

Hopeful young students listen intently as **Tibor Kozma**, associate conductor of the Metropolitan Opera Company, goes over a musical score. Kozma is an instructor in the Met's Kathryn Long Trust school in New York City, where promising young talent is trained for possible future appearance with the world-famous musical aggregation. Class sessions are held in the spring and fall.

George Burns Photos



Sandra Warfield, one of the 16 new voices with the Metropolitan, is a Kansas City resident.

Talent knows no boundaries

Opera, like baseball, has scouting system; training school develops future stars

JUST as big league baseball clubs have long maintained scouts, farm clubs and training schools for rookies to insure a continuing supply of high-quality players, the august Metropolitan Opera Association now follows a similar program designed to find musical talent.

While residence abroad is no barrier to crashing the gates of the Metropolitan, it's no longer an almost absolute requirement, as was the case not so long ago.

With the new trend toward home-grown talent, you'll find names like Jean Fenn (not changed to Fennzi)

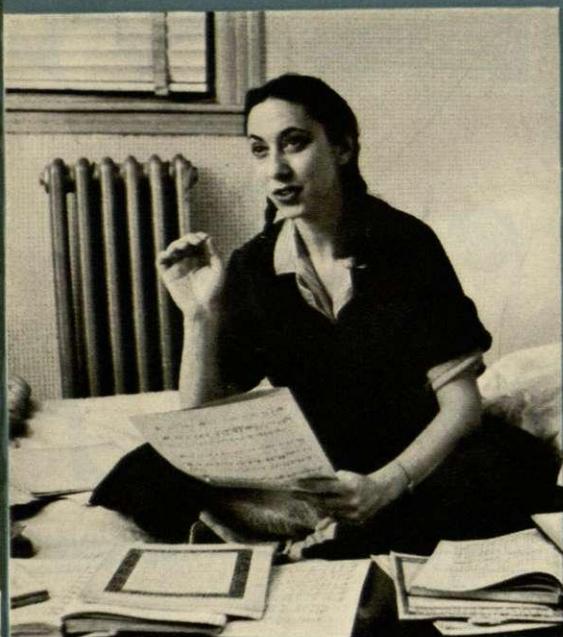
and Sandra Warfield (not Warfield-ska) and Dolores Wilson (they called her Vilsoni in Italy) on the talent list of America's best-known musical company. Of the 16 new artists signed this season, seven are U.S.-born.

Talent knows no geographical boundary, as the Met is finding out in its talent hunting program.

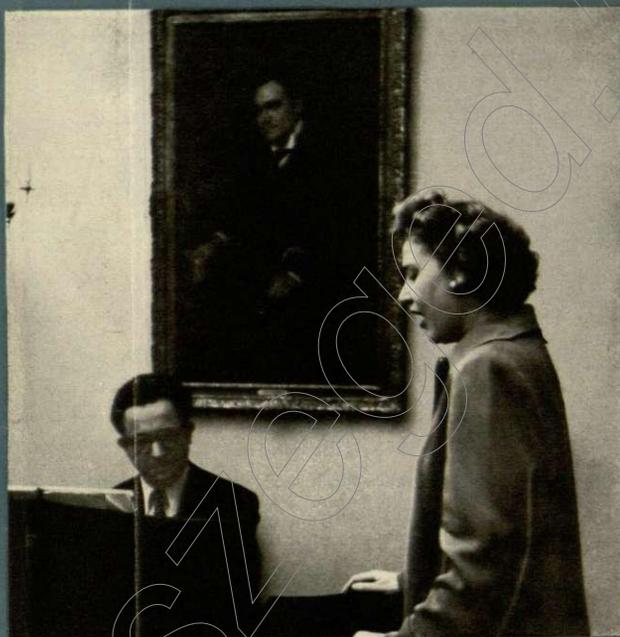
Each year, when the company goes on its 10 week tour, directors and conductors audition as much out-of-town talent as they can find time to hear between performances. In addition, the Met staff is building up across the nation a staff of un-

official "scouts" who keep them informed of promising new vocal talent.

While most singers have years of training and study behind them before they ever make their first audition for the Metropolitan's critical staff, the opera association now maintains its own training school. Here artists it selects are tutored from 7 to 12 weeks in diction, stage deportment, languages, musical interpretation, stage presence and projection, acting and similar subjects. Then they get another audition, which determines whether they are ready for a Metropolitan contract.



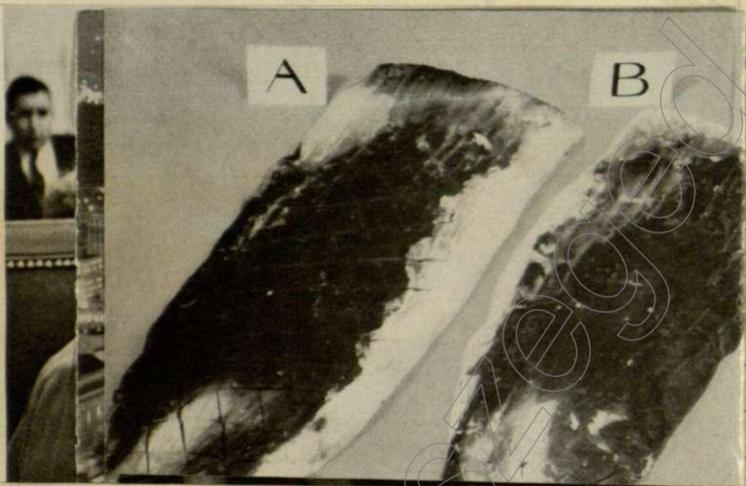
There's no end to study when you've been signed by the Metropolitan, Miss Warfield discovers. She must learn 20 contralto roles listed in this season's Met repertoire.



Kozma tutors Helen Kenyon, whose powerful dramatic soprano voice took her from Hibbing (Minn.) to the romantic lead in a Broadway musical-drama, thence to study at the Met school.

Opera is work, but fun too, for Miss Warfield. A far cry from the days, not long ago, when she sold hot dogs at her father's amusement park concession!





slices. A sharp knife is essential.



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