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From the Director's Desk

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It is my privilege to review with you some of the many exciting activities of the Institute since the last report a year ago. RAI, the Italian Radio and Television System, provided two private screenings of La Scala's new production of the 'more-than-complete' *Don Carlos* for Institute members last May. And Advisory Board member, John Gutman of the Musical Arts Studio, arranged the extremely successful recital of all Verdi's songs held in the Bruno Walter Auditorium on October 18th past. David Stivender of the Metropolitan Opera directed the program, accompanied at the keyboard, and provided informative and thoroughly delightful comments on each of the songs. Soprano Betsy Norden of the Met and mezzo Penny Orloff of the New York City Opera sang beautifully, and a large audience of members and friends were appropriately appreciative. At our annual evening of lectures, held on January 10th in conjunction with the Greater New York Chapter of the American Musicological Society, Andrew Porter discussed the performing text of *Don Carlos* to be used by the Met, and produced still two more unpublished letters about the opera; and John Nadas, our archivist, showed slides of the many treasures he filmed in Italy last summer for the Institute's collection.

We extend our heartfelt thanks to John, who gave three months of his summer to our filming needs, and to Executive Board member Mary Jane Phillips Matz, who donated much of her own summer working alongside of John and facilitating his entry to a number of the most important Verdi collections in Italy. We also wish to thank the many cooperating persons and institutions who opened their private and public collections to John. Among these we owe thanks to the Casa Ricordi, especially to Dr. Francesco Degrada, Dr. Guido Rignano, and Signora Mimma Guastoni, to Prof. Marcello Conati and the Istituto di Studi Verdiani of Parma, Maestro Mario Medici, and Signora Marisa Casati, to the Biblioteca del Monte di Pietà of Busseto and Dr. Corrado Mingardi, to the Archives of the Teatro La Fenice and Signor Antonio Busetto, to the Fondazione Giorgio Cini in Venice and Dottoressa Teresa Muraro, to the library of the Conservatorio Arrigo Boito in Parma and Prof. Marcello Pavarani, and to many others throughout Italy.

Speaking of the Archive, I am delighted to report that Institute member Marc Faw of Norman, Oklahoma has begun to send us his most prized Verdi materials, including the librettos for the première of the revised *Forza* (Milan, 1869) and an early performance of *Jérusalem* in New Orleans.

And last, but very far from least, I am pleased to report that the Institute has received another substantial grant from the National Endowment for the Humanities. This new award will enable us to film the most important Verdi scores, parts, and librettos throughout Europe for use by the volume editors of the new complete Verdi edition and, of course, for all other persons interested in the music of the incomparable Verdi.

MARTIN CHUSID