Dayton

10/27/77 *Madama Butterfly* Cruz-Romo, Kim; Kness, Uppman
 1/28/78 *Roméo et Juliette* Robinson; Alexander, Darrenkamp, Anderson, Voketaitis
 3/11/78 *Don Pasquale* Eng.; Seibel; Flagello, Rhodus, Cossa
 5/13/78 *Un Ballo in maschera* Arroyo, Chookasian, Young; Morell, Burchinal

New Cleveland Opera Co., D. Bamberger, Gen. Mgr., Byron Auditorium

10/21, 22, 23/77 *La Traviata* Eng. Martin
 11/11, 12/77 *The Barber of Seville* Eng. Martin
 3/3, 4, 5/78 *The Marriage of Figaro* Eng. Martin; also 3/11 in Akron
 3/15, 16, 17/78 *The Barber of Seville*, one-hour abbr. ver. in Akron

Oberlin Conservatory Opera Theatre, B. Owens, Chmn., R. Baustian, Mus. Dir., Oberlin

10/5, 7, 8/77 *La Finta giardiniera* Eng., w.o.
 12/77 5/78 *Scenes* w.p.
 3/15, 17, 18/78 *L'Heure espagnol*

Ohio Lyric Theatre (formerly Springfield Civic Opera), M. Kommel, Prod., Springfield

Fall '77 tour to schools: *A Faun in the Forest; The Telephone; Koppenhaver's A Piano Comes to Arkansas* prem.
 Spring '78 tour to schools: *Introductions and Goodbyes; A Faun in the Forest; R.S.V.P.* Eng. Yannopoulos

Otterbein College Opera Theatre, M. Achter, Chmn., Westerville

1/19-21/78 *The Gondoliers*

Toledo Opera Ass'n, L. Freedman, Dir., Masonic Auditorium, Toledo

10/15/77 *Madama Butterfly* Cruz-Romo, Kim; Kness, Uppman
 1/21/78 *Roméo et Juliette* Robinson; Alexander, Darrenkamp, Anderson, Voketaitis
 3/18/78 *Don Pasquale* Eng.; Seibel; Flagello, Rhodus, Cossa
 5/6/78 *Un Ballo in maschera* Arroyo, Chookasian, Young; Morell, Burchinal

OKLAHOMA

Tulsa Opera, E. Purrington, Gen. Mgr., Performing Arts Center, Tulsa

11/3, 5/77 *Aida* Cruz-Romo, Dunn; Mauro, Devlin; c: Buckley; d: Hebert; ds: Cristini/Mess w. Lar Lubovitch Dance Co., San Diego Opera prod.
 3/9, 11/78 *Anna Bolena* Sills, Marsee; di Giuseppe, Ramey; c: Wendelken-Wilson; d: Mansouri; ds: Lee/Varona

1977-78 Season

OREGON

Portland Opera Ass'n, S. Minde, Gen. Dir., Civic Auditorium, Portland

9/22, 24, 26/77 *Carmen*

11/16, 19, 22/77 *Elektra*

3/23, 25, 27/78 *Die Zauberflöte*

4/26, 29 5/2/78 *Falstaff*

Rogue Valley Opera Ass'n, J. R. Tumbleson, Pres., Medford

9/24, 29 10/1/77 *Madama Butterfly*

PENNSYLVANIA

Academy of Vocal Arts Opera Theatre, D. Yannopoulos, Dir., Walnut Street Theatre, Philadelphia

10/21, 23/77 *Falstaff* Eng.; c: Woitach

4/7, 9/78 *The Magic Flute* Eng.; c: Rich

5/5, 7/78 *La Sonnambula* Eng.; c: Macatsoris

1977-78 also *La Traviata*; *La Bohème* w.p. at AVA Studio

National Opera Ebony, B. Matthews, Art. Dir., Sister Elise, Mgr., Academy of Music, Philadelphia

Fall '77 *Highway #1*

4/28/78 *Le Nozze di Figaro*

Opera Company of Philadelphia, E. Corn, Mgr., Academy of Music

10/25, 28/77 *Der fliegende Holländer* Arroyo; Herincx, Lewis; c: Peters; d: deBlasis

11/22, 25/77 Menotti's *The Hero* rev. ver. 1st pf.; N. Shade, Curry; Griffith, Cossa, Kendall; c: Keene; d: Menotti; ds: Barth/Luiken

1/10, 13/78 *Norma* Scotto; Alexander, Baglioni, Rinaudo; c: Suppa; d: deBlasis; ds: Stevens

2/14, 17/78 *Carmen* Créspin; Treleaven, Corbeil; c: Lee; d: Igesz

3/14, 17/78 *Lucia di Lammermoor* Robinson; Grilli, Edwards; c: Woitach

4/11, 14/78 *Attila* Cruz-Romo; Ophhof, Cecchele, Hines; d: deBlasis; ds: Darling

Pittsburgh Opera, B. Karp, Gen. Dir., Heinz Hall, Pittsburgh

10/27, 29/77 *Falstaff* Armstrong, Nadler, Gayer; Barasorda, Graham, Patrick, Justus

12/1, 2, 3/77 *Hansel and Gretel* Harris, Hynes; Velis

1/19, 21/78 *La Bohème* Pellegrini, Christos; Theyard, Parker

3/2, 4/78 *Les Pêcheurs de perles* Mandac; Alexander, Cossa

3/30 4/1/78 *Aida* Cruz-Romo, Cariaga; Mauro

4/20, 22/78 *Il Barbiere di Siviglia* Wise; Garrison, Titus, Malas, Voketaitis

SOUTH CAROLINA

Bob Jones University Opera Ass'n, D. Gustafson, Mus. Dir., Greenville

3/21, 23, 25/78 *Fidelio* Carson; Roney, Tozzi, Dooley

Columbia College Opera Wksp., J. Caldwell, Chmn., Columbia

11/17, 19/77 *La Traviata*

TENNESSEE

Carson Newman College Lyric Theatre, T. Teague, Art. Dir., Jefferson City

10/13, 14, 15/77 *Oklahoma*

5/78 *Carousel*; *El Capitan*

Chattanooga Opera Ass'n, R. Austin, Mus. Dir., Tivoli Theatre

9/24 10/1/77 *La Traviata*

2/2, 6, 10, 11, 14/78 *Don Pasquale* tour

4/20, 22/78 *Faust*

Memphis Opera Theatre, K. Caswell, Gen. Dir., Auditorium Music Hall

9/29 10/1/77 *Il Tabarro & Pagliacci* Wildes; Malamood, diToro; c: Griffith

11/10, 12/77 *Faust* Bouleyn; Harness, Hines; c: Klippstatter

2/2, 4/78 *The Barber of Seville* Eng.; Rolandi; Price, Holloway; c: Melone

4/1/78 *Aida* Galvany, Despalj; Dominguez; c: Griffith

Univ. of Tennessee Opera Theatre, E. Zambara, Art. Dir., Knoxville

12/77 *Amahl and the Night Visitors*

12/77 *L'Enfant et les sortilèges*

5/78 *La Périchole*

TEXAS

Baylor University Opera Theater, D. Scott, Dir., Waco10/3/77 *Scenes w.p.*11/20, 21, 22/77 *Hansel and Gretel* Eng., w.o.4/22, 23, 24, 25/78 *H.M.S. Pinafore* w.p.**Beaumont Civic Opera, C. Kiker, Bus. Mgr., Beaumont**3/3, 4, 5/78 *The Gypsy Baron***Dallas Civic Opera, P. Karayanis, Gen. Dir., Music Hall, Dallas**11/4, 6, 8/77 *Rigoletto*, also 11/1, 3, 8, 10 student pfs.11/18, 20, 22/77 *I Capuleti ed i Montecchi*12/2, 4, 6/77 *Macbeth*12/14, 16, 18/77 *Manon***Fort Worth Opera Ass'n, R. Kruger, Gen. Mgr. & Mus. Dir., Tarrant Cty. Center Theatre, Ft. Worth**11/18, 20/77 *Madama Butterfly* Azuma; Moldoveanu, Hedlund; c: Kruger; d: Hicks; ds: Wolf/Mess .1/20, 22/78 *The Magic Flute* Eng.; Hynes, Rolandi; Walker, Holloway, Roy; c: Kruger; d: Hebert; ds: Wolf3/3, 5/78 *Boris Godunov* Eng.; Evans; Tozzi, Atherton, Dworchak; c: Kruger; d: Bakman; ds: Wolf/Mess4/7, 9/78 *Die Fledermaus* Eng.; Haywood, Greenawald; Roe, Evans, Smith, Dickson; c: Kruger; d: Eddleman; ds: Wolf/Mess joint prod. w. Shreveport Civic Opera**Houston Grand Opera, D. Gockley, Gen. Mgr., Jones Hall, Houston**10/13, 16, 18, 21/77 Rossini's *Tancredi* Am. prem. Gossett ed.; Horne, Carden, Fee; Palacio, Zaccaria; c: Rescigno; d: Cox; ds: Stoddart10/10, 12#, 13, 14#, 15, 18/77 *Arabella* #Eng. Gutman; TeKanawa, Masterson, Putnam/Rakusin/Fee; Norman, Stewart, Langdon, Ohlsen, Halfvarson, Vernon; c: Mackerras; d: Cox; ds: Dalton1/20, 21#, 22, 23#, 24, 27/78 *Aida* #Eng.; Davidson, Donahue; Mauro, Carroli, Gill, Halfvarson, Ohlsen; c: DeMain; d: O'Brien; ds: Reppa2/17, 18, 19, 20, 21, 24/78 *Falstaff* Eng? Porter; Volkman, Fee, Battle, Nadler; Gramm, Kuebler, Carlson, Vernon; c: Gibson; d: Freedman; ds: Pond/Senn3/17, 18, 19, 20, 21, 24/78 *The Merry Widow* Eng.; Sills, Soviero; Trussel, McDonald; c: DeMain; d: Capobianco; ds: Toms; San Diego Opera prod.4/14, 15#, 16, 17#, 18, 21/78 *Tosca* #Eng.; Neblett; Trussel, Stewart, Halfvarson, Garcia, Vernon; c: Rescigno; d: Corsaro; ds: Hall**Lamar University Opera Theatre, J. Truncale, Dir., Beaumont**3/19-21/78 *The Consul***North Texas State Univ. Opera Theatre, T. Holliday, Dir., Denton**11/30 12/1/77 *La Bohème* Eng.4/27, 28/78 Bizet *Don Procopio* Am. prem.**San Antonio Symphony Opera, N. Greenberg, Mng. Dir., San Antonio**1/20, 22/78 *Così fan tutte* Eng. Martin2/24, 26,28/78 *Carmen*, also 3/11 in McAllen5/5, 7/78 *Tosca***Texas Opera Theatre, T. Miller, Mgr., Touring Co. of Houston Grand**1977-78 tour: Offenbach's *Robinson Crusoe**; *Marriage of Figaro***University of Texas Civic Opera, L. Woodul, Dir., El Paso**10/28, 29, 30/77 *Il Trovatore*

UTAH

Brigham Young Univ. Music Theater, C. Robison, Art. Dir., de Jong Concert Hall, Provo10/19, 21, 22, 25/77 *Tosca* Eng. Gutman3/3, 4, 8, 9, 11/78 *The Tales of Hoffmann* Eng.**Utah Opera Co., G. Peterson, Gen. Dir., Kingsbury Hall, Salt Lake City**1/25, 27, 28, 30/78 *La Bohème*5/78 *Otello*8/78 *Carmen*

1977-78 Season

VERMONT

Children's Opera of Vermont, B. Owens, Art. Dir., Johnson

1977-78 tour: *L'Enfant et les sortilèges*; *The Impresario*; *Hansel and Gretel*; *Coffee Cantata*

VIRGINIA

Richmond Civic Opera Ass'n, K. Tracy, Exec. Dir., Richmond

10/19, 21, 23/77 *Hansel and Gretel* Eng. Bache

12/4/77 *Amahl and the Night Visitors*

4/5, 7, 9/78 *Tosca* Eng. Martin

7/27, 29/78 *Porgy and Bess*

Richmond Symphony, J. Briccetti, Gen. Mgr., Empire Theatre, Richmond

2/3, 5/78 *Così fan tutte* Eng.; in assoc. w. Virginia Opera

Shenandoah College Conservatory of Music, V. Collins, Dean, Winchester

11/17-20/77 *The Beggar's Opera*

Virginia Opera Ass'n, P. Mark, Art. Dir., Norfolk

10/26, 28, 30 11/2/77 *Madama Butterfly* Hinds, Myers

1/25, 27, 29 2/1/78 *Così fan tutte* Eng.; Quivar, Wyner

3/29, 31 4/2, 5/78 Musgrave's *Mary, Queen of Scots* Am. prem., Putnam; Gardner

WASHINGTON

Seattle Opera Ass'n, G. Ross, Gen. Dir., Seattle

9/15, 17, 20, 23*, 24, 25*/77 *Madama Butterfly* Lee, Forst; Paull, Fazah; c: Holt; d: Clark; *Eng. Gutman

10/27, 29, 30* 11/2, 4, 5*/77 *Le Roi de Lahore* Sutherland, Tourangeau; Stevens; c: Bonyng; Vancouver Opera. prod.; *Eng.

1/26, 28 2/1, 3, 4, 5/78 *Boris Godunov* Eng. Gutman; c: Satanowski

3/9, 11, 15, 17, 18, 19/78 *The Magic Flute* Eng. Martin; c: Holt

5/10, 13, 17, 19, 20, 21/78 *Falstaff* Eng. Porter; c: Minde; Portland Opera prod.

WISCONSIN

Florentine Opera Co., A. Bellamente, Gen. Mgr., Milwaukee

11/17, 19/77 *Il Trovatore* Galvany, Nadler; Molese, Edwards; c: Wendelken-Wilson; d: Lucas

3/16, 18/78 *Madama Butterfly* Cruz-Romo, Quivar; Stewart; d: Symcox

5/19, 20/78 *The Daughter of the Regiment* Eng. Martin; Sills, Costa-Greenspon; McDonald, Malas; c: Wendelken-Wilson

CANADA

Canadian Opera Company, L. Mansouri, Gen. Dir., O'Keefe Centre, Toronto

9/14, 16, 18m, 20, 22, 24/77 *Don Carlos* Fr.; Carson, Troyanos; Mauro, Plishka, Braun, Garrard; c: Giovaninetti; d: Mansouri; ds: Skalicki/Mess

9/28, 30 10/2m, 4, 6, 8, 13/77 *The Magic Flute* Eng.; Wells, Cook, Letourneau; Goeke, Barcza, Lloyd; c: Montgomery; d: Hebert; ds: Rice

10/12, 14, 16m, 18, 20, 22, 28/77 *The Daughter of the Regiment* Eng.; Burrowes, Forrester; Harness, Bastin/Kittask; c: Brott; d: Donnell; ds: Montresor; sp. guest: Anna Russell

10/21, 23m, 25, 27, 29/77 *Wozzeck* Eng.; Vernon; Monk, McCray, Stark, Berberian; c: Armenian; d: Mansouri; ds: Laufer/Day; Can. stg. prem. coinciding with perfs. of original play by Toronto's Theatre Compact

Edmonton Opera Ass'n, L. Moore, Adm. Dir., I. Guttman, Art. Dir.

9/29 10/1, 3, 5/77 *The Mikado*

12/1, 3, 5/77 *Don Giovanni*

2/23, 25, 27/78 *Il Trovatore*

4/27, 29 5/1/78 *Attila* Canadian prem.

Manitoba Opera Ass'n, I. Guttman, Art. Dir., Centennial Concert Hall, Winnipeg

11/10, 12, 14/77 *Don Giovanni* Carson, Thomson; Jennings, Corbeil, Michalski; c: Guadagno; d: Guttman; ds: Prevost

2/2, 4, 6/78 *Madama Butterfly* Pellegrini, Forst; Bondino, Turgeon; c: Mauceri; d: Guttman; ds: Darling/Mess

4/27, 29 5/1/78 *Macbeth* Galvany; Sandor, Paskalis, Corbeil; c: Pallo; d: Lucas; ds: Day

Opera in Concert, S. Hamilton, Prod., St. Lawrence Centre, Toronto

12/11, 12/77 *Roméo et Juliette* all pfs. w.p.

1/22, 23/78 *La Clemenza di Tito*

2/19, 20/78 *Stiffelio*

3/12, 13/78 *Don Quichotte*

Southern Alberta Opera Ass'n, B. Hanson, Gen. Mgr., Calgary

10/27, 29, 31/77 *Aida*

1/19, 21, 23/78 *Don Giovanni* 1/20m for students

4/20, 22, 24/78 *Lucia di Lammermoor*

Vancouver Opera Ass'n, B. H. Thompson, Exec. Dir., R. Bonynge, Art. Dir.

9/23, 25, 28 10/1, 9/77 Massenet's *Le Roi de Lahore* Sutherland, Tourangeau; Stevens, Opthof, Malas; c: Bonynge

9/30 10/2, 5, 8, 15/77 *La Fille du régiment* Cuccaro; Clark; c: Bonynge; d: Sequi

10/7, 12, 14, 16, 22/77 *Don Giovanni* Sutherland, Cariaga, Tourangeau; Morris, Suarez, Malas, Charbonneau; c: Bonynge; d: Ayrton

3/31 4/2, 5, 8/78 *The Magic Flute*





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