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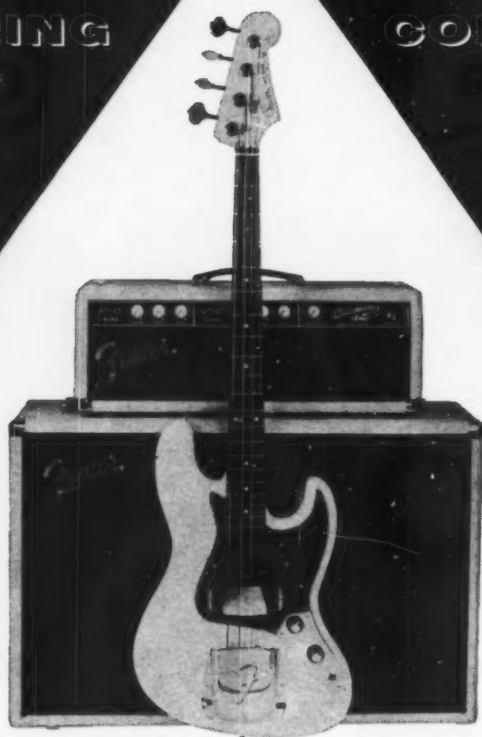
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A WINNING

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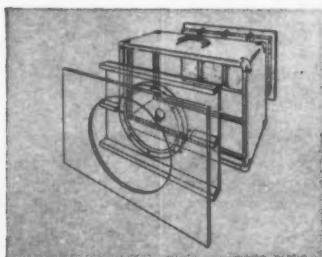
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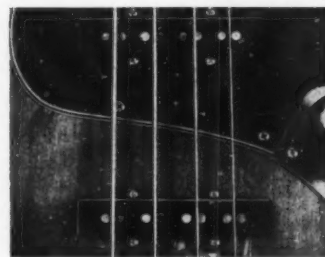
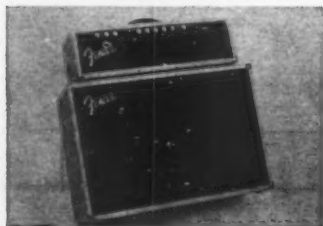
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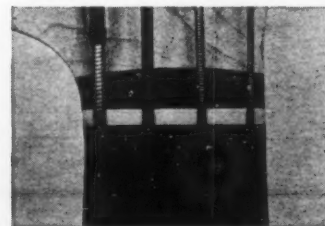
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Artie Dunn—



of the fabulous "Three Suns" reports on—



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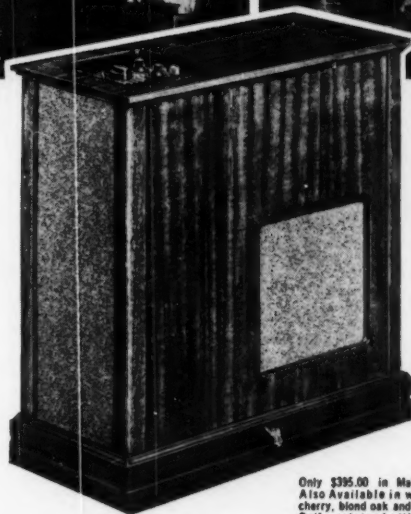


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INTERNATIONAL MUSICIAN



OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA

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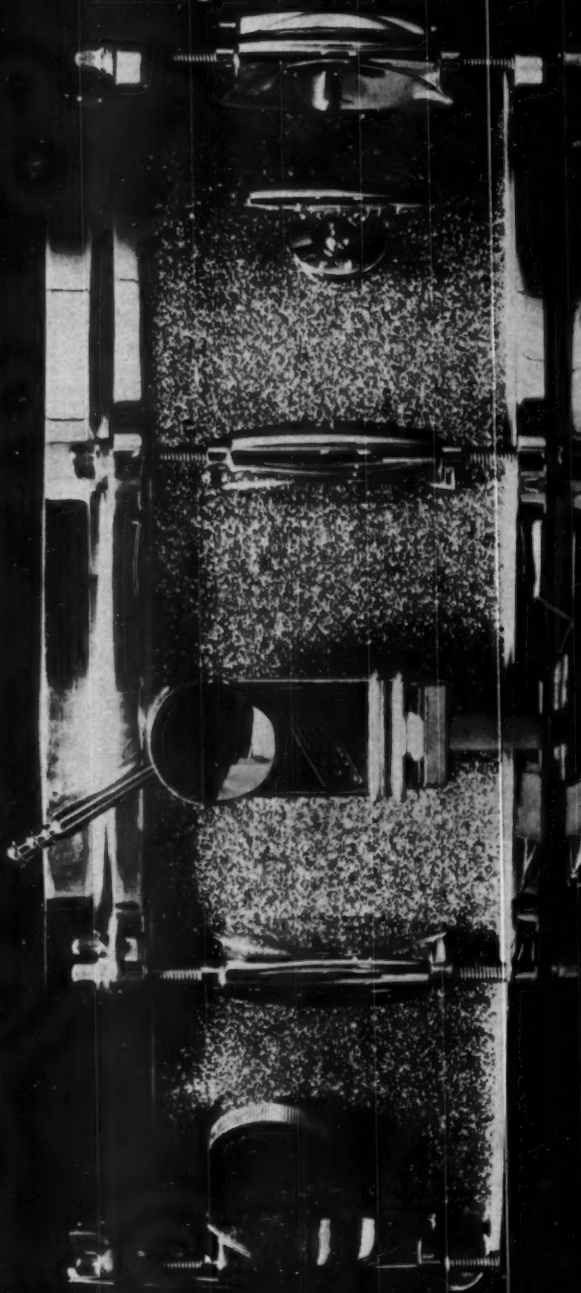
Artist William Kiehm, in this month's cover design, represents scenes from six of the operas of Douglas Moore. Upper row, left to right: "The Wings of the Dove," "The Headless Horseman," "Giants in the Earth." Middle, left: Douglas Moore; center, "The Devil and Daniel Webster." Bottom row: "The Ballad of Baby Doe" and "Gallantry." (Photo credit: Blackstone Studios.)

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INTERNATIONAL MUSICIAN

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GRETSCH

Surely you know them — they all play Selmer

Here's more news from members of The Loyal Order of the Selmer Sound. Locally and nationally, the membership includes top professionals and educators, as well as talented students and interested amateurs. Those you don't know by sight you probably know by sound. Like



JEFFERSON

long-time member-in-good-standing **Howard Jefferson**. A stellar tenor saxist from down East, Howard has been a staunch Selmer booster for more than 20 years, during which time he's worked with the best. Appearing with his own Jazz Quartet at the Walnut Grove in Worcester, Mass., till Labor Day, then back to the Fox Lounge, Hopkinton, Mass. **Paul Renzi**, tenor, and **Gabe Baltazar**, alto, are now members of the **Stan Kenton** sax section—two more votes for the Selmer Sound. **Bernie Stiner**, director of the remarkable Waukegan Grade School Band, has bought a new Selmer Series 9 clarinet. He already plays Selmer flute and saxophone. (Have you tried the Series 9 yet? **Benny Goodman** says it's the greatest in 40 years. If you'd like to know why he thinks so, drop us a line: Selmer, Dept. B111, Elkhart,



SAVITT

Indiana.) **Pinky Savitt**, of Warner Bros. Studio says his Selmer K-Modified trumpet "has everything in a horn you want. Try it and you will buy it!" We saw Pinky recently, playing lead trumpet with Manny Harman's Band on a swing through the Midwest. Another compliment on the Series 9 clarinet, this time from **Donald Wolf**, Band Director, Arizona State College at Flagstaff. Donald states flatly that he believes his new Series 9 to be the finest clarinet made. **E. D. Thomson** of Evansville, Indiana, says it this way: "The marked difference and improvement that is noticed on the first playing of the Selmer Series 9 should be experienced by every professional musician and teacher." Thomson has played first clarinet in the Nashville, Tenn. Symphony Orchestra, second in the Chattanooga Symphony. Those great new sounds you hear from **Jimmy Giuffre** these days are the product of his new Selmer Mazzeo Model clarinet. Jimmy says the new fingerings come automatically after a few days' practice, and thinks the Mazzeo mechanism is wonderful. Hear his new clarinet on "Fusion"—a recent Verve release. "Work-



WOLF



GIUFFRE

Engstrom says: "I endorse Selmer instruments without reservation. I have played Selmer clarinets and saxophones for the past nine years and feel they are the best instruments available. I recommend the Bundy line for all my beginning students." **Eddie Harris**, who has his own group in the Chicago area, is playing a new Mark VI tenor. **Frank Stalzer**, Director of Woodwind Ensembles and Ass't Professor of Music



MILLER SPENCER HAYNES WOOD

at Arizona State U, sends along a picture of the A.S.U. Saxophone Quartet which has received such a fine reception at concerts, clinics, and civic affairs throughout Central Arizona. The group is composed of **Bob Miller**, alto; **Henry Spencer**, tenor; **Jan Haynes**, baritone; **Leo Wood**, soprano. They all play Selmers, all are music majors and scholarship students in the Dept. of Music at A.S.U., and all play in the Sun Devil marching and concert bands. **Mario Larpino**, fine Selmer clarinetist, is now conducting clinics and demonstrations on behalf of **Godfrey & Sons**, music dealers at Binghamton, N. Y. Mario studied in Germany with **Hans Richter** at the Stuttgart Conservatory, and toured Europe as first clarinetist with the 7th Army Symphony. From Milwaukee, Wisconsin, comes word that folks there are turning out to hear the excellent Selmer trumpet playing of **Dick Ruedebusch**, appearing at the Tunnel Inn with his Underprivileged Five. "My Selmer Mazzeo clarinet has the most accurate scale and the most resonant sound of any clarinet I have ever played." This high praise comes from **Jay O'Leary**, Pueblo, Colo. Jay plays with the U. of Colorado Symphony (**Horace A. Jones**), Symphonic Band (**Hugh McMullen**), Pueblo Municipal Band (**L. E. Smith**), and teaches in the Boulder Public Schools.



RUEDEBUSCH

Mel Dorfman and his Jazz Village Dixieland Band are big favorites in the Cambridge, Mass., area. Mel has this to say about his Selmer clarinet: "Since I was eight years old it has been my way of life — a happy sound!" **Darrell Keith McCarty**, Professor of Woodwinds at Texas



DORFMAN

Tech at Lubbock, is another strong Selmer booster. He plays Selmer clarinet, and is a popular recitalist in the Lubbock area, playing all woodwind instruments. Thoroughly pleased with his Mark VI tenor sax and Series 9* clarinet is **James Mooney**, Band and Orchestra Director at Sunnyslope, Ariz., High. He is also principal clarinet with the Phoenix Symphony and plays sax with the Carl Ritter Orchestra. Another Arizonan sends this word: "I own a Selmer alto, a Selmer tenor, and a Selmer clarinet. I consider each of them the finest example of musical instrument manufacturing." This from **Dr. John Martin**, Band Director



MOONEY

at Carl Hayden High School in Phoenix. The Porterville, Calif., Union High and Junior College Studio Band were specially honored this summer when they were selected to entertain servicemen on a tour of American bases in the Pacific Theatre of Operations. Twenty members of the band made the tour with their director, Selmer clarinetist **Buck Shaffer**. We spent an interesting few minutes recently lis-



MARTIN



SHAFFER

tening to "First Steps of a New Miller," a Millertone release in stereo, featuring the fine Selmer trumpet of **J. Herb Miller**, Director of Music, Pacific Grove, Calif., Unified Schools. A recent note from **Robert Bosco**, Davenport, Iowa, teacher, says: "I wish all my students owned a new Selmer Series 9. They would become better players faster." Bosco plays a Series 9 himself, as well as a Mark VI tenor, with the Hal Wiese Orchestra. Respected as one of the outstanding directors in the Midwest is **Robert Glidden**, Morrison, Ill., Community High School, whose fine Marching and Concert Bands were first division winners in the recent Sectional and State contests. Glidden played solo clarinet in Fred Ebbs' famous Iowa Marching Band while at State University of Iowa. He plays Series 9* clarinet and claims: "It possesses the finest in response, intonation and tone coloring . . ."



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U. S. GOVERNMENT APPOINTS KENIN AND KAISER

President Kenin and General Counsel of the Federation Henry Kaiser were designated by the United States Government to serve as advisers on the formal delegation attending the Diplomatic Conference on Neighboring Rights held in Rome, October 10 through October 26. The two Federation officials, together with Donald Conaway, Executive Director of the American Federation of Radio and Television Artists, and Morton Becker, AFTRA counsel, joined with U. S. representatives and other international delegations at the seventeen-day conference designed to complete details leading to the establishment of international treaties recognizing and safeguarding performers' rights to recordings when played in foreign countries.

"It is my earnest hope," stated President Kenin, on receiving the appointment, "that the session will mark the fulfillment of the goal we American musicians have long striven to achieve—to obtain adequate protection for the rights of musicians in broadcasting, television and the mechanical reproduction of sound under international copyright laws."

BEST BAND CONTEST

Four out of five finalists in last year's search for the nation's Best New Dance Bands, a public service competition sponsored by the A. F. of M., will be back in the running this year in a challenging attempt to pick off a regional championship title and the \$1,000 award that goes with it.

High on the list is Steve Laughery of Moses Lake, Washington, whose "Many Sounds of Nine" created a sensation at the Detroit finals and lost by a nose to Jimmy Cook and his fifteen-piece band from Las Vegas.

Another top favorite entered this year is last year's third place winner, Detroit's Jimmy Wilkins, thirty-nine-year-old trombonist.

Two other outstanding bands which finished in fourth and fifth position last year and are in the list again include Johnny Nicolosi and his popular Keystone state fourteen-piece dance band from Williamsport, Pennsylvania,

(Continued on page nine)

ARTICLE 23, SECTION 10

In any case in which a local radio or television station shares expenses of a traveling orchestra with the proprietor or manager of a hotel, restaurant, cafe, dance hall, or any other establishment, traveling orchestras must have the consent of the local union in whose jurisdiction they appear to render services by remote control for such radio or television station.

PRIME OBLIGATION OF FEDERATION MEMBERS

Between now and the Christmas Holidays most members of Congress will be home mending fences, eager to hear from and receptive to constituent needs and suggestions. All members of the House and one-third of the Senators face elections next year. A. F. of M.'ers have much to talk about to their lawmakers. Much of what will be done or left undone in the Second Session, convening in January, will depend on how well we perform our grass roots duties.

Awaiting action are bills to end excises on cabarets and theater tickets; to make record counterfeiting a crime and to end the juke box performance royalty exemption; to compel the labeling by broadcasters of foreign-made dubbed music; to put networks and their program practices under FCC regulation; to create a government-in-aid program for the sponsorship of the performing arts and artists.

Grass roots protests by the A. F. of M. against House Ways and Means proposals to

deal the entertainment industry a body blow through *blanket tax exemption disallowances* for business entertainment unquestionably contributed to the Committee's decision not to report a tax bill in the First Session. An attempt surely will be made in January to revive this measure. Its most dangerous provisions concern these sweeping disallowances which would black out many jobs for musicians and others. *Our protest must be renewed vocally during this recess.*

On September 29, the Federation filed in the current FCC proceedings a legal brief asserting that "a garbage heap of tapes and cans and unregulated Madison Avenue assumptions and dictations of public needs have blacked out live music as a means of local self-expression in community broadcasting." The Federation suggested that the FCC, in addition to the stepped-up policing now under way, employ: (1) greater use of the Com-

(Continued on page nine)





The Metropolitan Opera's 1961 season is assured as the principals in the situation give a five-way handshake. Left to right: Rudolf Bing, General Manager of the Metropolitan Opera Association, Inc.; Anthony A. Bliss, President of the Metropolitan Opera Association, Inc.; Secretary of Labor Arthur Goldberg; President Kenin; and Alfred Manuti, President of Local 802, New York City.

Subsidy and the Met

By Anthony Bliss

Based on an interview with Anthony A. Bliss, President of the Metropolitan Opera Association, the following is not a direct quote of his remarks but rather a summary of his viewpoints arrived at during an hour's discussion with the International Musician's Associate Editor, Hope Stoddard. Mr. Bliss has been President of the Metropolitan Opera Association since 1956, and for five years previous to that had been a member of the Metropolitan board. He was also a member of the executive committee for a number of years. He is the son of the late Cornelius N. Bliss, who served as President and also Chairman of the board of the Metropolitan.

● A longer period of employment annually for members of the Metropolitan Opera Company—this, we all agree, is the prime necessity. At present the Metropolitan personnel, including the orchestra members, are paid for thirty-four weeks of work a year, this including the two weeks for rehearsals preceding actual performances. Expanded employment could be realized through any or all of the following: longer seasons, national and international tours, television and recordings. This objective can only be achieved through

additional financing from private or governmental sources.

The Met has operated in the red now for many years. It has come to a point where one must look to means of support beyond ticket sales and individual contributions.

In the early years, "angels of the Met," such as Otto Kahn, carried much of the financial load. Since 1932, the general public has been solicited, and it has responded generously. In 1940, through funds raised from a general drive, one million dollars was realized, and the company became owner of the Metropolitan Opera House. Such ownership had become a necessity. In the depression years of the 1930's, the stockholders of the real estate began to default—were reluctant to live up to their obligations. Contributions from the general public, coming in in amounts from one dollar to ten thousand dollars, now reach \$800,000 annually, including gifts from a few individuals covering the cost of an entire production. Contributions are fairly consistent, but they are not the answer to full solvency or the freedom to experiment and expand.

The move to the Lincoln Center may somewhat ease the situation. But there are negative aspects even to this. The Center will cost more to maintain—heat, light, air-conditioning. Then, too, although it would be possible to operate the air-cooled Lincoln Center Opera House the year round, we have no way of knowing if people will come to performances in summer—if we can fill the auditorium. True, tourists go to opera in summer in Rome, Italy, and other outdoor festivals in Europe and America. But they go not only for the opera itself, but for the novelty of the outdoor setting, for the new experience offered. The question is, would attending opera at Lincoln Center in New York City provide the same feeling of urgency, give the same motivation? Also, could we gauge ticket prices to fit purses and still come out even?

We are asked why we do not extend our touring season contract for performances in other cities, after the regular tours have been completed. No city, no community, will engage for opera performances after June 1.

(Continued on page forty-one)

INTERNATIONAL MUSICIAN

Over Federation Field...

Public acknowledgement of the contributions to community life by Local 551, Muscatine, Iowa, was made recently by the Central State Bank of Iowa, through a "Salutes Award," broadcast over radio station KWPC. The citation read, in part: "For many years the members of Local 551 of the A. F. of M. have been bringing music for the summertime crowds in our area, and the music you hear is part of America—a part of our way of life—and it belongs to everybody."

"These concerts, held at the park and also in the City Hall Square, are made possible through the Performance and Trust Fund and are all free. The group also arranges teenage dances, old-timer dances and, at Christmas-time, entertains at various nursing and rest homes—all public services."

A warm letter of congratulation addressed to Local Secretary Maurice Toyne, signed by bank president John B. Rigler, accompanying the text of the broadcast read, "We're sure your conscientious endeavors will continue, and, when compounded by the efforts of others

NOTICE!

Article 17, Section 2

A leader must, before an engagement is played, inform the local in whose jurisdiction the engagement is played, the amount collected as to transportation charges and a point from which the transportation charges are made, and the exact and correct amount of percentage which will be paid to an agent, or agents as compensation for booking the engagement. He must also notify the local secretary of the termination of the engagement, the use of the option, or voiding of the option on the contract. If any engagement of a traveling orchestra is postponed or cancelled, the leader or the booker shall notify the local immediately.

like you, will make Muscatine a better place in which to live."

Locals from coast to coast are campaigning for TEMPO "Task Force for Employment of Musicians Promotional Organization." TEMPO is a needful aid to musicians. It will go much further with the musicians than COPE and aid only those projects which are peculiar to the musicians: Cabaret Tax Campaign; Fight against Foreign Taped Film and TV; Federal Communications Commission Investigation of the Radio and TV Free Licenses; Federal Arts Council for the Federal Subsidy of Music and the Fine Arts.

States Presidential Assistant Ernie Lewis, "The program is going well. From the Virgin Islands and Puerto Rico clear across to Alaska, TEMPO dollars are pouring in."

On page 45 of the present issue is a photograph of James Fahey, Business Representative of Local 771, Tucson, Arizona, painting an addition to that local's "Tempo Barometer" in the Musicians' Building. Local 771 in September was approaching sixty per cent of its goal of one thousand dollars for 1961.

(Continued on page forty-five)

PRIME OBLIGATION OF FEDERATION MEMBERS

(Continued from page seven)

mission's power to revoke licenses; (2) deny license renewal in appropriate cases and (3) enforce an express requirement that all TV programming proposals must include some live, local music programming.

We should discuss with members of Congress the need for legislative direction to strengthen the FCC right and determination to compel broadcasters to fulfill their obligation to promote live, local talent.

The economic plight of music and musicians will be highlighted in the upcoming Congressional hearings by Rep. Thompson's (D.-N.J.) Subcommittee of House Education and Labor Committee charged with investigating joblessness and hardships attendant on the performing arts. The Federation asked for these hearings when the Metropolitan Opera dispute was much in public attention and the House Committee promptly agreed. Rep. Giaimo (D.-Conn.) introduced the resolution and Congressman Thompson, one of the musician's foremost advocates in the Congress, has tentatively set recess hearings for New York City, Washington and San Francisco. The record of these hearings may very well compile the first complete and objective "bible" on the economic distress of performers. Equally important will be the remedial legislation which the Committee is bound to develop and sponsor as a result of the hearings. The Federation will participate prominently in the three hearings.

Another hearing of interest to Federation members concerns runaway film-making and

BEST BAND CONTEST

(Continued from page seven)

and Al Cobine with twelve pieces, winner of the Bloomington, Indiana, regional contest.

As Best Band Project Director George V. Clancy points out, the significant change in this year's Best Band contest format concerns concentrating on ten regional championships instead of picking one national winner. Each winning regional championship band will receive a \$1,000 cash prize, with trophies for the winner and runner-up bands in each regional contest. The local contests are set for November 15.

Through the cooperation of Federation locals in the United States and Canada the project serves to stimulate interest in live music, and aids in the revival of public dancing through the promotion of new dance bands.

offers an opportunity for the Federation to restate its objections to the substitutions of foreign-made tapes for American music in American-made broadcast programs. The film-making industry is making vigorous objection to this inquiry which is proposed by Rep. Dent (D.-Pa.) to whom the Federation has sent a supporting memorandum.

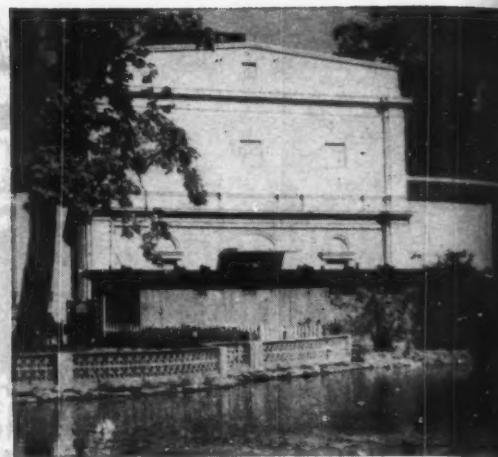
An unexpected reversal was dealt to musicians' hopes for the Federal Arts Council Bill (H.R. 4172 by Thompson) late in the First Session. President Kenin had testified at Committee hearings for this bill and it had been reported favorably. When the Rules Committee pigeonholed it, Congressman Thompson attempted to pass it as a special order of business, losing a roll call vote, 166 to 173, not voting, 96. It is plain that much education is needed especially in the House. This is the fourth time this bill to provide some governmental recognition of the performing arts has been torpedoed in the Congress.

The Federation will try again for the Arts Bill and will, of course, give the Subsidy Bill every support.

Remember we have only until December 15th to get this across to our Senators and Representatives. Do it while they are on home soil.

RECORDING INFORMATION NOTICE FOR ALL LOCALS, OFFICERS AND MEMBERS

Recording separate sound tracks at phonograph recording sessions for the convenience of artists or soloists or recording companies is prohibited. In the event of an emergency where, after a recording session has been called and the soloist becomes unavailable due to illness or other uncontrollable circumstance which arises after the musicians have been called, tracking will be allowed only if advance permission has been obtained from the President's office.



GREAT OPERA NEEDS GREAT OPERA HOUSES

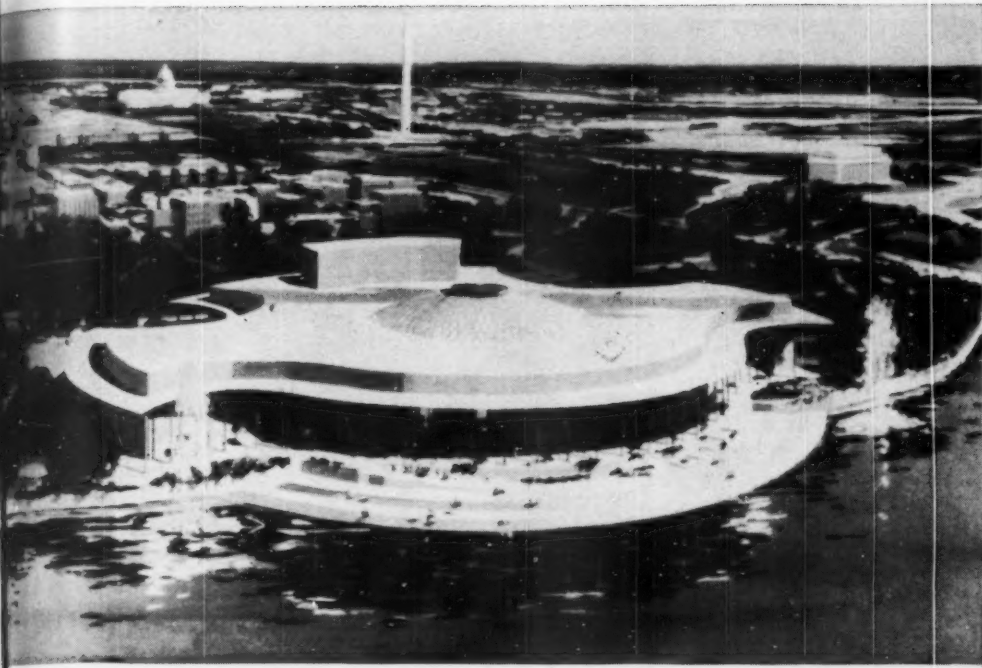
American Opera Houses
... of the Present and of the Future

More than any other form of musical activity, opera needs a permanent home, not only for the practical reasons of staging, lighting, storage space, dressing rooms and unimpeded rehearsal time, but also for the security and honor such a home imparts. Yet of all American opera companies, only the Metropolitan owns its own building. The others have the buildings leased or loaned to them under various stipulations, and, more often than not, the houses are used for multiple purposes.

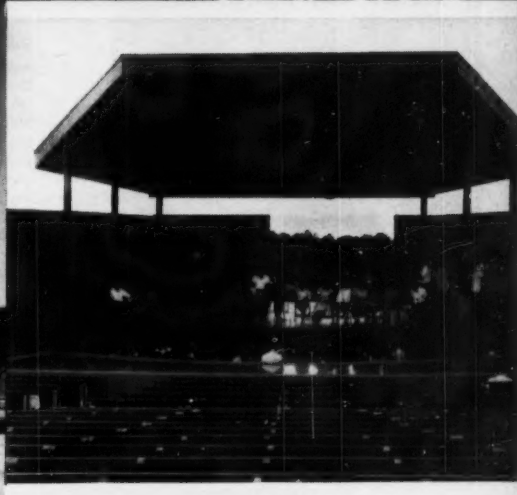
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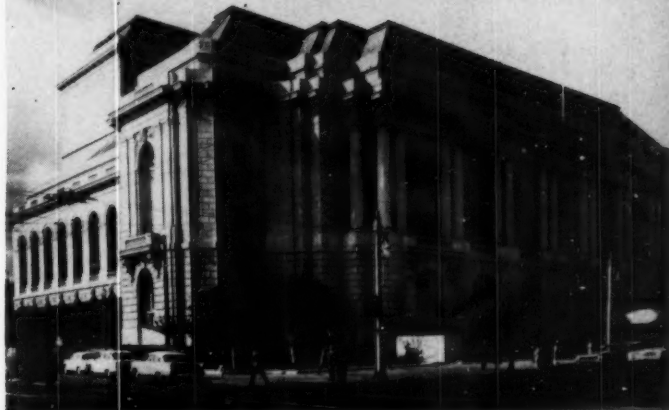
- Opposite page, left—the Los Angeles Music Center (artist's sketch), now under construction; right—the Cincinnati Summer Opera Pavilion.
- Right, top to bottom—the National Cultural Center in Washington, D. C., as planned by Edward Durell Stone and the Metropolitan Opera House, now under construction at Lincoln Center.
- Below, top to bottom—the Red Rocks Theatre near Denver, Colorado, the Santa Fe (New Mexico) Music Pavilion, and the San Francisco War Memorial Opera House.
- Sketch on the opposite page shows the lobby of the Chicago Civic Opera House.



Even opera halls which are turned over completely to opera performance during the season lack much in the way of facilities. Cincinnati and Santa Fe are open on four sides; the Red Rocks Theatre is entirely uncovered, and is usable only through virtue of the fabulous climate of Colorado.

Contrast these houses with three projects for the future. The Metropolitan Opera at Lincoln Center, besides being of exquisite exterior design, has a modern stage with a flexible proscenium, two side stages and one back stage carrying a revolving table, and modern lighting equipment. The stage of the Los Angeles New Music Center will have an adaptable-size stage and movable orchestra shell. The opera building planned for the National Project at Washington, D. C., is adjustable to larger or smaller scale audiences and performances.

We look forward to the day when every large American city will have an opera house especially suited to its special needs.





Menotti

— Opera Magician

by john briggs



Above: Gian-Carlo Menotti. At the left: Joan Carroll and Marc Scott in a scene from "The Medium." Below: Andrew McKinley, Leon Lishner and David Aiken are the Three Kings bearing gifts to the newborn Christ in "Amahl and the Night Visitors." The boy Amahl is played by Kirk Jordan.



● Early in 1937 the tempo of life in Philadelphia's Curtis Institute of Music speeded up to a hectic beat. The cause was the impending premiere of *Amelia Goes to the Ball*, a first opera by a recent Institute graduate named Gian-Carlo Menotti. The performance was to take place largely with Institute talent, and with Fritz Reiner conducting the Curtis orchestra.

For a matter of weeks the school virtually dropped everything except "Amelia." Student orchestra players labored under Reiner's direction to learn the score. Vocalists memorized their parts. Pianists and organists coached the vocalists. Anybody who was free lent a hand with copying and correcting parts. The story going around was that one first-year composition student had been detailed to do nothing but watch for parallel fifths.

Rosario Scalero, Menotti's teacher of composition, had "Amelia" fever as badly as everyone else. When student composers brought in their works, Scalero would talk about nothing but "Amelia."

Scalero spoke somewhat baroque English, with strongly trilled R's. He told one student composer: "I have pointed to a theme in the score, and I have said: 'Gian-CaRRRRlo, this theme is of MonteveRRRRdi.' And he has blush-ed, and has confess-ed that he is quilty."

On April 1, 1937, *Amelia* had its first performance at the Academy of Music in Philadelphia, followed by two performances at the New Amsterdam Theatre in New York. The work was an immediate and spectacular success such as few contemporary operas have enjoyed. One reviewer said Menotti had inherited "the mantle of Puccini." It was clear that a major new talent had arrived on the music scene. The slender, brown-haired young composer, with a hawk-nosed profile straight out of a Renaissance painting, had come a long way since his arrival, ten years earlier, as a talented student from Milan.



At left: Menotti's "The Consul" as presented at the State Opera House in Ankara, Turkey. Below: Richard Cross and Franca Duval in Menotti's "Maria Golovin," presented on NBC-TV.



Menotti had formed a lasting friendship with his fellow composition student, Samuel Barber. He spent his first American Christmas with the Barber family at West Chester, Pennsylvania. To Menotti, fresh from Italy, the quiet Quaker atmosphere of West Chester seemed "exotic." He used it as the setting of his second opera, *The Old Maid and the Thief*.

Barber for his part was equally fascinated by Cadegliano, a village on Lake Lugano where he spent the summers of 1929 and 1930 with Menotti. He found it a "little settlement of quaint villas, of all styles, of diverse degrees of luxury, and most all of them owned and inhabited by relatives or members of Gian-Carlo's family. Gardens overlap; here a little chalet for tea built from the plans of Cousin A and with designs of Cousin B, painted by Aunt C; children from all the families come here for tea at five, and their mamas also, to chat."

Menotti and Barber were congenial in spite of the fact that Barber was not interested in opera and Menotti was interested in nothing else. He had begun *Amelia* during his student days, under the close supervision of Scalero. The music reflected Scalero's rather conservative taste. It was sparkling, melodious and strongly traditional, reminding many listeners of Wolf-Ferrari.

The success of *Amelia* brought Menotti his first commission. It was from the National Broadcasting Company, to write an opera especially for radio performance. The work would be novel and experimental; nothing of the kind had ever been attempted before.

The Old Maid and the Thief utilized the radio technique of many quick scene-changes, with an announcer setting the mood for each. The cast consisted of three women's voices and a baritone. Because of certain difficulties

over the production of *Amelia*, Menotti had made a short-lived vow never again to write a role for tenor.

Working at top speed in the penthouse on East Seventy-ninth Street which he then shared with Barber, Menotti readied the new opera for performance in the Spring of 1939. Toward the end, Menotti ran into such time pressure that an NBC runner was sitting on his doorstep, waiting to rush each page of the score to the copyists as it was completed.

The Old Maid created a stir. Later, Menotti revised the score slightly to make it suitable for stage performance, and in this form it has proved to be a work of great vitality. It has had regular performances at the New York City Center and other opera houses, both in this country and in Europe.

When *The Old Maid* made her debut, Menotti created a stir of amusement by announcing that one of the characters in his next opera would be a Greek god. Such was literally the case. He was in fact the principal character of *The Island God*, which was performed by the Metropolitan Opera in 1942.

The Island God was Menotti's first flop. It disappeared from the Metropolitan's repertoire and, so far as this writer knows, has not been given anywhere else.

For some listeners, *The Island God* failed because it was too heavily freighted with metaphysics. Its thesis was not unlike the famous philosophical speculation: if a tree falls in the forest, can it be said to "make a sound" if there are no listeners against whose eardrums the sound-waves can vibrate? *The Island God* raised the question of whether the Greek god could exist if there were no one to worship him.

Ilo, the central figure, began rebuilding the god's ruined temple. His wife became bored

and ran off with a handsome young fisherman. And that, aside from philosophizing, was about it.

But Menotti recovered quickly. From the very start of his career he has displayed a sure instinct for the theater. His next work did exactly what he wanted it to do. It was to be a lurid shocker in the Parisian "Grand Guignol" tradition. Menotti succeeded brilliantly in achieving the effect he wanted, and *The Medium* began its successful tour of the world's opera houses. As a curtain-raiser, Menotti wrote *The Telephone*, a brief satire concocted on a pure farce plot, which musically recalled the lively, bubbly style of *Amelia*. It is a splendid contrast to the grim, eerie world of *The Medium*, and the two are popular as a double bill.

The Medium and *The Telephone* made their appearance in 1946-47. The success of the twin bill was topped in 1950, when Menotti produced a genuine Broadway hit in *The Consul*. Two memorable performances were those of Patricia Neway as Magda, and Marie Powers, who earlier had made a stunning *Medium*, as the Mother.

With *The Consul* settling down to a long Broadway run, Menotti turned to another commission for NBC. The opera which he wrote, *Amahl and the Night Visitors*, represented a complete change of pace. It was a simple Christmas story, musically far removed from the idiom of *The Medium* or *The Consul*, yet in its own way as powerful as either.

Amahl, scheduled for performance on Christmas Eve, 1951, went into rehearsal at the Fraternal Clubhouse, across the street

(Continued on page forty-eight)

Milestones in Metropolitan Opera History

By Mary Jane Matz



The Metropolitan Opera, a national institution and a fortress in the international world of music, owes its prestige to many factors: the high level of its productions; the artistry of its performers; the unity of its ensemble; and the ingenuity of its several managers and directors. In the United States, the Metropolitan alone, among the thousands of opera groups which have been organized in this country, has survived for nearly eighty years.

In a sense every performance at the Metropolitan is a milestone—a symbol of the victory of art over economic pressures. But certain men and moments mark especially the road to artistic distinction.

The zero milestone is the opening of the Metropolitan Opera House on October 22, 1883. The new theatre, built at Broadway and Fortieth Street, answered a pressing need, for the rapidly expanding audience for opera in New York had outgrown the Academy of Music on Fourteenth Street, where opera had been heard from 1854.

The audience which gathered for the opening performance in the auditorium with its pale walls, ivory woodwork, gilded boxfronts, gold hangings and opulent, dark red carpets, glittered with diamonds and emeralds and pearls. They heard *Faust*, sung by the Swedish soprano Christine Nilsson; the tenor Italo Campanini, and the baritone Giuseppe Del Puente.

A second milestone was reached in the Metropolitan's second season, with the introduction of German operas in their original language. Leopold Damrosch, the conductor of the New York Symphony, recruited a company of German singers which included several of the most famous artists

of the period. In 1884-85 and subsequent seasons, the Metropolitan Opera reached a high point in ensemble with its performances of *Tannhäuser*, *Fidelio*, *Lohengrin*, *Der Freischütz*, *Die Walküre*, *Die Meistersinger*, a complete Ring cycle and *Tristan und Isolde*, called the "most important event in the history of the lyric stage in America." The first stage performance of *Parsifal* in the United States (1903) was also an event of this period. The total effect of this early introduction of American audiences to near-perfect productions of Wagner's music dramas is being felt still in our own day.

The year 1903 formed a milestone also for the appearance of two men who were to shape the Metropolitan's destiny for nearly a quarter-century. The first was Enrico Caruso, who was to become the greatest popular idol in America's musical history and was to remain the most beloved figure in the entire operatic galaxy for nearly twenty years. The second was Otto Kahn, who was added to the Metropolitan Opera board of directors in the autumn of 1903. Kahn was to become chairman of that board, and later president of the Metropolitan Opera Company. He brought to the Metropolitan his fine musical taste and his extraordinary perception of musical genius. He also brought the enormous resources of his great fortune and, with them, a complete dedication to the task of making the Metropolitan the greatest opera theatre in the world. Kahn in his top hat, his white tie and his ruffled shirt, his patent leather opera pumps and his huge Inverness cape was to remain a symbolic figure of the Metropolitan's expansion until the 1930's.

The fourth milestone in the Metropolitan chronicle is marked



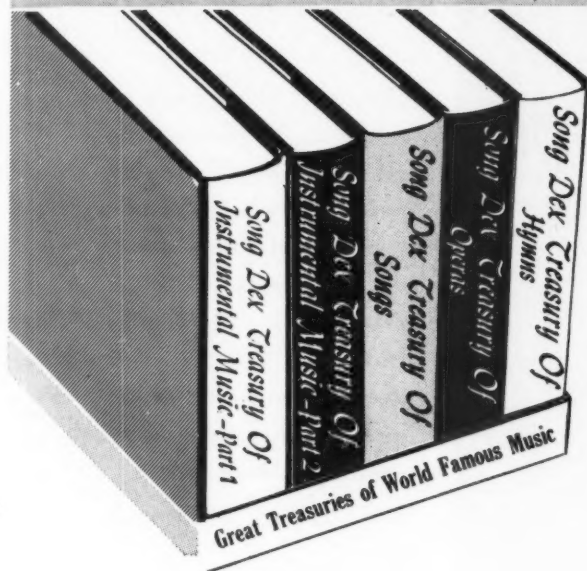
Art work by Susan Perl which accompanies this article appeared in "Opera News," periodical of the Metropolitan Opera Guild.

by the arrival of the general manager Giulio Gatti-Casazza and the conductor Arturo Toscanini, whom Kahn enticed away from La Scala in Milan in 1908. Gatti remained as head of the Metropolitan until 1935, always reserved, taciturn, forbidding, his pointed goatee and thick brows shadowing his serious dark eyes. Under his aegis, the

(Continued on page forty-eight)

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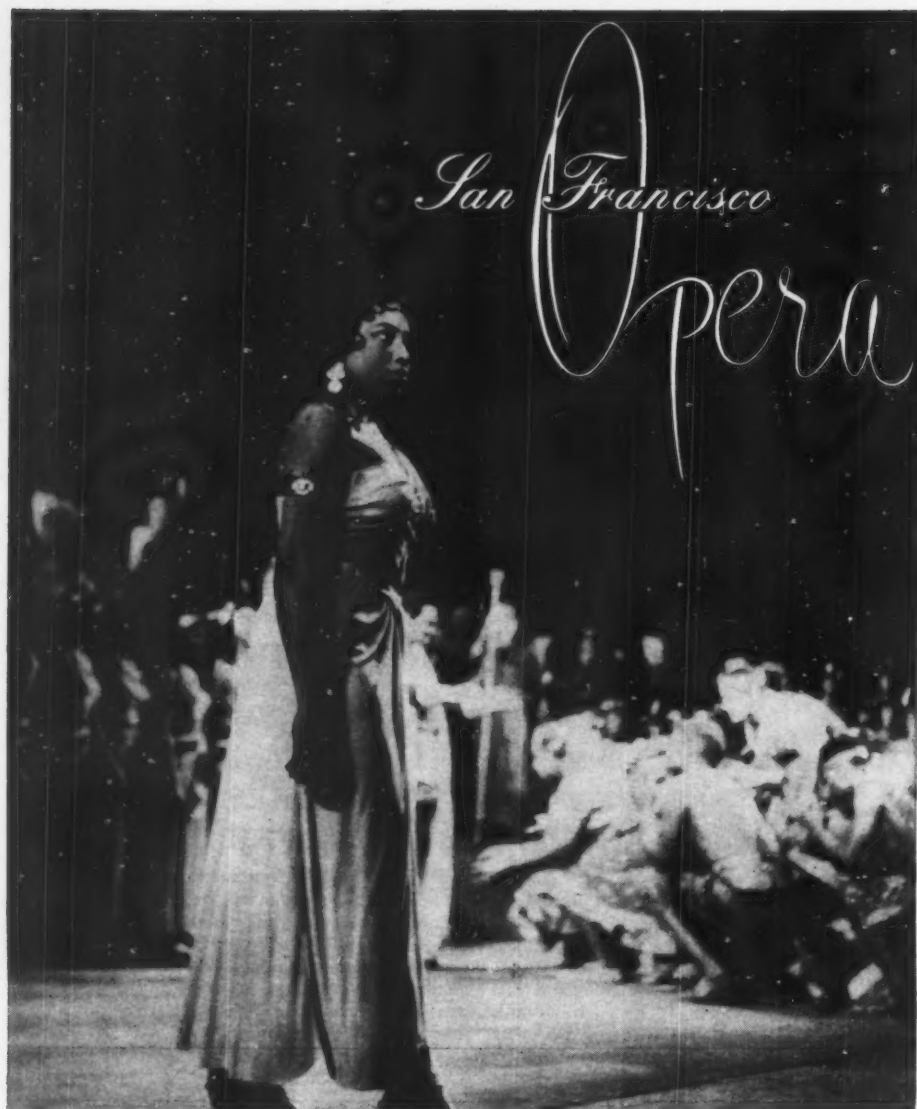
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Leontyne Price as Aida in a San Francisco Opera performance.

by Kurt Herbert Adler

Friday, September 15, the opening, with a new *Lucia* production. Joan Sutherland ill, replaced by Anna Moffo flying in from Milan.

Saturday, *Turandot*, debut of Lucille Udovick, former San Francisco resident.

Monday, world premiere of an American opera, Dello Joio's *Blood Moon*, under the auspices of the Ford Foundation program for American opera, with the rising American star Mary Costa. Date of regular Tuesday performance advanced on account of religious holiday.

Thursday, revival of *Boris Godounoff*, given for the first time here in English, with Giorgio Tozzi in the title role.

Friday, *Butterfly*, with Leontyne Price who had not sung Cio Cio San here before.

Saturday, repeat of *Lucia*, with the postponed debut of Joan Sutherland.

This rich and crowded schedule is symptomatic of the entire setup of the San Francisco Opera season, which in its thirty-ninth consecutive year is presenting fifty-six performances—six weeks on home base in San Francisco, three-and-a-half weeks in Los Angeles, three presentations in San Diego, and one each in Sacramento and Berkeley.

The repertoire must comprise standard and also new works, because, with the broadening of the audience, demand goes in both directions. The same is true for casts; audiences want to hear their favorites and new singers. To present novelties, it is necessary to find the right interpreters, who must be willing to give enough time in their busy schedules to studying new parts.

Nationality in opera should not matter, but if one includes more operas in English, one

Now in its thirty-ninth year, this West Coast enterprise presents annually fifty-six performances in its home base and in neighboring cities: Los Angeles, San Diego, Sacramento, and Berkeley. Its Artistic Director, Kurt Herbert Adler, here discusses the problems which confront it and possible ways to solve them.

obviously must use more American singers. Of course it is the duty of an American opera company to give American singers opportunities. Such opportunities so far are scarce in our country. The outlet for the wealth of talent here is limited, because there are too few organizations in too few localities, facilities are lacking, funds are lacking.

The San Francisco Opera Debut Auditions, organized in 1954, sponsored by the Merola Memorial Fund and supported by Opera Guild chapters and other civic minded groups throughout the west, has enabled more than eighty young singers to appear in the Fall season and also, since 1961, in the Spring Opera season, a popular-priced venture which puts on a series of performances in May and which eventually may assume a relationship with the Fall season similar to that between the Opera Comique and the Paris Opera.

Both seasons, although performing to houses with 95 per cent to 98 per cent average attendance, lose between four and six thousand dollars per performance. Admission prices can never cover the high costs of opera production, which embraces such a large number of working people—singers, chorus, ballet, extras, orchestra, technicians, and such. The per-performance deficit does not vary much if you aim for satisfactory artistic standards with enough rehearsal and attention to production. When you perform with more expensive casts, with a larger chorus and orchestra and more elaborate scenery, you can charge higher admission prices. With younger singers and a smaller number of choristers and smaller orchestra, and still adequate rehearsal and production efforts, a smaller admission

is possible. But the deficit is still about the same. This is common knowledge among opera managements. Perhaps if it would be possible to lengthen the season and have enough interest among opera-goers to repeat the same work more often, losses could be reduced. Yet the total deficit would still be a staggering figure.

One of the reasons that we cannot lengthen our season at present is that we are using San Francisco Symphony members in the pit, who have to be available for the opening of the symphony season around Thanksgiving at the latest. So far, no way has been found here to present opera and symphony, both scheduled in the War Memorial Opera House, simultaneously. The problem of using the same auditorium and the same personnel still must be surmounted.

Travel Expenses Versus Rehearsal Expenses

It was mentioned before that the last weeks of the season take place in Southern California using the large Shrine Auditorium, 6,600 seats, in comparison with 3,252 at the San Francisco War Memorial. Traveling with huge apparatus—the entire musical and technical personnel is taken on the road—is a very expensive enterprise. Yet to leave some groups of performers behind would immediately change the identity of the organization, not to mention the fact that the musical quality would suffer if local groups were used. However well recognized an orchestra or a chorus may be, it takes many years of practice and experience for them to become truly operatic. Travel expenses are still cheaper than rehearsal expenses.

One problem of the short season is that, in spite of the fact that the season has been presented every Fall for thirty-nine years, the opera organization has to be re-built from the ground up every year.

The chorus goes into rehearsal first some time in February. The choristers are available only in the evening, and there is a turnover of about 25 per cent to 30 per cent each season.

Technical activity on stage commences about May 1, with actual stage work starting in August. Singers, orchestra, and ballet go into rehearsal two to three weeks prior to the mid-September opening. In this respect, the Spring Opera season has proved itself very helpful, because at least a part of the personnel is engaged in actual performing activities for another part of the year, short as it may be.

Planned Two Years Ahead

The planning of an opera season takes place nowadays a year or two or even more in advance. Strangely enough, for certain roles there are only a relatively small number of singers, and they are so much in demand internationally that one has to decide early about their participation. It is not true any more that one can decide on a repertoire and then look for the casts. It has to work two ways. One has to know that one would like to present certain operas, and also recognize

that one has certain singers available at certain times.

In a season such as ours, where we have to give about thirty-two performances of twelve different operas in six weeks in San Francisco, because of our subscription system, working out the rehearsal schedule is one of the greatest difficulties. We have to realize how many hours of preparation we need for each work, how much time there is, how much money is available. Then there is the problem of rehearsal stages and halls. Even the otherwise beautiful War Memorial Opera House is not satisfactory as far as rehearsal space goes. We have to go out and rent other places. This raises the point that unfortunately in recent years in so many communities new auditoriums have gone up that have proved inadequate for opera production, although many communities want to start either their own opera groups or invite companies on tour. It would be most desirable that architects engaged in building opera auditoriums would find out the minimum requirements, would know that they can get information somewhere, for example from the Central Opera Service of New York. We ourselves have been engaged in consulting with the architects who are planning the new Los Angeles Music Center. But we have had to turn down appearances in other localities.

The Money Question

I would still like to say a word about the financial outlook. The annual deficit of the San Francisco Opera has been met by a guarantor system. Each subscriber of the regular Tuesday-Friday series in boxes, main floor, and grand tier signs a guarantee of \$75 to \$150 per seat per season (in addition to ticket price). This guarantee covers a part of the deficit. The balance is to be made up through an annual fund drive, with a recent goal of \$150,000. In addition, we have received assistance from foundations, and from other organizations, such as the Opera Guild's contributions toward new productions.

New Sources Sought

We have had our difficulties, and have had an accumulated deficit over the years, but somehow it was still possible to meet the needs and carry on. However if expenses continue to rise and box-office receipts which in our case cover about 83 per cent of operating costs cannot be increased, subsidies from new sources will be a "must" in order to continue operations. Whether it will be government subsidies or increased foundation help or a completely new plan of support yet to be found will have to be seen.

I frankly believe that opera by now is so entrenched in American musical, cultural and social life that we should not have to worry too much for its right of survival—and actual survival. Optimism, confidence and a certain amount of gambling spirit are needed to steer our operatic vessel through the storms necessarily created by tempests of personnel, budgeting and audience reactions.



KURT HERBERT ADLER, artistic director of the San Francisco Opera Company, was educated at the Musical Academy and the University of Vienna, his native city. His first conducting experience was in the theaters of Max Reinhardt, then in opera houses of Germany, Italy, Czechoslovakia and Austria. He was assistant conductor under Toscanini at the Salzburg Music Festival. Coming to the United States in 1938, he was affiliated for five years with the Chicago Opera Company, then with the New Opera Company of New York. He has been with the San Francisco Opera since 1943, assistant to the general director since 1952 and the company's artistic director since 1953.

NORMAN DELLO JOIO, whose "Blood Moon" was presented by the San Francisco Opera Company on September 18, has won both the Pulitzer Prize in 1957 for his "Meditation on Ecclesiastes" for string orchestra and the New York Music Critic's Circle Award, once in 1948 and again in 1960 for "The Triumph of St. Joan" which was offered by the New York City Opera. It was originally performed by the NBC-TV opera company.

Dello Joio is a native of New York City and received his early training as a pianist and organist from his father. Later he studied at the Juilliard School of Music and at Yale University. He has been the recipient of two Guggenheim fellowships and has composed extensively for orchestra, solo instruments and the voice.



CINCINNATI

SUMMER

OPERA



As the second oldest opera company in the United States, Cincinnati Summer Opera would seem to be firmly entrenched. But even the summer season of 1961, the forty-first season, ended on a note of doubt as to its financial success. The summer institution has been sometimes desperately dependent on the generosity of well-to-do benefactors. At another time it was rescued by the far-seeing president of A. F. of M. Local 1.

The "catch-as-catch-can" basis with its eleventh-hour financial assists and long-distance telephone contract miracles has seemed, however, even to add to the splendor of the undertaking. For when Zoo Opera has succeeded, it has soared.

It took a dedicated musician, a redecorated bandshell, a popular Cincinnati entertainment center (the Zoological Gardens) and four hundred borrowed chairs as reserved seats to give birth, on June 27, 1920, to Summer Opera. Ralph Lyford, first director and conductor, gave it a firm foundation.

For the first few years operatic productions alternated evenings with combinations of orchestral concerts and operatic scenes. Each evening's performance had a forty-five-minute intermission so that patrons could patronize the ice shows on the grounds.

Lyford was director and conductor for four years, producing six full opera performances per week in each eight-week season. Orchestra members came from the Cincinnati Symphony, as they continue to do to this date, but increasingly soloists were brought in from other musical centers. After five seasons, Lyford overworked himself into illness, and it looked as though summer opera might be



At left: Dino Yannopoulos, Artistic Director of the Cincinnati Summer Opera. Above: Fausto Cleva, Musical Director. At right: Mary Costa and Clifford Harvnot in the Cincinnati Summer Opera's presentation of "La Traviata," 1960.

ended. There was no opera in 1925. Then Zoo directors resumed financial sponsorship and in 1926 Clarence E. Cramer and Isaac Van Grove became manager and conductor. Van Grove took over artistic direction the next year when many German and modern operas were produced. The first performance in America of *Falstaff* in English was at the Zoo in 1926. *Parsifal* was presented in 1929 with the May Festival Chorus singing from the roof of the clubhouse adjoining the opera pavilion.

By 1934, in the face of depressed economic conditions and lack of public support, opera in Cincinnati appeared to be coming to an end. Then the musicians themselves came forward to save it. Oscar F. Hild, president of Local 1, planned programs including condensed operatic versions, band and short symphonic concerts, and financially guaranteed continuation of the Summer Opera. The performances were held that summer of 1934 in Nippert Stadium of the municipal University of Cincinnati, the Zoo officials having decided the opera pavilion was "not available."

By Joyce Agnew
and
Barbara Hunt

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INTERNATIONAL MUSICIAN

Fausto Cleva as conductor, Stivanello, and Hild formed a warm friendship and professional relationship that carried the opera through for years. Hild died in 1950 and his successor, Robert L. Sidell, became manager, followed in 1959 by Dino Yannopoulos, who still occupies this post. Maestro Cleva as conductor has been faithful to Cincinnati Summer Opera now for twenty-six seasons.

In 1935 the present operating organization was formed, the Cincinnati Summer Opera Association, and the opera returned to the Zoo. Important aid has come each year since 1949 in grants from the United Fine Arts Fund of Cincinnati.

A new era in Cincinnati opera began in 1959 with the appointment of John L. Magro as chairman of the executive committee of the opera association. He brought in Dino Yannopoulos as artistic director and Wolfgang Roth as scenic designer. Previous to his coming to Cincinnati artistic director and manager Yannopoulos had been associated with the Met as well as with companies in San Francisco, Buenos Aires, Mexico City, France, Italy and Montreal. He now spends six months of the year in Cincinnati.

Among early measures in the rejuvenation of Cincinnati opera was the scheduling of Carlisle Floyd's *Oh Susannah*, the first American opera seen on the Zoo stage in several decades.

The summer of 1960 saw Cincinnati opera operating in the black for the first time in many years. That season's receipts were at an all-time high.

Executive committee chairman John L. Magro, on January 10, 1961, told Summer Opera directors that a surplus remained after all bills for the 1960 season at the Zoo had been met. He revealed that boxoffice receipts had risen 20 per cent in the past two years. Audiences averaged 79 per cent of full capacity in 1960 compared to 49 per cent in 1959.

Flushed with the triumph of the 1960 season, the management announced that the forty-first season of Cincinnati Summer Opera at the Zoo would open with *Das Rheingold*, and follow a schedule of *Ariadne*, *Barber of Seville*, *Rigoletto*, *Manon*, *Don Giovanni*, *Macbeth*, *La Boheme*, *Aida* and *Don Carlos*. In August of the current year, the *New York Times* reported that in Cincinnati there existed "opera revitalized, respectable in sound and marvelous looking on a postage stamp stage and a postage stamp budget." For all this praise, the season proved, however, to be one of boxoffice disappointments and ledger entries predominantly red.

Two causes for the deficit have been cited officially; box-office receipts below pre-season estimates and cost of productions considerably exceeding estimates. The causes for the latter are laid to talent charges and unpredictable but necessary changes; added rehearsal time; and rising costs in material and wages.

Eleanor Bell, music critic for the *Cincinnati Post and Times Star*, has kept a fond and worried eye on Summer Opera for fifteen years. Discussing the last three years and the future she says, "The opera can't go back to those old days. We can no longer put up with those provincial productions with a star or two but scenery so bad it looked like old-time vaudeville. When Magro took over and brought Yannopoulos and Roth in, it was a revelation. Opera fans could hold their heads up—and even a visiting New Yorker would say it was beautiful.

"What this company is becoming is a wonderful thing—like a repertoire company," Mrs. Bell concludes. "We might not have the big stars (who can afford Tebaldi or Callas?) but you can go right down the line to the lowliest maid servant and she is good. Minor roles are no longer played by a lot of stumblebums. Cincinnati Summer Opera has to go on the way it is now!"

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Why Don't You Write an Opera?



H. W. Heinsheimer, who is Director of Publications for G. Schirmer, Inc., New York Publishing firm, joined the Universal Edition in Vienna in 1923, and was in charge of its opera department from 1925 to 1938. He came to the United States in 1938 and was connected with the New York branch of Boosey and Hawkes for nine years. In 1947 he joined the Schirmer organization as Director of their Symphony and Operatic Department, advancing to his present position in 1958. Widely known as a public speaker and writer, Mr. Heinsheimer is the author of many articles and two books, "Menagerie in F Sharp," and "Fanfare for Two Pigeons," both published by Doubleday. The following excerpt is taken from the former book.

● Why did Verdi and Puccini and Wagner and Strauss write one opera after the other? They did not do it only because their genius as creative composers urged them to do so. They could just as well have written oratorios or string quartets or marches or nine symphonies. They did not receive a mysterious message from heaven asking them to proceed at once to compose *Die Meistersinger*. They were living, thinking, and acting in a society

By H. W. Heinsheimer

and under conditions where it was worth their while to undertake the terrific investment in time, strain, heartbreaking toil and money which goes into the writing of the most complicated musical structure ever undertaken by man—the opera.

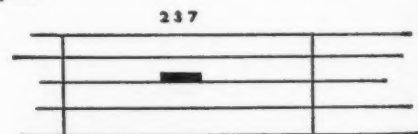
A modern opera score, such as *Tristan and Isolde* or *Der Rosenkavalier*, has between five hundred and six hundred pages. Large pages. After the composer has actually conceived the music, invented the tunes, and sketched it out for piano, he has to proceed to score the work on these large pages. He has to write out the part for each instrument on a separate line, starting on the top of the page with the flutes. The score usually calls for three flutes, three or four oboes (one alternating with English horn), three or four clarinets (one alternating with bass clarinet), three bassoons, four to six horns, three trumpets, three trombones, tuba, one or two harps, celesta, timpani, between six and twelve percussion instruments (such as triangle, bass drum, snare drum, Chinese blocks, tambourin, xylophone, etc., which have to be so organized that they can be handled by two or three players), and last but not least the busiest section of them all, the strings: violins (divided in first and second violins), violas, cellos, and double basses. There can be any number of additional instruments, such as a piano or two, an occasional gun, cowbells, a thunder machine, or an infant's rattle or birdie. And as if this wouldn't be enough, many operas call for an additional orchestra on and off the stage.

After our composer has written out all these lines and lines and lines on staves (a sixteenth of an inch apart), written them so that one can read them clearly and without the possibility of a misunderstanding, he has to fill in the parts for the singers—six or twelve or twenty singers—and the parts for the chorus. The chorus is usually divided in four different voices—soprano, alto, tenor, and bass—but to make it more complicated you can split these up in eight or, if you still are not

happy, in one or two double choirs. And after all this is done he has to write in the words to be sung by the six or twelve or twenty singers and the eight or sixteen groups in the chorus and all the remarks referring to the action.

I am not talking here about the spiritual labor of creation, about inventing, composing all the music, about listening to the mysterious voices in the composer's heart (or brain, as the case might be) telling him how to orchestrate the music he has composed. I am just trying to suggest the amount of physical work, of time and of plain sitting on his behind it takes for a man to write the many thousands of notes and slurs and rests and pianos and fortissimos and words and dots and commas on one, only one, single page—and then to turn to page two and start again on the top with Flute I. And page three. And page four—still 651 more pages to go till, at the bottom of page 655, he can write *Finis* and go out and get drunk.

But this full score, when at last completed, is only the beginning of the trouble. To make a performance possible, the part to be played by each instrument has to be extracted from the score. This, to be sure, cannot be done by just anyone who can write musical notes and jot down "Mary Had a Little Lamb" for the kiddies. It has to be done by experts, and experts cost money. The expert knows, for instance, that when a tuba does not play for 237 bars he cannot just write in the tuba part:



He has to write in the part, what is called a cue, a friendly beacon of light that tells the tuba player six or eight bars *before* he comes in to watch and be ready. Such a guiding ray in the night is a melody or a rhythm,

played by another instrument shortly before the fatal bar 237 is reached and played so that the man at the tuba can hear it, not just any bit of music that will be drowned in the ocean of noise submerging the man who with sweat pouring down his face counts 230, 231, 232, 233, 234, 235, 236—go. And what goes for the tuba player goes for the contra bassoon, the triangle and anyone else of the seventy or eighty men in the band. And when your expert extracts the fiddle part he had better think first before he starts writing and ends up at the bottom of a page in the midst of a hemidemisemiquaver passage in prestissimo so that the player has to whistle the tune while turning the page because he cannot turn *and* play.

These, of course, are just a few of the things you had better know before you go out to copy parts from a score.

Now all these orchestral parts are copied out—thousands of pages, a mountain of music—and somebody has paid the bill. And now these thousands of pages have to be proof-read. Each part, bar by bar and note by note, has to be compared with the score. Searching for wrong notes wouldn't be so bad, but you have to recount these 237 bars' rest in the tuba part. Because if you don't and the expert copyist made a mistake and the mighty tuba should really pause 238 bars, your tuba player will come in one bar too early. That

doesn't sound like anything when you read it in a book. But it certainly sounds like hell when you hear it in an opera house.

That is about all. Oh yes, the chorus, the four or eight or sixteen different groups of gentlemen and ladies, cannot learn their parts from your score. Each of them will want a part to memorize. And your singers want a vocal score, a reduction of your orchestral score for voice and piano. That means that you have to write the whole opera, all 655 pages, once more, condensing your orchestra from forty complicated staves in the score to two staves, playable on a piano. And then you have to provide copies of that piano score for every singer and for everyone who coaches the singers and for the stage manager and the designer and Mr. Fabroni, who runs from one dressing room to the other and tells the singers to go on stage because they will be on in two minutes.

So one sees that the work of composers is just as dependent on the hard realities of everyday life as the work of a bookkeeper or of the calf-eyed cashier at the movie house around the corner. Composers look and dress and act like any other ordinary man you know and play golf or bridge with. They go to the barber regularly to get the same haircuts as you and I. If you take them out to lunch they eat heartily. They like to live in nice houses, they like to drive cars—and in

order to accomplish all this they have to have an income, a weekly, a monthly, a yearly income, just as you and I.

It all boils down to this: opera is a luxury. To try to make it pay leads to the type of production and repertoire which has become the trade-mark of most professional opera companies in America. A balanced budget means that you can never give a new composer a chance by investing time and money in anything but the old war horses. Opera thus becomes a commercial undertaking which has about as much to do with the cultural life and development of a people as a successful sale of men's suits. Any creative production of opera and any attempt to maintain a high artistic level of presentation and to experiment with new and untried scores inevitably lead to a deficit, even if every performance is sold out.

Never has this been brought home to the American public, to the Congress, to everybody concerned with the cultural image of America as strongly as in the recent struggle for the preservation of the Metropolitan Opera Company. This might well become a turning point in the history of the arts in our country.

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Orchestra members of the Santa Fe Opera, conducted by Robert Craft. The orchestra pit is partly surrounded by a reflecting pool which curves between the orchestra and the first rows. It is designed to aid the acoustics as well as for visual effect.

By Frank M. Magee

As the caper to its successful fifth season the Santa Fe Opera, at the invitation of the West Berlin Festival, flew a company of ninety on September 18 to give four performances in the German City and then proceeded to Belgrade, Yugoslavia, to repeat the two shows (double bill of Stravinsky's *Oedipus Rex* and *Persephone* and Douglas Moore's *The Ballad of Baby Doe*), at the behest of the United States Department of State. Stravinsky, who has been associated with the Santa Fe Opera ever since its first season, joined the group to conduct the performances of his own works, and in Belgrade was presented, in behalf of Yugoslavia's Vice-President Edvard Kardelj, with a basket of flowers amid applause and curtain calls.

One of the reasons for the State Department's sponsorship of this European junket is to illustrate the growing tendency in the United States toward a diffusion of cultural activity. Europeans have heard the big orchestras from the United States. They know the opera companies in New York or San

Francisco. But in sending the Santa Fe Opera abroad, the State Department hopes to show that good operatic production is no longer confined to a handful of cities on the East and West coasts.

New Mexico is an area more likely to be connected in the popular mind with Billy the Kid than, say, W. A. Mozart. In the remarkable achievements of its first five years, however, the Santa Fe Opera is proving that initiative, theatrical and musical taste, a deal of daring, and an immense capacity for hard work can produce a lyric theater of international importance in the most unlikely places. The Opera is blessed in having as its founder and General Director a man with an astonishing degree of all the above-listed characteristics—John Crosby.

The Santa Fe Opera theater, which Crosby, with his family's assistance, helped to build, is uniquely adapted to a locale where nights tend to be dry, clear, and star studded. "I don't know of any more beautiful sky in the world," says Crosby, "and I wanted to use it

for a backdrop." He got his wish. Rows of benches sweep down the sides of a natural bowl to a stage roofed and walled in redwood. In back of the stage a series of sliding panels are often left open to provide a view of the velvety night sky and the distant lights of Los Alamos. From the gardens surrounding the theater one can see the Jemez Mountains crouching to the West, and to the East the heights of the Sangre de Cristo Range.

As unusual as its setting, is the repertory of the Santa Fe Opera. First, it reflects a point of view. "All of us working here agree that we don't need to condescend to our audiences, which are often composed largely of people who are not brought up on opera," says Crosby. The standard operatic repertory is given loving attention, but it is seasoned with a strong dash of the unusual. In 1961, for example, *Carmen*, *La Boheme*, *Marriage of Figaro*, and *Der Rosenkavalier*, were combined with the two Stravinsky works, *Oedipus Rex* and *Persephone*, Moore's *The Ballad of Baby Doe*, and the American premiere of

INTERNATIONAL MUSICIAN

Paul Hindemith's *News of the Day*, with the composer conducting. The company has given several world premieres, brought first performances to America, and revived little known works that were felt to merit re-examination.

"We try to keep firmly in mind that opera is musical theater," says Crosby, accenting the last word. "People everywhere, in all ages, have loved a good show."

To this end, care is given to the details of production. The stage and costume designers work carefully with the stage directors. Costumes are lavish, but sets tend to be simple and suggestive rather than literal, necessarily so in a theater where wind can be a very real problem. A conventional drop of canvas would be swept off the stage with the first gust, whereas the solid construction, mainly of plywood, that the Santa Fe Opera designers have learned to use, don't even quiver. The unusual beauty of the theater and its surroundings, the sweep of sky and blur of stars overhead, all affect the designs onstage. Santa Fe productions rely heavily on sensitive lighting and a minimum of clutter to set the tone of the piece.

The Meaning Gets Across

In the firm belief that operas were written to be understood, most productions are sung in English. Since most of the singers are American, the English is understandable. Acoustics in the theater are so good that every word comes across, and audiences can follow the story of each work in its every nuance. "We think our audiences tend to get into the story, to live it, because they understand it," says Crosby. "I think the composers would appreciate that."

Perhaps there is something, too, to be said for the open-minded approach of a Western audience. While there are plenty of musical sophisticates among the Santa Fe Opera's audience, many of its patrons come to the theater without preconceived ideas about what they will like and what they won't. Consequently, the unusual works often prove to be remarkably good box-office draws.

"It would be naive to say that we expect *News of the Day*, for example, to draw as well as *Carmen*. But," says Crosby, "consider the case of *Persephone*. We scheduled two performances last season, and could have sold both of them twice over. People were pleading for tickets." Fortunately for those who were disappointed the Santa Fe Opera can and probably will revive the work another year.

Americans Chosen

To perform this repertory, which is spread over a nine-week season with two to three weeks of rehearsal preceding it, Crosby and his associates assemble a hand-picked group of singers and orchestral musicians. Another of the precepts of the Santa Fe Opera is that American artists are as good as those any-

where in the world and deserve every chance to be heard. Most of the talent is American trained. When not in Santa Fe, the singers appear with such companies as the Metropolitan, the San Francisco, the Glyndebourne and Zurich Operas. Musicians are drawn from the ranks of both opera and symphonic groups all over the country. Among them are representatives from the Philadelphia, the Houston, the New Orleans, the Kansas City, the Baltimore, the Cleveland, and the Minneapolis Symphonies, plus a representative corps from the Metropolitan Opera Orchestra. To this hard core of about fifty, local musicians are added for productions that call for a larger ensemble.

Planning a European tour, of course, presents many problems. One among the many was the question of which musicians to take along. The charter flight holds only seventy-nine, and after the necessary singers, dancers, chorus and technicians, there was not room to take along the whole orchestra. Provision was finally made to take most of the winds and brass along with the first desk string players. Extra musicians are hired in Europe to make up the difference.

Now a lusty five-year-old, the Santa Fe Opera would definitely seem to have arrived. The summer just past garnered a bouquet of critical praise. Ross Parmenter in *The New York Times* now speaks of Santa Fe as "a vital cultural center." Of a regular performance of *The Marriage of Figaro* he said: "Seeing how the company of young and handsome American singers could bring off so difficult an ensemble piece with such grace and skill allowed one to recognize just what has been achieved in five years on the high, pinon-studded knoll that is the company's home." Walter Terry in the *New York Herald Tribune* said of *Persephone*: "Never, I think, have I seen a more beautiful production or a theater work that so masterfully fused the sister arts."

Growing Pleasures

"But," cautions Crosby, "remember, we're still young. We want to keep growing." In the misty future are hopes for a year-round operation with winter quarters in some southern clime. There are possibilities for touring, particularly with the European trip having provided experience of this kind of thing. Mostly, there are plans to expand the operation in Santa Fe. Audiences continue to grow, so that the theater is becoming too small to accommodate them.

"We want to provide more seating without sacrificing the intimate feeling of the theater," says Crosby. Fortunately there is all outdoors in which to grow. And there is every hope that faith, hope and hard work will continue to pay off.



Top, left to right: Paul Hindemith and Igor Stravinsky.

Middle: Robert Treby as Horace Tabor and Doris Yarick as Baby Doe.

Bottom: Vera Zorina (center) in the title role of Stravinsky's "Persephone."

The Librettist



By Arnold Sundgaard

● In the writing of an opera, it has been said, the words come first but the librettist comes last. I don't recall who said it; I think it was my wife.

Such wry expressions of chagrin are endemic among the friends and relatives of librettists when they notice, as few other people seem to, that the librettist's name is invariably omitted from the advance billing and programs of most operas. The librettist notices, too, I am sure, but he has long since learned to accept anonymity as just another oddity of his odd profession. In fact, he has been alerted to his secondary role in the ultimate scheme of things when he observes, usually on the first day of his first rehearsal, that the singers seem far more concerned with the sound of their voices than the crisply clear enunciation of his golden words.

"I thought you were tremendous," the librettist will confide to a singer as she finishes a scene, "but I had just a wee bit of difficulty in understanding the words." She is stung by his criticism in spite of the judiciously placed preface to his words. "I'll get it next time," she will reply. "I'm still worried about my G sharp in the opening measure!" Or

she may suggest that the words are unusually difficult, filled as they are with closed sounds which clog her throat. And as the librettist walks away she will more than likely turn to another singer and ask, "Who was that?" And the other singer will reply, "I don't know. I think he's a friend of the composer's."

Well, the fact is, he *is* a friend of the composer's, and the composer, more than anyone, is aware of it. His gratitude and graciousness are enormous when he finds a writer sympathetic to his music and willing to adapt himself to the highly specialized demands of the operatic form. Failing to find such a person he will turn in desperation to writing the libretto himself. In a few cases the result is laudable, but usually the double burden of preparing a dramatic verbal text while writing a dramatic musical score is beyond the capacities of most composers. (Menotti and Blitzstein are notable exceptions.) Most operas are the product of an intense collaboration in which the librettist learns to bend his text and subordinate his ego to the larger demands of the score. Not every writer cares to make the effort because the financial rewards for a full-scale opera cannot be com-

pared to that of the musical theatre, and the artistic acclaim which might stimulate the composer to sacrifice is totally absent for him. Commissions in many cases are given primarily to the composer who in turn secures the librettist, and prizes and similar honors more often than not are bestowed solely on the composer. Yet the joys of working in this field are so great, once the performance has been mounted, that an increasingly large number of writers and poets are being attracted into the fold.

While it is true that the words come first in the creation of an opera (in contrast to a musical comedy in which the music for the songs may be written in advance), it is not the words nor the notes that make an opera but the total musical and dramatic structure. The dictionary is filled with words, and all of them can be made to sing, but the disposition of scenes out of which passions and conflicts can be musically stated, is more difficult of achievement. And it is with this elusive, imponderable concept that the librettist is initially helpful.

Actually the basic structure for an opera is determined in large measure by the demands

of the libretto. If, for instance, there is recitative it is because the librettist has written dialogue. If there are arias it is because the librettist has so arranged the lyric sections to permit their full flowering. If there are trios, sextettes, octets or choral sections it is because the script demands them, and the skilled librettist sensing these necessities will arrange for them. The actual score for an opera cannot be written prior to the writing of the libretto because the nature of the music is determined by the nature of the characters, the situations into which they have been immersed, and the dramatic crisis toward which both score and text are building.

This is not to say that the librettist works alone, a sort of advance scouting party for the composer. He has usually been given a set of general instructions from which he develops a rough plan for the whole. It is at this point that the vast difference between one composer and another makes itself felt. The composer whose feeling for opera is paramount, brings to his tasks a highly developed critical sense as well. He will demand of the librettist the most exacting text. He will coax, he will wheedle, he will cajole, he will shout, he will plead, until he gets precisely what he is looking for. What he is looking for is a foundation on which he can build a towering musical structure. I have often felt that the gifted operatic composer would make an exciting stage director. In a sense, that is what his score becomes—a detailed set of stage directions informing conductor, singers, and orchestra of every theatrical nuance. The hallmark of the less gifted opera composer (no matter how great his musical talent) is a willingness, nay, an eagerness to overlook the flaws in a libretto in order to set down his music. He is not a good collaborator; he would set music to the alphabet if you gave it to him. He is like the singer who is more concerned with a single note than the full performance, or like the librettist who inwardly perishes every time one of his words is drowned out by the trombones.

ARNOLD SUNDGAARD TELLS ABOUT HIS WORK.

The editors of *International Musician* have asked the question: How does one become a librettist? Largely by accident, I would say. Certainly there are few places where the art is taught. Although there are countless schools of music where one may study composition, there are none, so far as I know, where one may learn the closely related craft of writing a libretto. Neither do the numerous drama departments in schools and colleges offer courses in this field. Considering the increasing importance of the lyric theatre this is a strange lapse on the part of university authorities who do not hesitate to give credit in golf, archery, baking and stage carpentry.

I studied English and agricultural journalism at the University of Wisconsin and drama at Yale. After writing several plays which used folk songs as part of their structure it was suggested by Lehman Engel, the composer and conductor, that I attempt an opera. I did not consider it seriously until 1945 when Olin Downes, at the suggestion of Mr. Engel, introduced me to Kurt Weill. At the time Dr. Downes had been commissioned to produce a series of radio operas based on folk music and folk themes. The pilot script was "Down in the Valley," but in spite of the enthusiasm of Mr. Downes and the dramatic nature of Mr. Weill's music, the networks were

not interested. It languished in the proverbial trunk for three years when it was given a second chance (a rare thing in the theatre) by Hans Heinsheimer of G. Schirmer. Since that time in 1948 hardly a week has gone by that "Down in the Valley" is not performed somewhere in the world, from Tokyo to Tel Aviv.

Following the unfortunate death of Kurt Weill in 1950, I wrote three other school operas in a somewhat similar vein with the Alec Wilder whose lyric gifts are as woefully neglected by the critics as Weill's music was by the network officials. They are "The Lowland Sea," "Sunday Excursion" and "Cumberland Fair."

Subsequently, while teaching at Columbia University, I met Douglas Moore and for him wrote the libretto for "Giants in the Earth" and the one-act soap-opera opera, "Gallantry." (As part of this chain of events a student in the class at Columbia was the poet, Ethan Ayer, who has provided the libretto for Dr. Moore's current opera, "Wings of the Dove"). In 1947, through the efforts of Weill, I met the brilliant Gates, and with him wrote "The Promised Valley" for the Utah State Centennial. This latter piece is a blend of musical theatre and opera and is currently being revived by several hundred Mormon churches throughout the world.

I sometimes think the relationship of the librettist to composer is like that of a Secret Service man to the President. He is seldom seen, comparatively unnoticed, and yet is expected to provide the most complete kind of protection. It is only when the critics begin taking potshots at the composer that the librettist is fully noticed. Then he is berated for not providing the composer with a better route to hearts and minds of his audience. But if he has managed to establish a sound

basis for a winning performance he is soon forgotten—like Ghislanzoni who wrote the Italian text for Verdi's *Aida*, Cammerano who wrote the words for Donizetti's *Lucia Di Lammermoor*, or Giacosa and Illica who performed that function for Puccini's *La Boheme*. The list of such men is endless and no obscurity is more complete than theirs. But being librettists, a noble calling, it doesn't worry them. Like the Secret Service man, we all know who'd be dead without us!



Kurt Weill's "Down in the Valley" as presented by the University of Denver.



JULIUS RUDEL and the NEW YORK CITY OPERA

An article based on an interview obtained by Hope Stoddard.

There, in a framework of piled-up papers, overflowing file-cabinets and well-worn office furniture, in his office on the top floor of the rambling building the City of New York got in default of taxes and made into the City Center of Music and Drama, sat Julius Rudel, looking supremely happy. He motioned to one pile of manuscripts, operas to look over at the first opportunity; another, librettos to select the best from; over there, the schedule of events for the current season. He fished out a list of operas produced in 1958, '59 and '60, the Ford grant years. There were Kurka's *The Good Soldier Schweik*, Weisgall's *Six Characters in Search of an Author*—world premieres these had been. Then, for New York premieres, there were Moore's *The Ballad of Baby Doe*; Bucci's *Tale for a Deaf Ear*; Bernstein's *Trouble in Tahiti*; Giannini's *Taming of the Shrew*; Floyd's *Wuthering Heights*; Hoiby's *The Scarf*; Dello Joio's *Triumph of St. Joan*; Blitzstein's *The Cradle Will Rock*.

How had he come by and selected these operas? This man who has started brains working, pens moving, voices sounding all over the United States, who has, via the Ford Foundation, opened the floodgates of creativity in opera, settled back now for a real talk. "Three years ago I started an American opera season to point up to America and the world that there exists a number of American operas which should be seen again and again. I looked at over three hundred American operas, some printed, but the majority in manuscript. Many were really naive, imitative, not creative enough. But some were very good. In the last thirty years the American opera composer has begun to write mature works. I was able to choose twenty from the number. From these and others already known—Menotti's *Maria Golovin*, *The Consul*, *The Old Maid and the Thief*, and *The Medium*, Floyd's *Susannah*, Weill's *Street Scene*, Moore's *Devil*

and *Daniel Webster*, Ward's *He Who Gets Slapped*, and Blitzstein's *Regina*—I made three full seasons, '58, '59, and '60 of American opera. Then I had tours in many cities—putting on some of these American works. One of the American operas, *Good Soldier Schweik*, has been done in Europe successfully. *Susannah* was taken by us to the World's Fair in Brussels.

"My criterion in selecting the operas? Is it good music? Is it good drama? Has it something to say? I have chosen all different styles. I feel that both music and drama must intertwine. If opera is to have more meaning, we must have operas with drama. Remember, we are competing with acting media—television, movies. So the dramatic element in opera must be convincing."

I asked about the present 1961 season.

"After the successful conclusion of those three seasons, Ford Foundation wanted to carry it further. Other companies, the Metro-

politan, the San Francisco, the Chicago Lyric, meanwhile, were awakening to their responsibilities to American composers and audiences, and applied for help from the Ford Foundation. The grants were given all of us to find eighteen operas by American composers, and to have them produced during the next eight years. I believe in striking while the iron is hot, though, and I'm accelerating the program. I've gone ahead and commissioned all the six operas I'm allowed by the grant to commis-



INTERNATIONAL MUSICIAN



Three of Puccini's one-act operas presented at City Center on October 5. Left to right: Frank Porretta and Doris Yarick in "Gianni Schicchi"; Maria Di Gerlando and Maria Kolska in "Suor Angelica"; and Claramae Turner, Arlene Saunders and William Chapman in "Il Tabarro." It has been many years since New York has had an opportunity to see all three at once in a full-fledged production.

Credit: Friedman-Abeles

sion, and I'll perform them, if they meet our standards, in four instead of eight seasons. Ward's *The Crucible*—we're playing it this season as well as Moore's *The Wings of the Dove*. Then there is Ellstein's *The Golem* (about a man of clay), Floyd's *Jonathan Wade* (about the reconstruction period, following the Civil War), Hoiby's *Natalie*, Weisgall's *Nine Rivers From Jordan*.

Mr. Rudel paused a moment. "I'd like you to give credit to the Ford Foundation for all this, especially McNeil Lowry and his associate Edward D'Arms. Mr. Lowry is program director for the Humanities and the Arts of the Ford Foundation, and he was the one who instituted the research program of that Foundation in 1957—a five-year survey in the field of art and music to determine the needs of all art forms in the United States."

I asked Mr. Rudel about librettos—I'd heard it was difficult rounding up good librettists. "I've found that one of the chief obstacles to making successful operas is the lack of good librettos. I had got an opera contest going with the help of the Artist Advisory Council of Chicago. A \$3,000 prize was offered for an opera. So I made the contest in two stages. I had them send in librettos first—those the composers had chosen. Then I'd pass on the librettos:—156 of them were sent in and of these thirty-six were acceptable. These thirty-six librettos were returned to the composers with the go-ahead sign. That's the stage we've reached by this time, in the new contest. The competition is reaching its final stage when I'll pass on the operas themselves."

I asked Mr. Rudel whether he believed in repeated performances of opera. "Certainly. We did *Ballad of Baby Doe* for four seasons. I did it for the Boston Arts Festival this past summer. Right on the Commons the performance was, and open to the public. The audience loved it. It was financed partly by Boston and partly by private contributions."

"What one achievement are you proudest of since you've been manager?" I asked him now.

When on October 2 Julius Rudel was presented by Mayor Wagner of New York City with a citation for "Distinguished and Exceptional Service" residents of the city—musicians and non-musicians—recognized it for an honor well-bestowed. For he has already produced twenty American operas at City Center and this in the face of what seemed at one time insurmountable obstacles.

For when Mr. Rudel was appointed on January 17, 1957, as General Director of the New York City Opera, it looked as though this organization was on its way out. There had been talk indeed of the Metropolitan Opera taking it into protective custody as its last hope of survival. Today the eighteen-year-old company has not only an independent existence, but holds a dignified position in both the city and the Nation.

Julius Rudel, who is forty now, was only twenty-two when he started with the newly inaugurated New York City Opera Company as coach, assistant conductor and general factotum, including in his duties those of rehearsal pianist, lighting director, negotiator and administrative officer. He took all easily in stride. Music has always been an essential part of his life. Born in Vienna he began formal music studies—piano, theory, composition and conducting—at the famous Academy of Music in Vienna and completed them at the David Mannes College of Music in New York.

In 1941 Rudel conducted Gilbert and Sullivan's "Mikado" at the Pauline Edwards Theatre of City College. He did symphonic and "pop" concerts with semi-professional groups, and began a series of apprenticeships with small opera companies in Connecticut, Philadelphia, and Boston. Conductorial assignments with the New York City Opera and elsewhere increased considerably after his very successful debut there in November, 1943, doing Strauss' "Gypsy Baron." In addition to conducting, his vaguely defined "staff" duties at the City Center soon took him into administrative work. His flair for it surprised no one more than it did himself.

This talent had been developed, however, during his seven-year tenure, from 1945 to 1952, as Director of the Third Street Music Settlement. During that time, he started opera and language departments, opened the facilities of the school to the returning veterans, and brought the school enrollment to an all-time high of 1,150 students and 135 faculty members.

Aside from the considerable amount of opera conducting Julius Rudel has done during these eighteen years, he has also become active in two other directions. First, he has felt increasingly that native American opera can become meaningful to audiences by its learning some of the techniques of the American musical. For five years, therefore, he spent his summers doing musicals in stock. When the New York City Light Opera Company was formed in 1954, he was able to utilize this experience as musical director and conductor. When he was invited by the Vienna Opera to return to his native City in January and February, 1956, it was to conduct not only opera but also "Kiss Me, Kate," a production that has had fantastic success there. He has been asked several times since to return to do both opera and musicals.

To enrich his conducting scope in the symphonic field, he has conducted concerts during the summers at the Lewisohn Stadium in New York, the Robin Hood Dell in Philadelphia, the Milwaukee "Pops," the Grant Park Symphony in Chicago and the Vancouver International Festival. During the summer of 1957 he conducted the Puerto Rico Opera Festival, and in 1958 he conducted at the Brussels World's Fair.

Julius Rudel's long-range hope is that the success of the New York City Opera will provide the impetus for other large cities in the United States to establish city centers of their own. He sees these community enterprises as a strong cultural force in providing more of the country with musical theatre and more of our talented young people with the opportunity of being heard.

"I'm proudest of the American seasons—all of them," Rudel told me. "But, don't get me wrong. We're not stuck in any one corner. We don't do just American operas. That would be chauvanistic. We do European works that are less often done—some of them contemporary works. We did the American premiere of Dallapiccola's *Prisoner*. In 1959 we did Britten's *Rape of Lucretia*. This season we do the three one-act operas of Puccini.

"I'm proud of the double bill of Stravinsky's *Oedipus Rex* and the *Carmina Burana*—we did that as a scenic ballet."

"And I'm proud of something else," he added. "Our audiences. We have good audiences. They come for the total effect, not just for one glamor artist surrounded by mediocrity. Yes, I'm proud of them."

I left him diving into another pile of manuscripts.

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Lyric Opera Of Chicago

By Danny Newman

The Lyric Opera of Chicago is currently offering its seven-week season (October 14-December 1) at the 3,600-seat Civic Opera House with "Big-Name, Big-Voice" casting—a characteristic of the company since its inception in 1954—coupled this year with an unusually provocative repertory. Attendance keeps well to over 90 per cent, with most performances total sellouts. Last year the figure was a whopping 96 per cent of capacity. Well over a million dollars is being expended on this season of grand opera.

Biggest news is the world premiere of Vittorio Giannini's *The Harvest* as the finale of the season. Produced with the aid of a Ford Foundation grant, this opera by a native American composer (the libretto is also by Giannini and his collaborator, Karl Flaster) has had its stage settings designed by Oliver Smith of *My Fair Lady*, *Camelot* and *Becket* fame. Sung, of course, in English, the principal roles will be interpreted by Barry Morrell, Marilyn Horne (her Chicago debut), Geraint Evans (first American appearance) and William Wildermann. The composer himself will conduct. Herbert Machiz makes his Chicago opera debut as stage director. Another Giannini work, *Taming of the Shrew*, was offered by Lyric in 1954.

A revival of *Lucia di Lammermoor*, with Franco Zeffirelli staging it and Joan Sutherland making her Chicago debut in a cast including Richard Tucker, Mario Zanasi and William Wildermann, was the first offering of the season. Maestro Antonio Votto, principal conductor at Milan's La Scala, who made his American debut with Lyric last year, was in musical charge. *Lucia* has been produced twice before by Lyric, in 1954, with Maria Callas in the title role (Lyric arranged her United States debut and had her services exclusively for two seasons) and in 1957 with Anna Moffo who also spent two years with Lyric before other American companies "discovered" her.

Arrigo Boito's *Mefistofele* entered Lyric's repertory for the first time this season on October 21 and repeated on October 23 and 27, with Boris Christoff, Italian soprano Ilva Ligabue, in her United States debut, Christa Ludwig, and tenor Carlo Bergonzi. Maestro Votto conducted and the Italian director, Riccardo Moresco, showed his staging style for the first time in America.

Andrea Chenier, a hit of both the 1956 and 1957 seasons, was done again on October 20, 25 and 28, with baritone Tito Gobbi returning for the third time as Gerard. The Armenian soprano, Shakeh Vartenissian, made her Chicago debut in the central role. Tenor Jon Vickers sang the title part. Maestro Votto conducted and Enrico Frigerio did his first United States staging job.

La Forza del Destino, with a cast including Eileen Farrell, Christa Ludwig, Carlo Bergonzi, Gian Giacomo Guelfi and Boris Christoff, is being done by Lyric for the first time since 1956. The young Italian conductor, Maestro Carlo Felice Cillario, will make his United States debut in this work.

Switzerland's Peter Maag will conduct *Così fan tutte* in his American debut. Christopher West will direct.

Don Giovanni is being done with Vienna baritone Eberhard Waechter, Elisabeth Schwarzkopf, Teresa Stich-Randall, Irmgard Seefried (her debut in Chicago), Leopold Simoneau, Walter Berry, Renato Cesari and William Wildermann, with Peter Maag conducting and Germany's Wolfgang Weber making his United States debut as stage director.

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Birgit Nilsson, the great Swedish dramatic soprano, is appearing in the company's first presentation of *Fidelio*. Andre Cluytens makes his Chicago opera conducting debut with this work. Christopher West is staging it.

Baritones Tito Gobbi and Sesto Bruscantini (his United States debut) are alternating in the title role of *The Barber of Seville* and Giulietta Simionato is the Rosina, and Italian lyric tenor, Luigi Alva, is making his American debut as Almoviva. Basses Boris Christoff and Fernando Corena complete this typical Lyric all-star cast, in the roles of Basilio and Bartolo, respectively. Carlo Felice Cillario and Enrico Frigerio are the conductor and director.

All in all, twenty-eight performances are taking place in these seven weeks, with nine operas produced during this time. Lyric Opera performs on Monday, Wednesday, Friday and Saturday evenings. Many artists are being presented in their United States debut appearances. This is typical of the Lyric approach.

Lyric Opera manages to take in at the boxoffice approximately two-thirds of the cost of its operation. The annual deficit is raised via cash gifts from several thousand individuals and from a small but growing number of corporate donors. Contributions range from one dollar up. The number of guarantors—those who contribute \$1,000 or more are called guarantors—is now in the neighborhood of a hundred. The company's board of directors and its auxiliary arms, The Lyric Opera Women's Board and The Lyric Guild, are active in the fund-raising effort. The goal for the current season is \$350,000 in contributions. More than two-thirds of this amount had been raised before the season's beginning.

Unquestionably there is now a potential for a considerably longer annual opera season in Chicago. Lyric Opera's management feels confident there is sufficient audience for added weeks. The only hitch is money, with more weeks meaning added deficit. And then, there is the ever-present problem of the need for new stage settings and costumes. Since Lyric has inherited the use of the scenery and theatrical properties accumulated by its predecessor Chicago opera companies, this day of reckoning has been postponed, but no one is more acutely conscious of the growing needs in this department than is Lyric's general manager, Carol Fox, who has begged and borrowed sets from all over the world to help make up the deficiency. Only once in a long while has it been financially possible for Lyric to build its own productions. However, Miss Fox is hopeful of finding special donors to subsidize such scenic construction in the future.

In the spring of 1958, the Italian government made a direct grant to The Lyric Opera of Chicago of ten million lira (about \$13,000 in our money), in recognition of what the company had done to foster the Italian repertory here and to encourage the importation of Italian opera artists. Since neither Lyric Opera of Chicago, nor any other American opera company, had ever received any grants from our own government, the announcement of the Italian government's gesture caused quite a stir. In Chicago, it made the front page headline streamer of *The Daily News*.



Sketches by Susan Perl, taken from "Opera News," periodical of the Metropolitan Opera Guild.



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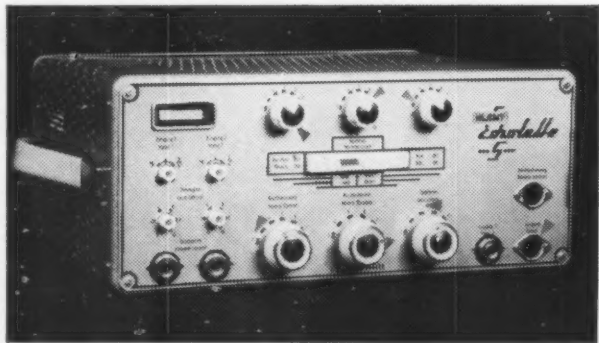
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INDIANA UNIVERSITY OPERA

by Wilfred C. Bain



Wilfred C. Bain, Dean of the Indiana University School of Music, is producer of the many operatic works presented annually by the opera theater and the opera workshop. He has achieved recognition as an outstanding conductor, vocal clinician, and adjudicator.

A cultural foment quietly and surely has been taking place in Midwest America for the past several years. Part of this cultural revolution is in musical activities in opera at colleges and universities.

Indiana University through its School of Music has developed an opera theater which in the twelve years of its existence has reached a state of maturity and proficiency allowing for full-scale production of opera weekly from October through May. All productions are fully mounted and are presented to the public without artistic compromises and with comparable standards to that of professional theaters.

The I. U. Opera Theater may be described as amateur in that no one participates in the opera who is not connected with the University, either as a student, as a member of the faculty, or staff. Only occasionally do members of the faculty sing leading roles.

The primary object of the Opera Theater is one of teaching and maturing the operatic talent of students, singers, players, designers, stage directors, technicians, costumers, and all personnel who in the future wish to make a living in opera.

The 1961-62 season with an eight-opera schedule on a repertoire basis promises to exceed in excellence and public interest all previous seasons. For a number of years five or six operas have been presented during the academic year. However, until 1960-61 the schedule was never on a repertoire basis, although multiple performances were presented.

The 1961-62 schedule is as follows: *Abduction from the Seraglio*, October 14, 21, 18, November 18; *Werther*, November 4, 11, November 24; *Tosca*, December 2, 9, January 27, February 3, March 24; *The Scarlet Letter*, January 13, 20, March 31; *Helen of Troy*, February 10, 17, March 3, April 28; *A Midsummer Night's Dream*, March 10, 17, April 7; *Parsifal*, April 15; and *Elixir of Love*, May 5, 12.

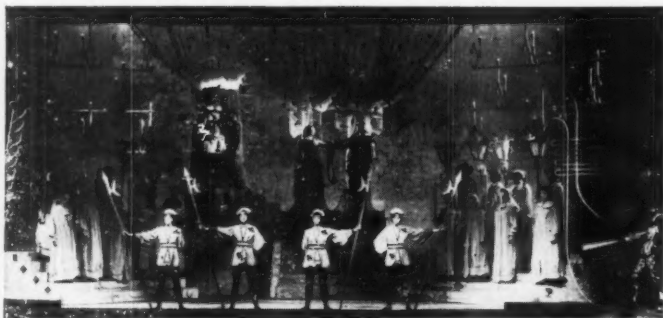
The School of Music has for its exclusive use an opera theater with an adequate stage, an orchestra pit, and a 1,100-seat house. The theater has been in use for the past twelve years and is a temporary structure, having in former days been an officers' recreational building at Camp Atterbury, Indiana. As a gift from the Armed Services to Indiana University, the building was developed into an opera theater. Had the School

of Music not had this generous gift, and had not the officials of the University been willing to plan for the future of opera at the University, such a development could not have taken place.

Since the beginning of the opera theater, the following operas and musicals have been presented, fully staged and with orchestral accompaniment: *Down in the Valley*, *There and Back*, *Parsifal*, *La Boheme*, *The Veil*, *The Jumping Frog*, *The New Moon*, *The Firefly*, *Street Scene*, *Rigoletto*, *Amahl and the Night Visitors*, *The Abduction from the Seraglio*, *Song of Norway*, *On the Town*, *Kiss Me Kate*, *Billy Budd*, *The Marriage of Figaro*, *Faust*, *La Traviata*, *Falstaff*, *Madame Butterfly*, *Carousel*, *Blossom Time*, *Brigadoon*, *The Magic Flute*, *Boris Godounov*, *The Telephone*, *Carmen*, *Così fan tutte*, *Finian's Rainbow*, *Where's Charley*, *Showboat*, *The Golden Cockerel*, *Don Carlos*, *The Scarlet Letter*.

The staff of the I. U. Opera Theater makes use of the services of two conductors, two designers, two stage directors, a stage technician, two costumers, two stage builders, two carpenters, all full-time, aided by six student coaches, two part-time faculty coaches, and numerous students. The students assigned to back-stage duties and to musical coaching use these experiences as laboratory for classes in conducting lyric theater, stage technology and design.

Students sing the leading roles and all operas are double and triple cast, and are chosen from the 914 music majors in the School of Music. Occasionally a faculty member may sing a leading role in the annual production of *Parsifal*. The chorus and orchestra are populated with students assigned to the various musical units of the University as part of the laboratory-ensemble experience required of all undergraduate and master's degree students. Students singing leading roles in one opera often sing chorus parts in others.



Production of Prokofiev's "Love for Three Oranges" as presented by Indiana University's Music Department, 1959.

The fifteen members of the voice faculty have wisely agreed to work with the conductors, stage directors, and others in casting the operas and choosing the repertoire. This has contributed to a strong unity of purpose and a feeling of common interest and responsibility.

While modest entrance fees are required for the Saturday night performances, no student is paid for his services nor does the opera begin to be self-supporting. Were it not for the fact that the I. U. Opera Theater is subsidized and supported as an educational project, it could not exist. It is hoped, however, that from this venture in repertoire opera theater may develop a state-supported, subsidized opera theater similar to that found in many countries of Europe, particularly Germany.

The production of opera is a most expensive musical media. America has not one opera house, professional or amateur, open throughout the year. Germany has sixty, open nightly from the first of September to the first of July. America, the richest nation in the world, the nation that spends more money on music than any in the world, has not yet found a way to bring this most popular cultural medium to its citizenry.

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INFORMATION, PLEASE!

By James Browning

The Central Opera Service Seeks to
Give Clarity to the Opera Scene and
Service to Opera Companies, Large and Small.

"Can you furnish us with a list of short American operas suitable for small productions?" (from the Director, Amerika Haus, Cologne) . . . "Please send a list of operas suitable for production by college or community groups" (from the Institute of West Virginia, Charleston) . . . "Please send me a list of touring opera companies" (from a singer in Vienna) . . . "Where can I obtain the Farquhar English translation of Pergolesi's *La Serva Padrona*?" (from a teacher in Colorado Springs) . . . "How can I go about receiving commissions for French, Italian, or German translations of opera libretti?" (from a teacher in Indiana) . . . "Where can I obtain a two-piano score of Smetana's *Bartered Bride*?" (from the University of New Mexico Opera Department) . . . "Can you send me a list of schools which have presented *South Pacific*" (from Nebraska State Teachers College).

These are requests picked at random from the mailbag of the Central Opera Service, one of the two activities of the Metropolitan Opera's National Council. The other project of the Council is the Auditions program, whose chairman is Howard J. Hook, Jr.

In 1954 the project started modestly, with the encouragement of Mrs. August Belmont, founder of the National Council. The handful of members who made up this beginning group has now grown to an association of half of the known 750 opera-producing organizations in the country. Nominal yearly dues (\$5 for individuals, \$10 for groups) are paid by the members who receive the monthly Central Opera Service Bulletin containing news of members' activities and a feature article on some phase of opera.

As clearing house for exchange of information, the Central Opera Service contributes a real service. The most difficult questions get answers here—and, understandably, correct answers—since the Professional Committee is made up of such experts as Kurt Herbert Adler, Giuseppe Bamboschek, Felix Brentano, John Brownlee, Renato Cellini, Walter Ducloux, Peter Paul Fuchs, Boris Boldowsky, Mary Ellis Peltz, and Ludwig Zirner. The current co-chairmen of Central Opera Service are DeWitt McLaughlin Ter Heun and Julius Rudel.

After years of holding national conferences in New York each spring, Central Opera Service has now revised its plan of operation to call for, instead of one national meeting a year, one held every other year. During the "other" year, regional conferences are to take place in various sections of the country. For better concentration of vocal talent, the country is divided into twelve regions.

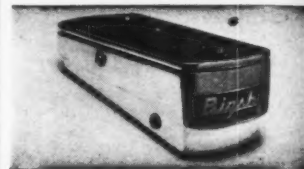
One of these sectional meetings was held in San Francisco in October, 1960, with San Francisco State College and the University of California in Berkeley as duo hosts. Another, the Upper-Midwest Region sectional meeting, was held in May,

(Continued on page forty-five)

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How "Wings of the Dove" Became an Opera

By Douglas Moore

Douglas Moore, who studied in Paris with d'Indy, Boulanger and in Cleveland with Bloch, in 1925 received the Pulitzer Traveling Scholarship in Music, and in 1926 was appointed associate professor of music at Columbia University. In 1940, he succeeded Daniel Gregory Mason as head of the music department at Columbia. In 1934, he was recipient of the Guggenheim Fellowship and in 1946 was elected president of the National Institute of Arts and Letters. His operas include "White Wings," "The Devil and Daniel Webster," "Giants of the Earth" (awarded the Pulitzer prize), "Gallantry," "Ballad of Baby Doe," and "The Wings of the Dove."

The latter opera, which had a most successful premiere on October 12 when it was performed at the City Center Opera, bids fair to become a permanent addition to the American operatic repertoire.

American composers of opera have been given a challenging opportunity by the Ford Foundation. As a result of the success of the three seasons of American opera in 1958, 1959 and 1960 which were given at the New York City Center with Ford grants, a more ambitious program was undertaken by the Foundation: the commissioning and subsidizing of a series of operas to be produced by the Metropolitan, the Chicago, the San Francisco, and the New York City Opera companies.

This season four of the new works are scheduled for production. Chicago and San Francisco are performing operas by Vittorio Giannini and Norman Dello Joio, and the New York City Opera has presented Robert Ward's *The Crucible* and my *Wings of the Dove*.

It is highly probable that all of these works were planned before the announcement of the Ford grants. Certainly this was the case with *The Wings of the Dove* which was begun in the Spring of 1959. At that time I was looking for a subject for a new opera, always the most difficult part of the whole process. My collaborator, Ethan Ayer, and I considered a number of stories without finding anything that seemed to be just what we wanted. Then one day my old friend Chalmers Clifton called me up in a state of great excitement. "I have a story for you that would be ideal for an opera. Last night I saw a television adaptation of Henry James' *Wings of the Dove*.

Don't look any further. This plot has everything."

Of course Ayer and I rushed out to get the novel. We had both read a number of James' novels but neither of us had happened to read this one. It is difficult reading, too. James in his later period had become absorbed in a complex literary style which is greatly admired but requires the reader's full attention. The plot is vivid and arresting, and the characters are people of substance, but to understand them you have to hunt them down through page after page of highly involved syntax. How dependent the success of the novel is upon this difficult style is a question. Stage versions of the novel, of which there have been several, including one by James himself, have invariably failed. Nevertheless we succumbed to the fascination of the story and determined to see if we could make it work as an opera.

In brief, the story, laid in London and Venice, is this: a high spirited young Englishwoman, Kate Croy, discovers that upon the death of her mother, her father has gambled away the family fortune, and she is compelled to live with a rich and worldly aunt, Maud Lowder. She has fallen in love with an impecunious journalist Miles Dunster (Merton Densher in the novel). Aunt Maud, who is ambitious for her niece, opposes marriage, and Kate, too, feels they could not be happy in an impoverished marriage.

A beautiful and fabulously rich American girl, Milly Theale, who has met Dunster before in America and fallen in love with him, is invited to an evening party at Aunt Maud's, and Kate, hearing that Milly is mortally ill and realizing the possibilities of the situation, proposes to Dunster that they cultivate Milly, Kate as a friend, and Dunster with a view to

(Continued on page forty)

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OPERA

Some seven hundred and fifty opera-producing organizations in America gave, according to the magazine, "Opera News," four thousand opera performances in this country during the 1958-59 season. The following list presents some of the more active opera-performing companies, with the salient features of each.

Baltimore Civic Opera Company:

Rosa Ponselle has been the guiding light here.

California Redlands Bowl:

This summer series has included opera now for twenty some years.

Central City, Colorado:

Two operas are presented each summer almost nightly for a period of four weeks. New productions are the rule, with the best available young talent employed.

Chautauqua, New York:

Opera has been presented here now for thirty-three years, two performances weekly for six weeks during the summer.

Chicago Lyric Opera:

It stresses illustrious stars. Received a Ford grant for the current season.

Dallas Civic Opera:

Nine performances of four productions are given within three weeks. In 1960, on an exchange agreement with Covent Garden, it performed *Medea*, in London.

Detroit Opera Theater:

Six opera performances a season include modern American operas (Menotti, Moore). Orchestra is made up of first-desk players of the Detroit Symphony.

Empire State Festival, Harriman State Park, New York:

Its aim is to bring out the best of new works. In 1958 it presented a performance in Carnegie Hall, New York.

Fort Worth Opera Association:

Three operas are performed, each twice, during the season.

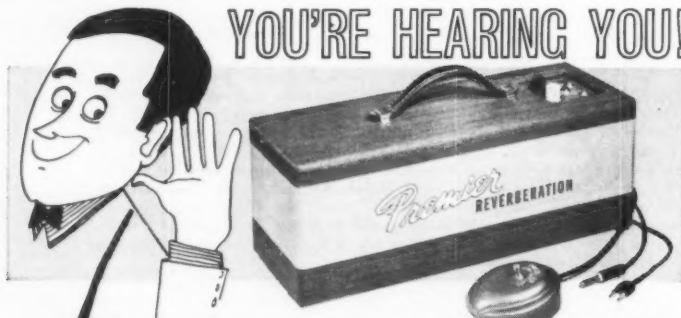
Hartt Opera-Theatre Guild, Hartford, Connecticut:

Founded nineteen years ago, it emphasizes the union of musical and dramatic elements. It presents new American works.

Houston Grand Opera Association:

It presents three operas every season, two or three performances each. It uses Houston Symphony members for its orchestra.

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Kansas City Symphony:

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Karamu House, in Cleveland:

This community house, through its musical wing, has staged over seventy operas since 1948, ten months a year, every night except Monday.

Kentucky Opera Association:

Five contemporary operas commissioned by the Louisville Orchestra under a Rockefeller Foundation grant have been produced.

Metropolitan Opera Association, New York:

This is the oldest company in continual existence (over seventy-eight years old). It has a thirty-four-week season.

New England Opera Theatre:

Four to twelve performances are given annually in Boston. It has made several tours.

New Orleans Opera Theatre:

The six operas per season are each given twice. It uses New Orleans Symphony personnel for its orchestra.

New York City Opera:

Rockefeller Foundation and Ford Foundation grants help to support its policy of producing contemporary American opera. Since its founding it has given more than one thousand performances of sixty-six operas.

Pittsburgh Opera Company:

Six operas given per season, each opera twice. Pittsburgh Symphony players are used in the orchestra.

Red Rocks Theatre, Denver:

Superb outdoor amphitheater. One opera a summer with Denver Symphony members used for orchestra.

Rochester "Opera Under the Stars":

In this Eastman School of Music project, two performances each of two operas are given per summer.

San Antonio Symphony Orchestra Opera Festival:

Four operas are given each spring. It is underwritten by guarantors in the amount of \$500 each.

San Francisco Opera Company:

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Santa Fe Opera, New Mexico:

Stravinsky is composer-in-residence. American works are commissioned and presented in the open-air theater.

Tulsa Opera Company:

It puts on two performances of two operas per season, and uses members of the Tulsa Philharmonic for its orchestra.

University of Indiana Opera Department:

It gives three to five full-scale operas per season, and presents Wagner's *Parsifal* each year.

University of Utah Summer Festival and Spring Opera:

It gives two operas annually, using fifty-five members of the Utah Symphony.

Vancouver International Festival:

Each summer festival includes an opera.

Wagner Opera Company:

Standard works mostly performed. It tours extensively.

(This list is by no means complete. We shall give descriptions of other prominent opera companies in forthcoming issues.)

Art work by Susan Perl, which heads this article, appeared in "Opera News," periodical of the Metropolitan Opera Guild.

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BOOK NOTES

Opera: Origins and Sidelights, by Ruth Berges. 192 pages. Thomas Yoseloff, Publisher. \$5.95.

Opera as a hybrid is generator of fantasies and monstrosities beyond the scope of any other art form. Devotees of opera, it follows, are avid for the strange and the grotesque, for the familiar seen in new lights, for the commonplace veering off at new tangents.

They should be pleased, then, with the present volume. For it deals not with the usual opera matters of plot and motifs but rather with little known stuff of opera: its material—swans, riddles, potions; its librettists—Boito, Brecht, Büchner; its locales—Sicily, Mantua, the town of Worms; its character derivations—ancestors of Carmen, progenitors of Iago, mythical Brünnhildes; its backgrounds—Rigoletto's historical counterpart and Boris Godunov's Russia.

The author tends to set the characters in Freudian patterns, a little anachronistically, we think. However, this does bring eccentricities into new focus, and so emphasizes their bizarre character.

One Hundred Years of Music in America, Edited by Paul Henry Lang. 322 pages. G. Schirmer, Inc. \$6.95.

Of all the art trends, that of music in America is most traceable. Moreover, the stages in its progress are most spectacular, most subject to dramatic portrayal. The only drawback in showing such a trend has been the very complexity of the development.

Wisely, therefore, Paul Henry Lang has chosen to show the most recent one-hundred-year span in music, through presenting in separate chapters different phases of its growth, a device which not only clearly traces the interacting currents but also demonstrates how many ramifications music has and how diverse are the areas it touches.

Roland Gelatt's chapter on recording, which traces the rise from the tin-foil-covered cylinder to the long-playing disc, and the chapter, by R. D. Darrell, on the development of books on music, put musical life into new focus. We get an especially sobering viewpoint from Allen P. Britton, in his chapter on music education. He points out, for instance, the wide gap between requirements and their fulfillment. Eighty-three activities are considered as "essentials" for the music educator, but with classrooms in the grades manned (or rather womanned) usually by teachers who by no stretch of the imagination can be called musicians, this is of course a hopeless goal. He has a word also for the unsolved problems of the junior high school music classes; the fallacies in the selection of school music text books; the high school band; contests and contest music.

The chapter on critics and that on American music libraries are valuable as new sortings out of historical material. The chapter on "Government and the Arts" assembles facts never before to our knowledge cited as centering on music's survival. Solid, fair, and stimulating, its author, Representative Frank Thompson, sums up views of music organizations and eminent individuals, urges clarification of aims, states present achievements, suggests next steps, accomplishing all with an expert's facility of approach and singleness of purpose.

The Epilogue, by Hans W. Heinsheimer, an author who can be counted on to look freshly and invigoratingly at every subject he tackles, has here not only etched clearly against the American backdrop such greats in American music as Menotti, W., Sundgaard and Wilder, but also shown opera as it comes

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to Santa Fe, Houston, Dallas, Central City and Bloomington, and symphony orchestras as they come to just about every community in the United States.

In describing the commissioning of new works for both opera and symphony—the Louisville experiment, the Rockefeller and Ford grants, the Fromm awards—Heinsheimer is at his exuberant best. However, he does manage to slip in a discreet warning: these projects "are very important while they last. However, unless they lead to something of a more permanent nature, they might leave a dangerous vacuum if and when they expire."

The book must be considered a valuable commemoration of the celebration of the centenary of the music publishing house of G. Schirmer.

The San Francisco Opera, 1923-1961, by Arthur Bloomfield. 251 pages. Appleton-Century-Crofts, Inc. \$6.00.

Our sympathies go out to historians of opera companies. For what at a performance may be technical skill unsurpassed, and glamor unprecedented, is, in the cold print of page 326, only one other historical item, reading extraordinarily like items on pages 102 and 257. No flowering of phrase or sharpness of verbal attack can bring back the purity of that high E or the lusciousness of that closing phrase.

However, a book can do some things that the performance cannot—that is, expand the action, take in the rehearsal, the community, the whole world. The author here has not failed to avail himself of such opportunities: by historical tie-ins, such as, "Hitler and Mussolini were the leading villains in the 1939 season, and history was the most hapless tragedy presented"; by editorial comment—"Tito Gobbi returned to the scene of his American debut a dozen seasons and lots of seasoning later, was an absolutely perfect Jack Rance, master of the musical snarl"; and by spotlighting dramatic events aside from the operas' actual performances—"That was the afternoon Gaetano Merola died. He conducted the first half of the 'pops' program. Then, after the intermission, he was accompanying Brunetta Mazzolini, a Portland soprano, in the aria 'Un bel di' from *Butterfly*. She sang the beginning of a sentence: 'Io, senza dar risposta me ne starò nascosta un po' per celia, e un po' per non . . .' ('I, without answering will stay hidden partly for fun, and partly so as not . . .') At this point, there is a downbeat, on the second syllable of 'morire al primo incontro' ('to die at the first meeting'). Merola's baton was upheld. In a moment the downbeat would come. The singer awaited her cue. But it never came. His baton remained upheld, and a strange, dazed look came into his face. It seemed as if he might spring into the air. Suddenly he fell forward and onto the stage floor. There was dead silence. Orchestra and audience arose, standing motionless. A doctor in the audience came on stage. But there was no commotion, everyone knew what had happened."

So a book can do for opera even what staging and performers cannot do. Within limits of print, author Bloomfield has made the most of his opportunities.

Producing Opera for America, by Herbert Graf. 212 pages. Atlantis Books. \$8.75.

From his opening paragraph in which he cites young singers in Europe begging not to be sent home because "we can't find an opportunity to work and earn a living there in our own field," to the final sentence in which he predicts "The American opera of tomorrow will embody the dynamic, creative spirit of the American people in a cultural achievement recognized and honored not only in the United States but throughout the world," Herbert Graf treats his subject with evangelical fervor mixed with common sense. The need as he sees it is to establish more professional opera companies in the United States "so organized that they can operate on a secure artistic and financial basis." To obtain these, he insists, the first essential

(Continued on page forty-four)

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DOUGLAS MOORE — “*The Wings of the Dove*”

(Continued from page thirty-five)

marriage. When she reveals the full import of the plan to Dunster, he is at first revolted, but finally agrees on condition that Kate now become his mistress.

The plot further develops in Venice where Milly entertains both Kate and Dunster. Kate returns to London to leave the way open for Dunster. Their plotting is revealed by Lord Mark, now himself jealously pursuing Milly. When Milly learns of the relationship between Kate and Dunster she collapses, and her life, which has been prolonged only by her happiness in Dunster's presence, ebbs away. Before the end, however, she has sent for Dunster, has learned the truth from him and has forgiven him. Though she leaves him half of her fortune, Kate's plan comes to nothing, since Dunster, overcome by remorse, can no longer feel the same toward Kate. “Her memory's your love,” says Kate in the book. “You want no other.” They part, on Kate's final word, “We shall never be again as we were!”

In adapting a novel for presentation on the stage, there are many difficulties. The pace of a novel is leisurely. There is time to develop characters fully. Also in a novel of any considerable length, there are usually many more incidents than can be included in a stage version. This was especially true of the adaptation of *The Wings of the Dove*. The story had to be stripped of everything not vital for clarity and understanding. The danger of course lay in the essential quality being lost in the stripping process.

The Novel Becomes an Opera

The first of this opera's six scenes is an instance of the accelerating process required in a book's adaptation as opera. It is laid in Aunt Maud's parlor, and the first characters introduced are Kate and her father, the latter come to borrow money from her. When he has left, Dunster arrives. A love scene between Kate and him is interrupted by Aunt Maud who tells them that she will not tolerate the romance between them. This incident does not occur at all in the book. It is made possible here because the music itself accelerates the story's development, gives plausibility to the plot.

Scene two occurs also in the book, but with additions—for instance, the use of a portrait hanging on the wall to quicken the action of the plot. It is an evening party given by Aunt Maud to introduce to London society Milly and Susan Stringham, her traveling companion. Lord Mark, before the arrival of the guests of honor, calls attention to a portrait of a woman who, he notes, is very like the heiress. Later the guests themselves are struck by this resemblance. During the party, Lord Mark proposes to Milly and is rejected.

Aunt Maud invites Milly to sing. At the climax Milly faints away. The party breaks up, but not before Kate, who has noticed Milly's attachment to Dunster, faces him with the truth, to his complete bewilderment. When he has left, Kate, alone with the portrait, says, “So, you knew him in America. Are you in love with him? If so, that's the good you'll do us. We'll meet at your hotel. You'll help us to go on . . . Miles is the most precious thing I have. Miles I will use the most!”

The Eye Leads the Way

It can be seen that the addition of visual features which in the book itself either do not appear or are mentioned only casually—in this instance the painting resembling Milly, which in the novel is only mentioned casually—serves a real purpose. Later we are to use this portrait in such a way as to make it actually the central figure in the drama.

Scene three is the National Gallery of London, and it is here that Kate and Dunster have their most dramatic encounter; she proposing her scheme and he finally accepting it.

The fourth scene is the courtyard of the Palazzo Leporelli in Venice. Kate has returned to London. A masque of Janus, the two-faced god, is in progress, and Dunster is disturbed by the appropriateness of the story to his own situation. Lord Mark arrives, conceals himself, and overhears a tender parting between Milly and Dunster. After Dunster has gone, he comes out, again urges his suit on Milly, and, stung by her refusal, tells her of the plot against her. “The masque of the two-faced god is ended!” She collapses and is helped up the stairs by Susan who envelops her in a large white shawl.

In this scene two visual aids are used which are not to be found in the novel. The masque is inserted to show the passage of time in Venice, after Kate's departure, while the romance between Milly and Dunster is developing. (A scene between the two could not be prolonged because what is happening is interior and without visual incident.) Also, being about Janus, the two-faced god, it has relevance to the uneasiness which is going on in Dunster's mind.

The White Shawl as Symbol

Another visual aid, the white shawl, does not appear in the novel at all. In the opera it is associated with Milly's distress, and will be used later to recall this distress.

The fifth scene, in Milly's boudoir, shows her surrounded by flowers from Dunster, who has been denied admittance to the palace. She is near death, and a Sister of Mercy is in attendance. Urged by Susan to send for Dunster, and get from him an explanation, she

admits that she has already called for him and that she already knows the truth. Dunster arrives and confesses all. Milly in turn asks forgiveness for having kept the lovers apart. When they say “goodbye,” Dunster takes her in his arms and feels a love he has not before realized.

Scene Six—and Visual Stimuli

In the sixth scene, again in Aunt Maud's parlor in London, Kate is reading a letter from Susan, telling her of Milly's death. When her father arrives exulting over the news, heard at the club, that Dunster has been left a fortune, Kate, revolted, orders him away. Aunt Maud, who has joined them, hears the news and implies that now Dunster will be acceptable to her.

When she leaves, Dunster stands in the doorway, with Milly's white shawl in his hands. He enters sadly, and presents it to her, as a gift from Milly. Now Kate insists that he tell her if he still loves her. He tries to evade the answer—offers to marry her—but finally, goaded beyond endurance, cries out “no,” and leaves her. Aunt Maud, entering and finding Kate in a state of collapse, envelops her in Milly's shawl. The two women go slowly out.

It can be seen how the visual features aid the movement in the opera. The white shawl



brings Milly's distress poignantly to mind. Kate, on seeing it, says to Dunster, "She was a dove and she stretched out her wings." Dunster replies, "It was to us they reach. They cover us." When Aunt Maud wraps the shawl around Kate, the whole meaning of the story is made visual.

As for the painting which resembles Milly, and which now seems to represent the presence of Milly, it glows increasingly brighter as the curtain falls.

How it All Came About

After the libretto and the musical setting of the first three scenes had been completed, Julius Rudel, who as director of the New York City Opera has probably produced more American operas than anyone else, accepted the work for production and recommended me for a commission to the Ford Foundation. I was therefore able to take leave from Columbia University and finish the opera in time for the present season. The premiere on October 12 brought together a group of notable talents, Rudel as conductor, Christopher West to stage it, Donald Oenslager as scenic designer and a cast which included Dorothy Coulter as Milly, Regina Sarfaty as Kate, John Reardon as Dunster, Martha Lipton as Aunt Maud, and Norman Kelley as Lord Mark. No composer could ask for more.

Subsidy and the Met

(Continued from page eight)

The managements maintain they cannot make a go of it in the summer months. It is a question whether the habits of the American people can be changed in this regard.

Which all brings us to the matter of subsidy—city, state and federal. Here, too, difficulties must be weighed against benefits—difficulties of administration, for one thing. In a large country such as ours, a country less integrated than countries of Europe where subsidy incidentally is a carry-over from the old monarchies, it would be difficult to set up any overall system. For one thing, who is to get the money? You may be sure one community will be determined to have what every other one gets. Also, each musical organization feels it is unique, stands in a special category.

In the case of the Metropolitan, what with its broadcasts, its tours and its history, such a viewpoint would seem to have some basis in fact. The recent crisis, for instance, brought reactions from all over the United States—headlines in newspapers of Spokane, Washington, and in Billings, Montana, and many, many places where the Met has not even toured. Letters streamed in from all over the country, and from abroad. When it was announced the season would close, the Met had invitations to come to Japan, Australia, the Philippines. Still, one must be realistic. The Met is one of many musical organizations. It would be impractical to expect a Congress representing fifty states to lend itself to outright support of the Metropolitan alone.

Subsidy for the Met—for all types of musical organizations in the United States, in fact—should be approached very circumspectly. As in every other sort of sponsorship there must be stays and balances. The first step would be a careful study of organizations to ascertain which type would qualify. Perhaps an Arts Council should be chosen—men of integrity and awareness in the arts—to ascertain not only which projects should be assisted but also what forms the assistance should take. Such an Arts Council would exert the proper controls, would provide insulation, such as does the British Arts Council.

The grants made through the advice of the Art Council should be matched by foundations and private individuals. Individual public support of musical organizations is indispensable. Ways must be found to perpetuate such support. Only a continuance of such public support—the Opera Guild, the Symphony Associations, the Women's Committees, and such—will preserve the independence of the institutions in question. The tendency for public support to be withdrawn, once government subsidy is instituted, must be counteracted.

This support on three sides would mean that we would be freed from absolute tyranny

of the box-office, the fourth means of support. Not that I underestimate box-office support. (Remember Verdi's advice to the young Gatti-Casazza: "Do not read your critics. Only read your box-office returns.") The box-office must not be the sole criterion, however. In such a case, no musical organization could put on new and controversial works, or works of important but limited appeal. As it is, the Met scarcely dares to put on a work which will not fill the house 97 per cent. Remember, at a symphony concert a new or little-known work can be interspersed in a program of classics. But in opera—it makes up the whole evening.

It seems to me the safest way to begin subsidy for the Metropolitan Opera would be for the federal government to finance a tour of the company to Europe. Granted, this would be an expensive undertaking. Opera personnel on tour would consist of about three hundred people against about a hundred for a symphony orchestra, not to mention stage sets, costumes and other equipment. But what a gesture on the part of the government. What a prestige boost for American culture. What a help for the Met personnel.

The Metropolitan opera has not toured Europe since 1910, when Otto Kahn personally financed a five-and-a-half week stand in Paris. The enterprise gave the Metropolitan status in the eyes of the whole world.

Financing of tours within the United States has been the most effective means so far of state subsidy allocations. The Arts Council of New York State has concentrated almost altogether on touring units: the New York City Center Opera Company giving performances upstate; the Buffalo Philharmonic being sent to smaller cities. In Kentucky, state subsidy—they refer to it there as the "government-in-culture program"—has the government contracting the Louisville Orchestra for the performance of eight pairs of symphony concerts at state colleges in remote communities. The North Carolina Symphony also tours the state under government sponsorship.

Another way of allocating federal, state and municipal monies to musical enterprises could be to aim at fringe benefits. The Federal government could, for instance, cover the maintenance costs and perhaps the pension plans of projects housed in Lincoln Center. It could foot the Met's bills for scenery, for costumes, for lighting, or it could pay for tickets to the less popular works to be distributed to students.

By thus limiting its subsidy to specific purposes not covered in the regular scheduling of performances, the government would avoid any participation in the artistic direction of the individual musical organizations, while providing a means of expanding seasons in a quite normal and natural way.

The "hows" of subsidy may be difficult to visualize but not the "whys." It remains crystal clear, as Rudolf Bing, Director of the Metropolitan, puts it, "What we need and need badly, is a Marshall Plan for the Metropolitan."



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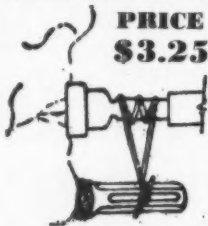
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by
Charles Perry

THE JAZZ DRUMMER GOES COMMERCIAL

The desire of the professional jazz drummer to seek the confines of commercial music (theater, TV, radio, recordings and club dates) is understandable. It is prompted by visions of financial reward or by a desire to leave the road—or both.

The Outside

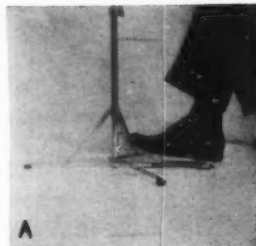
The best opportunity for immediate employment is in the largest segment of the commercial field, the "outside" (club dates, weddings, bar mitzvahs, country club dances, coming-out parties, one-night shows, etc.). Here the dance music is usually played in the "society" style.

The Society Style

Upon examining the society style, we find that an obvious feature is the crisp, snappy effect of the drummer's hi-hat cymbals—a very distinct "chick" sound. This tonal and rhythmic effect is an *integral part of the society style*. In fact, to a large extent, the success of the society drummer depends upon it.

To achieve this particular effect, the hi-hat cymbals should be approximately twelve or thirteen inches in diameter and of medium or light weight; the hi-hat pedal itself must be sturdy and easy to manipulate.

There are several ways of playing the hi-hat. One is the "rocking motion": The entire foot rests on the foot plate of the pedal. The front part of the foot (ball and toes) snaps down hard on the two and four (after-beat); the heel is slightly raised when the front part of the foot snaps down, thereby causing the heel to tap, as it returns to the foot plate, on the one and three. Note: The front part of the foot must remain down on the pedal at all times, causing the hi-hat cymbals to remain shut during the short interim between beats. If the cymbals were to open while the heel was tapping on the one and three, it would result in a long, clanging sound instead of a short "chick" sound. See photos A and B.



Another method of playing the hi-hat is known as the "dancing motion": Keep the front part (ball and toes) of the foot down on the pedal, with the heel of the foot suspended in mid-air, several inches above the foot plate.

In general, the society drummer doesn't make very many long sounds. Instead, his over-all sound is rather short, stac-

(Continued on page forty-four)

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MODERN DRUMMING

(Continued from page forty-two)

cato and "tight." His drums, therefore, should not be tuned too loosely.

Requirements

The club-date drummer must know almost all the national forms of music (Jewish, Italian, Polish, Spanish). They are, in fact, part of the professional commercial drummer's repertoire. He need not, however, be expert in any one of them unless he is a specialist in that particular form of music which constitutes all, or nearly all, of his musical activities.

Preparation

The drummer who intends to enter this field should study the recorded music of top society bands, such as Lester Lanin, Meyer Davis and Ben Cutler.

He should pay special attention to the phrasing of the horns, to the tempos, to the rhythms, and to the way the drummer "cuts" with the ensemble. (These bands usually do not use written music. Instead, they play what we term "head" arrangements—music that is worked out in a certain stock manner—except for slight variations.)

Employment

A club-date booking office employs a nucleus of musicians called the first-men, which is followed by a group of second-men. These groups are supplemented with non-regulars as needed, with the regulars taking charge. In this way a club-date leader can send out as many units as requested.

The Transition

Both the music and the atmosphere of the club date is different from that of the jazz club. (A predominantly formal atmosphere frequently prevails at the country club affair.) Because of this it is often difficult for the jazz drummer to adapt himself to the unfamiliar surroundings, people and music.

However, the transition from jazz to society will be made easier if the drummer remembers that the purpose of this kind of music is not to achieve a high plane of artistic expression or to enlighten the listener. Rather, it is to "liven-up" the particular party or dance at which the band is playing and, of course, to supply a specific style of dance music. With this in mind the jazz drummer will be psychologically better prepared for the "outside."

Good luck!

BOOK NOTES

(Continued from page thirty-nine)

is a straight look at the operatic facts of life in this country. He proceeds to give these facts.

He describes opera in Europe and opera in America—their sponsors, their theaters, their audiences, their repertory, their production methods, their budgeting, housing and staging. So put in juxtaposition, the contrast between the two worlds is very wide indeed. By comparison, the pattern of our opera life is haphazard, chaotic, hit-or-miss, with its curious combinations—opera as offspring of symphonic seasons, opera as an adjunct of education, opera as community project—and its curious means of survival—financing by industries, community chests, United Arts Funds, foundations, what-not. Against the eleven-month seasons of Europe are our one-month or two-week seasons; against the dozens of new productions for opera houses in Europe, ours show but one or two a season; against their magnificent edifices over there are set our antiquated buildings and make-shift halls.

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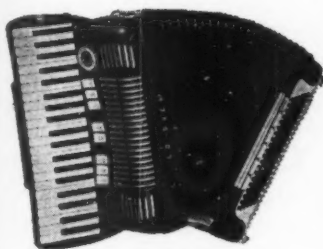
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The San Antonio Opera Festival, now in its eighteenth year, is the oldest in that part of the country.

During the past seventeen seasons, some thirty-three operas have been performed with Dr. Victor Alessandro and the San Antonio Symphony Orchestra. The procedure is to import some four or five nationally-known singers for each opera and then to stage the production with their own sets, choruses, and costumes. In addition to standard operas, the company has staged *Turandot* two seasons before the Metropolitan did so, *Boris Godunoff* one season in advance of theirs, and the second production of *Nabucco* in the United States. In their Opera Festival last Spring, Astrid Varnay returned to the United States for the first time in five years to sing the lead in their *Electra* production.

The Festival this coming year, in March, will include performances of *La Bohème*, *Il Trovatore*, *Lucia di Lammermoor* and *Carmen*.

INFORMATION, PLEASE!

(Continued from page thirty-four)

1961, in Minneapolis. This particular area in two years has increased in Central Opera Service memberships from five to 105.

These regional conferences, though they are smaller editions of the national ones, still cover practically the whole gamut of operatic endeavor.

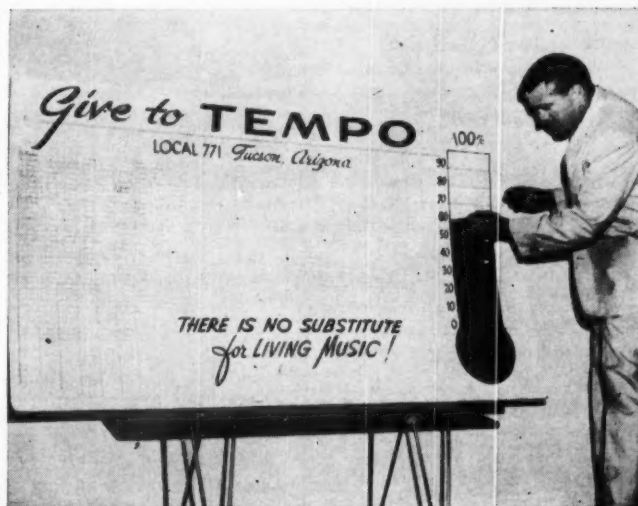
It is hoped that this emphasis on local activity will give strength to many of the smaller organizations which find themselves forever on the brink of financial disaster.

A recent call for aid from West Africa pointed up the extent to which Central Opera Service is becoming known, and used. Full details, information and "sympathetic advice" were requested on how to start the African Traditional Opera Company, "which it is earnestly expected will grow with free Nigeria."

Additional information may be secured by writing to Central Opera Service, 147 West 39th Street, New York 18, N. Y.

OVER FEDERATION FIELD

(Continued from page nine)



James Fahey, Business Representative of Local 771, Tucson, Arizona, painting an addition to that local's "Tempo Barometer"; the goal of the campaign: \$1,000.

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CORRECTION

In the September issue of the "International Musician," the names of Alpine Villa and Paula Horton, Allentown, Pennsylvania, were listed on the National Defaulters List for failure to pay a claim. Payment of such claim had been received prior to the publication, but after the September issue had gone to press.

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NEWS NUGGET

The twenty-second annual Conference of the Eastern Canadian Locals was held in Windsor, Ontario, on September 24, coinciding with the celebration of Local 566's fiftieth anniversary. Twenty-

one out of twenty-three locals attended the Conference, bringing together some forty-seven delegates and sixty-three guests. President Kenin with his wife and International Treasurer George V. Clancy with his wife, as well as Traveling Representative Phil Reed, Executive Board member Walter Murdoch and guests from Local 5, Detroit, were present. At the close of the Sunday Conference, at a huge banquet given in the "Elmwood," President Kenin was presented a gold honorary membership card and Mrs. Kenin was presented with a maple leaf gold pin.

Conference Chairman Bill Taylor and Secretary Ed Charette were returned to office and delegate Viv Snowdon was elected Vice-President.

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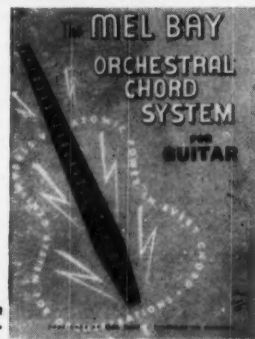
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Menotti

—Opera Magician

(Continued from page thirteen)

from NBC studios in Radio City. By now Menotti had found it most satisfactory to stage his operas himself. Although not an actor—his posture ever since his twenties has been appalling—he has an extraordinary flair for conveying to the performers, through pantomime, exactly the effect he wants.

One rehearsal of *Amahl* was watched by a small invited audience. Seated on four special chairs of honor were Arturo Toscanini, Olin Downes, then critic of *The New York Times*; Peter Herman Adler, conductor; and Samuel Chotzinoff, producer of the opera for NBC.

The orchestra's music was being played on a battered upright piano. There were no costumes or scenery. The hall had the bare, dingy look all rehearsal halls seem to have. Performers were in slacks, leotards and turtle-neck sweaters. Yet the power and impact of the drama came through.

At the climactic moment of the opera, when lame Amahl, in order to give the Christ-child a present, offers the crutch which is the only thing he possesses and is miraculously cured of his lameness, the impact on listeners hearing the music for the first time was immense. As the Three Kings exclaimed in astonishment, "He walks! He walks! He Walks!" Toscanini wept. Then, after wiping his pince-nez, he silently embraced the composer.

Amahl and the Night Visitors, enthusiastically received at its first showing on television, now has become a Christmas classic. Perhaps no musical work except *The Messiah* is more frequently performed, by both professional and amateur groups, during the holiday season.

In the same year in which *Amahl* made its appearance, Menotti introduced *Apocalypse*, a

work for orchestra. Although primarily a composer for the theater, his inspiration sometimes took non-operatic form. As early as 1943 he had composed for Ballet International the score for a ballet entitled *Sebastian*. His Piano Concerto had been introduced by Rudolf Firkušny and the Boston Symphony Orchestra in 1945, and he had written another ballet score, *Errand into the Maze*, for Martha Graham in 1947.

In 1954 Menotti attempted to repeat the success of *The Consul* with *The Saint of Bleeker Street*, which opened in December of that year at the Broadway Theatre.

Despite an excellent cast, fine staging, sets and costumes, good advance sales and reviews which were on the whole favorable, *The Saint* did not repeat the success of *The Consul*. Few listeners seemed to agree on the exact cause, although it was the general experience that one reacted strongly to *The Saint*. One either liked it a great deal or disliked it violently.

Some opera-goers were unclear as to what point Menotti was attempting to make with his story about Italian-Americans in New York, and the "stigmata" of the name character. Menotti was accused of both pro-Catholic and anti-Catholic bias. He was charged with holding up New York's Italian neighborhoods to ridicule, even though the opera made it clear that Menotti was drawn to Bleeker Street by ties of blood and language.

At all events, Broadway, it was clear, did not quite know what to make of *The Saint*, and the opera, to the regret of its many admirers, closed after a brief run.

Menotti, characteristically, was soon busy with another project—*Maria Golovin*, another opera commissioned by NBC. And at the back of his mind was an even more ambitious plan—that of establishing a summer festival in Italy which would present works by both American and European artists.

The site which Menotti had chosen was Spoleto, a mellow city of medieval buildings just

north of Rome, which would add the attraction of a picturesque locale to that of the festival itself.

Although composers, and creative artists generally, are not supposed to be good at practical affairs, Menotti showed himself to be on the whole an excellent administrator for the festival. He knew how to talk to art patrons in a position to underwrite some of the cost of the festival, and how to handle artists who were taking part. He was equally adroit at a rehearsal and at a fund-raising dinner at the Waldorf-Astoria.

Despite the endless difficulties and last-minute crises which invariably attend the opening of any new musical venture, the Spoleto "Festival of Two Worlds" has become a reality. It has presented *Maria Golovin* and other Menotti works, operas by Stanley Hollingsworth, Lee Hoiby and other promising young composers, new ballets, revivals of important but neglected operas by nineteenth-century composers and stimulating drama. Each summer the Spoleto festival attracts a large, knowledgeable audience from both sides of the Atlantic.

As head of the festival, Menotti owns an ancient house in Spoleto. He divides his time between Spoleto and "Capricorn," the pleasant country house in Mount Kisco, New York, which he and Barber acquired in 1943.

Now that Spoleto is a going concern, Menotti is able once more to devote time to creating new works of his own. A number of projects are said to be under way—another NBC commission, an opera for the Columbia Broadcasting System, an opera commissioned by G. Ricordi & Co., a new work for the Paris Opera.

How soon these will be completed, and in what order, it is possible even Menotti doesn't know. One thing, however, is certain. Past experience has shown that whatever he sets his hand to will be a lively, stimulating and, very probably, controversial piece of work.

Metropolitan History

(Continued from page fourteen)

Metropolitan became what Kahn had hoped. Gatti introduced an astonishing total of 103 novelties into the repertory. He encouraged young American singers and composers. He staged the best of the newest works from Europe and engaged the best foreign singers to interpret them: *Le Nozze di Figaro* with Eames, Sembrich, Farrar, Scotti; *Orfeo and Euridice* with Gadski, Gluck and Homer; *Manon Lescaut* with Bori, Caruso and Scotti; *Un Ballo in Maschera* with Emmy Destinn, Margarete Matzenauer, Caruso, Leon Rothier, and Pasquale Amato.

Under Gatti, Kahn and Toscanini, the Metropolitan was given

the honor of performing the world premiere of Puccini's *The Girl of the Golden West*, and Puccini himself crossed the Atlantic to direct the production. Caruso was the bandit Ramerrez; Emmy Destinn sang Minnie; Amato was Jack Rance. Puccini, for once, was satisfied. He thought Caruso "magnificent" and Toscanini "the zenith." The performance was the gala of galas. The Metropolitan's urbane boxholders forgot their sophistication to stand and shout their praises to the composer and performers. Puccini, weak with astonishment, counted fifty-five curtain calls before he came back a final time to receive a silver wreath from the company.

In the early 1930's, with Otto Kahn dead and Gatti retired, the

Metropolitan Opera faced the bitter facts of the depression: a drop in subscribers, a salary cut for members of the company, a reduction in ticket prices, and a season shortened to sixteen weeks. The first of two milestones in this period was the use of radio to weld the Metropolitan public into a national force; the second, the founding of the Metropolitan Opera Guild by Mrs. August Belmont in 1935 to give the support of the Metropolitan a national base. The Guild, grown from its original two thousand members, has become an organization with international membership. Its weekly magazine, *Opera News*, now boasts a circulation of 66,000 readers in sixty-five countries.

For a last milestone we would

mark the engagement of Rudolf Bing in 1950-51 as the general manager. Bing's interest in broadening the repertory and engaging new singers has immeasurably enriched the company. It was he who made possible the engagement of Negro artists for the first time at the Metropolitan; and it is he who has proceeded determinedly with the engagement of progressive directors and designers. It is he who now keeps the Metropolitan Opera a living company rather than a mausoleum and a house for museum pieces. Looking ahead to Lincoln Center and to the new opera house to be constructed there, he and his board and his artists will carry forward into new quarters a tradition nearly a century old.

CLOSING CHORD

LOU HAHN

Lou Hahn, former president of Local 19, Springfield, Illinois, passed away several weeks ago.

Born February 19, 1915, he started to play drums when he was nine years old and at thirteen played in a dance band. He was a drummer in the Springfield High School Band under the direction of George W. Patrick, newly appointed member of the Municipal Band Commission. (Mr. Hahn was chairman of the Municipal Band Commission from 1955 until his death.) In 1940 Mr. Hahn formed his own dance band and throughout the years his orchestra has been one of the most popular in Illinois. He was a member of the U. S. Air Force Band during World War II and was a charter member of the Springfield Municipal Band.

For twelve years Mr. Hahn was president of Local 19 and also served as president of the Illinois State Conference of Musicians until his passing. He was a delegate to six Conventions of the Federation.

On August 8, 1961, the Douglas Park Bandshell was dedicated to his memory and is now officially known as the Louis W. Hahn Memorial Bandshell.

DAVID LINDGREN

David Lindgren, a life member of Local 105, Spokane, Washington — he joined that local on March 18, 1928—died recently at the age of fifty-six.

Born in Porter's Mills, Wisconsin, Mr. Lindgren first came to Spokane in the 1920s and played with Tex Howard and Mahlon Merrick, now Jack Benny's musical director. He also played with Val Valenti, Anson Weeks, Phil Harris, John Scott Trotter and Carmen Cavallo. Mr. Lindgren was recognized as one of the leading flutists in the West. He had been flutist at the Golden Gate and Coliseum theaters in San Francisco and been in the first or-

chestra to play in a nationwide radio hookup from the West Coast. Most recently Mr. Lindgren played with Harold Langeloh at the State Line Gardens.

HAROLD D. MARTIN

Harold D. Martin, former secretary-treasurer of Local 482, Portsmouth, Ohio, passed away recently at the age of sixty-five.

A native of Portsmouth, Mr. Martin was a member of Local 482 for forty-seven years and had attended eleven Conventions of the Federation. During this time he held eleven offices in Local 482, and in 1959 was elected secretary-treasurer of that local, a position which proved to be lifelong.

Mr. Martin started out as a trumpet player but changed over to the tuba in 1929. He had played in many musical organizations prior to joining his brother's dance orchestra, "Lou Martin and his Rhythm Kings," in 1936. He played with this group until 1950, when he was forced to retire due to ill health.

JOHN T. GRADY

John T. Grady, a member of Local 84, Bradford, Pennsylvania, for more than thirty years, died September 12 at the age of fifty-seven. He had held various offices in the local, including that of president, and served on the board of directors for a number of years. He was also auditor of the local for many years.

Mr. Grady, a native of Bradford, was born on May 12, 1904. He was the leader of the well-known Grady's Ambassadors.

MALCOLM H. PRESLEY

Malcolm H. Presley, a former president and executive board member of Local 479, Montgomery, Alabama, died recently. He was fifty-two years of age. Mr. Presley was an accom-

(Continued on page fifty-three)

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and Joffre Belanger

FORT ERIE, Local 298
Fort Erie Hotel, and
John Miller
Si Sherk's Orchestra

INGERSOLL, Local 226
Beacham, Wm., and his Melody
Ramblers

KINGSTON, Local 518
Corporation of the City
of Kingston
Parks Board, The
City's Buildings, The
City's Parks, The

LISTOWEL, Local 418
Canadian Legion Memorial
Home, Branch 259, t/k/a
Parkview Gardens

LONDON, Local 279
Oddfellows Temple, and E. B.
Hale
Rose Bowl Restaurant, and
B. Manus

NIAGARA FALLS, Local 298
McGregor, Mrs. Helen
Radio Station CHVC, Howard
Bedford, President and Owner
Winters, Tex (Hector Fangate)

OSGOODE, Local 180
Lighthouse

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Rand and Hugh Scott
LaFortune, Lucien (Pee Wee),
and His Orchestra

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Polish Hall

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Crest, Stanley

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Seaforth Memorial Arena, The

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Besoyan, Richard (also listed
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ing, and John D. Bradley
Canadian Theatre Tours Co.,
Ltd., and Terence Fisher
Lambert, Laurence A., and Na-
tional Opera Co. of Canada
McIntyre, Don, Instructor,
Western Technical School
Trumpet Band
Minc Club, The
Mitford, Bert
Three Hundred Club
Toronto Ladies' Pipe Band
Williams, J.

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Waterloo Arena, Joseph Dersch

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Society, and Welland County
Fair

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Lazarowich and Joseph
Chorewski, Proprietors
Chamberland Hotel, and Mrs.
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The R-100, and Ernest
Denault, Proprietor
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Chateau Du Lac
HULL, Local 180
St. Louis Hotel, and Rod
Bernabe
Windsor Hotel, and W. A. Cro-
teau, Mgr.
L'ACHIGAN, ST. HIPPOLYTE,
Local 406
Gay Nineties (See L'Hirondelle)

L'Hirondelle (Gay Nineties),
(See Gay Nineties)
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Owner
LOUISEVILLE, Local 406
Windsor Hotel
MASSON, Local 180
National Hotel (see Max Hip-
polyte, owner, Gatineau, P. Q.)
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Bacardi Cafe
Bal Tabarin
Brossa, Al
Clover Cafe, and Jack Horn
Continental Club
Dis-Q-Ton
Doucet, Rita
Flannagan Ice Show

Gagnon, L.
Gaucher, O.
Havane Club
Hsa Associates
Lantern Cafe
Lapierre, Adria
Latin Quarter
Leger, Maurice
Main Cafe
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Sovenko
Arthur Murray School of
Dancing
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Orleans Agency, and Paul
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Orville Legare
Rainbow Grill
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Sahara
Trempe, Andre

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Canadian and American Book-
ing Agency
Konstantinides, Nick
Shamrock Restaurant, and
John Corrigan
RAWDON, Local 406
Rawdon Inn
REPENTIGNY, Local 406
Casablanca Hotel
SHAWININGAN FALLS,
Local 406
Club Social
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STE. JULIENNE, Local 406
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Aviation Restaurant
ST. LUC, Local 406
Chalet St. Luc

SASKATCHEWAN
FORT QU'APPELLE, Local 446
Weiterman, Fred, Orchestra
REGINA, Local 446
Booster Club, The
Rouge Club, The
Saskatchewan Roughriders
Football Club, The
SASKATOON, Local 553
Ross, Gordon

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Marin, Pablo, and his Tipica
Orchestra
MISCELLANEOUS
American Folk Musicians Asso-
ciation, Bud Moore and P. A.
Stover (Also listed under
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Canadian Theatre Tours Co., Ltd.,
and Terence Fisher (Also listed
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Kryl, Bohumir and his Symphony
Orchestra
Sanford, J. Warren
Wells, Jack
Wyse, Sandy

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McDowell, Jean 4155
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Weir, Wallace 2729
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atrical Agency (Phillip Sudano) 3272
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prises, Inc. 770
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tillon 2842
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Artists' Manager 5708
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Agency 2214
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Van Nuys
Rubell, Allen 2243
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(Robert Hundemer) 3160
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Richmond, Don 2387
Roman's Theatrical Enterprises 1125
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Representative 590
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Rainbow, Eddie, Agency 2625

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Peebles, Harry 2170
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Goldblatt's Entertainment Service 2565
Louisville
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Lester Belgrade 2156
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R. James Griffin 3569
Kleinhenz, Bonnie Smith 1531
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Howeth, Eddie 598
Bossier City
Ark-La-Tex Entertainment Service 3188
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Agency) 4220
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Young, Alvin E. 1947
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Belcher, Ray 2228
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Agency 2471
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Pikesville
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Chisholm, Don 3114
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Diamond, Dave, Organization 335
Empire Theatrical Agency 383
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Walenga, John T. 4639
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Duluth
Mi-Lu Agency 2567
Hopkins
Schoening, Bill E. 1477
Minneapolis
AEE Booking Agency,
Richard E. Aaberg 5419
Trumble, Celia, Shows 2396
Utecht, Robert J. 2746

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Stahl, Dick, Booking Agency	Berns, Harry B.	2238	Anderson, Glenn E.	Treat, Ray, Agency	2242	Clarksburg
Rochester	Blue, Joe, Theatrical Agency	3137	Springfield	Nashville		Powell, Frank E.
Viera, Pete	Bowser, Milton	4574	Chew, R. D., Enterprises, Inc.	Emerson Talent Agency	4445	2108
Winona	Carlson, Ralph T.	2266	Toledo	Kelly's, John, World Famed Attractions	4328	Huntington
Interstate Orchestra Exchange, L. Porter Jung	Carpenter, Richard W.	201	Bender, Bob, Attractions	Schucher, Herbert L.	3568	Hetzer Theatrical Booking Agency
626	Charm, Hal	1529	Zablocki, Chet			1852
MISSOURI	Columbia Radio and Theatrical Bureau	2680	Youngstown	TEXAS		White Sulphur Springs
Kansas City	Croydon's Theatrical Agency	297	Capri, Tony, Entertainment	Austin		Cardini, George
Beasley's Booking Agency	Diel, Lillian, Theatrical Enterprises	2595	Consolidated Amusement Service	Guerra, Tony	2045	3027
Pagano, Paul	Esva Artists Assoc., Hi Steger	2325	Tee Ross Music, Inc.	Hays, George V.	2132	WISCONSIN
St. Louis	Field, Jerry	3351		Struve, Dan	1272	Green Bay
Downey, Jimmy	Finck, Jack	4884	OKLAHOMA	Beaumont		Anderson, Clifford R.
Farrar, Mrs. Arthesma Downey	General All-Stars Agency (Phil Bernard)	3739	Bartlesville	Artist Relay Service	3415	Ohlsson Advertising Agency
Fisher, Clement E., Jr.	Global Booking Associates, Fred Price	5492	Apolitian Agency	Corpus Christi		Scofield, Nathan M., Theatrical Productions
JJ Company	Grade, Lew and Leslie, Ltd., Inc.	491	Duncan, Tommy, Agency	Albright, Philip, Agency	29	1176
Padrazik, Victor	Greene, Beverly, Theatrical Agency	500		Lyons, Ted, Productive Entertainment	2356	Madison
Rose, James K.	Hamid, George A., & Son	534	Lawton	Patrick, Henry, Jr.	2672	A & C Booking Agency
	Horton, Sampson	4349	Tulsa	Talent Agency, The (Jay Byars)	3004	3665
	Hough, Robert, & Associates	592	Cowles Enterprises	Dallas		Marshfield
Springfield	International Entertainment Bureau, Morris Bleiman	623	Schroeder, Vic	Beck, Jim	1517	Gotz, Clarence
Mitchell, Danny, Inc.	Kalcheim, Jack	2659	OREGON	Dunbar, Robert G.	1689	437
	Kalet, Paul (K N S Assoc.)	670	Portland	Allied Artists of America	3699	Milwaukee
NEBRASKA	Lastfogel, Daniel T., Agency (Daniel T. Lastfogel)	2100	Anderson's, Beth, Music	Beck, Jim	1517	Owen & Elliott (Art Owen-Joan Elliott)
Omaha	McRae, Teddy, Theatrical Agency	2352	Anderson, Norman, Theatrical Agency	Lyons, Ted, Productive Entertainment	2356	Ross, Dace "Curly," Agency
DeMichel Entertainment Service	Malco Entertainment	3797	Baker's, Fred, Agency	Wright, Charles D.	2012	1136
Swanson, Guy A., Midwest Booking Agency	Miller, Bob, Enterprises	885	Mossman, Earl, Attractions	Fort Worth		Entertainment Booking Agency, Robert Maley
2083	Morales, Jack, Productions	3248	Owen, Jerry, Agency	Allen, Tracy, Theatrical Booking Agency	1566	2383
NEVADA	Morales, Cruz	1561		Stromer's Party Planning Service	2162	WASHINGTON, D. C.
Reno	Perry, Lou	1028	PENNSYLVANIA	Galveston		Caprock Entertainment Enterprise
Mohan, Raymond F.	Rey-Reid Music Publishing Co.	5133	Carbondale	Star Bookings (Harold Hill)	2880	Rax Agency
Sinclair Agency, The	Robinson, Thomas (Atlas Theatrical Agency)	69	Howe, Buddy, Booking Agency	Houston		4149
5224	Rogers and Ruggerio, Trixie Rogers, Rose Ruggerio	1964	Chester	Curtis, Eli J.	295	CANADA
NEW HAMPSHIRE	Saunders, Hal	1161	International Bookers (Will Whitfield)	Ellis, Seger	2066	Vancouver, B. C.
Manchester	Saxon, Don	3436	Randolph, Louis	Fenley, Dora Jacqueline	3339	International Theatricals, Ltd.
Bretton, Maurice, Agency	Singleton's Show People's Employment Agency	3397	Erie	Kahal, Solomon M.	1503	3738
Prait, Lou, Orchestra Service	Smith, George	3238	Danielson, Gustav	Lampkin, Phil, Agency	2707	Winnipeg, Manitoba
Soule, Ernest C.	Strauss, Fred	1745	Filingeri, Chas., Theatrical Enterprises	McCordell, Lillian, Theatrical Agency	795	Winnipeg Entertainment Agency
2429	Weiss, Norman, Roy Gerber	2660	Harrisburg	Municipal Concerts	913	3903
NEW JERSEY	Weissman, Harry	1305	Filingeri, Chas., Theatrical Enterprises	Pliner, Al, Entertainment Service	1050	Hamilton, Ontario
Belleville	Williams, Bradley, Entertainment Bureau, R. Bradley Williams	1415	Lansdowne	Prud'Homme, M. Edwin	3367	Horrigan and Horrigan
Atlantic Artists Agency	Nyack		New Castle	Schwartz, Jack B.	3042	3441
2377	Oliver, Maurice (Sonny)	983	Natale, Thos. A. (Natale Theatrical Agency)	Stone, Harry L.	2463	2030
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Iannaci, Al	Charles, Ken, Entertainment Service	2225	Entertainment Unlimited	Longview		Hirman's Booking Agency
4096	Troy		Philadelphia	Morrow, Wm. M., Jr., and Associates	1983	2945
Paterson	Egan, Edwin	5068	Cavanaugh & Martin	Port Arthur		London, Ontario
Ciamprone, Joseph A. (New Jersey's Music Agency)	NORTH DAKOTA		Ellerbe, David	Rowley, Rex B.	2240	Scalon, The, Entertainment Agency
960	Bismarck		Pittsburgh	Lockridge, Tom	3191	2943
Roselle	Del Giudice, Eddie	2961	Blumer, Lou	San Angelo		Toronto, Ontario
Creative Talent	Hider, Johnny	2952	Daly, Jack, Theatrical Agency	Hickman's Record Shop	3421	Bin-Ree Agency
3580	OHIO		Hoyes, Charles, Agency	San Antonio		Larkin, James
NEW YORK	Akron		Simmons, Mildred	Artists Management and Entertainment Agency	3405	3686
Albany	Mussara, Russ	1538	Scranton	Block, Metha (Mrs.)	1556	Windsor, Ontario
Snyder, Bob	Cincinnati		Cohen, Arthur	Botello, Roy	3251	Barbaro Agency
1904	Ach Attractions Co., Inc.	1629	Waynesboro	Denas, Vicky	2856	3686
Bronx	Dahlman, Arthur L.	1668	Northeastern Attractions	Star Attractions, Robert B. Lewis	4555	Longueuil, Quebec
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Gallo, Joe	Cleveland		Providence	Associated Enterprises, Inc.	2824	5508
2350	Artistry in Promotion, Ray Skrepich	2895	Bar Agency, Bennie Woods	Zachery, Colonel C.	2339	Montcalm, Quebec
Brooklyn	King, Ted, Agency	2708	Clarke, Albert J.	VIRGINIA		Riley's Vaudeville Agency
Martin, Dave	Miller, Bill, Music and Entertainment	1841	Cleary, Bernard F.	Norfolk		1103
2301	Columbus		Columbia Artists Corp.	C.M.C. Artists Agency	242	Montreal, Quebec
Cohoes	Lewis, Richard, Agency	4119	Guny, Louis	Paramount Agency	4809	Artes de Montreal, Reg'd. (Madame Albert Gosselin)
White, Wm. P., Theatrical Agency	Dayton		SOUTH CAROLINA	WASHINGTON		63
1406	Willis, Tommy, Midwest Entertainment Service	882	Sioux Falls	Seattle		4608
Entertainment Unlimited Artists Bureau, Inc.	Lima		Siouxland Musicians' Booking Agency	Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh)	207	900
5484	Newland, Peter, Amusement Agency	1998	TENNESSEE	Harvison, R. S., & Assoc.	2053	2796
Forest Hills, L. I.	Schenk, Frankie, Attractions	2197	Memphis			2973
Cain, Joe			Bluestein, Ben	VILLE LA SALLE, QUEBEC		Varieties Ambassador Varieties
4746			Harris, W. A., Jr.	Blythe, Thomas William	3828	2558
Hempstead				MOOSE JAW, SASKATCHEWAN		4053
Walmetta Agency				Andrie, Wes, Agencies		
3288						
Hudson						
Bell, Curt, Agency						
105						
Ithaca						
Casser, Bob						
210						
Haltsand, Jerome						
2401						
Natale, Frank						
2390						
Townsend, Don						
2456						
Middletown						
Visconti, Edward A.						
4128						
New York City						
Allied Artists Agency, Inc.						
2539						
Arnold, Billy						
4571						
Austin, Clarence J.						
3059						

CLOSING CHORD

Continued from page forty-nine

plished musician, having played with numerous orchestras in Montgomery and surrounding territory. He had been inactive for several years in dance work, but had devoted a great deal of time to the Shrine band.

SAM L. RIDENOUR

Sam L. Ridenour, former president and one of three life members of Local 362, Huntington, West Virginia, passed away August 2 at the age of eighty-one.

Born April 30, 1880, in Grafton, West Virginia, Mr. Ridenour's musical career began in minstrel days and continued throughout the period of vaudeville shows and talking pictures.

He came to Huntington to live in 1917 after many visits to that city as a member of touring theatrical orchestras.

Mr. Ridenour was also a charter member of Local 507, Fairmont, West Virginia.

RUDOLPH P. WAGNER

Rudolph P. Wagner, one of Chicago's finest pianists and a member of Local 10 of that city, passed away on Septem-

ber 17 at the age of sixty-two.

Mr. Wagner came to this country from Germany in 1922 and joined the Muenzer Trio to tour the country. Shortly thereafter he became a member of the Chicago Theater Orchestra and held this job for thirty years. About three years ago, when this orchestra was disbanded, Mr. Wagner joined the Ralph Ginsberg Orchestra in the Palmer House.

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VIOLIN, J. B. Guadagnini (Turin period), with certificates and perfect condition. Claude Le-tourneau, 975 Eymard, Quebec 6, Canada. Phone: 527-8629.

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BAND, ten-piece Latin or dance band available for work in New York City. Smaller or larger band on request. Len Randall, 3031 Brighton 13th St., Brooklyn 35, N. Y. NI 8-9043.

BASSIST (String), amplified. Read, double Hawaiian electric guitar. Available for jobbing in Chicago area. Local 10 card. Ted Bolek, 4424 West 57th St., Chicago 32, Ill. LUdow 2-7581.

BASSIST (Female), attractive, experienced. Interested in working with combos (modern, jazz, western), also vocal. Can supply trio; willing to travel. Musician, 3011 Babcock Blvd., Pittsburgh 37, Pa.

BASS, age 32, experienced, all kinds of music. Seeks steady job in hotel, resort or night club, in or out of N. Y. State. Oube Starr, 2145 Matthews Ave., Bronx 62, N. Y. Phone: TA 9-7017.

BASSMAN (String), young, reliable. Read, fake, experienced in jazz, dance and symphony work. Available for jobbing, Chicago area. Tom Jung, 2752 West Logan, Chicago 47, Ill. DI 2-5438.

BASSMAN, age 23, plays Fender bass or full size and sings. Seeks to join showy type group; wants to travel. Walter Long, 215 1/2 East Third St., Sterling, Ill. Phone: 625-4899.

BASSMAN, age 25, good appearance and showmanship. Doubles tenor sax, vocals and some trombone. Looking for good showy type group. C. Kay, 1618 Monticello, St. Louis 38, Mo. Phone: TU 6-0488 (After 6:00 P. M.)

COMBO, Ray Charles type vocalist and band. Desires relocation, N.Y.C. - N.J. area; will accept other areas. Combination R 'n' R, jazz, popular. Any steady employment, clubs, hotels, etc. William V. Crawford, Mgr., 1509 Dunbar St., Greensboro, N. C. Phone: BR 3-0056.

COMBO (Female Jazz), four or five pieces. Trumpet, piano, drums, bass and/or guitar. Experienced, available for club dates, night clubs, etc. Prefer New York vicinity; Local 802 cards. Phone: GR 7-1573 (N. Y. C.)

COMPOSER-ARRANGER, experienced, interested in writing for dance or concert orchestras. Local 40 card. Ben Surjack, 926 Vanderwood Road, Baltimore 28, Md. Phone: RIdgeway 7-0118.

DRUMMER, dependable, desires weekends, New York City or Long Island area. Local 802 card. Lanny Scariuzzi, 369 Fulton Ave., Hempstead, N. Y. Phone: IV 6-9518-SU 5-6071.

DRUMMER, 32, double string bass, swinging vocals. 15 years experience; consider any good offer. Local 802 card. No rock 'n' roll or one-nighters except in N. Y. area. Bob Parry, 19 Victory Blvd., Staten Island 1, N. Y.

DRUMMER, commercial style, strong brush beat. Big band, combo, rock 'n' roll, Latin, Greek, foreign rhythms. Local 126 card. Drummer, % Tony Sacco, 242 Princeton St. East, Boston, Mass. Phone: MOnument 6-5350.

Drummer, full set, can play anything. Seek steady work in Philadelphia, Pa. area. Local 342 card. Charlotte, N. C. Howard Gardner, 525 George St., Norristown, Pa.

DRUMMER, plays shows, Latin, commercial. References available. Local 14 card; will travel, immediately. Frank Keeler, 185 Delaware Ave., Albany, N. Y. Phone: HE 4-0725.

DRUMMER, age 21, experienced, can play all kinds of music. Prefer club work, will travel, consider all offers. Local 523 card. Bob O'Connor, 148 Highland Ave., Jersey City, N. J. HE 3-8845.

DRUMMER, seeks employment with combo, three nights or full week, in or out of town. Prefer Lakewood, N. J., or Florida. Local 802 card, has car, now available. Clean cut and no bad habits. Salvatore Alcorn, 10 Orient Ave., Brooklyn 11, N. Y. Phone: STagg 2-8028.

DRUMMER, age 25, reliable. Six years experience, plays Latin, jazz, Dixie, swing, society, etc., for all occasions. Desires weekend dance band work in Bronx, New York and Westchester. Phone: Jim Civi, 7:00 to 9:00 P. M., KI 7-2479.

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DRUMMER, band or combo; jazz, Dixie, Latin, swing; steady rhythm. Travel East coast, have home trailer. Local 730 card. Jim Shaw, Royal Palm Trailer Park, Clewiston, Fla. YUKON 2-1142.

DRUMMER (Congo-Bongo), experienced in Latin, jazz, sing folk and blues. Seeking work in Chicago area, have car. Local 208 card. Presently available weekends. Louis McDonald, 8355 So. LaSalle St., Chicago, Ill. HU 3-0728.

GUITARIST (Electric), lead, rhythm, fake or read. Fine vocalist, double on bass. Available weekends, New York, Long Island area. Local 802 card. No rock 'n' roll experience. Paul Eisman, phone: BA 4-9744.

GUITARIST, electric, solo, also sing. Desires steady work in and around New York City. Anthony J. Campo, 340 Eldert Lane, Brooklyn, N. Y. Phone: TA 7-2899.

GUITARIST (Electric), read and fake, solo and rhythm. Formerly with "Ben Mazziola" Orchestra; 15 years experience. Local 802 card, 1961 night club permit. Available weekends. Phone: Bob Caffill, UN 4-0376 (N. Y. C., Mon. to Fri., 7:00 P. M.)

GUITARIST, experienced, jazz, R & B, rock 'n' roll, Latin, standards, etc. All styles, double vocals, very limited electric bass. Age 20 1/2, good showman, no bad habits. Work hard to make group move; ask only steady work and pay; will travel anywhere. Local 359 card. Jay Denny, 4650 Old Wm. Penn Highway, Monroeville, Pa. Phone: DR 2-4492.

MUSICIAN-ENTERTAINER, very versatile, play alto sax, mandolin, do novelty ventriloquism, tap dancing. Would like shows in Philadelphia-New York area. Louis Spangler, 810 South Cecil St., Philadelphia 43, Pa.

ORCHESTRA, big band or combo for dance or jazz, outstanding vocalist. Desire work in Chicago; all Local 10 cards. Mel Orin, His Saxophone and Orchestra, 1351 North Hoyne Ave., Chicago 22, Ill. Phone: HU 6-5129.

ORGANIST (Professional), have organ and library of 1,500 tunes. Standards and pops; will do single and location only. Age 35, good appearance, no habits, single, sober and reliable. Interested in Caribbean or So. America area. Musician, Box 14, Taychedah, Wis.

ORGANIST (Hammond), piano alongside. Dance band pianist, commercial style. Most popular and standards from memory; read; floor shows. Prefer California or Nevada. Eob Cabanis, 24 West Harris, Savannah, Ga. ADams 6-5544.

ORGANIST-PIANIST, accompanist, versatile, 40 years old. Harry Strat, Room 706, 50 West 77th St., New York 24, N. Y. Phone: SUsquahanna 7-5900 (Evenings).

PIANIST, age 32, name band experience. Prefer combo. Play jazz, commercial, authentic Latin, read, fake naturally; double vocals but no parts. Misrepresentation cause of this ad. Musician, 2774 Losantville Ave., Cincinnati 13, Ohio. JE 1-3000.

PIANIST, double spinette organ, some guitar and electric bass if furnished. 11 years combo experience. Wages secondary, happy group important. Stable, reliable, age 35, car. Musician, Audubon Trailer Court, Henderson, Ky. Phone: VA 6-9745 (Days 9:00-4:00).

PIANIST, modern style on jazz, Latin and commercial. Tremendous ear, read, name band experience. Do not own but double well on organ, vibes, sing ballads and jump. Age 32. Musician, 2774 Losantville, Cincinnati 13, Ohio. JE 1-3000.

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PIANIST, many years experience, society dance, concert, show. Quick sight-reader, fake, plays with good taste, "lift." Seeks resort hotel engagement with amiable group appreciating clean-living person of integrity. Willie Marks, Apt. 3-D, 922 East 15th St., Brooklyn 30, N. Y. Phone: ESplanade 7-3167.

PIANO MAN, age 30, reliable, sober, neat, Caucasian. Duchin to Bushkin; name band experience; group vocals. Desires steady work, will travel. Locals 802, 10, 47, 369 cards. Ray Browne, 2017 Los Altos, Las Vegas, Nev.

SAXOPHONIST (Female), tenor, alto, clarinet. Available for commercial band or combo; read, cut shows. Audrey Blaik, Hutchins Mobile Court, Day Road, R. F. D. 1, Brewer, Maine. Phone: 8586.

SAXOPHONIST, tenor, alto, baritone, double clarinet and vocal, read, fake, all types of music. Desire steady work, New York area, with combo or big band. Local 802 card. Phone: Charles, TE 1-2300 (Evenings).

SAXOPHONIST, tenor, clarinet. Desires to join Dixie combo or fine small commercial combo, Florida or West coast. Read, fake, anything, fine tone. Neat, sober. Lew Lennan, 64 Bramhall, Portland, Maine. SP 3-016.

SAXOPHONIST (Tenor), age 32, ten years experience. Desire to join established combo who play standard music in good taste; no rock 'n' roll. Larry Reichart, Apt. 8, 807 North Las Palmas, Hollywood, Calif. Phone: HO 7-5990.

TROMBONIST, 19 years experience, Dixieland, singing. Local 174 card. Joe Rotis, 216 Harding St., New Orleans 21, La. VE 3-7160.

TROMBONIST, neat, young, dependable. Good tone, quick sight reader, fake. Desires steady work, preferably N. Y. metropolitan area. Will travel if offer is good. Local 802 card. Charlie Horn, 84-60 252nd St., Bellerose 26, L. I., N. Y.

TRUMPET, capable of playing lead with big band or small combo. Experienced, versatile, age 21, will travel. Richard Di Benedetto, 131 Prospect Ave., Irvington 11, N. J. ESsex 5-1810.

TRUMPET MAN, also good vocals. Entertaining combo and big band experience. Responsible, sober, will travel. Russell Yocum, 615 Market St., Yorkville, Ohio. Phone: UL 9-2795.

VIBE MAN, modern, commercial or jazz. Desires to join top trio or quartet. Can sing part and double good drums. Prefer vocal, instrumental group but will consider all offers. John W. Bisey, Box 301, Metuchen, N. J. Liberty 8-0245.

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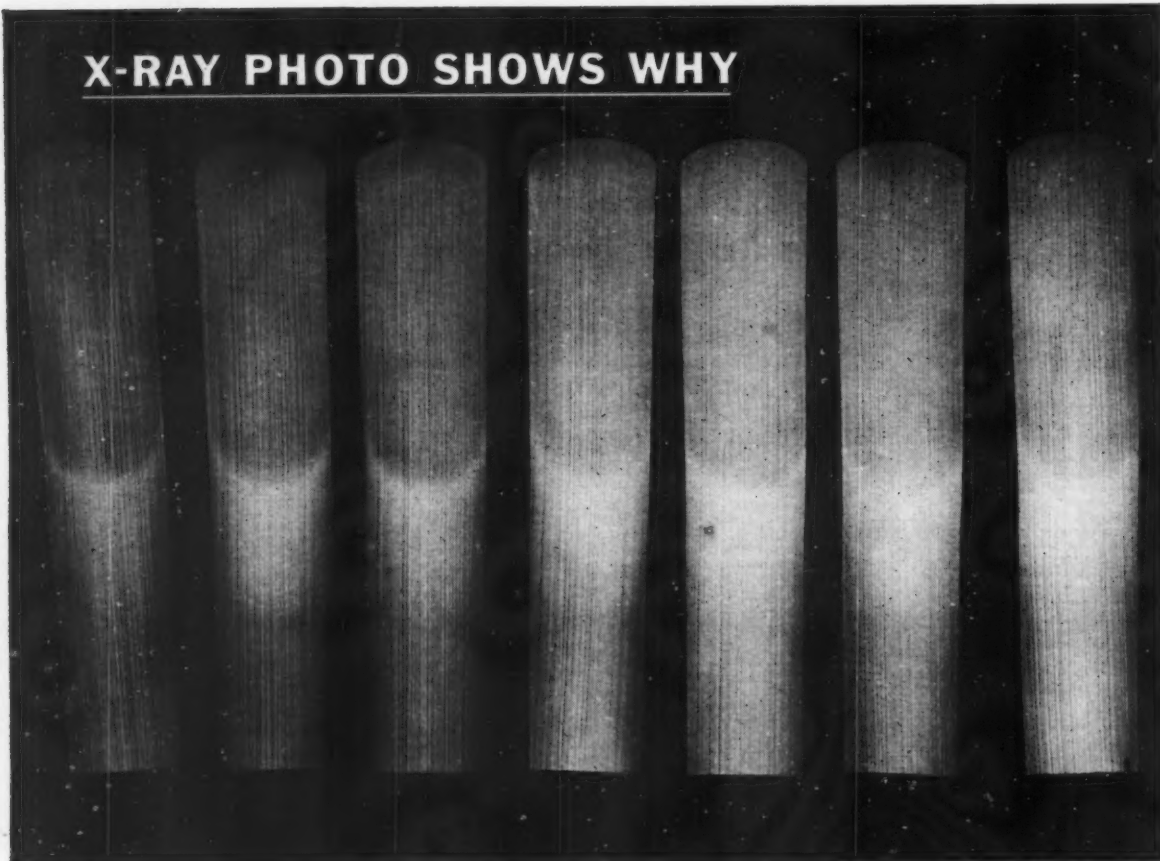


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