BOSTON UNIVERSITY
COLLEGE OF MUSIC

Thesis
OPERA WORKSHOP IN THE COLLEGES AND UNIVERSITIES

by
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Master of Arts

1950-1951
Approved by

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Introduction

Nature and Scope of the Problem

Statement of the Problem:

The opera workshop is a relatively new addition to the music school curriculum. Its place is not yet secure, nor is there much tangible material available as to its relationship to general subject matter offerings. Furthermore, there is no material to be found which indicates or outlines the best organization of the subject as a course within the curriculum.

Since students are demanding opera work within our colleges and universities, just how many schools have yielded to this pressure and have installed opera workshops? If this course is offered, what is the place of the workshop within the music school curriculum and what is the organization of it as a course? The specific purpose of this study is to ascertain the importance and utility of the opera workshop and to discover how such a program is organized and supported by the institution it serves.

Scope of the Problem:

The data used in this study were gathered by questionnaire from a sampling of colleges and universities in the National Association of the Schools of Music. These schools
were selected by (1) information given by the Opera News Magazine, and (2) random selections within the States.

100 schools were contacted. Of this number, 75 answered the questionnaire. The 34 schools listed below represent the negative reports received:

Talladega College, Alabama
Hendrix College, Arkansas
Scripps College, California
Stanford University, California
University of California, California
Colorado College, Colorado
Rollins College, Florida
Shorter College, Georgia
University of Idaho, Idaho
Illinois College, Illinois
Knox College, Illinois
Wheaton College, Illinois
Taylor University, Indiana
Cornell College, Iowa
Southwestern College, Kansas
Loyola College of Music, Louisiana
Newcomb College, Louisiana
Western Maryland College, Maryland
University of Michigan, Michigan
Albion College, Michigan
MacPhail College of Music, Minnesota
University of Missouri, Missouri
Montana State University, Montana
Westminster Choir College, New Jersey
Ithaca College, New York
Salem College, North Carolina
Bowling Green State University, Ohio
Ohio State University, Ohio
Oklahoma A. and M. College, Oklahoma
University of Oregon School of Music, Oregon
Winthrop College, South Carolina
Baylor University, Texas
University of Vermont, Vermont
Howard University School of Music, Washington, D.C.

The 41 schools reporting positively are the schools used in this study and are listed below:

University of Alabama, Alabama
University of Arizona, Arizona
George Pepperdine College, California
University of Redlands, California
University of Southern California
Florida State University, Florida
University of Miami, Florida
University of Illinois, Illinois
University of Chicago, Illinois
Northwestern University, Illinois
Cornell College, Illinois
Illinois Wesleyan University, Illinois
University of Indiana, Indiana
Drake University, Iowa
Grinnell College, Iowa
State University of Iowa
University of Wichita, Kansas
University of Kansas, Kansas
Louisiana State College, Louisiana
Southeastern Louisiana College, Louisiana
Tulane University, Louisiana
Boston University, Massachusetts
Mississippi Southern College, Mississippi
Stephens College, Missouri
Wayne University, Michigan
University of Nebraska, Nebraska
Columbia University, New York
Queens College, New York
University of Rochester, New York
University of North Carolina, No. Carolina
Greensboro College, North Carolina
Youngstown College, Ohio
Oberlin College, Ohio
University of Tulsa, Oklahoma
Bob Jones College, South Carolina
Maryville College, Tennessee
Southern Methodist College, Texas
North Texas State College, Texas
University of Washington, Washington
University of Wyoming, Wyoming
Procedure:

The questionnaire was used because it was the only possible means available with which to contact colleges and universities throughout the country. The questionnaire was supplemented by personal conferences with teachers and students in this field.

The final form of the questionnaire used called for detailed data with reference to the following specific items:

I. General Information
   1. What is the enrollment of the institution; the enrollment of the music school?
   2. Does the school offer work in opera; for how many years; for credit or non-credit?

II. Students
   1. What is the total number enrolled in opera work?
   2. What is the average age of the singers?
   3. What is the number of technicians and auditors used?
   4. What are the types of voices used?

III. Opera Workshop
   1. Is it given for credit or non-credit?
   2. What is the number of classes held per week; day or evening?
   3. What is the number of extra rehearsals needed to complete a production?

IV. Workshop Procedure
   1. How much time is spent on general lectures, music rehearsals, staging, and technical work?

V. Administrative Staff
   1. What is the number of teachers, student assistants, and assistants from other departments?

VI. Integration of Departments
   1. Does the voice studio cooperate with the
music department?
2. Is a student orchestra used?
3. Does the dramatic and art departments cooperate; other departments?

VII. Physical Facilities
1. What is the size of the theater and its rehearsal availability?
2. What stage facilities and equipment are available?
3. Are supplementary rehearsal rooms available?
4. Is a costume shop available or are the costumes rented?

Limitations of the study:
Conservatories and professional schools were omitted from this study except when they were unit schools within a university. These schools were omitted because this study is concerned with the growth and development of opera workshops within the college and university schools of music.

100 schools were contacted for this survey. 75 schools answered with 34 reporting no opera program. Therefore, 41 schools reported an active opera program. Included within these 41 schools were 14 which listed their opera workshop as an extra-curricular activity.

Review of Other Studies and Research:

From 100 conservatories, colleges and departments of music, he received detailed answers to his questionnaire on opera in the music schools of the United States. 50 out of the 100 did not include opera departments as such, but those
that did were teaching opera with sincere intensity. He found that the opportunities for singers, composers, and instrumentalists have increased greatly but prospects for the young opera singer have not changed proportionately.

He concluded from his study of opera in American music schools that the musical youth of America is more and more interested in opera; that music schools are responding to this urge by broadening their schedules and field of teaching, both in workshops and on a grand scale; that deans, directors and heads of music departments of American music schools are most concerned about the paucity of opportunities for those students who have majored in and are worthy of an operatic career; and that our most urgent need at present is a widespread development of local opera companies.


In the 1948 season, contemporary opera led the list in the number of performances presented in the United States. A total of 28 operatic works by living composers were performed. Mentioned among the colleges and universities presenting these operas were:

- Stanford University
- University of North Carolina
- University of Colorado
- Hunter College, New York
- University of Indiana
- University of Michigan
These colleges presented works by Kurt Weill, Paul Hindemith, Baldwin Bergerson, Virgil Thomson, Paul Green, Emile Norse, and Benjamin Britten.


The operatic activities of various educational groups showed a wide development during the 1948 season. The colleges involved in operatic production more than tripled in number in one year.

Although the largest audiences in the biggest auditoriums were still exposed chiefly to 19th century works, opera may be said to have caught up with the past.

A list of colleges was given with the names of the works performed.


This reviewed a challenge to educators who now have an opportunity to develop the tastes and understanding of future audiences of America through opera sings in the schools using songs from operas, and using student performances of operas to gain knowledge in ancient history.
CHAPTER I

HISTORICAL BACKGROUND

A. Professional Opera in America

Professional opera was produced in this country as early as 1735 when a company from England staged "Flora" or "Hobb in the Well" in Charleston, South Carolina.¹ Since then, opera companies have been established in many of the larger cities throughout the country, beginning with the French group in New Orleans, Louisiana in 1791.² During its most flourishing period, prior to World War I, this country had The Chicago Opera Association, The San Francisco Opera Company, The Boston Opera Company, The Manhattan Opera Company, and The Metropolitan Opera Company.

Opera in this country was usually presented in the language of the company producing the opera. In the 1890's, Maurice Grau, impresario at The Metropolitan in New York,

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² Ibid, p. 11.
introduced the star system and imported foreign singers. This led to the presentation of operas in the language in which they were originally written.

The star system created great rivalry between the companies, each trying to add to its prestige by engaging the greatest European singers. There was very little exchange of singers between companies.

As a result of this, the American-trained singer was unable to gain recognition unless he had been trained abroad. Much of this attitude toward the American-trained singer has been changed. 80% of our singers have obtained their training in this country today.3

This growth of opera companies was halted by World War I, and the depression which followed completely checked it. The Metropolitan was the only real survivor of this period. The other companies either dissolved or held a short season in which they used the Metropolitan "stars" and personnel, supplementing these with their own chorus and local stars for small roles.

One of the main factors which helped opera survive the depression was the enlistment of the aid of the general public. Before the war, opera had been almost exclusively supported by the elite, but their wealth had diminished so much during the depression that they were no longer able to

3. David Ewen, Music Comes to America, p. 232.
carry the financial burden. This made opera an interest of the public generally, and no longer the exclusive possession of the rich.

The effects of World War II were the opposite of those of World War I. The country emerged from World War II with a highly awakened interest in opera which fostered the creation of new opera companies. In 1948, there were 150 active opera companies which produced one or more performances of over 98 different operas. This arousal of interest in opera was stimulated in no small measure by the radio. Arias and excerpts from operas could be heard at almost any time at the turn of the dial, and the Saturday afternoon broadcasts of the Metropolitan Opera Company became highly popular with thousands of enthusiastic listeners. The motion picture industry had a large share in the popularizing of opera with the production of films concerned with or based on operas.

This popularizing of opera made it necessary for conservatories and schools of music to add opera departments or enlarge upon those they already had.

B. Opera in the Conservatories

By 1885, this country had 9 conservatories. These were Oberlin Conservatory, New England Conservatory, Cincinnati Conservatory, Chicago Musical College, Peabody Institute,

Philadelphia Conservatory, St. Louis Conservatory, Detroit Conservatory, and The National Conservatory of New York. Although these institutions claimed to have the leading musicians of the day as teachers, the response of the country was somewhat apathetic. This was due, in a large part, to the attitude of the public, who did not accept the professional musician socially. Other important reasons were the expense of musical training, which was considered exorbitant, and the prevailing attitude which considered the American-trained student inferior.

By the end of World War I, this situation had not greatly improved. At this time, there were only 25 schools of music in the country, and it was not until 1924, in the graduate department of the Juilliard School, that opera began to be performed. Since then, most conservatories have established opera departments for the training of singers and orchestral musicians, and for offering an opportunity for the production of American works.

Today, the country's leading cities have conservatories whose faculties include members of the local opera companies.

C. Opera in the Colleges and Universities

The college and university departments and schools of

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5. David Ewen, op. cit., p. 44.
music did not become recognized as schools within their own right until after World War I. Exceptions to this were those music schools listed as conservatories that were units of a university. However, the 1930 census showed that this was no longer true as, at that time, there were approximately 200 schools of music in this country. This was an increase of more than 175 music schools within a period of 16 years.

Vocal music in the colleges and universities had centered, for the most part, around college glee clubs and the traditional college songs. Few college glee clubs sang classic music. However, in 1921, Archibald Davison proved that college glee clubs could perform music of master composers when he took the Harvard Glee Club abroad. Their repertoire consisted of both traditional college songs and classics.

Before 1921, a few colleges and universities were trying to inaugurate such a program, some with success. However, it was not until after 1921 that the trend toward a program of vocal music, such as that of the Harvard Glee Club, became acceptable to the schools. Since then, the vocal music program of the colleges and universities has comprised a full private voice teaching program, chorus and

glee club activities, and the production of light opera as an extra-curricular activity.

With the emergence of interest in opera in the educational circles, the larger schools of music have attempted to produce operas. This has met with such success that in the last decade, many of these schools have added an active opera program with credit and official standing.

The Opera Workshop:

A. Development of the Workshop

The rise in opera as an educational subject brought with it the question of how many students would be involved, and in how many ways the opéra workshop could train the student. Previously, opera work within the schools was carried on mostly by large voice studios and amateur organizations who put on scenes from operas. As the interest increased, so did the necessity for working out the complete production itself. This led to the beginning of the opera workshop.

The continued success of opera productions within the conservatories, and the growth of summer music schools of opera exerted an influence upon the colleges and universities. Once the schools had proven that opera could be successful without the tremendous expense of large scale productions (as when chamber operas are produced with a minimum of scenery), the colleges and universities began to support
opera programs within their curricula.

B. Purpose of the Workshop

The purposes of the opera workshop are now generally accepted as follows:

1. To train singers in actual production and performance of opera.
2. To train singers in the appreciation of the necessary work involved in an operatic production.
3. To train opera enthusiasts in the planning, preparation, and performance of opera.
4. To train music education students in the art of dramatic-musical production.
5. To train dramatic students in the musical idiom.
6. To offer an opportunity to the musical and dramatic students to develop an operatic performance background, and experience in conducting, stage directing, scenario work, lighting, costume and makeup.

C. The Professional Workshop

There are only a few professional workshops, most of which are centered in New York. They are The Young Artist's Workshop, The Colony Opera Guild, and The American Theatre Wing. Besides these, there are the summer workshops at Chautaugua and the Berkshire Music Center.

The Berkshire Music Center, supported by the Boston Symphony Orchestra, combines the idea of school and performance. This Center ardently supports an active opera workshop, and here, within a period of six weeks, are produced two complete operas and several evenings of scenes. This is done with complete scenic effects and costumes. The
Chautauqua group follows a similar procedure.

Under professional supervision, the selected group of students learns opera in all its varied aspects. Singers and technicians have an opportunity to absorb both musical and technical phases of opera and the physical plant is so designed that the scenic and costume shops are adjacent to the main theater. In this way, the students get to know and appreciate the work and problems involved in each phase of production.

D. The College and University Workshop

The opera workshop in the colleges and universities is so new that there has hardly been time to learn the best conditions for its operation. It will later be observed (p. 39) that several schools reported that they were contemplating installing the opera workshop in their music departments, while one college reported their opera workshop had been discontinued.

Those schools answering the questionnaire were unanimous in reporting a lack of facilities and staff. But even with the handicaps under which these departments operated, they all agreed on the success of their productions, not only as community projects, but more important, as educational offerings to their student body.

Summary:

Although there has been opera in this country since
1735, the conservatories have been active in opera training since World War I with the colleges and universities following.

The opera workshop program has arisen as a result of the tremendous surge of interest in opera since World War II. Most schools agree that the opera workshop is a success educationally. However, the movement is still so young that these departments work under the handicaps of meagre facilities and staff.
The Survey Data

Results of the Survey:

In the following chapters, the survey data are organized as follows:

1. Chapter II is devoted to administrative organization of the opera workshop department.
2. Chapter III is devoted to the students in the opera workshop program.
3. Chapter IV is devoted to the procedure of the opera workshop program.
4. Chapter V is devoted to the physical facilities required in an opera workshop program.
5. Chapter VI is devoted to an interpretation of the findings.
6. Chapter VII is devoted to conclusions and recommendations.
CHAPTER II

ADMINISTRATIVE ORGANIZATION

Opera Department:

A. Teacher

The production of an opera usually requires the services of several people. These are the music director, stage director and technical director. Under ideal conditions, this would be a minimum staff.

The music director, usually the opera teacher, is responsible for the supervision of the entire production. His specific duties are the musical preparation of singers and orchestra. (Piano if no orchestra.) He trains and coaches the singers, both in their arias and ensembles, prepares the orchestra and acts as conductor. Generally, he supervises scenic design, construction of the scenery, and staging.

The results of the survey showed that in every school reporting the opera workshop as an existing activity or course, one particular faculty member had been designated as opera workshop director. In most cases, he was a musician.
with past experience in the field, -- a former opera singer, for example, or one with extensive vocal experience as soloist or teacher, or both.

B. Faculty Assistants

Opera workshop programs such as those at professional workshops (Berkshire Music Center) and conservatories have not been in existence long enough to develop people who are capable of handling the positions of music director, stage director, and technical director simultaneously. Therefore, the director of the workshop has needed teachers to act as stage and technical directors.

The duties of the stage director are to work out the problems of staging. In doing this, he must consider the size of the theater and the design of the sets.

The technical director supervises the actual designing and construction of the sets. He also plans the lighting of the opera, and, during the performance, he manages the stage crews.

The table below shows that the average reported number of faculty assistants to the opera teacher was 2.8.

<table>
<thead>
<tr>
<th>No. of Colleges</th>
<th>2 4 6 4 3 0 0 0 1 0 1</th>
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Table I

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<th>NUMBER OF FACULTY MEMBER ASSISTANTS</th>
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<td>0 1 2 3 4 5 6 7 8 9 10</td>
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There is a trend, however, in the direction of having
an opera director who is versed in all phases of opera production.

C. Student Assistants

Before the workshop was adapted for use in the colleges and universities, only the musical techniques were stressed and very little was known or understood of the other problems of production. One of the best ways a student has of gaining an understanding of the entire production of opera is by serving as a student assistant. There are innumerable details within the opera workshop program that can be better handled by the students. These include piano accompanying for rehearsals, student directorship, the construction of sets, lighting, securing props, working as stage crews, making and designing costumes, and management of details.

TABLE II

<table>
<thead>
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<th>NUMBER OF STUDENT ASSISTANTS</th>
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<tr>
<td>Assistants</td>
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<tr>
<td>0  1  2  3  4  5  6  7  8  9 10 11 12 13 14 15 All Students</td>
</tr>
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| No. of Colleges | 4  1  4  2  2  1  2  2  2  2 |

The above table shows that the average number of students assisting the opera teacher was 3.9. Two schools reported that the entire class served in some capacity in the production of the opera and cited this as an ideal toward which their departments were working. These schools also felt that the responsibility for carrying out their part of the
production enabled the students to obtain the most from that course.

D. Student Assistants from Other Departments

Only five schools reported student assistants from other departments. The University of Illinois stated that the members of the Theater Guild helped with the technical work; and Dana College at Youngstown, Ohio reported that ten students from other departments assisted them. The three remaining schools reported only that several students, other than those of the music school, assisted them.

Correlation of Departments with the Opera Department:

It seems that to make the opera workshop program most effective, the program should involve the training of as many students as can be adequately supervised. This can be achieved through the correlation of the opera department with other departments. Therefore, although the greatest concern will be the development of the music student, the drama, art, and dance students will also be able to get valuable training.

The following table shows some of the departments cooperating with the opera department in producing an opera.
TABLE III

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<td>Drama</td>
<td>Used by 20 schools</td>
</tr>
<tr>
<td>Art</td>
<td>Used by 14 schools</td>
</tr>
<tr>
<td>Physical Education</td>
<td>Used by 5 schools</td>
</tr>
<tr>
<td>Home Economics</td>
<td>Used by 2 schools</td>
</tr>
<tr>
<td>Speech</td>
<td>Used by 2 schools</td>
</tr>
<tr>
<td>English</td>
<td>Used by 1 school</td>
</tr>
</tbody>
</table>

A. The Opera and Drama Departments

80% of the schools reported a correlation with the drama department. The majority stated that the drama department helped in the staging of the opera production. Besides this, their duties included construction of the sets and handling these sets during the performance. Some drama departments also supervised scenic design, lighting, and the like, and managerial details such as the handling of tickets, publicity, and so forth.

B. The Opera and Art Departments

60% of the schools reported a correlation with the art department. The main duties of the art department were to design the sets and to paint them. This was usually handled by the advanced students under the careful supervision of the art teacher. Some schools reported the art students' duties as poster designing, lighting plans, costume design, and makeup.

C. The Opera and Other Departments
Five schools used the physical education department for instruction in dance movements. This department also supplied ballet dancers whenever an opera called for them.

The only other departments mentioned were the home economics and English departments for the designing and making of the costumes, and the speech department for the diction of the singers.

Summary:

Although only one teacher headed the opera workshop, this instructor had the assistance of faculty members and students. No college reported a complete absence of assistants. The average number of faculty assistants was 2.8 teachers, and the average number of student assistants was 3.9. The responses showing student assistants from departments other than music were few.

The correlation of opera and other departments was variable in degree and extent. Several schools had a completely correlated program while a few had no correlation. The majority of schools used both the drama and art departments for assistance in appropriate functions when operas were in preparation.
CHAPTER III

STUDENT PARTICIPATION

Interest:

The students who are primarily interested and concerned with opera workshop are, in general, those voice students who show ability, both vocally and dramatically. A score of years ago, any student who was aspiring to professional opera work was faced with the necessity of large expenditures of time and money. This was necessary because operatic instruction could only be obtained privately. Now, however, with the development of the opera workshop and opera classes within the colleges as well as within the conservatories, the student can avail himself of operatic training without these burdens. At the same time, more students are given an opportunity to study in this field and to ascertain, before they leave their formalized training, whether or not they have the ability to pursue operatic aspirations to the professional level.

Educational Value:

The voice student usually enters college at an early
age. He is usually immature, and in the four years he spends in study, many mental and physical changes take place. Not the least of these is "finding himself" vocally. By this is meant acquiring the best placement of the voice, and the best concepts and techniques for developing and keeping this placement. These techniques are normally developed in the voice studios, which usually confine themselves to a basis of vocalises and art song study, during the earlier stages, at least, of his vocal training.

But it has generally been conceded that experience in operatic work aids the voice student, not only in preparation for an opera career, but also in his general vocal equipment and mastery, by helping him to free himself from inhibitions. Continuous singing and acting before groups of people should help him to overcome much of the self-consciousness he may possess. At the same time, the style and delivery required to carry conviction in the singing of an operatic role develop the singer's technique and ability to express himself. This naturally reinforces the progress he makes in his general studio work. Thus, through operatic study, the student should gain:

1. Development of improved vocal technique.
2. Development of acting ability and stage presence.
3. Training in the performance of opera roles.
4. A knowledge and background of opera.

The survey did not directly question this educational value. However, the comments made by the opera teachers on
the questionnaires, discounting their enthusiasm, showed that, through the opera activities in their schools, the students were felt to have progressed significantly toward the goals listed above.

**Opportunities for Student Participation:**

The design of the opera workshop is normally such that it limits the number of voice students that can actively participate. This is dependent upon (1) the number of voices that are used in the opera, (2) whether or not the opera will be doubly cast, and (3) whether the opera workshop is a course of study within the curriculum, or an extra-curricular activity.

On this last point, the survey showed considerable variation in practice. Some schools reported the opera workshop as the only opera course in the school. Usually it gave one complete work and studied various scenes from the standard repertoire. Other schools reported that their opera workshops were extra-curricular activities in which they studied one complete work and no opera scenes. When they were offered as an extra-curricular activity, a large number of students participated in all phases of the opera production. The result of this variation was a wide range in the size of the groups - from 11 to 60 students, with the average group having 27.6 students.
Division of Voices:

The following table will show the distribution of voices:

<table>
<thead>
<tr>
<th>Institution</th>
<th>Size of Class</th>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama University</td>
<td>30</td>
<td>8</td>
<td>7</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Arizona University</td>
<td>16</td>
<td>6</td>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>George Pepperdine</td>
<td>34</td>
<td>10</td>
<td>7</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>Redlands University</td>
<td>20</td>
<td>6</td>
<td>4</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Illinois University</td>
<td>19</td>
<td>7</td>
<td>3</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Wichita University</td>
<td>30</td>
<td>10</td>
<td>6</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>Boston University</td>
<td>18</td>
<td>6</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>No. Carolina Univ.</td>
<td>15</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Queens College</td>
<td>25</td>
<td>6</td>
<td>5</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>Rochester University</td>
<td>35</td>
<td>13</td>
<td>6</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>Youngstown College</td>
<td>50</td>
<td>20</td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Maryville College</td>
<td>11</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Southern Methodist</td>
<td>16</td>
<td>8</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Washington University</td>
<td>13</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Brigham Young Univ.</td>
<td>60</td>
<td>15</td>
<td>18</td>
<td>12</td>
<td>15</td>
</tr>
<tr>
<td>Wyoming University</td>
<td>50</td>
<td>20</td>
<td>12</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td><strong>442</strong></td>
<td><strong>147</strong></td>
<td><strong>96</strong></td>
<td><strong>83</strong></td>
<td><strong>116</strong></td>
</tr>
</tbody>
</table>

From the data given in the table above, the average class of 27.6 students would have the following voice distribution:

- 9.2 Sopranos
- 6.0 Altos
- 5.2 Tenors
- 7.2 Basses

Age of the Singers:

An average age of the singers was asked of the above schools. The average of the male singer was 22.2 years, and of the female singer, 20.15 years. The ages of male singers ranged from 19 to 25 years, and for the female singers, from
18 to 23 years.

**Singers and the Voice Department:**

The voice department seems to be the department most interested in the opera activities of the school. It is the department that gives the plan the most support, and in some cases, is the department responsible for the inclusion of this course within the curriculum. Some schools even reported that opera work was an enlargement of the work the studio had been carrying on in a small way.

Does the opera instructor ask the advice of the voice teacher in assigning the roles? This question was asked in the survey and only two schools answered in the negative. However, one of these reported that the student worked out the vocal problems of his role in the studio, while the other reported that the student worked out the problems of his role with the director of the workshop. Hence, with the exception of one school, all colleges and universities reported that the opera student worked out the voice problems of his role with his voice teacher. Eight schools reported that the voice teachers also helped the non-credit voice students.

**Music Education Students:**

The 1950 meeting of the Music Educators National Conference at St. Louis, Missouri, formulated suggestions for opera work within the schools. They are as follows:
"...(8) It is suggested that colleges conduct opera workshops....(10) Summer camps should conduct opera workshops, (11) in presenting an opera, the cooperation of the music, physical education, home economics, art, and other departments within the school is most valuable ....The keynote of the entire program is pupil participation...."9

According to these suggestions, it is expedient for the future music teacher to gain a background in opera work. This applies to those students studying for public school music positions as well as those studying for preparatory school and college level teaching positions. The need for taking a course in opera workshop does not seem imperative at the present time. However, with opera becoming as popular as it is, the need for this background may become imperative in the near future. Even now, the public school music teacher is frequently called upon to prepare and direct a musical-dramatic work. The teacher who already has this training will be many steps ahead of the ones who lack it.

In the survey, only one school reported music education majors taking the opera course. This fact clearly indicates a restricted coverage, in effect, which prevails in the field. It shows the need for a re-evaluation of opera work and its relation to the educational development of the music education students particularly.

Piano Students:

The opera workshop program offers opportunities for the piano students to develop themselves as accompanists and coaches. Under the supervision of the opera teacher, these students can be trained in vocal ensemble accompanying, and, as soon as they are competent, they can direct this activity.

Four colleges reported the use of student pianists. In all four cases, these pianists acted as assistants to the opera instructor. One of these colleges reported a piano section in its opera department in which the students were given a special training program in accompanying.

Instrumental Students:

It is evident that an instrumentalist may be called upon to play for musical-dramatic work during his professional career. Some instrumentalists specialize in this work. If a school offers opera work to these students, they will then have the opportunity to develop the necessary special skills required in this field.

The survey showed that all but one school used orchestras in their performances. The majority of these orchestras were made up of students, but a few schools reported that both faculty members and students participated.

Students from other Departments than Music:

Few schools reported the use of students not enrolled in the music department. Youngstown College had a completely
integrated program, with its opera department using students from four other departments; drama, art, home economics, and physical education. Brigham Young University is progressing toward an all-student performance program under the careful supervision of instructors. The operas performed by the Queens College opera workshop are all-student productions with one member of the faculty acting as supervisor. These student productions mean that students from other departments than music are involved.

One of the main reasons given for lack of correlation of the opera department and other departments in the schools, was the credit rating of the opera activity. All but one school gave credit to the voice students, and some schools even reported this credit recognition was dependent on the activity of the voice student. But, only a few of the other students received any credit for their opera work. This fact, coupled with the prevailing heavy student load in college programs generally, probably accounted, in large part at least, for the small response of students from other departments.

The following table shows that only 10 schools answered this section of the questionnaire. Of these 10, only 4 schools had students taking the course without credit, 6 schools had auditors, and 7 had technicians.
In the above table, 6 of the 16 schools reported in Table IV are not listed because they had no students from other departments. Further, it is observed that the schools show an extreme variation in the distribution of these students.

**Summary:**

The opera workshop is so designed that the largest part of the work is done by the voice students. In close cooperation with the voice studio, these students, receiving credit in almost all cases, would work out their assignments. The average size of the opera class was 27.6 voice students with a wide range of from 11 to 60 students.

There are many advantages in opera training, for other music students such as music educators, pianists and instrumentalists. However, only one school reported participation of music education students, four schools reported participation of pianists, and all but one school reported using
the orchestra.

Only ten schools had students other than music students in the opera groups. These students were from the drama, art, physical education, home economics and English departments. The difficulties encountered, due to the lack of credit standing and facilities, accounted for the fact that few students outside the music department showed an interest in the work. However, three schools reported a successfully correlated student program. The MENC has also recorded itself in favor of supporting a student correlated program in opera, through workshop courses.
CHAPTER IV

WORKSHOP PROCEDURE

One of the purposes of this study is to try to discover the methods of procedure that lead to a better organized program. This program should be one in which all students will benefit as much as their ability will allow.

The following table shows the scheduling of opera workshop courses and how the time was allotted to complete a production.

TABLE VI

SCHEDULE OF OPERA WORKSHOP CLASSES

<table>
<thead>
<tr>
<th>Institution</th>
<th>Class</th>
<th>Hrs.</th>
<th>Meetings</th>
<th>Extra Rehearsals</th>
<th>Time to Produce</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Per Week</td>
<td>Per Week</td>
<td>Day Evening Day</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Evening</td>
</tr>
<tr>
<td>Alabama University</td>
<td>4</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>5 hrs.</td>
</tr>
<tr>
<td>Redlands University</td>
<td>2</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>3 hrs.</td>
</tr>
<tr>
<td>So. California Univ.20</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>4 hrs.</td>
</tr>
<tr>
<td>Geo. Pepperdine Univ. 3</td>
<td>3</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>3 hrs.</td>
</tr>
<tr>
<td>Illinois University</td>
<td>4</td>
<td>2</td>
<td></td>
<td>Varies</td>
<td>2 mos.</td>
</tr>
<tr>
<td>Illinois Wesleyan</td>
<td>3</td>
<td></td>
<td>3</td>
<td>Varies</td>
<td>1 sem.</td>
</tr>
<tr>
<td>Northwestern Univ.</td>
<td>2</td>
<td>2</td>
<td></td>
<td>Varies</td>
<td>Varies</td>
</tr>
<tr>
<td>Wichita University</td>
<td>2</td>
<td>2-5</td>
<td>-</td>
<td>2-5 hrs.</td>
<td>6 wks.</td>
</tr>
<tr>
<td>Boston University</td>
<td>2</td>
<td>-</td>
<td>1</td>
<td>3 hrs.</td>
<td>1 sem.</td>
</tr>
<tr>
<td>Mississippi So.</td>
<td>1</td>
<td>1</td>
<td></td>
<td>3 hrs.</td>
<td>1 sem.</td>
</tr>
<tr>
<td>Queens College</td>
<td>8</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>1 sem.</td>
</tr>
<tr>
<td>Tulsa University</td>
<td>2</td>
<td>2-3</td>
<td>1-2</td>
<td>2-4 hrs.</td>
<td>1 sem.</td>
</tr>
<tr>
<td>Southern Methodist</td>
<td>2</td>
<td>2</td>
<td></td>
<td>6 hrs.</td>
<td>2 mos.</td>
</tr>
<tr>
<td>North Texas State</td>
<td>3</td>
<td>-</td>
<td></td>
<td>Varies</td>
<td>1 sem.</td>
</tr>
<tr>
<td>Washington University</td>
<td>4</td>
<td>2</td>
<td></td>
<td>6 hrs.</td>
<td>2 mos.</td>
</tr>
<tr>
<td>Brigham Young Univ.</td>
<td>5</td>
<td>5</td>
<td></td>
<td>15 hrs.</td>
<td>7 wks.</td>
</tr>
</tbody>
</table>
The other colleges reported no definite time schedule. Much of their work was considered as extra-curricular, and the time to work out the program was left to the discretion of the director.

The average number of class hours per week was 4.2; the average number of class meetings was 2.4 per week; and the average number of hours spent in extra rehearsals per week was 5.6.

The survey showed that thirteen schools studied more than one opera at the same time. These were, in the majority of cases, a double bill. For example, one group might be working on "The Medium" and another on "The Telephone", both operas to be given at the same performance. However, four schools reported the study of several operas at the same time.

A. General Lectures

When the director is dealing with the inexperienced opera performer, there is certain general information that the performer needs for an adequate performance of his role. This varies according to the type of performance and the design of the director. Such things as the constant watching of the director for musical cues are variable quantities. Certain stage directions are fundamental information. How the student proceeds from this fundamental information is another variable and is dependent upon the student's ability
and the stage director's plans. The student should become aware of the entire interpretation of the opera, such as the composer's style, the musical meaning, the background of the story, and so forth. All these things are general lecture material. Whether they are handled as such, through discussions of set design, set terminology, lighting, costume, props, etc., is uncertain. Six schools reported a general lecture program averaging one hour a week. Of these six, three reported that the lecture material was not given as separate from the work at hand, but was treated as part of the whole design. Six other schools reported that they did not have any general lecture material and the remainder reported lectures in varying quantities and only as the need for them arose.

B. Music Rehearsals

The survey shows two different views on music rehearsals. They are, (1) to spend the majority of time in learning the music during these rehearsals, and (2) to learn the music as soon as possible and then work on the staging. This demands a little explanation.

Traditionally, opera requires that the singer need principally only to sing. He follows what has been established as tradition in his stage movements, and he follows the conductor and prompter for his musical cues. Consequently, he is trained to keep his eyes on the conductor at
Another school feels that in order to make the drama of the opera more realistic, the singer should never watch the conductor. Here the singer is forced to learn the music, as it is written, so well that he does not need to watch the conductor, and the conductor, as an accompanist, now follows the singer. At the same time, the singer must make a careful analysis of the music to be sure that he makes both musical and dramatic sense in his acting. An aria no longer becomes a vehicle for showing off the singer’s voice, but is merely the continuation of the drama, and the action flows with the feeling of the music.

In the first school of thought, the singers are trained to know their music and their ensembles accurately and well. This takes considerable time. As soon as this has been accomplished, the performers are introduced to the staging of the play, and an adjustment must take place in which they become accustomed to singing under these new conditions.

In the second school of thought, the singers work until they have their music learned well enough to begin their study of the stage actions. Then they fuse the music and dramatic import together to form a well-balanced staging. This process allows them to become aware of the work as real drama, and their function is to bring their roles into the realm of reality. In both cases, the music is learned in
sections until the entire scene is learned.

The class schedule figures (Table VI) show the amount of time necessary for such an undertaking. Opera music is difficult to learn and requires many hours of actual rehearsal before it becomes well learned. All but one school reported extra rooms for rehearsals. Obviously the schedule can be speeded up when more than one group can work at the same time. Further, two schools reported that their singers worked with assigned accompanists at least one hour a week outside of class.

Columbia University's summer course in opera workshop had available, besides the instructor, two music faculty assistants plus as many accompanists as were needed. The instructor noted the progress of the student's work and outlined staging details for them. The two assistants were busy with alternating groups during the day, coaching and rehearsing the students musically, and the accompanists were available to the students for individual rehearsals.

C. Staging Rehearsals

The integrated process of learning an operatic role requires a continuous development in which there is a fused learning of music and stage department. This means that attempts to separate an opera role into music work and stage work is impractical. It is true that the music has to be learned before the student can fit it into his stage role,
but when he finally combines the two, his music takes on a new meaning. It is no longer merely a matter of techniques and interpretation, but a fusion of these with stage action into a unified dramatic performance.

This survey attempted to find out just how much time was spent in the staging rehearsals as contrasted with the music rehearsals. 56.2% of the schools stated that they spent more time on music rehearsals. The other 43.8% schools said that they spent more time on the staging rehearsals. Nine schools reported that as soon as the music had been learned, they concentrated upon the staging rehearsals. Seven schools said that they spent from 10 to 20 hours a week on staging rehearsals, and 5 schools stated that they spent from 2 to 3 weeks on staging rehearsals.

D. Technical Work

The technical work of an opera includes the designing of the sets, the construction and painting of the sets, and the handling of these during the performance. Besides this, lighting plans are drawn up and executed; props are gathered and constructed; and in most cases, costumes are designed and made. This work is very expensive and most colleges keep their designs as simple as possible.

Although some schools reported that the technical aspects were integrated with the rest of the opera work, in the majority of cases these were carried out separately.
Twelve schools stated that they had active technical departments within the opera workshops while three others reported that other departments of the colleges did the work. Two schools said that they spent from 10 to 20 hours on the technical work, while the other seven reported a frenzied rush of activity a week or two before production with no definite estimate of time used.

**Summary:**

The survey showed that the average number of class hours per week for the opera workshop was 4.2. The average number of class meetings was 2.4 times per week and the average amount of extra-class time in rehearsals was 5.6 hours.

An attempt was made to find out how this time had been spent and four areas were used as divisions. They are as follows:

**General lectures** - in this area, the schools reported little activity. The information the instructors did give, even though of general import, was usually given as a part of the work and only when the need for it arose. Six schools reported a general lecture program averaging one hour per week.

**Music rehearsals** - the music rehearsal was variable in importance and emphasis due to conflicting concepts of opera production within the field itself. Briefly, there is the
concept that the singer should follow the conductor, and the concept that the conductor should follow the singer. 43.8% of the schools reported that as soon as the music was learned, staging rehearsals began. In this instance, more time was spent with staging rehearsals than music rehearsals. The other 56.2% of the schools reported the opposite to be true.

Staging rehearsals - the time spent in stage rehearsals were the same as those of the music rehearsals.

Technical work - twelve schools reported active technical staffs within the opera workshops. Three reported that other departments outside the music department did the work. Two schools reported that they spent from 10 to 20 hours on the technical work while seven schools had a rush of activity just before production time.
CHAPTER V

PHYSICAL FACILITIES

Introduction:

An opera workshop program, to be fully realized, needs adequate physical facilities. Besides a stage, the workshop should have supplementary rooms, preferably close by the stage, for such purposes as building and storing scenery, designing and making costumes, lighting layout, rehearsing separate groups, and storing additional materials.

Theater and Stage:

The opera workshop, because of its varied nature, is best developed on the stage of a theater. This gives the instructor and students an opportunity to rehearse under actual staging conditions.

The size of a stage is important. The problems inherent in staging an opera are such that a small stage becomes impractical for such work. On a small stage, only short, intimate operas can be given.

The survey showed that the usual size of the stage in use was 24' x 36', and this size is large enough to meet
the staging demands of most operas.

Two schools had no theaters for their use and the other schools reported theaters having a seating capacity of from 350 to 3,000 people. The average theater held 900 persons.

In recent years, educational architects have become more aware of the advancements in stage design. However, the number of theaters that are modernly and adequately equipped is small. A theater is modern when the stage and auditorium are in the latest style, and have adequate equipment. However, many theaters that are modern lack necessary backstage equipment such as a complete lighting layout, cyclorama, and equipment with which to fly sets.

Only 15 schools reported they had fairly up-to-date equipment.

Other Rehearsal Space:

However, the stage is not the only space that is needed. The instructor should have a classroom for music rehearsals and general lectures. He also needs supplementary practice rooms where the students can rehearse among themselves.

Scenic Shop:

The scenic shop should be large enough to handle wings at least 10 feet in height and 12 feet in width, which can be painted and handled conveniently. It should have the combined facilities of a woodworking and painting shop. All the sets of the production, and painting and woodworking
materials should be stored in this shop. The survey showed that 12 colleges had scenic shops. Those lacking separate shop space used whatever facilities were available. Eleven schools reported that they rented scenery.

Costume Shop:

The costume shop should include facilities for designing, cutting and sewing the costumes, and room for their storage. Only 8 schools reported having separate costume shops. Two schools reported that the home economics department made the costumes.

Supplementary Rooms:

There should be supplementary rooms to use with the above facilities for purposes of additional storage, classrooms, and practice rooms. Only one school reported having no additional rooms for such purposes.

Supplementary rooms are important to the opera workshop program because the stage is not available for use at all times. With the exception of one school, it was the unanimous agreement of all schools reporting that their work suffered through lack of availability of the stage. One director reported that he had to schedule his staging rehearsals on four Saturday mornings and one night. The reason for this was the constant use of the stage by the administrators of the school and other college departments.

Summary:
The opera workshop program should have adequate stage and theater facilities. In order to carry out its program successfully, it should have enough time in using the stage for rehearsals to make its production fully effective. Only one school reported that the stage was available to the workshop at all times. The others deplored the lack of adequate stage time.

Shop facilities, both scenic and costume, were inadequate in most cases. Twelve schools reported that they had scenic shops while only eight reported the use of costume shops. However, all schools except one stated that they had additional rooms for use in carrying out their programs.
CHAPTER VI

INTERPRETATION OF THE FINDINGS

Frequency of Workshop Offerings:

Although only 41 of the 75 schools answering the questionnaire reported active opera workshops, many of the others were favorably disposed and 11 were actually contemplating installing this course in their music departments. These replies indicated that there is a tendency toward the inclusion of the opera workshop in the regular curricula of the colleges and universities.

Directorship and Organization:

In the schools where the workshop already exists, there is, in most cases, only one director, who does not manage all phases of the production and consequently, requires the assistance of teachers and students. The director usually acts as conductor and supervisor of the entire production with the assisting teachers serving as heads of the scenic and technical departments and the student assistants serving in minor capacities.
Student Program:

There would be obvious advantages if the director of the future knew all phases of the production well and acted only as advisor to the students. All the work could then be done by the students under his supervision. In this way, the students would learn all aspects of the work by practical application in the production of the entire opera. The experience gained thereby would be of inestimable value to them as future opera teachers and as professional singers.

Correlation:

The findings also showed that very few of the schools have completely correlated their opera programs and the other departments of the school, and that although most workshops use the services of the art and drama departments, these services are considerably limited. The resulting lack of correlation causes the loss of much valuable experience to pupils who might benefit from a more closely knit program; and, at the same time, it increases the cost of operation. All the schools expressed the opinion that this correlation could be improved and strengthened.

Age:

The average age of the students was 22.2 years for male singers and 20.15 years for female singers. The ages of male singers ranged from 19 to 25 years, and for the female singers from 18 to 23 years. Since most students enter
college when they are approximately 18 years of age, the female singer parallels the average age of the college student, but the male singer is slightly older.

Several teachers recommended on their questionnaires that the student singer should actively participate in the performance of operatic roles at the junior and senior levels. They suggested that the singer spend the first two years in gaining a general operatic background.

Physical Facilities:

There is a general lack of adequate facilities for opera productions within the colleges and universities. Only one school reported the availability of the stage for rehearsals at all times. All of this indicates strongly that the opera workshops are still struggling under handicaps while attempting to gain the recognition they desire within the music departments.

General:

From the information obtained, it appears that although opera workshops have been added to the curricula of many of our colleges and universities, the movement is still in its infancy and much remains to be done to give it ranking importance with other music courses.
CHAPTER VII

CONCLUSIONS AND RECOMMENDATIONS

Conclusions:

1. Active opera programs are rapidly developing in the schools and departments of music in the colleges and universities.

2. The director of the opera workshop is usually a former opera singer. He has an average of two faculty assistants and four student assistants. This shows that one instructor is not enough to adequately handle an opera program in all its phases of production.

3. The integration of other departments with the opera department is still inadequately realized. Most schools do use the services of the drama and art departments, and a few use the home economics and English departments.

4. The size of the average opera class is 27.6 students, with the average age of the male singer being 22.2 years and the female singer being 20.15 years of age. These ages correspond, approximately, to the average age of all college students.
5. Students other than singers generally had little to do with the opera program. Only in isolated cases did the survey show the use of students from other departments.

6. The voice studio and the opera workshop usually cooperate to insure the success of the production vocally and to observe the progress of the students in this phase of their vocal work.

7. Class meetings average 2.4 times per week with an average of 2.1 hours per meeting. The average number of hours spent in extra rehearsals is 5.6 hours per week. This parallels the time requirements of the usual academic subjects.

8. The procedure of the workshop class is variable. Most colleges and universities state that the work was carried on as a unit, with general lectures given when needed. Musical rehearsals are given until the music is learned and then the staging rehearsals are begun. The technical work of the opera is carried out as a separate unit of the workshop in most cases.

9. The opera program requires the use of an adequate stage and up-to-date stage equipment. It also requires supplementary rooms and facilities for a scenic and costume shop. In all reported instances except one, these facilities are felt inadequate. As a result, the full potential development of the program is usually restricted.
Recommendations:

1. The opera workshop course should be so organized that the first two years would be limited to learning stage presence, technicalities and repertoire, while the last two years would be spent in the actual performances of operas.

2. The development of a completely correlated program with the other departments of the college is needed. The pressure of school work and the lack of credit rating of the opera course deters this. Educationally, however, the opportunity of reaching the maximum number of students is ideally illustrated in the completely correlated opera course.

3. More encouragement and provision should be made for music students, other than singers, to participate in the opera workshop program. There are educational opportunities inherent in this work for all types of music students. Music education students should be particularly encouraged to learn, through such experience, how to manage and solve the problems involved in preparing and presenting musical productions. This is essential background for their work in public school systems.

Further Studies Needed:

1. A study of the costs of the opera workshop at the college level.

2. A study of the type of operas best suited for performance at the college level.
3. A study of opera workshops in conservatories of music, as compared with those in universities and colleges.
Comprehensive Abstract

America has always favored opera since the first production at Charleston in 1735. Since then, opera companies have slowly developed and maintained houses in most of the leading cities of this country. Today there are over 150 opera companies.

The development of opera has not been an easy one. In the middle 1800's, opera was fairly well established in the larger cities. Because opera was so expensive, it remained a rich man's form of entertainment until after World War I. The tremendous changes, socially and economically, between World War I and World War II have resulted in making opera available to almost everyone.

Educationally, however, opera has advanced very slowly. The opera program in colleges and music schools did not actually start until the early 1920's. At that time, several of the leading conservatories of the country began to develop opera training departments.

The college and university schools of music started to develop their own opera programs within the past fifteen years. Of the 75 schools who answered the survey, 41 had active opera workshops within their programs. More than 40% of these schools gave official standing and credit for this course, and 20% of the schools had an opera program as an
extra-curricular activity without official standing. The average class consisted of 27.6 students and at least one opera was performed each semester.

The workshop was under the supervision of a director who had the assistance of faculty members and students. The average number of faculty assistants was 2.8 and the average number of student assistants was 3.9.

The drama and art departments were used in practically every case in cooperation with the opera department in putting on the production. Other schools reported the aid of the physical education, home economics, and English departments. 90% of the schools reported some form of correlation between the departments of the school. Several of these had completely correlated programs, while a few had no correlation whatsoever.

The opera workshop was primarily a concern of the voice students in all reports. They worked in close cooperation with the voice studio in working out their assignments, and received credit in most cases. Only one school reported no assistance from the voice studio.

The survey showed that the average number of class hours per week for the opera workshop was 4.2; the average number of class meetings was 2.4 times per week, and the average amount of extra class time was 5.6 hours. Most schools reported 30 to 40 hours of rehearsal time for the final week.
before the performance. Twelve schools studied more than one opera at a time, usually a double bill.

Little time was spent in general lectures and most of these lectures were given on certain aspects of the work only when needed. Six schools reported a general lecture program averaging one hour per week.

There was no particular number of hours set aside for musical rehearsals as each school had its own concept of opera production. There were two main schools of thought along this line; first, that the singer should follow the conductor and second, that both the conductor and the singer should follow the music as written. 56.2% of the schools said that staging in rehearsals were not started until the music was thoroughly learned while the remaining 43.8% did their staging as soon as the music was almost learned.

The technical staffs varied from school to school. Twelve schools had an active technical staff within the opera workshop, three reported the work done by departments other than the music department, two reported 10 to 20 hours of work on the technical problems, and seven had a last minute rush of activity before the production was actually performed.

One of the first requirements of a successful opera workshop is adequate stage facilities and enough time on the stage to carry out rehearsals under actual conditions. All
schools had the use of an auditorium and stage equipment although some schools reported the lack of proper stage space. Only one school had a stage that was available to them at all times. The others deplored the lack of adequate stage time.

Scenic and costume shops were inadequate in most cases. Twelve schools had their own scenic shops and only eight schools had costume shops. However, all schools except one reported that supplementary rooms were available to them to facilitate the stage and musical rehearsals.

Certain conclusions can be drawn from the above material. Opera workshops are developing as programs of study in college and university departments of music. However, the program is so new that considerable thought must be given to the organization of the opera workshop program.

Some recommendations, based upon the survey, are as follows:

1. A study of the costs of the opera workshop at the college level.

2. A study of the type of operas best suited for performance at the college level.

3. A study of opera workshops in conservatories of music, as compared with those in universities and colleges.
EXHIBIT A

QUESTIONNAIRE
April 9, 1950

Attn: Registrar, College of Music

Dear Sir:

Opera is rapidly developing into a well-attended and enthusiastically received course in many of the country's schools of music. From these opera classes, there has risen the opera workshop which offers the student the opportunity to participate in the all-around production of opera.

Boston University started its opera classes a year ago, and its opera workshop this year. Both of these are under the direction of Boris Goldovsky's assistant, Miss Caldwell.

I have participated in these courses, and I find that I have many questions from an educational point of view which I would like answered. My Dean has given me permission to make a survey and study of opera as it is handled in the country's schools as a thesis subject.

Opera, to me, is a wonderful medium, and it offers excellent training to the vocalist and the drama enthusiast. However, there are limitations that make me wonder how opera can be handled to make it the most worthwhile to everyone concerned. This is the basis for my survey, and I hope to find the better method of organizing such work and its proper place in the overall study of music.

I appreciate any consideration you can give me in this survey, and I welcome any comments you care to make.

Sincerely yours,

Gilbert A. Whitney
231 Park Drive
Boston, Massachusetts
OPERAS WORKSHOP

Name of your Institution: ________________________________

I. GENERAL INFORMATION

A. Total enrollment of the Institution: _______________________

B. Total enrollment of the School of Music: ___________________

C. Does the school offer work in opera? Yes ______  No ______
   1. If so, how long has opera been offered? ________________
   2. Are the classes included in the curriculum? Yes ______
      No ______
      a. For credit? Yes ______ No ______

II. STUDENTS ENROLLED IN OPERA WORK

A. Number of singers: ________________________________
   1. Sopranos ______
   2. Contraltos ______
   3. Tenors ______
   4. Bass ______

B. For credit _______ Non credit ______________________

C. Auditors _______ Technicians ______________________

D. Is this course open to all schools within your institution?
   Yes ______  No ______

E. What departments, beside music, are active in opera work?

F. Average age of male singers _______ female singers ______

III. OPERA WORKSHOP

A. Is this course given for credit? Yes ______  No ______
   1. How many class hours per week? ______
      a. Are these day classes? Yes _____  No _____ How many
         meetings per week? ______
      b. Do you have evening classes? Yes _____  No _____ How many
         meetings per week? ______
   2. How much time per week is spent in extra rehearsals? ______
   3. Length of time (average) to prepare a production? ______
   4. Do you study more than one production at a time? Yes _____
      No _____ If yes, how many? ____________________________
IV. WORKSHOP PROCEDURE

A. Time spent on general lectures ____________________________

B. Time spent on music rehearsals ____________________________

C. Time spent on staging ____________________________

D. Time spent on technical work ____________________________

E. Do you have more than one rehearsal going on at the same time? Yes ________ No ________

V. ADMINISTRATIVE STAFF

A. How many faculty members assist you? ____________________________

B. How many working student assistants are there? ____________

C. How many assistants from other schools assist you? ________

VI. INTEGRATION OF DEPARTMENTS

A. Do you ask the advice of the voice teachers in helping to choose students for various roles? Yes ________ No ________

1. Do most of the students in these opera classes take voice for credit? Yes ________ No ________

B. Does the student work out the voice problems of his particular role with his voice teacher? Yes ________ No ________

1. If a student doesn't take voice for credit or at all, does he get aid in working out his role as far as the voice is concerned, from a voice teacher that is especially appointed for this job? Yes ________ No ________

C. Do you use a student orchestra with your productions? Yes ________ No ________

D. Does the dramatic department assist you in the dramatic part of the production? Yes ________ No ________

1. If so, in what way? ____________________________

E. Does the art department assist you? Yes ________ No ________

1. If so, in what way? ____________________________
F. Are any other departments involved? Yes ____ No ______
   1. If so, in what way? ________________________________________

VII. PHYSICAL FACILITIES

A. Capacity of your theater _______________________________________

B. Size of the stage _____________________________________________

C. Is the lighting and stage equipment up-to-date? Yes ____
   No _______

D. Is the stage available for rehearsals at all times?
   Yes __________ No __________

E. Do you have supplementary rooms for musical rehearsals?
   Yes __________ No __________

F. Do you have a scenic shop? Yes _______ No ________

G. Do you have a costume shop? Yes _______ No __________
   1. If not, do you rent them? Yes _______ No __________

Please write any comments that you think might be helpful to me
regarding this subject.
EXHIBIT B

The course of study outline for the Bachelor of Music degree with a major in opera at the University of Indiana.

A description of courses in the opera curriculum at the Graduate School of Music at Louisiana State University.

The Constitution of the Queens College Opera Workshop.
Indiana University  
Curriculum Outline  
Bachelor of Music, Opera Major

<table>
<thead>
<tr>
<th>First Semester</th>
<th>Second Semester</th>
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<tbody>
<tr>
<td><strong>FIRST YEAR</strong></td>
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<th>JUNIOR YEAR</th>
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<td>Opera Workshop. .Mus.325b</td>
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<td>History and Literature of Opera .Mus.206b, 207b, 208b</td>
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<td>Dramatic Coaching. .Mus. 327b2</td>
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<td>Musical Coaching. .Mus. 326b2</td>
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<td>Voice. ......</td>
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<td>Opera Workshop. .Mus.425b</td>
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<td>Musical Coaching. .Mus.426a2</td>
<td>Musical Coaching. .Mus.426b2</td>
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<tr>
<td>French, German, or Italian.</td>
<td>French, German, or Italian.</td>
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<td>Ensemble. ....</td>
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*Physical Education (dancing, fencing, acrobatics)
The Louisiana State University opera courses have been designed to offer advanced professionalized training to college graduates desirous of embracing a professional singing career on the music-stage. The minimum requirements for such training have been organized into regular courses of study under accepted college procedure and classified as follows:

I. Academic Studies.

1. Music Theory.

Two years of theory embracing music essentials are offered to applicants who have not studied music theory during undergraduate years.

a. First Year is a course designed primarily for music majors in which the elements of form, melody, rhythm, and harmony of music are studied in an integrated plan through listening, analysis, singing, writing, keyboard playing, and dictation. The study of form includes simple one-, two-, and three-part forms. Melodies include all intervals and the simpler rhythms. Four-part harmony is studied through 18th century approach and includes triads and seventh chords on each scale degree of major and minor; all non-chordal tones are used and a few chromatic chords are introduced.

b. Second Year is a continuation of first-year theory with more difficult melodies and rhythms. Further chromatic harmony within the key is followed by intensive study of diatonic and chromatic modulation.

2. Music History and Appreciation.

3. The Science and Art of Singing, embracing the study of the principles of music acoustics, the anatomy and physiology of the singing organs, and the application of these principles to the problems of voice production and song interpretation.

4. The Style and Structure of Opera, comprising a review of operatic history in the light of opera's musical structure as employed in the various schools of musical thought. Attention is given to the history of great conductors, directors, and singers and their contributions to the field of opera and the development of vocal technique.

5. Orientation. The opera field; career management; the composition of the orchestra and its function in relation to the performer; other related factors essential to the informed opera artist.

6. Phonetics. Its basic principles; a pre-requisite to the study of foreign language diction.
II. Applied Studies

1. **The Teaching of Singing.** Breath control; tone production and phrasing.

2. **Opera Acting.** The procedure of acting to the measure of musical phrases; carriage and posture; gesticulation; stage direction and presentation; costuming and make-up.

3. **Language Diction of Singers.** Italian, French, German.

4. **Platform Technique.** A continuation of the study of Song Literature and program building. The analysis and application of the principles and technique of public platform presentation of song literature.

5. **Opera Repertoire.** Individual professional coaching of students in learning roles in opera repertoire.

III. Laboratory Study.

1. **Opera Workshop.** The rehearsal of excerpts, scenes, and acts of operas with music and acting. The full preparation of complete operas for student repertoire.

2. **Studio Practice.** Each student is accorded a minimum of one hour of practice each week with an accompanist.

3. **Opera Listening.** One hour weekly throughout the entire course. Listening to opera records under supervision and with comments.

4. **Laboratory Presentation.** Periodic presentation in public of excerpts, scenes, or acts from standard operas and contemporary works.

5. **Major Production.** Each year one complete opera is produced and presented to the public. The production includes a full cast, chorus, and ballet; scenery, costumes, and properties; the Louisiana State University Symphony Orchestra. The major production is professionally directed and conducted.

Note: One or more operas have been presented each year at Louisiana State University during the past 19 years.
LOUISIANA STATE UNIVERSITY
School of Music
Curriculum in Opera

Admission to the opera curriculum requires a bachelor's degree (any baccalaureate degree) and the approval on audition of the majority of the voice faculty of the School of Music. The applicant should hold as his goal his entrance into the professional field of opera or music-theatre and should plan to take the full three-year course. The opera professionalized curriculum does not in itself lead to a music degree, but the student may work toward a Master's degree by qualifying in the subjects required.

**First Year**

<table>
<thead>
<tr>
<th>Semester I</th>
<th>Sem. Hours</th>
<th>Semester II</th>
<th>Sem. Hours</th>
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<tbody>
<tr>
<td>Music 1 (Theory)</td>
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<td>Music 2 (Theory)</td>
<td>4</td>
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<tr>
<td>Speech 127 (Phonetics)</td>
<td>3</td>
<td>Music 17 (Italian Diction)</td>
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</tr>
<tr>
<td>Music 21 (History)</td>
<td>2</td>
<td>Music 22 (History)</td>
<td>2</td>
</tr>
<tr>
<td>Music 162 (Science &amp; Art of Singing)</td>
<td>2</td>
<td>Music 163 (Science &amp; Art of Singing)</td>
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<tr>
<td>Music 170a (Voice)</td>
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</tr>
<tr>
<td>Music 160 (Opera Laboratory)</td>
<td>2</td>
<td>Music 161 (Opera Laboratory)</td>
<td>2</td>
</tr>
<tr>
<td>Music 166 (Opera Laboratory)</td>
<td>2</td>
<td>Music 167 (Opera Laboratory)</td>
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<tr>
<td></td>
<td>18</td>
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<td>17</td>
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</table>

**Second Year**

| Music 51 (Theory)                           | 4          | Music 52 (Theory)              | 4          |
| Music 68 (French Diction)                   | 2          | Music 69 (German Diction)      | 1          |
| Music 164 (Song Literature)                 | 2          | Music 165 (Song Literature)    | 2          |
| Music 20a (Voice)                           | 3          | Music 180b (Voice)             | 3          |
| Music 266 (Opera Laboratory)                | 2          | Music 267 (Opera Laboratory)   | 2          |
|                                             | 18         |                                | 12         |

**Third Year**

| Music 166 (Platform Technique)              | 2          | Music 169 (Platform Technique) | 2          |
| Music 260 (Opera Style & Structure)         | 2          | Music 261 (Opera Style & Structure) | 2          |
| Music 230a (Voice)                          | 5          | Music 230b (Voice)             | 5          |
| Music 268 (Opera Laboratory)                | 2          | Music 269 (Opera Laboratory)   | 2          |
|                                             | 11         |                                | 11         |

Note 1. A minimum of six major roles or fifteen second roles prepared histrionically and musically are required for recognized completion of the opera curriculum.

Note 2. Applicants qualifying by submitted college credits or by examination in Music 1 and 2, 51 and 52, 21 and 22, or Speech 127 will not be required to take Theory, History, or Phonetics, and upon advice may select electives or devote extra time to the study of repertoire.

Note 3. In cases where an audition would entail too great expense, recordings may be sent.
Clock Hour Schedule of Studies in Opera Curriculum

**First Year**

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours Weekly</th>
<th>Semester</th>
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<tbody>
<tr>
<td>Theory</td>
<td>4</td>
<td>Sem. I &amp; II</td>
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<tr>
<td>Phonetics</td>
<td>3</td>
<td>Sem. I only</td>
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<tr>
<td>Italian Diction</td>
<td>2</td>
<td>Sem. II only</td>
</tr>
<tr>
<td>Science and Art of Singing</td>
<td>2</td>
<td>Sem. I &amp; II</td>
</tr>
<tr>
<td>Private Voice</td>
<td>1</td>
<td>Sem. I &amp; II</td>
</tr>
<tr>
<td>Private Repertoire Coaching</td>
<td>1</td>
<td>Sem. I &amp; II</td>
</tr>
<tr>
<td>Practice With Accompanist</td>
<td>1</td>
<td>Sem. I &amp; II</td>
</tr>
<tr>
<td>Opera Workshop</td>
<td>8</td>
<td>Sem. I &amp; II</td>
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<tr>
<td>Opera Listening Hour</td>
<td>1</td>
<td>Sem. I &amp; II</td>
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<tr>
<td>Three laboratory performances presented in public.</td>
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<td></td>
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<tr>
<td>Opera Major Production</td>
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**Second Year**

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<tr>
<th>Course</th>
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<th>Semester</th>
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<tbody>
<tr>
<td>Theory</td>
<td>4</td>
<td>Sem. I &amp; II</td>
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<tr>
<td>French Diction</td>
<td>4</td>
<td>Sem. I only</td>
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<tr>
<td>German Diction</td>
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<td>Song Literature</td>
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<td>Private Voice</td>
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<td>Practice With Accompanist</td>
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<tr>
<td>Opera Listening Hour</td>
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<td>Sem. I &amp; II</td>
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<tr>
<td>Three laboratory performances presented in public.</td>
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<tr>
<td>Opera Major Production</td>
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**Third Year**

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<tr>
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<tr>
<td>Private Voice</td>
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<tr>
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<tr>
<td>Practice With Accompanist</td>
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<td>Opera Workshop</td>
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<td>Sem. I &amp; II</td>
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<tr>
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<td>Sem. I &amp; II</td>
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<td>Three laboratory performances presented in public.</td>
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<tr>
<td>Opera Major Production</td>
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Clock Hour Schedule of Studies
in
Opera Curriculum

**FIRST YEAR**

<table>
<thead>
<tr>
<th>Subject</th>
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<tr>
<td>Theory</td>
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<td>Phonetics</td>
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<tr>
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Opera Major Production
Three public laboratory presentations

**SECOND YEAR**

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<td>French Diction</td>
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Opera Major Production
Three public laboratory presentations

**THIRD YEAR**

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<tr>
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Opera Major Production
Three public laboratory presentations
Article 1
The name of this organization shall be the Queens College Opera Workshop.

Purpose: Article 2
The aim of this organization is to produce operatic works, and in doing so to provide an opportunity for members to participate in all phases of operatic production, and to popularize the operatic form among the student body.

Membership: Article 3
Membership shall be open to all persons who are interested in the furthering of the above aims. To maintain membership in the organization, one must take part in at least one production per production year and attend a minimum of two general meetings per semester.

Article 4

A. The officers of this organization shall be of two types;
   a. Administrative officers: President, Vice-President, Treasurer, and Secretary.
   b. Production officers: Music Director, Stage Director, and Production Manager.

   Administration officers shall be elected by the general membership;
   Production officers shall be appointed by the Administrative Board.

   Duties of Administrative Officers:
   1. President:
      1. Shall preside at all meetings.
      2. Shall serve on all committees (without vote unless authorized).
      3. Shall represent the organization in all intra-campus affairs.
   2. Vice-President:
      1. Shall serve as chairman of the Membership and Publicity committees.
      2. Shall preside at all meetings when the president is unable to do so.
   3. Treasurer:
      1. Shall preside at all meetings when the President and Vice-President are unable to do so.
      2. Shall be responsible for the funds of the organization subject to the approval of the Executive Board.
      3. Shall maintain a proper set of books to be audited annually.
      4. Shall serve as the chairman of the Financial committee.
   4. Secretary:
      1. Shall provide records of all meetings.
      2. Shall handle all correspondence.

   Duties of the Administrative Board (Administrative Officers):
   a. Shall appoint Production officers.
   b. Shall be responsible for all administrative work which does not fall into the field of one of them alone.
   c. Shall set the price of tickets for production.
   d. Shall be responsible for final interpretation of all resolutions.

   Duties of Production Officers:
   a. Music Director shall handle all musical phases of production.
   b. Stage Director shall be responsible for all backstage activities and all dramatic phases of production.

   Production Manager shall be Chairman of Production committee.
6. **Duties of the Executive Board**
   a. This board shall consist of the administrative officers and production officers.
   b. Shall choose opera from the material supplied by the Reading committee.
   c. Shall decide production policy, i.e. type of opera for any production and dates of performance.
   d. All decisions must be made by a 2/3 vote.

**ARTICLE 5**
1. General meetings shall be held once a month. Special meetings may be called at any time by the President.
2. A quorum shall be a simple majority of the membership, and any member over 16 so designated by the President.
3. Executive Board meetings shall be called by the President on the request of any of its members.

**ARTICLE 6**
This constitution may be amended by a vote of 2/3 majority at any regularly scheduled meeting provided the members are notified that the amendment will be introduced at that meeting. All suggestions for amendment should be submitted to the Executive Board in writing.

**SECTION 9 OF THE QUEEN'S COLLEGE OPERA COMPANY**

**ARTICLE 1:**
1. Minutes shall be opened from the floor of the meeting.
2. A simple majority shall elect any officer.
3. Elections by secret ballot shall take place in person, officers to take office in June.

**ARTICLE 7:**
All standing committee chairmen shall choose their own committees unless otherwise instructed. All standing committee chairmen shall call meetings for their committees and set quorums for those meetings.
1. Membership
   - Chairman: Vice-President
   - Committees: At least four others. Committees shall be responsible for the status of all members in accordance with Article 2 of the constitution.
2. Membership
   - Chairman: Vice-President
   - Committees: At least four others. Committee shall be responsible for any and all publicity concerning the organization.
3. Membership
   - Chairman: Appointed by President
   - Committees: Any effective member
   - Committees shall select works for the forthcoming production in accordance with the policy of the organization. Committees shall submit a report which shall consist of recommendations for production accompanied by material and availability of orchestral and vocal scores (and translations if desired).
4. Membership
   - Chairman: Stage Manager
   - Committees: Any effective member
   - Committees shall be responsible for all details of production including procuring tickets, theater, makeup, sets, properties, etc.
b. financial;
   Chairman: Treasurer; Committee: any effective member. Committee
   shall handle sale of tickets.

RULES OF PROCEDURE: Article 3:
   Robert's Rules of order shall prevail at all meetings.

AMENDMENTS; Article 4:
   Amendments to the by-laws shall follow procedure outlined in article
   4 of this Constitution.

March, 1948
October, 1949
April, 1950
EXHIBIT C

Representative Opera Programs Reported in Response to the Survey
The Drama and Opera Workshops of George Pepperdine College present WILLIAM SHAKESPEARE'S

A MIDSUMMER NIGHT'S DREAM

Musical Score by Ian Alexander

November 8, 9, 10, 11 and 12 at 8:30 p.m.

College Auditorium
1121 West 79th Street
Los Angeles 44 • California
**The Actors**

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
<th>Understudy</th>
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<tr>
<td>Theseus</td>
<td>Ray Jewett</td>
<td>Virginia Jaeger</td>
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<tr>
<td>Hippolyta</td>
<td>Carol Sonneborn</td>
<td></td>
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<tr>
<td>Egeus</td>
<td>Tony Baratta</td>
<td>Don Seibert</td>
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<tr>
<td>Lysander</td>
<td>Harold Mayberry</td>
<td>Don Kucera</td>
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<tr>
<td>Demetrius</td>
<td>Keith Aldrich</td>
<td>Douglas Spaulding</td>
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<tr>
<td>Philostrate</td>
<td>Tom Stewart</td>
<td>Alfred Counts</td>
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<tr>
<td>Hermia</td>
<td>Virginia Karis</td>
<td>Joan Elmes</td>
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<td>Helena</td>
<td>Audrey Ebell</td>
<td>Anna Bockemohle</td>
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<td>Oberon</td>
<td>David Sacks</td>
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<td>Titania</td>
<td>Barbara Long</td>
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<tr>
<td>Puck</td>
<td>Howard Rainey</td>
<td>Lindy Currie</td>
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<td>First Fairy</td>
<td>Joan Elmes</td>
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<td>Quince</td>
<td>Bill Estes</td>
<td>Don Owen</td>
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<tr>
<td>Bottom</td>
<td>George Schlatter</td>
<td>Gary Sem</td>
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<tr>
<td>Flute</td>
<td>Lindy Currie</td>
<td>Bill Estes</td>
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<tr>
<td>Snout</td>
<td>Glenn Elliott</td>
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<td>Don Seibert</td>
<td>Tom Stewart</td>
</tr>
<tr>
<td>Starveling</td>
<td>Keith Hodge</td>
<td>Don Owen</td>
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</table>

**The Directors**

Ian Alexander and James D. Young

**Orchestra**

Gaylord H. Browne

**Choreography**

Mary Virginia Page
The Singers

Court Singers: Doris Vert and Mari Alice Wolf, Virginia Jaeger, Myrtle Langton, Mary J. George Priest.

Attendants on Theseus and Hippolyta: Rosmary Berry, Young Song, Mark Kiesel, Kent R. Wheatland, Bill Williams.

Attendants on Oberon and Titania: Peggy Mary Alice Stuart, Warren Martin, Carl Warren Wheatland.


The Orchestra


Cellos: Donald Haworth.

Basses: Joycelyn Morey.

Flutes: Marilee Barrett, Nancy Boland

Oboe: John Farruggia.

Clarinets: Roy D'Ante, Tom Cosgrove.

Bassoons: Robert Eugene Omer, A. Dea

Horns: Caroline Stevens, Henry Sigismund

Trumpets: Dorothy Lilly, Merle Butler.

Trombone: Howard Genter.

Percussions: Joseph May.

Piano: Juliana Smith.

Acknowledgments to the distingushed Miss Catherine Jackson, for
The Synopsis

ACT I Scene 1 — Theseus' Palace.
   Scene 2 — The Palace Steps.
ACT II A wood near Athens.
   INTERMISSION
ACT III The wood.
   INTERMISSION
ACT IV Scene 1 — The wood — morning.
   Scene 2 — The Palace Steps.
   INTERMISSION
ACT V Theseus’ Palace.

Technical Staff

Stage Manager ... Raymond Jewett
Assistant Stage Manager ... Tony Baratta
Grips ... Don Kucera, Don Owen, Gary Sems, Al Counts,
         John Williams, Glenn Elliott
Lighting ... Al Counts, Head; Lorraine Laroutis, Carol
         Sonneborn, Douglas Spaulding, Mary Phelps,
         John Williams, Jerry LeMasters
Makeup ... Al Counts, Head; Eleanor Broadus, Virginia Jaegers,
         Pat Anderson, Warren Wheatland, William Estes
Artists ... Keith Aldrich, Harold Mayberry
Wardrobe ... Lillian Wintermeyer
On the Book ... Daisy Ashley
Rehearsal Accompanist ... La Verne Christensen
Ushering ... Alpha Gammas and Knights

The musical score, written somewhat in the style of Henry Purcell, includes several themes from that composer’s “Faire Queen,” a sort of opera-pasticcio founded on A Midsummer Night’s Dream. The fanfare of the huntsmen in Act IV, Scene I, is taken from an old musical score traditionally supposed to be the actual music used in Shakespeare’s original production of the play. The Chorus for the Fairies at the end of Act III and the Chorus for the Wedding procession in Act V are free transcriptions from numbers in Purcell’s “Faire Queen” and “Dido and Aeneas.”
THE DRAMA AND OPERA WORKSHOPS
of
George Pepperdine College
Present
Richard Brinsley Sheridan's
The Critic

Directed by
IAN ALEXANDER and JAMES D. YOUNG

April 27, 28 and 29, 1950, 8:30 P. M.
COLLEGE AUDITORIUM
1121 West 79th Street, Los Angeles
CHARACTERS OF THE PLAY
IN ORDER OF APPEARANCE

Dangle .................................... Mark Kiesel
Mrs. Dangle ............................. Virginia Jaeger
Servant .................................. Lindy Currie
Sneer ................... Howard Rainey and David Sacks
Sir Fretful Plagiary .................... Clair Bishop
French Interpreter ..................... Ray Jewett
Signor Pasticcio Retornello ............ Tony Baratta
Retornello’s Daughters .......... Rosemary Byers, Jean Colter and Velma Lipscombe
Puff ...................................... John Lucke

*

CHARACTERS OF THE OPERA
IN ORDER OF APPEARANCE

1st Sentry .................................. Billie Williams
2nd Sentry .................................. Kent Rogers
Sir Christopher Hatton ............... Warren Wheatland
Sir Walter Raleigh ....................... William Estes
Earl of Leicester ......................... Warren Martin
Governor of Tilbury Fort ............. Don Finch
Master of the Horse ..................... Carl C. Hawks
Sir Francis Drake ........................ Keith Aldrich
Tilburina ................................. Peggy Ann Bruce
Nora Conidante ........................... Doris Vert
Don Ferola Whiskerandos .............. George Priest
Beefeater ................................. Richard Pershing
Pollina .................................... Virginia Blakeman
Ellena ................................. Myrna Langton
Queen Elizabeth ........................ Doris Conley

Ensemble: Mary Alice Stewart, Beverly Hanberry, Rosemary Byers, Velma Lipscombe, Jean Colter, Ray Corzatt, Robert Knowles, George Klinell.
THE SYNOPSIS

ACT I

SCENE 1 — Breakfast Room in Dangle’s House
SCENE 2 — Drawing Room in Dangle’s House

* ACT II
Drury Lane Theatre

* ACT III
Drury Lane Theatre

Concertmeister ...................... Gaylord H. Browne
Mr. Hopkins Stage Manager ......... James D. Young
Maestro Volkanovski ................. Ian Alexander

THE ORCHESTRA

Violins ........................... Bob Atwood, D. N. Gelman and Marilyn Stultz
Cello ................................ Keith Menen
Bass .................................... George Rappaport
Flute ................................. Ed Beardsley
Oboe .................................. John Farruggia
Clarinet ............................. Tom Cosgrove
Bassoon ............................... Robert Orner
Horn .................................. Carolyn Stevens
Trumpets ............................. Dorothy Lilly and Meryl Butler
Trombone .......................... Edward Capparelli
Percussions ....................... Joe Mays

Orchestra prepared under the direction of Gaylord H. Browne
TECHNICAL STAFF

Stage Manager.............................Ray Jewett
Assistant Stage Manager...................Tony Baratta
Ushering.................................Alpha Gammas and Knights

COMING EVENTS OF INTEREST

*  
Pepperdine College Band Spring Concert....May 12, 1950
Intercollegiate Glee Club Festival..........May 13, 1950
Pepperdine String Quartet.................June 1, 1950

  David Holguín............Violin
  Gaylord H. Browne........Violin
  Zoltan Kurthy.............Viola
  James Arkatov............Cello
THE OPERA WORKSHOP
of
George Pepperdine College
presents
Debussy's
THE PRODIGAL SON
Mozart's
BASTIEN and BASTIENNE
and
THE CORONATION SCENE
from
Moussorgsky's
BORIS GODUNOV

Directed by
DR. IAN ALEXANDER

COLLEGE AUDITORIUM
March 2nd, 3rd, and 4th at 8:30 p.m.
THE PRODIGAL SON

THURSDAY       FRIDAY       SATURDAY
Lia           Peggy Ann Bruce    Virginia Blakeman    Doris Vert
Azael         Carl Hawkes       George Priest       Warren Martin
Simeon        Warren Wheatland  Warren Wheatland    Warren Wheatland

Ensemble: The Misses Blakeman, Browne, Bruce, Byers, Colter, Conley, Hanberry, Langton, Lipscombe, Song, Stewart, and Vert.


☆

BASTIEN AND BASTIENNE

THURSDAY       FRIDAY       SATURDAY
Bastienne     Rosemary Byers   Doris Conley       Mary Alice Stewart
Bastien       Warren Martin    William Estes     George Priest
Colas         Keith Aldrich    Don Finch        Douglas Spaulding

Ensemble: Evelyn Browne, Myrna Langton, David Sacks and Tom Stewart.

☆

BORIS GODUNOV

Tsar Boris .................................................. Don Finch
Prince Shouisky ............................................ George Priest
Ensemble: The Misses Baird, Blakeman, Browne, Bruce, Byers, Colter, Conley, Davis, Dunahoe, Dunaway, Faiss, Hanbery, Jorgensen, Langton, Lewis, Lipscombe, Mead, Morrison, Mozley, Murphy, Song, Stewart, Vert, Voorhies, Wahl, and Wilburn.

The Messrs. Aldrich, Bridges, Chase, Corzatt, Currie, Estes, Gillen, Hawkes, Johnson, Kiesel, Klinell, Knowles, Martin, Mitchell, Pitts, Priest, Rogers, Sacks, Shattuck, Spaulding, Steele, Stewart, Tiedtke, Wells, Wheatland, and Williams.

☆

The Prologues of all three operas spoken by Virginia Jaeger

☆

Conductor.................................................. Dr. Ian Alexander

Orchestra prepared under the direction of Mr. Gaylord H. Browne

Additional Choristers from the Men's and Women's Choruses by courtesy of Mr. Neil Hill

Choreography............................................ Miss Mary Virginia Page

Chorus Master............................................. Warren Wheatland

Rehearsal Pianist........................................ Miss Mary Philips

Scenery for The Prodigal Son and Boris Godunov painted by Keith Aldrich

Costumes by Mrs. Lilian Wintermeyer and Goldstein and Co. of San Francisco
Stage Manager...............................Ray H. Jewett, Jr.
Assistant Stage Manager......................Tony Baratta
Lighting........................................Howard Rainey
Properties......................................Keith Aldrich
Make-up........................................Mark Keisel
NORTH TEXAS STATE COLLEGE
SCHOOL OF MUSIC

Presents

Romeo and Juliet

An Opera by Charles Gounod
Mary McCormic, producer
George Morey, conductor

Spring, 1950
CAST OF CHARACTERS

Juliet Soprano Marjorie Mcclung, Wanda Saxon
Stephano Soprano Pat Rippy
Gertrude Mezzo-Soprano Juanita Teal
Romeo Tenor Bill Blankenship, David Taylor
Tybalt Tenor David Jones
Benvolio Tenor Lindy Rogers
Mercutio Baritone Edgar Stone
Paris Baritone Bill Sparks
Gregorio Baritone Dick Jacobs
Capulet Basso-Cantante Alfred Skoog
Friar Laurence Bass Bill Sparks, Bill Evans
The Duke Bass James Basken

Mary McCormic, Director of Opera Workshop
Dr. George Morey
Willard Elliot
Julia Dean Evans
Nancy Wright
John Bice
Joe Johnson

* * * *

ACKNOWLEDGEMENTS

Anna Mae Schimenti Scenery
Theo Lieben, Omaha, Nebraska Costumes

SPONSORS

San Jacinto Kiwanis Club Amarillo
The Borger Music Club Borger
Lions Club Plainview
Cultural Entertainment Committee, University of Texas Austin
Synopsis of "Romeo and Juliet"

ACT I

Ballroom in Capulet’s Home. Capulet is giving a great function, introducing his daughter Juliet to society. He presents her to the guests. Juliet sings a lovely waltz song “Song, jest, perfume and dances.” Romeo Montague enters the enemy’s country, masked. He is fascinated by Juliet and the girl by him. Duet: “Lovely angel.” Tybalt recognizes in Romeo a Montague and threatens to kill him. But he is restrained by Capulet and the merriment continues.

ACT II


ACT III

Cell of Friar Lawrence. Here Romeo and Juliet meet to be married. The Friar consents to wed them hoping that this will end all enmity between two powerful houses. After the marriage Juliet returns home with Gertrude, her nurse. The next scene is a street in Verona. Stephano, the page, sings an air before Capulet’s home, thinking his master Romeo is still there. He arouses Gregorio and a fight ensues. The battle is interrupted by the arrival of Mercutio and Tybalt, who also begin to quarrel. Romeo appears, tries to make peace, and is insulted by Tybalt. He fights and slays him. The Duke of Verona hears of the act and banishes Romeo from the kingdom.

ACT IV

Juliet’s Room. Here Romeo is secretly taking leave of Juliet before leaving the country. She pleads with him not to depart, but his going is a necessity. As he leaves Capulet and the Friar enter. They tell Juliet it was Tybalt’s dying wish that she marry Paris. When alone with the Friar, Juliet tells him she prefers death to separation from Romeo. The good man, deeply touched, reveals a plan whereby she may be reunited to her husband. He gives her a sleeping potion which she is to take just before her proposed wedding to Paris. All will think she is dead. Friar: “Loud will they praise the sound of lamentation.” When Capulet comes with Paris she drinks the potion and sinks unconscious into her father’s arms. All think she is dead.

ACT V

Tomb of Juliet. The lovely girl, who is mourned as dead, lies on her bier, still in a trance. Romeo has failed to get the Friar’s message explaining the ruse. He forces his way into the tomb. Beside himself with grief, he drinks a vial of poison. But soon Juliet regains consciousness. Romeo heedless of the poison, embraces her in wild joy. Romeo: “Tis I—Romeo, thine own.” Duet: “Come, the world is all before us.” But Romeo now remembers the poison and tells Juliet that he will soon be dead. Juliet, realizing that life is hopeless without Romeo, remembers her dagger. She draws it out and stabs herself. The lovers die in each other’s arms, just as in the tragedy of Shakespeare.
## OPERA PERSONNEL

<table>
<thead>
<tr>
<th>Name</th>
<th>City</th>
<th>Name</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anderson, Elizabeth</td>
<td>Clarksville</td>
<td>Mapes, Marian</td>
<td>Houston</td>
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<td>Bailey, Virginia</td>
<td>Amarillo</td>
<td>Martin, Clifton</td>
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<td>Dallas</td>
<td>Maxwell, Sally</td>
<td>Denton</td>
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<td>Blankenship, Bill</td>
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<td>McClung, Marjorie</td>
<td>San Antonio</td>
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<td>Bounds, Annie</td>
<td>Cleveland</td>
<td>McCuiston, Carmen</td>
<td>Lawton, Okla.</td>
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<td>Bruce, Lois</td>
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<td>Bullock, Marilyn Joy</td>
<td>Newcastle</td>
<td>Phillips, Lucille</td>
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<td>Rogers, Lindy</td>
<td>Wichita Falls</td>
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<tr>
<td>Gilkison, Mildred</td>
<td>Fort Worth</td>
<td>Taylor, David</td>
<td>Denton</td>
</tr>
<tr>
<td>Harrison, Paul</td>
<td>Dallas</td>
<td>Teal, Juanita</td>
<td>Dallas</td>
</tr>
<tr>
<td>Heighten, Marjorie</td>
<td>Graham</td>
<td>Vaughn, Robert</td>
<td>Vernon</td>
</tr>
<tr>
<td>Jacob, Richard</td>
<td>Dayton, Ohio</td>
<td>Willis, Joan</td>
<td>Dallas</td>
</tr>
<tr>
<td>Jones, David</td>
<td>Greenville</td>
<td>Wright, Nancy</td>
<td>Fort Worth</td>
</tr>
</tbody>
</table>

## ORCHESTRA PERSONNEL

### FIRST VIOLINS
- Don Hatch, Ardmore, Oklahoma
- Larry Bishop, San Angelo
- Chris Xeros, Dallas
- Lou Ann Hardy, Lubbock
- Robert Cretsinger, Fort Worth
- Charlene Rosenthal, Fort Worth
- Barbara Corkins, Port Arthur

### SECOND VIOLINS
- Jean Harris, Denton
- Jerome Guilbeau, Galveston
- Francene Pearce, Crane
- Lois Estop, San Angelo
- Paul Kelly, Kerrville

### VIOLAS
- Margaret Grubb, Denton
- Olga Eitner, Denton
- Kenneth Collins, Fort Worth

### CELLO
- Allan Richardson, Denton
- Grace Collins, Tulsa, Oklahoma
- Mrs. Edith Knauer, Denton
- Mary Jane Wilson, Ennis

### BASS VIOL
- Ann Sealy, Denton
- Bob McLain, Denton
- Lou Cable, Lufkin
- Billy Perry, Beaumont
- Jervis Underwood, Greenwood

### OBOE
- Donna Miller, Crane
- Janet Smith, Houston

### ENGLISH HORN
- Janet Smith

### CLARINET
- Mary Jane Sullivan, Denton
- Philip Slavick, Memphis, Tennessee

### BASSOON
- Willard Elliot
- Judy Seller, Alvin

### HORN
- Mac Fullerton, Abilene
- Ernestine Berry, Spur
- Myers Hudson, El Campo
- Ruth Trammell, Fort Worth

### TRUMPET
- Merlin Jenkins, Comanche
- Douglas Wiche, Mt. Vernon, Illinois

### TROMBONE
- Lloyd Cook, Dallas
- Lloyed Perkins, Tucker, Georgia
- Jay Covington, San Angelo

### TYMPANI
- Jack Rumbley, Cleburne

### HARP
- Anita Harvey, Denton

### MANAGER and LIBRARIAN
- Jervis Underwood
- Faculty Member
DRAKE UNIVERSITY

presents

The Drake Choir

ON TOUR

1949 Season

APRIL FOURTH to APRIL SIXTEENTH
Choral Program

STANFORD HULSHIZER, Conductor

LUCIEN STARK, Accompanist

The program will be selected from the following:

Sacred Compositions:

Exultate Deo..............................................Palestrina
O Bone Jesu...............................................Palestrina
Here Yet Awhile.......................................Bach
When Life Begins to Fail Me................................Bach
from “The Passion According to St. Matthew”
All Breathing Life, Sing and Praise Ye The Lord...........................Bach

Motet, Op. 29, No. 2 (Psalm Ll).....................................Brahms
Create in me, O God, a pure heart
Cast me not away from Thy countenance
Grant unto me the joy of Thy salvation

O Praise Ye God...........................................Tschaikowsky
Cherubim Song............................................Glinka
Alleluia....................................................Randall Thompson
Agnus Dei....................................................Kalinnikof
Lord God of Hosts.......................................Sateren
None Other Lamb.........................................Edmundson
Entrance Scene from “Advent Motet”..........................Schreck

The Choir

Madrigals:

When Flow’ry Meadows Deck the Years..................................Palestrina
The Silver Swan............................................Gibbons
Quand mon Marie...........................................Orlando Di Lasso
The Little White Hen......................................Scandello

The Madrigal Singers

Secular and Folk Songs:

Love in Grief—from “Grief to Glory”..........................Christiansen
Children of the Heavenly Father..........................Swedish arr. Pyle
Charlottown.................................................American arr. Bryan
An Eriskay Love Lilt.......................................Welsh arr. Robertson
O Susanna..................................................Foster-Cain

The Choir

The above program will be presented in Des Moines on Sunday, May 29, 1949, at the University Christian Church at 4:00 p.m. as a special feature of the 1949 Commencement Week activities.
**Opera Program**

Staged and Produced by Genevieve Wheat Baal and Stanford Hulshizer

Lucien Stark, Accompanist

Othello ................................................................. Verdi

Duet and Chorus..............................................“Chi all’ escaha morso”

Jago......................................................Robert Rapp, Baritone
Roderigo...........................................Keith Langdon, Tenor

Aria chosen from Operatic Favorites

Faust ........................................................................ Gounod

Scene and Duet.................“If I pray” (Faust, Mephistopheles)
Cavatina........................................“Even bravest hearts” (Valentine)
Waltz and Chorus..............................................“Light as air”
Scene..............................................“It was high time” (Mephistopheles)
Duet..............................................“’Tis growing late” (Margarita, Faust)
Serenade......................“What are you still awaiting?” (Mephistopheles)
Trio......................................................“What is your will with me?”

Faust.............................................................John Clegg, Tenor
Mephistopheles..............................Roger Fee, Bass
Valentine........................................Robert Pfaltzgraff, Baritone
Margarita........................................June Dwyer, Soprano
Siebel........................................Shirley Garber, Mezzo-soprano

Il Trovatore ........................................................................ Verdi

Scene and Chorus..............................................“Miserere scene”

Leonora........................................Virginia Kreutz, Soprano
Manrico....................................Hal Kreutz, Tenor
Ruiz..............................................David Ward, Tenor

The Telephone .................................................................... Menotti

Scene.................................................................Betty Jo Burton, Soprano

Lucy.........................................................Douglas Bredt, Baritone

I Pagliacci ........................................................................ Leoncavallo

Chorus.................................................................The Bell Chorus
Duet......................................................(Nedda, Silvio)
Aria............................................................. “Vesti la giubba” (Canio)

Tonio...............................................Robert Pfaltzgraff, Baritone
Nedda........................................Grace Hyde, Soprano
Silvio...............................................Allen Clingman, Tenor
Canio...............................................Keith Kaldenberg, Tenor

**INTERMISSION**
The Drake Choir

Miss Alice Armbruster  
Mr. Robert Badgley  
Miss Theodra Barlow  
Miss Lorraine Bjelland  
Miss Floraine Blake  
Mr. Douglas Bredt  
Mrs. Lois Williams Brehm  
Mr. Arthur Bryant  
Mr. Larew Clark  
Mr. John Clegg  
Mr. Allen Clingman  
Mr. Robert Coleman  
Miss Shirley Crawford  
Miss Dorothy Davies  
Mrs. Ruth Hood  
Miss June Dwyer  
Miss Shirley Garber  
Mr. Jean Evers  
Miss Betty Gorndt  
Miss Diane Griffith  
Mr. William Hansen

Miss Barbara Hayes  
Miss Margaret Heft  
(secretary)  
Miss Berniece Helgeland  
Miss Shirley Henke  
Mr. James Hess  
Mr. Fred Hole  
Miss Grace Hyde  
Mr. Dennis Johnson  
Miss Marilyn Juergens  
Mr. Keith Kaldenberg  
(Librarian)  
Mr. Robert Kelly  
Miss Shirley Kluckhohn  
Mr. Hal Kreutz (Librarian)  
Mrs. Virginia Kreutz  
Mr. Keith Langdon  
Mr. Paul Lessenger  
Mr. Kenneth MacGregor  
Miss Darlene Maher  
Mr. Clyde Maughan  
Mr. William Melton  
Mr. Crist Mikkelson  
(President)  
Miss Patricia Miles  
Miss Phyllis Morris  
Miss Marilyn Mossman  
Mrs. Ann Nicely  
Mr. Paul Nicely  
Mr. Robert Pfaltzgraff  
Miss Audrey Perdue  
Miss Mary Phillip  
Miss Caroline Phillippe  
Mr. Robert Rapp  
Mr. Bill Reid  
Miss Mildred Rix  
Mr. Lucien Stark  
Mr. David Thompson  
Miss Phyllis Timmerman  
Miss Mary Timmerwilke  
Mr. David Ward  
Mr. Richard Wulf  
Mr. Ed West

Technical Production Staff

Stage Manager.............................................Donald Bain

Lights ........................................................................................................Austin Perego

Properties..........................................................Robert Badgley, Virginia Kreutz, Hal Kreutz,  
Richard Wulf, Fred Hole, Robert Coleman

Costumes...... Marilyn Juergens, Lorraine Bjelland, Richard Wulf, Jean Evers,  
Patricia Miles, June Dwyer, Shirley Kluckhohn, Mary Phillip,  
Ann Nicely, Paul Nicely

Make-Up....Keith Kaldenberg, Floraine Blake, Dorothy Davies, Betty Gorndt,  
Diane Griffith, Shirley Henke, Darlene Maher,  
Caroline Phillippe, Phyllis Timmerman

Publicity and Programs............Theodra Barlow, Arthur Bryant, Larew Clark,  
Shirley Garber, Barbara Hayes, Berniece Helgeland

One Kiss from New Moon—Copyright by Harms Incorporated used by permission.  
Scene from “The Telephone” presented by arrangement with G. Schirmer & Co.  
Aria and Chorus: Habanera (Carmen)  
Duet: "Parle moi de ma mere" (Don Jose, Micaela)  
Aria and Trio: The Card Scene (Carmen, Frasquita, Mercedes)  
Aria: Flower Song (Don Jose)  
Dance: Spanish Dance  
Finale: Toreador Song (Escamillo)  

Carmen: Diane Griffith, Contralto  
Don Jose: Fred Hole, Tenor  
Micaela: Mary Timmerwilke, Soprano  
Frasquita: Floraine Blake, Soprano  
Mercedes: Shirley Crawford, Mezzo-Soprano  
Escamillo: Douglas Bredt, Baritone  

The Dancer: Robert Sonderegger  

Arias chosen from Operatic Favorites  

Finale: Selections from favorite Light Operas.  
The Girl: Dorothy Davies, Soprano  
The Boy: Keith Kaldenberg, Tenor  
The Men: James Hess, Tenor; Larew Clark, Baritone  

Ensemble:  
Larew Clark  
Allen Clingman  
Betty Gorndt  
William Hansen  
Shirley Henke  
James Hess  
Marilyn Juergens  
Paul Nicely  
Patricia Miles  
Ann Nicely  
Marilyn Mossman  
Caroline Phillippe  
Richard Wulf  

The Page: Robert Badgley  

and Entire Cast  

***  

Arias  

Chosen from Operatic Favorites  

Accompanists: Lucien Stark, Lois Brehm, Margaret Heft,  
Marilyn Juergens, Clyde Maughan  

Samson et Delilah: Saint Saens  
Aria: Mon couer s'ouvre a ta voix: Darlene Maher, Contralto  

Herodiade: Massenet  
Aria: Vision Fugitive: Paul Lessenger, Baritone  

Barber of Seville: Rossini  
Aria: Una voce poco fa: Floraine Blake, Soprano  

Othello: Verdi  
Aria: Ave Maria: Phyllis Morris, Soprano  

La Giocanda: Ponchielli  
Aria: Cielo e mar: Hal Kreutz, Tenor  

Madame Butterfly: Puccini  
Aria: One Fine Day: Patricia Lee Miles, Soprano  

Barber of Seville: Rossini  
Aria: Una voce poco fa: Betty Gorndt, Soprano  

Carmen: Bizet  
Micaela's aria: Phyllis Timmerman, Soprano  

The Masked Ball: Verdi  
Aria: Eri Tu: Robert Coleman, Baritone  

The GirL: Dorothy Davies, Soprano  
The Boy: Keith Kaldenberg, Tenor  
The Men: James Hess, Tenor; Larew Clark, Baritone  

Ensemble:  
Larew Clark  
Allen Clingman  
Betty Gorndt  
William Hansen  
Shirley Henke  
James Hess  
Marilyn Juergens  
Patricia Miles  
Ann Nicely  
Marilyn Mossman  
Caroline Phillippe  
Richard Wulf  

The Page: Robert Badgley  

* * *
Program Notes

THELLO .................................................................................Verdi

We find Othello in the great hall of his castle celebrating his complete victory over the Turkish fleet. Among his Lords and Generals are Jago and Roderigo, who are drinking the King's health; and secretly smarting with a desire for promotion to higher rank as Governor of Cyprus and General in the Venetian Army.

FAUST ..................................................................................Gounod

We present portions of the opera "Faust"; some familiar and other lesser known scenes. Faust, hoary and bent with age, calls upon Satan for help to capture happiness and youth again. A magic potion renews his youth, but his soul is lost?

Valentine, the brother of Margarita, asks protection for his sister while he is serving in the army; Siebel, a young friend, offers his help. Faust is infatuated with the gentle innocent Margarita; while the Devil gloats over the love affair. Mephistopheles sings a villainous Serenade to Margarita, which insults Valentine, who has just returned from war. Our portion of this opera ends in the trio where Valentine attacks Faust and the Devil, but has no chance with the Master of Black Magic.

IL TROVATORE—Miserere Scene..........................................Verdi

Outside the dungeon tower of Aliaferia, Ruiz leads Leonora. She hopes to save Manrico who has been cast into prison. She sings an expressive beautiful melody, declaring her hope that love will penetrate into his dungeon.

The tolling bell and the mournful chant of the Priests fill Leonora with terror. We hear the Troubadour sighing forth his plaint from the prison. He is unconscious of all that is taking place around him. Leonora, still terrified exclaims:

"Forget thee can I never,
I'm thine, I'm thine forever!"

THE TELEPHONE ....................................................................Menotti

This contemporary opera needs no explanation; it cleverly shows how love can win, although sidetracked many times by that demon, the telephone.

I PAGLIACCI ...........................................................................Leoncavallo

The wandering troupe of “clowns” and Nedda attract the villagers, who are celebrating a Feast day. Church bells are heard, and the famous “Chorus of the Bells” is sung. The voices fade away in the distance.

Silvio, a villager, appears and Nedda and he plan to run away to some place where they can be happy. Tonio, who has been spurned by Nedda, shows Canio that Nedda is unfaithful to him. Worn out with passion and jealousy Canio sings the famous aria "Vesti la giubba."

CARMEN .................................................................................Bizet

Brilliant “spots” from the opera “Carmen,” take us through the popular Habanera” to the tender duet of Micaela and Don Jose. She has brought him letter from his mother. We hear the contrasting emotions of Carmen and her two friends in the Card Scene and close with the ever thrilling “Toreador Song.”

The Page.................................................................Robert Badgley
SCENES FROM “TURANDOT”
PRESENTED BY ARRANGEMENT WITH
RICARDI AND CO., NEW YORK

TURANDOT .......................................................................................... PUCCINI

Recit........................................... “Popolo di Pekino” (Mandarin)
Chorus................................................... “Gira la cote”
Trio........................................... “Houna casa” (Ping, Pong, Pang)
Aria and Chorus.............................. “O giovinetto” (Il Principe)
Aria.............................................................. “O Principi!” (Turandot)
Aria.............................................................. “Signore, ascolta” (Liu)
Chorus.............................................................. “La sui monti dell’est”
Aria.............................................................. “Nessun dorma” (Il Principe)
Chorus.............................................................. “O sole vita! Etemita!”
Mandarin........................................... Crist Mikkelsen, Baritone
Ping....................................................... Robert Coleman, Baritone
Pang.............................................................. William Reid, Tenor
Pong.............................................................. Dennis Johnson, Tenor
Il Principe........................................... Keith Kaldenberg, Tenor
Turandot............................................... Phyllis Timmerman, Soprano
Liu.............................................................. Grace Hyde, Soprano
Chorus—Barbara Hayes, Ann Nicely, Margaret Heft, Theodora Barlow, Shirley Kluckhohn, Caroline Phillippe, Shirley Garber, Ruth Hood

PROGRAM NOTE

The Mandarin speaks to the crowd which has gathered at the Imperial Palace. Turandot, the Princess, has decreed that whosoever would win her hand must solve three riddles, and failing, must suffer death. The unknown Prince is greatly thrilled by the cold beauty of Turandot, and unmindful of the council of the three court officials: Ping, Pang and Pong, determines to brave the Princess' enigmas. One by one the Prince answers them boldly and correctly. The Princess longs to be saved from the stranger: who says he will release her if she will find out his name by dawn. All night long the heralds search through the city. Liu, the slave girl, cries out that she is the only one who knows his name, but she loves him so much, she kills herself rather than tell. Turandot does not understand this self sacrifice, but she does realize she is shaken by a new emotion and murmurs “His name is Love”; and the multitude which has assembled, sings for joy.

CARMEN ........................................................................................................ Bizet

Brilliant “spots” from the opera “Carmen,” take us through the popular “Habanera” to the tender duet of Micaela and Don Jose. She has brought him a letter from his mother. We hear the contrasting emotions of Carmen and her two friends in the Card Scene and close with the ever thrilling “Toreador Song.”
INDIANA UNIVERSITY
SCHOOL OF MUSIC
Thirty-First Season—Seventy-Seventh Program
1948-49

PARSIFAL
A Religious Music Drama
in Three Acts
by
RICHARD WAGNER

ERNST HOFFMAN, Musical Director
HANS BUSCH, Stage Director

AN INDIANA UNIVERSITY OPERA DEPARTMENT PRODUCTION

WILFRED C. BAIN, Dean of the School of Music

PALM SUNDAY APRIL 10, 1949
Act I—4:00 p.m.
Acts II, III—7:15 p.m.

INDIANA UNIVERSITY AUDITORIUM
FINE FOOD
EFFICIENT SERVICE

THE GABLES
Stop in After the Show

CAST

Parsifal - - - - - - - - - - Guy Owen Baker
        Mary Alice Hensley
        Act I, Scene I
        Act II, Scene I
        Hazel Dell Shirley
        Act II, Scene II
        Act III

Kundry - - - - - - - - - -
        Thomas Merriman

Gurnemanz - - - - - - - - - -

Amfortas - - - - - - - - - -
        David Aiken

Klingsor - - - - - - - - - -
        Charles Campbell

Titrel - - - - - - - - - -
        George Krueger

Four Pages - - - - - - - - - -
        Anne Weeks
        Joan Merriman
        Howard Kahl
        James Roderick

Two Knights - - - - - - - - - -
        Jack Jackson
        Richard McKinzie

"The Place To Go For the Brands You Know"

Kahn Clothing Co.

Down Town Bloomington
CAST, Continued

Six Singing Flower Girls

Anne Weeks
Joan Merriman
Jacqueline Mead
Marjorie Foster
Lou Herber
Sara Ann Fisher

Flower Girl Dancers

Members of the Modern Dance Workshop

Pages

Members of Modern Dance Classes

Chorus of Knights and off-stage

Women's Chorus

The University Singers and The I.U. Men's Concert Choir

English Translation

Ernst Hoffman

The Indiana University Symphony Orchestra

Williams Jewelry Store

114 North Walnut
Phone 5670
PRODUCTION STAFF

Assistant Stage Director - - - - - - - - - Charles Campbell
Stage Manager - - - - - - - - - - - Richard McGuire
Choreography - - - - - - - - - - - - - - Jane Fox
Procurements - - - - - - - - - - - - - - Herbert Shive
Coaches - - - - - - - - - - - - - - - - - Cola Heiden
                    - - - - - - - - - - - - - - - - - Ruth Cheron
Director of off-stage music - - - - - - - - - - - - - Bernhard Heiden
Chorus Coaches - - - - - - - - - - - - - - { Wilfred C. Bain
             - - - - - - - - - - - - - - - - - - - - - George F. Krueger
Director of Opera Workshop - - - - - - - - - - - - - - Myron Taylor
Wardrobe and Properties - - - - - - - - - - - - - - Hannah Morris
Chief Electrician - - - - - - - - - - - - - - - - - Chester Grayson
Student Stage Hands - - - - - - - - - - - - - - - { Don Patton
                    - - - - - - - - - - - - - - - - - - - - - Kent Newbury
                          - - - - - - - - - - - - - - - - - - - - - John Goen
                              - - - - - - - - - - - - - - - - - - - - - Robert Soller
Scenery Executed by - - - - - - - - - - - - - - Robert H. Merrill, Indianapolis
Costumes and Wigs Furnished by - - - - - - - - - - - - - - Goldstein and Co., San Francisco

STOUTE'S PHARMACY
CUT RATE DRUGS
—Prescription Specialists—
SUCCESSION OF SCENES

ACT I
Scene I—A forest in the Domain of the Grail, the Castle of Montsalvat in the northern part of Gothic Spain.
Scene II—The Temple of the Grail

ACT II
Scene I—Klingsor’s Magic Tower on the southern slope of the same mountains.
Scene II—Klingsor’s Flower-Garden

ACT III
Scene I—Another part of the forest in the Domain of the Grail Knights
Scene II—The Temple of the Grail

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Downtown
HISTORY AND BACKGROUND, Continued

FAUST, conceived and born and worked upon throughout a life-time, is more than just a play; as Beethoven's Ninth Symphony was meant to be a message to all mankind of good will; Wagner's PARSIFAL is the expression of a burdened soul's faith in Christian redemption.

Like Siegfried, Parsifal is born and grows up in the forest. Naive and fearless, he sets out into the world; like Siegfried, the first woman he encounters makes him afraid. But unlike Siegfried, the pagan who falls victim to evil powers and intrigues, Parsifal, the Purest Fool, through compassion, recognizes and conquers evil to become the savior of the Christian relics. Gurnemanz, his mentor, bears traces of Tristan's faithful Kurwenal, of Hans Sachs, the poet-shoemaker in DIE MEISTERSINGER, and even of Mozart's Sarastro. Kundry's cursed double life; her waiting for the man to absolve her from former sins; her passionate embrace disguised as motherly love; her narration of the sufferings and death of Parsifal's mother: all these elements are in many ways related to the character of Brünnhilde in SIEGFRIED. One of the main ideas of PARSIFAL—the fight between profane and divine love—can be found much earlier in Tannhäuser's divided love between the heathen goddess Venus and the pious Elizabeth. Even the flower maidens in Klingsor's Magic Garden are distant but obvious relatives of the orgiastic lovers in Venus' Mountain, and they have a very similar function.

With the exception of Wagner's earliest operas and DIE MEISTERSINGER, the human longing for redemption from passion and sin is the leading motive of all his works. To a large extent his heroes and their actions are but symbols of life and destiny. The Flying Dutchman and Senta, Tannhäuser and Elizabeth, Tristan and Isolde, Kundry,—they all are redeemed by death; but Parsifal lives, a sublime symbol of faith.
FOREWORD TO SYNOPSIS

According to legend the Holy Grail, the cup from which Christ drank at the last supper and which received the blood He lost at the cross, is guarded by a brotherhood of Knights on Montsalvat in Northern Spain. Their chief mission is to protect and perpetuate this relic, together with the Holy Spear which pierced the side of Christ as he hung on the cross.

The founder of the Grail, King TITUREL, received these tokens from angelic messengers. Too old to officiate at the Sacrament of the Holy Communion, TITUREL is represented by his son, King AMFORTAS.

The archfoe of the Grail is KLINGSOR, a heathen magician, the symbol of antichrist. Rejected by the brotherhood of the Grail, KLINGSOR conjures up a magic castle and flower garden, inhabited by seductive maidens.

His most powerful, though unwilling ally is KUNDRY who is cursed with eternal life because she laughed at Christ on the cross. KLINGSOR, who deprived himself of his manhood in a vain attempt to become virtuous for ruling the Order of the Grail, is the only man who can resist KUNDRY'S charm. He uses KUNDRY and the flower maidens to seduce and destroy the Knights of the Grail with the object of obtaining the Holy Relics for himself.

Some years preceding the beginning of the drama AMFORTAS attempts to destroy KLINGSOR, but is led astray by KUNDRY. Thus he loses the Holy Spear to KLINGSOR and from it receives an incurable wound. This wound, symbolic of the sin of profane love, can be healed and the Spear recovered only by an innocent man able to resist KLINGSOR'S spell and the temptations of KUNDRY.

Though despising AMFORTAS for his weakness and unable to cure him, KUNDRY, restless and repentant of her sins, serves the Brotherhood of the Grail, whenever KLINGSOR releases her from his spell.
SYNOPSIS

The first act curtain opens on GURNEMANZ, an elderly knight of the Grail, and his pages as he calls them to morning worship. KUNDREY arrives with an ointment she has found in Arabia with which she hopes to cure AMFORTAS. AMFORTAS is carried in by his knights on the way to a lake whose waters will ease his pain. He forbids the knights to search any longer for herbs or ointments to cure him, afraid that during their travels they may fall under KLINGSOR’S spell. He recalls a heavenly promise made to him that “through compassion the Purest Fool” will heal him, but despairs and hopes for his death. GURNEMANZ offers him the medicine KUNDREY has brought, but KUNDREY does not accept his thanks and AMFORTAS is carried to his bath. KUNDREY’S strange behavior arouses the curiosity of GURNEMANZ’ pages who suggest to GURNEMANZ that she be sent to recover the Holy Spear. GURNEMANZ tells them how AMFORTAS lost the spear to KLINGSOR, of TITUREL’S founding the Castle of the Grail, and of the promise made to AMFORTAS: “Through compassion knowing, the Purest Fool; wait for him whom I select.” At this moment the calm of the forest is shattered by cries from the lake-shore. Someone has desecrated the Forest of the Grail by killing one of its holy swans. PARSIFAL, the culprit, is brought before GURNEMANZ, who questions him but PARSIFAL knows neither his name nor where he came from. He only recalls his mother’s name, Herzeleide (Heart’s Affliction). KUNDREY tells GURNEMANZ that PARSIFAL is the son of a noble warrior, Gamuret, who was killed in battle. To protect her son from such a fate his mother has brought PARSIFAL up in the woods, far from men, ignorant of weapons, a fool. KUNDREY tells PARSIFAL that his mother, left and forgotten by him in his wanderings, has died of sorrow. PARSIFAL, overcome by grief and remorse, is led away by GURNEMANZ to the Castle of the Grail, while KUNDREY returns to KLINGSOR’S spell.
**SYNOPSIS, Continued**

GURNEMANZ and PARSIFAL enter the Temple of the Grail where the knights are assembled for the Sacrement of the Last Supper. TITUREL, too old to attend, orders AMFORTAS to preside over the ceremony. AMFORTAS, overcome with pain, which is increased by the holy vision enlightening the knights, laments his sin and punishment. Invisible voices from the temple remind him of the Purest Fool, who will come to his rescue. The Grail is unveiled, AMFORTAS serves his office and the knights receive the Holy Communion. GURNEMANZ invites PARSIFAL to take part but he, overcome with wonder and silent compassion for AMFORTAS' suffering, stands motionless. Angered and disappointed by PARSIFAL'S silence, GURNEMANZ orders him from the castle.

The curtain opens on the Second Act. KLINGSOR is seen on his tower awaiting PARSIFAL'S arrival at his Magic Castle. KLINGSOR invokes the aid of KUNDRY to seduce the young fool who thus would become his servant. KUNDRY, longing for salvation and death, wants to refuse, but must obey her master's spell.

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**TEXTBOOKS**

**STATIONERY**

**GREETING CARDS**

**STUDENT SUPPLIES**

Nathan Hale Shop

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SYNOPSIS, Continued

PARSIFAL has defeated KLINGSOR’S warriors defending the castle and has sealed the wall of the Magic Garden. He gazes amazed at the FLOWER MAIDENS who accuse him of having killed and wounded their lovers. Then they vie with each other to win PARSIFAL’S love but he refuses them all. Their playing is interrupted by KUNDY, who calls PARSIFAL by name. No one, since he had left his mother, had known his name; he had forgotten it himself. KUNDY orders away the childish FLOWER MAIDENS and tells PARSIFAL of his parents’ love for each other and of their death. PARSIFAL, overcome with sorrow, accuses himself of having caused his mother’s death by leaving her. KUNDY embraces him as his mother embraced his father and offers him his mother’s last kiss. Suddenly PARSIFAL realizes that it was KUNDY’S sinful kiss that caused AMFORTAS’ wound. Recalling AMFORTAS’ suffering and the ceremony of the Grail, PARSIFAL breaks down in deep repentance for not having sooner understood his mission to save the king. KUNDY tries in vain to calm him and win his love, but it was her kiss that opened the youngster’s eyes to the sacred ground. While she weeps in repentance, PARSIFAL tells her of her longing to be pardoned by the Savior for having laughed at Him at the cross. Throughout the ages, all over the world she has been searching for Christ to be forgiven; but whenever she believed she had found him in an innocent man, a sinner sank into her arms. Longing for salvation, yet under KLINGSOR’S spell, symbolic of her own sinful passion, KUNDY implores PARSIFAL to stay with her for only one hour; after that she would even show him the way to AMFORTAS whom she despises. Rejected by PARSIFAL, she curses his pathway so that he may never be able to return to AMFORTAS. In mad despair she calls for KLINGSOR’S aid. KLINGSOR throws at PARSIFAL the very spear that wounded AMFORTAS, but a miracle occurs and the spear remains suspended over PARSIFAL’s head. He takes the Spear and with it makes the sign of the cross. KLINGSOR’S power is broken, the Flower Garden vanishes. As PARSIFAL leaves he turns to KUNDY with the words: “You know where you again can find me.”

When the curtain opens on the third act it is Good Friday morning. Several years have passed and the Knights of the Grail have despaired of curing the wound of AMFORTAS and of recovering the Holy Spear. GURNEMANZ, grown old, has become a hermit in the forest. He discovers KUNDY half-dead on the floor of his domain of the Grail and that the tools of war are forbidden on that sacred ground. PARSIFAL baptizes KUNDY. While she weeps in repentance, PARSIFAL turns toward the meadow blooming in the sun of early spring. He expresses his amazement at the beauty and joy of nature on this day, the saddest day of the year, thanks to our Savior for its redemption through his sacrifice. PARSIFAL kisses KUNDY on the forehead—“You are weeping; see, the meadow is smiling”—and is accompanied by her and GURNEMANZ to the Castle of the Grail. Two trains of knights enter the Temple of the Grail, one with AMFORTAS on his litter, the other carrying the coffin of TITUREL who has died through his son’s neglect of his duties. The coffin is opened and AMFORTAS turns to his father’s body. He begs him, whose pure soul will go to heaven, to plead with God that he, AMFORTAS, may be forgiven and die. The impatient knights request AMFORTAS to uncover the Grail. In an outburst of despair AMFORTAS asks them to kill him, the sinner, and let the Grail glow by itself. At this climax of the tragedy PARSIFAL enters the Temple and touches AMFORTAS’ wound with the very spear that caused it. The wound is healed. PARSIFAL takes AMFORTAS’ place and returns the Holy Spear to the knighthood. KUNDY, redeemed, dies enlightened by the vision of the Grail.
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1947-48

FIFTH PROGRAM OF THE SPRING MUSIC FESTIVAL

"The Tales of Hoffmann"

Opera in Three Acts,
A Prologue and Epilogue

Book by Jules Barbier
MUSIC BY JACQUES OFFENBACH

ERNST HOFFMAN, Conductor   HANS BUSCH, Stage Director

AUDITORIUM
SATURDAY EVENING
MAY FIFTEENTH
EIGHT-FIFTEEN O'CLOCK
SYNOPSIS

Prologue: Luther's Wine Cellar in Nuremberg. The Muse of Poetry, Goddess of the Arts, appears. She declares her love for the poet Hoffmann (E.T.A. Hoffmann, a famous German romantic poet, 1776-1822.) She has protected him during three unfortunate love affairs and she now decides to save him, with the aid of alcohol, for his poetical mission, since he has again fallen in love. The Muse introduces the Italian prima donna Stella, who sings in Mozart's "Don Giovanni" which is being performed in the adjacent theater. The Muse changes herself into the student Nicholas, Hoffmann's friend. The City Counsellor, Lindorf, enters through the stage door preceded by Stella's servant Andres. Lindorf buys a letter from Andres addressed by Stella to Hoffmann. In this letter she speaks of her love to the poet and encloses the key to her dressing room, where she expects to meet him after the performance. Wishing to prevent this rendezvous, Lindorf decides to watch Hoffmann until he becomes intoxicated in the company of his student comrades. A noisy group of students come in. Hoffmann and Nicholas join them during the intermission of the "Don Giovanni" performance next door. Hoffmann and several students, and Stella, press. It is here self and absentminded. Hoffmann is in the company of Giulietta, his arm. Nicholas declares that he will not come to the rendezvous she had given him in her letter. Hoffmann, intoxicated, decides to go. Lindorf offers Stella his arm. Nicholas declares that from now on Hoffmann will only follow his art. The students join for the last verse of Kleinzach.

Act I: Spalanzani's Physics Laboratory. Hoffmann becomes the apprentice of Spalanzani, an eccentric physicist and inventor. He fails in love with Spalanzani's "daughter" Olympia, a clockwork doll fabricated by Spalanzani and by Coppelius, a specializing maker of magic lenses, binoculars, etc. Through a pair of glasses which Hoffmann obtains from Coppelius the doll appears alive to him, and he ignores his wife Antonia, who has protected him during the doll's invention with a bad check. At a party, which Spalanzani gives to present his doll, Hoffmann meets his beloved Olympia and convinces himself that the doll loves him. Coppelius appears and swears to avenge himself for Spalanzani's betrayal. Later, when Hoffmann returns, the doll gets out of control and Hoffmann is accused of having caused her to sing. Hoffmann is accused of having caused her to sing. In his despair he attempts to stab him. Nicholas saves Hoffmann who collapses over Antonia's body after the sudden arrival of Dr. Miracle, an evil genius who had caused the death of Hoffmann's predecessor in the physics laboratory. Miracle takes the key from Schlemthl's body, but Giulietta drills mockingly away in her gondola with Pitzichinacchio, a dwarf, in her arms. Hoffmann takes Hoffmann away before the guards arrive to arrest him for murder.

Act II: Crespel's Home. Antonia, the only daughter of the widower Crespel, wishes to become a singer as her mother had been. Crespel, aware of Antonia's weak constitution, fears that her love of singing may bring about her death. Antonia promises reluctantly that she will refrain from singing. Concerned and jealous, Franz, Hoffmann's friend, approaches his daughter, Crespel, and asks his servant, Andres, to let no one enter his house. Hoffmann secretly meets Antonia. Crespel enters suspiciously. Antonia leaves the room, but Hoffmann, in hiding, witnesses the sudden arrival of Dr. Miracle, an evil genius who had caused the death of Antonia's mother. Crespel tries in vain to throw Miracle out, fearful that he might kill his daughter as he had killed his wife. Miracle magically diagnoses Antonia's health in absentia, using an empty chair as the patient. Coppelius finally succeeds in ridding himself of the evil Miracle. Antonia returns and promises Hoffmann never to sing again. When Hoffmann has left, Miracle appears to Antonia as the evil part of her conscience. He hypnotizes her and by conjuring the voice of her late mother finally makes her sing. Crespel rushes in to find his daughter dying. He accuses Hoffmann of having caused her to sing. In his despair he attempts to stab him. Nicholas saves Hoffmann who collapses over Antonia's body after Miracle has pronounced her dead.

Act III: Giulietta's Palace in Venice. Hoffmann is in the company of Giulietta, a courtesan. Character like Lindorf, Spalanzani, and Dr. Mirkel, gives Giulietta a diamond ring to make her obey his command. With the help of a magic mirror she must deliver Hoffmann's soul to him, Hoffmann falls passionately in love with Giulietta, who succeeds in taking his reflection from him into her mirror. He learns from Dapertutto what has happened to him, but refuses to leave because of his love to Giulietta. He challenges Schlemthl, Giulietta's former lover, who has the key to her room, and kills him. Hoffmann takes the key from Schlemthl's body, but Giulietta drags mockingly away in her gondola with Pitzichinacchio, a dwarf, in her arms. Nicholas takes Hoffmann away before the guards arrive to arrest him for murder.

Epilogue: Luther's Wine Cellar in Nuremberg. Hoffmann has finished his tales. The "Don Giovanni" performance in the adjacent theater is over. Hoffmann remains alone with the Magic Reappear and pleads again with him to return his allegiance to poetry. The prima donna Stella enters, surprised that Hoffmann did not come to the rendezvous she had given him in her letter. Hoffmann, intoxicated, decides to go. Lindorf offers Stella his arm. Nicholas declares that from now on Hoffmann will only follow his art. The students join for the last verse of Kleinzach.
CHARACTERS OF THE DRAMA

Hoffmann - - - - - - - - - - Louis Vanelle
Olympia - - - - - - - - - - Anne Weeks
Antonia - - - - - - - - - - Vera Scammon
Giulietta - - - - - - - - - - Hazel Shirley
Stella - - - - - - - - - - Lou Herber
Andròs - - - - - - - - - - Robert Ray
Cochenille - - - - - - - - - - William Geiser
Franz - - - - - - - - - - Howard Kahl
Pitichinacchio - - - - - - - - - - Robert Ray
Lindorf - - - - - - - - - - David Aiken
Coppélius - - - - - - - - - - Charles Campbell
Miracle - - - - - - - - - - David Aiken
Dappertutto - - - - - - - - - - David Aiken
Mother - - - - - - - - - - Mary Hensley
Muse - - - - - - - - - - Joan Merriman
Nicholas - - - - - - - - - - Joan Merriman
Spolanzani - - - - - - - - - - Howard Kahl
Schlémil - - - - - - - - - - Stewart White
Crespel - - - - - - - - - - Earl Jones
Luther - - - - - - - - - - Charles Campbell
Nathanaël - - - - - - - - - - William Geiser
Hermann - - - - - - - - - - Charles Burr

Prologue and Epilogue: Luther’s Cellar in Nurnberg
Act I — Spolanzani’s Physics Laboratory
Act II — Crespel’s Home
Act III — Giulietta’s Palace in Venice

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Chorus

Monday, May 17, 7:15 p.m.
Recital Hall
Beatrice Colbert, Pianist
Senior Recital

Tuesday, May 18, 3:30 p.m.
Recital Hall
Student Recital

Tuesday, May 18, 7:15 p.m.
Recital Hall
Phyllis Rudisel, Violinist
Senior Recital

Thursday, May 20, 7:15 p.m.
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Brass Choir, Women’s Chorus, and
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Thursday, May 20, 4:30 p.m.
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Student Recital

Monday, May 24, 7:15 p.m.
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Joan Merriman, Soprano
Senior Recital

Tuesday, May 25, 8:30 p.m.
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Phyllis Rudisel, Violinist
Senior Recital

Wednesday, May 26, 4:30 p.m.
Recital Hall
Patten Foundation Lecture
Carleton Sprague Smith

Wednesday, May 26, 7:15 p.m.
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Kenneth Bidwell, Pianist
Senior Recital

Wednesday, May 26, 8:30 p.m.
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Orchestra
Ernst Hoffman, Conductor
Recital Hall
Student Recital

Thursday, May 27, 8:30 p.m.
Recital Hall
Anne Weeks, Soprano
Senior Recital

Friday, May 28, 7:15 p.m.
Recital Hall
Composer’s Forum
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Molière wrote his famous work "Le Médicin Malgré Lui" ("The Doctor in Spite of Himself") in 1666, immediately after the presentation of his great satire "Le Misanthrope." "Le Médicin" was partly designed to remove the censure which had been heaped on the playwright for "Le Misanthrope." It accomplished that purpose and at the same time it attained its place as one of the author's finest creations.

As for Gounod and "Le Médicin," he might never have written the work had it not been for a projected production of "Faust" in another Paris theater, which would have coincided with his own version. As it was "The Frantic Physician" proved his first operatic success.

Fame as a composer of opera had eluded Charles Gounod two or three times before he began working with Jules Barbier and Michel Carré, his librettists, on a musical version of Goethe's "Faust." The work was progressing satisfactorily when the announcement of the other presentation forced him to abandon his labor.

For a while the composer was despondent. Then came the suggestion that Barbier and Carré adapt Molière's famous comedy, "Le Médicin Malgré Lui," for the operatic stage. Gounod had worked with Molière material some five or six years before, when he did a five act comedy-ballet based on "Le Bourgeois Gentilhomme." That work had not proven a success.

This time the result of his efforts was a three act opera of such brilliance that it ran for 100 consecutive performances at the (Continued on Page 7)
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The Frantic Physician
(Continued from Page 5)

Théâtre-Lyrique, following its premiere on January 15, 1858. The Paris audiences adored the spritely rhythms and the gaiety of the work. Saint-Saëns put his finger on the sentiment of the public when he said "Le Médecin Malgré Lui" was the only French opera to approximate the masterly comic style of Mozart.

Thus, when "Faust" opened in March, 1859, the name Charles Gounod was already famous in operatic circles.

"The Frantic Physician" as presented by Opera Workshop represents a modern adaptation of the opera. In the original Gounod and his librettists tried to follow the text of the Molière satire too closely and the result was that the music often slowed up the movement of the plot.

The present version retains all the charm of the original—its gaiety and its melody—and makes of "The Frantic Physician" one of the finest comic works in operatic literature.

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A comic opera in two acts

Music by

CHARLES GOUNOD

Play by

MOLIERE

Louis XIV, King of France......................................................Ray Barbata
Sganarelle, a woodcutter......................................................Arthur Kraft
Martine, his wife.................................................................Constance A. Hanouések
Leander, a young gallant......................................................William Goodenough
Lucinda, Geronte's daughter..................................................Jacqui Adams
Valère, Geronte's servant.....................................................Peter Meyer
Lucas, Geronte's steward.....................................................William R. Grossman
Jacqueline, governess to Lucinda, wife to Lucas......................Jeanne London
Geronte, a rich country gentleman........................................William Werbell


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SCENE

The great audience hall of the Louvre in Paris, August 6, 1666
A stage in the center of the hall discloses the setting for
Act. I. A cleared place in a wood
Act. II. A room in Geronte's house
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WHO'S WHO

WILLIAM WERBELL (Geronte)

is making his first appearance with Opera Workshop. Last year he understudied the role of Thomas Bouche in "Down in the Valley" and understudied the part of the Mikado in the Gilbert and Sullivan work. The psychology major sang with the Masque and Lyre Opera Company for a year. He is a member of the Queens College Choral Society, the Peers and Peris and the Small Vocal Ensemble.

RAYMOND R. GROSSMAN (Lucas)
makes his solo debut in "The Frantic Physician." In addition to membership in Opera Workshop the pre-medical student belongs to Peers and Peris, the Choral Society and the A Capella Choir. He was the Lord Chancellor in "Iolanthe" and also appeared in "The Mikado."

WILLIAM WERBELL (Geronte)
is a graduate student working for his master's degree in music. He is making his Opera Workshop debut in this production. Mr. Werbell plays the piano and has studied the French horn.

ALBERT F. LIGOTTI
(The Conductor)

first wielded a baton at Bayside High School. He gained his love of music from his family and studied conducting under Michael Fiesley. This is the second season in which he is conducting an Opera Workshop production. Last year he performed the chore for the presentations of Pergolesi's "Livietta and Tracollo" and Weill's "Down in the Valley." Now a graduate student of Columbia Teacher's College, he is an accomplished trumpet player and has played with the Bayside High School Band, the Queens College Orchestra and Orchestral Society, the Coast Guard Academy Band, the Queens Symphonic Society, the Young Men's Symphony and the Doctor's Symphony. In addition to playing many radio and transcription dates, he found time to organize and conduct the Queensboro Sinfonietta. While at Queens he was assistant conductor of the Orchestral Society. His composition, "Chanticleer Variations," received a radio performance.

ARThUR KRAFT (Sganarelle)
made his Opera Workshop debut last season in the role of Mr. Parsons in Kurt Weill's "Down in the Valley." His dramatic background includes work with the Queens College Broadcasters and the Queens College Playshop. He starred in the Playshop's production of Thornton Wilder's "Our Town."

CONSTANCE A. HANouseK
(Martine)

has been connected with Opera Workshop since its inception in the Spring of 1947. At that time she was a member of the chorus of last year's "Down in the Valley.""The marriage of Figaro," last season she was stage manager for "Down in the Valley.""With Queens College Peers and Peris she has been production manager for "The Mikado" and has played the role of Hebe in "H.M.S. Pinafore."

JACQUI ADAMS (Lucinda)
created the role of Jennie Parsons in "Down in the Valley," in her Opera Workshop debut. The year before she had understudied the role of Suzanne in the Workshop's production of Wolf-Ferrari's "The Secret of Suzanne." Her musical activities at the college included membership in the A Capella Choir, the Small Vocal Ensemble, the Choral Society and Peers and Peris. She appeared with the "Nevada Little Theater" in "Junior Miss" and "Life With Father" and with the Bret Harte Summer Theater in "Dear Ruth."

WILLIAM GOODENOUGH (Leander)
is making his third appearance with Opera Workshop. He portrayed Don Basilio in "The Marriage of Figaro" and created the role of Satyavan in Gustav Holst's "Savitri," which the Workshop premiered in New York two years ago. While at Queens he majored in English, and was active in Nu Phi Mu, the A Capella Choir and the Choral Society. A resident of College Point, he has done church solo work there and recently gave a joint recital in the community.

RAY BARBATA (King Louis XIV)

has been extremely active in Queens College musical circles, numbering among his organizations Nu Phi Mu, the A Capella Choir and the Choral Society. Last year he was the Leader-Preacher in "Down in the Valley" and the year before was heard in the chorus of Opera Workshop's production of Haydn's "The Apocathery" and understudied the role of Death in "Savitri." The art major has appeared with Peers and Peris as Pooh-Bah in "The Mikado" and the Earl of Mountararat in "Iolanthe."

JEANNE LONDON (Jacqueline)

was a member of the chorus of last year's "Down in the Valley." She appeared in the same capacity in "Iolanthe." The Forest Hills resident is a member of the Queens College A Capella Choir. This is her solo debut.
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Two Eighteenth Century Operas

Orpheus and Euridice
An Opera in Three Acts
by
CHRISTOPH WILLIBALD VON GLUCK

The Maid as Mistress
(LA SERVA PADRONA)
An Opera Buffa in Two Intermezzi
by
GIOVANNI BATTISTA PEROLESI

HILL MUSIC HALL

Saturday and Sunday, April 1 and 2, 1950
8:30 P.M.
ARGUMENT OF THE OPERA

Act I—The villagers have gathered at the tomb of Euridice to pay their last respects to her and to console her bereaved husband, Orpheus. As he is in the depth of despair, the Goddess of Love descends to tell him that the gods have taken pity, and have granted him permission to go into the underworld to prevail on the rulers there to restore Euridice to life. One condition is imposed on him. If his prayer be granted, he must not look on Euridice until they have returned to Earth.

Act II—Orpheus descends into the kingdom of the underworld, not without hesitation and dread. Through the power of his songs he is finally permitted to enter the Kingdom of Dead. Here, where all earthly desires have been washed away, Euridice is seen blissfully strolling about the meadows. Orpheus arrives and Euridice is presented to him.

Act III—Euridice, knowing nothing of the condition laid upon Orpheus by the gods, is filled with grief, doubt, and resentment at his apparent coldness and indifference. Unable to endure the suspense of Orpheus’ silence and refusal to look upon her, Euridice returns to the realm of the dead. Orpheus is inconsolable at his second and, he thinks, final loss. The Goddess of Love again appears and announces that the gods, in reward for his faithfulness and constancy, have decreed that Euridice be restored to him once more. The opera closes with a chorus of thanks to the Goddess of Love.

ABOUT THE OPERAS

Orfeo ed Euridice by Christoph Willibald Gluck (1714-87), composer, and Raniero Calzabigi (1714-1795), librettist, was first performed in Vienna in 1762. Gluck, a Bohemian by birth, became something of an international composer, training at Prague, Milan, and Vienna, composing Italian operas in Italy, and living at one time or another in Paris and London as well as Vienna. Made financially independent by an advantageous marriage in 1750, influenced by French opera under Rameau, by French comic opera, and by the French ballet, and caught up in the wave of French naturalism and a German revival of interest in Greek classicism, Gluck changed his style radically when he wrote his masterwork Orfeo. Undoubtedly Calzabigi played an important part in this change because he was dead set against the old-style artificially complex stories that the great librettist Metastasio had supplied for Gluck’s Italian operas. Gluck continued to develop his theories of simplicity and the emphasis on the drama above all else in subsequent operas. He even announced these theories in Alceste. But never did he win a warmer-and-wider response than with Orfeo.

La Serva padrona, composed by Giovanni Battista Pergolesi (1710-36) to the clever libretto of the Neapolitan poet G. A. Federico, was introduced in Naples in 1733. It was designed as a two-act intermezzo (entr’acte) to be sandwiched between the three acts of Pergolesi’s serious opera Il Prigionier superbo, just as it is being performed between the acts of Gluck’s Orfeo tonight. In this way comedy was removed from its former traditional place at the ends of acts of an opera seria and made a separate institution. Only the comedy survived, to be revived on a number of occasions in Italy before its epoch-making performance in Paris in 1752 by an Italian troupe. There the “encyclopedists” saw in La Serva padrona a hearty little model for their arguments against the grandiloquence and ridiculous formalities of older opera, especially opera seria. Indeed, the Guerre des bouffons (“War of the buffoons”) that this opera buffa precipitated caused it to be banned for two years by Louis XV.
ORPHEUS AND EURIDICE

Orpheus ...........................................................................................................JOHN BRIDGES
The Goddess of Love.........................................................................................BARBARA YOUNG
Euridice..............................................................................................................BETTY LOU BALL


THE MAID AS MISTRESS

Doctor Pandolfo.................................................................................................JOHN SHEARIN
Zerbina, his maid...............................................................................................VIRGINIA YOUNG
Scapin, his servant (a mute)..............................................................................FRANK GROSECLOSE

Order of Performance
Orpheus — Act I —The tomb of Euridice; evening
First Intermezzo —The home of Doctor Pandolfo; morning
Orpheus — Act II —Scene 1: The Underworld
    Scene 2: Realm of the Blessed Spirits
Ten-minute Intermission
Second Intermezzo—The home of Doctor Pandolfo; evening
Orpheus — Act III —The journey back to Earth

Orchestra Personnel

Cello—Efrim Fruchtman, Wilton Mason.
String Bass—Howard Myers.
Flute—Earl Slocum, Glen Hubbard.
Oboe—David Serrins, George Muns.
Clarinet—Allen Garrett, Clarence Hayes.
Bassoon—Monte Howell.
French Horn—Claybourne Crisp.
Trumpet—John Satterfield, Clifford Doll.
Tympani—Fred B. McCall.
Harpsichord—Robert MacDonald.
For This Production

Music Director and Conductor .......................................................... Joel Carter
Production Director ................................................................. W. P. Covington, III
Dances Designed and Executed by .................................................. Ruth Price
Lights Designed by ................................................................. Lewis Heniford
Scenic Design for Orpheus ............................................................ Edward Bryant
Scenic Design for Maid as Mistress .................................................. Frederick Galton
Assistant Production Director ......................................................... Wray Thompson
Chorus Master ............................................................................. Jack Clinard

Costumes—Sara Gatlin, head; Mary Barker, Helen Singleton, Martin Jacobs.
Make-up—Ed Hall, designer; Frank Echols, Carlyle Posey, Sandy Peake, John Kirkman.
Properties—Leonora Townsend, Leonore Veo.
Electricians—Charles Bromberg, master; Rosalie Brown, William Rogers.
Stage Crew—Donald Treat, Francine Mellon.

Managerial Staff from Phi Mu Alpha and Sigma Alpha Iota

Business Manager—Claybourne Crisp.
Box Office—Janet Lewis, head; Christopher Busby, William Leinbach, Glen Hubbard, Jack Clinard, Joe Morrow, James Woodard.
Publicity—Richard Cox, chairman; William Adcox, William Hudgins, Lanier Davis, Georgia Fox, Jocelyn Rhyne.
Rehearsal Accompanists—Max Lindsey, James Hix, Henry Lofquist, Thomas Nichols, Samuel Andrew, Nancy Eagle, Jocelyn Rhyne, William Headlee, David Brandt, Wallace Zimmerman.

Acknowledgements

Scenic Consultant and Advisor ............................................................ Lynn Gault
Costume Consultant and Advisor .................................................... Irene Smart
Flowers ............................................................................................ University Florist, Chapel Hill Florist
Alterations to Hill Hall ...................................................................... Buildings Department
STORY OF "FAUST"

Faust, a German student, after a life of meditation and laborious research, becomes disgusted with the nothingness of human knowledge, and his own inability to unravel the mystic arcana of nature. He summons to his aid the Spirit of Evil, who appears to him under the form of Mephistopheles. Through the supernatural power of the latter, Faust is straightway restored to youth, with all its passions and illusions, and is at the same time endowed with personal beauty and luxurious garb.

Mephistopheles, as in a vision, reveals to him the beauteous village maid, Marguerite, with whom the student falls instantaneously in love. He longs to become acquainted with her, and his wish is soon afterwards gratified. Marguerite, equally noted for her loveliness and for her virtue, has been left by her soldier brother, Valentine, under the care of Dame Martha, a worthy but not very vigilant personage.

The maiden at first rejects the stranger's advances, but Faust, aided by the demoniacal influence of Mephistopheles (who is anxious to destroy another human soul), urges his suit with such ardor that Marguerite's resistance is at length overcome. Valentine, Marguerite's brother, on returning with his comrades from the wars, learns what has occurred; he challenges his sister's lover, but, through the intervention of Mephistopheles, he is slain in the encounter.

Marguerite, horror-stricken at the calamity of which she is the original cause, gives way to despair. Her reason becomes affected, and, in a paroxysm of frenzy, she kills her infant. For this crime she is thrown into prison. Faust, aided by Mephistopheles, obtains access to the cell in which she is immured. They both eagerly urge her to fly, but Marguerite, in whom holier feelings have gained the ascendant, spurns their proffered aid, and places her sole reliance in prayer and repentance. Overcome at last by sorrow and remorse, with an earnest prayer for forgiveness on her lips, the unhappy girl expires. Mephistopheles triumphs at the catastrophe he has brought about, but a chorus of heavenly voices is heard proclaiming that there is pardon for the repentant sinner.

The Evil One, foiled and overcome, crouches supplicantly as the accents of divine love and forgiveness make themselves heard, while the spirit of Marguerite, borne by ministering angels, is wafted upwards to its eternal home.
CAST OF CHARACTERS

FAUST—Robert McDonald
Ira Schantz

MEPHISTOPHELES—Charles Nelson
Charles Campbell

VALENTINE—James Jackson
Thomas Hardie

SIEBEL—E. C. Richards

WAGNER—Charles Campbell
Jim Bob Nance

MARGUERITE—Gloria Dawson
Anne Weeks, Louise McLane

MARTHA—Pat McConnell
Helen Cole

STUDENTS, SOLDIERS, PEOPLE

That Dr. Wilfred C. Bain, dean of the School of Music of North Texas State College, is nationally-known is indicated by the offices he holds...secretary of the Music Teachers National Association...on the School Music Committee of the National Association of Schools of Music...on the Executive Board of the Southwestern Music Educators National Conference. Dr. Bain has studied at Houghton College, Eastman School of Music, Westminster Choir College, and New York University where he got his Master's and Doctor's degrees. During his career, Dr. Bain has been a member of the famed Westminster Choir...conducted many coast-to-coast network programs with his choir at Houghton College...conducted not less than 800 performances, having presented approximately 350 concert programs before coming to North Texas State College and over 450 since coming here.

After spending 14 colorful years as one of the most outstanding personalities in the opera of pre-war France, Miss Mary McCormic has come to North Texas and given her talent and enthusiasm as an assistant in a rapidly growing Music School. She was born in Belleville, Arkansas, and later moved to Amarillo...went to Evanston, Ill., to study music at Northwestern University...joined the Chicago Opera Company and made her debut in "Carmen" as Michaela...later became the first American singer in 60 years to hold a contract with the Paris Opera-Comique. Miss McCormic, a former protege of Mary Garden, has made extensive tours of the United States, having been connected with the Monte Carlo Opera and San Carlo Opera Companies, as well as having given command performances for such royalty as the King of France, the Sultan of Morocco, and the King of Egypt.
SYNOPSIS OF SCENES

ACT I
Scene 1. Faust's Study

ACT II
Scene 1. The Fair at one of the city gates

ACT III
Scene 1. Marguerite's Garden

ACT IV
Scene 1. Interior of a Church
Scene 2. The Street

ACT V
Scene 1. A Prison

PRINCIPALS

Director .............................................. Mary McCormic
Conductor ............................................. Wilfred C. Bain
Sets Designed by .................................... Ronald Williams
Assistants ............................................ Jack Legett, Mack Vaughn
Sets Executed by .................................... E. L. Darnell
Lighting .................................................. Dillie Kelley
Cover Designed by .................................... Velma Bragg
Accompaniment ..................................... North Texas State Symphony Orchestra
Orchestra Coach ................................... Alan Richardson

ORCHESTRA PERSONNEL

FIRST VIOLIN
Varina Powell
Rosemary Bruce
Louann Hardy
Bernice Lebowitz
Olina Broadfoot
Gregory Rodgers
SECOND VIOLIN
Robert Pipkin
Dorothy Pugh
Mary Jeannette Babasin
Joanna Pace
Billie Hall

VIOLA
George Robinson
Jean Smith
Joan McElhaney

CELLO
Marjorie Meacham
Carolyne Harris
Betty Schafer

BASS
Jane LeFevre
Rebecca Craig

HARP
Lilian Phillips

*FLUTE
John Dolch
Fred Rotzler

CLARINET
John Farris
Wayne Boone

OBOE
Jack Hudgins
Eloise Smith

BASSOON
Raymond Bostick
Johnnie Phillips

HORN
Carol DeWitt
Margaret Davidson
Ben Branch
Imogene Sloan

TRUMPET
Roger Averyt
Joe Kennon

TROMBONE
Rufus Johnson
Dexter Gordon
Jim Cotton

PERCUSSION
Charlotte Bohlin

MEMBERS OF THE ENSEMBLE

SOPRANO
Martha Pender
Gloria Dyer
Zelva Brown
Yvonne Jackson
Louise McLane
Daisy Haynes
Caroline Brown
Arlene Jungbecker
Arleta Bowles
Jane Collins

ALTO
Pat McConnell
Helen Cole
Katherine McNeill
Lavinia Faubion
Elizabeth Cope
June Brown

TENOR
Gene Lasater
Glenn Cunningham
Ira Schantz
Bill Gray
Colton Erwin
Hugh Ellison
Tommy Buffington

BASS
Ted McKinney
Jim Bob Nance
Bob Irby
Bobby Cox
Bill Billman
Charles Lane
Bert Williams
Thomas Hardie
As Its Fifth Full Operatic Performance

The School of Music of North Texas State College

presents:

RIGOLETTO

Adapted from Victor Hugo's Novel
"The King Amuses Himself"
by Giuseppe Verdi
CHARACTERS IN ORDER OF APPEARANCE

The Duke of Mantua ............................................. Jack Jackson
                                                                 Ira Schantz
Borsa ......................................................................... E. C. Richards
Countess Ceprano ....................................................... Rowena Turney
Count Ceprano .......................................................... Jim Bob Nance
RIGOLETTO .................................................................. Marvin Solley
Marullo ......................................................................... Charles Nelson
Count Monterone .......................................................... John Miller
Sparafucile ..................................................................... Jim Bob Nance
Gilda .............................................................................. Louise McLane
Giovanna ....................................................................... Patsi McConnell
A page ............................................................................ Rowena Turney
Maddalena ...................................................................... Martha Pender

MARY McCORMIC
Director of Opera Workshop

WALTER HODGSON
Dean of the School of Music and Director of the Orchestra

JOHN DOLCH
Rehearsal Conductor

BOBBY COX
Opera Workshop Pianist and Chorus Conductor

* * *

The time is the sixteenth century.

ACT I

A Hall in the Palace of the Duke of Mantua
ACT II
A Street in front of Rigoletto's house, late evening

ACT III
A Room in the Duke's Palace

ACT IV
The House of Sparafucile near the town of Mantua

* * *

COURTIERS—Richard Eden, Robert Vaughn, Robert Payne, John Gilbert, Adrain McClish, Reuben Noel, Cloys Webb, Johnny Tucker, Steven Farcus, Jack Hudgins, Raymond Mesler, Charles Lane

LADIES OF THE COURT—Louise McLane, Ann Finch, Grace Crump, Jean Harrison, Patsi McConnell, Martha Pender, Rowena Turney

The Orchestra

FIRST VIOLIN
Rosemary Bruce
Robert Pipkin
Louann Hardy
Don Hatch
Kathleen Dorough
Bernice Lebowitz

SECOND VIOLIN
Larry Bishop
Dorothy Pugh
Joanna Pace
Juanita Dean
Dianne Scott

VIOLA
George Robinson
Grace Morales
Billie Hall

TYMPANI
Desmond Brewer

CELLO
Marjorie Meacham
David Vanderkooi
Carolyne Harris
Grace Collins
Ann Wilson

BASS
George Dawson
Alfred Bolch
Rebecca Craig

FLUTE
Alex Le Sueur
Penelope Coffey

CLARINET
Mary Jane Sullivan
Sherry Albritten

TUBA
James Bledsoe

BASSOON
Raymond Bostick
Johnnie Phillips

HORNS
Carol De Witt
Ben Branch
Imogene Sloan
Joe Duke

TRUMPET
Roger Averyt
Merlin Jenkins

TROMBONE
Dexter Gordon
Jim Holden
Dick Highfill

OBOE
Gladys Crisler
Donna Miller
The Story of the Opera

The scene is laid in Mantua. The Duke, a handsome and impetuous youth, has to his discredit a long line of seductions. No wife or daughter at his court is safe from his unbridled desires.

He is aided in his villainies by the court jester, Rigoletto, a hunchback, who, because of his deformity, hates all mankind, and in revenge upon society plots evil against all who are about him.

As the opera opens the two are discussing their latest successes, the seduction of the wife of Count Ceprano and the daughter of Count Monterone. Both noblemen swear vengeance and Monterone demands reparation for the dishonor brought upon his house. The heartless jester mimics the voice of his master and insults the old nobleman, who for his temerity is thrown into prison. But, as he is taken away, he puts upon the hunchback a terrible curse, so portentous that even the callous jester is sobered by it.

The courtiers plan revenge upon Rigoletto, who is hated by all. They plan to abduct Gilda, who is supposed to be the jester's mistress, but who is in reality his daughter. His love for her is the only worthy attribute of his warped character, and he has kept her hidden from the predacious eyes of the courtiers and the Duke, knowing full well what otherwise her fate would be.

But the Duke already has discovered her and has won her love, pretending to be a poor student. He gains entrance to Rigoletto's garden through the connivance of Giovanna, the maid, and it is after his departure that Gilda sings the famous aria, "Caro nome," (Dearest Name).

To make their revenge upon Rigoletto doubly bitter, the courtiers engage him upon what they pretend is an expedition for the abduction of Count Ceprano's wife. He is blindfolded and not until the deed is done, and he is left outside his own house, does he realize what has happened. In his grief, fear and rage, he engages Sparafucile, an assassin for hire, to kill the Duke.

Upon returning to the court, he pleads with the assembled nobles to tell him where Gilda has been taken. They, in their turn, taunt him to fury, and his fears are confirmed when Gilda rushes into the arms of her father with the story of her betrayal. And yet she still loves her betrayer. Monterone passes through the room on his way to prison and Rigoletto realizes the potency of his curse.

The fourth act is set outside a wayside house on a river bank the den of Sparafucile, to which the Duke has been lured by the beauty of Maddalena, the assassin's pert and pretty sister. Rigoletto brings Gilda to the hovel to prove to her that the Duke has made her merely another in his catalog of victims. Nevertheless, she still protests her love for him. Maddalena pleads with her brother to spare the Duke's life, and he finally compromises by agreeing to kill in his place the first person who comes to the house. It is in this act that the famous quartet is sung by Rigoletto, Gilda, the Duke and Maddalena. Overhearing the plot to kill the Duke, Gilda rushes in to warn him, and receives the assassin's dagger. When Rigoletto returns for the body of his victim, gloating in his revenge, he is given a sack containing a body, but upon hearing the Duke singing again a fragment of his aria "La donna e mobile," he comes to the terrible realization that his victim has escaped his vengeance. Just then the voice of the dying Gilda from within the sack implores her father's forgiveness, and the anguished and despairing Rigoletto realizes that Monterone's curse has been accomplished.
As its Sixth Performance
North Texas State College
School of Music
Presents

CARMEN
An Opera in Four Acts
by
GEORGES BIZET
CAST OF CHARACTERS

Don Jose, Corporal of Dragoons ... Ira Schantz, William Blankenship
Escamillo, Toreador .............. Marvin Solley, Earl Tom Keel
Zuniga, Captain of Dragoons ...... Jim Bob Nance, Dan Merriman
Moraes, Officer .................. Edgar Stone, Neil Davidson
Lillas Pastia, Innkeeper ........... John Bice
Carmen, a Gypsy-girl ............. Martha Pender, Joan Neal
Micaela, a Village maiden ...... Marjorie McClung, Jean Harrison

Frasquita  { Companions of Carmen  { Daisy Haynes
Mercedes { Patsi McConnell
El Remendado { Smugglers { Marion Mapes
El Dancairo { Stephen Farkas
A Guide .................................. John Bice
Dancers: Gene Pflug, Patsy Miller, Dottie Dye, Mary Lashly
Dragoons, Gypsies, Smugglers, Cigarette-girls, Street-boys, etc.

Mary McCormic, Director of Opera Workshop ........ PRODUCER
Walter H. Hodgson, Dean, School of Music ....... CONDUCTOR
John Dolch ................................ Assistant Conductor
Jack Roberts
Mary Lou Colvin  Workshop Pianists
Gene Pflug ................................ Choreography

Act I  A Public Square in Sevilla
Act II Lillas Pastia's Tavern
Act III A Wild-Mountain Pass
Act IV Public Square in Sevilla at the Entrance of the Circus

ACKNOWLEDGEMENTS

Anna Mae Scozia ................................ Scenery
Theo Lieben, Omaha, Neb. ................... Costumes
Interstate Theaters  Dallas sponsors
American Legion, Port Arthur  Port Arthur sponsors
Matheon Club, Mrs. Raymond L. McElmoy  Marshall sponsors
El Sombrero, Denton
Musicians' Union, Dallas, Fort Worth, Marshall, Port Arthur
Street Boys courtesy of Demo. School, N.T.S.C., Marshall, Port Arthur, and Dallas Public School Systems
The Story of Carmen

The scene of the opera is Sevilla and environs; the time, 1820. Act I opens in a square of Sevilla. Morales, officer of dragoons, is lounging, with the soldiers of the guard, in front of the guardhouse, watching the people come and go. Among them he notices a maiden, Micaela, whose shy glances betray an interest in the soldiers. Questioning her, he finds that she wishes to see Don Jose, a corporal in the regiment; she then evades too pressing attentions, and leaves the square. The relief-guard, with Don Jose and his captain, Zuniga, appears, and the other guard marches off. Now, at the stroke of noon, the cigarette-girls pour out from the adjacent tobacco-factory; last of all comes Carmen, the beautiful, bold, heartless Gypsy-girl. Scoffing at the gallants who crowd around to seek her favor, her eye chances to light on Don Jose, still quite oblivious of her presence. He takes her fancy; after momentary hesitation she approaches him, throws him a nosegay, and, with a passionate glance, turns and flees. Don Jose, amazed and, against his will, flattered by such a token of partiality, is presently surprised by his village sweetheart, Micaela, who brings a message from his mother, exhorting him to be true to his first love. Micaela discreetly withdraws while Don Jose reads the letter; filled with tender thoughts of earlier days, he would renounce the fitful passion inspired by Carmen;—but a sudden disturbance breaks in upon this softer mood; Carmen, has wounded one of her companions in a quarrel, and Don Jose himself is commissioned by Zuniga to arrest her and take her to jail. But her passionate wiles overcome his good resolutions; he lets her escape, and is punished by imprisonment.

Act II plays in a suburban resort of smugglers, of whom Carmen is a faithful ally. Here she had promised to meet Don Jose; just now she is passing the time agreeably in the company of Zuniga and other officers. Escamilla, a redoubtable toreador, joins them, and falls in love with Carmen, who repulses his advances. Two Gypsies, leaders of the smugglers, enter to inform Carmen and her two companions Frasquita and Mercedes, that their aid is needed, the same evening, to pass some “merchandise.” Carmen, awaiting Don Jose, who has just been set at liberty, refuses to go. He comes; the rest retire, leaving him alone with Carmen, who, enchanted at recovering her lover, employs all her art to entertain and fascinate him. But, of a sudden, he hears distant bugles sounding the “retreat,” realizes that he will be treated as a deserter if absent without leave, and, despite Carmen’s astonishment and growing disdain and fury, is in the act of departing, when the door is forced by Zuniga. He peremptorily orders Don Jose to be gone, who as haughtily refuses to yield to his rival; swords are drawn, but Carmen summons the Gypsies from their hiding-places, Zuniga is disarmed, and Don Jose is forced, as an open mutineer against his superior officer, to leave Sevilla and join the smugglers.

In Act III the band is assembled within a wild mountain-gorge, waiting to carry their bales into the city. Don Jose is also there; but he takes no interest in their enterprise, and bitter regrets continually assail him. Carmen, already tired of her half-hearted lover, tauntingly advises him to go back to his mother; she persists in tormenting him, although the cards, in which she implicitly believes, foretell that she is doomed to the speedy death which his gloomy looks presage. The band departs, leaving Don Jose to mount guard over goods left behind for another trip. Micaela, unseen by him, approaches; she catches sight of Don Jose, but at the same instant he levels his carbine and fires in her direction. Overcome by fright, she swoons and sinks down behind the rocks. The shot, however, was aimed at Escamillo, who clammers unharmed over the rocks, and introduces himself to Don Jose, whose pleasure at their meeting is quickly turned to bitterest hatred when Escamillo nonchalantly announces his errand—to meet his sweetheart Carmen. A terrible duel ensues. Escamillo’s life is saved. The smugglers are about to follow, when they espy Micaela, who, awakened from her swoon, implores Don Jose to hasten to his dying mother. Unable to resist this appeal, he goes but warns Carmen that they will meet again elsewhere.
The scene of Act IV is another square in Sevilla, before the ancient amphitheatre in which the bull-fights are held. Last in the brilliant procession formed by the participants in the combat, comes Escamillio, with him Carmen, radiant in her latest conquest. Her friends warn her to go away, telling her that Don Jose is lying in wait. She does not heed the warning. The two meet. Don Jose is in no murderous mood; for the time, love has wholly gained the mastery. He implores Carmen to be his, even promises to rejoin the band of smugglers for her sake. She repels him with inflexible determination; laughs him to scorn, and throws at his feet the ring he had given her; fearlessly confronting his rising fury, she tells him that all is over between them, that Escamillo is everything to her, and that, though she feels that death is near, she will love him to her last breath. Exulting in the outburst of applause from the arena, telling of Escamillo's triumph, she attempts to join him; but Don Jose, maddened by jealousy, seizes her and stabs her to the heart at the very moment when Escamillo, flushed by victory, issues from the amphitheatre with the exultant throng.

The plot here sketched in outline, is based on Prosper Merimee's story, "Carmen."

CHORUS PERSONNEL

Anderson, Elizabeth  Garrison, Pat  Nance, Jim Bob  Singer, Juanita
Bentley, Barbara  Hamilton, Jane  Neal, Jo Ann  Skoog, Alfred
Billman, Bryon  Harrison, Jean  Noel, Rueben  Solley, Marvin
Blankenship, Bill  Haynes, Daisy  Payne, Robert  Teal, Juanita
Cunningham, Elizabeth  Johnson, Dorothy  Pender, Martha  Turner, Joan
Curtis, Jo Ann  Mapes, Marian  Perdichi, Angela  Webb, Cloyce
Davidson, Neal  McClish, Adrian  Rippy, Patty  Wright, Nancy
Delmaso, Frances  McClung, Marjorie  Rogers, Lindy  
Farkas, Stephen  McConnell, Patsi  Schoenfield, Ann  
Finch, Ann  Merriman, Dan  Schoenfield, Ruth  

CARMEN ORCHESTRA

First Violins  Kirshbaum, Joseph  Morey, George  Hudgins, Jack  Trumpets
Kirshbaum, Joseph  Grubb, Margaret  Crisler, Gladys  Jenkins, Merlin
Kirshbaum, Joseph  Lebowitz, Bernice  Morales, Grace  Austin, Larry
Kirshbaum, Joseph  Mendelson, Grace  Cellos Brown, Leon
Hardy, Louann  Richardson, Alan  Vanderkooi, David  Gordon, Dexter
Hardy, Louann  Meacham, Marjorie  Collins, Grace  Elliot, Paul
Hardy, Louann  Vanderkooi, David  Bass Viols  Tubas
Pipkin, Robert  Richardson, Alan 开场号
Bishop, Larry  Meacham, Marjorie  Trombones  Bledsoe, James
Bishop, Larry  Vanderkooi, David  Clarinets  Brewer, Desmond
Pipkin, Robert  Conn, Marjorie  Bassoons  Persussion
Bishop, Larry  Collin, Grace  Bass Viols  Johnson, Gloria
Fenley, George  Morey, George  Oboes  
Xeros, Chris  Grubb, Margaret  Alto Soprano
Xeros, Chris  Lebowitz, Bernice  Clarinet  
Hatch, Don  Mendelson, Grace  Tenor Saxophone  

D A T E S 1948

Dec. 1  Dallas (Fair Park Auditorium)
Dec. 2  Dallas (Fair Park Auditorium)
Dec. 7  Dallas (Fair Park Auditorium)
Dec. 9, 10  Denton (N.T.S.C. Auditorium)
Dec. 12  Fort Worth (W. B. A. P. Telecast)
THE GRINNELL COLLEGE
DEPARTMENT OF MUSIC

Presents

Five Historical Programs
SECOND ANNUAL SERIES, 1947

HERRICK CHAPEL *

Tuesday, October 14  
Tuesday, October 28  
Tuesday, November 4  
Tuesday, November 25  
*Tuesday, December 9

8:00 P. M.  
8:00 P. M.  
8:00 P. M.  
8:00 P. M.  
8:00 P. M.

PLEASE BRING THIS PROGRAM WITH YOU FOR OTHER CONCERTS IN THE SERIES.

* The final program of the series will be presented in the Auditorium of the Alumni Recitation Hall.
The second annual series of concerts in the History of Music will prove to be a rich addition to the cultural and esthetic experience of students and faculty. It is the purpose of the Music Department to plan these concerts in such a manner as to give the listener a basis for critical appreciation of the musical forms in the several well defined periods of music history. The success enjoyed by the concerts last year justifies the belief that they contribute significantly to the musical experience of the audiences which heard them.

Creative listening, which carries with it the experience of critical evaluation as well as esthetic appreciation, is an art which can be learned, but which requires for its development systematic guidance both as to what is listened to and how the act of listening occurs. The commentary and the program notes which will accompany each recital will furnish a satisfactory basis for growth in musical discrimination.

All students and faculty are urged to take full advantage of this unusual opportunity prepared for them by the faculty of the Music Department. This series is one of those "plus" factors which add such enrichment to life at Grinnell.

Samuel P. Stevens
President, Grinnell College
THE SUITE
Tuesday, October 14, 1947
8:00 P. M.

Perhaps the earliest indication of the "suite" as a musical form can be traced to the German lute pieces of the fifteenth century. Here a dance form was followed by a rhythmic variation called a "post dance" (nachtanz). The folk of this period evidently knew only two dances, one slow and stately, in duple time, and the other swifter, and in triple time. As the excitement of the dancers mounted, the slower form was repeated in a variation in fast triple time.

While the people of France and Germany seldom united more than two dances in this manner, in Italy, by 1535, several forms of the suite were in use, some including as many as five dances. By 1600 other musical forms had been combined with the dance, making available to the composer a large number of instrumental forms.

By 1650 the order of the dances—Allemande, Courante, Sarabande and Gigue—was universally accepted. Occasionally some other dance was added. The majority of the suites written in this form were for five stringed instruments, although in Germany a preference for added wind instruments was manifest.

By the beginning of the eighteenth century the suite had become an accepted art form. An overture was often added, as well as other dance forms than those mentioned above. Some tendency toward a programmatic character was evident.

The Battell-A Suite ......................................................... William Byrd (1542-1623)
The Soldiers' Summons
The March of the Horsemen
The March of the Footmen
The Trumpets
The Soldiers' Dance
The Gaillard for the Victory

Hoyle Carpenter, Organ

"Gentilman of his Majesty's most Illustrious Chappel", organist, and composer of both vocal and instrumental music, was the greatest English musician of his time. He made notable contributions to the madrigal, to sacred music, and to the literature of the keyboard instruments. It was the custom to transfer freely the music written for one kind of keyboard instrument to the other types of keyboard instruments that were then in use. Byrd wrote in all the currently popular forms, basing his work largely on continental models. The Battell is said to be derived from Jannecquin's famous Battle of Marignan. However, the pieces in Byrd's suite do not attempt to describe the din of battle. There is sufficient material in the marches, dances, and trumpet fanfares to form a convincing battle piece.

(over)
**French Suite, No. V., G Major**  
J. S. Bach (1685-1750)

Allemande  
Courante  
Sarabande  
Gavotte  
Bourée  
Louré  
Gigue

Frank Stratton, Clavichord

The French Suites of Bach are distinguished from his English Suites, Partitas, and Orchestral Suites, mainly in that there is no prelude or overture, and that the style is less formal. The movements are more nearly miniatures, and lend themselves admirably to performance on the clavichord.

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**Suite, Op. 14**  
Béla Bartók (1881-1947)

Allegretto  
Scherzo  
Allegro molto  
Sostenuto

Sarah Inness MacDonald, Piano

Bartók is called a nationalistic Hungarian composer, but, aside from his use of folk themes, his music expresses his own personality as strongly as his nationality.

The Suite, Op. 14, is atonal. Although very interesting rhythmically it is not at all like the early suites built on old dance forms. Because of the repeated patterns and figures the suite is rather easy to follow. In the first two parts playfulness and humor have a place. The third part, marked Allegro molto, displays a certain grimness and frenzy. The last movement, though quiet and contemplative creates an effective atmosphere.

---

**Rakastava (The Lover) Suite for Strings and Percussion**  
Jean Sibelius (1865-)

Andante con moto  
Allegretto  
Andantino

String Ensemble  
Otto Jelinek, Director

This suite for string orchestra was written during 1894 and 1895, a period in the life of Sibelius which finds him employing Finnish poetry as a successful medium to further his musical output. Rakastava (The Lover) is a Finnish folk tale from a collection known as the Kanteletar. Through music he describes The Lover in the first movement, The Path of His Beloved in the second, and the last is sub-titled Good Evening! ——Farewell!
II

THE SONATA

Tuesday, October 28, 1947

8:00 P. M.

Sonata is a term used daily, respected heartily, understood in various degrees of complexity and simplicity by practicing musicians, but looked at with some awe and apprehension by the larger part of the listening public. It appears to be only an innocent word in the dictionary, with a clear, direct meaning, as well as a sensible derivation. In Webster's Collegiate Dictionary one reads, "Sonata, n. (It., fr. It. & L. sonare to sound.) Music. A composition for one or two instruments, usually in three or four movements contrasted in rhythm and mood but related in tonality and having unity of sentiment and style."

The evolution of the sonata from the early suite was as gradual, and sometimes imperceptible, as is evolution wherever observed. In the early stages there was little difference between sonata and suite, and the latter form has by no means been discarded, as was evident in the previous program. But the sonata in its fullest development is a more complex musical form, employing every device known to the composers who employ it, as well as innovations made from time to time by giants of composition when the form no longer seems adequate as a means of expressing the powerful musical ideas found in their works. A common, timeless search by the great composers of the past four centuries for a form that would allow a high degree of unity, yet with ample opportunity for contrast, has resulted in what is now known as sonata form.

Much of the literature of chamber music and the symphony orchestra employs the fundamental plan of sonata form. Here the practical use of the form exceeds the definition above. In the present program the form, as employed by a classic, a romantic, and a modern composer will provide the opportunity to observe both the unity and contrast spoken of, as it is expressed in the musical idiom of three distinct areas in the history of music. In the following program of Chamber Music and in the Brahms Memorial Program the form will be heard in its fullest development.

Sonata in D Major, for Two Pianos .................................................. Mozart (1756-1791)

Allegro con spirito
Andante
Allegro molto

Sarah Inness MacDonald, Piano
Norman Goodbrod, Piano

Mozart was one of the greatest musicians of all time, not only as an amazing creator of melody, but as an impressive master of form. Over one thousand compositions came from him from his seventh year to the day of his death. Among his works are seventeen sonatas for clavier and for pianoforte. Mozart possessed an unusually fine understanding of pianistic effects; this coupled with his rare
Sonata in A Major, for Violin and Piano  
César Franck (1822-1890)  
Allegretto ben moderato  
Allegro  
Ben moderato  
Otto Jelinek, Violin  
Dorothy Jelinek, Piano

The Sonata in A Major was written in 1886 and dedicated to the famous violinist, Eugene Ysaye, who first performed it. The composition has come to be considered as one of the greatest. Some of its admirers call it the greatest of violin sonatas. It takes its place with the works of Beethoven and Brahms in this form.

The Sonata bears the imprint of Franck's personality. The music is of that spontaneous, improvisational manner so characteristic of him. It is tinged throughout with his spirit of restless mysticism; and, as in many of his works, there seems to be an idealistic and spiritual implication to the sonata, the religious exaltation of the finale overcoming the storm and doubt of the preceding movements.

Sonata for Two Pianos, Four Hands  
Paul Hindemith (1895- )  
Chimes (Maestoso)  
Allegro  
Canon (Slow)  
Recitative  
This world's Joy  
Wynter wakeneth al my care,  
Now this leves waxeth bare;  
Ofte I sike out mourne sere  
When hit cometh in my thoht  
Of this worlds joie, hou hit goth al to noht.  
(Anonymous, c. 1800)

Fugue (Moderate)  
Frank Stratton, Piano  
Hoyle Carpenter, Piano

In this sonata only the second movement is in the sonata-allegro form. Its development section is an extended fugal treatment of its first theme, and in the final section the two main themes are reversed in the order of their appearance.

In the third movement, the second piano plays exactly the same music as the first, one bar later and one octave lower.

Throughout the sonata, the percussive and bell-like qualities of the piano-tone are exploited, even to the confused masses of overtones that accompany them.
"Chamber Music" is a term which is now used to refer to the wealth of musical literature written for small instrumental combinations. Even the sonatas for two instruments, in which the two parts are equally important rather than one serving purely as accompaniment, are considered to be chamber music. Sonatas for piano and one other instrument—violin, cello, French horn, oboe, clarinet—and the combinations of four stringed instruments, sometimes with piano, and the so-called "piano trio"—violin, cello and piano—are the most usual combinations. There are many unusual combinations of strings with wind instruments, woodwinds alone and such rarities as the Saint-Saëns "Trumpet Septet." These combinations are heard to best advantage in a small auditorium—hence the name.

The works of Salomone Rossi (1578-1628) are among the earliest examples of this more intimate music. The experimentation of the numerous composers that followed Rossi finally bore fruit in the works of Corelli (1660-1713). He attained a unity of form often lacking in the works of his contemporaries and those immediately preceding him.

In the works of Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn and Brahms the development of the sonata form progressed to a high degree of perfection. It was often through the medium of chamber music that this form was given its most thoughtful consideration. The Brahms Piano Quintet, which will be played on the following program, is an outstanding example of the full flowering of this form.

*Quartet, Op. 18, No. 4* —————————————————————————————————— *Beethoven (1770-1827)*

Allegro ma non tanto
Scherzo-Andante scherzoso quasi allegretto
Menuetto-Allegretto
Allegro

Otto Jelinek, Violin
Elisabeth Schlieben, Violin
David E. Peck, Viola
Alice Eversole, Cello

This quartet—one of six written in the years 1798-1801, the most successful and certainly the happiest period in Beethoven's life—is played as often as, and holds its own beside, the later and final quartets, in spite of, or indeed by virtue of, their diametrically opposed character.

In its thematics, and particularly in its distinctly personal and advanced technique, the quartet equals any of Beethoven's works from his first period.
Dover Beach

Samuel Barber (1910-)

David Bruce Scoular, Tenor
The String Quartet

Dover Beach

The sea is calm tonight,
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound, a thought,
Hearing it by this distant northern sea.

This rather short setting of the poem by Matthew Arnold was written by one of the outstanding contemporary American composers. Mr. Barber's treatment of a beautiful poem, framing the voice within the sensitive accompaniment of the four strings, complements the perfection of the written word.

Trio, Op. 15, g minor

Smetana (1824-1884)

Moderato assai
Allegro, ma non agitato
Finale-Presto

Otto Jelinek, Violin
Alice Eversole, Cello
Norman Goodbrod, Piano

Bedrich Smetana, the founder of the Czech nationalistic school, out of which grew such outstanding names as Dvorak, Suk and Foerster, is probably best known for his delightful comic opera, "The Bartered Bride." However, such masterpieces as his cyclical work, "My Country," and his string quartet, "From My Life," receive frequent and enthusiastic performances. The trio could well be sub-titled "tragica," as it was composed almost immediately after the death of Smetana's teen-aged daughter, whom he loved dearly. The tenderness of the middle movement, followed by the highly rhythmic last movement, could well serve as a parallel taken from life itself—the spirit bowed down, only to rise in defiance of all and carry forward the ideals and hopes to successful fulfillment.
BRAHMS MEMORIAL PROGRAM

Tuesday, November 25, 1947

8:00 P. M.

This program is dedicated to the memory of Johannes Brahms, one of the greatest composers of all time. This year marks the fiftieth anniversary of his death, on April 3, 1897, in Vienna. His birth in Hamburg in 1833 was indeed a great event in the history of music.

From the age of twenty a history of Brahms' life might well be found in a history of his compositions. He went to Vienna at the age of twenty-nine, where he led a quiet and uneventful life, compared to the careers of his contemporaries, Wagner and Liszt. He made only occasional appearances, spending most of his time composing.

His compositions include all of the musical forms except the opera and the symphonic tone-poem. His "lieder" rank with those of Schubert, Schumann, and Wolf. His severe self-criticism and selectivity may be largely responsible for the fact that his works are unblemished by any weak writing, such as one can find in the work of some of the equally great men of music.

Although he was writing at the peak of the Romantic Period, with his complete grasp of the classic forms and his employment of them in expressing his apparently limitless fund of musical ideas, he is more accurately called a classical-romanticist, as is his famous predecessor, Beethoven, in his last period.

Chorale Preludes, Op. 122, Nos. 9, 10, 3, 11

Brahms

Herzlich tut mich verlangen (My soul longeth to depart in peace)

O Welt, ich muss dich lassen (O world, I must leave thee)

Hoyle Carpenter, Organ

The eleven chorale-preludes of Brahms are among the few organ works of high quality that were written in the nineteenth century. (Two settings of each of the above preludes will be played). Here is art of a very high order—workmanship of great subtlety, counterpoint that is at once masterly and unobtrusive. These are fused with true romantic feeling and deep seriousness. These compositions are the very last of his long list of works.

Minnelied (Love Song)  Brahms

A simple song of love, written in folk-song style

Meine Liebe ist grün (My Love is Green)  Brahms

A song of exultation, by one in love

Feld einsamkeit (In Summer Fields)  Brahms

A song of pastoral nature, extolling the beauty and peace of the countryside

(over)
**Vergebliches Ständchen (The Vain Suit)**

A conversation between a shy young maiden and her lover as they bid each other good night

Sara Jane Hornung, Soprano
Sarah Inness MacDonald, Accompanist

The song writing of Brahms is no small part of his great and artistic creativeness. His ardent love of the beautiful melodies of the German folk-songs is evident in many of the songs which came from his pen—nearly two hundred. As with all great lyrical writers, love songs form by far the largest and most important section of Brahms’ vocal works.

**Quintet, Op. 34, f minor**

Brahms

Allegro non troppo
Andante, un poco adagio
Scherzo—Allegro
Finale—Poco sostenuto—Allegro non troppo

Otto Jelinek, Violin
Elisabeth Schlieben, Violin
David E. Peck, Viola
Alice Eversole, Cello
Frank Stratton, Piano

Brahms, the everlasting perfectionist, finally settled on this work as a piano quintet, after two revisions. In its original form it was composed as a string quintet! The tremendous, involved demands made on the strings, caused Joachim, the renowned violinist and close friend of Brahms, to write to him on April 15, 1863:—“I am unwilling to let the Quintet pass out of my hands without having played it to you, as this would be the best and possibly the only way to help you.” Brahms took the suggestions made very seriously and turned the composition into a sonata for two pianos, finishing the work in February, 1864. It resulted in only an arrangement of the first work and was strongly criticized by such eminent pianists as Tausig and Clara Schumann. Brahms conceded to their wishes to re-form it as a piano quintet and on Nov. 9, 1865 he heard it for the first time in this third draft. It has since become an outstanding masterpiece in the literature of chamber music in particular and in the whole wealth of the great music of our civilization.

**Liebeslieder Walzer, Op. 52**

Brahms

The Grinnell College Choir
David Bruce Scoular, Director

Of the concerted vocal works of Brahms, such as the many series of quartets and the duets, there is not much need to speak at length. The type set in the first “Liebeslieder Walzer,” Op. 52, had been foreshadowed in a quartet, “Wechsel-lied zum Tanz,” from Op. 31, and the idea of letting solo voices accompany waltzes played by two performers on the piano yielded such good results that a second set, “Neue Liebeslieder,” Op. 65, was not very long in following the first. These two sets of vocal quartets are among the first things that made for Brahms’ real popularity with the English public, a popularity that has never declined. They are now performed more frequently by a full chorus than by four single voices.
OPERATION

Tuesday, December 9, 1947
8:00 P.M.

ALUMNI RECITATION HALL AUDITORIUM

The Maid As Mistress ("La Serva Padrona") ........................................ Pergolesi

Cast of Characters:
Doctor Pandolfo .......................................................... John Powell
Zerbina, his Maid .......................................................... Charlotte Harrison
Scapin, his Servant ....................................................... John Thompson

Having taken Zerbina into his home as a maid, Pandolfo soon finds himself unable to cope with her impertinence and independence. To remedy the situation he decides upon a desperate measure—he will find a wife who will take over the running of the house and the servants. Zerbina seizes this opportunity (with the aid of Scapin) to show Pandolfo that she would make him an ideal wife.

The action takes place in the library of the home of Doctor Pandolfo.

The composer of The Maid As Mistress was born in Jesi, Italy, in 1710 and died at Pozzuoli, Italy, in 1736. As a young composer he at first devoted himself to church compositions, but in 1782 he composed several works for the stage. The Maid As Mistress was written in 1733 and first produced at Naples in that year. This work is in the form of opera buffa and served as the model for all succeeding Italian composers who chose to use this Italian comic opera species. The Maid As Mistress is recognized as Pergolesi's chef d'oeuvre, and it was extremely popular throughout Europe in the eighteenth century.

The Old Maid and The Thief, A Grotesque Opera ............ Gian-Carlo Menotti

Cast of Characters:
Miss Todd ................................................................. Mary MacMurray
Laetitia ................................................................. Mildred Blizek
Miss Pinkerton ......................................................... Ellen Altenbernd
Bob ................................................................. Murray Lawson
Narrator ................................................................. Peter Hackes

The plot, in all its tragic horror, will be revealed by the singers and the narrator. Far be it from us to spoil the show by giving a synopsis of the story here.

The action takes place in a small town somewhere in the United States.
Time: The Present

Gian-Carlo Menotti, the author of the libretto, as well as the composer of the music for The Old Maid and the Thief, was born in Italy in 1911 but came to the United States in 1938 to complete his musical education. He is the composer of the highly successful opera, "The Medium," which is now playing on Broadway. In addition to writing and composing, Mr. Menotti teaches at the Curtis Institute of Music in Philadelphia.
The GREENSBORO OPERA ASSOCIATION, Inc.

presents

"Maid to Mistress"
(An Operatic Farce in One Act)
by
GIOVANNI BATTISTA PERGOLESI
arr. by STOESSEL

and

"Down in the Valley"
(An American Folk Opera)
by
KURT WEILL
with libretto by
ARNOLD SUNGAARD
(by arrangement with G. SCHIRMER)

GUSTAV NELSON
Conductor

ODELL MEMORIAL AUDITORIUM
GREENSBORO COLLEGE

October 11, 1949 8:30 P.M.
Great musicians play the Baldwin. Famous orchestras depend upon the Baldwin for the important piano part. Noted concert artists and opera stars rely upon the Baldwin for the faultless interpretation of their music.

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325 South Elm Street

"MAID TO MISTRESS"--Pergolesi-Stoessel

The scene is the conservatory of Dr. Pandolfo.
The period is early eighteenth century.

There will be a two-minute intermission between scenes.

Cast

DR. PANDOLFO .................................. John Truitt
ZERBINA, his maid ................................ Glenn Ayers
SCAPIN, his servant ............................. Larry Lambeth

Pianist: Miss Vallie Johnson

INTERMISSION

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COMPLIMENTS
of
MONTALDO'S

“DOWN IN THE VALLEY”--Kurt Weill

The scene moves with the story. The time may be yesterday or today.

Cast

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
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<tbody>
<tr>
<td>The Leader</td>
<td>William Head</td>
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<tr>
<td>The Preacher</td>
<td></td>
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<tr>
<td>Brack Weaver</td>
<td>Erlu Neese</td>
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<tr>
<td>A Guard</td>
<td>Victor Neese</td>
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<tr>
<td>Peters, a prisoner</td>
<td>Donnell Stoneman</td>
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<tr>
<td>Jennie Parsons</td>
<td>Peggy Sue Taylor</td>
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<tr>
<td>Jennie's Father</td>
<td>Thomas Kilkelly</td>
</tr>
<tr>
<td>Thomas Bouche</td>
<td>Jerry Schenck</td>
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<tr>
<td>Two Men</td>
<td>{ Luis Felicia</td>
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<td>{ Harold Moag, Jr.</td>
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<td>{ Grace Kilkelly</td>
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<td>{ Mary McIver</td>
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TWO-PIANO TEAM: Mary Neil Ward and Laura Grace Little.

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GREENSBORO, N. C.
SYNOPSIS: “MAID TO MISTRESS”
The middle-aged Dr. Pandolfo has two servants, the sweet young Zerbina and the mute, Scapin. Poor Scapin is torn between his two bosses—Zerbina, who is very bossy, and Dr. Pandolfo. When Dr. Pandolfo announces his intention to marry, Zerbina is shocked, as she is in love with the Doctor. Determined to reveal her love, Zerbina makes Scapin enter disguised as a Bulgarian soldier, to whom she confesses her love in the presence of the Doctor. Dr. Pandolfo is surprised at such a confession and tells Zerbina that she may stay as his servant and that furthermore, he would like her hand in marriage. Zerbina consents and all ends very happily.

SYNOPSIS: “DOWN IN THE VALLEY”
“Down in the Valley” is based on five American folk tunes, i.e., Sourwood Mountain, Little Black Train, Hop Up My Ladies, Down in the Valley, and Lonesome Dove. The story is based on the traditional theme of the villain who holds the mortgage over the head of the pretty heroine who is in love with the young hero.

PRODUCTION STAFF
MUSIC DIRECTOR: Dean Gustav Nelson.
DRAMATIC DIRECTOR: Mrs. Gustav Nelson.
CHOREOGRAPHER: Mr. Luis Felicia.
PERSONNEL: Dr. Thomas Kilkelly.
STAGE MANAGER: Mr. Charles Underwood.
FURNITURE AND PROPERTIES: Mrs. R. Dewey Farrell, Mrs. Glenn Carambat.
COSTUMES: Miss Grace Van Dyke More, Mrs. E. L. Davant, Mrs. William Head, Mrs. Duane Kline, Mrs. Hugh A. Watson.
MAKEUP: Miss Ruth Sikes, Miss Blanche Hodgin, Mrs. J. B. Hickerson, Mrs. S. G. Crater.
SCENE PIECES: Dr. and Mrs. O. Norris Smith, Mr. and Mrs. George A. Smith, Dr. and Mrs. Fred Merritt, Mrs. Hugh Watson, Mrs. Webb Durham, Mrs. Elton Kirksey, Mrs. Herbert Woods.
LIGHTING: Mr. Larry Lambeth, Mr. Wayne Jarvis, Mr. Bill Utley, Miss Jo Anne Snead, Miss Sue Perkins.
LIBRARIAN: Mrs. Thomas Kilkelly.
BUSINESS MANAGER: Mr. Donald Trexler.
TICKETS: Miss Betty Nicholson and Mr. Charles Underwood.
PUBLICITY: Mr. Joe H. Johnson.
PROGRAMS: Mr. Henry S. Wootton, Jr.
AUDITORIUM: Mrs. W. Harry Bird.
HEAD USHER: Nancy Peal.
USHERS: Misses Sue Rust, Mary Elizabeth Bush, Anna Ingram, Molly De Ford, Anne Johnson, Dixie Huske, Shirley Brown, Mary David, Margaret Kirk, Elaine Forward.

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SUMMER WORKSHOP
Activities in the Summer Workshop contributed to the success of this production.

Dr. and Mrs. Thomas Kilkelly, Co-Chairmen
Mr. Lorne Grant
Mr. Erlu Neese
Mr. Victor Neese

Personnel

Teaching Staff:
Chorus
Mr. Charles Underwood, Director
Mr. Philip Morgan, Accompanist
Miss Bettie Jane Owen
Mr. Luis Felicia

Dance

ACKNOWLEDGMENTS
Use of Greensboro Music Company Studio (Vassar) and Felicia Studios for rehearsals.
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