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WHO'S WHO IN OPERA

A PUBLICATION OF ARNO PRESS/A NEW YORK TIMES COMPANY

WHO'S WHO IN OPERA

AN INTERNATIONAL
BIOGRAPHICAL DIRECTORY
OF SINGERS, CONDUCTORS,
DIRECTORS, DESIGNERS,
AND ADMINISTRATORS.
ALSO INCLUDING PROFILES
OF 101 OPERA COMPANIES

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EDITOR

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Foreword

A few days after his appointment as general manager of the Metropolitan Opera, Goeran Gentele was asked what he thought an opera house should be. His reply was one word, "Alive".

This is an alive book about an alive art. Nothing like it has ever been undertaken before. That it will be a must for professionals and libraries is obvious. It will also give boundless information and pleasure to opera-lovers in all categories.

Where else will you find that Salvador Novoa sings something besides *Bomarzo*, that Reri Grist began as a child performer on Broadway, the budgets of Salzburg and Tel Aviv, the season setups of Helsinki and Prague, that Warsaw has a subscription of forty-eight per cent of capacity?

There are over 2,300 listings from Abbado to Zylis-Gara in the biographical section and the particulars on 101 opera companies in 25 countries.

The nearest we have ever come to this in completeness is *Annals of Opera* by Alfred Loewenberg, published in 1943.

Freddie Loewenberg, as his friend John Gutman called him, was headed toward a career in philosophy but was seduced by the lyric muse. According to *Grove's Dictionary*, he attended "every operatic performance to which he could gain access" and patiently began to assemble details "of every opera ever written about which he could obtain information".

The Nazi terror drove him into exile in 1935. He drew a small pension of a few pounds from a refugee relief organization and was the house guest of Victor Gollancz in London. The British Museum proved a gold mine of new sources and he worked there every day

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until the closing bell. He would then gather his papers and stop for his black coffee at the Gutmans' nearby.

The editor of *Who's Who in Opera* can lay claim to no such dramatic circumstances. Her labors nevertheless are extraordinary, exhaustive, and indispensable. For the last ten years Mrs. Rich has been editor of the *Central Opera Service Bulletin*, an invaluable quarterly covering with miraculous conciseness the entire field. Central Opera Service, of which she is the director, is an arm of the Metropolitan Opera National Council and is a unique clearinghouse of information on opera. It can tell a regional company, of which there are more than 700 in the United States, anything from where to get the orchestral parts of *Tristan* to renting a backdrop for *Traviata*.

The thanks of the entire operatic community around the world must go to Arno Press, a *New York Times* company, for undertaking and financing this monumental work.

Franz Liszt said "The theatre is a madhouse; the opera is the ward for the incurables". But it's a glorious madness.

Come join the club!

Francis Robinson
Assistant Manager, Metropolitan Opera

Preface

WHO'S WHO IN OPERA is being published in response to a need expressed by librarians, musicologists, opera administrators, performers and writers. It is a reference source on the professional activities and personal data of currently active operatic artists and on international operatic trends.

The tasks faced in the preparation of this volume were: to establish objective criteria for selection of artists to be included; to determine which artists met these criteria; to design questionnaires which would elicit the desired information; to reach eligible artists and secure a high degree of response; to sort, verify and edit the information received; to account for artists who did not reply.

To assist the editor in policy decisions, the publisher invited distinguished directors from eight of the world's leading opera companies to form an Advisory Panel. The members of the Advisory Panel are listed on page ii.

It was the publisher's desire to include living artists from opera companies in all countries with an active operatic program and to have the representation of individual countries reflect the degree of their operatic activity. To this end the members of the Advisory Panel selected 144 opera companies and festivals in 33 countries from an initial list of 225 opera companies prepared by the editor. The final choice included 24 companies from the Federal Republic of Germany and 15 from Italy. The United States, where there were more than 6,500 operatic performances during the 1974-75 season, is also well represented. A full listing of the selected companies is to be found on page 675.

Eligibility of artists was based on their engagements with one or more of these major companies, insuring international representation and professional standing among the artists included.

The following requirements were established: Since the beginning of the 1971-72 season: singers must have sung at least five major roles with one or more of the designated companies; conductors must have conducted at least five different operas with one or more of the designated

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companies; stage directors/producers must have staged at least two new opera productions with one or more of the designated companies; designers must have designed sets, costumes or lighting for at least two new opera productions with one or more of the designated companies. Administrators must have been in key administrative positions with any of the designated companies after the beginning of the 1971-72 season.

Unfortunately, these criteria exclude some important living singers who have retired or are no longer singing leading roles in major opera houses. However, their complete repertoire is mainly of historical interest and many of them are discussed in other books.

The latter is also true of composers. Thanks to three Central Opera Service Directories of Contemporary Operas published in 1967, 1969 and 1975 listing over 3,500 operas written since 1950, the output of contemporary composers all over the world is well documented. Therefore, *Who's Who in Opera* does not include composers or librettists.

In order to determine which operas and roles to include, the editor undertook a survey of the international operatic repertoire of the last four seasons. It disclosed that more than 800 operas had been performed, excluding operettas and light opera. The number of operas chosen for listing in the questionnaires was 465 written by 169 composers. The number of roles included in the questionnaires was 1,771 (517 soprano, 269 mezzo/contralto, 452 tenor, 533 baritone/bass). Members of each voice category received the appropriate forms listing relevant roles.

Conductors, stage directors and designers received forms listing opera titles. Artists were invited to make additions whenever necessary. Inclusion of these was subject to editorial review. The decision concerning what constitutes a major role was based on detailed research of scores, musical literature, union designation, company contracts and polled expert opinion. Length of role was not necessarily a deciding factor and no attempt was made to designate one role in each vocal category for each opera.

Next came the task of distributing to the eligible artists the eight different forms: soprano, mezzo, soprano/contralto, tenor, baritone/bass, conductor, stage director/producer, designer, administrator. Since, until the publication of this book, no lists of such artists existed, a variety of different channels had to be used.

Of primary importance were the major opera companies selected by the Advisory Panel. Forms were sent to companies and festivals in 133 cities on all five continents. The letters of transmission accompanying the questionnaires were in four different languages: English, French, German, and Italian. Forms also went to more than 250 artists' managers in 38 countries for distribution to their eligible artists.

Arrangements were made with various trade unions in the United States and abroad for distribution of forms to their members (The American Guild of Musical Artists, American Federation of Musicians, Genossenschaft Deutscher Bühnen-Angehörigen, Syndicat Français des Artistes-interprètes, Syndicat Français des Artistes-musiciens, British Actors' Equity).

The assistance of cultural attachés in the United States and of Ministries of Culture in the various countries was also enlisted. The members of the Advisory Panel were of invaluable aid and support.

To facilitate the return of questionnaires from European countries, the office of Feffer and Simons in Weesp, The Netherlands, was designated to receive mail and forward it to Arno Press in New York.

Dr. Luigi Oldani, European representative of the Metropolitan Opera, kindly assisted in contacting Italian artists. For their convenience and to insure accuracy, he translated all questionnaires into Italian and reversed the process before returning the replies. Thanks to his broad knowledge, efficiency and thoroughness, there is a wide representation of Italian artists in *Who's Who in Opera*. Similarly, Dr. Pavel Ekstein of the National Opera in Prague, kindly assisted Czech artists in the completion of their forms. Questionnaires were translated into Russian and replies back into English by Metropolitan Opera baritone and language coach George Cehanovsky in order that Russian artists might complete the forms in their native tongue.

In order to make *Who's Who in Opera* complete as well as authoritative, the editorial staff prepared a list of eligible major international artists whose inclusion was deemed essential. Biographical information on the limited number who did not return their questionnaires was obtained by research in existing literature, company records, newspaper files, archives of the Central Opera Service, and particularly those of the Lincoln Center Library for the Performing Arts in New York.

The biographical section of *Who's Who in Opera* contains 2,350 entries: 497 sopranos, 197 mezzo-sopranos and contraltos, 351 tenors, 508 baritones and basses, 287 conductors, 188 stage directors, 187 designers, and 135 administrators, not including among the latter those conductors and stage directors who also hold administrative positions. The book includes 1,814 opera titles and more than 6,000 roles, all performed by the biographees.

Who's Who in Opera presents more than one-quarter of a million facts. While dates and places of world premieres have been verified, it was not possible to check all information submitted. Special care has been taken to observe correct spelling throughout *Who's Who in Opera*, not only for opera titles, but particularly for roles whose spelling often varies from one reference book to another. For details see Repertoire section in Guidelines to Biographical Entries, page xiv.

Most of the biographical information is current as of the 1974-75 season. Wherever possible, artists were sent a rough proof and, where time permitted, changes called to our attention were made.

In the course of the work on *Who's Who in Opera* it became apparent that there was a need for basic information on major opera companies and festivals, presented on a comparable basis. It was therefore decided to expand this volume to include profiles of major international opera companies. A questionnaire was prepared and distributed to the 144 companies and festivals selected by the Advisory Panel. Of these, 101 responded in time for inclusion. These data are found in the opera company section.

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The reader's indulgence is sought for any typographical errors which have eluded the best efforts to eliminate them. We hope that errata will be called to our attention so that we may make corrections for subsequent printings.

ACKNOWLEDGMENTS

This book could not have been undertaken or completed without the help of hundreds of members of the operatic community around the world. Leading administrators from more than 125 companies in 38 countries were involved, as well as hundreds of agents and artists. Unfortunately, for reasons of space they cannot all be mentioned here. However, recognition must be given to Dr. Luigi Oldani (Milan), Wolfgang Stoll of the Robert Schultz Agentur (Munich), Paul Rainer and Henri de la Grange (Paris), Jean Williams (London), and Thea Dispeker, Edgar Kneedler, Michael Ries and Tony Russo (New York).

The inestimable work of the Advisory Panel has been mentioned earlier. They helped to chart the course we all followed.

Making a most significant contribution to *Who's Who in Opera* were its three assistant editors, Robert D. Daniels, Frank Merklng and Paul Reif. They brought to their work a high degree of professionalism and diligence combined with consummate knowledge of the material. Responsible for the smooth organization of the tens of thousands of forms and the thousands of replies received were Patrice Glickman and Jeanne Kemp. Karl Kraus's resourcefulness and perseverance were much in evidence in tracking down artists and information.

Giving us initial encouragement and serving as an informal board of advisors whose judgment and experience helped facilitate our work were Sir Rudolf Bing, Jean Bowen, Raymond Ericson, George Jellinek, Warren Michon, Francis Robinson, Harold C. Schonberg, Susan Sommer and Clara Steuermann.

A special word of gratitude to Maestro Martin Rich, conductor at the Metropolitan Opera, who served *Who's Who in Opera* as minister without portfolio. His great knowledge of the operatic repertoire and his keen insight were invaluable.

Finally, we acknowledge the role of Mr. Clive Barnes, a man of many arts, who was instrumental in the decision to undertake this work.

Stanley R. Greenfield, *Director*
Maria F. Rich, *Editor*

Guidelines to Biographical Entries

Alphabetizing

All biographical entries are in alphabetical order in accordance with the letter-by-letter method. MAC precedes MC and both appear in their appropriate places among names beginning with M. DE, VAN and VON are also alphabetized using the letter-by-letter method.

Alphabetizing in the company section is by country. Within each country, companies are arranged in alphabetical order by city.

Abbreviations

Abbreviations will be found on page xvii. The book follows contemporary style trends in omitting all periods after abbreviations.

Personalia

Personal data were requested but not required for completion of questionnaires or for eligibility. Birth date or year is omitted if unknown or not supplied by the biographee; the country of birth is listed as it was known at that time, e g, "Germany" prior to 1945.

Marital status and private address are listed if submitted by the respondent. (An interesting fact brought to light was the many marriages between operatic performers.)

Nationality indicates citizenship and not origin.

Education

Only professional training is listed under "Studied". Degrees are not mentioned since titles and requirements vary among different countries. Listed first is the school(s), followed by the specific teacher at that institute, then by the city. In case of a singer's private instructions, the voice teacher is listed first, followed by the coach and the drama teacher, in that order. For conductors, teachers are listed in the following order: conducting, composition, instrument(s). It is self-evident that conductors studied conducting and singers studied voice. Therefore only related subjects are specifically mentioned.

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Performing artists who also teach at present have this information included under "Teaches" towards the end of their entry, and "Affiliated with" if they are members of a faculty. Previous teaching positions are listed under "Previous occupations" only if they preceded the present career or position.

Debut

Debuts are presented as submitted and were not restricted to major roles or to the designated opera companies.

Previous occupations; Previous positions

Under "Previous occupations" only those unrelated to the present career were acceptable. "Music student" did not qualify as an entry but studies in a different field did, and we find many operatic artists who have completed studies in an unrelated profession.

"Previous positions" were restricted to administrative ones, applicable to administrators, conductors or stage directors who now occupy or have occupied administrative posts.

Awards

The name or title of the award is succeeded by the awarding institution or individual and, wherever known, the year it was awarded.

Related professional activities

For each of the categories of professionals featured in *Who's Who in Opera*, special questions were included to elicit information on related professional activities: recital and concert work for opera singers; symphonic, administrative or compositional involvement for conductors; dramatic theatre, film or television affiliation, opera administration, or writing, designing or singing for stage directors; work in architecture, painting, sculpting, illustration, fashion or interior design for set or costume designers. A listing of museum and gallery exhibits is also part of the designers' entries.

Opera companies

The listing of major companies where an artist performed is limited to the 144 designated organizations shown on page 675. They are arranged in alphabetical order by country, followed by cities within each country. Names of companies or theatres are included only where more than one has been selected from the same city. In these cases names are listed in brief for identification purposes only.

Repertoire

One of the unique features of *Who's Who in Opera* is the inclusion of artists' repertoire. By limiting it to performances with the major designated companies, a degree of proficiency in roles listed is assured, while the total repertoire will include roles studied only or performed under workshop conditions.

Special attention and research by the editorial staff was devoted to correct spelling of opera titles and particularly of operatic roles. Those of Italian, German, French and English language operas appear in the original, all others are translated into English, with the rare exception of an opera better known in a second language, e g, *Pique Dame*. Operas by Italian composers originally written to a French libretto are always referred to in French. To retain clarity and uniformity throughout the book, roles and titles are always listed in the same language and do not reflect the language of the actual performance.

Capitalization in opera titles follows the style of the individual language. All articles are deleted from the beginning of opera titles.

Operas and roles in the biographical entries are grouped by composers who appear in alphabetical order. Operas or eligible roles added by individual artists follow the initial listing preceded by "Also". All opera titles are in italics; in singers' entries they follow the roles in parentheses (). In the case of a title role, the name of the opera is not repeated. The only exceptions to this rule occur under "World premieres". Two roles in one opera are connected by an ampersand (&) followed by the opera title, while the same character in two or more operas is listed only once followed by the opera titles in a single parenthetical expression ().

An asterisk (*) identifies roles sung or operas conducted/staged/ designed with the aforementioned companies during the four seasons of 1971-72 to 1974-75. (See eligibility requirements described in Preface.)

Several entries have no asterisks and would seem not to fulfill the prescribed requirements. However, only those were accepted where it was evident from the date of the debut that all or most performances took place during the last four seasons. Of over 2,900 returns, 2,350 were found eligible.

A dagger (†) indicates operas staged *and* designed. For double dagger (‡) see below.

Recordings, Film, Television

Complete roles recorded by singers and complete operas recorded by conductors are marked by a double dagger (‡). Recording companies for whom the artist recorded are listed following the repertoire. All performances of complete works on film or television are listed under that heading and, wherever available, include information on the film and television company.

World premieres

Because of its special significance, participation in world premieres is mentioned separately with information on date and place which has been verified. Roles or operas listed under this heading are not repeated under repertoire. Participation in world premieres and debuts is not restricted to the designated companies.

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Artists' agents

Where an artist is represented by one or more agents or managers, a code designation is used to identify the agent. The management's name and address may be found in the Directory of International Artists' Agents arranged by country on page 679. Names and addresses of artists' consultants are listed for Italy, where a law prohibits the establishment of artists' managers.

The Editor

Guide to Abbreviations

ABC	American Broadcasting Company	aud	audience
abt	about	audt	auditorium
Acad	Academy, Académie, academic	AUS	Austria
Accad	Accademia	AUSTRAL	Australia
accmp	accompanist, accompaniment	Aug	August
Acct	Accountant	Ave	Avenue
act	acting	avg	average
AD	Anno Domini	Awd(s)	Award(s)
addr	address	AZ	Arizona, USA
Adm	Administration, administrator, administrative		
Adv	Advisor, advisory	B	Bachelor
advt	advertisement, advertising	b	bei
aff	affiliate, affiliated	BA	Bachelor of Arts
AGIS	Associazione Generale Italiana dello Spettacolo	BAA	Bachelor of Arts Administration
AGMA	American Guild of Musical Artists	bar	baritone
Agy	Agency	BASF	Badische Anilin & Soda Fabrik (tapes & records)
AK	Alaska, USA	BBC	British Broadcasting Corporation
Akad	Akademie	BC	British Columbia, Canada
AL	Alabama, USA	Bd	Board
Alta	Alberta, Canada	BED	Bachelor of Education
Amer	America, American	BEL	Belgium
ANELS	Associazione Nazionale Ente Lirici e Sinfonici	BFA	Bachelor of Fine Arts
ANTA	American National Theater & Academy	B Fr	Belgian Franc
Apr	April	bk	book
AR	Arkansas, USA	Bldg	Building
ARCM	Associate of the Royal College of Music	Bldv	Boulevard
ARG	Argentina	BM	Bachelor of Music
art	artist, artistic	BRA	Brazil
AS	Austrian Shillings	Brdc	Broadcasting
ASCAP	American Society of Composers, Authors & Publishers	BS	Bachelor of Science
ASID	American Society of Interior Designers	bs	bass
As Li Co	Associazione Lirico Compagnia	bs b	bass-baritone
Assn	Association, Associazione	BUL	Bulgaria
Assoc	Associate(s)	busn	business
Asst	Assistant		
Aud	Auditions	CA	California, USA
		CAN	Canada
		cap	capacity
		Capt	Captain
		CBC	Canadian Broadcasting Corporation

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CBE	Commander of the British Empire	Dipl	D
CBS	Columbia Broadcasting System	Dir	D
Cert	Certificate, Certified	Dist	District
Chefdram	Chefdramaturg	Distng	Distinguished
Chmn	Chairman	Div	Division
chr	chorus	DL	Doctor of Humane Letters
cit	citation	DM	Deutsche Mark
Cnt	Center	DM	Doctor of Music
Cntry	Country	dnc	dancer, dancing
Cnty	County	Dram	Dramaturg, dramatic
CO	Colorado, USA	Dr Med	Doctor of Medicine
Co(s)	Company(ies)	dsgn	designer, designing, design
Coll	College	ds sc/cst/lt	designer of scenery/ costumes/ lights
Collab	Collaborator		
Commdr	Commander	E	East
Commen	Commendatore	Ed	Editor, edit
Commss	Commission	educt	educator, education, educational
Committ	Committee	elct	electric
comp	composer, composition	elctrn	electronic
Compt	Competition	elem	elementary
Conc	Concours, Concorso	EMI	Electric & Musical Industries
conct	concert	enr	engineer
cond	conductor, conducting	ens	ensemble
Conf	Conference	Esq	Esquire
Cong	Congress	est	estimated
constr	construction	exec	executive
Consv	Conservatory		
Cont	Contest	f	für, for
contmp	contemporary	FBA	Fellow of the British Academy
contr	contralto	fcit	faculty
Coord	Coordinator	fdr	founder
Corp	Corporation, corporate	Feb	February
COS	Central Opera Service	Fed	Federation
Counc	Council	fed	federal
Cresc	Crescent	Fest	Festival
CRI	Composers Recordings Incorporated	FIN	Finland
CSR	Republic of Czechoslovakia	Fin	Finance, financial
CSSR	Socialist Republic of Czechoslovakia	finl	finalist
cst	costume(s)	FL	Florida, USA
CT	Connecticut, USA	Fllshp	Fellowship
Cult	Culture, cultural	FMK	Finnish Mark
CZE	Czechoslovakia	Fndt	Foundation
		form	former, formerly
DAR	Daughters of the American Revolution	Found	Founder
darst	darstellende	Fr	Frau
DC	District of Columbia, USA	FRA	France
DE	Delaware, USA	Frankfurt/M	Frankfurt am Main
Dec	December	Frankfurt/O	Frankfurt an der Oder
DEN	Denmark	Frelburg/Br	Freiburg im Breisgau
Dept	Department	Fr Ger/FRG	Federal Republic of Germany
designat	designate	Frl	Fräulein
Devlp	Development	Fr	French Franc
D f	Dutch florin	FRSA	Fellow of Royal Society of the Arts
DFA	Doctor of Fine Arts		
DG(G)	Deutsche Grammophon (Gesellschaft)	G/g	Gasse
DHL	Doctor of Humanities and Letters	GA	Georgia, USA
dial	dialogue	Gal	Gallery
diff	different	Gdns	Gardens
Din	Yugoslavian Dinar	Gen	General
		Gen Mus Dir/GMD	Generalmusikdirektor
		Ger DR/GDR	German Democratic Republic
		Ger Dr M	East German Mark

ABBREVIATIONS

GmbH	Gesellschaft mit beschrenkter Haftung	M	Monsieur
Gov	Governor, governing	MA	Massachusetts, USA
grad	graduate	Ma	Maestra
GRE	Greece	MAA	Master of Arts Administration
gvnmt	government	maj	major
HDAL	Honorary Doctor of Arts and Letters	Man	Manitoba, Canada
HDM	Honorary Doctor of Music	Mar	March
Hgts	Heights	MBE	Member of the British Empire
HH	Hansestadt Hamburg	M B Rockf Fund	Martha Baird Rockefeller Fund for Music
HI	Hawaii, USA	MD	Maryland, USA
HM	Her/His Majesty	Mdl	Medal, Meccallion
HMV	His Master's Voice	ME	Maine, USA
HOL	Holland	mech	mechanic, mechanical
Hon	Honorary, honors, Honorable	Mem	Memorial
HRH	Her (His) Royal Highness	mem	member
HS	High School	Merc	Mercury Records
HUN	Hungary	Met	Metropolitan Opera
Hun fl	Hungarian florin	Met Op Ntl Counc Aud	Metropolitan Opera National Council Auditions
IA	Iowa, USA	MEX	Mexico
ID	Idaho, USA	MFA	Master of Fine Arts
IIE	Institute of International Education	MGM	Metro-Goldwyn-Mayer (records)
IL	Illinois, USA	Mgmt	Management
IMZ	Internationales Musik Zentrum	MI	Michigan, USA
IN	Indiana, USA	Min	Minister, Ministry
Inc	Incorporated	MM	Master of Music
incl	including, inclusive	MME	Master of Music Education
indv	individual	Mme	Madame
Insp	Inspector	MN	Minnesota, USA
Inst	Institute, Institution	Mng	Manager
instrm	instrument	MO	Missouri, USA
Int	Intendant	Mo	Maestro
Intl	International	MS	Mississippi, USA
ISR	Israel	ms	mezzo-soprano
ITA	Italy	MT	Montana, USA
ITI	International Theatre Institute	Munc	Municipal
Jan	January	Mus	Music, Musical
JPN	Japan	mus com	musical comedy
Jr	Junior	muscl	musicologist
Jul	July	muscn	musician
Jun	June	Musm	Museum
Kcs	Czech Krona	N	North
Kmsg	Kammersänger(in)	n/a	not available
Konsv	Konservatorium	NATS	National Association of Teachers of Singing
Kr	Swedish Krona	NB	New Brunswick, Canada
Krs	Kreis	NBC	National Broadcasting Company
KS	Kansas, USA	NC	North Carolina, USA
KY	Kentucky, USA	ND	North Dakota, USA
L	Italian Lire	NDR	Norddeutscher Rundfunk
LA	Louisiana, USA	NE	Nebraska, USA
La	Lane	NEA	National Endowment for the Arts
lab	laboratory	NEAH	National Endowment for the Arts and the Humanities
lect	lecture, lecturer	NET	National Educational Television
Libr	Library	NF	Newfoundland, Canada
LRAM	Licentiate of the Royal Academy of Music	NFMC	National Federation of Music Clubs
lt	light, lighting	NH	New Hampshire, USA
Ltd	Limited	NHK	Nippon Hoso Kyokai/Japanese Broadcasting Corporation
Lyr	Lyric	NJ	New Jersey, USA

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N Kr	Norwegian Krona	QC	Queen's Counsellor
NM	New Mexico, USA	r	rue
NO	Nieder Oesterreich	RAI	Radio Italiano
No	Number	RCA	Radio Corporation of America
NOI	National Opera Institute	RCM	Royal College of Music
NOR	Norway	rcrdg	recording
Nov	November	Rd	Road
NPT	National Preis Träger(in)	Rdfk	Rundfunk
NS	Nova Scotia, Canada	reconstr	reconstructed
NSW	New South Wales, Australia	recpt	recipient, receipt
Ntl	National	recptst	receptionist
NV	Nevada, USA	reg	regional
NY	New York, USA	Rep	Republic
O	Ohio, USA	rep	repertoire
OBE	Order of the British Empire	Repres	Representative
occas	occasional	repty	repertory
occup	occupation	Res	Residence, resident
Oct	October	ret	retired
off	office, official	rev	revised
OISTT	Organization of Scenographers and Theater Technicians	RI	Rhode Island, USA
OK	Oklahoma, USA	RIAS	Radio in the American Sector, Berlin
Ont	Ontario, Canada	RJO	Radio Jugend Orchester
Op	Opera	RL	Romanian Lei
OR	Oregon, USA	Rt Hon	Right Honorable
orch	orchestra, orchestration	S	South; also San, Santa
Ord	Order of . . .	SAF	South Africa
ORF	Oesterreichischer Rundfunk	Sask	Saskatchewan, Canada
orgn	organize, organization	SC	South Carolina, USA
orig	original	Scand	Scandinavian
ORTF	Organisation de Radio et Télévision Française	Schl	School
P	Spanish Peseta	Schlshp	Scholarship
p	British pence	Sch M	School of Music
PBS	Public Broadcasting System	scn	scenery
Pde	Parade	SD	South Dakota, USA
PEI	Prince Edward Island, Canada	SDR	Süddeutscher Rundfunk
perf	performing, performs	seat cap	seating capacity
pf(s)	performance(s)	secy	secretary
PhD	Doctor of Philosophy	Sep	September
Phil	Philharmonic	S Fr	Swiss Franc
Pk	Park	Sig	Signore
Pkwy	Parkway	Siga	Signora
Pl	Place	Socy	Society
POB	Post Office Box	sop	soprano
POL	Poland	SOR	Südostdeutscher Rundfunk
POR	Portugal	SPA	Spain
PQ	Province of Quebec, Canada	spec	special, specializes
PR	Public Relations; also Puerto Rico, USA	Spiel	Spielleiter
prem	premiere	spons	sponsored
Pres	President	Sq	Square
prev	previous	Sr	Senior
prgm	program	St	Street; Saint
princ	principal	Staatl	Staatliche
prod(s)	production(s), producer	Städt	Städtische
Prof	Professor	stand	standard
prof	professional	St Dir/st dir	Stage Director
PS	Public School	stg(d)	stage(d)
Pt	Point	stipd	stipend
publ	public	Str	Strasse
Pza	Piazza	Svc	Service
		Stud	Studies
		Svrint	Sovrintendente