

Opera at Columbia: A Shining Legacy

Margaret Ross Griffel

Introductory Note: Opera has always been central to my life. Listening to the Saturday afternoon broadcasts from the Metropolitan Opera was a ritual in my parents' home, and we talked about our visits to the Met (albeit in the "nosebleed" seats) for weeks afterward. My love for opera was further nourished by my years at New York City's High School of Music and Art, then some twenty blocks north of Columbia University, during which time Handel oratorios were semistaged at the school's major concerts and Aaron Copland's *The Second Hurricane* (1937) was revived at Carnegie Hall in a 1960 performance by M&A students conducted by Leonard Bernstein.

In the 1960s, it was my good fortune to attend Barnard College and then do graduate studies in musicology at Columbia, where chances to hear contemporary as well as older operas abounded and opera composers such as Douglas Moore, Otto Luening, Henry Cowell, and Jack Beeson were members of the faculty. Sadly, such opportunities diminished in the following decades, breaking Columbia's tradition of being a major source for the creation and performance of operas, which had reached its height in the 1940s and 1950s—the heyday of the Columbia Opera Workshop.

After a brief history of the Workshop, the present article examines what it was like to be an opera-loving student at Columbia in the mid-1960s when *Current Musicology* was launched. Surrounded by the prominent composers mentioned above and other former participants of the Workshop who still taught courses in the Department of Music, including Willard Rhodes and Howard Shanet, we students had the chance to hear new and rarely performed works on campus or at nearby music conservatories and opera houses. In addition, this essay explores the contributions of Columbia graduates, particularly composers, to the world of opera.

The article's final two sections detail the operas given at various Columbia locations from 1941 to 2004. The first lists operas presented by the Music Department and the Workshop. It also includes those operas that were put on independently during the same period at venues such as McMillin Theatre (later renamed Miller Theatre), Barnard College's Minor Latham Playhouse, and Brooks Hall, which featured Mozart operas in honor of his bicentennial year of 1956. The second section describes operas that were given at various Columbia locations after the Workshop closed.

Brander Matthews Hall and the Columbia Opera Workshop

Brander Matthews Hall was opened on December 7, 1940, at 420 West 117th Street between Amsterdam Avenue and Morningside Drive. The new home of the Columbia Theatre Associates (CTA), its purpose was to present “original plays, revivals of classic works and of American and European plays of recent vintage, the musical plays to be given in cooperation with the Department of Music” (*New York Times* 1940:67). The hall (sometimes referred to as Brander Matthews Theatre) was described by later critic Joel Honig as “the crucible of American chamber opera” (Honig 1997:10).¹ Its first operatic offerings were a double bill on February 13, 1941: Arthur Benjamin’s *The Devil Take Her* and Vittorio Giannini’s *Blennerhasset*. On May 5 of that year, Benjamin Britten’s *Paul Bunyan* received its world premiere with the Columbia Opera Workshop.

The Workshop was founded at the School of General Studies in 1943 as a four-credit course that met twice a week and was open to budding singers, conductors, composers, librettists, and stage directors who were students at the university, as well as those who had already turned professional. According to a contemporary account, it was to be “devoted to the study and performance of opera in its relation to the modern theatre” (*New York Times* 1943:26). Jack Beeson, MacDowell Professor Emeritus at Columbia, who participated in the Workshop, noted that it “encouraged new works and ideas and the revival of neglected operas of interest to the University community and the New York public at large” (Knubel 1997).² Beeson himself wrote an article on the Workshop in 1961, copies of which he made available on request, but his account remained unpublished until it appeared with slight revisions in *Current Musicology* in 2000.³

The Workshop was supported by the Music Department, the CTA, and the Alice M. Ditson Fund (Beeson 2000b:194).⁴ It presented two performances a season, mostly at Brander Matthews Hall, including revivals of long-forgotten eighteenth-century works by composers such as Giovanni Battista Pergolesi, Johann Schenk, André-Ernest-Modeste Grétry, Giovanni Paisiello, Etienne-Nicolas Méhul, and John Pepusch, and usually a new work by an American composer.⁵ Performances were given in English and also included revivals of Ralph Vaughan Williams’s *Sir John in Love* and Igor Stravinsky’s *The Soldier’s Tale*. In its first year the Workshop presented Grétry’s *The Two Misers* and Bernard Wagenaar’s *Pieces of Eight*.

Brander Matthews Hall was torn down in 1958 to make room for Columbia’s expanding Law School, and the Workshop came to an end shortly thereafter.

Student Opportunities in the 1960s

Graduate students entering the music department at Columbia in the mid-1960s, whether they were aspiring musicologists, ethnomusicologists, theorists, or composers, were able to augment their studies by getting a hands-on “course” in writing and editing—joining the staff of the newly created journal *Current Musicology*. At the same time, they had the chance to learn firsthand about the developments then occurring in American opera. I had already had my own introduction as a student at Barnard, when I took Otto Luening’s course “The Opera,” described in the 1961–62 Barnard catalogue as “a rapid survey of the development of opera from Monteverdi to the present.” Luening’s course enabled students to hear guest lectures from Columbia-based composers including Moore, Cowell, and Beeson. I also took Cowell’s “Contemporary Music,” “a survey of contemporary music from Debussy to the present,” which included many of Cowell’s own anecdotes. If memory serves, he told the class that both he and Arnold Schoenberg were terrible tennis players, and he personally demonstrated one of his own more famous pieces, *The Banshee*, on the strings of the battered piano in the Journalism lecture hall.

Moore, Luening, Cowell, and Beeson

A page from the 1964–65 Columbia College bulletin lists the faculty of the music department at the time of *Current Musicology*’s birth (figure 1). Douglas Moore, not present there, is included in the Barnard catalogue of that year as professor emeritus. Professors Paul Henry Lang and Denis Stevens, teaching on the graduate level only, are not included either.

Douglas Moore (*63HON) chaired the department from 1940 until his retirement in 1962 and was a great supporter of opera at Columbia in the 1940s and 1950s.⁶ The Workshop gave the premieres of Moore’s *Giants in the Earth* (1951) and *Gallantry* (1958). *The Ballad of Baby Doe* (1956) and *Carry Nation* (1966), though not premiered at Columbia, were heard at the New York City Opera in March 1968 and April 1969, respectively.⁷

Otto Luening (*81HON) became chair of the Barnard Music Department in 1944. He conducted several Workshop performances, led the Summer Workshop with Willard Rhodes, and composed one of the operas given by the group, *Evangeline* (1948). Luening taught composition at the graduate level in the 1960s and retired in 1970.

Henry Cowell was at Columbia from 1949 to 1965. He composed three operas, only one of which was performed in his lifetime: *The Building of Bamba* (1917). *O’Higgins of Chile*, commissioned by the Ditson Fund, was composed but never performed.⁸

Figure 1: Faculty of the Columbia University Department of Music as listed on page 127 of the Columbia College bulletin for the 1964–65 academic year.

Music

DEPARTMENTAL REPRESENTATIVE: Mr. Beeson, 601 Journalism

DEPARTMENTAL CONSULTANT: Mr. Newman, 601 Journalism

PROFESSORS

Otto Luening (*Barnard*)
William J. Mitchell
Willard Rhodes (*General Studies*)
Vladimir Ussachevsky (*General Studies*)

ASSOCIATE PROFESSORS

Jack Beeson
Hubert A. Doris (*Barnard*)
Douglas F. Fraser (*Art History*)
Edward Lippman (*Graduate Faculties*)
Howard S. Shanet

ASSISTANT PROFESSORS

Nicholas England
Peter Flanders (*General Studies*)
Joel Newman

ASSISTANT PROFESSORS (*continued*)

Ernest Sanders (*General Studies*)
Peter Westergaard

INSTRUCTORS

Patricia Carpenter
Gordon Crain
Christopher Hatch
Charles Wuorinen

ADJUNCT PROFESSOR

Henry Cowell

LECTURER

Elias Dann

ASSOCIATE

M. Searle Wright

ON LEAVE: for the academic year, Messrs. Hatch and Westergaard; for the spring term, Mr. Luening.

Jack Beeson joined the faculty in 1945, becoming MacDowell Professor of Music in 1965 and retiring in 1988 after serving as music department chair from 1968 to 1972, having succeeded William J. Mitchell. Beeson, Luening, and Jacques Barzun (CC'27, GSAS'32), then university provost, started the DMA degree in composition in 1965. Beeson's most widely performed opera, *Lizzie Borden*, received its premiere at the New York City Opera in 1965.⁹ I had seen *Lizzie Borden* when City Opera revived it on October 26, 1967, and I was Beeson's teaching assistant in 1969, when he taught the undergraduate opera course. The students, who sometimes seemed uninterested in my listening section when I played the standard repertoire, sat in rapt attention during class when Beeson offered an in-depth look at his work. Two of his other operas, *Hello Out There* (1954) and *The Sweet Bye and Bye* (1957), were first presented by the Opera Workshop, for which Beeson had been a coach, rehearsal pianist, and assistant conductor. *My Heart's in the Highlands* (1970) received its first stage performance in 1988 at the newly refurbished and recently renamed Miller Theatre. His graduate courses in the 1960s included the "Proseminar in Musical Composition" and the "Composition Conference."

Rhodes, Shanet, Westergaard, Wuorinen, and Lewin

Willard Rhodes (GSAS'25) was musical director of the Opera Workshop from 1944 to 1954 and conducted many of its performances. He was succeeded by Rudolph Thomas. In the 1960s, Rhodes taught the undergraduate opera course as well as "Folk Music" and "Ethnomusicology;" he retired in 1969.

Howard Shanet (CC'39, GSAS'41) was the long-time conductor of the Columbia Orchestra and led several opera performances at Columbia in the 1950s and 1960s. He joined the music department in 1953, became chair in 1972, and served as the first director of music performance in 1978. He was named professor emeritus in 1989.

Composer-theorist Peter Westergaard, today professor emeritus at Princeton University, was at Columbia from 1958 to 1966. His undergraduate courses included those on counterpoint and analysis. His opera *Mr. and Mrs. Discobolos* received its first performance in 1966 at McMillin Theatre.

Charles Wuorinen (CC'61, GSAS'63), at Columbia from 1964 to 1971, taught the "Composition Conference" and the "Proseminar in Musical Composition." His operas include *The Politics of Harmony*, first given at McMillin Theatre (1968); *W. of Babylon* (1975, New York); and *Haroun and the Sea of Stories* (2004, New York).

In more recent times, opera composers who have taught at Columbia have included Frank Lewin, who taught the course "Music in Modern Media" at the School of the Arts. He has written the operas *Gulliver* (1975, Minneapolis), which includes some music by Easley Blackwood and Elliot Kaplan, as well as *Burning Bright* (1993, New Haven).

Columbia-Educated Opera Composers, et al.

Among the Columbia graduates who studied composition just before or at the time of *Current Musicology's* debut were several who, like Wuorinen, also went on to write operas—Marvin David Levy (GSAS'56), John Corigliano (CC'59), Wendy Carlos (GSAS'65), and Alice Shields (GS'65, GSAS'67, SOA'75). Levy was commissioned to write *Mourning Becomes Electra*, which received its premiere by the Metropolitan Opera on March 17, 1967, to much fanfare.¹⁰ Another Columbia graduate, John Kander (GSAS'54), the composer of such musicals as *Cabaret* (1966) and *Chicago* (1975), was an assistant conductor for some of the Workshop productions.

Opera composers Ulysses Kay and Ezra Laderman (GSAS'52) studied composition at Columbia, too.¹¹ John Crosby, who studied conducting with Rudolph Thomas at Columbia, was an assistant conductor for the Workshop

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in the 1950s; he founded the Santa Fe Opera in 1957. Crosby said of his Columbia years, “Whenever and wherever devoted artists are led to work together, significant things will happen. This was Columbia in the 1940s and 50s” (Knubel 1997).

New York Opera Performances in the 1960s

Aside from rubbing shoulders with opera composers then at the University, Columbia graduate students who actually wanted to see operas were often to be found in the famed standing-room section of the Metropolitan Opera (the Met had moved to its new home at Lincoln Center in the fall of 1966). Their experiences fueled heated discussions between classes the next day or at the many *CM* parties that were held each year, when arguments about plicas and performance practice made way for debates over high *C*'s and what the diva was wearing backstage, if anyone had been lucky enough to be allowed into the dressing room. One event that triggered such excitement was the return of “La Stupenda” (Joan Sutherland) to the Met in Donizetti's *Lucia di Lammermoor* on December 12, 1966. My grandmother Giza rewarded me for my music studies with one of her prized Family Circle subscription tickets, and together we had the thrill of seeing Sutherland's triumph first-hand.

New York City Opera, which was founded in early 1944, shortly after the Columbia Opera Workshop's creation, moved to the New York State Theater at Lincoln Center on January 3, 1966. Aside from the standard fare, it offered contemporary operas and operatic rarities, ranging from works by Robert Ward, Beeson, and Moore to those of Alberto Ginastera and Handel. Ward's *The Crucible* was revived there on March 8, 1968, eight years after its premiere.

Ginastera's controversial *Bomarzo*—banned in Buenos Aires because the mayor, who had not even seen the work, charged that it was “obsessed with sex, violence and hallucinations”—received its New York premiere on March 14, 1968 (Schonberg 1968a:28). Ginastera himself was invited to one of the Columbia graduate student parties, this one hosted by Chilean pianist Carla Hübner (GSAS'70), and we felt as though we were a part of operatic history just by speaking with the composer. His *Don Rodrigo* had opened the City Opera's first season at Lincoln Center on February 22, 1966, with newcomer Plácido Domingo in the title role.

Rarely heard older works performed at City Opera during this time included Handel's *Giulio Cesare* in fall 1966 conducted by Julius Rudel, with a stunning Beverly Sills as Cleopatra and a commanding bass-baritone Norman Treigle in the title role, the castrato part having been rescored for this production. The arrangement was certainly not authentic musically and

was a great deal shorter than the versions being performed today, but it was wonderful nonetheless—and the packed houses and frenzied fans attested to its continuing appeal when it was brought back the following October. To the “horror” of students who were taking Paul Henry Lang’s “Proseminar in Musicology” that year, however, the composer was listed in the program as “Georg Friederich Händel,” not as “George Frideric Handel,” the name the composer adopted and preferred (and that is generally used in the English-speaking world; MGG still prefers the German form of the name).¹² Lang’s students did not dare to use an umlaut in Handel’s name in their papers and heard the same “warning” in most of Lang’s courses, including those on Pergolesi and J. S. Bach.¹³

Handel’s *Semele* was revived at the nearby Caramoor Festival in Katonah, New York, in 1969, with Rudel conducting and various City Opera singers in major roles. The program actually cited a couple of passages from Lang’s 1966 book on Handel (and spelled the composer’s name without the umlaut!).

Monteverdi’s *Incoronazione di Poppea*, in Raymond Leppard’s lush realization, was presented at Caramoor on June 22 and 28, 1968. According to the notes by Alan Rich in the program book, Leppard edited the work

not with any idea of tampering with the score as a sop to modern ears . . . [but with] shrewd and respectful underlinings here and there to adjust the proportions of the score to a stage of contemporary size and an orchestra of musicians trained in contemporary techniques. Such practices constitute authenticity in its best sense. (Rich 1968:7)

This version, trimmed to a prologue and two acts, nevertheless raised eyebrows in Denis Stevens’ Monteverdi course.

Closer to home, Juilliard, which at this time was still located on Claremont Avenue at 122nd Street, offered the first US performance of Richard Rodney Bennett’s *The Mines of Sulphur*, on January 17, 1968. The work was revived in 2005 by the City Opera, to great enthusiasm (see below). Juilliard also gave the US premiere of Francesco Cavalli’s *Ormindo* (1644) on April 25, 1968, “in a new version realized by Raymond Leppard.” As Harold C. Schonberg noted in his review, “how much of Leppard and how much of Cavalli there is in the version there is no way of telling” (Schonberg 1968b:32).

New Life for Operas at Columbia

When Steven Mackey’s *Ravenshead* received its New York premiere at Columbia University’s Miller Theatre on November 12, 1998, it was the first of three operas performed there to mark the Miller’s tenth season;¹⁴ 1998

was also the first year in which several operas had been performed in one season at Columbia in quite a few decades. An article by the *New York Times* critic Anthony Tommasini that same year noted that forty American operas, several of them still on the boards, were mounted by the Columbia Opera Workshop in the 1940s and 1950s, a history that had been all but forgotten. He quoted Jack Beeson on the subject of new operas returning to campus: "Everything else seems to be coming back these days . . . Why not opera at Columbia?" (Tommasini 1998b: sec. AR, 41).

Columbia's historic contributions to American opera had, in fact, been showcased the previous year, in a well-attended concert at Miller Theatre on April 6, 1997, which was organized by alumnus and composer Jim Stepleton and presented by the Friends and Enemies of Music. This memorable event, which the present writer was fortunate enough to attend, was billed as "a music department centennial concert honoring Columbia University's contribution to American opera in the 1940s and 1950s."¹⁵ The Columbia press release marking the occasion noted that twenty-one music theater works were "commissioned, written, or premiered between 1941 and 1959 at Columbia, and music historians have called many of them pioneering contributions to the development of an American opera tradition" (Knubel 1997). While the number of performances and premieres given at Columbia varies according to different accounts, the university's significance for opera, particularly American opera, is not in doubt (though this is another story).

Operas at Columbia, 1941–2004

Although the Workshop closed in 1958, live opera has survived in recent decades at Columbia University, though performances have diminished in number. The following pages offer a closer look at the many new operas and revivals (mostly American) that graced Columbia auditoriums in the heyday of opera production, from the first efforts in the 1940s until 1958—at spaces such as Brander Matthews, McMillin Theatre, and Minor Latham Playhouse. Many of these productions involved Columbia performers. Built in 1923, McMillin was renamed the Kathryn Bache Miller Theatre (usually referred to as Miller Theatre) in 1988, after its redesign. Some of the performers in the opera productions, including Columbia-educated Teresa Stich-Randall, Dorothy Dow, and James McCracken, went on to have significant careers on the operatic stage, while others made and continue to make important contributions to all aspects of music, including musicology and education.¹⁶

The following list of operas associated with Columbia includes all of the works that were supported by the Columbia-based Alice M. Ditson Fund, whether or not they received their premieres on campus and whether or not they were ever performed. A second section lists operas given at Columbia since the close of the Workshop. Operas are presented in chronological order, with their titles preceding the date and location of their premiere, and a brief bibliography is included for each work.¹⁷

The Brander Matthews—Theatre Associates Era—Columbia

Opera Workshop

The Devil Take Her (1931, London; 1941, Brander Matthews)

Opera in one act by Arthur Benjamin; libretto by Alan Collard and John B. Gordon; lyrics by Cedric Cliffe. First performance December 11, 1931, London, Royal College of Music. First complete US performance February 13, 1941, New York, Brander Matthews Hall, with Lilyan Crystal, Armand Harkless, Leonard Stocker, and Paul Quartin; conducted by Jacob Schwarzdorf; designed by Richard Bernstein. Presented by the CTA and the Juilliard Institute Opera Players, with *Blennerhasset*.

Blennerhasset (1939, CBS radio; 1941, Brander Matthews)

Radio opera in one act by Vittorio Giannini; libretto by Philip Roll and Norman Corwin. First performance November 22, 1939, CBS radio. First stage performance February 13, 1941, New York, Brander Matthews Hall, with Tracy Silvester and Derna de Pamphilis; conducted by the composer; designed by Richard Bernstein. Originally commissioned by CBS.

Beeson (2000b:199); N. S. [Noel Straus], "Juilliard Players Give Operas," *New York Times*, February 14, 1941, 14.

Paul Bunyan (1941, Columbia, Brander Matthews)

"Choral operetta" in a prologue and two acts by Benjamin Britten; libretto by W. H. Auden. First public performance May 5, 1941, New York, Brander Matthews Hall, with Helen Marshall (Tiny), William Hess (Inkslinger), Bliss Woodward (Hel Helson), Charles Cammock (Slim), Milton Warchoff (Paul Bunyan), and Mordecai Bauman (Narrator); chorus of the Schola Cantorum; conducted by Hugh Ross; directed by Milton Smith. Presented by the CTA and the Music Department. Commissioned by the Ditson Fund. The roles of Tiny and Slim are not listed in the Downes review but appear in other sources, such as *The New Kobbé's Opera Book* (ed. The Earl of Harewood and Antony Peattie, New York: G. P. Putnam's Sons, 1997), 96.

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Beeson (2000b:199); Olin Downes, "Official Opening for 'Paul Bunyan,'" *New York Times*, May 6, 1941, 25; Louis E. Schaefer and Gilbert Y. Steiner, "'Paul Bunyan,' Reincarnated at Brander Matthews, Proves Refreshing Operetta," *Columbia Spectator*, May 6, 1941, 1.

The Music Master (Il maestro di musica) (1752, Paris; 1942, Columbia, Brander Matthews)

Opera buffa in two acts, formerly attributed to Giovanni Battista Pergolesi, with music from Pietro Auletta's *Orazio*, and two arias by Pergolesi; anonymous libretto. First performance September 19, 1752, Paris. Possibly the first performance in English, in a translation by Edward Eager and Robert Bamberg and adaptation by Richard Falk, February 16, 1942, New York, Brander Matthews Theatre; conducted by Falk; directed by Milton Smith. Presented by the Columbia Chamber Opera Players and the CTA.

Beeson (2000b:200); D. H., "About Town: 'The Music Master,'" *Barnard Bulletin*, February 20, 1942, 2; "Pergolesi Opera," *New York Times*, February 8, 1942, sec. 10, 7.

The Burglar's Opera (1942, Columbia, Brander Matthews)

Comic opera by John Mundy; libretto by Edward Eager and Alfred Drake. First performance May 4, 1942, New York, Brander Matthews Theatre, with Helen Marshall (salesgirl), Leonard Stocker (head floorwalker), William Blake (president of Lacy's [a pun on Macy's]), William Gephart (the burglar), and Ivy Scott (head scrubwoman). Presented by the CTA. Drake is probably the same Alfred Drake who starred in musicals such as *Oklahoma!* (1943), *Kiss Me Kate* (1948), and *Kismet* (1953) and is listed in the Internet Broadway Database (www.ibdb.com) as a "writer, director, performer."

Beeson (2000b:199) (who indicates a fall 1941 performance, but the CTA archives give only the May date; see note 4); E. W., "About Town: The Burglar's Opera," *Barnard Bulletin*, May 8, 1942, 2.

The Village Barber (Der Dorfbarbier) (1796, Vienna; 1942, Columbia, Brander Matthews)

Comic opera in one act by Johann Schenk; libretto by Joseph and Paul Weidmann. First performance October 30, 1796, Vienna. First US performance in English on December 16, 1942, New York, Brander Mathews Hall, in a translation by Edward Eager, with Philip Duey (the barber), Wallace House (the apprentice), Jayne Cozzens (the barber's ward), Marco Sorisio (her lover), and Jan Lindermann (the schoolmaster); conducted by Nicholas Goldschmidt; directed by Milton Smith. Presented by the CTA and the

Music Department. The work had been given in German in New York on December 15, 1847 (Loewenberg 1978:528).

Beeson (2000b:200); Miriam Burstein, "About Town: Brander Matthews," *Barnard Bulletin*, December 17, 1942, 2; N. S. [Noel Straus], "Village Barber' Given at Columbia," *New York Times*, December 17, 1942, 42.

A Tree on the Plains (1942, Spartanburg, SC; 1943, Columbia, Brander Matthews)

Musical play in two acts by Ernst Bacon; libretto by Paul Horgan. First performance May 2, 1942, Spartanburg, South Carolina, Converse College Opera Workshop, commissioned by the League of Composers. First New York performance May 5, 1943, Brander Matthews Hall, with Hannah Walker (Corrie), Ted [Theodor] Uppman (Lou), and Herbert Norwell (Jeremiah); conducted by Nicholas Goldschmidt; directed by Milton Smith. Presented by the CTA and the Music Department. Sponsored by the Ditson Fund.

Beeson (2000b:200); "Choruses Will Present Opera," *Barnard Bulletin*, February 11, 1943, 3; Olin Downes, "Ernst Bacon Work Is Presented Here," *New York Times*, May 6, 1943, 24.

The Two Misers (Les deux avares) (1770, Paris; 1943, Columbia, Brander Matthews)

Operetta in two acts by André-Ernest-Modeste Grétry; libretto by Charles Georges Fenouillot de Falbaire. First performance October 27, 1770, Fontainebleau. Performed in an English translation by Edgar Eager on December 8, 1943, New York, Brander Matthews Theatre, with Jean Gordon (the servant girl), Lloyd Linder and Helen Marshall (the lovers), Jeanne Gordon (the servant), and Hugh Thompson and Hubert Norville (the misers); conducted by Nicholas Goldschmidt; directed by Milton Smith. Presented by the CTA and the Music Department.

Beeson (2000b:200); Nancy Edwards, "About Town: The Two Misers," *Barnard Bulletin*, December 9, 1943, 2; "Two Misers' Presented: Columbia Theatre Associates Give Andre Gretry Opera," *New York Times*, December 9, 1943, 30.

Pieces of Eight (1944, Columbia, Brander Matthews)

Chamber opera in two acts by Bernard Wagenaar; libretto by Edward Eager, after Harold W. Thompson's *Body, Boots and Britches* (1940). First performance May 10 1944, New York, Brander Matthews Theatre, with Louisa Mara (Lydia) and William Gebhart (Cutlass); conducted by Otto Luening;

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directed by Milton Smith. Presented by the CTA and the Music Department. Commissioned by the Ditson Fund.

Beeson (2000b:200); Nancy Edwards, "At Brander Matthews," *Barnard Bulletin*, May 11, 1944, 2; Noel Straus, "Columbians Offer Operatic Comedy," *New York Times*, May 11, 1944, 25.

The Jealous Husband (Il geloso schernito) (1732, Naples; 1944, Columbia, Brander Matthews)

Comic intermezzo in three acts, once attributed to Giovanni Battista Pergolesi (now considered to be by Pietro Chiarini, with sinfonia composed by Baldassare Galuppi); anonymous libretto. First performance 1732, Naples. First performance in English, in a translation by Edward Eager, December 10, 1944, New York, Brander Matthews Theatre; conducted by Otto Luening; directed by Milton Smith. Presented by the Opera Workshop and the CTA.

Beeson (2000b:201); "Opera and Concert Programs: Columbia University Opera," *New York Times*, December 10, 1944, sec. 10, 9.

The Scarecrow (1945, Columbia, Brander Matthews)

Opera fantasy in two acts by Normand Lockwood; libretto by Dorothy Lockwood, after Percy MacKaye's play (1908), itself based on Nathaniel Hawthorne's *Feathertop* (1852). First performance May 19, 1945, New York, Brander Matthews Hall, with Jean Carlton (Rachel), Berthe Keresey, Willard Cross, Robert Lande, Lloyd Linder, and George Bakos; conducted by Otto Luening/Willard Rhodes; directed by Milton Smith; Jack Beeson, assistant conductor. Presented by the CTA and the Music Department. Commissioned by the Ditson Fund.

Beeson (2000b:201); Mark A. Schubart, "Lockwood Opera Given at Columbia," *New York Times*, May 10, 1945, 19.

The Barber of Seville (Il barbiere di Siviglia) (St. Petersburg, 1782; 1946, Columbia, Brander Matthews)

Opera in four acts by Giovanni Paisiello; libretto by Giuseppe Petrosellini, after Beaumarchais. First performance September 26, 1782, St. Petersburg. First US performance, in English, in a translation by Phyllis Mead, February 13, 1946, New York, Brander Matthews Hall; conducted by Otto Luening; directed by Milton Smith; Jack Beeson, assistant conductor. Presented by the CTA and the Music Department.

Beeson (2000b:201); "Music Notes," *New York Times*, February 13, 1946, 30.

The Medium (1946, Columbia, Brander Matthews)

Tragedy in two acts by Gian Carlo Menotti; libretto by the composer. First performance May 8, 1946, New York, Brander Matthews Hall, with Evelyn Keller (Monica), Claramae Turner (Madame Flora), Leo Coleman (Toby), Beverly Dame (Mrs. Gobineau), Jacques La Rochelle (Mr. Gobineau), and Virginia Beeler (Mrs. Nolan); conducted by Otto Luening; directed by Robert Horan; Jack Beeson, assistant conductor. Presented by the CTA and the Music Department. Commissioned by the Ditson Fund. Revived 1991, New York, Miller Theatre (see below).

Beeson (2000b:202); Olin Downes, "Menotti 'Medium' in Premiere Here: Chamber Opera Presented on Campus at Columbia U.," *New York Times*, May 9, 1946, 37.

The Soldier's Tale (L'histoire du soldat) (1918, Lausanne; 1946, Columbia, Brander Matthews)

Dramatic work in two parts by Igor Stravinsky; text by Charles Ferdinand Ramuz. First performance September 28, 1918, Lausanne. Stage performance, in an English translation by Frederic Cohen, May 18, 1946, New York, Brander Matthews Theatre, with Adolph Anderson (narrator), Herbert Voland (the soldier), Jack Bittner (the devil), and Atty Van Den Berg (the king's daughter); conducted by Dimitri Mitropoulos; directed by Cohen; choreography by Elsa Kahl; sets by Nina Tryggvadottir. Presented by the American section of the International Society for Contemporary Music and the CTA.

Beeson (2000b:202); Mark A. Schubart, "Stravinsky Work Concert Feature: Mitropoulos Leads 'Soldier's Tale' in Stage Performance," *New York Times*, May 19, 1946, 40.

The Old Maid and the Thief (1939, NBC radio; 1946, Columbia)

"Grotesque opera" in fourteen scenes (three acts) by Gian Carlo Menotti; libretto by the composer. First performance (NBC radio) April 22, 1939. Performed August 14, 1946, New York, Summer School Opera Workshop; conducted by Willard Rhodes; directed by Elemer Nagy.

Beeson (2000b:202).

The Warrior (1947, New York, Ditson Fund)

Opera in one act by Bernard Rogers; libretto by Norman Corwin, after the Book of Judges. First performance January 11, 1947, New York, Metropolitan Opera, with Regina Resnik (Delilah) and Mack Harrell (Samson);

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conducted by Max Rudolph. Winner of the Ditson Fund and Metropolitan Opera Association prizes.

Beeson (2000b:202); Olin Downes, "Warrior' Is Given at Metropolitan," *New York Times*, January 12, 1947, 53.

Stratonice (1792, Paris; 1947, Columbia, Brander Matthews)

Opera in one act by Etienne-Nicolas Méhul; libretto by François-Benoît Hoffman. First performance May 3, 1792, Paris. Probably the first US performance, in an English translation by Winthrop Palmer, February 6, 1947, New York, Brander Matthews Hall, with Joseph Williams (Antiochus), Stanley Jaworsky (Seleucus), Michael Therry (Eristratus), and Gladys Kuchta (Stratonice); conducted by Willard Rhodes; directed by John Wolmut. Presented by the CTA and the Opera Workshop, on the same program as *The Man with the Terrible Temper*.

Beeson (2000b:203); Noel Straus, "Columbia Offers Two Mehul Operas," *New York Times*, February 7, 1947, 30.

The Man with the Terrible Temper (L'irato) (1801, Paris; 1947, Columbia, Brander Matthews)

Opera in one act by Etienne-Nicolas Méhul; libretto by Benoît-Joseph Marsollier. First performance February 17, 1801, Paris. Probably the first US performance February 6, 1947, New York, Brander Matthews Theatre, with Lawrence Ehrlich (Scapin), Richard Ehrlich (Lysander), Everett Anderson (Pandolf), Andrew Jelnik (Dr. Balouard), and Alexandra Belugin (Isabelle); conducted by Willard Rhodes; directed by John Wolmut. Given with *Stratonice*.

The Mother of Us All (1947, Columbia, Brander Matthews)

Opera in two acts by Virgil Thomson; libretto by Gertrude Stein. First performance May 7, 1947, New York, Brander Matthews Hall, with Dorothy Dow (Susan B. Anthony), Ruth Krug (Indiana Elliot), Teresa Stich[-Randall] (Henrietta M.), Robert Grooters (Virgil T.), William Horne (Jo the Loiterer), Bertram Rowe (Daniel Webster), and Carolyn Blakeslee (Angel More); conducted by Otto Luening; directed by John Taras; Jack Beeson, assistant conductor. Presented by the CTA and the Music Department. Commissioned by the Ditson Fund.

Beeson (2000b:203); Olin Downes, "New Stein Opera," *New York Times*, May 8, 1947, 30.

Evangeline (1948, Columbia, Brander Matthews)

Dramatic opera in three acts by Otto Luening; libretto by the composer, after Longfellow. Composed 1931. First complete performance May 5, 1948, New York, Brander Matthews Hall, with Teresa Stich [-Randall] (*Evangeline*), Alfred Kunz (*Gabriel*), and Josh Wheeler (*Felicien*); conducted by the composer; directed by Nona Schurman; Jack Beeson, assistant conductor. The work opened the fourth annual Festival of Contemporary American Music. Presented by the CTA and the Music Department. Assisted by the Ditson Fund.

Beeson (2000b:204); Olin Downes, "Opera by Luening Has Its Premiere," *New York Times*, May 6, 1948, 31.

The Belle of New York (1897, New York; 1948, Columbia, Brander Matthews)

Operetta in two acts by Gustave Kerker; libretto by Hugh Morton. First performance September 27, 1897, New York. Revived "for the first time since its premiere," with a revised text by Irving Dobbs, December 1, 1948, New York, Brander Matthews Theatre, with David Poleri (*Blinky Bill McGuirk*); conducted by Willard Rhodes; directed by Milton Smith; Albert Rivett, musical assistant; Louise Grifford, stage assistant. Presented by the CTA and the Columbia Opera Workshop as part of the New York Golden Jubilee.

Beeson (2000b:205); "Columbia Revives an Old-Time Musical," *New York Times*, December 2, 1948, 36; "Play Revived for Jubilee," *Barnard Bulletin*, November 1, 1948, 1.

Sir John in Love (1929, London; 1949, Columbia, Brander Matthews)

Opera in four acts by Ralph Vaughan Williams; libretto after Shakespeare's *The Merry Wives of Windsor*, *Love's Labours Lost*, *Much Ado about Nothing*, and other works. First performance March 21, 1929, London, Royal College of Music. First US performance January 20, 1949, New York, Brander Matthews Theatre, with Josh Wheeler (*Falstaff*), Esther Korey (*Mrs. Ford*), Mary DeHeus (*Mrs. Page*), Gene Symes (*Mrs. Quickly*), Joseph Hester (*Ford*), Ruth Witwer (*Anne Page*), and Mario Lalli (*Fenton*); conducted by Willard Rhodes; directed by Felix Brentano; Albert Rivett, musical assistant. Presented by the Columbia Opera Workshop and members of the School of Dramatic Arts.

Beeson (2000b:205); H. T. [Howard Taubman], "Columbia Offers 'Sir John in Love,'" *New York Times*, January 21, 1949, 24.

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A Drumlin Legend (1949, Columbia, Brander Matthews)

Folk opera in three acts by Ernst Bacon; libretto by Helena Carus. First performance May 9, 1949, New York, Brander Matthews Theatre, with Frank Sherman Baker (the aviator), Joseph Scandin (Pennypacker), John Powell (the farmer), Ruth Krug (the mother), and Jean Swetland (Norah); conducted by Otto Luening; Albert Rivett and Anley Loran, musical assistants; directed by Milton Smith; choreographed by Oreste Sergievsky. The cast consisted of students from the Columbia Opera Workshop and professional singers. Presented by the CTA and the Music Department. Commissioned by the Ditson Fund.

Beeson (2000b:205); Olin Downes, "Columbia Offers 'Drumlin Legend,'" *New York Times*, May 10, 1949, 29; "Group to Give Musical Play," *Barnard Bulletin*, May 2, 1949, 1.

O'Higgins of Chile (composed 1949, Ditson Fund)

Opera by Henry Cowell; libretto by Elizabeth Lomax. Composed in 1949. Commissioned by the Ditson Fund. The work was never orchestrated or performed.

The Barrier (1950, Columbia, Brander Matthews)

Music drama in two acts by Jan Meyerowitz; libretto by Langston Hughes, after his play *Mulatto* (1935). First performance January 18, 1950, New York, Brander Matthews Theatre, with Robert Goss (Bert), Muriel Rahn (Cora Lewis), and Paul Elmer (Colonel Norwood); conducted by Willard Rhodes; directed by Felix Brentano; designed by H. A. Condell; Albert Rivett, musical assistant. Presented by the CTA and the Opera Workshop.

Beeson (2000b:206); Cecil Smith, "Columbia University Stages Musical Drama by Meyerowitz," *Musical America* 52 (February 1950): 244; Howard Taubman, "'The Barrier' Given by Columbia Opera," *New York Times*, January 19, 1950, 34.

Giants in the Earth (1951, Columbia, Brander Matthews)

Opera in three acts by Douglas Moore; libretto by Arnold Sundgaard, after the novel by Ole E. Rølvaag (1927). First performance March 28, 1951, Brander Matthews Theatre, with Josh Wheeler (Per Hansa), Brenda Miller (Beret), Viviane Bauer (Sorrine), Helen Dautrich (Kjersti), and James Cosenza (Henry); conducted by Willard Rhodes; directed by Felix Brentano; Albert Rivett, musical assistant. Presented by the CTA and the Music Department. Assisted by the Ditson Fund. The work received the Pulitzer Prize in 1951.

Beeson (2000b:207); Olin Downes, "New Moore Opera Is Presented Here," *New York Times*, March 29, 1951, 25; Kay Munzer, "Douglas Moore's Opera Runs Through Sat. at B. Matthews," *Barnard Bulletin*, April 5, 1951, 2.

Acres of Sky (1951, Fayetteville, AR; 1952, Columbia, Brander Matthews)
Folk drama in two acts by Arthur Kreutz; libretto by Zoë Lund Schiller, after the play by Charles Morrow Wilson (1930). First New York performance May 7, 1952, Brander Matthews Hall, with Milton Cardey (the Traveller), Frances Lehnerts (Omy Caldwell), Stephanie Turash (Nan Caldwell), and Lorenzo Herrara (Hal Gunter); conducted by Otto Luening; Jack Beeson, assistant conductor; John Kander, musical assistant. Presented by the CTA and the Music Department. Assisted by the Ditson Fund.

Beeson (2000b:208); James Hinton Jr., "Kreutz Ballad Opera Produced at Columbia," *Musical America* 72 (May 1952): 20; Howard Taubman, "Columbia Offers New Ballad Opera," *New York Times*, May 8, 1952, 35.

Sweeney Agonistes (1953, Columbia, Brander Matthews)
Musical setting by Richard Winslow of T. S. Eliot's poem (1932). First New York performance May 20, 1953, Brander Matthews Theatre, with John Geister (*Sweeney Agonistes*), Joan Payne, Alice Tobin, Frances Oliver, Richard Botton, Curtis Kent, and Thomas Miller; conducted by Willard Rhodes; directed by Felix Brentano; John Kander, assistant conductor. Presented by the Opera Workshop.

Beeson (2000b:208); J. B., "Workshop Offers Work by Winslow," *New York Times*, May 21, 1953, 38.

The Beggar's Opera (1728, London; 1954, Columbia, Brander Matthews)
Ballad opera in three acts, arranged, adapted, with airs by John Pepusch; libretto by John Gay. First performance January 29, 1728, London. Performed in celebration of Columbia's 200th anniversary, in Manfred Bukofzer's version, April 6, 1954, New York, Brander Matthews Theatre, with Patricia Bybell (Lucy), Walter Farrell (Macheath), Bern Hoffman (Mr. Peachum), Anne Polen (Polly Peachum), Leonard Ceeley (Lockit), Charlotte Jones (Mrs. Trapes), Alice Tobin Branagan (Mrs. Peachum), and Murat Somay (jailor); conducted by Willard Rhodes; directed by Felix Brentano; John Kander, assistant conductor. Presented by the CTA and the Columbia Opera Workshop.

Beeson (2000b:209); Olin Downes, "'Beggar's Opera' Seen at Columbia," *New York Times*, April 7, 1954, 40.

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Malady of Love (1954, Columbia, Brander Matthews)

"Sham" in one act by Lehman Engel; libretto by Lewis Allen (pseud.). First performance May 27, 1954, New York, Brander Matthews Theatre, with Ruth Fleming, Stephanie Turash, and Warren Galjour; conducted by Willard Rhodes; directed by Felix Brentano. Presented by the Columbia Opera Workshop and the School of Dramatic Arts, on the same program as ***Hello Out There***. Both works sponsored by the Ditson Fund.

Beeson (2000b:209); Olin Downes, "Columbia Stages Two New Operas: 'Malady of Love' and 'Hello Out There' Are Performed at Brander Matthews Hall," *New York Times*, May 28, 1954, 18; Irving Kolodin, "The Spring Crop of New Premieres," *Saturday Review* 37 (June 12, 1954): 28.

Hello Out There (1954, Columbia, Brander Matthews)

Chamber opera in one act by Jack Beeson; libretto by the composer, after William Saroyan's play (1942). First performance May 27, 1954, New York, Brander Matthews Theatre, with Lena Gabrieli, Stephanie Turash, Ralph Farnsworth, Marvin Worden, and Lorenzo Herrera; conducted by Willard Rhodes; directed by Felix Brentano; John Kander, assistant conductor. Given with ***Malady of Love***.

The Cask of Amontillado (1954, Columbia, McMillin Theatre)

Opera in one act by Julia Perry; libretto by the composer and Virginia Card, after Edgar Allan Poe. First performance November 20, 1954, New York, McMillin Theatre; Columbia University Orchestra, with Harold Bertelson, Walter Carringer, and Alice Wieland; conducted by Howard Shanet.

"Concert and Opera Programs of the Week," *New York Times*, November 14, 1954, sec. 10, 8.

The Stronger (1952, Lutherville, MD; 1955, Columbia, McMillin Theatre)

Opera in one act by Hugo Weisgall; libretto by Richard Hart, after August Strindberg's play *Den starkare* (1889). First performance (concert) August 9, 1952, Lutherville, Maryland. First stage performance January 10, 1955, New York, McMillin Theatre, with Adelaide Bishop (Estelle) and Irene Gabriel (the stronger woman); conducted by Siegfried Landau. Presented by the Composers Forum.

R. P., "Composers Forum Gives First Opera," *New York Times*, January 10, 1955, 26.

Bastien and Bastienna (***Bastien und Bastienne***) (1768, Vienna; 1956, Barnard, Brooks Hall)

Singspiel in one act by Wolfgang Amadeus Mozart; libretto by Friedrich Wilhelm Weiskern, after Charles S. Favart's *Les amours de Bastien et Bastienne* (1753), itself a parody of Jean-Jacques Rousseau's *Le devin du village*. First performance September 1768, Vienna. Presented as part of the Mozart Bicentennial celebration by Opera Essence, March 11, 1956, New York, Brooks Hall, with students Karen Gumprecht (Bastienne) and Donald Schwartz (Colas); and Annina Celli (Bastien), a member of the Columbia Opera Workshop; directed by Arthur Komar.

"Musical Features Early Mozart Work," *Barnard Bulletin*, March 8, 1956, 1; "Music Notes," *New York Times*, March 10, 1956, 9.

La clemenza di Tito (1791, Prague; 1956, Columbia, McMillin Theatre)
Opera seria in two acts by Wolfgang Amadeus Mozart; libretto by Pietro Metastasio. First performance September 6, 1791, Prague. Performed in a concert version April 25, 1956, New York, McMillin Theatre, with Frances Bible (Sesto), Howard Fried (Tito), Brenda Lewis (Vitellia), Shirley Russell (Servilia), William G. Hogue (Annio), and Louis Quilico (Publio); conducted by Thomas Scherman. Part of Columbia University's Mozart Festival, with the Little Orchestra Society and the Columbia University Chorus.

Howard Taubman, "Music: Opera by Mozart: 'La Clemenza di Tito' Is Heard at Columbia," *New York Times*, April 26, 1956, 39.

Pantaloone (He Who Gets Slapped) (1956, New York, Juilliard-Columbia)
Opera in three acts by Robert Ward; libretto by Bernard Stambler, after Leonid Andreyev's play (1915). First performance May 17, 1956, New York, Juilliard School, with Paul Ukena (Pantaloone), Regina Sarfaty (Zinida), and Ewan Harbrecht (Consuelo); conducted by Rudolph Thomas; directed by Felix Brentano; John Crosby, assistant conductor; Thomas DeGaetani, stage assistant. Presented by the CTA and the Columbia Opera Workshop. Aided by the Ditson Fund. The work was performed at Juilliard because Brander Matthews was deemed too small to accommodate the orchestra. Renamed *He Who Gets Slapped* in 1959.

Beeson (2000b:209); Howard Taubman, "Opera: 'Pantaloone' Has Its Premiere," *New York Times*, May 18, 1956, 20.

The Abduction from the Seraglio (Die Entführung aus dem Serail) (1781, Vienna; 1956, Barnard, Minor Latham)
Singspiel in three acts by Wolfgang Amadeus Mozart; libretto by Gottlob Stephanie, after Bretzner. First performance July 16, 1782, Vienna. Performed

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May 30, 1956, New York, Opera Essence, Minor Latham Drama Workshop; directed by Arthur Komar.

“Programs of the Current Week,” *New York Times*, May 27, 1956, 100.

Panfilo and Lauretta (The Visitors) (1957, Columbia, Brander Matthews)

Opera in three acts by Carlos Chávez; libretto by Chester Kallman. First performance May 9, 1957, New York, Brander Matthews Theatre, as *Panfilo and Lauretta*, with Sylvia Stahlman (Lauretta), Mary McMurray (Elissa), Frank Porretta (Panfilo), Thomas Stewart (Dioneo), Craig Timberlake (a monk), and Michael Kermoyan (a physician); conducted by Howard Shanet; directed by Bill Butler; Kurt Saffir and Walter Baker, musical assistants. Presented by the CTA and the Music Department. Revised and produced in a Spanish version as *El amor propiciado*, October 28, 1959, Mexico City, and renamed *The Visitors*.

Beeson (2000b:210); review, *Opera News* 22 (November 11, 1957): 16; Howard Taubman, “Opera: First by Chavez,” *New York Times*, May 10, 1957, 21.

Love Is a Game (Jeu de l’amour et du hasard) (1946, Paris; 1957, Brander Matthews)

Opera in one act by Pierre Petit; libretto by Charles Clerc, after Pierre de Marivaux’s play (1730). First performance July 3, 1946, Paris. First New York performance, in a translation by Milton Feist, May 24, 1957, Brander Matthews Theatre, with Carol Day, Diego Pazdera, and Lila Herbst; conducted by Rudolph Thomas; directed by Felix Brentano; piano accompaniment by Donna Brunsma; John Crosby, assistant conductor. Presented by the Columbia Opera Workshop. The evening also included four short scenes from *Samson and Delilah*, *The Marriage of Figaro*, *Otello*, and *La bohème*.

Beeson (2000b:210); H. C. S. [Harold C. Schonberg], “Opera Students Offer One-Acter: Columbia Workshop Gives First Performance Here of French ‘Love Is a Game,’” *New York Times*, May 25, 1957, 19.

The Sweet Bye and Bye (1957, Juilliard, Ditson Fund)

Opera in three acts by Jack Beeson; libretto by Kenward Elmslie. First performance November 22, 1957, New York, Juilliard School, with Shirlee Emmons (Sister Rose), Ruth Kobart (Mother Rainey), and William McGrath (Billy Wilcox); conducted by Frederic Waldman; produced by Frederic Cohen. The Columbia Opera Workshop ended with the 1956–57 season, but this work was produced through a Ditson Fund grant.

Beeson (2000b:210); Howard Taubman, "Opera: Debut at Juilliard," *New York Times*, November 25, 1957, 26.

The Committee (1958, Columbia, McMillin Theatre)

Comic opera in one act by Matt Doran; libretto by Bettina Mae Dobrin. First performance March 15, 1958, New York, McMillin Theatre, with Patricia Brooks (the secretary) and James Tippey (the candidate); conducted by Joseph Liebling. The story, significantly, takes place in the office of a music department "in any large American university." A doctoral candidate is comforted by the pretty department secretary as he waits to take his qualifying examination.

Edward Downes, "Satirical Opera Sung at Columbia," *New York Times*, March 17, 1958, 21.

Gallantry (1958, Columbia, Brander Matthews)

"Soap opera" in one act by Douglas Moore; libretto by Arnold Sundgaard. First performance March 19, 1958, New York, Brander Matthews Hall, with Bonnie Murray, David Atkinson, Joseph Sopher, and Cecilia Ward; conducted by Emerson Buckley; produced by Day Tuttle and John Olon-Scrymgeour; Kurt Saffir, musical assistant. Presented by the Music Department and the CTA on a program with Argento's ***The Boor***, and supported by the Ditson Fund.

Beeson (2000b:211); H. C. S. [Harold C. Schonberg], "Moore's Opera, 'Gallantry,' in Premiere," *New York Times*, March 20, 1958, 34.

The Boor (1957, Rochester, NY; 1958, Columbia, Brander Matthews)

Opera buffa in one act by Dominick Argento; libretto by John Olon-Scrymgeour, after Chekhov. First performance May 6, 1957, Rochester, New York. First New York performance March 19, 1958, Brander Matthews Theatre, with Mary Henderson, Grant Williams, and Hugh Thompson; conducted by Emerson Buckley. Given with Moore's ***Gallantry***.

Post-Brander Matthews/Workshop Operas at Columbia

Six Characters in Search of an Author (1959, New York, Ditson Fund)

Opera in three acts by Hugo Weisgall; libretto by Denis Johnston, after Luigi Pirandello's play (1921). First performance April 26, 1959, New York, City Center, with Adelaide Bishop, Paul Ukena, Patricia Neway, Robert Trehey, and Beverly Sills; conducted by Sylvan Levin; directed by William Ball. Commissioned by the Ditson Fund.

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Howard Taubman, "Music: Weisgall's 'Six Characters,'" *New York Times*, April 27, 1959, 22.

The Unicorn, the Gorgon, and the Manticore (1956, Washington, DC; 1959, Teachers College, Horace Mann)

"Madrigal fable" in one act by Gian Carlo Menotti; libretto by the composer. First performance October 21, 1956, Washington, DC. Concert performance May 6, 1959, New York, Teachers College, Horace Mann Auditorium. Performed together with ***The Telephone***.

"Music Notes," *New York Times*, May 6, 1959, 49; "On Campus," *Barnard Bulletin*, May 4, 1959, 7.

The Telephone (1947, New York; 1959, Teachers College, Horace Mann)

Opera buffa in one act by Gian Carlo Menotti; libretto by the composer. First performance February 19, 1947, New York, Heckscher Theatre. Concert performance May 6, 1959, New York, Teachers College, Horace Mann Auditorium. Performed with ***The Unicorn***. Revived 1991, New York, Miller Theatre (see below).

"Music Notes," *New York Times* May 6, 1959, 49.

El Capitan (1896; 1965, Columbia, McMillin Theatre)

Comic opera in three acts by John Philip Sousa; libretto by Charles Klein; lyrics by the composer and Tom Frost. First performance April 13, 1896, Boston. Revived January 10, 1965, New York, McMillin Theatre, with Richard Clark (*El Capitan*), Marc Vanderwerf, Price Browne, Gene Allen, William Christoffels, Judith Wininger, Anna Koninsky, and Florence Mercurio; conducted by Howard Shanet, with the Columbia University Orchestra and performers from the Manhattan School of Music.

"Bulletin Board," *Barnard Bulletin*, January 7, 1965, 4; Harold C. Schonberg, "Music: 'El Capitan': Shanet Leads Revival of Sousa Operetta," *New York Times*, January 11, 1965, 29.

Mr. and Mrs. Discobolos (1966, Columbia, McMillin Theatre)

Chamber opera in two acts by Peter Westergaard; libretto by the composer, after Edward Lear's poem (1877). First performance March 21, 1966, New York, McMillin Theatre, with Valarie Lamoree and Jack D. Litten; conducted by Harvey Sollberger. Sponsored by the Columbia University Group for Contemporary Music.

Harold C. Schonberg, "Music: Miniature Opera: Contemporary Writer Recalls Edward Lear," *New York Times*, March 22, 1966, 32.

Acis and Galatea (1718, Cannons, England; 1967, Barnard, Minor Latham)

“English pastoral opera” in three acts by George Frideric Handel; libretto by John Gay and others, after Ovid’s *Metamorphoses*, XIII, 750–897. First performance, as a masque, summer 1718, Cannons, England. First public performance, as a pastoral, March 26, 1731, London. “First fully staged production in N.Y.C. since 1842” (according to the program) January 12, 1967, Minor Latham Playhouse, the Collegium Musicum, with Josephine Mongiardo (*Galatea*), Larry Bennett (*Acis*), Tom Neugebauer (*Damon*), and Joseph Chounhard (*Polythemus*); conducted by Kenneth Cooper; directed by Ellen Terry; Amy Kaiser, chorus master; Michael Griffel, piano.

“*Acis and Galetea [sic]*,” *Barnard Bulletin*, January 12, 1967, 7; “Music Notes,” *New York Times*, January 12, 1967, 47.

Amahl and the Night Visitors (1951, New York; 1968, Columbia, St. Paul’s Chapel)

Opera in one act by Gian Carlo Menotti; libretto by the composer, inspired by Hieronymous Bosch’s painting *Adoration of the Magi* (1498). First performance December 24, 1951, New York, NBC television. Revivals at Columbia were frequent, including a presentation by the Barnard Theatre Company on February 9, 1968, at St. Paul’s Chapel, with Robert Puleo (*Amahl*), Janet McNeill (the mother), and Jeffrey Kurmit, Philip Ramey, and George Alexander (the three kings); conducted by Keith Shawgo. The cast consisted of members of Columbia University except for the part of Amahl.

“Entertainment Events,” *New York Times*, February 9, 1968, 54; Ellen Shulman, “Welcome Visitors,” *Barnard Bulletin*, February 14, 1968, 4.

The Politics of Harmony (1968, Columbia, McMillin Theatre)

Masque in one act by Charles Wuorinen; libretto by Richard Monaco, after an ancient Chinese story by *Ssu-ma-Ch’ien*. First performance October 28, 1968, New York, McMillin Theatre, Group for Contemporary Music. The story concerns a monarch who disregards his music tutor’s warnings and brings a catastrophic storm upon himself and his surroundings. The work opened a few months after the student uprisings at the university originally protesting Columbia’s plans to build a gymnasium in Morningside Park.

William Hibbard, “Charles Wuorinen: *The Politics of Harmony*,” *Perspectives of New Music* 7 (Spring-Summer 1969): 155–70; “Who Makes Music and Where,” *New York Times*, October 27, 1968, sec. D, 17.

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Susanna (1749; 1969, Barnard, Minor Latham)

Oratorio in three acts by George Frideric Handel; anonymous libretto after the Apocrypha. First performance February 10, 1749, London. New York stage premiere (according to the program, and review, which called the work an opera) February 20, 1969, New York, Riverside Church Theater, with Josephine Mongiardo (Susanna) and Robert Shiesley (Joachim); conducted by Kenneth Cooper; directed by Albert John Takazauckas. The performers included the Barnard-Columbia Chamber Chorus, directed by Daniel Paget, and was in honor of incoming Barnard president Martha Peterson and paid tribute to retiring Columbia Professor of Musicology Paul Henry Lang.

Susan Gould, "Handel's 'Susanna' Totally Enjoyable," *Barnard Bulletin*, March 5, 1969, 7; "Who Makes Music," *New York Times*, February 16, 1969, sec. D, 14.

From Captain Cook's Diary (1969, Columbia, McMillin Theatre)

Micro-opera in six sections by Bo Lawergren; libretto by the composer, after Cook. First performance May 1, 1969, New York, McMillin Theatre, with Jon Bauman and Antonia Lavanne; Brian Trentham (trombone), Zita Carno (piano); Sophie Sollberger (flute); Robert Rouch (French horn); conducted by David Gilbert. Part of a "Concert of New Music" by Columbia Composers.

"Entertainment Events," *New York Times*, May 1, 1969, 52.

Larinda e Vanesio (1726, Naples; 1971, Barnard, Minor Latham)

Comic intermezzo in one act by Adolf Hasse; libretto by Antonio Salvi and/or Angelo Carasale, after Molière's *Le bourgeois gentilhomme*. First performance December 1726, Naples. "Revived and staged for the first time since the eighteenth century" March 4, 1971, in English, in a version by Gordana Lazarevich, New York, Minor Latham Playhouse, with Susan Davidman (Larinda) and Jeffrey Calman (Vanesio); conducted by Lazarevich; directed by Albert John Takazauckas. Presented by the Barnard College Chamber Music Society, in cooperation with the Barnard College Theatre Company and the Barnard and Columbia Music Departments. Given with **Drusilla e Strabone**. The performances were based on recently discovered scores by Lazarevich.

Donal Henahan, "Barnard Group Offers Novelties," *New York Times*, May 6, 1971, 20.

Drusilla e Strabone (1735, Naples; 1971, Barnard, Minor Latham)

Comic intermezzo in one act by Giuseppe Selitti. First performance January

29, 1735, Naples. "Revived and staged for the first time since the eighteenth century" March 4, 1971, in English, in a version by Gordana Lazarevich, New York, Minor Latham Playhouse, with Salvador Tomas (the quack) and Josephine Mongiardo (Drusilla); conducted by Lazarevich; directed by Albert John Takazauckas. Given with *Larinda e Vanesio*.

Hin und zurück (1927, Baden-Baden; 1971, Columbia, McMillin Theatre)

"Sketch mit Musik" by Paul Hindemith; libretto by Marcellus Schiffer. First performance July 17, 1927, Baden-Baden. Revived, in an adaptation of the English translation by Marion Farquhar, on March 17, 1971, New York, McMillin Theatre, with Gail August (Aunt Emma), Diana Hoagland (Helen), Michael Best (Robert, her husband), Lorna Lable (the maid), Elliot Levine (the doctor), A. G. Murphy (the orderly), and David Smith (a sage). The orchestra was composed of Kim Haley (flute), Robert Marikson (clarinet). Peter Lefferts (alto saxophone), Bruce Taub (bassoon), David Malman (trumpet), Douglas Anderson (trombone), Michael Griffel and Judith Zessis (pianos), and Walter Hilse (piano and harmonium); conducted by Joel Sachs; directed by Albert John Takazauckas. The piece was presented as part of a retrospective of Paul Hindemith's works, by the Performers' Committee for Twentieth-Century Music, led by Cheryl Seltzer and Joel Sachs. The cast and orchestra consisted mostly of Columbia graduate students.

"Entertainment Events," *New York Times*, March 17, 1971, 34.

Treemonisha (1915?, New York; 1972, Columbia, McMillin Theatre)

Opera in three acts by Scott Joplin; libretto by the composer. Composed 1908–1911. First performance (concert) 1915?, New York. Excerpts performed at an all-Joplin concert on March 15, 1972, McMillin Theatre, Performers' Committee for Twentieth-Century Music, with Clamma Dale (*Treemonisha*); Cheryl Seltzer and Joel Sachs, pianos.

"Notice," *Barnard Bulletin*, March 9, 1972, 6; "Who Makes Music and Where," *New York Times*, March 12, 1972, sec. D, 16.

Polly (1777, London; 1974, Barnard, Minor Latham)

"An Opera, being the second part of the Beggar's Opera"; libretto by John Gay. First performance June 19, 1777 (the 1729 premiere was suppressed). Revived February 1974, New York, Minor Latham Playhouse, with Ellen Savette (Mrs. Trapes), Omara Leary (Damaris), Kathleen Armstrong (*Polly Peachum*), Bert Rochelson (Mr. Ducat), and Cristina Palacio (*Jenny*); directed by Kenneth Janes.

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Daphne Merkin, "Performance, Production Distinguish Janes' 'Polly,'" *Barnard Bulletin*, February 28, 1974, 5, 8.

Down in the Valley (1948, Bloomington, IN; 1976, New York, Columbia, St. Paul's)

Folk opera in one act by Kurt Weill; libretto by Arnold Sundgaard. First performance July 15, 1948, Bloomington, Indiana. Revived February 1976, New York, St. Paul's Chapel, with the Barnard-Columbia Madrigal Choir; conducted by Peter Schubert; directed by Penny H. Parkhurst. Most of the performers were Barnard and Columbia students and alumni.

Randy C. Banner, "Down in the Valley: Weill's 'Sparkling' Opera," *Barnard Bulletin*, March 1, 1976, 11.

The Rake's Progress (1951, Venice; 1976, Barnard, Minor Latham)

Opera in three acts by Igor Stravinsky; libretto by W. H. Auden and Chester Kallman. First performance September 11, 1951, Venice. Revived March 16, 1976, New York, Minor Latham Playhouse, with the Barnard College Theater Company and Voices of the Twentieth Century; conducted by Laurel Miller; directed by Kenneth Janes. Vera Stravinsky, widow of the composer, was guest of honor at one of the performances.

"Stravinsky Visits," *Barnard Bulletin*, February 9, 1976, 7.

The New Diana (1984, Barnard, Minor Latham)

Multimedia work, on a play by Kenneth Koch; music by Lara Crete; set by Reuben Nakian. First performance October 12, 1984, New York, Minor Latham Playhouse, with Kate Farrell and Taylor Meade; directed by Donald Sanders. Presented by the Playhouse, New York Theater Institute, and Columbia University's Oscar Hammerstein II Center for Theater Studies.

Richard F. Shepard, "Going Out Guide," *New York Times*, October 10, 1984, sec. C, 16.

The Bus to Stockport and Other Stories (1986, Barnard, Minor Latham)

Theater piece by Eric Valinsky and Peter Schubert; text after John Cage's *Silence* and *A Year from Monday*. First performance February 20, 1986, New York, Opera Uptown, Minor Latham Playhouse, with Cage narrating; directed by Rhonda Rubinson. Presented by the Barnard College Theater Program.

Tim Page, "Stage: Musical Homage to Works of John Cage," *New York Times*, February 24, 1986, sec. C, 13.

My Heart's in the Highlands (1970, National Educational Television; 1988, Columbia, Miller Theatre)

Chamber opera in two acts by Jack Beeson; libretto by the composer, after William Saroyan's play (1939). First performance March 17, 1970, New York, National Educational Television, NET Opera Theater, with Beeson (the young husband); conducted by Peter Herman. First stage performance October 25, 1988, New York, Miller Theatre, Center for Contemporary Opera, with Adam Plotch (Johnny), John Schackelford (the father), Steven Owen (MacGregor), Maro Partamian (the grandmother), Peter Loehle, and Robert Ferencz; conducted by Richard Marshall; directed by John Olon-Scrymgeour.

John Rockwell, "With the Immigrants in the World of Saroyan," *New York Times*, October 29, 1988, 15.

The Proscenium (. . . on the Demise of Gertrude) (1991, Columbia, Miller Theatre)

Chamber opera in one act by Meyer Kupferman; libretto by the composer. First performance November 3, 1991, New York, Miller Theatre; conducted by the composer.

"Music," *New York Times*, November 3, 1991, sec. H, 39.

The Medium (1946, Columbia, Brander Matthews; 1991, Columbia, Miller Theatre)

Tragedy in two acts by Gian Carlo Menotti; libretto by the composer. First performance May 8, 1946, New York, Brander Matthews Hall. Revived December 20, 1991, Miller Theatre, American Chamber Opera, together with *The Telephone*, in honor of the composer's eightieth birthday and the forty-fifth anniversary of *The Medium's* premiere at Columbia.

"Opera Watch," *Opera News* 56 (December 21, 1991): 7.

The Telephone (1947, New York; 1959, Teachers College; 1991, Columbia, Miller Theatre)

Opera buffa in one act by Gian Carlo Menotti; libretto by the composer. First performance February 19, 1947, New York. Revived December 20, 1991, Miller Theatre, American Chamber Opera, together with *The Medium*.

Don Pasquale (1843, Paris; 1992, Miller Theatre)

Dramma buffo in three acts by Gaetano Donizetti; libretto by Giovanni Ruffini and the composer. First performance January 3, 1843, Paris. Per-

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formed in an abbreviated version January 12, 1992, New York, Miller Theatre, in Phyllis Mead's English translation, with Joan Shephard (Malatesta's aunt); conducted by Paul Nadler. Presented by the Metropolitan Opera Guild Education Department.

Brian Kellow, "New York City," *Opera News* 56 (June 1992): 5.

How to Make Love (1994, Columbia, Miller Theatre)

Opera in one act by Lawrence Widdoes; libretto by C. C. Widdoes. First performance January 13, 1994, New York, Miller Theatre, with Laura Hemphill (Sharon), Elena Commendador and Alan Hineine (mannequins), Bejun Mehta (street musician), Tony Dillon (shop proprietor), Kyle Pfortmiller (sex-book author), Elizabeth Weigle (his companion), and Lawrence Harris (masher); conducted by Glen Cortese; designed by Adam Mead Faletti; directed by Pamela Cederquist.

Bernard Holland, "Of Romance, Sex and Fashion," *New York Times*, January 15, 1994, sec. 1, 11.

Der Kaiser von Atlantis (composed 1944, Terezin Concentration Camp; 1998, Columbia, Miller Theatre)

Viktor Ullmann's devastating satire, which received its posthumous premiere in Amsterdam in 1975, some forty years after the deaths of the composer and the librettist Peter Kien at Auschwitz, opened the tenth Miller Theatre season with its performance on September 17, 1998, in German, with Richard Lewis (Emperor), Daniel May (Death), Patrick Jones (Harlequin), Janice Meyerson (Drummer Girl), David Ossenfort (Soldier), Roxane LaCombe (Bubikopf), and Robert McCloud (Loudspeaker); conducted by Petr Kotik; directed by Gregorij H. van Lëitis. The choice to perform the work in its original German, without supertitles, left many in the audience bewildered, according to Anthony Tommasini.

Anthony Tommasini, "From the Doomed, an Ode to Life and a Warning Not to Insult Death," *New York Times*, September 19, 1998, sec. B, 7.

Rasa (1998, Columbia, Miller Theatre)

Monodrama for soprano, chamber orchestra, and electronic tape by Shirish Korde, after the novel *Jasmine* (1989) by Bharati Mukherjee. First performance October 25, 1998, New York, Miller Theatre, Da Capo Chamber Players and New York Virtuoso Singers; conducted by Eric Culver.

"Music," *New York Times*, October 25, 1998, sec. AR, 47; "World Premiere of Music Opera 'Rasa,'" *News India-Times*, October 23, 1998, 32.

Ravenshead (1998, Penn State; 1998, Columbia, Miller Theatre)

One-person electro-acoustic opera by Stephen Mackey; libretto by Rinde Eckert. First performance November 5, 1998, Penn State. First New York performance November 12, 1998, Miller Theatre, with Eckert (Donald Crowhurst) and the Paul Drescher Ensemble; conducted by George Steel.

Ann Midgette, "In Review: From Around the World—New York City," *Opera News* 63 (April 1999): 90; Anthony Tommasini, "Reclaiming a Rich History of New Opera," *New York Times*, November 8, 1998, sec. AR, 36, 41.

The Great Houdini (1989, Copenhagen; 1999, Columbia, Miller Theatre)

"Street opera for four singers and six musicians" by Andy Pape; libretto by Erik Clausen. First performance 1989, Copenhagen. First US performance, in English, October 29, 1999, New York, Miller Theatre, Den Anden Oper, with Jan Lund (Houdini), Edith Guillaume (his mother), Lise-Lotte Nielsen (his girlfriend), and Jorgen Ole Borch (police officer); conducted by Henrik Vagn Christensen.

Paul Griffiths, "Of Houdini in Essence But Not Quite All about Him," *New York Times*, November 5, 1999, sec. E, 6.

The Noblest Game (composed 1975; 1999, Columbia, Miller Theatre)

Opera in a prologue and two acts by David Diamond; libretto by Katie Louchheim. Composed 1975. First performance (excerpts) May 4, 1999, New York, Miller Theatre, New York City Opera Orchestra. Presented as one of six works (with *Pope Joan*, *Dora*, *Blood on the Dining Room Floor*, *Welfare*, and *Little Women*) by Showcasing American Composers, through the New York City Opera.

Anthony Tommasini, "Help for Opera Composers," *New York Times*, May 4, 1999, sec. E, 8.

Pope Joan, an Operatic Heresy (1999, Columbia, Miller Theatre)

Opera by John Musto; libretto by Denise Lanctot. First performance (excerpts) May 4, 1999, New York, Miller Theatre, New York City Opera Orchestra.

Dora (1999, Columbia, Miller Theatre)

Opera in two acts by Melissa Shiflett; libretto by Nancy Fales Garrett, after Sigmund Freud's first analysis. First performance (excerpts) May 5, 1999, New York, Miller Theatre, New York City Opera Orchestra. First complete performance April 5, 2002, New York, LaMama Annex.

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Blood on the Dining Room Floor (1999, Columbia, Miller Theatre)

Opera in one act by Jonathan Sheffer; libretto by the composer, after Gertrude Stein's detective novel and Alice B. Toklas's *Cookbook*. First performance (excerpts) May 5, 1999, New York, Miller Theatre, New York City Opera Orchestra. First complete performance April 16, 2000, New York, Peter Norton Space.

Welfare (1999, Columbia, Miller Theatre)

Opera by Lenny Pickett; libretto by David Stavitt. First performance (excerpts) May 6, 1999, New York, Miller Theatre, New York City Opera Orchestra.

Little Women (1998, Houston; 1999, Columbia, Miller Theatre)

Opera in two acts by Mark Adamo; libretto by the composer, after Louisa May Alcott's novel (1868), John Bunyan, and Goethe. First performance March 13, 1998, Houston. Performed May 6, 1999 (excerpts), New York, Miller Theatre, New York City Opera Orchestra.

Le Jongleur de Notre Dame (1978, Kirkwall, Scotland; 2000, Miller Theatre)

Masque by Peter Maxwell Davies; libretto by the composer, after a medieval French legend. First performance June 18, 1978, Kirkwall, Scotland. Revived February 11, 2000, New York, Miller Theatre, Da Capo Chamber Players.

Paul Griffiths, "Classical Music and Dance Guide," *New York Times*, February 11, 2000, sec. E, 6.

Don Quixote (1996, Chicago; 2000, Columbia, Miller Theatre)

"Theater piece for musicians" by John Eaton. First performance June 6, 1996, Chicago. First New York performance May 9, 2000, Miller Theatre, with Jean Kopperud (*Don Quixote*); conducted by James Baker. Composed for the New York New Music Ensemble.

John W. Freeman, "In Review: From Around the World—New York City," *Opera News* 65 (Sept. 2000): 104; James Oestreich, "Off with Pomp and Circumstance," *New York Times*, May 15, 2000, sec. E, 5.

The Bread & Roses Opera (2000, Barnard, Minor Latham)

"Love story set to music" by Gene Glickman and Mike Shen, based on Mozart's *Don Giovanni*; libretto after Steve Friedman's play (1980), with additions by Friedman. First performance October 27, 2000, New York, Minor Latham Playhouse; conducted by Mimi Stern-Wolfe; directed by Denny Partridge.

Barnard College press release, October 10, 2000, <http://www.barnard.edu/newnews/news101000d.html>.

Transcendent Voices (2000, Columbia, Lerner Hall)

Theater-opera piece, with music and text by Darnel Jones (SOA'01); text after Harriet Beecher Stowe's *Uncle Tom's Cabin*. First performance December 6, 2000, New York, Lerner Hall, Roone Arledge Auditorium, with George Shirley (Tom) and Kristin Linklater (Stowe). Supported by the School of the Arts theater division and other university groups.

Bram Alden, "New 'Voices' to Reach New Audiences," *Columbia Spectator*, December 4, 2000, 1, 9.

Faustus (2002, Barnard, Minor Latham)

Puppet opera conceived of and directed by Amy Trompetter; music by Ralph Denzer; libretto after Christopher Marlowe's *Doctor Faustus* (1604). First performance April 19, 2002, New York, Minor Latham Playhouse, Barnard Theatre Department.

Barnard College press release, March 21, 2002, <http://www.barnard.edu/newnews/news032102.html>.

Bertha (1973, New York; 2003, Columbia, Miller Theatre)

Opera in one act by Ned Rorem; libretto by Kenneth Koch, after his play (1966). First performance November 26, 1973, New York, Alice Tully Hall. Excerpts performed at memorial tribute for Kenneth Koch, professor of English and comparative literature, October 10, 2003, New York, Miller Theatre, given with *Départ Malgache* and *The Gold Standard*.

"Campus Calendar," *Columbia Spectator*, October 10, 2003, 3; Caroline Ladhani, "Fans Salute Former Professor and Poet Kenneth Koch in a Literary, Musical Extravaganza," *Columbia University Record*, http://c250.columbia.edu/c250_events/look_back/kenneth_koch.html.

Départ Malgache (composed 2000; 2003, Columbia, Miller Theatre)

First section of opera by Roger Tréfousse; libretto after Kenneth Koch's brief play (1988). Composed 2000. First performance October 10, 2003, New York, Miller Theatre.

The Gold Standard (2000, New York; 2003, Columbia, Miller Theatre)

Opera for soprano, mezzo-soprano, and ensemble by Scott Wheeler; libretto after Kenneth Koch's play (1975). First performance February 2000, New York, Joe's Pub. Commissioned by Sequitur. Scenes performed October 10, 2003, New York, Miller Theatre.

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Wake Her Up (2004, Columbia, Roone Arledge Auditorium)

“Rocking opera” by Janine McGuire (BC’05); text by Emily Paul, after the story of Psyche and Eros. First complete, staged performance November 12, 2004, New York, Lerner Hall, Roone Arledge Auditorium; directed by Noah Steiner; produced by Lyz Crane (BC’05).

The work has its own Web site. For the Columbia performance, see <http://www.wakeherup.com/nov04.htm>.

Opera at Columbia Today

While classical music, not least of all opera, occupies a much smaller place in this country than it did in the heyday of the Columbia Opera Workshop and in the decade of *Current Musicology*’s birth, things are not quite as bleak as some doomsayers claim. The so-called graying of the classical audiences is also accompanied by a healthy dose, at least in New York, of younger audience members eager to attend such performances as the October 2005 revival of Richard Rodney Bennett’s gothic *The Mines of Sulphur* at the City Opera. (Juilliard had given the premiere in 1968). The *Columbia Spectator*, which provides extensive coverage of classical music performances, described the work as “operatic gold,” and Juilliard’s November 2005 presentations of Benjamin Britten’s *A Midsummer Night’s Dream* played to sold-out houses (Goldmann 2005:3).

And Columbia is still turning out successful opera composers. Among those in the younger generation is Eve Beglarian (GSAS’83), a student of Charles Wuorinen and of Fred Lerdahl, who has composed the electric theater piece *typOpera* (1994, Phoenix) and the opera *The Man in the Black Suit* (2000, New York). Tan Dun (GSAS’93), who studied with Chou Wen-chung, Mario Davidovsky, and George Edwards, has written *Marco Polo* (1996, Munich), *Peony Pavilion* (1998, Vienna), *Tea (A Mirror of the Soul)* (2002, Tokyo), and *First Emperor* (scheduled for the Metropolitan Opera’s 2006–07 season). Another Chou Wen-chung student, Bright Sheng (GSAS’93), has penned *The Song of Majnun* (1992, Chicago), *The Silver River* (1997, Santa Fe), and *Madame Mao* (2003, Santa Fe).

Columbia continues to highlight its opera composers, past and present. In the Summer 2000 issue, *Columbia Magazine*, the alumni magazine of the university, featured Beeson’s fascinating study “Da Ponte, MacDowell, Moore, and Lang: Four Biographical Essays” as part of its “Living Legacies” series (2000a).¹⁸ A Spring 2002 *Columbia Magazine* article on the Grawemeyer Award for music composition noted that Columbia had more award-winning alumni than any other university worldwide, and pointed out that “much of today’s most compelling and influential music comes from Columbia com-

posers.”¹⁹ And as part of the celebration of the university’s 250th birthday in 2004, Otto Luening was included in the series “C250 Celebrates Columbians Ahead of Their Time.”

Columbia has also kept opera vibrant through its curricula and outreach efforts. The Graduate School of Journalism has an arts concentration in the MA degree program, and its course offerings include “Cultural Affairs Reporting and Writing.” From 1997 through 2005, the Journalism School housed the nondegree National Arts Journalism Program, the purpose of which was to “improve the quality and availability of arts coverage in both print and broadcast media by enabling mid-career arts journalists to expand their knowledge and skills” (2006 Graduate School of Journalism bulletin, 16). With assistance from the National Endowment for the Arts, the program launched its first Arts Journalism Institute October 17–28, 2004, which elicited the following *Spectator* article by Elise Baker: “Journalists Come to NYC to Gain Knowledge of Music: NAJP Brings 25 Writers to New York City in an Attempt to Spread Knowledge of Classical Music” (September 16, 2004). Another NEA-supported institute took place October 16–27, 2005, and involved another twenty-five participants.²⁰

In these ways, Columbia University has continued its long and admirable tradition of promoting and preserving opera. One hopes that those who have been the beneficiaries of the NAJP program and similar projects will increase general interest in classical music, working as critics, journalists, and educators to help instruct the public, and attracting new audiences to various kinds of opera.

Notes

1. Joel Honig was a classmate of John Corigliano’s at Columbia.
2. Fred Knubel was director of public information for Columbia University.
3. In his introduction, Beeson says, “My purpose forty years ago was simply to record a short but vibrant period in the history of American opera through my experience as coach and conductor in the Columbia Opera Workshop and the closely related series of American opera premieres” (2000b:193). Beeson’s thirteen tables list all of the performances, including plays with newly written music. Concerning the accuracy of the information, Beeson notes that “at this late date, it would be difficult to find and correct any errors in the production data” (2000b:193). For a detailed history of the Workshop with numerous photographs and much of the information found in Beeson’s tables, see Sponaugle (2002).
4. The CTA was directed by Milton Smith, chair of the Theater Department, who was also the director of the Brander Matthews Theatre. Smith retired in 1959. Beeson notes that works by Cowell and Paul Nordoff were supported by the Ditson Fund but not presented by Columbia (Beeson 2000b:205). Sponaugle (2002) specifies the works. Programs and playbills of CTA productions are available in the manuscript collection *Columbia Theater Associates Papers, 1893–1958* (Ms Coll\Columbia Un.C.T.A.); see also *Milton Smith Script Collection* (Ms Coll\Smith, Milton), which covers the years from 1927 to 1946 and includes scripts, newspaper clippings, and programs of productions during Smith’s time as director.

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5. The two “Pergolesi” operas, *The Music Master* and *The Jealous Husband*, were later found to have been falsely attributed to him. See their entries in the present article.

6. Abbreviations used in this article are as follows:

BC: Barnard College

CC: Columbia College

CM: *Current Musicology*

CTA: Columbia Theatre Associates

GS: General Studies

GSAS: Graduate School of Arts and Sciences

HON: Honorary Degree

NAJP : National Arts Journalism Program

SOA: School of the Arts

7. Douglas Moore’s operatic output included *The Headless Horseman* (premiered 1937, Bronxville, NY), *The Devil and Daniel Webster* (1939, New York), *The Emperor’s New Clothes* (1949, New York), *White Wings* (1949, Hartford, CT), *Giants in the Earth* (1951, New York), *The Ballad of Baby Doe* (1956, Central City, CO), *Gallantry* (1958, New York), *Wings of the Dove* (1961, New York), and *Carry Nation* (1966, Lawrence, KS).

8. In addition to *The Building of Bamba* (1917, Halcyon, CA), Cowell wrote *The Commission* (composed 1954 for the League of Composers; performed 1992, Woodstock, NY).

9. Beeson’s output of operas includes *Jonah* (composed 1950), *Hello Out There* (1954, New York), *The Sweet Bye and Bye* (1957, New York), *Lizzie Borden* (1965, New York), *My Heart’s in the Highlands* (1970, New York, National Education Television), *Captain Jinks of the Horse Marines* (1975, Kansas City), *Dr. Heidegger’s Fountain of Youth* (1978, New York), *Cyrano* (1994, Hagen, Germany), and *Sorry, Wrong Number* (1999, New York). See also Hawkshaw (2002).

10. Levy’s other operas include *The Escorial* (1958, New York), *Sotoba Komachi* (1957, New York), and *The Tower* (1957, Santa Fe, NM). John Corigliano’s *Ghosts of Versailles* was given its first performance at the Metropolitan Opera on December 23, 1991. His *Naked Carmen*, written together with David Hess, was composed in 1970; it was recorded that year by Mercury Records (Mercury SRM I-604). Wendy Carlos (Walter Carlos before 1979) was an early composer of electronic music and a student of Luening and Vladimir Ussachevsky, who founded the Columbia-Princeton Electronic Music Center (now the Computer Music Center) in 1959. Carlos wrote the opera *Noah* (1965). Alice Shields composed the electronic operas *Odyssey* (1975), *Shaman* (1987), *Mass for the Dead* (1993), and *Apocalypse* (1994).

11. Kay, who was Luening’s student from 1946 to 1947, composed *The Juggler of Our Lady* (1962, New Orleans), *The Boor* (1968, Lexington, KY), *The Capitoline Venus* (1971, Quincy, IL), *Jubilee* (1976, Jackson, MS), and *Frederick Douglass* (1991, Newark, NJ). Laderman, a student of Luening and Douglas Moore, has composed a number of operas and operacantatas, including *Jacob and the Indians* (1957, Woodstock, NY), *Sarah* (1958, New York), *Goodbye to the Clown* (1960, New York), *The Shadows Among Us* (composed 1968; performed 1979, Philadelphia), *Galileo Galilei* (1979, New York), *And David Wept* (1980, New York), and *Marilyn* (1993, New York).

12. Lang calls this the “Battle of the Umlaut” (1966:682–83). In the brochure for the 1967 RCA recording of the opera (R67-3791), Rudel explains that “we sought authenticity for this production in spirit and intent rather than in literalness. We have, as I believe Handel would

have wanted, performed his *Julius Caesar* for your enjoyment rather than your reverence” (11). The brochure spells the composer’s name “Georg Frideric Handel.”

13. Another thing they heard in every course he taught was that trombones were indicated in the score for the Mozart Requiem because there were not enough basses available at the time to balance the texture properly, but that in a modern performance it is not only unnecessary but actually wrong to double the basses with the trombones. See Lang (1997:20).

14. The others were *Rasa* and *Der Kaiser von Atlantis* (see entries in the present article).

15. A tape of the concert is available at the New York Public Library Music Research Division (NYPG98-R4). The lengthy program included selections from *Paul Bunyan*, *The Visitors*, *He Who Gets Slapped (Pantaloone)*, *The Sweet Bye and Bye*, *The Medium*, *The Mother of Us All*, *Six Characters in Search of an Author*, *Hello Out There*, *Malady of Love*, and *The Ballad of Baby Doe*.

16. Beeson lists the following names: Everett Anderson, Ellen Faull, Alice Howland, Gladys Kuchta, James McCracken, Leopold Simoneau, Teresa Stitch-Randall, and David Thaw, but not Dorothy Dow (2000b:199).

17. Performance information and descriptions for these entries come from my own *Operas in German* and *Operas in English* (Griffel 1990; Griffel 1999) as well as Beeson (2000b), Eaton ([1961] 1974), Lowenberg (1978), and contemporaneous newspaper and magazine accounts from publications such as the *Barnard Bulletin*, *Columbia Daily Spectator*, and the *New York Times*. Unsigned articles are listed by the name of the publication in which they appeared. I have tried to be as inclusive as possible and apologize in advance for any omissions.

18. Da Ponte was appointed professor of Italian at Columbia in 1825. Beeson’s article (2000a) is included in the forthcoming book *Living Legacies at Columbia*, edited by Wm. Theodore de Bary and scheduled to be published in fall 2006 by Columbia University Press.

19. See <http://www.columbia.edu/cu/alumni/Magazine/Spring2002/composers.html>.

20. One of the participants, Roger A. Cope, who writes for the online publication *Classical Voice of North Carolina*, offered his ideas (nurtured by the institute) on how to build a wider audience for classical music. See Cope (2005).

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