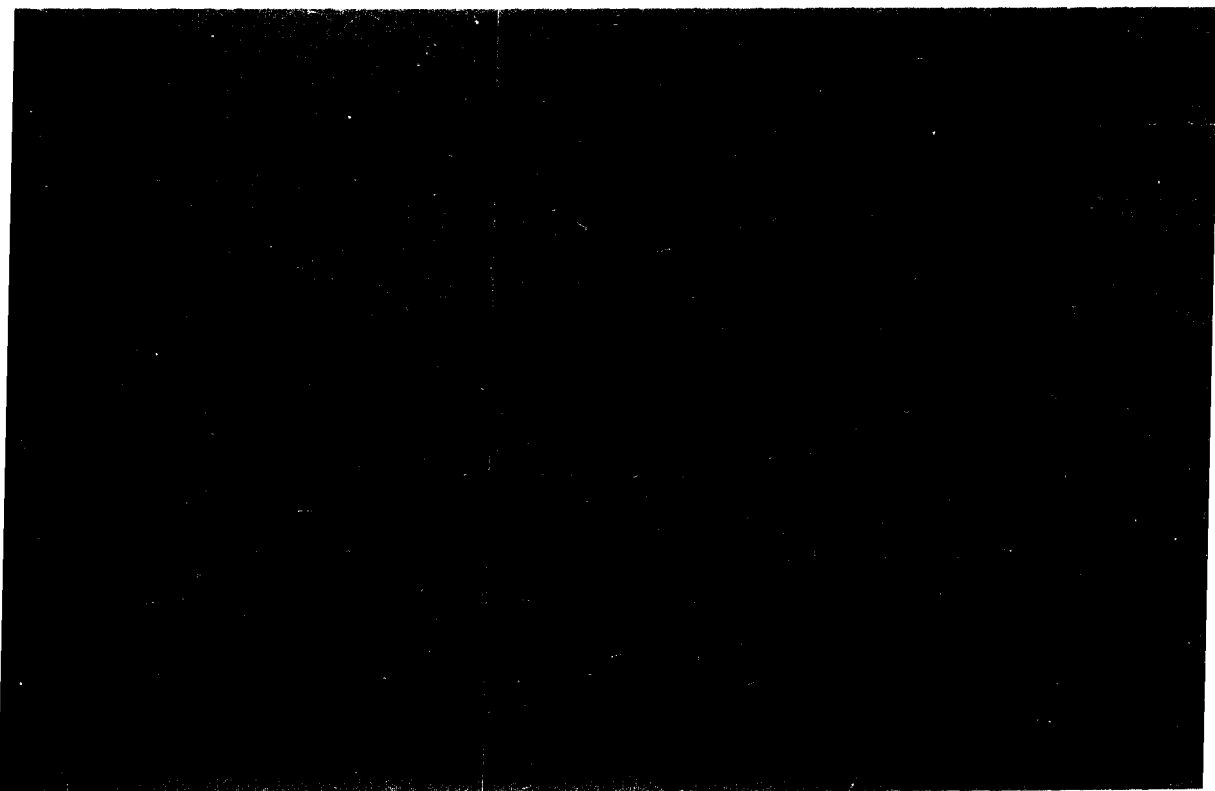




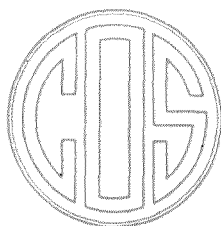
CENTRAL OPERA SERVICE BULLETIN

VOLUME 21, NUMBER 1



Sponsored by the Metropolitan Opera National Council

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Winter 1978/79

NEW OPERAS AND PREMIERES

AMERICAN OPERAS

On November 17, the National Arts Club in New York was host to the first performance of Jack Beeson's *DR. HEIDEGGER'S FOUNTAIN OF YOUTH*. The libretto, by Sheldon Harnick, is based on Hawthorne's *Dr. Heidegger's Experiment*. Two more performances were given on subsequent days, and the opera was taped for television to be shown on CBS's Camera Three at a date to be announced. Baritone Alfred Anderson was heard in the title role.

A VILLAGE SINGER is the title of the one-act opera by Stephen Paulus, mentioned in the last issue of the *COS Bulletin*. Based on a story by Mary Wilkins Freeman, the premiere is scheduled for June 9 by the Opera Theatre of St. Louis. Production costs will be offset in part by a grant from the National Opera Institute. The company's season will run from May 26 to June 23 and will include *La Traviata* and the American premiere of Weber/Mahler's *Die drei Pintos* (see last *Bulletin*).

New York's Bel Canto Opera will offer the first stage performance of Gregory Sandow's *THE FALL OF THE HOUSE OF USHER* in March. It will be performed on a double-bill with the same composer's *The Richest Girl in the World Finds Happiness*.

The San Diego Symphony announces the world premiere of a new opera by Gabriel von Wayditch entitled *JESUS BEFORE HEROD*. Performance dates are April 5, 6 and 8.

Massachusetts' youngest opera company, the Boston Musica Viva, Inc. (see New Companies), will give the premiere of John Harbison's *FULL MOON IN AUGUST*. Scheduled for May '79, it will be performed at Sanders Theatre in Cambridge. An NOI grant will assist the production. The composer also wrote *Winter's Tale* under a National Endowment grant.

Emory Taylor, founder/director of the Harlem Opera, wrote the book and libretto for *HODGES & CO.*, performed by his company at New York's Entermedia Theater in December. A story of black cowboys in the American West, the production made use of backdrop slides. The music is by Roland Alexander and Sam Rivers; accompaniment is by a four-piece jazz band.

Among its various contemporary operatic productions this season (see Performance Listing), the Encompass Theater includes the first performance of Howard Richardson and E. G. Kasakoff's *A THREAD OF SCARLET*. Its central character is the 19th century feminist Victoria Woodhull, who ran for President of the United States. The musical numbers feature hymns, spirituals, and folksongs.

SIMPLE SIMON, or *The Passion of Simple Simon*, is the latest result of the collaboration of composer Eric Salzman and librettist Michael Saul. It will be performed by the QUOG Music Theatre on January 24-28 at the Theater for the New City in New York.

Creative Time Inc. is the name of a group which presented *BUTLER'S LIVES OF THE SAINTS* at the Performing Space at Pine Street, New York, on January 13. This experimental opera, incorporating dance and the visual arts (conceived by Ann Wilson), lists three composers for musical credit: Gene Rickard, who worked

with Robert Wilson on *Einstein on the Beach*, Stephen Tittle, and Richard Gibson. The text is taken from writings by Dante, Ovid, Melville, Shakespeare, Goethe, Van Gogh, Gauguin, St. John of the Cross, and others. It will be repeated at "The Kitchen".

Sam Raphling is the composer of *NATHAN, THE WISE MAN*, which will be performed with a chamber ensemble by New York's Golden Fleece Opera at the Drama Ensemble Space, Wooster Street, February 9, 10, and 11. The opera, with a libretto by the composer based on Lessing's play, is in the form of prologue and four scenes, and will be presented with the aid of a "Meet the Composer" grant.

Composer Mary Elizabeth Caldwell describes her latest opera, *IN THE FULLNESS OF TIME*, as combining elements of the medieval miracle/mystery plays and contemporary chamber opera. First performed on December 3 at San Marino Community Church in a fully staged production, the opera is suitable for young audiences, as are the composer's previous operas (see COS Directory of American Contemporary Opera). For performance material contact Miss Caldwell, c/o the above church, 1750 Virginia Rd., San Marino, CA, or through ASCAP.

Following a serious illness, Al Carmines was inspired to write *IN PRAISE OF DEATH*, which was produced at his Judson Memorial Church in New York on November 11. — The First Plymouth Congregational Church in Lincoln, Nebraska, was the scene of the premiere of Dan Locklair's *GOOD TIDINGS OF THE HOLY BEAST*. The composer led the performance on December 21, 1978.

The Lighthouse Music School's Opera Workshop commissioned Seymour Barab to write a suitable opera for performance by its group. The result is *LITTLE STORIES IN TOMORROW'S PAPER*, which will be heard for the first time on June 7 in New York.

KA LEI NO KANE (A Lei for Kane) is the title of the first Hawaiian comic opera. Based on a "Hawaiian myth of ancient times", the one-act opera has music by Jerre Tanner, words by Harvey Hess. Premiered on May 6, 1977, but not previously reported, it was taken on tour to various schools by the Opera Players of Hawaii accompanied by the Hawaii Chamber Orchestra.

OPERA-TUNITIES is a company created music piece, fashioned along the concept of *Chorus Line*, presented by the Minnesota Opera Studio of the Minnesota Opera Company. The young members of the ensemble went through this process of auditions and rehearsals — on December 8 in preparation of *Carmen*, and on December 9 of *Così fan tutte*.

Among academic institutions preparing operatic world premieres we find the University of Arkansas at Little Rock, where Blanche Thebom will present *THE QUESTER EXPERIMENT* by Steven Zoch on April 19. This two-act science-fiction story takes place on the planet Hermes in the year 2050. — Under the title *DON QUIXOTE'S PUPPET SHOW*, the same ualr opera offered music by de Falla combined with dialogue from Cervantes' book, and dance music from *La Vida breve* staged with puppets. — On November 16, 1978, West Texas State University in Canyon presented *SAMUEL*, a two-act opera with words and music by Royal Brantley, head of the opera workshop. — To keep the records complete, mention must be made of H. Owen Reed's *LIVING SOLID FACE*, first staged on 2/10/76 at South Dakota State University in Brookings. This one-act, 27 minute chamber-dance opera is based on *Indian Spirit Legend* by Hartley Alexander, and has a libretto by Forrest Cogan. A concert performance was offered by Bowling Green University in Ohio in February '75. The composer, who is on the faculty of Michigan State University in East Lansing, also wrote *Michigan Dream* (1955) and *Earth-Trapped* (1962).

New Orleans and the Quadroon Balls held there in the early 19th century form the background to *CLAIRE*, a full-length opera being written by Randall Shinn. The composer received a faculty grant from Arizona State University where he teaches. Leven Dawson is the librettist.

As we go to press we learn that Gian Carlo Menotti has accepted a commission from NBC to write a television opera. Subject matter and other details will be announced at a later date.

The following composers are working on new operas, some already set for premiere performances by opera companies: Robert Ward — *ABELARD AND HELOISE* (Charlotte Opera, which will receive financial assistance from the National Endowment towards premiere production costs); Garland Anderson/librettist Jamie Lee Cooper — one-act *SOYAZHE* (Central City Opera, Summer '79 with *The Medium*); Robert Starer — *APPOLLONIA* (Minnesota Opera Composer's Lab); Kenneth Schermerhorn, his first opera — *THE SCARLET LETTER* (Florentine Opera of Milwaukee).

Oleg Briansky of 220 West 93 Street, New York, NY 10025, informs us that he has the only existing copy in the West of Vladimir Rebikoff's *THE CHRISTMAS TREE*, an opera based on *The Little Match Girl*. He invites inquiries regarding a premiere performance of the seventy-five-minute opera/ballet, which requires a mezzo, a lyric soprano, a children's chorus, and a ballet ensemble. Set and costume designs by Sandro La Ferla are also available.

Changes From Previous Announcements

The San Diego Opera informs us that the new Menotti opera will be presented simply as *LA LOCA*, instead of *Juana la Loca*. The second company to offer this production will be the New York City Opera in its next Fall season, both in New York and on tour in Los Angeles. It was not under consideration by the San Francisco Opera.

American Operas in Europe

Argento's *POSTCARD FROM MOROCCO* will be heard in Karlsruhe during the 1979 Baden-Württembergische Theatertage. — In September 1978, the English Music Theatre Company gave the first British performance of Conrad Susa's *TRANSFORMATIONS* at the Young Vic Theatre in London. — The Opéra de Tours (France) has scheduled the first French performances of Bernstein's *TROUBLE IN TAHITI* together with Barab's *A GAME OF CHANCE* for March '79.

AMERICAN PREMIERES

In celebration of his 70th birthday, Czech composer Eugen Suchon will supervise the first American performance of his opera *KRUTNAVA* (*The Whirlpool*). It will be sung in an English translation by Dennis Burk-Conn, who will also conduct the performances on January 12 and 14, 1979. The Opera Company of Greater Lansing in Michigan is the producer, and will receive some financial assistance from NOI toward production costs. Cynthia Auerbach is the director, Edward Haynes the designer of the sets. Costumes will be imported from the National Theatre in Prague. The cast will include Alexandra Hunt, James McCray, and Giorgio Tozzi. The opera was first heard in Bratislava in 1949.

Other contemporary operas new to American audiences include Peter Maxwell Davies' *THE MARTYRDOM OF ST. MAGNUS*, performed on July 29, 1978 during the Conference on Contemporary Music at the Aspen Music Festival. Richard Dufallo was the conductor, Ian Strasfogel the stage director; the cast included Jan de Gaetani, Paul Sperry, and Werner Klemperer as narrator. The libretto is based on the novel *Magnus* by George MacKay Brown.

The Südwestdeutsche Rundfunk, which gave the first performance of Wolfgang Fortner's *THAT TIME* in 1977, will offer the work on its American and Canadian tour in Spring '79, held under the auspices of the Goethe Institute.

While Massenet's *Sapho* has been heard here before, and will be offered in a concert performance by the Friends of French Opera at Carnegie Hall in January, Gounod's opera on the same subject has never reached the U.S. Now the Apollo Opera Company has scheduled this version of *SAPHO* for February 3 and 4 at CAMI Hall, with Nick Moraitis, the company's artistic director, in charge of stage action, and Thomas Martin conducting. In May '78, the company gave the

American stage premiere of Fioravanti's *Cantatrici villane* under the title *PEASANT PRIMADONNAS* (English dialogue by Francis Barnard) at Scarborough-on-Hudson. Dedicated to unusual repertory, Apollo Opera previously offered *La Juive*, *La Navarraise*, and Gounod's *Philemon et Baucis*.

Meyerbeer's *IL CROCIATO IN EGITTO* will be this season's premiere concert performance by the Sacred Music Society. It will take place at New York's Avery Fisher Hall on March 28.

European world premieres of American operas are rare occurrences, among them Schuller's *Visitation*, Louise Talma's *Alcestiade*, Peggy Glanville-Hicks' *Nausicaa*, and Meyerowitz's *Die Doppelgängerin*. The following two were also premiered in Europe and have now been brought to the U.S. for their American premieres. Beatrice Laufer's *ILE*, which was heard in New York in excerpts only and had its first complete performances in Stockholm, has now been performed in its entirety at Yale University in New Haven. On December 11, a concert performance before a live audience was also radio broadcast. The opera, based on the 1917 O'Neill play about a sea captain's fanatic hunt for whale oil ("ile"), is published by Belwin Mills. — *NEITHER* by Morton Feldman, with an original libretto by Samuel Beckett, is a 50-minute monodrama for soprano and orchestra. Commissioned by the Rome (Italy) Opera and premiered there in 1976, it received its second performance in Berlin before being presented in the U.S. on November 21 by the Group for Contemporary Opera at the Manhattan School of Music. The work is published by European American Music Distributors.

The Canadian Ukrainian Opera Association in Toronto announced the North American premiere of Anatole Wachnianin's three-act opera *KUPALO*. The dates for the fully staged production are June 8 and 9, 1979, the place, the O'Keefe Centre in Toronto.

NEW CANADIAN OPERAS

Coinciding with the next Central Opera Service National Conference (see COS Inside Information) will be the world premiere of Raymond Pannell's latest opera, *REFUGEE VAUDEVILLE OPERA*, a Canada Council commission. Co-produced by the Co-Opera Theatre and the Toronto Arts Production, the premiere will take place October 25 at the St. Lawrence Centre. The production will present many original concepts. Performing on a thrust stage, some singers and actors will be placed among the audience, larger than life puppets will be manipulated among live performers, prison bars will become a tuned sound sculpture to be played as a musical instrument. Other operas by Mr. Pannell include the prizewinning television opera *Aberfan*, *The Luck of Ginger Coffey*, and *Aria da capo*. His wife, Beverly, is writing the libretto for *Refugee Vaudeville Opera*.

Last summer, festivals in the Canadian east and west each offered one new music theatre piece. The Charlottetown Festival (Prince Edward Island) gave the first performance of David Warrack's *WINDSOR*, in addition to *Lies and Other Lyrics*, *Eight to the Bar*, *The Dumbbells*, and a revival of Norman Campbell's *Anne of Green Gables*. The Courtnay Youth Music Center in British Columbia premiered *AN ENGLISH LESSON*, a one-act opera by Gabriel Charpentier (whose operatic credits include *Orphée*) on a double-bill with Martinu's *Comedy on the Bridge*.

OTHER FOREIGN PREMIERES

Two new operas for young audiences presented in Great Britain were *THE MASTER OF ASHMORE* by Leslie Olive and Jon Adams, a full-length work performed by young soloists, chorus, and orchestra at the Borden School in Kent last September, and Wilfred Josephs' *THROUGH THE LOOKING GLASS AND WHAT ALICE FOUND THERE*, performed by the Leeds Young Opera Group at the Harrogate Festival 8/4/78. — David Selwyn was inspired by Manet's "Le déjeuner sur l'herbe" to compose *THE ROCKING STONE*, commissioned by the University of Bristol Opera Society which will give the first performance on March 15, 1979.

The British Arts Council recently announced grants (or "bursaries") to composers, including three in the operatic category. John Gardner received £5,000 for *THE WAY WE LIVE NOW*, libretto by Gavin Ewart based on a novel by Trollope; Geoffrey Burgon and Bernard Stevens were awarded purses in the £1,000-£3,000 category to complete works in progress, the former on the life of *GESUALDA*, the latter a one-act opera *IN THE SHADOW OF THE GLEN* after a Synge story of the same title.

On January 27, the Netherlands Opera has scheduled the world premiere of Dutch composer Hans Henkemans' *WINTER CRUISE*. Written to an English libretto, the performance will be in the original English. — The same company has commissioned Philip Glass (*Einstein on the Beach*, etc.) to compose a work for its opening night of the 1980-81 season in Rotterdam. The composer has chosen an Indian setting, with Mahatma Gandhi as the central figure. Words and sayings in Sanskrit from Indian writings will be incorporated into the text by Constance de Jong. *SATTY AGRAHA* will be scored for soloists, chorus, and chamber orchestra. There will be no electric instruments, often identified with the composer. — In March 1979, the Royal Opera House in Stockholm will give the first performance of *JOSEF*, Björn Hallberg's third opera. — Finland has been a fertile ground for contemporary composers, as is evident from recent *Bulletin* listings.

This issue again can report on three new operas premiered in 1978. The latest is Aulis Sallinen's *RED LINE* (he also composed *The Horseman*), premiered in Helsinki at the Finnish National Opera on November 3. On March 10, 1978, the same company gave the first performance of a comic opera, *THE RIB OF MAN*, by Ilkka Kuusisto, with a libretto by Sakari Puurunen after a play by Maria Jotuni. The opera is repeated in the 1978-79 repertoire. The same composer's *Moomin* was premiered by the Finnish Opera in 1974. — Last June, the Ilmajoki Music Festival offered the first performance of Jorma Panula's *JAAKKO ILKKA*.

The premiere of Mark Lothar's *MOMO* (see last *Bulletin*) took place at the Coburg Landestheater on November 19. — Peter Korn's *DAS FREMDE HAUS* was performed in Saarbrücken on November 28 under the baton of Matthias Kuntzsch. It is based on Spyri's story of *Heidi*. — *PEER GYNT*, by Ingomar Grünauer, who has written a number of experimental music theatre pieces, was first performed at Wiesbaden on July 1, 1978; the libretto is by Trincherio. The same composer's *DIE ALTEN*, *BOESEN LIEDER* is a music theatre study of Robert and Clara Schumann. Commissioned by the Opernstudio of Gelsenkirchen and the Westdeutsche Rundfunk for television, the premiere is scheduled for January '79 on a double-bill with Kagel's *Stadttheater*. — Scenes from Xarchakos' *SUITE BYZANTINE*, billed as an opera, were performed in Karlsruhe, together with the same composer's *Le Jardin des délices* on January 11, 1978. — In January '79, Siegfried Matthus's *OMPHALE* will be performed in a revised version in its West-German premiere in Cologne. The composer's sixth opera was first heard in Weimar in 1976.

The 1979-80 season will bring a premiere to Essen. Tentatively entitled *DIE SUESSEN LIEDER VOM KREBS*, the work is presently being composed by Peer Raben, with a libretto by Rainer-Werner Fassbinder. — June 10, 1979, is the date for the first performance of Edward Cowie's *COMMEDIA*. The place is Kassel.

Hans Werner Henze has been commissioned by the Württembergische Staatsoper to write *ORFEO*, a dance opera in six parts. It will be choreographed by William Forsythe in Stuttgart, and premiered March 17. The publisher is Schott, Mainz, available in the U.S. through European American Music. — Kiel has scheduled Reinke's *DAS KROKODIL* for a March 29 premiere. — *DIE WUNDERSAME SCHUSTERSFRAU* is the title of Udo Zimmermann's latest opera, his fourth. Based on a story by Lorca, the opera will premiere at the Hamburg State Opera on April 27, 1979, featuring Anja Silja and Walter Berry, conducted by Christoph von Dohnanyi. It will be co-produced by the Schwetzingen Festival where, in 1978, Paisiello's recently discovered and unpublished *DUELLO CO-MICO* was performed. — On March 17, 1978, the opera of Potsdam gave what the company believes to be the first known complete performance of Schubert's

DES TEUFELS LUSTSCHLOSS. Schubert wrote the opera, to a libretto by August von Kotzebue, at the age of 17; excerpts of the work were presented by the Metropolitan Opera Studio in New York in 1968.

Austrian/Hungarian composer Ivan Eröd's *ORPHEUS EX MACHINA* was conducted by Ernst Märzendorfer in its premiere in Graz on October 14. The libretto is by Wolfkind.

The Carinthian Summer Festival in Villach, Austria, will give the first performance of *PILATUS* by Cesar Bresgen, with words by Gertrud Fussenegger. It is made up of scenes from the trial of Jesus, and will be premiered at the Ossiach Church on July 1. Oskar Fritz Schuh will be the stage director, Günther Schneider-Siemssen the designer. The Festival program also includes Britten's *The Prodigal Son*.

The Rome Opera plans the first performance of Georg Trakl's *BLAUBART* for June '79. The one-act opera will be seen together with two ballets. — The Politeama Garibaldi in Palermo offered the premiere of Barbara Ginaranna's *HOSANNAH* on May 30, 1978. The libretto is by Carlo Pinelli, and the one-act, one hour opera was presented together with Petrassi's *Il Cordovano*. Other operas by Miss Ginaranna include *Yemanto* (Bergamo 1941) and *Mayerling* (Naples 1961). — Salvatore Sciarrino's *ASPERN*, based on Henry James' *The Aspern Papers*, was heard at the 1978 Maggio Musicale in Florence for the first time. The composer collaborated on the text with Giorgio Marini, who directed the opera. Described as "A Singspiel in Two Acts", it is written for actors and one soprano, and scored for small chamber ensemble.

The Opéra de Tours has programmed the one-act *LA CORDE* by Bernard Videau (after O'Neill). In its premiere on March 31, 1979, it will be presented on a triple-bill with two American works, *Trouble in Tahiti* and *Game of Chance*. — A double-bill of premieres took place at Tourcoing's municipal theatre on October 22, 1978: *QUATORZE* by Denise Aignerelle (book, music, and visual realization), and *LES VALISES*, with music by Jean-Claude Nachon, book by Denise Aignerelle. — Henri Barraud's *LE ROI GORDOGANE*, a music theatre piece, will be performed for the first time by the Opéra de Bordeaux on January 5, 1979. — The Opéra de Paris, in collaboration with Milan's La Scala, will give the premiere of a new, yet untitled opera by Luciano Berio during the 1981-82 season.

On October 19, Paul Francy's French version of the Lewis Carroll book *ALICE AU PAYS DES MERVEILLES* was premiered in Liège, Belgium. — Another children's opera was first heard at the Komische Oper in East Berlin on September 30. *DAS LAND BUM-BUM* (*The Boom-Boom Land*), by Georg Katzer, is a full-length opera of songs and aleatoric background music, and is based on Roald Dabrowsky's story *Behind the Treble Clef*. It features such characters as King Double-Flat Minor, Miss Twelve-Tone, and Mr. Diminished-Seventh Minor, and is set in a land called Ta-ra-rum.

Rainer Kunad's latest work *VINCENT*, after Alfred Matusche's play *Van Gogh*, will have its premiere in Dresden, East Germany, in February, with subsequent performances in Magdeburg and Schwerin. — Elizabeth Sikora's *ARIADNE* won second prize at the International Competition for Chamber Operas in Dresden. The opera will first be produced by the Chamber Opera of Warsaw in February.

Japanese composer Ikuma Dan, three of whose works appear in the COS directories of contemporary opera, had his newest composition *CHANCHIKI* performed by the Niki-Kai Company in Tokyo, with the Tokyo Symphony conducted by the composer. Combining Western and Oriental musical styles and instruments, the two-act, four-scene opera is based on a folk tale and uses animal characters to portray humans. The librettist is Yoko Mizuki. — Another Japanese folk tale inspired the children's opera *UKARE-HYAROKU* by Hikaru Kayashi. It was performed last summer in schools, camps, and community centers by a Japanese touring company called Konyakuza.

A socio-political farce set in the '40s was premiered in Rio de Janeiro on September 9, 1978. Its title is *MALANDRO*; it was written by Argentinian composer Chico Buarque.

Opera Metropolitana in Caracas will open its season on May 18 with the world premiere of *EL CABALLERO DE LEDESMA* by Eric Colon. Set in Caracas in the 16th century, the opera is based on events in Venezuelan history. The libretto is by the composer in collaboration with the playwright Ali Lasser. The company's season runs through June and, in addition to the above, will offer the following operas, each given two performances: *La Bohème*, *Luisa Miller*, *Don Carlo*, *Salome*, and *The Barber of Seville*.



NEWS FROM OPERA COMPANIES

NEW COMPANIES

THE BOSTON MUSICA VIVA, INC., with offices in Newton Centre, will use Sanders Theatre in Cambridge for its first major production, a world premiere, next May (see New Operas). The company's first operatic efforts went into touring when it presented Weill's *Mahagonny Singspiel* and Birtwistle's *Down by the Greenwood Side* in area schools. David Bynum is the director, Richard Pittman the artistic director.

Cleveland, Ohio, has a new independent company, THE CLEVELAND OPERA THEATER, a spin-off of the Cleveland Institute of Music's Opera Theatre Ensemble. Its first production will be a double-bill of *Cav & Pag* in April as part of the Cleveland-on-Stage series at John Carroll University. The company will also assume the Opera-al-Fresco summer series produced for five years under the auspices of the Institute, and will offer various educational programs on tour. Saul D. Feldman has been engaged as general manager, and a board of trustees supervises overall policy matters. It is worth noting that this is the second independent company to reside in Cleveland in two years, the first being the New Cleveland Opera Company, which now offers three productions in 19 performances, including three in Akron and one in Sandusky.

The REGINA SYMPHONY SOCIETY is embarking on its first opera project. The development is of particular interest since, as we learn, it was accelerated by the COS National Conference last November, and various ideas expounded at the meeting are being incorporated into this new program. Thus, the Symphony Society's newly formed Opera Guild has as its president the chairman of the Public School Board, and as vice president a professor at the University of Regina. The Symphony's first fully staged production (*Madama Butterfly*) is scheduled for May and leading roles will be sung by well-known professional artists. Local young talent and university students will participate, taking on small roles while observing professionals under working conditions. This should prove an invaluable experience for the young trainee-singers. The production will also utilize the University's chorus. Earlier operatic experience by the Symphony's new Music Director, Gregory Millar, makes him particularly sympathetic towards working in this medium with professionals and students alike.

Irving Guttman is adding Saskatoon to his sphere of influence as artistic director, a position he holds both in Edmonton and in Winnipeg. The newly founded SASKATOON OPERA ASSOCIATION will perform with the city's symphony orchestra under the baton of its music director, Ruben Gurewich. Tentative plans are for a production of *Traviata* in 1979, and *Merry Widow* in 1980.

OPERA DE CAMERA DE PUERTO RICO, located in Rio Piedras, offered *La Serva padrona* as its first production last season. Sung in a Spanish translation by Luis Pereira, the company's artistic director, it was given four performances with orchestra in the group's home town, and subsequently toured different communities. On tour, it was offered with piano accompaniment. These were free performances sponsored by the Institute of Puerto Rican Culture.

Plans are also afoot for the 1979-80 season for a new NATIONAL LYRIC OPERA in Washington, DC, under Nikita Wells, general manager, and a NORTH CAROLINA LYRIC OPERA in Greensboro, Rolf Sander, artistic director.

Six "emergent" regional opera companies are banding together to form the NORTHEASTERN OPERA ALLIANCE with the purpose of assisting each other and promoting opera in their region. The companies founding the Alliance include the Bronx Opera, Annapolis Opera, Opera on the Sound, New York Lyric Opera, Eastern Opera Theatre of New York, and the Bel Canto Opera. Membership is restricted to professional companies, paying their soloists and the accompanying musicians. John W. Behonek is the executive director. A grant from the National Opera Institute made this project a reality.

Another regional opera co-operative is the SOUTHERN OPERA CONFERENCE, extending over ten states and incorporating as many companies. Founded under the auspices of the Southern Arts Federation, it named Mark Melson of the Shreveport Civic Opera as chairman. Other committee directors include Richard Marshall of the Charlotte Opera, L. Gamal of the Augusta Opera, and William Fones of Greensboro. Eligibility for membership requires one complete, staged production with orchestra per season, and the payment to soloists. May 17 and 18 have been chosen for a meeting in Louisville, KY, at which time auditions for singers will be held — not as a competition, but for the purpose of employment.

EXPANSION OF COMPANIES AND NEW COMMUNITY PROGRAMS

While the LYRIC OPERA OF CHICAGO sent its complete production of *Paradise Lost* to Milan and Stuttgart, the company itself will be embarking on its first international journey this Spring. It will participate in the Cervantino Festival in Guanajuato, Mexico, on April 27 and 28, taking its new production of *Don Pasquale*. Geraint Evans and Sesto Bruscantini will lead the cast, with Winifred Brown as Norina; Pietro Bellugi will be the conductor.

The TULSA OPERA has concluded an agreement with the Oklahoma City Symphony, whereby the company will bring its productions to that city to be accompanied by the symphony. Plans for next season provide for an additional production, bringing the company's total to three.

Similarly, the OPERA THEATRE OF SYRACUSE will go from three productions to four in the 1979-80 season, and the EDMONTON OPERA will mount five productions in '79-80, compared to four in the current season.

The MOBILE OPERA GUILD will offer, for the first time, two fully staged productions. The company's first Fall performances, a production of *Don Pasquale*, took place in October; the usual March date will bring *Madama Butterfly*. The Guild also engages in educational projects, with different programs prepared for a) young children, b) middle and c) high school students. A resident artist program is involved in community services, offering concerts for civic organizations in and around Mobile, thus reaching and developing new audiences. To that end, the company's pre-performance operalogues and special open meetings have also been extremely effective.

Following this season's retrenchment of the VANCOUVER OPERA, due to financial and administrative problems incurred in 1977, it was welcome news to hear that next season will re-instate the schedule of four performances of each production. Caution still dictates a total of only three productions for 1979-80 (see Forecast) spread throughout the winter.

Two years ago, the CANADIAN OPERA COMPANY added a three-opera Spring season at the Royal Alexandra Theatre, featuring young Canadian artists, to its traditional international Fall schedule at the O'Keefe Centre. This format is being repeated this year with two operas offered in April and May. However, in 1979-80 the Canadian Opera will spread its six productions throughout the season, with six performances of each work offered in September, October, December, January, March, and April, and all taking place at the larger O'Keefe Centre (see Forecast). This is expected to yield a much higher number of subscribers and is the company's first step towards a year-round international operation.

In contrast, the MICHIGAN OPERA THEATRE plans to consolidate its season in 1979, offering all four productions during an eight-week season. The company

will open September 7, and its closing performance in Detroit is scheduled for October 28 (see Forecast).

Opera companies' awareness of their responsibilities towards their communities is resulting in a variety of new services and programs. The OPERA COMPANY OF PHILADELPHIA has joined OPERA EBONY/Philadelphia in presenting three public forums to explore how opera can better relate to the city's black population. Scheduled for Spring '79, the forums will be supported in part by the Public Committee for the Humanities of Pennsylvania. In addition, the Philadelphia Opera will mount a production of Bernstein's *Candide* for performances around the city, in shopping malls, etc. An NOI grant has been awarded the company to help defray these costs. (See also Opportunities for Composers.)

The MINNESOTA OPERA is expanding its activities in various directions, and all programs involve young performers. The Minnesota Opera Touring Ensemble, developed from the Minnesota Opera Studio, will tour a five-state area with performances of *Viva la Mamma*, and hold three-day workshops and in-residence programs at schools. Members of the Studio and the Ensemble will be eligible to participate in the company's Composer/Librettist Lab (see Opportunities for Composers). In addition, the company announced its 1979 Opera Institute for Singers, Directors and Conductors. A three-week intensive training is scheduled for June 10-30; the fee is \$395. Arrangements for housing can be made through the company at special rates.

Next season, TEXAS OPERA THEATER will add a three-week tour with piano to communities with a population under 20,000. Towns in the following states will be considered: Texas, Oklahoma, Kansas, Arkansas and Louisiana.

In celebration of its tenth anniversary, the LIGHT OPERA OF MANHATTAN will present all thirteen Gilbert and Sullivan operettas in order of their composition during the current season. Opening at New York's Eastside Playhouse on January 17 with *Trial by Jury* and *The Sorcerer*, the season will run through May 6 with a closing production of *The Grand Duke*. Each work will be given seven performances. The company believes itself to be the only one (including the D'Oyly Carte) to have all G&S operettas in repertory at the same time.

NEW EDUCATIONAL PROGRAMS

The METROPOLITAN OPERA's Educational Program, begun in 1936, may well be the oldest in the U.S. It was one of the first functions of the Guild, and has remained one of its most important activities. The Program features special student matinees in the opera house, distributes educational material to schools, and also offers some lecture series. For the last two years it has been headed by Sara Hostetter, who works in collaboration with the Met artistic department, and has initiated a number of new programs this season. "A Week at the Met" is a one-week seminar for college students, held this year in January coinciding with rehearsals for the new production of *Don Carlo*. It has an open registration for a fee of \$50. — "Overture to Opera" sends one singer with accompanist and narrator into schools. This year's working opera is *Don Pasquale*. — There are "Director's Rehearsals" for a few selected students to watch, and subsequently to discuss stage and production problems with the director and members of the production staff. — Special educational kits were prepared for two "Live from the Met" telecasts. 2,000 schools participated in this program. — One intermission feature during the telecast of *The Bartered Bride* showed John Dexter, together with the opera's choreographer and designer, and Nicolai Gedda, working with school children in their classroom, moving them through the paces of the opera, explaining the plot and motivation of the characters, and teaching them one particular scene. The children were then brought to Lincoln Center to watch a rehearsal, and subsequently performed the scene they had been taught on stage in the actual set. The excitement transmitted in watching this progress was proof that programs such as this insure new fans, and maybe even future professionals, for opera. — The program bringing some 1,000 students to dress rehearsals at the Met was started three years ago, and is enthusiastically being continued.

The TULSA OPERA has assembled six teams of two volunteers each and has given them careful training to go into schools, not just to lecture, but to involve the children in opera. The volunteers were trained by company staff members, and

take as tools, tapes, make-up kits, and costumes rented by the company for the respective productions. In addition, two CETA artists go along to perform, talk to, and work with the young people.

The LAKE GEORGE OPERA FESTIVAL (NY) is instituting "Operation Outreach", assisted by CETA and the Manpower Program. The company will offer a program of slides, videotapes, and study guides to high schools and colleges to introduce students to opera "as knowledgeable observers and professional participants".

The RICHMOND OPERA in Virginia is developing an educational program for use in area schools. In order to administer the program effectively, the company's board of directors helped to found the Richmond Opera Guild. (See also Appointments.)

"Opera Seen" is the name of the new educational program offered by the MADISON CIVIC OPERA. Utilizing young local singers, it will address mainly middle school students.

The PORTLAND OPERA has established a unique on-the-job training program for costume designers. For details see "Special Training for Conductors and Designers".

MORE MONEY FOR OPERA COMPANIES

It was welcome news indeed when the METROPOLITAN OPERA announced that it was able to make up its operating deficit for the 1977-78 season with grants and contributions, and, in fact, was left with a surplus of \$575,000. This was the second consecutive year that the company did not have to carry a deficit into the new season. Total expenses amounted to \$34.2 million, and operating revenues (box-office receipts plus other earned income) yielded about 66 percent. The current season has been budgeted at \$38 million, and in addition to a concerted development campaign, the company has various specific fund-raising projects. The Metropolitan Opera Fund, now in its fifth year, offers donors of \$125 a de-luxe edition recording of the 1941 broadcast of *Fidelio* with Kirsten Flagstad, Renée Maison and Alexander Kipnis, under Bruno Walter's direction. — On October 4, the company unveiled the results of the Metropolitan Opera Fine Art project, a venture which was in preparation for the last two years. Robert L. B. Tobin, chairman of the Fine Art Committee, had invited seven opera divas and Henry Geldzahler to assist with the festivities on the Grand Tier Promenade of the Opera House. Shown for the first time were the eight lithographs commissioned from eight internationally renowned artists on eight different operas: Antoni Clavé — *Carmen*; Léonor Fini — *Tristan und Isolde*; Richard Lindner — *Der Rosenkavalier*; Mario Marini — *La Traviata*; André Masson — *Don Giovanni*; Larry Rivers — *Madama Butterfly*; Paul Wunderlich — *Aida*; and Jamie Wyeth — *La Bohème*. A special signed and numbered edition of 250 is available in an attractive linen portfolio for \$3,200. — The same graphic designs are offered as individual posters with added typography at \$20 each, or at the special rate of \$140 for the complete set of eight, including a specially designed portfolio. Prepaid orders should be addressed to the Metropolitan Opera Guild, 1865 Broadway, New York, NY 10023. Add \$1 postage for individual posters, \$7 for the poster portfolio. Postage and insurance for the portfolio of signed lithographs amounts to \$20. — Free color brochures for the set of posters are also available.

The CHICAGO OPERA THEATER took advantage of the NEA "Visual Arts in the Performing Arts" program, and was awarded a grant to engage Roger Brown, a Chicago-based artist, to design sets and costumes for its *Così fan tutte* production. The artist also created a lithograph which is available in a limited (75) edition. Signed and numbered copies may be ordered from Chicago Opera Theater, 410 S. Michigan Ave. #504, Chicago, IL 60605, for \$250.

To offset last season's deficit of \$40,000, the BALTIMORE OPERA has arranged a benefit concert series under the title "Prima Donna Performances." Three American sopranos, Rita Shane, Marisa Galvany, and Gilda Cruz-Romo will appear at Kraushaar Auditorium on February 4, March 4, and March 25, respectively.

In order to facilitate the purchase of tickets and to promote performances by its major cultural institutions, fifteen offices of the Home State Savings Association

in Ohio are participating in a program called ARTSLINE. Bank tellers sell tickets for cash or charge to the Cincinnati Opera, Symphony, Ballet, and the May Festival. Vouchers indicating seat location are to be exchanged for actual tickets at the time and place of the performance. There is no charge for this service.

The latest category of contributors to the NATIONAL SYMPHONY ORCHESTRA is made up of labor unions. This seems to be the first time that unions have made a cash contribution to a major performing organization.

INDIANA UNIVERSITY's School of Music joined the raffle circuit and offered chances for \$25 donations. Winners will receive an original oil painting by former Dean Wilfred Bain, a private evening of operatic arias by Camilla Williams, design and lighting of a garden party by Allen White; David Aiken will provide a hayride for 8-12, and Dean Charles Webb and Miriam Gelvin will supply landscaping and gardening advice and assistance for one day. There are other prizes, and donors will also have an opportunity to qualify for limited-edition copies of a work by Alexander Calder.

The latest round of NATIONAL OPERA INSTITUTE grants to organizations (thirteen opera companies and three non-performing institutions) have been announced, and it is most gratifying to report on the breadth of projects and the variety of companies which found favor with the NOI board of trustees. Grants towards world premiere productions of American opera (see also New Operas) went to the Boston Musica Viva, the New York City Opera, the Opera Theatre of St. Louis, and the San Diego Opera; towards new productions of rarely performed American operas to Artpark (Burton's *Duchess of Malfi*) and New York Lyric Opera (Rorem's *Miss Julie*); towards productions of American premieres (see American Premieres) to the Opera Guild of Greater Lansing, and Santa Fe Opera (the complete *Lulu*), and for rarely performed operas to the New Opera Theatre (Cavalli's *Erismena*); towards videotaping, recording, etc., to Chicago Opera Theater (videotape of *Così fan tutte*), Pittsburgh Opera (film of *La Voix humaine*), Composer's Recordings (recording Eaton's *Danton and Robespierre*), and National Public Radio (broadcasts of three productions by American regional companies); towards cooperative ventures between opera companies for the formation of Opera Northeast (see News from Companies), and to Opera Theatre of Northern Virginia and the Washington Civic Opera (joint engagement of technical and costume assistants); toward innovative projects to the Opera Company of Philadelphia (street/shopping mall/community performance of *Candide*). — Through NOI's latest project, opera companies with budgets under \$200,000 may apply for assistance to engage young American singers who are at the beginning of their careers. This program is underwritten jointly by NOI and the William Mathews Sullivan Musical Foundation.

NEWS FROM FOREIGN COMPANIES

A new Italian summer festival opened June 30, 1978, in Susa, near Turin. Renato Capecchi staged and performed in *Così fan tutte*. The National Bulgarian Symphony was the guest orchestra.

The former Opéra Comique of Paris has re-opened as Opéra — Salle Favart. In addition, the City of Paris plans to establish a municipal opera company under the direction of Alain Lombard, who will relinquish the same position at the Opéra du Rhin in Strasbourg. A budget of 50 million francs is to be at the disposal of the new ensemble, which plans to perform at the Théâtre Chatelet. Its repertoire will consist of more popular works than that of the Grand Opéra. Operettas and musicals are to be staged at another theatre still to be designated.

The Jerusalem Opera, founded in 1977 by Jacobo Kaufman, is a professional company offering staged productions in Israel's capital. Supported by matching funds from private and municipal sources, it has so far offered three chamber operas (*Arlecchinata*, *Hin und zurück* and *Serva padrona*) and one full-length work (*L'Amico Fritz*). It hopes in the future also to give its performances on tour throughout the country. The founder/general director was for many years stage director at the Teatro Colon, headed his own chamber opera group in Buenos Aires and also staged opera in the U.S.

REGARDING GOVERNMENT PROGRAMS

The previously announced appropriations of \$149.435 million for the National Endowment for the Arts has been passed by Congress and represents the amount NEA has at its disposal for Fiscal '79. Expenses for the proposed but presently shelved White House Conference on the Arts will not come out of this year's NEA funds. Grants to opera companies for the '79-80 season are still handled under the Music Program; however, the Opera/Musical Theatre Program will be in charge of applications for '80-81. (The amount budgeted for that season is yet to be announced.) The new application forms are expected to be ready in March '79, and new guidelines will be mailed by Central Opera Service to all its members as soon as they have been approved by the National Council. Application deadlines are anticipated for May/June '79. The guidelines embracing all areas of the program are now being formulated by the Policy Panel, whose members are: Kurt Herbert Adler (General Director, San Francisco Opera), Carmen Balthrop (soprano), Vinnette Carroll (director, producer, actress; Artistic Director, Urban Arts Corps), Patricia Collins (lighting designer), Edward Corn (Manager, Opera Company of Philadelphia), Robert Darling (director, designer; Artistic Director, Central City Opera House), Justino Diaz (bass), Carlisle Floyd (composer, educator, arts consultant), David Gockley (General Director, Houston Grand Opera), Joan Harris (President, Chicago Opera Theater; Chairman, Music Panel, Illinois Arts Council), Lynne Meadow (producer; Executive Director, Manhattan Theatre Club), Stuart Ostrow (producer; President, Musical Theatre Lab), Stanley Silverman (composer), Stephen Sondheim (composer, lyricist), and Edward Weston (Assistant Executive Secretary and Western Regional Director, Actor's Equity). It is expected that another fifteen to twenty professionals will be chosen to form Grants Panels, serving together with members of the Policy Panel. Recommendations by these panels will be reviewed by the National Council of the Arts, which is the final decision making body. — Jim Ireland, formerly Acting Director, is now Program Director of the Opera/Musical Theatre division.

NEA's Composer/Librettist Program, as it applies to opera and musical theatre, will henceforth be administered by the Opera/Musical Theatre Program, as will the respective areas of the Visual Arts in the Performing Arts Program.

AS WE GO TO PRESS we learn that President Carter's proposed 1980 budget provides for \$154.5 million for each of the two Endowments. While NEA's Treasury Funds are to be almost triple last year's amount, regular Program Funds would be cut by about \$5 million. The allotment for Challenge Grants would also be reduced.

Responsibility for handling legislative bills on the arts and humanities has been shifted from the House Education and Labor Subcommittee's Select Subcommittee on Education to the Post-Secondary Education Subcommittee. Its chairman is Representative William D. Ford (D-MI). In the past, Mr. Ford has been a co-sponsor of various legislations dealing with the arts and the humanities. He will be working closely with Senator Claiborne Pell (D-RI), who heads the corresponding Senate committee and who has been one of the strongest advocates for arts and humanities causes since his co-sponsorship of the first bill establishing the two endowments. The other co-sponsor, Representative John Brademas, sometimes referred to as "Mr. Arts", and who is now Democratic whip of the House, has resigned his chairmanship of the subcommittee formerly handling art bills, due to heavy demands on his time. He remains a member of Mr. Ford's committee, and thus will continue to have a part in arts and humanities legislation, although he may not continue his leadership role in this field. Another member of this committee is Representative Frank Thompson, Jr. (D-NJ) who is also a long-time advocate for federal support of the arts. Mr. Ford and Mr. Pell are presently discussing the possibility of having joint Senate and House subcommittee hearings. In addition to the annual hearings held to determine the level of authorization for the National Endowments for the Arts and the Humanities, the subcommittees will be charged with the extension or renewal of the original bill creating the Endowments, which expires next year.

As hearings and debates on arts legislation are scheduled, a list of the Subcommittee members will be available from COS in order that constituents may make their views known to their senators and representatives.

Willard L. Boyd, Co-Chairman of NEA's Task Force on Education, Training and Development of Professional Artists and Arts Educators, recently presented a report with recommendations by his committee to the National Council on the Arts. This thoughtful and detailed document shows the extent of the committee's concern for and understanding of the needs of the educational community and the individual artist and educator. Copies of the report may be requested from Joe Prince, National Endowment for the Arts, 2401 E Street, NW, room 1323, Washington, DC 20506. (Mr. Boyd was the keynote speaker at the recent COS Conference and his address is included in the conference transcript, see *Inside Information*.)

In response to the recommendation for closer liaison between NEA, NEH, and the Office of Education, it was decided to appoint a director who will investigate the possibilities of creating a new department for arts programs in schools, under the Office of Education. This is to be concerned equally with arts education, artist training, and career development (see Appointments).

NEAH has been requested to assist the International Communications Agency in presenting American artists, ensembles, and scholars abroad. ICA will compile lists of eligible and desirable applicants for review by a special NEAH panel which will note its recommendations and additional suggestions. The final decisions will be made by ICA.

Six state arts agencies in the New England area have joined forces to create and support the New England Regional Touring Program, dedicated to bringing high professional quality performances to audiences in the area. Supported by the New England Foundation for the Arts in Cambridge, MA, both booking organizations and performing groups may apply for assistance, outlining specific programs and proving financial need. Up to a maximum of 30 percent of fees may be paid by the Foundation.

The Western States Arts Foundation has established the Western Sponsors Network, listing some 750 sponsors, individuals and organizations which have in the past supported arts touring programs. The list, which is available from the Foundation, is annotated according to category of arts preferred, and also indicates budget limitations.

The Minnesota State Arts Board came up with a brilliant, innovative idea: a short course for new and prospective sponsors of arts events. Its aim is to recruit and encourage executives of corporations to become informed and effective arts patrons. — The Board also offers a program similar to one previously reported for the New York State Council on the Arts. Six one-day seminars or clinics will be held in different communities in cooperation with local arts organizations, to assist them in writing applications and completing required forms. In addition, the Board has compiled and published a Touring Directory for Minnesota.

The New York City Office of Economic Development has added a new division devoted to aiding music programs in the City. Don Checki was appointed by Mayor Ed Koch to head this department, the first such department in a mayor's office. Its purpose is described as providing assistance with funding opportunities available through government programs, sponsored by the Small Business Administration and the Federal Trade Assistance Act.



OPERA FORECAST, Summer 1979 (see also *Bulletin* Vol. 20, No. 4)

The SANTA FE OPERA will offer the first of four performances of the complete *Lulu* on July 28. The production, to be sung in English, will be conducted by Michael Tilson Thomas, staged by Colin Graham, and will feature Nancy Shade, Katherine Ciesinsky, and William Dooley. The designs will be by John Conklin, based on the 1963 sets by Rudolf Heinrich. The company will also offer new productions of *The Magic Flute* (conductor Raymond Leppard, director Peter Wood, designer Carl Toms) and *Lucia di Lammermoor* with Ashley Putnam and Michael Cousins (conductor John Crosby, director Lotfi Mansouri, designs by Michael Yeargan, Lawrence King and Suzanne Mess). The season will open on June 30 with *The Grand Duchess of Gerolstein* in French with English dialogue, and will revive the 1978 production of *Salome* with Josephine Barstow. The closing date will be August 25.

The CHAUTAUQUA OPERA's season will run from July 6 to August 30, and will consist of *Lucia di Lammermoor*, *Falstaff*, *The Abduction from the Seraglio*, *Ariadne auf Naxos*, and *Die Fledermaus* in two performances each, plus six performances of *My Fair Lady*. — In addition to the world premiere of Anderson's *Soyazhe* (see *New Operas*) on a double-bill with *The Medium*, THE CENTRAL CITY OPERA HOUSE ASSOCIATION will perform *The Merry Widow* and *The Barber of Seville*. In Fall '79 the company will stage *La Traviata* in Denver, and its Young Artists Program will prepare Conrad Susa's *Black River* for a performance as part of the summer's composer/librettist lab. — Upstate New York and the Adirondacks will also resound with the melodies of Lehàr and Rossini when the GLIMMERGLASS OPERA THEATRE (Cooperstown) and the LAKE GEORGE OPERA FESTIVAL (Glens Falls) will perform *The Merry Widow* and *The Barber of Seville*. In addition, Lake George has scheduled *Don Giovanni* and one more production still to be announced.

Between June 22 and July 8, the DES MOINES METRO OPERA will stage *Die Fledermaus*, *A Midsummer Night's Dream*, and *Rigoletto* in repertory. — Burton's *Duchess of Malfi* will receive a new production when it is presented at ARTPARK in upstate New York this summer. — The BLOSSOM MUSIC FESTIVAL SCHOOL OPERA will be in residence at Kent State University from July 1 to August 12, and plans to produce *Falstaff* and *Die Fledermaus*. — The PENDLETON FESTIVAL SYMPHONY AND OPERA in Indiana will join the Lehàr circuit when it opens its summer season on June 15 with *The Merry Widow*. This will be a specially prepared version with a part written for narrator, a role to be filled by Virginia MacWatters; Nancy Shade will take the title role. The Festival is expanding its production of opera and an additional four will be announced later for this, the company's third season.

SPOLETO USA will celebrate its third festival in Charleston May 25 through June 10. Cimarosa's *Desperate Husband* and Menotti's *The Medium* will be the operatic fare.

The Seattle Opera will again present its NORTHWEST FESTIVAL with two complete cycles of *Der Ring des Nibelungen*. German performances are July 8-13, the English ones July 16-21.

Canada's OTTAWA FESTIVAL OPERA opens on July 3 with *Così fan tutte* at the National Arts Centre. A total of four performances will feature Catherine Malfitano, Diane Loeb, Daniela Mazzucato, and Allan Monk in John Copley's Covent Garden production, with Mario Bernardi conducting. The first of four performances of *Pique Dame* in English will take place on July 10, with Lilian Sukis, Maureen Forrester, and Jack Trussell, conducted by Franz-Paul Decker, directed by Vaclav Kaslik and designed by Josef Svoboda. The third opera, closing the Festival on July 28, will be a production of *Cendrillon*, shared with the Washington Opera, where it will appear next season. The opera will be directed by Brian McDonald and designed by Zack Brown, and leading roles will be taken by Frederica von Stade, Maureen Forrester, Ruth Welting, Gabrielle Lavigne, Louis Quilico, and Michele Boucher; music director Bernardi will be in the pit.

Karajan's EASTER FESTIVAL in Salzburg will present *Don Carlo* this year, *Parsifal* in 1980. — The SALZBURG SUMMER FESTIVAL will offer a new *Aida* under Karajan, *Ariadne auf Naxos* under Böhm, and revivals of *Nozze di Figaro*, *Der Rosenkavalier*, *Titus* and *Zauberflöte*. — BAYREUTH's season will include *Lohengrin*, *Der fliegende Holländer*, *Parsifal*, and of course, *The Ring*. — *Turandot* will be the major offering at the BREGENZER FESTSPIELE, performed on its stage in the lake. *Il Combattimento di Tancredi e Clorinda*, *Maestro di cappella*, and *Il Campanello* will be heard in the smaller theatres of this Austrian town. — Henri-Louis Blanchard's *Porporino* will be the rarity presented at next summer's AIX-EN-PROVENCE festival. Also to be heard are *Nozze di Figaro* with Valerie Masterson, Barbara Hendricks, Samuel Ramey, and Michael Devlin, with the Academy of St. Martin-in-the-Field under Neville Marriner, and *Werther* with Theresa Berganza and Neil Shicoff, with the Orchestre du Capitole de Toulouse under Michel Plasson. — GLYNDEBOURNE has, as always, the earliest opening date of all summer festivals. In 1979, *Fidelio* will open on May 27, conducted by music director Bernard Haitink. The season will continue until August 7 with *Die schweigsame Frau*, *Il Ritorno d'Ulisse in patria*, *Così fan tutte*, and *La Fedeltà premiata* rounding out the program.

A Brief Look at 1979-80

Four new productions will enhance next season's repertoire of the METROPOLITAN OPERA, including one work staged there for the first time. Kurt Weill/Berthold Brecht's *Aufstieg und Fall der Stadt Mahagonny* will be sung in the original German by Teresa Stratas, Astrid Varnay, Richard Cassilly, Ragnar Ulfung, and Cornell MacNeil. *Entführung aus dem Serail*, *Un Ballo in maschera*, and *Manon Lescaut* will be mounted in new productions. The team of artistic directors Levine and Dexter will be in charge of two of the above four works; they will be joined by designer Jocelyn Herbert. *Ballo* will be conducted by Giuseppe Patané, staged by Elijah Moshinsky (Met debut), and designed by Peter Wexler (sets) and Peter Hall (costumes). The cast will include Ricciarelli, Berini, Blegen, Pavarotti and Quilico. The Puccini/Prévost oeuvre, under the baton of James Levine, will be staged by Garland Wright (Met debut) and designed by Desmond Heeley. Scotto and Domingo will portray the ill-fated lovers. The cast for the *Abduction*, in German, will feature Edda Moser, Norma Burrowes, Nicolai Gedda, Norbert Orth (Met debut) and Kurt Moll. — Operas returning after one or more seasons absence are *Elisir d'amore*, *Gioconda*, *Lohengrin*, *Prophète*, *Rosenkavalier*, *Wozzeck* and the double-bill of *Cav & Pag*. Rounding out the season's program of twenty-four productions are *Aida*, *Billy Budd*, *Carmen*, *Don Carlo*, *Don Pasquale*, *Eugene Onegin*, *Fidelio*, *Hansel and Gretel*, *Otello*, *Parsifal*, *Rigoletto*, *Tosca*, and *Werther*. Gilda Cruz-Romo and Plácido Domingo will open the thirty-week season with *Otello* on September 24. It was also announced that ticket prices will go up to \$40 for orchestra seats, with a top price of \$55 for seats in the center boxes.

Contrary to previous policy, Mo. Levine discussed the Met's future plans at a news conference. Mentioned were the company's premiere of a French triple-bill of Poulenc's *Mamelles de Tirésias*, Satie's *Parade*, and Ravel's *L'Enfant et les sortilèges* in 1980-81, and new stagings of *Così fan tutte*, *Traviata*, and *Pique Dame*. The following season will offer fresh concepts of *Bohème*, *Contes d'Hoffmann*, *Barbiere di Siviglia*, and Schoenberg's *Moses und Aron* (a first for the company). 1982-83 will bring new productions of *Idomeneo*, *Macbeth*, *Arabella*, and one other opera to be announced, and this brings us to the Met's centennial season, which promises an array of glamorous evenings. So far, two new productions have been decided, *Ernani* and *Francesca da Rimini*, and there is a possibility of a world premiere of a work commissioned for the occasion from an American composer. Wagnerian operas to be brought back between now and then are *Tristan* and the complete *Ring*, and the 1982-83 season will mark the return of Joan Sutherland in *Lucia* and *Fille du régiment*. Meanwhile, the coming season will bring a number of important debuts.

Since the last COS Forecast (Vol. 20, No. 4), the LYRIC OPERA OF CHICAGO announced the two remaining operas for next Fall: *Simon Boccanegra* with Carlo Cossutta and Sherrill Milnes, and a revival of the company's 1976 production of *The Love for Three Oranges*.

The SAN FRANCISCO OPERA will open with *La Gioconda* on September 7. Renata Scottò and Luciano Pavarotti will take the leading roles, a first for both artists. Bruno Bartoletti will be the conductor, Lotfi Mansouri the stage director.

For its fifteenth season, the SAN DIEGO OPERA will again present three operas during the Fall, three during the Spring season. *Don Carlo* will open on October 6 in the Miami Opera production with Anne Evans, Katherine Pring, Louis Lima, and Paul Plishka, to be followed by *The Abduction from the Seraglio*, a production designed by Toni Businger and shared with the Miami and Washington companies, starring Benita Valente, Janice Hall, Joseph Evans, and Spiro Malas. October 27 to November 4 is reserved for *The Tales of Hoffmann* with Ashley Putnam in all four soprano roles, co-starring Barry McCauley and Michael Devlin. May 9 is the first performance of the Spring season, the opera *Mefistofele* with Jeannine Altmeyer, Enrico di Giuseppe and Robert Hale. *The Elixir of Love* and *La Bohème* will complete the program, with the last opera presenting the San Diego debut of Luciano Pavarotti, who will be playing opposite Diana Soviero.

The MICHIGAN OPERA THEATRE's new schedule (see News from Companies) will incorporate four operas into an eight-week Fall season. *Il Trovatore* and *La Bohème* will be double cast with some performances in the original Italian, some in an English translation. *Treemonisha* and Tchaikovsky's *Joan of Arc* will be heard in English, the latter in the Canadian Opera's production.

Madama Butterfly, *Faust*, *Fidelio*, and *Il Trovatore* will comprise the season of the PORTLAND OPERA in Oregon. — The KENTUCKY OPERA in Louisville will stage *The Tales of Hoffmann*, *Rigoletto*, *The Pearl Fishers*, and *Il Trovatore* with productions in October, November, February, and March, respectively. — One of the four operas to be mounted by the DALLAS CIVIC OPERA will be *Manon Lescaut* in a new production.

March will also bring *Trovatore* to the VANCOUVER OPERA in Canada. The Fall production will feature James McCracken in his local debut in *Pagliacci*, coupled with *Cavalleria rusticana* under the baton of Imre Pallo. The third opera will be *The Bartered Bride* with Colette Boky as Marenka.

Five of the six operas announced by the CANADIAN OPERA for next season will be new to the company's repertoire. *Simon Boccanegra* will open in Toronto on September 19, with Louis Quilico in the title role, and featuring Patricia Wells, Carlo Bini, and Don Garrard. The October production will bring together Spas Wenkoff and Johanna Meier in *Tristan und Isolde* staged by Lotfi Mansouri, with COS National Conference delegates in attendance (see COS Inside Information). December will see lighter fare with *Elisir d'amore*. This first full-winter schedule further promises *Madama Butterfly* with Maria Pellegrini and Rico Serbo in January, *Werther* with Judith Forst in March, and *Peter Grimes* with Heather Thompson and William Neill in April, closing on May 3.

The NEW ORLEANS OPERA will offer a season of French, German and Italian works by presenting *Manon*, *Salome*, *Die Zauberflöte*, *Madama Butterfly*, and *Macbeth*. — *Macbeth* is also on the calendar of the FLORENTINE OPERA OF MILWAUKEE, featuring Marisa Galvany and Louis Quilico.

In addition to the previously announced and rarely performed *La Navarraise*, to be heard on a double-bill with *Pagliacci*, the TULSA OPERA has scheduled *Die Walküre* and *Die Fledermaus* next season. The French opera will be the focal point of the COS meeting in Oklahoma next November (see COS Inside Information).

A variety of styles and periods will be represented in the program of the FORT WORTH OPERA. The works announced are *La Bohème*, *The Merry Widow*, *Fidelio*, and *Il Trovatore*.

The TEXAS OPERA THEATRE will tour two new productions next season. *Madama Butterfly* and *The Barber of Seville*.

The CHICAGO SYMPHONY claims the privilege of presenting Plácido Domingo's first *Tristan*. The tenor will assume the role when the opera is offered in concert in Chicago and New York in 1982. Sir Georg Solti will conduct.

Please note the following changes in the schedule of the Vienna STAATSOPER visit to the Kennedy Center. Mo. Böhm will conduct *Le Nozze di Figaro* in addition to the previously announced *Ariadne auf Naxos*, and Zubin Mehta will be in the pit for *Salome*. The fourth opera, *Fidelio*, will remain in the hands of Leonard Bernstein. The dates are October 26 to November 11. (*Rosenkavalier* and *Entführung* will not be included.)

The ARIZONA OPERA has postponed its new production of *Lohengrin*, originally programmed for the current season, and will present it in Tucson and Phoenix in 1979-80. *Rigoletto* is taking its place this February.

For next season's repertoire for the SEATTLE and MIAMI opera companies, please see Volume 20, Number 2 of the *COS Bulletin*.



NEWS FROM SCHOOLS

In preparation for its summer school for advanced singers in Graz, Austria, THE AMERICAN INSTITUTE OF MUSICAL STUDIES will hold a series of three-day seminars, led by Richard Owens. They are scheduled for January 26-28 in Dallas, February 9-11 in New York, and March 23-25 in Chicago. — This year's summer institute in Graz will begin July 1 and continue through August 23. Master classes and lectures will be given by Eleanor Steber, Henry Pleasants, Martin Rich, Jan Meyerowitz, and Francis Robinson, among others. The total faculty numbers about 80 for an enrollment of just under 200 students. Individual instruction in piano and coaching/conducting is also part of the program as is orchestral experience for some 55 American instrumentalists. For the first time, two half-terms will be offered, July 1-29, and July 28-August 23. The cost to singers and pianists for the seven-week program of concentrated instruction and public concerts is \$1,625, which includes tuition, fees, and room and board. European artists managers and opera producers are invited to the concerts and a number of important engagements of the young artists have resulted in past years. Further information is available from The American Institute of Musical Studies, 2120 McKinney Ave., Dallas, TX 75201.

June 21 to August 3 are the dates for the Summer Session of the NEW ENGLAND CONSERVATORY OF MUSIC in Boston. The season will include a Master Class in Operatic Performances headed by Boris Goldovsky, June 21-23, open to twelve performers; auditors may also register. For details write Robert Annis, Director of Summer School at the Conservatory.

As every summer, Mr. Goldovsky will be in residence at the OGLEBAY INSTITUTE in Wheeling, WV. The date of the Opera Workshop is July 29-August 19 with the Maestro present during the last two of the three-week workshop. Arthur Schoep and Fredric Popper are again his associates. Tuition for advanced singers is \$325, for associate singers \$225, for auditors and coaches \$200. There are some scholarships available. Registration deadline is May 1.

The CURTIS INSTITUTE announced new courses in operatic training for advanced singers directed by Boris Goldovsky, beginning in Fall '79. Instruction will focus on stage technique and opera repertory. It will not include vocal studies, and is not a degree program. Auditions for admission are scheduled for early May.

Following a Canada Council study, the school at the Banff Centre of the Arts in Alberta will become the NATIONAL SCHOOL FOR MUSIC AND FINE ARTS for Canada. The recommendation reads in part, ". . . to bridge the gap between theatrical and practical courses now offered by specialized schools and to build professional careers in music". Projected as a tuition-free institution (there are two such schools in the U.S., both in Philadelphia: the Academy of Vocal Arts and the Curtis Institute of Music), it will offer year-round courses. The opera department is to include instruction for producer/directors and coaches.

The INSTITUTE FOR ADVANCED MUSICAL STUDIES, established in Montreux, Switzerland, moved to the Idyllwild Campus of the University of Southern California last year. With its future now uncertain due to financial difficulties, it gave up its California base and its affairs are being administered through its foundation offices in Washington, DC.

SPECIAL OPPORTUNITIES FOR AMERICAN COMPOSERS/LIBRETTISTS

The Eugene O'Neill Theater Center and the Opera Company of Philadelphia have announced their second Composer/Librettist Conference Lab for Summer '79. Composers and their respective librettists may submit unproduced, original music theatre pieces which are not currently under option for production. Two works will be chosen to be extensively rehearsed and performed in Connecticut between July 8 and August 5. Both composer and librettist must be in residence for the complete term to work with the producer and singers, to have the opportunity to hear their product in rehearsal and performance and to make changes and adjustments towards improving the final version. Two copies of a piano score, with book/libretto, a short synopsis, and a tape, if available, should be sent to Marilyn Glassman, O'Neill Theater Center, 305 Great Neck Rd., Waterford, CT 06385. The creators of the two chosen works will receive transportation, room and board, and \$200 towards expenses. Although last year's opera was based on an O'Neill play, this was coincidental, and is by no means a prerequisite for the operas to be submitted.

Other new composer/librettist labs will be supported by the National Opera Institute and the National Endowment for the Arts. The former will assist the Minnesota Opera Company (see *New American Operas*) and the Houston Grand Opera to initiate "Producer's Auditions", culminating in readings and try-outs of new music theatre pieces by their studio/young people ensembles; the latter is to aid the San Francisco Opera in initiating a similar program. In all instances, composers and librettists are given a chance at hearing and revising their works, the prime purpose of these labs. — The Musical Theatre Lab, sponsored by the Stuart Ostrow Foundation in collaboration with the Kennedy Center in Washington, will offer \$1,000 each to ten composers and authors to be chosen on the basis of their works submitted to a jury. As is the case with the other programs, the creators retain ownership of their products; however, with MTL they do sign a contract committing a small percentage of their royalties of any commercial production occurring within eighteen months of the Lab presentation. — Members of the Central City Opera's Young Artists Program will participate in the company's Composer/Librettist Lab in Colorado this summer.

The League of Composers and the U.S. Section of the International Society for Contemporary Music (ISCM) have announced a National Composer's Competition for the 1979 World Music Days (September 11-20). It is required that the composer be a U.S. citizen, and the composition have been written in the last ten years; however, it may have been performed and may be published. Further information on this competition, as well as on others open to American composers, may be obtained from the American Music Center, 250 West 57 Street, New York, NY 10019.

SPECIAL TRAINING FOR CONDUCTORS AND COSTUMERS

Thanks to a \$3 million grant from Mrs. Lila Acheson Wallace of the Reader's Digest Corporation, the Juilliard School has established the Young Conductors Project, a scholarship program for intensive training of young, especially talented American conductors. For the first semester last Fall, six young artists were chosen from 60 applicants. Their training will embrace orchestral and operatic experience using a special school orchestra and the American Opera Center. Sixten Ehrling is in charge of the Project, and Sir Georg Solti, Zubin Mehta, and Eugene Ormandy will hold master classes in the Spring. In addition, the school has established a special Bruno Walter Memorial Fund Scholarship for conductors.

The first "Professional Theatrical Costume Workshop" operated by an opera company has been organized by the Portland Opera. Open to advanced students with basic knowledge of costume design and construction, it is under the joint supervision of the company's production manager and costumer. The enrollment fee is \$100; a maximum of 15 students will be accepted for a period from October to February.

MORE NEW AND RENOVATED HALLS

The Opera Company of Boston finally has its own home. Constructed in 1928, the SAVOY THEATRE was purchased for an estimated \$900,000 and underwent a slight and quick sprucing-up for the company's first performance there in October (*Tosca*). Since then, major renovations, estimated to take about three months, have been in progress, enlarging the stage and pit, and reinstalling dressing rooms which had been turned into apartments when the original theatre was converted into a movie palace. First known as the Keith Memorial Theatre, its lobby was fashioned after that of the Paris Grand Opera. The auditorium seats 2,800. After the renovation is completed, the company will be able to have its offices, rehearsal rooms, and a costume shop all under the same roof.

A major new theatre, incorporating various innovative architectural and acoustical properties, is under construction in Austin, Texas. It will be the new Arts Center of the University of Texas. The main auditorium will have a seating capacity of 3,000 and an adjustable orchestra pit accommodating 110 musicians; a smaller hall will seat 450 and its pit hold 75. A festival opening is planned for 1980. Michael Hardy, former associate director of the Krannert Center for the Performing Arts at the University of Illinois in Urbana, assumed the position of Director of the Texas project last Fall.

A study is underway to determine the feasibility of turning three Minneapolis buildings, declared historic landmarks in the St. Anthony Main project, into a permanent theatre for the Minnesota Opera Company. Its requirements include an auditorium seating about 1,000, and adequate space for offices and rehearsals. Meanwhile, the company has purchased a building in St. Paul, which will provide space for set and costume shops and also a rehearsal stage.

A 6,000-seat outdoor arena, The Leonard Bernstein Pavilion, will be the central focus of the CHARLES IVES PERFORMING ARTS CENTER. It will be built on a 38-acre plot donated by the state, adjoining Western Connecticut State College in Danbury. Completion is set for 1981-82. The cost of the entire center is estimated at \$11 million. The American Symphony Orchestra will be in residence in the Summer.

A \$25 million arts complex in Louisville, KY, will feature a 2,100-seat concert/ opera/ ballet/ theatre hall and a 700-seat theatre. Other facilities to be housed in the complex include a four-year visual arts college, offices, and commercial space.

In May '78, the Orlando Symphony inaugurated the CARR MUNICIPAL AUDITORIUM. The architectural firm of Butler, Duer, and Price designed the hall for a capacity audience of 2,442 and provided for a convertible orchestra pit to adjust the theatre from symphony concerts to opera and ballet performances. The November performances of *Turandot* by the Orlando Opera were the first operatic offerings there.

The SYMPHONY HALL OF THE BICENTENNIAL ARTS CENTER in Salt Lake City was formally opened with a concert by the Utah Symphony in October '78. Built at a cost of \$12.5 million, the hall accommodates 3,000 people.

A \$20 million expansion of the CIVIC CENTER in Grand Rapids, Michigan, will give the city a 2,500-seat performing arts hall, in addition to the present (oversized) 5,000-seat auditorium.

In honor of its past mayor, a music lover and musician, Sarasota is naming its new home for the Florida West Coast Symphony the DAVID COHEN HALL. Ground-breaking ceremonies were held in June of 1978.

The 1857 MECHANICS HALL in Worcester, MA, built for the County Mechanics Association and turned into a movie house in the Thirties, has been restored to its original period. It accommodates 1,600 and is now the home of the local symphony.

Originally created as a vaudeville theatre in the Twenties and later converted into a movie house, THE AUDITORIUM in Englewood, NJ, will open later this season as a concert hall seating approximately 1,300. — Similarly, the CAPITOL THEATRE in Yakima, WA, dating back to the Twenties, has been restored and opened with a symphony concert last November.

In recognition of a \$200,000 grant towards maintenance and improvements, the auditorium of the Lincoln Center Library and Museum for the Performing Arts will henceforth be known as the BRUNO WALTER AUDITORIUM. Part of the donation by the Bruno Walter Memorial Foundation will be used by the Library's Music Research Division, which will be the recipient of the conductor's collection of manuscripts, annotated scores, and memorabilia.

A performance of *Aida* was offered for the opening festivities of the new OPERA HOUSE in Seoul, Korea, in May '78.

The STATE OPERA THEATRE in Adelaide, Australia, is undergoing major renovations while the company is on tour this winter. Included will be the installation of new technical equipment, new seating, and a new proscenium.

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CONFERENCES AND SEMINARS

"Fundraising for the Arts" was the subject of a two-day conference in October in Milwaukee. It was co-sponsored by the following five agencies: The American Council for the Arts, the Wisconsin Arts Board, the United Performing Arts Fund of Milwaukee, the Illinois Arts Council, and the Affiliated State Arts Agencies of the Upper Midwest.

The twenty-second annual conference of the Association of College, University, and Community Arts Administrators took place at the Hotel Americana in New York December 16-20. "The Arts Take Flight" was chosen as the title. ACUCA also held two two-day seminars in November in San Diego and Atlanta, where "Marketing the Arts" was discussed and examined by and for arts administrators.

Seattle will be the site of this year's conference of the U.S. Institute of Theatre Technology. The meetings will be held at the Olympic Hotel, March 7-10.

Also in March is the next annual conference of the Opera Guilds International. The organization is reserved for volunteer members of opera guilds — paid personnel may not become members or represent their guild, but may audit the conference. The meeting on March 12-16 will be hosted by the Florentine Opera of Milwaukee. Risé Sevens will deliver the keynote address.

The second Opera For Youth Conference will take place at the Kennedy Center in Washington, DC, on March 31. It will again offer its delegates the opportunity of hearing lectures and discussions, with the afternoon reserved for a performance of Barab's *The Toy Shop* and excerpts from other children's operas by the New York City Opera Theatre.

The Professional Children's Theater Presentors and Producers Committee will hold a National Showcase on March 9 and 10 in Evanston, IL. Sixteen companies from across the country have been invited to present theatre, opera, dance and mime productions to sponsors of children's and young people's programs. The Opera Theatre of Syracuse will be among the performing groups.

This year, the Music Educators National Conference will hold its annual meeting at the Hotel Fontainebleau in Miami Beach. The date is April 9-12. — Last September, the board of trustees of MENC's newly created Fund for the Advancement of Music Education (FAME) held its first meeting in Reston, VA. Lorin Wheelwright is its first chairman.

San Francisco will be the scene of the 1979 convention of the American Symphony Orchestra League. Meetings are scheduled for June 18 through 22. Meanwhile, ASOL is continuing its programs of Regional Workshops and Symphony Management Seminars. The former will take place in Jacksonville, FL, February 23-25, Albany, NY, March 23-25, and Charleston, WV, April 20-22; the first Workshop of this season was in Cedar Rapids last November. The schedule for the Seminars lists New York City December 9-16, Los Angeles January 6-13, and Chicago February 10-17.

The Music Critics Association is embarking on a new project co-sponsored by the Aspen Institute of Humanistic Studies and the Carnegie Hall Association. The program will consist of one major conference, three colloquia on various subjects, and four seminars on specific works. The four-day conference, which will be open to the public, has been announced for May '79 at Carnegie Recital Hall. It will bring together six music critics from the U.S., Canada, and Great Britain, with six personalities from related fields, such as a composer, performer, administrator, and/or musicologist, plus one critic each from other arts fields. Panels for the two-day colloquia will be comprised of the same combination of critics, performers, and scholars as the conference, with a total of eight experts for each meeting. The first colloquium will be held in St. Louis June 5-7, in connection with the American premiere of Weber/Mahler's *Die drei Pintos*; the second will be held at the Smithsonian Institution in Washington with the subject being keyboard music and instruments; the third will be devoted to examining various editions and adaptations, with place and date to be announced. Professionals leading the smaller seminars will be senior music critics and some faculty members. The Lyric Opera of Chicago hosted the first such meeting at the time of the Penderecki premiere; the next will be held in Paris in May apropos the performance of a major Berlioz work by the Orchestre de Paris. The third will be hosted by the Santa Fe Opera at the time of its first performance of the complete *Lulu* next summer. The place and date for the last seminar is yet to be announced. Further information may be obtained from the Carnegie Hall Association, 154 West 57 Street, New York, NY 10019.

The American Council for the Arts has announced two Management Training Seminars for June. "Arts Festivals" will be the subject of the one scheduled for June 8-10 in Pittsburgh, coinciding with the Three Rivers Arts Festival and the U.S. Conference of Mayors; "The United Way of America" is the title of the other planned for June 25-26 in New York. Further information may be obtained from ACA, 570 Seventh Ave., New York 10018.

Old Dominion College and the Virginia Opera Association will welcome the delegates of this year's convention of the National Opera Association. Meetings will be at the Holiday Inn in Norfolk December 7-11, coinciding with the first performance of Thea Musgrave's *A Christmas Carol*. The 1980 meeting has also been announced, and will be held in Birmingham, AL, in conjunction with a Shakespeare Festival in October.

Following on the heels of the 1979 NOA convention will be the annual meeting of OPERA America members. It will open on December 12 in Miami, with the last auditions scheduled for Sunday the 15th. Dates for the following season's conference have been changed to January (1981) to accommodate administrators of companies which customarily perform in December.

For a schedule of the next two COS National Conferences, please see COS Inside Information.

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INDUSTRY NEWS, RECENT PUBLICATIONS, NEW EDITIONS

Theodore Presser Co. has discontinued its offices in New York; all rentals and sales are now being handled by its headquarters in Bryn Mawr, PA, exclusively. Please make the necessary deletion in your copy of the *COS Directory of Operas and Publishers*. — Presser also announced the recent publication of two very interesting items. One is of the rediscovered score of an overture (*Sinfonia*) to *Aida*, composed by Verdi for the opera's Italian premiere at La Scala in 1872; however, it was not performed until 1940, when Toscanini and the NBC Symphony gave it its first reading. Performance time is about 15 minutes. It was heard last summer at the Blossom Music Festival played by the Cleveland Orchestra. A study score, published by Boccaccini & Spada, Rome, is available through Presser. The second piece, also an overture, is Puccini's *Prelude to Edgar*, especially written for the opera's first

performance in Madrid, 1892. It seems never to have been performed again and is not published in the opera score. It was recently played by the Orchestra Nationale de l'Opéra de Monte Carlo together with other non-operatic works by Puccini.

Please note the following change of address for Belwin Mills Publishing: The New York City offices have moved to 1776 Broadway, 11th Floor, New York, NY 10019, telephone (212) 245-1100. The address and telephone for the Melville, NY, rental office remains the same.

G. Schirmer Inc., the retail store for music, records, musical books, and musical instruments, which occupied its own building on East 49 Street in New York City, is giving up this location in favor of two smaller stores. One will be located in the vicinity of Lincoln Center at 40 West 62 Street, the other at 587 Fifth Avenue. While all other inventory will remain the same, the instrument division will be restricted to small instruments. Offices of G. Schirmer, publishers, continue at 866 Third Avenue, New York, NY, 10022.

G. Schirmer Inc./Associated Music Publishers announces the availability of a Library of Russian/Soviet Choral Music. At present, the collection embraces about seventy works; the completed set will include some 200.

Magnamusic-Baton, 10370 Page Industrial Blvd., St. Louis, MO 63132 (314) 427-5660, now handles the publications of J. W. Chester, Wilhelm Hansen, Nordiska Musikförlaget, and Norsk Musikferlag, formerly available through G. Schirmer. Besides the works of such Scandinavian composers as Carl Nielsen and Jean Sibelius, the catalogues include compositions by Stravinsky, de Falla, Thea Musgrave, John Tavener, and Peter Maxwell Davies. Among its latest acquisitions is André Previn's *Every Good Boy Deserves Favour*. The St. Louis house must be contacted for rental as well as performing and mechanical rights.

Following its successful reprints of vocal and full scores for *Die Meistersinger von Nürnberg* and *Tristan und Isolde*, Dover Publications, Inc., has now added a full score of *Die Walküre*.

In commemoration of the 200th anniversary of the death of Thomas Arne (1710-1778), Schott & Co., London, published his opera, *Thomas and Sally* "A Dramatic Pastoral in Two Acts", in a new edition by Roger Fiske. Vocal and miniature scores are for sale, orchestral material for rent. In the U.S., contact European American Music Distributors.

On the occasion of the 300th anniversary of the birth of Reinhard Keiser, the Hamburg Opera gave a concert performance of his *Die grossmüthige Tomyris*, featuring American soprano Faye Robinson; it was heard in a critical edition by Klaus Zehn and Heinz Becker. The composer's connection with the Hamburg Opera dates back to 1703 when he was appointed director of that institution for a four-year term.

Two Victor Herbert operettas were recently performed in new or adapted versions. *Naughty Marietta* at the New York City Opera was uncut, and the vocal parts revised and edited by conductor John Mauceri and stage director Frederick Roffman, with changes based on Herbert's autograph score. A new version of *Babes in Toyland* was prepared by William Mount-Burke and Alice Hammerstein Mathias for this season's performances by the Light Opera of Manhattan.

Conductor José Serebrier was responsible for the corrections in the score and orchestra parts of John Philip Sousa's *El Capitan*, drawing on the original manuscript parts versus the printed score. The material was first used in concert performances at the Ambler Festival and more recently in the staged production by the Shreveport Civic Opera. — The same composer's *The Free Lance* was adapted by Dale Gutzman for fifteen performances by the Skylight Comic Opera in Milwaukee last April.

As previously reported, performances of Debussy's *La Chute de la maison Usher* at Yale University and New York's Tully Hall were made possible by the completion of available sketches by musicologists Carolyn Abbate and Robert Bailey. Another version, adapted and completed by Chilean musicologist Juan Allende-Blin, was prepared for and performed by the Hessisches Rundfunk (radio) Orchester in Frankfurt.

LIBRARIES, ARCHIVES, COLLECTIONS

The AMERICAN MUSIC CENTER has just compiled a listing of all contemporary American operas deposited in its library. The list is arranged in alphabetical order by composer, and includes information on number of acts and playing time (if available), name of librettist and title of the play or book on which the work is based, cast (if vocal score is in the library), orchestration (if the full score is in the library). Tapes for a few of the operas have also been submitted and are so indicated. All material is available to producers for examination at the AMC office; the list may be requested by mail or phone (212) 247-3121.

The CANADIAN MUSIC CENTRE (address care of the Canadian Music Council, 36 Elgin, Ottawa K1P 5K5) also collects scores from its composer members, and has announced three recent acquisitions of operatic material to its library: Walter Buczynski's one-act *Naked at the Opera* (1978) with a libretto by Tom Hendry, written for two sopranos, three tenors, one baritone, and one bass; Norman Symond's one-act *Charnisay Versus La Tour or The Spirit of Fundy* (1972) libretto by the composer, for a cast of one mezzo, one baritone, one bass, and one narrator; and C. M. Wilson's *Psycho Red* (1977), libretto by Eugene Bendon, scored for two sopranos, two mezzos, two tenors, and one speaker.

The archives of the American Symphony Orchestra League have been transferred to the library of George Mason University in Fairfax, VA. They represent a 35-year history of American orchestras — the League was founded in 1943 — and include program books, photos, historic files, correspondence, etc. The collection will be known as the ASOL ARCHIVES of the George Mason University Library and will be available for reference and research.

The University of Arizona Music Library has been chosen to house the "NOA COLLECTION", consisting of various scores and tapes of National Opera Association member composers. Chairman Larry Day and music librarian Elie Phillips will be in charge of cataloging and making the collection available for research.

On October 27, Christies in New York auctioned the Richard Wagner Collection of the Curtis Institute of Music. Assembled in the late 19th century by the Honorable Mary Burrell of London and later donated to the Philadelphia academy, the collection included fifteen manuscript drafts of libretti and scores, including *Rienzi* and *Tannhäuser*, a pencil drawing of a *Lohengrin* set, and 430 letters, some unpublished, with the majority being exchanges between the composer and his first wife, Minna. The total receipts for the collection was \$1,386,121, with the *Tannhäuser* score bringing the highest price for a single item (\$242,000).

The Morris Library at Southern Illinois University in Carbondale has established a Computerized Register for Voice Research. It is concerned with available literature and research in the area of the voice, singing, and pathology.

A new service primarily addressing itself to the needs of music educators offers the Music Periodicals Track-a-Name. For a fee of \$4 per name, and a minimum order of three to the same address, the service will check all periodicals for authors of quotes, articles, dissertations, and other writings. Address inquiries to Box 12216, Philadelphia, PA 19144.

Do remember the research archives of Central Opera Service, which are the most comprehensive ones on opera both here and abroad.

APPOINTMENTS

National, State, and Municipal Arts Organizations

As mentioned in the last *COS Bulletin*, program directors who have been with the National Endowment for the Arts longer than five years were to be replaced. Not all posts have been filled as yet, but following are the new appointees to date: ARTHUR BALLETT for Theatre, THOMAS FREUDENHEIM for Museums, EZRA LADERMAN for Music, MICHAEL PITTAS for Architecture, A. B. SPELLMAN for Expansion Arts, and DAVID WILK for Literature.

The National Assembly of State Arts Agencies named ROY HELMS as its new Executive Director. He held the same title with the Alaska State Council on the Arts since 1972. In his new position he is succeeding Annie Goekjian. LIDA ROGERS, Executive Director of the Mississippi Arts Commission, was elected Chairperson of NASAA. — Its sister organization, the National Assembly of Community Arts Agencies, named its first Executive Director. He is CHARLES F. DAMBACH, former Executive Director of the United Arts Council of Greensboro, NC, and President of the North Carolina Association of Arts Councils. NACAA has new offices in Washington, DC, at 1620 "I" Street NW, 20006.

GENE C. WENNER has been chosen for the newly created post of Arts Education Coordinator for the U.S. Office of Education, where he will be working as liaison with the National Council and the National Endowment for the Arts and the Humanities (see Government Programs). He was previously with the Arts in Education Program of the John D. Rockefeller III Fund.

ROBERT L. B. TOBIN, National Chairman of COS from 1962 to 1971 and Honorary Chairman since then, has been named a member of the Business Committee for the Arts. As Vice Chairman and Chief Executive Officer of Tobin Surveys, Inc., San Antonio, he is one of seven corporate heads who have recently been invited to join BCA. His other cultural affiliations include the Metropolitan Opera as a managing director, and the National Opera Institute and the Museum of Modern Art as a member of their boards of trustees; he was also a member of the NEA Opera Panel.

Volunteer Lawyers for the Arts' new Executive Director is JUDITH N. STEIN, succeeding James Fishman. She had been editor of VLA's newsletter *Art and the Law*.

NORMA MUNN was elected President of the Association of American Dance Companies, and LARRY REGER, formerly with NEA, has become the Executive Director of the American Association of Museums.

MICHAEL NEWTON, President of the American Council for the Arts for the last five years, has resigned to accept the presidency of the Performing Arts Council of the Music Center of Los Angeles. January 1 is the date of his move to California, where he will supervise and coordinate the programs of the Los Angeles Philharmonic, the Music Center Opera Association, the Los Angeles Civic Light Opera, the Center Theatre Group, and the Los Angeles Master Chorale. Mrs. Norman Chandler is the Council's Chairman of the Board. ACA's Vice President, NANCY BUSH, has been named Acting President until a permanent appointment is made. — ACA also named Sister ANNETTE T. COVATTA to the newly created office of Director of Conferences and Publications. Her previous activities include those as Vice Chairwoman of the New York State Concerned Citizens for the Arts, founder and director of an arts center in Albany, and trustee of the Albany League of Arts and the Albany Symphony. She is also a pianist.

RICK GEORGE, Executive Director of the South Carolina Arts Commission, was named Chairman of the Board of the Southern Arts Federation.

The Texas Commission on the Arts and the Humanities appointed ALLAN LONG-ACRE Executive Director. His former positions include those of Director of the Arts and Sciences for the City of Palo Alto, and Director of the California Shakespeare Festival. — MARY DE HAHN is the new Executive Director of the Missouri State Arts Council, and JOHN ONDOV has assumed the same position with the Minnesota State Arts Board, replacing Stephen Sell (see Symphony Orchestras).

The New York City Mayor's Office has a new division, created to assist music programs (see Government Programs). Its head is **DON CHECKI**. — **SIDNEY WEEDMAN**, General Manager of the Indianapolis Symphony and Clowes Hall, was named Executive Director of the Commission for Downtown Indianapolis.

Opera Companies and Festivals

Since the beginning of this season, the Wolf Trap Foundation has a new Executive Director. **E. CRAIG HANKENSON** brings to the post his experience acquired during eleven years as Director of the Saratoga (NY) Performing Arts Center and his previous professional affiliations with the Brevard Music Center, the San Francisco Opera and, as an intern, with the Ford Foundation. **CAROL HARFORD**, who has been with Wolf Trap since its inception, became President of the Foundation.

On January 1, **JOHN CUNNINGHAM** became the Managing Director of the Flagstaff Festival of the Arts. His previous positions include that of Manager of the Opera Company of Boston.

JAMES T. KEARNEY, formerly with Santa Fe, was appointed General Manager of the Spoleto Festival USA. He holds degrees in musicology and business administration. In Charleston, SC, he succeeds Acting Manager **Christine Reed**.

Center Attractions, the booking and producing agency for Denver's new Center for the Performing Arts, has engaged **ROBERT GARNER** as its Director.

Following the termination of **Marguerite Ruffino's** contract with Artists Internationale in Providence, the company appointed **KEN RUSSELL SLADE** as its Business Manager. **JOSEPH RESCIGNO** was named Artistic Director.

Three companies have announced the appointments of a first full-time administrator. The Pennsylvania Opera Theater named **LINDA WHITE**, formerly opera administrator at the Curtis Institute and more recently assistant to **Julius Rudel** at the New York City Opera, General Manager of the company. — **THOMAS H. CALMEYER** carries the title of Executive Director of the Richmond (VA) Opera Company, which also announced that it moved into its own offices at the Federated Arts Building, 5 North Sixth Street, Richmond. **Jack Jarrett** is Artistic Director and **Brad Boynton**, Production Director. Both Mr. Calmeyer and Mr. Jarrett are faculty members of Virginia Commonwealth University — The newly founded North Carolina Lyric Opera has **PETER WILSON**, Music Director of the Greensboro Youth Symphony, as its Administrator.

Artistic or Music Directors in new positions include **JAMES CONLON**, who will be the 1979 Artistic Director of the Cincinnati May Festival. He is taking over from **James Levine**, who was made Honorary Music Director. — **ROBERT GRIFFITH**, conductor of the orchestra at Memphis State University, also took on the duties of Music Director of Opera Memphis at the start of this season. — The Opera Theatre of Syracuse appointed **DAVID AGLER** Music Director and **JAMES CARAHER** Musical Assistant.

The Opera Company of Philadelphia announced the appointment of **PAULETTE HAUPT-NOLAN** as Artistic Administrator and Associate Conductor. Last summer she headed the company's Composer/Librettist Lab and will do so again in 1979. Two years ago, she was an apprentice in the San Francisco Opera/Affiliate Artist conductor training program.

RICHARD BUCKLEY, Assistant Conductor of the Seattle Symphony, has been engaged by the New York City Opera Theatre, the company's educational touring group, to conduct its performances on an expanded national tour. **Thomas Martin** is director of the program.

Director of Development since 1975, **JOHN F. MASTROIANNI** was promoted to Assistant Director of the Houston Grand Opera. — The Chicago Opera Theater named **MARCUS OVERTON** to the new position of Supervisor for Administration and Production. He comes to the company from the Ravinia Festival, where he was Assistant Manager and later, Manager. Prior to that, he was on the production staff of the Lyric Opera of Chicago. He is also on the Advisory Panel of the NEA Dance Program.

The Santa Fe Opera has a new Artistic Administrator in the person of JAMES DICKSON, who was an assistant stage director with the company last season. He was formerly with the Pennsylvania Opera Theater and the Spoleto Festival USA. VANCE DU RIVAGE signed a contract with the Cincinnati Opera as Director of Marketing and Development. He had been with the New York City Ballet. — BETTY SCHULTE, staff member of the Cincinnati company for the past two years, was named Executive Assistant. A further appointment was that of BETSY MCKINNEY as the company's first Education Coordinator.

Director/designer DEAN TSCHETTER, who was in charge of some productions of the Connecticut Opera for the past few seasons, will be the company's new Stage Manager. — MARC VERZATT was engaged as Production Manager by the Pittsburgh Opera, BYRON DEAN RYAN as Chorus Master.

Symphony Orchestras

Next season, the Cincinnati Symphony will again have a permanent Music Director, the first since Thomas Schippers' untimely death. The post will be filled by MICHAEL GIELEN, Music Director of the Frankfurt Symphony Orchestra and Chief Conductor of the Frankfurt Opera.

Twenty-eight year old CALVIN SIMMONS, who this year made his Metropolitan Opera debut conducting *Hansel and Gretel* and also led the New York Philharmonic's Young People's Concerts, will succeed Harold Farberman as Music Director of the Oakland Symphony. Last Fall, he conducted in his native city at the San Francisco Opera for the first time. He is also Music Director of the Ojai Festival. — Following the resignation of Robert La Marchina as head of the Honolulu Symphony and the Hawaii Opera Theatre, comes the announcement of the appointment of DONALD JOHANOS to this position. Mr. Johanos is presently Associate Conductor of the Pittsburgh Symphony. He will guest conduct the Hawaiian orchestra this Spring and will move to the Islands next Fall when the changeover will take effect.

Belgian-born FRANCOIS HUYBRECHTS was named Music Director of the San Antonio Symphony, which he joins after being in charge of the Wichita Symphony and, for a short time, the Belgian National Symphony. He was among the first winners of the Mitropoulos Conducting Competition, which placed him as an assistant conductor with the New York Philharmonic. — GUNTHER HERBIG, conductor of the East Berlin Sinfonieorchester, will be the Principal Guest Conductor of the Dallas Symphony. — The Phoenix (AZ) Symphony's new Musical Director is THEO ALCANTARA. — Another conductor who started his career as apprentice/assistant conductor with the New York Philharmonic was GREGORY MILLARD. He held the position of Resident Conductor of the Tucson Symphony before assuming the Musical Directorship of the Regina (Saskatchewan) Symphony last Fall. — Increasing numbers of soloists are turning to conducting, and trumpeter GERARD SCHWARZ is among them. He has just taken over the reins of the Los Angeles Chamber Orchestra as its Music Director. — In addition to being Music Director of Diabolus Musicus in New York, LARRY NEWLAND will assume the same position with the Harrisburg (PA) Symphony Orchestra. — Although DENNIS RUSSELL DAVIES will become the new Music Director of the opera in Stuttgart, as previously announced, he will continue his summer affiliation with the Cabrillo Music Festival in California, where he signed another three-year contract as Music Director. — In moving to the New Jersey Symphony, Thomas Michalak vacated the post of Assistant Conductor of the Pittsburgh Symphony. That position will be filled by VICTORIA BOND, conductor of New York's New Amsterdam Symphony. She will also be in charge of the Pittsburgh Youth Orchestra.

Among managerial changes, we note the move of Executive Director SEYMOUR ROSEN from the Pittsburgh Symphony to the Philadelphia Orchestra in January '79, where he will succeed Boris Sokoloff who retires. — STEPHEN SELL, former Executive Director of the Minnesota State Arts Board, became the new

General Manager of the Atlanta Symphony, while the former General Manager, FRANK RATKA, took the opposite route and joined the Georgia Council for the Arts and Humanities as Director. — MICHAEL MAXWELL, who was manager of the Opera Company of Boston in 1976 and 77, is now General Manager of the San Diego Symphony, and RICHARD H. WRIGHT has assumed the same responsibilities with the San Jose Symphony Orchestra.

Academia

One of America's most renowned music critics will head one of the country's major conservatories. IRVING LOWENS of the *Washington Star* was recently appointed Dean of Peabody Conservatory of Music in Baltimore. FIORA CONTINO, conductor and faculty member at Indiana University, is also joining the Baltimore institute, where she will be conductor of the chorus and chamber orchestra and a member of the faculty. — The College-Conservatory of Music of the University of Cincinnati named ALLEN SAPP, formerly of Florida State University, to succeed Eugene Bonelli as Dean. CARL DAHLGREN, from Denver, is the first Director of Arts Administration, a two-year graduate program at the Conservatory. — Dean HELEN LAIRD heads the College of Music at Temple University in Philadelphia, a post previously occupied by David Stone and, more recently, by Allen Garrett. Dean Laird had been Director of the Opera Theatre at the Cincinnati College-Conservatory.

OSCAR G. BROCKETT is the newly appointed Dean of the College of Fine Arts of the University of Texas at Austin. He is a theatre historian and was on the faculty of Indiana University. Last Fall, WALTER DUCLOUX returned to direct the orchestra and opera theatre of the Texas university after a one year leave-of-absence spent at Stanford University. MICHAEL HARDY also joined the institute in Austin as Director of the new Performing Arts Center (see New Halls). He had been in charge of the Krannert Center for the Performing Arts at the University of Illinois. — The College of Fine and Applied Arts at the University of Akron (OH) signed GERARD KNIETER, formerly of Temple University, as Dean and Professor of Music. J. D. GODDARD is the new Director of the Opera Theatre. —

Last Fall, ROBERT R. FINK, former Chairman of the Department of Music at Western Michigan University, began his new position as Dean of the College of Music at the University of Colorado in Boulder. His predecessor was Warner Imig. GUSTAV CIAMAGA is the new Dean of the Royal Conservatory of Music at the University of Toronto; EZRA SCHABAS was named Principal of the Conservatory succeeding David Ouchterlong. — After 35 years of affiliation with the National Music Camp at Interlochen, George Wilson will retire next April. His successor as Director of the Camp will be EDWARD DOWNING, faculty member of the University of Michigan School of Music, "1969 Teacher of the Year", and more recently, Vice President of the Midland (MI) Bank. — LLOYD RICHARDS was chosen for the prestigious position of Dean of the Yale School of Drama where he will replace Robert Brustein, who moved to Harvard to head the Loeb Theater. Mr. Richards' five-year contract will commence in July. He will divide his activities between the New Haven institute, the Playwrights' Conference of the Eugene O'Neill Theatre Center, and the Theatre and Cinema Department of New York's Hunter College.

Last Fall, VINCENT C. LA GUARDIA, JR. became the Director of the Lamont School of Music of the University of Denver. He has been on the school's faculty since 1973.

A number of opera singers, still active in their performing careers, have recently joined vocal faculties at academic institutions, some as permanent members, others as visiting professors: mezzo-soprano BETTY ALLEN and tenor CHARLES BRESSLER to the North Carolina School of the Arts in Winston-Salem; soprano VERONICA TYLER to the University of Michigan, Ann Arbor; soprano ELIZABETH MANNION to the University of Texas, Austin; bass SPIRO MALAS to the Peabody Conservatory, Baltimore; and baritone BERNARD TURGEON to the University of Victoria, Canada. SUSANNE SZEKELY and JAMES SAVAGE have joined the faculty of the Cornish Institute of Allied Arts in Seattle.

Canadian composer/conductor CHARLES WILSON has been engaged by the University of Guelph in Ontario as Professor of Composition. — DAVID F. WYLIE is Assistant Professor of Voice and Co-Director of the Opera Workshop at Louisiana Tech University in Ruston. — ALBERTA MASIELLO, Assistant Conductor at the Metropolitan Opera for the last 21 years, has also joined the vocal faculty at New York's Mannes College of Music.

KEITH CLARK joined California State University at Fullerton as conductor of the orchestra, not of the opera department, as erroneously reported. MICHAEL KURKJIAN continues as Opera Director.

European Opera Houses

ROLF LIEBERMAN, who planned to retire at the end of next season after completing his tenure at the Opéra de Paris, will be joining the Opéra de Monte Carlo as an administrative consultant. The company's new Artistic Director is GUY GRINDA, and it was further announced that American conductor LAWRENCE FOSTER will become Chief Conductor, succeeding Lovro von Matacic.

Bernard Lefort, who will take over from M. Liebermann in 1980, engaged SILVIO VARVISO as Music Director of the Paris Opéra. Known to American audiences from his years at the Metropolitan Opera, and, more recently, from his conducting at the San Francisco Opera, he comes to Paris after having been Music Director in Stuttgart, Stockholm, and his native Zurich. — The school of the Opéra de Paris has added ELISABETH GRUEMMER to its faculty of Michel Sénéchal, Denise Duplax, and Gabriel Bacquier.

In addition to guiding the Théâtre de Montpellier, RAYMOND DUFFAUT will become the Director of the Opéra d'Avignon. He plans to present some joint productions not only between those two companies, but also in collaboration with the opera houses in Toulouse and Bordeaux.

HANS WALLAT, currently Music Director in Mannheim, will succeed Marek Janowski at the Dortmund Oper in 1980, and HELMUT MESSEL-THERHORN will become the new Music Director in Essen.

DOUGLAS CRAIG, O.B.E., assumed the duties of Director of the Opera and Drama School at the Royal College of Music in London.

Resignations

As a result of the recent announcement by JULIUS RUDEL of his early resignation as General Director of the New York City Opera, effective April '79, Beverly Sills will assume her duties in this capacity at the end of the current season. It was originally planned that the soprano start her administrative career in 1980, when she was to become co-director of the City Opera, together with Mo. Rudel (see *Bulletin* Vol. 20, No. 2). Rudel joined the company in 1950 and became its director in 1957; he will remain affiliated with City Opera as Principal Conductor. After twelve years as Music Director of the Louisville Orchestra, JORGE MES-TER announced his resignation as per the end of the current season. He will remain Music Director of the Aspen Festival.

Two national service organizations are losing administrators, one due to a resignation, the other due to retirement. ANN DARLING, Executive Director of OPÉRA America, has resigned her position (effective May 1) after eight years of dedicated and imaginative leadership. — DOROTHY NELMS, Membership Secretary of the American Symphony Orchestra League, is retiring after twenty years with that organization. She first joined ASOL when it operated out of Charleston, WV, under the directorship of Helen Thompson.

* * *

WINNERS, Singers

A total of \$22,500 was distributed among fifteen singers by the National Opera Institute, awarded in cooperation with the Sullivan Foundation. The winners were selected at the final auditions in December '78 in Chicago, and are sopranos GWENDOLYN BRADLEY, JANICE HALL, MARY SHEARER, MARYANNE TELESE and CAROL VANESS; mezzo-sopranos FAITH ESHAM and LORNA MYERS; tenors JERRY HADLEY, DANA TALLEY and JOHN WEST; baritones JOHN BRANDSTETTER, JOHN DEL CARLO, STEPHEN DICKSON and JAMES TYESKA; and bass-baritone ERIC HALFVARSON. The money is to be used for advanced professional training.

American soprano JUDITH NICOSIA was named first prize winner at the Concours International de Chant de Paris. She also received a special Darius Milhaud award. In the women's division she shared honors with Israeli ZEHAVA GAL, who also won at the International Munich competition. American JACQUELINE PAIGE-GREEN placed third at this prestigious German competition, where she shared her prize with Japanese KEIKO HIBI. — APRIL MILLO from California was awarded top honors at the Voci Verdiani in Busseto; Japanese KUMI MARUYAMA came in second, Italians ISABEL GENTILE and MARIO LUPERI were third.

Among the 1978 prize winners at the famous Tchaikovsky Competition was American soprano JACQUELINE PAIGE-GREEN. In addition to the above mentioned Munich competition, she also won the Grinnell-Detroit Grand Opera Award and was one of the semi-finalists at the Metropolitan Opera National Council auditions. Z. EDMOND TOLIVER, an American bass, distinguished himself by receiving two diplomas in Moscow (one as a finalist, the other for his interpretation of Tchaikovsky songs) and a special award for excellence in vocal accompaniment was awarded American pianist CHARLES LLOYD. All three recipients in Moscow were graduates of the University of Michigan. American soprano JO ELLA TODD, presently singing in Germany, won the International Mina Bolotine Competition in Belgium.

Soprano GINA FIORDALISO received first prize in the vocal category of CBC's Radio Talent Competition held last June. — Another Canadian, bass-baritone INGEMAR KORJUS, placed second in the men's division in Munich and was also among the winners at s'Hertogenbosch International Singing Competition in Holland in 1978. Other winners in the Dutch competition included British tenor DAVID JAMES, Polish tenor GRZEGORZ CABAN, and three sopranos, Russians LARISSA SHEVCHENKO and ALLA ABLADERDIEVA and British ELAINE WOODS. — The Concours International de Chant in Toulouse also chose a Canadian singer, YVES CANTIN, as one of its prize winners. Others included Italian ALESSANDRO CORBELLI and Uruguayan ROBERTO NALERIO FRACCHIA who took the Grand Prix in Toulouse and another prize in Munich. Italian PETRANKA MALAKOVA received the Grand Prix for women. — Canadian contralto CATHERINE ROBBINS was honored for her interpretation of French art songs at the Concours de Chant in Paris.

While the Geneva contest refrained from awarding first and second prizes to men, Finnish MARGARETA HAVERINEN and Romanian NELLY MIRICIOIU placed first and second in the women's division. The following American singers received medals and certificates respectively: ROSE BENEDETTO, SUSAN ROBERTS, CHRISTINE D'AMICO DE VAULT and ANDREA ROSE. — International competitions in Athens and Barcelona also produced Romanian winners; the former MARIANA CIORMILA and IONITZA ALEXANDROU, the latter RODICA BAIRDCEA. First prize at the Spanish contest was won by French tenor FRANCOIS LEROUX.

Australian coloratura soprano HALINA NIECKARZ is the first recipient of the Armstrong-Martin Scholarship, established for Australian-born and Australian-resident singers. A \$7,000 grant will provide her with the opportunity of a professional education abroad and promotion for a professional career. She competed against eleven semi-finalists in auditions at the Conservatory in Sydney, and against six finalists on the stage of the Sydney Opera House.

LYNN MARIE MIZER, a 26-year old soprano from Illinois, won the '78 Lansing Symphony's National Young Artist Competition, open to vocalists in even years, to string players in odd numbered years. — Mezzo-soprano BEVERLY MORGAN won a Concert Artists Guild Award and will have her New York debut concert at Carnegie Recital Hall in February.

By a recent special arrangement, the Glyndebourne Festival Opera and the Houston Grand Opera are exchanging one singer per season. American soprano, former MONC Audition winner, SUNNY JOY LANGTON will join the Glyndebourne Touring Company, while British bass-baritone PHILLIP BROMLEY will be with the Texas company from December to April.

WINNERS, Apprentice Grants in Other Areas

The 1979 recipients of Apprentice Grants awarded by the National Opera Institute for a period of six to twelve months have been announced. Each recipient has been assigned to a professional "master" in a particular field. *Administration:* PARVAN BAKARDJIEV (Kurt Herbert Adler, San Francisco Opera); MARSHA HERRIN (Richard Gottschalk, Charlotte Opera); NANCY ROMOSER (Lloyd Yunker, Seattle Opera).

Stage Direction: LISI OLIVER (Joachim Herz, Komische Oper, Berlin); ANNE RANDOLPH (Wesley Balk, Minnesota Opera).

Coaching, Accompanying, Conducting: MICHAEL SCHERPEREL (David Harris, free-lance coach).

Set Design: MICHAEL ANANIA (Robert O'Hearn and Neil Jampolis, free-lance designers).

Make-up, Wigs: JOHN KOCH (Larry Cannon and Ray Iagnocco); HARVEY LIVINGSTON (Charles Elsen).

Technical Direction: JANE AYERS (John Priest, San Francisco Opera).

In addition, the following apprenticeships have been renewed for two to twelve months. *Administration:* DAVID MCGUGAN (Robert Collinge, Baltimore Opera).

Stage Direction: RICHARD HUDSON (Wesley Balk, Minnesota Opera); ROBERT THOMPSON (Frank Corsaro).

Coaching, Accompanying, Conducting: MICHAEL MITCHELL (Henry Holt, Seattle Opera).

Lighting Design: LAWRENCE FRENCH (Thomas Munn, San Francisco Opera).

The Detroit Symphony and its musical director Antal Dorati have initiated a Fellowship Program for Conductors. MARTIN FISCHER-DIESKAU (the baritone's son) will be the first Fellow under this one-year grant.

CHANGES AND ADDITIONAL PROGRAMS FOR THE COS CAREER GUIDE FOR THE YOUNG AMERICAN SINGER

NATIONAL OPERA INSTITUTE (page 1)

Grants do not exceed \$3,000 (reduced from \$5,000)

Age limit eliminated

Requirements: Applicants may have had no more than one NOI grant of more than \$1,000; may not have received \$6,000 or more in total grants (including that on application)

Auditions: National finals are no longer with OPERA America auditions

Additional program in cooperation with the William Matheus Sullivan Foundation:

Maximum grant: \$1,000 for professional training and/or career development

Eligibility: previous winner of NOI and/or Sullivan Foundation grant, whose total grants do not exceed \$6,000 (including that on application). Also singers in NOI national finals.

Requirements: application on NOI forms and information on need against which funds are to be used including detailed budget figures.

AMERICAN OPERA AUDITIONS (pages 3, 14; see also *Bulletin* Vol. 20, No. 4 page 18) address change: 3700 Carew Tower, Cincinnati, OH 45202

Age limit has been waived, but preference will be given singers who meet original requirements.

Stipend: travel and estimated living expenses.

INSTITUTE OF INTERNATIONAL EDUCATION (page 3)

In addition, the Institute offers financial assistance to a limited number of exceptionally qualified young American musicians with financial need to facilitate their participation in selected major, prestigious foreign competitions. By recommendation only (no auditions). Recommendation, curriculum including all professional experience, repertoire, etc., and letter stating which foreign competition the applicant wishes to enter and why, should be sent to The Music Committee, IIE (address page 3). Candidates who have already applied and have been accepted to participate in a competition are also eligible. The following vocal competitions have been selected by The Music Committee for 1979 applicants: International Competition for Verdi Voices, Busseto, Italy; International Competition for Musical Performers, Geneva, Switzerland; Benson and Hedges Gold Award for Concert Singers, Snape, England. Further, two competitions open to vocalists in 1980 are also included: Montreal International Competition, Canada; and International Music Competition, Munich, Germany. For eligibility requirements see "Foreign Vocal Competitions".

MICHIGAN (add to page 10)

NATIONAL YOUNG ARTIST COMPETITION, sponsored by Renaud Foundation
Lansing Symphony Association, 230 N. Washington Square, Lansing, MI 48933.

Biennial: 1980 (alternates with strings)

Age limit: 20-31

Deadline: January; Competition: March

Residency Requirements: none

Requirements: submit tape recording with application.

Prize: \$1,000 and appearance with orchestra

FRIDAY MUSIC CLUB OF LONG ISLAND, Young Artists Competition (add to page 11)

10 Caldwell Rd., Valley Stream, NY 11580. Mrs. Doris Abramson, Chairman
Annual

Age limit: 17-22

Requirements: open to students in New York metropolitan area

Deadline: January 20

Competition: March at Hewlett-Woodmere Library

ORATORIO SOCIETY OF NEW YORK SOLO COMPETITION

(add to page 11)

881 Seventh Avenue, Carnegie Hall studio 504, New York, NY 10019

Requirements: singer must not have made his/her oratorio debut in New York

Prizes: cash award and possible contract to perform as soloist with the Society

YOUNG CONCERT ARTISTS INTERNATIONAL AUDITIONS (page 13)

Additional Award: Mortimer Levitt Awards for Women Artists. Total of \$7,500 annual prizes towards New York recitals and sponsorship of activities to further professional career.

CONCOURS INTERNATIONAL DE CHANT DE PARIS (page 19)

Age limit: women 32, men 34

Deadline: April 10, 1980

CONCORSO INTERNAZIONALE PER VOCI VERDIANE (page 20)

Deadline: May 15

s'HERTOGENBOSCH INTERNATIONAL SINGING COMPETITION (page 21)

Box 1225

Prizes: 1st: 3000 florins

SANTA FE APPRENTICE PROGRAM (page 29)

Auditions (1979) not Tulsa or Denver, but in St. Louis, Houston, New Orleans, Atlanta, Bloomington IN, plus cities listed in Guide.

ASOLO OPERA (page 41)

New York address: c/o James Poulliott, Managing Director, 173 West 78 Street, New York, NY 10024

COS INSIDE INFORMATION

CONFERENCES

COS NATIONAL CONFERENCE 1979
Toronto, Park Plaza Hotel October 24-26

Following the most successful Conference we have ever held — there were over 400 delegates attending the New York meeting and latecomers had to be turned away — we anticipate making this first Canadian Conference an equal success. Subjects and speakers will be carefully chosen for maximum interest and lively discussions.

A world premiere, *Refugee Vaudeville Opera*, will be seen the first evening, promising innovative production ideas (see New Operas). We are honored to announce a special reception hosted by Canada's Lieutenant Governor at Queens Park, followed by a new production of *Tristan und Isolde* performed by the Canadian Opera Company. In addition to speeches and panel sessions, there will be demonstrations in new performing spaces. An optional tour to Stratford, Ontario, and the Shaw Festival at Niagara-on-the-Lake is under consideration for those registrants staying over the weekend.

Be sure to mark the dates on your calendar NOW so that you can return the registration promptly when it and the program reach you in the Spring.

Oklahoma, November 1979

A special COS Conference will convene in Tulsa, November 7-9. Its focal point will be a production of the rarely heard *La Navarraise* by Massenet, performed on November 8 by the Tulsa Opera in its new Performing Arts Center. This French-oriented meeting will offer Gallic opera personalities as special guests. A reception hosted by the local chapter of the Alliance Française will open the Conference on the evening of November 7. Further details will be announced and programs mailed in the Spring. Meanwhile, please note and reserve the dates.

... and in 1980

The 1980 COS National Conference will coincide with the San Diego Verdi Festival, which plans new productions of *Giovanna d'Arco* and *Il Trovatore*. Meetings are scheduled for June 26-29, 1980, in this attractive California city. With the departure from the usual Fall dates, we anticipate facilitating attendance for those producers who have found it difficult to participate in COS Conferences because of conflicts with their own seasons.

Essential Reading

Producers — Educators — Singers

"brimful of stimulating ideas . . . lucid, informed and erudite speeches . . . useful and practical suggestions"

Those are some of the comments by the first readers of the TRANSCRIPT OF THE COS CONFERENCE on THE TRAINING AND CAREER DEVELOPMENT OF THE YOUNG PROFESSIONAL SINGER.

Some of the suggestions made at the Conference have already been put into practice and, as we have been notified, have proven most successful.

You will want to get your own copy to read and re-read the speeches and comments by the experts, learn their different points of view, and extract the most useful ideas for your own program.

Copies can be ordered at \$7.50 including postage and handling.

NEW COS PUBLICATIONS

Due to the ever rising cost of productions, demand for the COS DIRECTORY OF SETS AND COSTUMES FOR RENT has been on a continuous increase. While COS has published annual amendments, many sets and costumes listed in the original 1970 publication are no longer in existence and a complete new Directory is essential. Information is being compiled now, and companies or workshops with sets and/or costumes for rent who have not returned the questionnaires are urged to do so directly; those that may not have received a questionnaire and are eligible are requested to contact COS immediately. The new Directory will again include information regarding the designer and the year of production. In addition, it will show the dimension of the playing area required or the size of the stage for which the set was conceived and the number and size of the trucks needed for transport. The new listing will also, for the first time, include the same information for musicals and light operas. A second section of this Directory will be devoted to an Amendment to the 1973-74 COS DIRECTORY OF ENGLISH TRANSLATIONS. The publication date is set for April '79; copies will be sent to all COS members as part of their *Bulletin* subscriptions. Single copies will be available for \$8.

COS recently prepared a Listing of Arts Administration Courses at academic institutions. It also includes information on Seminars, Workshops and Conferences on Arts Administration offered by national service organizations and professional arts institutions, on placement or referral services available to arts administrators, and on newsletters carrying notices of job openings in this field. The Listing is available from COS for \$2.

Opera/Musical Theater

All COS members will be receiving the new NEA guidelines shortly. More about this and other government news on pages 12 and 13.

Acknowledgement

While many of the news items in the *COS Bulletin* and in the COS archives are based on direct communications and special COS research, much important information is transmitted to us through the many excellent publications we receive. We credit them periodically, and again would like to acknowledge gratefully the part they play in making our own services more efficient: *Opera*, *Opera Canada*, *Opera News*, *Opernwelt*, *Opéra International*, *Orpheus*; general music magazines *Music Journal*, *Music News from Prague*, *Musical America*, *Musicanada*, *Symphony News*; and in the related and administrative fields: *Arts Management*, *Arts Reporting Service*, *BCA Newsletter*, *Music Educators Journal*, *OPERA America* and *Theatre Communications Group* newsletters, *Theater Design and Technology*, *Washington International Arts Letter*, and last but not least, *The New York Times*. (We apologize for any inadvertant omission.)

CURRENT MUSICOLOGY LISTING

As announced in the *COS Bulletin* Vol. 20, No. 2, *Current Musicology*, published by the Department of Music at Columbia University, devoted its 26th issue to opera. Following our own article in that issue and the listing of musicologists active in the operatic field, COS is pleased to add below further names of musicologists available for operatic projects with mention of their area of expertise:

Richard Hancock (Department of Music, University of North Carolina at Chapel Hill, Chapel Hill, NC 27514) — Currently researching Mercadante and operatic reform in the 1830s.

Mary Jane Matz (235 West 70 Street, New York, NY 10023) — Verdi scholar; also specialist in 19th century ballet and theatre history.

Dr. Julius Zsako (Professor of Music, Seton Hall University, South Orange, NJ 07079) — Specialist in Wagner and particularly *The Ring*.

IN 1977-78 OPERA LOST . . .

Bass HERBERT ALSEN, German/Austrian, 71 years old, in Vienna 10/25/78. Sang large repertory in German opera houses, debut in Vienna 1936, later with other leading companies in Europe. Wagnerian roles at Metropolitan Opera 1938-39, Mozart at Covent Garden 1947.

Contralto ROSETTE ANDAY, Austrian, 74 years old, in Vienna 9/18/77. Sang leading roles at the Vienna Staatsoper 1921-61 (debut as Carmen when 18, farewell performance as Klytämnestra when 58), also at other major houses throughout Europe.

Administrator, editor F. EMERSON ANDREWS, American, 77 years old, in Burlington, VT, 8/7/78. With Russell Sage Foundation 1928-56, president of the Foundation Center, NY, 1956-67; published *Foundation Directory*.

Soprano MARGIT ANGERER (SCHENKER), Hungarian, 74 years old, in London 1/31/78. Sang major roles in Vienna (1926-44), Salzburg, and Covent Garden (1931).

Arts administrator DAVID M. BABER, American, 33 years old, in St. Albans, WV, 12/25/78. Was the first executive director of OPERA America until he was named managing director of the Washington Opera in 1974. After two years in this position joined the administration of the Manhattan School of Music, where he became vice president. He held this post until illness forced him to resign.

Mezzo-soprano HELENE BOUVIER, French, 72 years old, in Paris 4/78. Sang at Paris Opéra and Opéra Comique 1939-64, also other companies including Teatro Colón.

Composer, singer JACQUES BREL, Belgian, 49 years old, in Bobigny, France, 10/9/78. Best known in the U.S. through his music-theatre piece *Jacques Brel is Alive and Well and Living in Paris*, performed Off-Broadway in over 2,500 performances.

Musicologist, administrator MAUDE BROGAN, American, 51 years old, in New York 12/18/78. Director of the Martha Baird Rockefeller Fund for Music since 1971, she had been affiliated with the Fund since 1961. Her other activities on behalf of young artists included those as head of the Institute of International Education in New York. She also helped found Chamber Music America and was on its advisory council. She held a Ph.D. in musicology from New York University and, for nine years, worked in music and television at NBC.

Composer, conductor CARLOS CHAVEZ, Mexican, 79 years old, in Mexico City 8/2/78. One of this century's major composers, wrote primarily instrumental music; music theatre pieces include *Love Propitiated* and *Panfilo and Lauretta*. Conducted major orchestras here and abroad, was head of Mexico's National Conservatory and director of Mexico's Department of Fine Arts.

Union leader HAL DAVIS, American, 63 years old, in New York 1/11/78. President of the American Federation of Musicians since 1970, before that vice-president for six years and head of the Pittsburgh Local for 22 years. Also a vice-president of AFL-CIO. For last two years was on the National Council for the Arts (Presidential appointment) and a director of the American Council for the Arts. Since 1974 also president of Inter-American Federation of Entertainment Workers.

Administrator, consultant on theatre technique THOMAS P. DE GAETANI, American, 48 years old, in Narrowsburg, NY, 2/10/78. Beginning 1953 was lecturer on theatre technique at Juilliard School for ten years, also artistic director of opera workshop at Yale Graduate School of Music and technical director of Tanglewood Festival opera department. For three years secretary-general of International Association of Theatrical Technicians, and became founding president of the U.S. Institute of Theatre Technology, where he remained as executive director. 1962-65 managing director of Lincoln Center. 1976 founder president of Delaware Valley Arts Alliance. As consultant worked on feasibility studies for establishment of cultural centers for about 250 communities. Also organized Council/Alliance of National Arts Organizations.

Soprano, administrator EDIS DE PHILIPPE, American/Israeli, 61 years old, in Tel Aviv 7/15/78. In New York, she first sang in musicals, then in opera; 1946 performed at the Paris Opéra and Opéra Comique. 1947 founded the Israel National Opera, where, as its general director, she produced over 50 operas.

Conductor JEAN DESLAURIER, Canadian, 68 years old, in Montreal 5/30/78. Conducted opera and symphony throughout Canada. 1967 headed Quebec Commission of Enquiry on Teaching of the Arts.

Baritone WILLI DOMGRAF-FASSBAENDER, German, 81 years old, in Nürnberg 2/13/78. Sang leading roles in most major German opera houses, also Salzburg and Glyndebourne Festivals. Later worked as stage director, also acted in films, and taught voice. His daughter is mezzo-soprano Brigitte Fassbänder.

Designer JACQUES DUPONT, French, 69 years old, in Chatou, France, 4/21/78. Designed several productions at the Paris Opéra, also for Aix-en-Provence and two for the Metropolitan Opera (*Faust* and *Carmen*) in collaboration with Jean-Louis Barrault.

Baritone, educator WILFRED ENGELMAN, American, 73 years old, in Cincinnati 2/12/78. Sang supporting roles with Met 1935-43 in 337 performances. 1948 joined voice faculty of College-Conservatory of Music, Cincinnati, was head of its opera department 1955-63.

Artist manager LAWRENCE EVANS, American, 83 years old, in White Plains, NY, 10/23/78. Managed many internationally famous singers and instrumentalists, in the 30s was co-founder and later became president of Columbia Concerts (Columbia Artists). 1951 again became an independent manager.

Coloratura soprano LETITA NORRIS GARNER, American, 35 years old, in Wiesbaden 6/3/78. Graduated University of Michigan. Sang leading roles in Wiesbaden for last six years, Zerbinetta last role before illness.

Tenor ROLF GERARD, American, 84 years old, in New York 4/78. Sang leading roles with German companies in the 30s, after '38 with various American companies.

Composer, radio producer, educator DON GILLIS, American, 65 years old, in Columbia, SC, 1/10/78. Wrote following operas: *The Gift of the Magi*, *The Libretto*, *Park Avenue Kids*, *Pep Rally*, and *Legend of Star Valley Junction*. 1944 became producer of NBC Toscanini broadcasts, after Toscanini's retirement remained as president with the orchestra until 1955. 1958-61 president of National Music Camp, Interlochen, subsequently chairman of arts department of Dallas Baptist College, and finally composer-in-residence and chairman of media arts department, University of South Carolina.

Mezzo-soprano RENEE GILLY, French, 70 years old, in Paris 3/31/77. Daughter of baritone Dinh Gilly; Paris debut in 1933. Created the title role of Milhaud's *Esther de Carpentras*. After retirement from stage taught at Paris Conservatoire.

Educator, publisher BENJAMIN GRASSO, American, 67 years old, in Greenville, SC, 12/31/78. With G. Schirmer 1945-54; Associated Music Publishers 1954-76. Member board of directors Music Publishers Ass'n, Music Teachers National Ass'n, etc.

Vocal coach OTTO GUTH, Austrian/American, 67 years old, in New York 1/25/79. Musical Supervisor and vocal coach with San Francisco Opera for last 25 years, in 1975 was awarded the San Francisco Opera Association Medal. Was head of Mannes College of Music Opera Workshop for fifteen years and faculty member of the Curtis Institute of Music. Also worked privately with such singers as Leontyne Price and Cornell MacNeil.

Conductor ROBERT HEGER, German, 91 years old, in Munich 1/14/78. Leading conductor in major German and Viennese opera houses for 43 years (Munich 1921-25, 1949-66, Berlin 1933-45, etc.) Also conducted at Salzburg, Bayreuth, and Covent Garden.

Mezzo-soprano VALETA IACOPI (Mrs. Ronald Hill), British, in her sixties, in Wales 11/9/77. Sang with Sadler's Wells 1934-41 and, after World War II reopening, 1945-50; with Covent Garden 1950-60. Created role of Mrs. Sedley in *Peter Grimes*, and in 1955 was made F.R.A.M. Lately taught at Welsh College of Music.

Composer, librettist IVAN JIRKO, Czech, 52 years old, in Czechoslovakia 1978. Wrote following operas: *The Adventure of Arthur Row*, *Twelfth Night*, *The Millionaire*, and *The Prostitute*.

Composer, educator ERNEST KANITZ, Austrian/American, 84 years old, in Menlo Park, CA, 4/7/78. Wrote following operas: *The Lucky Dollar*, *Perpetual*, *Room Number 12*, *The Royal Auction*, and *Visions at Twilight*. Came to U.S. in 1938. was chairman of music department at Erskine College, SC, and 1944-59 with University of Southern California, where a memorial fund to assist young composers will be established in his name.

Composer, conductor ARAM KHACHATURIAN, Russian, 74 years old, in Moscow 5/1/78. Renowned Russian composer. His only stage works are the ballets *Gayane* and *Spartacus*. Toured extensively as a conductor (in U.S. in 1968). Received several Soviet honors (Stalin Prize, "Artist of the Soviet Union", etc.).

Conductor BORIS KHAIKIN, Russian, 74 years old, in Moscow 5/11/78. Was artistic director 1928-35 Stanislavsky Theatre, 1936-54 Maly and Kirov Theatres, Leningrad, and in 1954 became leading conductor of the Bolshoi Company, which he conducted on its Montreal visit. Conducted world premieres of *Colas Breugnot*, *Betrothal in a Monastery*, and *Story of a Real Man*.

Bass ALEXANDER KIPNIS, Russian/American, 87 years old, in Westport, CT, 5/14/78. Internationally acclaimed bass, sang leading roles at the Metropolitan Opera 1940-45. Debut in Hamburg 1915, continued at major German opera houses, also Paris, Salzburg, Covent Garden, Glyndebourne, La Scala, Teatro Colón, etc.; 1933-38 Vienna Staatsoper. American debut Chicago 1923. After retirement from stage taught in New York.

Music patron OLGA KOUSSEVITZKY, Russian/American, 76 years old, in New York 1/5/78. Widow of Serge Koussevitzky, head of Koussevitzky Music Foundation (assistance to young composers), on the boards of American International Music Fund, MacDowell Foundation, and Berkshire Music Festival. Came to U.S. in 1929. Married Koussevitzky in 1947. Recipient of numerous awards for her work on behalf of music and musicians.

Soprano, teacher MARJORIE LAWRENCE (KING), Australian/American, 71 years old, in Little Rock, AR, 1/13/79. Internationally celebrated soprano, her major repertory Wagnerian roles, debut Monte Carlo 1932, Met debut 1935 (*Walküre's* Brünnhilde). 1941 stricken by polio, returned to limited singing career 1942 (at the Met: *Venus and Isolde*), also numerous concerts. Opened new Melbourne opera house in 1966. Wrote autobiography *Interrupted Melody* which was later made into a film. Taught at universities in New Orleans, Little Rock, and at Southern Illinois University, where the Marjorie Lawrence Opera Theatre was named for her.

Tenor SERGEI LEMESHEV, Russian, 75 years old, in Moscow 1977. Leading tenor at the Bolshoi Opera 1931-61, then taught at Moscow Conservatory.

Artists manager JOSEPH A. LIPPMAN, American, 74 years old, in New York 12/20/78. Was among the leading American managers of musicians, and thus responsible for building careers of some major American artists. Although he also represented many famous instrumentalists, his primary interest and assistance was always reserved for singers. First associated with the National Concert and Artists Corporation, later Columbia Artists Management, he joined Herbert Barrett Management in 1956, where he became executive vice president.

Tenor JOSE LUCCIONI, Italian, 75 years old, in Marseille 10/6/78. Sang leading roles throughout Europe, at Paris Opéra 1932-62, also South America; 1937 in Chicago. Director of Opera in Nice 1948.

Soprano MARIANNE MATHY-FRISDANE (b. Kahn), German/Australian, 88 years old, in Sydney 10/16/78. Niece of American philanthropist Otto Kahn. Sang opera in Germany in 20s. Professor of voice Sydney Conservatory. Taught, among others, Joan Sutherland.

Translator PHYLLIS MEAD, American, 79 years old, in Brooklyn, NY, 3/1/78. She and her husband translated some thirty operas into English, many performed regularly in these versions by American companies. Was president of Brooklyn Music School, Golden Hill Chorus, and Brooklyn Heights Madrigal Society.

Designer, architect OLIVER MESSEL, British, 73 years old, in Bridgetown, Barbados, 7/13/78. Designed for London theatres 1926-73, also ballet and opera at Glyndebourne, Sadler's Wells, etc. Two productions for the Met: *Nozze di Figaro* 1959 and *Ariadne auf Naxos* 1962. Also worked in films. One-man exhibits of his work in New York and London. Designed houses and rebuilt Queens Park Theater in Barbados.

Manager ELEANOR MORRISON, American, 49 years old, in New York 2/18/78. Worked in public relations for numerous soloists and Musica Aeterna Concerts, and was manager of the Philadelphia Lyric Opera 1974-76. 1952 started her New York career at the New York Philharmonic.

Composer NICHOLAS NABOKOV, Russian/American, 75 years old, in New York 4/6/78. Wrote following operas: *Death of Rasputin* and *Love's Labours Lost*; among his

ballets *Don Quixote* and *Union Pacific*. 1951-63 was secretary general for Congress for Cultural Freedom. Came to U.S. in 1933, taught at various American colleges including Peabody Conservatory. 1945-57 was advisor for cultural affairs to U.S. Military Government in Germany. Organized contemporary music festivals in 1952 in Paris, 1954 in Rome, and 1961 in Tokyo; 1963-67 headed Berlin Festival. Wrote two autobiographies, *Old Friends and New Music* and *Bagazh*. Was a cousin of the late Vladimir Nabokov, the author.

Composer, teacher PAUL NORDOFF, American, 68 years old, in Philadelphia 1977. Wrote opera *The Masterpiece*. Recipient of two Guggenheim Fellowships. Taught 1938-43 Philadelphia Conservatory of Music, 1945-46 Michigan State College. Recently did music therapy research at Child Study Center, Philadelphia.

Manager RUTH O'NEILL, American, 87 years old, in Tucson 3/11/78. Treasurer and vice-president of Columbia Concerts (Columbia Artists) 1930-63, then partner in Judson, O'Neill, Beall and Steinway Management until retirement in 1975. Represented internationally famous performers. Started as secretary to Stokowski in Philadelphia.

Designer CAMILLO PARAVICINI, Italian, 76 years old, in Milan 8/23/78. In 1928 became chief designer at the Rome Opera. In addition to Italian houses, also designed for the Teatro Colón and for the Met in 1923 (*Aida*), and 1932 (*Simon Boccanegra*).

Bass ALOIS PERNERSTORFER, Austrian, 65 years old, in Vienna 5/12/78. Leading bass at Vienna Volksoper and Staatsoper, also performed in Salzburg, Glyndebourne, Zurich and at La Scala. 1951-52 at Metropolitan Opera.

Composer MARIO PERSICO, Italian, 85 years old, in Naples 12/17/77. Wrote following operas: *La Bisbetica dominata* (*Taming of the Shrew*), and *La Locandiero*.

Director, designer CARLO PICCINATO, Italian, 76 years old, in Trieste 4/27/78. After 1935 resident director Rome Opera. Also staged productions in Chicago, San Francisco, Buenos Aires, and Rio de Janeiro.

Composer PAUL REIF, Czech/American, 68 years old, in New York 7/7/78. Wrote following operas: *Portrait in Brownstone*, *Curse of Mauvais-Air*, *Mad Hamlet* and in collaboration with Larry Rivers, a multi-media piece *The Artist*, performed at the Whitney Museum; also Viennese musical *Strassenmusik*. American Bicentennial piece commissioned and premiered by Musica Aeterna, premiere performances also by Cincinnati Symphony, Kansas City Symphony, etc. Numerous vocal compositions premiered by Wagner Chorale, Gregg Smith Singers, and soloists such as Eleanor Steber, George Shirley, Donald Gramm, Giorgio Tozzi, John Reardon, and others; instrumental music premiered by Rudolf Firkusny, Julius Baker, etc. Recipient of MacDowell Colony Fellowship, grants from Meet the Composer, Sullivan Foundation, etc. Studied Viennese Academy of Music, with Franz Schalk and Bruno Walter. Retrospective concert of Reif's music 6/7/78 at Carnegie Hall one month before sudden death.

Director GUENTHER RENNERT, German, 67 years old, in Salzburg 7/31/78. Internationally famous stage director, worked in major opera houses around the world. At Metropolitan Opera between 1960 and 1974: *Nabucco*, *Manon*, *Salome*, *Zauberflöte*, *Jenufa*, and *Nozze di Figaro*; at the San Francisco Opera *Incoronazione di Poppea* and *Katya Kabanova*. Just completed new production of *Rosenkavalier* in Salzburg. Was general director of Hamburg Opera 1946-56 and in Munich 1968-76; in 1960 became head of production at Glyndebourne. Began directing films 1933, first opera in 1935. Operas staged by Rennert in world premieres include *Oedipus der Tyrann*, *Pallas Athene weint*, *The Flood*, and *Dantons Tod*.

Pianist, coach LEO RUSSOTTO, American, 81 years old, in Encino, CA, 1/29/78. In the 30s was vocal coach and accompanist to Helen Traubel, Robert Weede, and Ernestine Schumann-Heink. Toured as assistant conductor with musicals 1949-52 and 1960-62.

Administrator GUIDO SAMPAOLI, Italian, 88 years old, in Rome 12/5/77. General administrator San Carlo Opera, Naples, 1940-43, artistic director Teatro Reale dell'Opera, Rome, 1950-58, and the same position Teatro Sperimentale, Spoleto, 1947-70.

Composer, violist, teacher TIBOR SERLY, Hungarian/American, 76 years old, in London 10/15/78. Composed various pieces and completed last works of Bela Bartok. Also taught in New York.

Conductor WILLIAM STEINBERG, German/American, 78 years old, in New York 5/16/78. Internationally famous conductor, had been music director of Buffalo Philharmonic, Pittsburgh and Boston symphony orchestras, and the London Philharmonic, at

times holding two of those positions simultaneously. In 1936-38 Principal Conductor of the Israel Philharmonic, 1966-68 of New York Philharmonic. Started his career at the Cologne Opera, followed by the German Theatre in Prague. 1929-33 was General Music Director of the Frankfurt Opera. First conducted opera in the U.S. in San Francisco (1944-48 and 1956-57), at the Metropolitan Opera 1965 (*Aida*, *Walküre*, and *Vanessa*) and 1974 (*Parsifal*). Conducted world premiere of Schoenberg's *Von heute auf morgen* (1930). His last appearance was with New York Philharmonic 5/1/78.

Composer WILLIAM GRANT STILL, American, 83 years old, in Los Angeles 12/3/78. Considered dean of black classical composers, winner of two Guggenheim Fellowships, the Harmon Award, National Federation of Music Clubs Award, his orchestral compositions were played by leading American orchestras. Wrote the following operas: *Troubled Island*, *The Peaceful Land*, *Highway No. 1*, *USA*, and *Bayou Legend*.

Composer, conductor ALFREDO STRANO, Italian, 73 years old, in Pisa 4/78. Wrote opera *Sulla via maestra*. Conducted in various Italian cities.

Teacher, coach JANOS (JANI) STRASSER, Hungarian/British, 76 years old, in Sussex 9/27/78. For forty years coach and head of music staff in Glyndebourne, also 1970-76 with Australian Opera and in Geneva.

Baritone CARLO TAGLIABUE, Italian, 80 years old, in Monza 4/5/78. For almost forty years (1922-1960) sang leading roles in Italian opera houses, twenty years at La Scala, made guest appearances at Covent Garden and in South America. At Met 1937-39 in eight roles. Created roles in Respighi's *La Fiamma*, Rocco's *Morte di Frine*, and Robbiani's *Guido del Popolo*.

Administrator, translator NORMAN TUCKER, C.B.E., British, 68 years old, in London 8/10/78. Joined Sadler's Wells in 1947, became co-director, and 1954-66 artistic director. Responsible for introducing many new works to London. Translated over one dozen operas, almost all performed in his version at Sadler's Wells, also at other companies.

Composer, administrator FERIT TUEZUEN, Turkish, 48 years old, in Ankara 10/23/77. Wrote following operas: *Nasreddin Hodja* and *Midas' Ears*. Was General Director of the Ankara State Opera.

Conductor WILLEM VAN OTTERLOO, Dutch, 70 years old, in Melbourne, Australia, 7/27/78. 1949-72 music director of the Hague Philharmonic. 1973 moved to Australia, conducted the Sydney and Melbourne symphony orchestras, the latter also on U.S. tour.

Conductor NINO VERCHI, Italian, 57 years old, in Milan 7/4/78. Was member of La Scala 1946-73, first as coach, ballet conductor, last five years as resident conductor. 1959-62 led 61 performances of eight operas at Metropolitan Opera, also guest appearances at Vienna Staatsoper, Teatro Colón, etc.

Composer, teacher ANTONIO VERETTI, Italian, 78 years old, in Rome 7/13/78. Wrote following operas: *Burlesca*, *Una Favola di Andersen*, *Il Favorito del re*, *Il Medico volante*, and *Sette peccati*.

Bass-baritone, teacher CHESTER WATSON, American, 65 years old, in New York 1/8/79. Sang with various American opera companies and orchestras, primarily New York City Opera; also in television productions. Created roles in *The Consul*, *Good Soldier Schweik*, and *Trial of Mary Lincoln*.

Philanthropist FREDERICK K. WEYERHAEUSER, American, 83 years old, in St. Paul 9/16/78. Former president and chairman of Weyerhaeuser Co., lumber industrialist. Wife is board member of Metropolitan Opera, founding member of Metropolitan Opera National Council, and its Honorary President.

Choral director, administrator PETER WILHOUSKY, American, 75 years old, in Norwalk, CT, 1/4/78. Prepared chorus for Toscanini's NBC Symphony broadcasts of opera, was music administrator of New York public schools for 25 years (1939-64), director of city schools last 11 years. Founded New York's All City Chorus 1936 and led it in concerts until 1964. Was instrumental in bringing N.Y. Philharmonic to schools and helped in establishing Young Audiences in New York.

Patron HAROLD L. ZELLERBACH, American, 83 years old, on cruise in Honolulu 1/29/78. President, then chairman of the board of Crown Zellerbach, pulp and paper industrialist. For 28 years president of San Francisco Art Commission, on the board of San Francisco Opera, also the city's museum and ballet company. 1974 he pledged \$1 million towards San Francisco's new performing arts center.

PERFORMANCE LISTING 1978-79 cont.

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, Mus. Dir., Birmingham**
11/16, 17, 18/78 *Orpheus in the Underworld* Eng. Martin
4/26, 27, 28/79 *The Barber of Seville* Eng. Martin
- Mobile Opera Guild, K. Willson, Gen. Mgr., Mobile**
10/10, 12, 14/78 *Don Pasquale* Lovett; Blake, Beattie, Dickson; c: Yestadt; d: Strasfogel; Greater Miami Opera prod.
3/13/79 *Madama Butterfly* Haywood, Casei; McCauley, Serrano; d: Virgilio; 3 pfs.
- Opera Alabama, J. Fowler, Mgr., Birmingham**
Fall '78 *Curlew River*
Spring '79 *The Return of Ulysses* tour
- Samford University Opera Wksp., G. W. Bugg, Dir., Birmingham**
11/16, 17/78 *The Marriage of Figaro* Eng. Martin; w.o., videotaped
12/21, 22, 23/78 *Amahl and the Night Visitors* w.p., videotaped
- Troy State University Opera Wksp., P. Kelley, Dir., Troy**
5/17, 19/79 *Help, Help, the Globolinks!*

ARIZONA

- Arizona Opera Co., Tucson (see Vol. 20, No. 4 Blltn.)**
2/15, 17/79 *Rigoletto* 2/8, 10 in Phoenix (replacing *Lohengrin*)
- Arizona State University Lyric Opera Theatre, K. Seipp, Dir., Tempe**
10/6, 7, 8, 13, 14, 15/78 *Ruddigore*
12/1, 2, 6, 8, 9/78 *A Funny Thing Happened on the Way to the Forum*
2/16, 17, 21, 23, 24, 25/79 *The Turn of the Screw*
4/20, 21, 25, 27, 28/79 *The Tales of Hoffmann*
Tour: 1/26, 27/79 *Così fan tutte*; 1/27, 28/79 *Hansel and Gretel*; 3/9, 10/79 *Die Fledermaus*
- Northern Arizona University Opera Theatre, D. W. Wakeling, Dir., Flagstaff**
10/78 *The Secret of Suzanne & Hin und zurück & Dr. Miracle* Eng., w.o., 3 pfs.
12/78 *The Play of Herod* w.o., 2 pfs.
3/79 Opera Excerpts w.p., 2 pfs.
5/79 *Princess Ida* w.o., 3 pfs.

ARKANSAS

- University of Arkansas Opera, B. Thebom, Dir., Little Rock**
11/11-25/78 *Don Quixote's Puppet Show* Eng. Thebom
2/17-25/79 *Così fan tutte* Eng. Thebom
4/19-29/79 Zoch's *Questa Experiment* prem.

CALIFORNIA

- California Amphitheatre, Oakland**
9/78 *The Merry Widow* Munsel; Cameron
- California State University Opera Theater, M. Kurkjian, Dir., Fullerton**
11/18, 19/78 *L'Heure espagnol & Il Tabarro* w.p.
3/30 4/1, 2, 4, 5, 6/79 *The Bartered Bride* Eng., w.o.
- California State University Opera Theatre, R. Duckwall, Chmn., Long Beach**
2/16-18, 22-24/79 *Hansel and Gretel*
- California State University, Opera Theatre, D. Scott, Dir., Northridge**
11/3, 4, 7, 8, 10, 12/78 *Don Pasquale*
3/23, 24, 26, 27, 30, 31/79 *Dialogues of the Carmelites*
- California State University Opera Wksp., R. L. Stradley, Dir., Sacramento**
12/78 *Amahl and the Night Visitors* w.p.
3/22, 23, 24, 29, 30, 31 4/5, 6, 7/79 *La Pêrichole*
- Casa Italiana Opera Co., M. Leonetti, Dir., Los Angeles**
10/22/78 *Tosca* 2 pfs. w.o.
1/21/79 *La Bohème*
3/25/79 *Carmen*
- Cerritos College, La Mirada Civic Theatre, Norwalk**
3/10/79 *The Pirates of Penzance*

Euterpe Opera Club of Los Angeles, H. Pelta, Mus. Dir., Los Angeles

12/12/78 *Faust* all pfs. at 10 a.m. at Music Center

2/6/79 *The Marriage of Figaro*

3/13/79 *Macbeth*

4/24/79 *Cinderella*

Five Penny Opera, Orange Coast College Auditorium, Costa Mesa

1/12, 13, 19, 20/79 *Die Fledermaus*

Hidden Valley Opera Ensemble, P. Meckel, Gen. Dir., Carmel Valley

12/12, 13/78 An Evening of Lieder

1/12, 13, 14, 19, 20, 26, 27, 28 2/2, 3/79 *Don Pasquale*

3/16, 17, 18, 22, 23, 24, 25, 30, 31/79 *The Turn of the Screw*

5/4, 5, 11, 12, 13, 24, 25, 26, 27, 31 6/1, 2, 3/79 *Carmen*

12/78 2-5/79 An Evening of Scenes, 18 pfs.

Highland Park Symphony Orchestra, Holland Auditorium, Los Angeles

11/3/78 *Norma*

Hollywood Opera Ensemble, Los Angeles

9/30/78 *Madama Butterfly*

Humboldt Light Opera Co., J. Stanard, Dir., Eureka

9/15, 16, 21, 22, 23/78 *Carousel* w.o.

12/3, 4/78 *Werther* w.p.

2/79 *Il Campanello* Eng. & *Cox and Box* w.p.

4/79 *The Fantasticks* w.p.

Humboldt State University, Opera Wksp., J. Stanard, Dir., Arcata

1/26, 27 2/2, 3/79 *Suor Angelica & The Boor* w.p.

5/4, 5, 11, 12/79 *La Bohème* Eng. Martin

Lamplighters-Opera West, S. Beman, Exec. V.P., Presentation Theatre, San Francisco

9/20 10/6, 7, 8, 13, 14, 20, 21, 22, 27, 28, 29 11/3, 4/78 *The Gondoliers* also 11/19 in Cupertino

12/8, 9, 10/78 *The Champagne Galas*

3/3, 9, 10, 11, 16, 17, 23, 24, 25, 30, 31/79 *Patience*

6/23, 29, 30 7/1, 6, 7, 13, 14, 15, 20, 21, 27, 28, 29 8/3, 4/79 *Utopia, Ltd.*

Long Beach Opera Company & Symphony Ass'n, M. Milenski, Prod. Dir., Long Beach

3/28, 30 4/1/79 *La Traviata*

Los Angeles Bureau of Music, CETA Symphony

12/16/78 Zador's *Yehu c: Senia*

Los Angeles Civic Light Opera, Shrine Auditorium

11/10-12/78 *Treemonisha* Balthrop

Los Angeles Music Theatre Co., Caldwell Hall

12/1, 2, 8, 9/78 *Il Tabarro & The Secret of Suzanne* w.p.

Los Angeles Solo Repertory Orchestra

12/17/78 *Amahl and the Night Visitors*

Los Angeles Valley College, Valley Opera, R. Chauls, Dir., Van Nuys

11/17, 18/78 Opera Scenes

1/11, 12, 13, 19, 20/79 *The Marriage of Figaro*

Modesto Junior College Opera Theatre, L. Woodward, Dir., Modesto

12/78 *Amahl and the Night Visitors*

4/27, 28 5/4, 5, 6/79 *Die Fledermaus* Eng. Martin

Mt. San Jacinto College Opera Theatre, Gilman Hot Springs

1/12, 14, 19, 21/79 *La Traviata* w.p.

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

11/15, 19m/78 *The Turk in Italy*

11/16, 19/78 *Andrea Chénier*

11/17, 29/78 *The Marriage of Figaro*

11/18, 24/78 *Madama Butterfly*

11/21, 26/78 *Tosca*

11/22, 26m, 30/78 *La Bohème*

11/28 12/3/78 *The Magic Flute*

12/1, 9/78 *Street Scene*

12/3m, 10/78 *Carmen*

12/6/78 *Pelléas et Mélisande*

12/7, 10m/78 *Le Coq d'or*

Oakland Opera Theatre, A. Taylor, Art. Dir., Oakland

11/17, 18, 19/78 *Hansel and Gretel*

Opera a la Carte, Cal Tech Auditorium, Pasadena

11/4/78 *The Mikado* w.o.

11/19/78 G&S Excerpts, conc. pf. w.o.

1/13/79 *H.M.S. Pinafore*

Opera Buffet Corp., Glendale

9/24/78 *La Traviata* w.o.

Opera Piccola, E. Evans, Art. Dir., San Francisco

2/1, 3, 10, 11m/79 *Angélique*

The Opera Studio Inc., & Shakespeare Society of America, Los Angeles

10/1, 2, 4, 6/78 *Roméo et Juliette* Eng.

10/3, 5, 8/78 *The Merry Wives of Windsor*

10/26/78 *Suor Angelica & Sweet Betsy from Pike* c: Bucci, 10 pfs.

Palm Desert Opera, J. Dear, Mus. Dir., Palm Desert

11/3, 4, 6, 7, 9, 10/78 *The Magic Flute* Eng. Dear, w.o.

Pepperdine University, Opera Wksp., Malibu

11/17, 18/78 *H.M.S. Pinafore*

Riverside Opera, R. Caulkins, Gen. Dir., Landis Auditorium

11/4/78 *Trial by Jury* w.p.

2/17/79 *Dr. Miracle* w.p.

5/5/79 *Rita* w.p.

San Carlo Opera of Los Angeles, M. Leonetti, Gen. Dir., Los Angeles

10/28/78 *Faust*

2/17/79 *Il Trovatore*

3/7/79 *La Traviata*

San Diego Symphony Orchestra, R. Christian, Gen. Mgr., Civic Theatre

4/5, 6, 8/79 Von Wayditch's *Jesus Before Herod* prem.

San Francisco Children's Opera, N. Gingold, Dir., San Francisco

11/4/78 *Cinderella*

12/9/78 *Santa Claus' Beard*

1/20/79 *Puss in Boots*

2/24/79 *The Emperor's New Clothes*

3/31/79 *Johnny Appleseed*

5/19/79 *Snow White and the Seven Dwarves*

San Francisco State University Opera Theatre, J. Bravar, Dean, San Francisco

4/28, 29 5/3, 4, 5/79 Bernstein's *Mass*

San Jose State University Opera Wksp., I. Dalis, Dir., San Jose

12/1, 2/78 Opera Scenes w.p.

2/16, 17, 21, 22, 23, 24/79 *The Medium & The Telephone* w.o.

4/23, 23m, 24, 25, 26, 27/79 *Gianni Schicchi* Eng. Grossman, w.o.

San Marino County Church

12/3/78 Caldwell's *In the Fullness of Time* prem.

Santa Monica Civic Opera, Santa Monica

10/28/78 *The Merry Widow*

2/17, 18m/79 *Faust*

Solano Community College Musical Theatre Wksp., N. Christensen, Dir.,

Suisun City

11/10, 11, 16, 17, 18/78 *The Mikado*

Spring Opera Theater, K. H. Adler, Gen. Dir., Curran Theatre, San Francisco

3/29, 31 4/8m, 13/79 *La Traviata* Eng.; Rawlins; Barasorda; 4/18 Sacramento, 4/26 Berkeley

3/30, 4/1m, 5, 7/79 *Death in Venice* Ramo, Turnage, Gall

4/6, 15m, 19, 21/79 *La Périhole* Eng. Valency; South; Frey, Eisler

4/12, 14, 20, 22m/79 *Musgrave's Mary, Queen of Scots* Cummings; Gardner, Busse

Stanford Savoyards, R. Taylor, Prod., Stanford

4/20-22, 27-29/79 *Iolanthe*

University of California, Opera Wksp., S. Krachmalnick, Dir., Los Angeles

11/17, 18, 19/78 *Candide*

12/16, 17/78 *Amahl and the Night Visitors*

1/26-28 2/2-4/79 *La Traviata*

4/28-30/79 *Così fan tutte* 5/1-12 tour

University of California Opera Theatre, C. Zytowski, Dir., Santa Barbara

1/20, 27/79 Rossini/Zytowski's *Pinocchio* prem.

5/18, 19, 20/79 *Der Wildschütz* Eng. Zytowski

University of Southern California Opera Wksp., N. Limonick, Dir., Los Angeles

10/12/78 *The Secret Marriage* w.p.

11/4, 5/78 Excerpts from Schubert Operas w.p.

12/8, 9, 10/78 *Noye's Fludde* w.p.

3/5-30/79 tour to schools: Opera Excerpts

3/25 4/8 5/6 6/10/79 Children's Opera Series

5/18, 20, 22, 23/79 *The Tales of Hoffmann*

Westchester Symphony, F. Fetta, Mus. Dir., Los Angeles Museum of Natural History

1/28/79 *The Impresario* also broadcast

West End Opera, F. Fetta, Mus. Dir., Los Angeles Community College

11/18/78 *Rigoletto*

Western Opera Theatre, R. Bailey, Mgr., touring company of San Francisco Opera

Spring '79 tour: *Cinderella; Die Fledermaus; La Bohème* (1/7-4/10)

COLORADO

Crystal River Opera Ass'n, L. Levy, Pres., Carbondale

12/15-17/78 *Amahl and the Night Visitors* w.p.

3/4-6, 8-10/79 *Die Fledermaus* Eng. Martin, w.o.

Denver Opera Co., N. Laurenti, Gen. Dir., Denver

10/27/78 *Madama Butterfly*

12/21-23/78 *A Christmas Carol*

3/23/79 *The Merry Wives of Windsor*

6/9/79 *Tosca de Marseille*

University of Denver Opera Theatre, R. Worstell, Dir., University Park

2/22, 24, 25 3/1, 2, 3/79 *Don Giovanni* Eng.

5/17/79 *Help, Help, the Globolinks! & Old Maid and the Thief*

Western State College Opera Wksp., L. Marra, Dir., Gunnison

12/6/78 *Sunday Excursion & Gallantry* w.p.

CONNECTICUT

Connecticut Opera on Tour, W. Warden, Gen. Mgr. (see also Bltn. Vol. 20, No. 4)

10/14/78 *La Bohème* in Stafford Springs

3/30, 31/79 *The Magic Flute* in Wallingford

Hartt Opera Theatre, J. Zei, Art. Dir., Hartt College of Music, West Hartford

10/12, 13, 14/78 *Gianni Schicchi & Le Rossignol & Jumping Frog of Calaveras County* also tour

1/25, 26, 27, 28/79 *Die Fledermaus* Eng. Martin; d: B. Lewis

4/5, 6, 7, 8/79 *L'Amico Fritz* c: Klippstatter

Opera for Everyone, Educational Division of Connecticut Opera

1978-79 tour: *La Traviata; La Bohème* excerpts; 300 pfs.

State Opera, Inc., G. Consiglio, Art. Dir., Stamford

10/14/78 *Tosca*

1/11/79 *The Merry Widow*

5/12/79 *Lucia di Lammermoor*

Stratford Festival, Stratford

12/5-10/78 *The Sound of Music* Howes, Hunt; Wrightson

3/30, 31/79 *The Mikado* The Manhattan Savoyards

Yale Repertory Theatre, New Haven

11/16-12/13/78 *Mahagonny* adapt. Keith Hack

Yale University, Music Dept., New Haven

12/11/78 Laufer's *Ile* for PBS; Am. stage prem.

DISTRICT OF COLUMBIA

Catholic University Opera Theatre, M. Cordovana, Dir., Washington

2/9, 10, 11/79 *Don Pasquale*

J. F. Kennedy Center for the Performing Arts, R. Stevens, Chmn., Washington

9/1-23/78 Gershwin's *Oh, Kay!* rev. book by Meehan

9/1, 2m, 2/78 Previn/Stoppard's *Every Good Boy Deserves Favour* Pittsburgh Symphony; c: Previn

9/26-10/31/78 *Hello, Dolly!* Channing; Houston Grand Opera prod.

New York City Opera, J. Rudel, Gen. Dir., Kennedy Center

5/1, 3, 5m/79 *Dido and Aeneas & Le Bourgeois gentilhomme**

5/4, 6m, 13/79 *The Daughter of the Regiment* Eng. Martin

5/5, 12m/79 *The Turk in Italy* Eng. Porter

5/6, 9/79 *Carmen*

5/7, 11, 13m/79 *Faust*

5/8, 12/79 *Manon*

Washington Civic Opera, R. Weilenmann, Art. Dir., Lisner Auditorium

10/20, 22/78 *Martha* Eng. Weilenmann

2/16, 18/79 *The Marriage of Figaro*

5/79 *La Bohème*

8/79 *Don Giovanni*

FLORIDA

Florida Lyric Opera, R. Maresca, Gen. Mgr., Largo

10/21, 27/78 *La Traviata* w.p.

11/11/78 *Il Trovatore* w.o.

1/20/79 *Madama Butterfly* Hazzan, Catania; Fernandi, Fazah; c: Bracali; d: Yuriko, w.o.

3/31/79 *Carmen* Elias; Novoa, Martinovich; c: Coppola; w.o.

4/79 *The Barber of Seville* w.p., 9 pfs.

Florida Opera Repertory, B. Smith, Pres., Coral Gables

11/4/78 *Faust*

3/11/79 *The Tales of Hoffmann*

Florida State University Opera, R. Murray, Dir., Tallahassee

11/16, 17, 18, 19/78 *The Student Prince* w.o.

3/1, 2, 3, 4/79 *A Midsummer Night's Dream* w.o.

5/24, 25, 26, 27/79 *The Barber of Seville* w.o.

12/6/78 3/7 6/6/79 *Opera Scenes*, w.p.

Florida Tech University, Opera Wksp., E. Wrancher, Dir., Orlando

3/1, 2, 3/79 *Opera Excerpts* w.p.

5/18, 19, 20, 24, 25, 26/79 *H.M.S. Pinafore* w.o.

North Miami Beach Opera Co., L. Siegel, Mus. Dir., North Miami Beach Auditorium

1/28, 29/79 *Pagliacci*

4/22/79 *La Périchole*

Orlando Opera Company, J. Parker, Pres., Orlando

11/10, 12/78 *Turandot* Pearl, Soviero; Theyard, Diaz; c: Despalj; d: Hicks

2/2, 4/79 *Roméo et Juliette* Cummings; Lewis, Parker, Gill; c: Despalj; d: Roesch

Spanish Little Theatre, R. Gonzalez, Art. Dir., Tampa

10/78 *Los Gavilanes*

2/79 *La Corte de Faraon*

5/79 *La Vida alegre*

GEORGIA

Georgia Opera Inc., P. Heuermann, Gen. Dir., Atlanta

3/8, 10/79 *Lucia di Lammermoor* Ott; c: Naskiewicz; d: Tozzi

7/26, 28/79 *Il Trovatore* Deutekom, Wolff; Sebastian, Elvira

HAWAII

University of Hawaii Opera Wksp., J. Mount, Dir., Honolulu

12/2, 4/78 *Gianni Schicchi* Eng. Grossman, w.o.

3/79 2 contemporary one-act operas, w.p.

IDAHO

Boise State University Opera Theater, W. Taylor, Dir., Boise

11/3, 4/78 *La Bohème*

3/2, 3/79 *Dialogues of the Carmelites*

5/11, 12/79 *Riders to the Sea & Signor Deluso*

Idaho State University Opera Theatre, T. Flatt, Dir., Pocatello

10/4-7/78 *Bucci's Tale for a Deaf Ear* also 10/11 in Tucson, AZ

ILLINOIS

Hinsdale Opera Theater, N. Hotchkiss, Gen. Mgr., Hinsdale

10/6, 7/78 *Suor Angelica & Gianni Schicchi* Eng. Withers/Grossman & *Burleske* (ballet)

12/1, 2/78 *La Bohème*

4/13, 14/79 *Rigoletto*

Illinois State University Opera Wksp., D. Shrader, Exec. Prod., Normal

3/29, 31/79 *The Magic Flute*

Illinois University Opera Theatre, D. Lloyd, Dir., Urbana

9/14-17/78 *The Merry Widow* Eng. Ritter

11/16-19/78 *Don Pasquale* Eng. Mead

12/7-9/78 *Dialogues of the Carmelites* Eng. Machlis

3/8-11/79 *Regina*

4/6-8/79 *Così fan tutte* Eng. Martin

4/26-29/79 *Faust*

Illinois Wesleyan University, Opera Theatre, L. Snyder, Dir., Bloomington

10/25, 26, 28, 29/78 *H.M.S. Pinafore* w.o.

3/79 *Orfeo and Euridice* w.p.

Millikin University Opera Theatre, S. Fiol, Dir., Decatur

9/30, 31 10/1/78 *Help, Help, the Globolinks!* w.p.

4/22, 23, 24/79 *The Merry Widow* Eng. Martin, w.o.

Northwestern University Opera Theatre, T. Miller, Dean, Evanston

2/16, 18, 23, 25/79 *La Bohème* w.o.

Roosevelt University Opera Theatre, C. Reims, Dir., Chicago

12/78 Leoncavallo's *La Bohème* Eng. Reims

5/79 *L'Incoronazione di Poppea* Eng. Reims

Southern Illinois University, Marjorie Lawrence Opera Theatre, M. E. Wallace, Dir., Carbondale

10/19/78 *Don Pasquale*

12/8/78 5/4/79 *Opera Scenes*

1/24/79 *Opera Gala Concert*

1/28/79 *A Hand of Bridge & Trouble in Tahiti*

3/2, 3, 4m/79 *The Merry Wives of Windsor* in cooperation with Theatre Department

4/22m/79 *The Consul*

1978-79 Opera on Wheels tour: "Operama": *Don Pasquale*; *Opera Scenes*

INDIANA

Ball State University Opera Theatre, J. Campbell, Dir., Muncie

11/9/78 Floyd's *Slow Dusk* & Smith's *The Unicorn in the Garden*

2/1, 2, 3/79 *La Traviata* Eng.

Indiana University, Studio Opera, R. Pabon, Mus. Dir., Bloomington (see also Blltn. Vol. 20, No. 4)

9/1, 2/78 Peragallo's *A Nice Day in the Country*

11/30/78 Benjamin's *Prima Donna* & Dello Joio's *The Ruby*

Valparaiso University Opera Theatre, J. F. McCall, Art. Dir., Valparaiso

4/26, 27, 28, 29/79 *The Mikado*

IOWA

Coe College Opera Wksp., A. Kellar, Dir., Cedar Rapids

10/6, 7/78 *The Old Maid and the Thief*

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

4/23, 25/79 *The Pirates of Penzance*

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

11/8, 9, 10, 11/78 *La Périchole* Eng. Valency

Simpson College Opera Theatre, R. L. Larsen, Dir. & Chmn., Indianola

10/13, 14/78 *Hin und zurück* & *Beauty and the Beast* & Berkley's *The Dinner Engagement* w.p.

2/16, 17/79 *The Coronation of Poppea* Eng., w.o.

Tri-City Symphony Orchestra, L. Willeff, Mgr., Davenport

10/6, 7, 8/78 *Cavalleria rusticana* conc. pf.

University of Northern Iowa Opera Theater, D. Williams, Dir., Cedar Falls

12/1, 2, 4, 5/78 *Hansel and Gretel* Eng. Bache

KANSAS

Kansas State University Opera Theatre, J. Langenkamp, Dir., Manhattan

3/1, 2, 3/79 *The Old Maid and the Thief* w.p.

University of Kansas Opera Theatre, G. Lawner, Mus. Dir., Lawrence

4/6, 7, 13, 14/79 *The Love for Three Oranges* Eng. Seroff

Wichita Symphony Society, R. W. Thompson, Gen. Mgr., Century II Concert Hall

1/12, 14/79 *Carmen*

KENTUCKY

University of Kentucky Opera Wksp., P. Jenness, Dir., Lexington
1/26, 27, 28/79 *The Bartered Bride* Eng.

LOUISIANA

Louisiana State University Opera Theatre, R. Aslanian, Dir., Baton Rouge
11/2, 3/78 *Gianni Schicchi & Riders to the Sea* w.o.

2/79 Opera Scenes, w.p.

3/23, 24, 25/79 *Don Pasquale* w.o.

Tulane University Opera Theatre, F. L. Monachino, Chmn., New Orleans

10/28, 29/78 *The Beggar's Opera*

4/79 *The Abduction from the Seraglio*

6/79 *Man of La Mancha*

7/79 *The King and I*

8/79 *Fiddler on the Roof*

University of Southern Louisiana Opera Guild, G. S. Beman Griffin., Dir., Lafayette

11/78 *La Traviata* Eng. Machlis

MAINE

University of Maine Opera Theatre, L. Hallman, Mus. Dir., Orono

2/21, 23, 24, 26/79 *Die Fledermaus* Eng.; videotaped

MARYLAND

Towson State University Opera Wksp., S. Thompson, Dir., Baltimore

11/18, 19/78 Opera Scenes, w.p.

5/4, 5/79 *The Marriage of Figaro* Eng. Martin, w.p.

Fall '78 tour of high schools: *Little Red Riding Hood* 4 pfs. w.p.; *Sunday Excursion* 3 pfs. w.p.

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

11/30 12/1, 2, 3/78 *Dido and Aeneas*

3/2, 3, 4/79 *Albert Herring*

MASSACHUSETTS

Boston Concert Opera, Jordan Hall

10/1/78 *The Pearl Fishers* Eng., conc. pf.

10/22/78 Puccini's *Edgar* conc. pf.

1/28/79 *Lucia di Lammermoor* conc. pf.

Boston University School of Music Opera Theatre, W. Fullbright, Dir., Boston

11/17, 18/78 *Il Combattimento di Tancredi e Clorinda & Dido and Aeneas* w.o.

3/14, 15, 16/79 *La Calisto* Eng.; d: Bishop, w.o.

12/8, 9/78 5/4, 5/79 Opera Excerpts, w.p.

Opera Company of Boston, S. Caldwell, Art. Dir., Savoy Theatre (revised schedule)

3/21, 23, 25*, 30*/79 *Falstaff** Eng. Porter; Wilson, Munro, Curtis, Alberts; Gramm, J. Evans, Edwards/Fredericks

4/4, 8, 13, 20/79 *La Vida breve & Master Peter's Puppet Show*

4/12, 14 5/1, 8/79 *The Barber of Seville* Sills; J. Evans, Gramm (replacing *Fille du régiment*)

5/18, 20, 22, 25/79 Tippett's *The Ice Break* Am. prem.; Saunders, Munroe; Titus, Fredericks

(Tchaikovsky's *Mazeppa* announced for Feb. '79, postponed to next season)

Opera New England, touring company of Opera Company of Boston

1978-79 tour: *Daughter of the Regiment; Hansel and Gretel; Falstaff*

Project Opera, Inc., R. Rescia, Mus. Dir., Academy of Music, Northampton

10/78 *Cavalleria rusticana*

5/12, 13m/79 *The Marriage of Figaro* 5/13m also broadcast WFCR

Salisbury Singers, M. Robbins, Mus. Dir., Worcester

12/13, 14/78 *Amahl and the Night Visitors* 4 pfs.

MICHIGAN

Detroit Symphony Orchestra, A. Dorati, Mus. Dir., Detroit

3/15, 17/79 *Elektra* stgd., Renaissance Opera of Detroit

4/25/79 *Die ägyptische Helena* G. Jones, Popp; conc. pf.; also 4/27 at Carnegie Hall, NYC

Opera Company of Greater Lansing, A. Suite, Pres., East Lansing

1/12, 13, 14/79 Suchon's *Krutnava (The Whirlpool)* Eng. Burk-Conn; Am. prem.

5/31 6/2/79 *Rigoletto*

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

1978-79 tour: *The Music Master* Eng. Gordon; *Little Red Riding Hood*; *Rumpelstiltskin*; *The Barber of Seville*; *Hansel and Gretel* Eng. Limbacher/Gordon

University of Michigan Opera Theater, R. Herbert & G. Meier, Co-Dirs., Ann Arbor

11/16-19/78 *The Marriage of Figaro* Eng. Martin

3/22-25/79 *Help, Help, the Globolinks!* & *The Unicorn, Gorgon and Manticore* d:

3/22-25/79 *Help, Help, the Globolinks!* & *The Unicorn, Gordon and Manticore* d:
Menotti

University of Michigan in Flint

9/17/78 Opera Workshop Program

12/9/78 *Princess Ida* G & S Society of University of Michigan, Ann Arbor

Western Michigan University Opera Wksp., W. Appel, Dir., Kalamazoo

2/28 3/1, 2/79 *Così fan tutte* Eng. Martin

MINNESOTA

Carleton College Chamber Singers, W. Wells, Dir., Northfield

5/26, 27/79 *Ruddigore*

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

4/26-29/79 *Hansel and Gretel*

College of St. Catherine Opera Wksp., M. Hedges, Art. Dir., St. Paul

11/19/78 *The Marriage of Figaro* Eng. Martin

Duluth Superior Symphony, J. Hawthorne, Mus. Dir., Duluth

9/22/78 *Les Contes d'Hoffmann* Virkhaus, Hardy; Prada, Tyl; c: T. Virkhaus; d:
Renan

Minnesota Opera Studio, H. W. Balk, Art. Dir., Educational Program of Minnesota Opera, St. Paul

12/8, 9/78 "Opera-tunities"

Minnesota Opera Touring Ensemble, C. Fullmer, Adm. Dir., St. Paul

10/27, 29/78 *Viva la Mamma* Eng. Feingold; preview pfs., five-state tour

Rochester Civic Music, R. Stoffel, Mus. Dir., Rochester

12/2, 3/78 *Hansel and Gretel*

St. Cloud State University Opera Theatre, C. Peterson, Dir., St. Cloud

12/11, 12/78 *The Merry Wives of Windsor* Eng. Blatt; w.o.

4/9, 10, 11/79 Opera Scenes, w.p.

University of Minnesota Opera Theater, D. Pegors, Dir., Duluth

5/11, 12, 13/79 *The Merry Wives of Windsor*

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

12/78 *The Bohemian Girl*

3/79 *The Portrait of Manon* Eng. Feist & Schubert's *Die Verschworenen* Eng.
Sutton

5/79 Larsen's *The Silver Fox* prem.

MISSOURI

Central Missouri State University Opera Theatre, E. Quistorff, Dir., Warrensburg

5/1, 2, 4, 5/79 *Patience*

Southwest Missouri State University Opera Theatre, D. Emanuel, Dir., Springfield

2/22, 23, 24, 25/79 *Albert Herring* w.o.

University of Missouri Conservatory of Music, L. Merrill, Dean, Kansas City

12/14, 16/78 *Otello* conc. pf. w.o.

NEBRASKA

First Plymouth Congregational Church, Lincoln

12/21, 22/78 Locklair's *Good Tidings of the Holy Beast* prem.

Nebraska Opera Ensemble, D. Mahy, Dir., University of Nebraska, Omaha

10/21/78 *The Telephone* & Polifrone's *The Legend of Ruth's House* prem., w.p.

12/9/78 *The Stronger* & *Pimpinone* also tour to Imperial, Fairburg, & Lincoln

Nebraska Wesleyan University Opera Theatre, W. Wyman, Dir., Lincoln

11/14/78 *Die Fledermaus* w.p.

University of Nebraska Opera Theatre, E. J. Crafts, Dir., Lincoln

10/27, 28, 29, 30/78 *Werther* w.o.

12/15/78 *The Long Christmas Dinner* & *Hello Out There* w.p.

2/2, 3, 4/79 Beadell's *Out to the Wind* prem., w.o.

5/4/79 *Savitri* & *The Wandering Scholar* w.o.

University of Nebraska Opera Theatre, D. Mahy, Dir., Omaha
11/78 Opera Scenes w.p.
3/2, 3, 4/79 *Rumpelstiltskin* w.o.

NEVADA

University of Nevada Opera Theatre, C. Kimball, Dir., Las Vegas
12/1, 2, 3/78 *Gianni Schicchi* Eng. Pitt & R.S.V.P. Eng. Yannopoulos

NEW HAMPSHIRE

Hopkins Center Theatre, Dartmouth College, Hanover

11/9-11, 16-18/78 Weill's *Seven Deadly Sins*

Keene State College, Music Dept., Keene

11/29, 30/78 *Oklahoma!*

Pippin's Pocket Opera, N.H. Performing Arts Center, Manchester

11/17/78 *La Serva padrona*

NEW JERSEY

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

9/10/78 *The Merry Widow*

10/8/78 *Rigoletto*

11/12/78 *La Serva padrona* & *Cavalleria rusticana*

12/10/78 *La Bohème*

1/7/79 *La Traviata*

2/4/79 *Don Pasquale*

4/22/79 *Pagliacci* & Opera Excerpts

5/20/79 *Tosca*

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

11/16, 17, 18/78 *La Serva padrona* & *Trial by Jury* w.o.

3/14, 15, 16/79 *Così fan tutte* w.o.

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

11/18, 19/78 *The Student Prince*

2/14-17/79 *Gianni Schicchi* on double bill with E. Garcia's play *Gianni Schicchi*

5/5, 6/79 *Carmen* Eng. Martin

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

11/11/78 *Carmen*

1/20/79 Gala Concert

2/3/79 *La Traviata*

3/24/79 *Il Tabarro* & *Secret of Suzanne* Eng. Coppola

4/28/79 *Un Ballo in maschera*

Trenton State College Opera Wksp., B. Steele, Dir., Trenton

3/30, 31/79 *Die Fledermaus*

NEW MEXICO

Albuquerque Opera Theatre, K. Frederick, Mus. Dir., Albuquerque

11/3, 4/78 *Don Giovanni* McRae; Daniel, Ives, Barrett; c: Bartholomew

5/4, 6/79 *Otello* McRae; Lewis, Ives

University of New Mexico Opera Studio, S. Daniel, Dir., Albuquerque

5/23, 24, 25/79 *Così fan tutte* Eng. Martin

NEW YORK

Cornell Savoyards, J. Morrell, Pres., Cornell University, Ithaca

11/10-12, 17-19/78 *The Pirates of Penzance*

3/9-11/79 *Ruddigore*

Eastman School of Music Opera Theatre, R. Pearlman, Dir., Rochester

11/29, 30 12/1, 2/78 Donizetti's *Il Furioso all' isola di San Domingo* w.o.

12/78 An Evening of Scenes, w.p.

1/79 *Hello Out There* w.p.

2/79 *Albert Herring*

4/6, 8/79 *The Marriage of Figaro* w.o.

5/79 *The Turn of the Screw*

Opera on the Sound, H. Chiet, Exec. Dir., Kings Park

10/7, 14, 21, 28/78 *Così fan tutte* Eng. Martin

2/3, 10, 17, 24/79 *Madama Butterfly* also videotaped

5/4, 12, 19, 26/79 *Rigoletto* Eng. Martin

Opera Theatre of Rochester, R. Rosenberg, Dir., Rochester

9/23/78 *Madama Butterfly* Zannoth; O'Leary, Griffin; c: Hess

1/14/79 *Norma* Galvany, Williams; Busse, Paul; c: Kohn

5/10/79 *Carmen*

Opera Theatre of Syracuse, Youth Theatre, J. Davies, Dir. (see also Bltn. Vol. 20, No. 4)

12/8, 9/78 *A Christmas Carol* 4 pfs.

12/16, 17/78 *Hansel and Gretel*

6/1, 2/79 *Winnie the Pooh* 4 pfs.

SUNY-Fredonia Opera Wksp., J. B. Neely, Dir., Fredonia

11/3, 4, 5, 9, 10, 11/78 *La Bohème* Eng.

12/7, 8/78 *Amahl and the Night Visitors* also 12/10 in Jamestown

3/79 Opera Scenes, w.p.

5/5/79 Bohlen's *Ismene*

State University of New York Opera Wksp., A. Burrows, Mus. Dir., Purchase

1/12-14/79 *The Marriage of Figaro* "work-in-progress" 4 pfs.

5/24, 25, 26/79 *The Marriage of Figaro* c: Wyner; d: P. Brooks

SUNY-Stony Brook Opera Wksp., D. Lawton & T. Neumiller, Dirs., Stony Brook

12/1, 2, 8, 9/78 *The Marriage of Figaro*

Syracuse University, Society for New Music, Crouse College Auditorium

1/16/79 *Transformations* c: Keene

A Taste of Opera, education and training program of Tri-Cities Opera, Binghamton

1978-79 *Little Red Riding Hood; Barber of Seville* abdg.

NEW YORK CITY

American Opera Repertory Company, G. Clugston, Mus. Dir.

12/17/78 New York Gala Christmas Concert

Apollo Opera Inc., N. Moraitis, Art. Dir., CAMI Hall

2/3, 4m/79 Gounod's *Sapho* Am. prem.; c: Martin

Brooklyn Opera Society, R. Tazzini, Art. Dir., at Brooklyn College; South Shore High School; New York Community College

12/2, 8, 9, 16, 17m/78 *La Bohème*

3/2, 3, 10, 11m, 17m, 18m/79 *Dido and Aeneas* & Monteverdi's *Il Ballo delle ingrate*

5/4, 5, 12, 13m, 18, 19/79 *Il Barbiere di Siviglia*

CAMI, Sir Rudolf Bing Presents Strauss

9-11/78 *Die Fledermaus* national tour; conc. pfs.

Children's Free Opera of New York, M. Feldman, Dir.

12/18, 19, 20, 21, 22/78 Sandow's *A Christmas Carol* 8 pfs. at Tully Hall

1/8-12/79 *Lo Speciale* at American Museum of Natural History

3/5-9/79 *Ba-ta-clan* at Brooklyn Academy of Music

Drama Ensemble Space, Wooster Street

9/15-20/78 Johnson's *Door-Window-Drawer-Dryer-Box* prem.

Eastern Opera Theatre, D. Westwood, Dir.

4/29/79 *La Traviata* at Brooklyn Academy

1978-79 tour *La Bohème*

Encompass Theatre, R. Cunningham, Prod., N. Rhodes, Art. Dir.

10/19-11/26/78 *Regina* 23 pfs.

11/30-12/17/78 Richardson/Kasakoff's *A Thread of Scarlet* prem. 12 pfs.

1/25-3/4/79 *A Hand of Bridge & Introductions and Goodbyes & Frustrations & The Four-Note Opera & Satisfaction & Mr. and Mrs. Discobolos* 24 pfs.; the composers will appear on various evenings to discuss their works.

4/12-5/30/79 *The Wise Woman* 24 pfs.

Friends of French Opera, R. Lawrence, Art. Dir., Carnegie Hall

1/23/79 Massenet's *Sapho* benefit conc. pf.; Söderström, Allen, Fowles; Grobe, Hedlund, Griffith; c: Lawrence

Golden Fleece, Ltd., L. Rodgers, Dir., Goddard Riverside Community Center

10/29m/78 Rodgers' *The Specialist* & American vocal music

2/9, 10, 11/79 Raphling's *Nathan, The Wise Man* prem.

Group for Contemporary Music

11/78 Feldman's *Neither* Am. prem., c: Wuorinen

Inwood Chamber Opera Players, S. Edelman, Dir., Brooklyn

10/14/78 Opera-in-Miniature *The Magic Flute* abrgd.

Juilliard American Opera Center, P. H. Adler, Dir., Lincoln Center

12/6, 9, 10m/78 *Un Ballo in maschera* c: Ehrling; d: Gobbi; ds: Morgan

2/1, 3, 4m/79 Monteverdi's *Orfeo* c: Adler; d: Sequi

Judson Poet's Theater, A. Carmines, Mus. Dir., Judson Memorial Church

11/10/78 Carmines' *In Praise of Death* prem.

Lighthouse Music School Opera Wksp., R. Krause, Dir.

6/7, 8/79 Barab's *Little Stories in Tomorrow's Paper* prem.

London Savoyards, 92nd Street "Y"

12/17, 24, 29/78 *Pirates of Penzance*

12/25/78 *The Mikado*

12/26/78 *Yeomen of the Guard*

12/27/78 *H.M.S. Pinafore*

Magic Circle Opera Repertory Co., R. E. Harrell, Dir., Carnegie Recital Hall

10/9/78 Opera Excerpts, benefit pf.

Manhattan School of Music, J. Crosby, Pres., Brownlee Opera Theatre

3/1, 3, 4m/79 Hindemith's *Neues vom Tage* Eng. Moreland; c: Ferden; d: Galterio

Metropolitan Opera, A. A. Bliss, Exec. Dir., Lincoln Center (see also Bltn. Vol. 20, No. 4)

1/1, 5, 10, 13m/79 *Dialogues of the Carmelites* Eng. Machlis

1/2, 8/79 *Elektra*

1/3, 6m, 9, 12, 16, 19, 30 2/2, 15/79 *Tosca*

1/4, 6, 11, 15, 20m/79 *Don Pasquale**

1/13, 17, 20, 24, 27m/79 *Luisa Miller*

1/18, 23, 26, 31 2/3m/79 *Werther*

1/22, 27 2/1, 14, 19/79 *Madama Butterfly*

1/25, 29 2/3/79 *Aida*

2/12, 16, 20, 24m, 28 3/3, 10/79 *Don Carlo** Scotto, Horne; Giacomini, Milnes, Ghiaurov, Morris; c: Levine; d: Dexter; ds: Reppa

2/13, 17, 22, 26 3/2, 6, 10m, 15/79 *Ariadne auf Naxos*

2/17m, 21, 23 3/1, 5, 9, 14, 17, 19/79 *Die Zauberflöte*

2/24, 27 3/3m/79 *Rigoletto*

3/8, 13, 16, 20, 23, 26, 29 4/4, 7m, 12/79 *Der fliegende Holländer** Neblett, Jones; vanDam, Lewis, Plishka; c: Levine; d/ds: Ponnelle

3/12, 17m, 22, 28, 31 4/5, 9, 13/79 *Norma*

3/21, 24m, 30 4/3, 7, 11, 14/79 *Eugene Onegin*

3/24, 27, 31m/79 *Billy Budd**

4/2, 6, 10, 14m/79 *Parsifal*

National Arts Club, Gramercy Park

11/17, 18, 19m/78 Beeson's *Dr. Heidigger's Fountain of Youth* prem.; videotaped
CBS Camera Three

NBC-Television

12/24/78 *Amahl and the Night Visitors** Stratas; Sapolsky, Castel, Tozzi, White; c: Lopez-Cobos; d: Brown; Philharmonic Orchestra of London; filmed in Israel and London studio.

National Federation of Music Clubs American Opera Gala, Hunter College Playhouse

12/2m, 3m/78 Barthelson's *The King's Breakfast* & Smith's *The Shepherdess and the Chimney Sweep* & Garwood's *The Nightingale and the Rose* w. New Amsterdam Symphony in celebration of The Decade of Women

National Opera Orchestra Workshop, E. Queler, Dir., Carnegie Hall

12/31/78 *Tristan und Isolde* Lindholm, Busching; Becker, Clark, Rayam, Lebherz; conc. pf.

New American Opera Theatre, M. King, Art. Dir.

10/78-5/79 *Hansel and Gretel* tour

New Little Orchestra Concerts, T. Scherman, Mus. Dir., Avery Fisher Hall

11/1/78 *The Gypsy Baron* conc. pf.; Hunt, Belling; Theyard, Glaze, Rose

12/13/78 *L'Enfance du Christ* conc. pf.; Wolff; Souzay; Riegel, West, Ostendorff

1/2/79 *The Magic Flute* w. puppets; Eng. Matthias ed. for children

New Opera Theater, Ian Strasfogel, Dir., Brooklyn Academy of Music

1/18, 20/79 Cavalli's *Erismena* Balthrop, Burgess; Collins, Ferrante, Beattie; c: Curtis; ds: Sanjust

2/22, 24/79 Donizetti's *Il Furioso all'isola di San Domingo* Eng. Kondek; Meyers, Petros; Dickson, Albert; c: Dufallo

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

2/22, 25 3/18/79 *Andrea Chénier*
2/23 3/3m, 11m, 28m 4/14m/79 *La Bohème*
2/24m, 28 3/23, 31 4/5, 17/79 *Madama Butterfly*
2/24 3/3, 13, 17/79 *The Marriage of Figaro*
2/25m 3/1, 10, 16 4/6, 12/79 *Carmen*
3/2, 6, 21, 24m/79 *Lucia di Lammermoor* 3/21 tv "Live from Lincoln Center"
3/4m, 8, 30 4/15, 21/79 *La Traviata*
3/4, 10m, 29/79 *Rigoletto*
3/9, 11, 14m, 18m/79 *Faust*
3/17m, 27 4/15m/79 *Le Coq d'or*
3/22, 25m 4/4, 29/79 *Argento's Miss Havisham's Fire** prem.; Shane, Rolandi, Marsee, Bonazzi; Titus, Malas; c: Rudel; d: Balk; ds: Conklin
3/24, 27, 31m/79 *Mefistofele*
4/1m, 7m, 7, 11m/79 *Daughter of the Regiment* Eng. Martin
4/1, 8m/79 *The Turk in Italy* Eng. Porter
4/10, 13, 18, 21m, 26, 28/79 *Dido and Aeneas & Le Bourgeois gentilhomme** Britten/Holst ed.; Hall; Holloway; c: Kellogg; d: Corsaro; ds: Ter-Arutunian & New York City Ballet; c: Kellogg; cgr: Balanchine; ds: Ter-Arutunian
4/14, 22m, 29m/79 *Tosca*
4/19, 25m, 28m/79 *The Barber of Seville*
4/20, 22, 24, 27/79 *Manon*

New York City Opera Children's Day, Lincoln Center

11/7/78 Barab's *The Toy Shop* & "Opera Event"

New York City Opera Theater, T. Martin, Mus. Dir., tour

10/19-11/4/78 3/10-4/7/79 *The Barber of Seville*
11/13-22/78 *The Toy Shop; La Bohème; Pagliacci*

New York Gilbert and Sullivan Players

12/28-30/78 *H.M.S. Pinafore*

New York Opera Repertory Theatre, P. Kessler, Gen. Mgr., Marymount Manhattan Theatre

12/30, 31/78 *Dr. Miracle* Eng. Myers
1/2, 3, 5, 6/79 *Riders to the Sea & The Secret Marriage* Eng. Salter.

New York Philharmonic, Z. Mehta, Mus. Dir., Avery Fisher Hall

1/4, 5m, 6, 9/79 Strauss's *Der Bürger als Edelmann* conc. pf.; Rolandi; Curry; Gramm; c: Leinsdorf

Opera Ebony, Sr. M. Elise, Founder, Beacon Theatre (see also Pennsylvania)

1/26, 27/79 *The Medium & The Impresario*

Opera Orchestra of New York, E. Queler, Mus. Dir., Carnegie Hall (see also Biltm. Vol. 20, No. 4)

4/8/79 *Aroldo Caballé, Pons* (replaces *Battaglia di Legnano*) 4/27 at Brooklyn College

Papay Opera Productions, St. Jean Baptiste Auditorium

11/25, 26 12/8, 9/78 Thomas' *Hamlet*

QUOG Music Theatre, E. Salzman, Dir., Hunter College Playhouse

10/8/78 Salzman/Sahl's *Civilization and Its Discontents* conc. pf.
2/79 Salzman/Sahl's *The Passion of Simple Simon* prem. at Theater for the New City

Queens Opera Association, J. Messina, Gen. Dir., St. John's University Theatre

11/11, 18/78 *La Traviata*
3/10/79 *Cavalleria rusticana & Suor Angelica*
4/21, 28/79 *Così fan tutte*
5/19/79 *Tosca*

Regina Opera, Brooklyn

12/10, 17/78 *La Traviata*

Sacred Music Society, R. Mickelson, Dir., Carnegie Hall

3/28/79 Meyerbeer's *Crociato in Egitto* Am. prem.; von Stade, Kenny; Blake, Diaz; c: Masini

Stuyvesant Opera, S. Sweeney, Dir., Loretto Theatre

10/29m/78 *Die Fledermaus*
12/10/78 *Bluebeard's Castle*
12/29, 31/78 *Rigoletto*

TOMI, T. LoMonaco, Dir., Park Royal Theatre

11/16-19/78 *Così fan tutte*

Touring Concert Opera Co., R. Alsino, Mng. Dir.

1978-79 tour: "The Art of the Zarzuela" conc. pfs. in New Jersey, Virginia, Central America, & Spain

Verdi Square Opera, Blessed Sacrament School

12/15, 16/78 *Don Giovanni*

Village Light Opera Group, R. W. Noll, Mus. Dir., Fashion Institute Theatre

12/2, 3m, 6, 8, 9/78 *Patience* c: Noll; d: Koch

4/28, 29m 5/4, 5m, 5, 6m/79 *The Vagabond King* 5/20 in Jersey City

Virtuosi di Roma, R. Fasano, Dir., Avery Fisher Hall

10/15/78 Vivaldi's *Juditha triumphans* soloists of Rome's Piccolo Teatro Musicale; conc. pf.

Waverly Consort

1978-79 tour: *Roman de Fauvel*

WNET Great Performances

9/13/78 *Tosca* Kabaivanska; Domingo Milnes; Rome Opera (1976)

11/1/78 *Macbeth* Johnson; Bailey, Shicoff, Ghiaurov; c: Stapleton; d: Large; BBC/WNET prod.

1/31/79 *Vanessa* Meier, Ciesinski; Price; Spoleto Festival USA prod.

WNET Channel 13, Evening at Symphony series

10/16, 23/78 *Beatrice and Benedict* Meyerson, Armstrong, Killebrew; Burrows; c: Ozawa; Boston Symphony 77-78 prod.; conc. pf.

WNET-Channel 13 (see also Blltn. Vol. 20, No. 4 Live from . . .)

12/17/78 Rimsky-Korsakov's *Christmas Eve* Eng. Strawn & Silins; Indiana University prod.

12/24/78 Holiday evening program incl. *Tosca* "Live from the Met" rebroadcast

12/31/78 Holiday evening program incl. *Die Fledermaus* 1977 BBC prod.; *The Mikado* BBC prod. rebroadcast: "A Birthday Party for Josef Strauss"

NORTH CAROLINA

East Carolina University Opera Theatre, C. Hiss, Dir., Greenville

10/27, 28/78 Opera Scenes w.p.

2/22, 23, 24, 25/79 *A Masked Ball* Eng., w.o.

North Carolina Opera, R. Weisenfeld, Dir., touring company of Charlotte Opera

2/15-24/79 *The Barber of Seville* w.o., tour

University of North Carolina Opera Theatre, M. Marvin, Dir., Chapel Hill

11/10, 11/78 *Hansel and Gretel* Eng. Marvin; w.p.

2/79 *Così fan tutte* Eng., w.o.

NORTH DAKOTA

Dickinson State College Opera Wksp., E. Brown, Dir., Dickinson

9/25, 26, 27/78 *The Marriage of Figaro* w.p.

OHIO

Cincinnati Opera and Cincinnati Symphony, sponsored by the Cincinnati Post

12/20, 21, 23m, 24m/78 *Hansel and Gretel* Eng.; c: Stahl; d: deBlasis; ds: Brown

Cleveland Institute of Music Opera Theatre, A. Addison, Dir., Cleveland

12/6, 8, 9/78 *Cenerentola*

3/28, 30, 31/79 *Susannah*

Cleveland Opera Theater, S. Feldman, Gen. Mgr., John Carroll University

4/5, 6, 7/79 *Cavalleria rusticana* & *Pagliacci*

College-Conservatory of Music Opera Dept., I. Tajo, Art. Dir., University of Cincinnati

2/22-25/79 *La Bohème* Eng.; 5 pfs.

5/4-6/79 *L'Incoronazione di Poppea* Eng.; 4 pfs.

Dana School of Music Opera Wksp., D. Vogel, Dir., Youngstown State University

11/20, 21/78 five short contemporary pieces; w.p.

4/24, 25, 26/79 *Die Fledermaus* Eng. Martin; w.o.

Mansfield Symphony Society, J. Keeler, Mgr., Mansfield

4/29/79 *Madama Butterfly* Eng.

Oberlin College, Opera Wksp., B. Owens, Dir., Oberlin

10/11, 13, 14/78 *Susannah*

12/8/78 Opera Scenes

3/15, 16, 17/79 *La Bohème*

Otterbein College Opera Theatre, M. Achter, Dir., Westerville

2/22-25/79 *Dido and Aeneas & Trouble in Tahiti*

University of Akron Opera Theater, J. D. Goddard, Dir., Akron

10/27, 28, 29/78 *The Impresario* Eng. Previn & *Slow Dusk* w.p.

5/79 *Albert Herring* w.o.

Youngstown Symphony Society, F. Bibo, Mus. Dir., Powers Auditorium

3/8, 10/79 *La Bohème* Collier

OKLAHOMA

Oklahoma University Music Theater, J. Birkhead, Dir., Norman

10/19, 20, 21/78 *Oliver*

12/7, 8, 9, 10/78 *Amahl and the Night Visitors*

3/29, 30, 31 4/1/79 *Madama Butterfly* Eng. Gutman

OREGON

Eugene Opera, T. Gressler, Exec. Dir., Eugene

10/12, 13, 14, 20, 21, 22/78 *The Pirates of Penzance* also 11/4 in Roseburg

2/2, 3, 4, 9, 10/79 *Rigoletto* Eng. Martin; also 2/17 in Roseburg

4/20, 21, 22, 27, 28/79 *The Barber of Seville* Eng. Martin; also 5/12 in Roseburg

Rogue Valley Opera Ass'n, J. R. Tumbleson, Pres., Ashland

9/29, 30 10/6, 7/78 *The Magic Flute*

PENNSYLVANIA

Lancaster Opera Wksp., D. Smith, Art. Dir., Lancaster

11/25, 26 12/1, 2/78 *The Barber of Seville* Eng. Martin

11/30 12/2/78 *Amahl and the Night Visitors*

5/5, 6, 11, 12/79 *The Yeomen of the Guard*

National Opera Ebony, Sister M. Elise, Founder, M. Poindexter, Bus. Mgr., Philadelphia (see also N.Y.C.)

5/11/79 *The Medium & Cavalleria rusticana*

The Savoy Company, R. Young, Pres., Academy of Music, Philadelphia

10/14/78 *H.M.S. Pinafore* w.p. in Lawrenceville, NY, 1/20/79 in Stroudsburg, PA

6/1, 2, 8, 9/79 *Princess Ida*

RHODE ISLAND

Artists Internationale, K. R. Slade, Bus. Mgr., Providence

10/14/78 *Carmen* Elias, Collier; Boettcher, Raynor; c: Harrison; also 10/27 in Worcester, MA

12/9/78 Opera Concert; Soyso

1/13/79 *Aida*

3/10/79 *Don Giovanni* c: J. Rescigno

5/5/79 *Un Ballo in maschera* Hunt

SOUTH CAROLINA

Bob Jones University Opera Ass'n, D. Gustafson, Dir., Greenville

3/27, 29, 31/79 *Il Trovatore* Falcon, Wolff; Andrew, Shadur; w.o.

Charleston Opera Co., R. Mays, Pres., Charleston

12/8, 9, 10, 15, 16/78 *Amahl and the Night Visitors*

2/16, 17, 18, 23, 24/79 Pockriss' *Ernest in Love*

4/27, 28, 29 5/4, 5/79 *Oklahoma!*

Converse College Opera Wksp., J. McCrae, Dir., Spartanburg

9/30/78 5/1, 3/79 *Orfeo ed Euridice*

5/3/79 *Elixir of Love*

Furman University Opera Wksp., B. Schoonmaker, Dir., Greenville

2/16, 18/79 *The Marriage of Figaro* Eng. Martin

TENNESSEE

Oak Ridge Civic Music Ass'n, G. Salk, Pres., Oak Ridge

2/10/79 *Così fan tutte* Eng.; Chattanooga Opera Singers & Oak Ridge Symphony

Opera Memphis, K. Caswell, Gen. Mgr. (see also Biltm. Vol. 20, No. 4)

4/1/79 *Aida* Galvany

TEXAS

Baylor University Opera Theatre, K. Peeler, Dir., Waco

9/12/78 *Sweet Betsy from Pike & A Game of Chance* w.p.

11/1-22/78 *The Student Prince* w.o.

4/21-24/79 *The Marriage of Figaro* w.p.

Spring tour: *Wandering Scholar; Rita*

Beaumont Civic Opera, C. Kiker, Bus. Mgr., Beaumont

5/2, 3, 4/79 *La Traviata* Eng. Martin

Houston Grand Opera Musical Tour

1978-79 tour: *The Most Happy Fella*

North Texas State University Opera Theatre, T. Holliday, Dir., Denton

3/21-24/79 *The Marriage of Figaro* Eng. Martin

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

10/31 11/2, 3, 4/78 *The Magic Flute* Eng. Martin

Southwestern Opera Theatre, R. Kruger, Gen. Mgr., touring company of Ft.

Worth Opera

10/10-27/78 tour: *Signor Deluso*

Texas Christian University Opera Wksp., A. Hopkin, Dir., Ft. Worth

11/21/78 Opera Scenes, w.p.

3/30 4/1/79 *Dialogues of the Carmelites* Eng. Machlis; w.o., videotaped

Texas Opera Theatre, T. Miller, Mgr., touring company of Houston Grand

1978-79 tour: *Così fan tutte*; *Hansel and Gretel*; *Bastien and Bastienne*; *Doctor Miracle*

Texas Tech University Music Theatre, J. Grillas, Dir., Lubbock

10/27, 28/78 *La Bohème* Eng. Martin

4/6, 7/79 *La Périchole* Eng. Valency

7/6, 7, 13, 14/79 *My Fair Lady*

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

11/16, 17, 18, 19/78 Brantley's *Samuel* prem.

4/5, 6, 7, 8, 9, 10/79 *West Side Story*

UTAH

Brigham Young University Music Theatre, C. Robison, Art Dir., Provo

10/26, 28 11/1, 3/78 *The Marriage of Figaro* Eng. Martin

4/11, 12, 13, 14/79 *Susannah*

6/79 *The Italian Straw Hat* 4 pfs.

VIRGINIA

Hollins College Opera Wksp., M. Granger, Dir., Hollins College

4/27, 28/79 *Hansel and Gretel* Eng. Bache; w.p.

James Madison University Opera Wksp., J. A. Little, Dir., Harrisonburg

12/6, 8/78 *Così fan tutte* Eng. Martin

2/19, 21, 22, 23, 24, 25/79 *Oklahoma!*

4/26, 27/79 Opera Scenes, w.p.

Opera Theatre of Northern Virginia, R. Weilenmann, Art. Dir., Arlington

12/15, 17/78 *Hansel and Gretel*

4/20, 22/79 *The Bartered Bride*

Richmond Opera, T. Calmeyer, Exec. Dir., Richmond

11/16, 18/78 *Dido and Aeneas* at Monumental Church

Southwest Virginia Opera Society, J. G. Strickler, Pres., Roanoke College

9/29, 30/78 *The Marriage of Figaro*

Spring '79 *Die Fledermaus*

Vienna Light Opera Co., D. White, Dir., Vienna

12/1, 2/78 *Land of Smiles*

Spring '79 *Cavalleria rusticana*

WASHINGTON

Walla Walla Symphony Society, J. Rambaldi, Mus. Dir., Whitman College

1/79 Offenbach's *Christopher Columbus* Cameron

WEST VIRGINIA

West Virginia Opera Theatre, E. Beulike, Gen. Mgr., Charleston

9/17-23/78 *Rita* Eng. Mead; 10 pfs. in schools

3/31 4/3, 7/79 *Die Fledermaus* Eng. Martin

1978-79 tour: Opera Concerts 15 pfs.

West Virginia University Opera Theatre, J. Benner, Dir., Morgantown

10/18, 19, 20/78 Opera Scenes, w.p.

11/16, 17, 18, 19/78 *Hansel and Gretel* Eng. Benner

WISCONSIN

Alverno College, Music Dept., Milwaukee

11/30 12/1/78 *Amahl and the Night Visitors*

Madison Civic Opera, R. Palmer, Mgr., Madison

2/23, 24/79 *Faust* Eng. Martin

Skylight Comic Opera, C. Richardson, Art. Dir., Milwaukee
 9/27-10/8/78 *La Cambiale di matrimonio (Marriage by Promissory Note)*
 11/1, 3, 5/78 *The Italian Straw Hat*
 11/22-12/31/78 *Ruddigore*
 1/31-2/11/79 *The Red Mill*
 2/21-3/4/79 *La Finta giardiniera (The False Gardener)*
 4/18-29/79 *Re Teodoro in Venezia (King Theodore in Venice)*
University of Wisconsin Opera, K. Moser, Art. Dir., Madison
 10/18, 20, 21, 22, 24/78 *The Elixir of Love* Eng. Martin; videotaped
 2/7, 9, 10, 11/79 *Iphigenia in Tauris* Eng. Walter
 4/26, 27, 28/79 *Candide*
University of Wisconsin Opera Theatre, D. Wadsworth, Dir., Whitewater
 2/27, 29 3/2, 3/79 *The Saint of Bleecker Street*

PUERTO RICO

Opera De Camara de Puerto Rico, L. Pereira, Art. Dir., Rio Piedras
 9/15, 22, 23, 28, 29, 30 10/6/78 *Il segreto di Susanna* Span. Rodriguez
 1978-79 *Der Schauspieldirektor; Il Campanello*

CANADA

Canadian Opera, L. Mansouri, Gen. Dir., Royal Alexandra Theatre, Toronto
 (see also Blltn. Vol. 20, No. 4)
 4/23-5/5/79 *Carmen** opéra-comique vers.; Forst/Stubbs/Vernon, Roslak/Tomlin;
 de Marseille/Bullard/Sandor, G. Quilico/Ostendorf; d: Mansouri; ds: Johnson/
 Mess; 3 pfs.
 5/7-19/79 *Cenerentola** Eng. Csonka/Theslof; Forst/Stubbs/Loeb; DuBois, Mo-
 rales/Serbo, Cameron/Beattie/Foldi, Gray/Silva-Marin; c: Vernon; d: Aster; ds:
 Kerr; 3 pfs.
Canadian Ukrainian Opera Ass'n, O'Keefe Centre, Toronto
 6/8, 9/79 Wachnianin's *Kupalo* N. American prem., c: Kolesnyk
Guelph Spring Festival, N. Goldschmidt, Art. Dir., Guelph, Ont.
 5/10, 12, 14/79 *Hansel and Gretel*
McGill University Opera Studio, E. Della Pergola, Dir., Montreal
 11/1 12/1/78 2/1 3/1 4/1/79 Opera Concerts w.p.
 12/17/78 4/22/79 Opera Excerpts w.p.
 3/16, 17, 18, 19/79 *Don Pasquale* w.o.
Montreal Symphony Orchestra, P.Q.
 5/79 *La Damnation de Faust* conc. pf.; c: Boulez
National Arts Centre Musical Show Series, Ottawa
 1/15-20/79 *The Sound of Music* Hower, Hunt; Wrightson
 3/28-31/79 *Your Arms Too Short to Box with God* prod.: V. Carroll
 4/25-29/79 *The Wiz*
 8/79 *A Chorus Line*
Opera in Concert, S. Hamilton, Prod., St. Lawrence Center, Toronto
 11/19, 20/78 Schmidt's *Notre Dame* Leblanc/Gabora; Dodington, DuBois, Silva-
 Marin; d: Bampton
 12/10, 11/78 *Pelléas et Mélisande* Landry/Chornodolska; DuBois, Opthof, Kuku-
 rugya/Tessenyi; d: Hamilton
 1/28, 29/79 *Les Pêcheurs de perles* Collier/Marsh; Evans/Keane, Quilico/Barcza;
 d: Hamilton
 2/25, 26/79 Weinberger's *Schwanda the Bagpiper* Eng.; Wilberforce; Silva-Marin,
 Kean/Jones; d: Fisher
Perforum, Toronto
 2/21/79 Sinkewicz' *Beauty and the Beast*
 3/14/79 Seaman's *This Sudden Night* & Colgrass' *Virgil's Dream*
Regina Lyric Light Opera Society, Regina, Sask.
 5/79 *The Red Mill*
Regina Symphony Orchestra, G. Millar, Mus. Dir., Saskatchewan
 4/79 *Madama Butterfly* w. Music/Drama/Visual Arts Depts. University of Sas-
 katchewan
Shawnigan Lake Summer School Opera Ensemble, B.C.
 1978-79 tour: *The Prima Donna; Hin und zurück; La Serva padrona*

Société Lyrique d'Aubigny, Quebec City
5/79 *Carmen* Tourangeau; Corbeil

Toronto Symphony Orchestra
2/79 *Carmina burana* Roslak; Ellis, Ingram

University of Alberta Opera Wksp., A. Ord, Dir., Edmonton
2/9, 10/79 *The Medium & Dr. Miracle*

University of Toronto, Royal Conservatory of Music, E. Schabas, Prncpl.
12/8, 9/78 *The Rape of Lucretia* C. Evans; d: Albano
3/9, 10, 16, 17/79 *Orpheus in the Underworld* c: Craig; d: C. Fisher

University of Western Ontario Opera Theatre, M. Chambers, Dir., London
12/1, 2/78 Lewis's *A Masquerade of Dreams* prem. & Opera Scenes w.p.
2/17-25 3/21-25/79 *Dialogues of the Carmelites* Eng. Machlis; w.o.

Vancouver Island Opera Society, Victoria, B.C.
9/78 *The Bartered Bride* c: Vernon

York University, Music Dept., Toronto
11/78 *Candide* d: Canino



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