

NATIONAL CAPITAL OPERA SOCIETY  
Newsletter

September 1991

SOCIÉTÉ D'OPÉRA DE LA CAPITALE NATIONALE  
Bulletin

septembre 1991

P.O. Box 8347, Main Terminal, Ottawa, Ontario K1G 3H8  
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**NCOS reception after *The Magic Flute***

**The Brian Law Opera Scholarship is announced**

As most of you will have heard, Brian Law will soon be leaving Ottawa for a new post in Christchurch, New Zealand. Mr Law has been an important force in Ottawa's music for quarter of a century. I am probably omitting much if I only mention that he has been the conductor or music director of The Ottawa Choral Society, The Cantata Singers, and Thirteen Strings. He has been the chorus master for the NAC operas that we used to have, and has done the same job for the Montreal Opera. He was the conductor of our famous Fête Opera in 1985 when the Society put on a superb concert in tribute to the then defunct NAC Opera Festival. Most recently, he conducted Opera Lyra Ottawa's *Magic Flute*.

Obviously, opera is losing a great friend; but rather than lapse into wailing and lamentations, the Society has decided to inaugurate the Brian Law Opera Scholarship both to honour Mr Law's long and splendid service and to create a continuing force for the future of opera in this area. The Scholarship will be for a student of opera singing, either born or resident in the National Capital Region, and will be of one thousand dollars.

At a reception for its conductor and principals following *The Magic Flute* on 11 September, Bobbi Cain, the Past-President, formally announced the Scholarship and presented Mr Law with a commemorative certificate and plaque. In his reply, Mr Law spoke of his initial coolness to the idea as he thought of all the halls he had worked in that were named after dead musicians, but on reflection he had become more and more gratified at the thought that really the

Scholarship would be working for the improvement of music and singing and opera, and helping someone to make an opera career, and he greatly appreciated the fine honour the Society did him.

The Scholarship will be supported by a fund that the Society is endowing. Candidates will be between the ages of 22 and 28, and will undergo competition by jury. The first award is planned for the spring of 1993, when it is anticipated that Mr Law will be here to take part in the event.

It will come as no surprise that we will be asking our members and other people to contribute money to the Scholarship fund. We hope that you will remember Mr Law's long and dedicated service to Ottawa music, that you will reflect on the long uncertain road to becoming an opera singer, that you will think of the high points that opera has brought to your life, and that after all these thoughts you will then donate generously. Since your contributions will be tax-deductible, you may take comfort in the thought that for every dollar you give, the Government is deprived of a little more money that it probably was not going to spend on the arts. A copy of the Scholarship brochure and the donation form are at the very end of this Newsletter.

**Sponsorship for Mark Dubois**

At the same reception, the President, Marjorie Clegg, presented a cheque for \$1100 to Tony Bogert, the President of Opera Lyra Ottawa, as our sponsorship of Mark Dubois's appearance in *The Magic Flute*.

## A new Friend of the Society

The third ceremonial event at the reception was the presentation of a framed certificate to Mark Dubois to welcome him as a new Honorary Friend of the NCOS. Although this came as a

complete surprise to him, he immediately gave a gracious and generous short speech expressing his obvious delight.

JMC

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## La Bourse Opéra – Brian Law

Suivant la représentation de *La Flûte Enchantée* par l'Opéra Lyra d'Ottawa au CNA le 11 septembre, la Société d'Opéra de la Capitale Nationale a tenu une réception. A cette occasion et en présence des artistes d'OLO et des membres de la SOCN, une bourse fut présentée au directeur de l'Opéra Lyra, Tony Bogert. Cette subvention de la SOCN est dédiée au caractère de Tamino, rôle tenu par le ténor canadien Mark Dubois.

Le clou de cette réception a été doublement rehaussé par la présentation de la Bourse Opéra – Brian Law, à Brian Law en reconnaissance des services rendus à la cause de l'opéra dans la région de la capitale nationale.

Brian quittera bientôt le Canada pour la Nouvelle-Zélande, où il poursuivra de nouvelles fonctions musicales et artistiques.

GP

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## Mark Dubois—“Magische Töne”

Mark Dubois had only been in town for a few days when Opera Lyra Ottawa arranged for me to meet him for an interview.

We met following a morning rehearsal of *The Magic Flute*. The handsome and elegant tenor appeared relaxed and pleased to talk about his career. I started by reminiscing about the last time I had interviewed a famous tenor. In the early 60s, I told him, I had met Jan Peerce at the Château Laurier for an early brunch and talk. Mark Dubois was quick to react to this. “Ah,” he said with an easy smile, “what an artist. He was one of the first to sing Broadway tunes, you know, as well as opera. That is known as ‘cross-over’ today.”

Mark Dubois is a youthful 37 years old and was clearly excited about his role of Tamino in *The Magic Flute*, which opened Opera Lyra Ottawa's 1991-92 season. The historical significance of the timing is very important, for it was first performed on 30 September 1791, exactly 200 years ago, Mozart himself conducting.

My mentioning of the NAC production of *The Magic Flute* being sung in English was met with a shrug and arched eyebrows. “It's in English, but it's important for the translation to match the acting role—the character that is being acted out—so we work very hard at arriving at this, even if we have to change the Michael Geliot

adaptation of the music as we rehearse with the conductor and the director.”

This young lyric tenor has a mind of his own—he is quite sure of himself. His interpretive skills attest to his sincerity and artistic convictions. He informed me that he has just come back from the Riverbend Festival, where he sang in the production of *Showboat* with the Cincinnati Symphony.

Born in Toronto, Mark was playing the piano at the age of five. By the time he was six years old he was singing in a church choir and subsequently became organist and choir leader at Toronto's St. Augustine Anglican Church. His family has always been supportive of his music and he speaks warmly of them. We talked about the Simoneaus and the Quilicos and of his favourite singers of the past: Lily Pons, Jussi Bjoerling, and Luigi Alva, the superb Rossini and Mozart interpreter. His record and CD collection includes such greats as Peter Schreier, Nicolai Gedda, and Fritz Wunderlich. (What about Maria Callas?—I thought of asking, but didn't.) Mozart lives and breathes through Mark Dubois. This artist sang Idamante ten years ago in the NAC Opera Festival production of Mozart's *Idomeneo*. His return as Tamino in *The Magic Flute*, sees him in a role he has done with great success, “the closest character in all the operas to

the great Mozart himself," he tells me with a twinkle in his eye.

Since his debut with the Canadian Opera Company in 1978, he has appeared in leading roles in several of that company's productions. He will appear again with the COC as Fenton in the March 1992 production of *Falstaff*.

Ottawa is extremely fortunate to have Mark Dubois returning in November for Operetta Pops at the NAC.

Words may sum up his character but only music can reflect his superb sensitivity to his art. That is nowhere more evident than in the haunting aria "Magische Töne" from the Karl Goldmark opera *Die Königin von Saba*. For those of you inter-

ested in beautiful *bel canto* singing, I strongly recommend his most recent recording, "Viens, Gentille Dame—Romantic arias for lyric tenor," a CBC CD, number CBC 2-5077.

A film of Gluck's *Orfée et Eurydice* by World Film Productions, in which he has the starring role, is due for international release in the near future.

The National Capital Opera Society and its members are very pleased to participate in Mark Dubois's success at the NAC and are grateful for Opera Lyra Ottawa's help in arranging this interview.

GP

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## Mark Dubois – «Magische Töne»

Le ténor-lyrique canadien Mark Dubois avait gracieusement consenti à une entrevue entre ses répétitions de *La Flûte Enchantée* au CNA.

Très élégant, il fut généreux avec son temps. Pour débiter l'entrevue, j'ai mentionné le nom de Jan Peerce, le célèbre ténor favori de Toscanini que j'avais rencontré au Château Laurier dans les années 60 lors d'un concert à Ottawa, en vue d'un article de journal.

«Ah,» me dit-il en souriant, «quel artiste! Vous savez qu'il fut peut être le premier à chanter la musique de Broadway en plus de l'opéra, ce qu'on appelle aujourd'hui le *cross-over*».

Mark Dubois, jeune de 37 ans, s'exprime avec enthousiasme pour le rôle de Tamino, de la *Flûte* de Mozart, la première production de la saison 91-92 de notre unique compagnie d'opéra à Ottawa, l'Opéra Lyra.

Si j'ose le dire, le célèbre Mozart vit et respire à travers Mark Dubois. Il y a déjà dix ans Mark chantait au Festival de l'Opéra du CNA dans le rôle d'Idamante, d'*Idomeneo* de Mozart. Il avait à ce moment là, 27 ans. Il nous revient cette fois-ci dans le rôle de Tamino «le personnage le plus près de Mozart de tous les opéras», me dit-il en souriant.

Quoique chantée en anglais, Mark semble heureux de la traduction (qui est plutôt une «adaptation de la musique») de Michael Geliot. «Nous faisons des efforts pour arriver à une traduction qui reflète le caractère chanté. Cela est très important.»

Natif de Toronto, Mark s'orienta dès l'âge de cinq ans vers la musique. D'abord le piano, et ensuite le chant. Il participa à une chorale et devint très vite chef de chœur et organiste à l'église anglicane St-Augustine à Toronto où il vit toujours.

Depuis son début en 1978 avec le Canadian Opera Company, il a tenu des rôles de tête avec cette compagnie. Il tiendra le rôle de Fenton dans la production du COC du *Falstaff*, au mois de mars 1992. Mais auparavant Mark Dubois se produira à nouveau cette fois-ci dans l'opérette, lors de sa venue à Ottawa en novembre prochain au CNA!

Il aime parler des grands chanteurs canadiens tels les Simoneau, les Quilico et aussi les grands interprètes du passé : Lily Pons, Jussi Bjoerling, Luigi Alva, le grand et exquis interprète de Rossini et Mozart, et aussi Nicolai Gedda, Peter Schreier et Fritz Wunderlich.

Il est facile de peindre avec les mots un portrait de Mark Dubois mais seulement la musique peut refléter sa sensibilité envers son art – il vous suffit d'écouter l'air enchanteur «Magische Töne» de l'opéra *Die Königin von Saba*, de Karl Goldmark. Je vous recommande fortement ce nouveau DC de Mark Dubois, réalisé par Radio Canada, «Viens, Gentille Dame : Arias romantiques pour ténor lyrique», numéro CBC 2-5077.

Un film de World Film Productions de l'opéra de Gluck, *Orphée et Eurydice*, sera prochainement

lancé sur le marché international avec Mark Dubois dans le rôle titre.

La Société d'Opéra de la Capitale Nationale et ses membres sont heureux d'avoir pu participer au

succès de Mark Dubois au CNA et remercie surtout Opéra Lyra Ottawa pour avoir réalisé cette entrevue.

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## Tours for members

On Saturday 16 November, the National Capital Opera Society will attend the Montreal Opera production of *Rigoletto*. The cast for this performance includes Louis Quilico, Hélène Fortin, and Gérard Garino. The opera, conducted by Louis Salemno, will be sung in Italian, with English and French surtitles.

We have *only four places left*, so please make your intentions known as soon as possible if you plan to attend with us. After these four seats are taken, attendance will be on a ticket availability basis only.

The same situation applies to our performances of:

<i>Eugene Onegin</i>	29 February	8 places left
<i>Nabucco</i>	18 April	6 places left
<i>La Belle Hélène</i>	29 May	8 places left

Please make your plans now to avoid disappointment. These performances are almost completely sold out on subscription, so individual ticket availability is limited.

Please call **Morgan Tours** at 722-7572 for registration details.

JDAM

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## Opera within reach

The start of a new opera season is a good time to list all the forthcoming operas within reasonable reach of Ottawa. First, the operas that demand no travel at all:

### Ottawa

*Acis and Galatea*, by Handel, is being performed in a semi-staged version at the National Arts Centre on 30 September. This will be one of the first performances conducted by Trevor Pinnock as the new Musical Director of the NAC Orchestra.

Opéra Lyra Ottawa is repeating last year's production of *Amahl and the Night Visitors* by Gian-Carlo Menotti, with performances on 20, 21, 22, 26, and 27 December, the first three at the Centrepointe Theatre in Nepean, and the last two at the Canadian Museum of Civilization.

At the NAC Opera on 12 January, OLO is putting on "Opera RSVP," an evening of opera favourites chosen by request.

### Montreal

The six performances of *Tosca* will have finished by the time you get this Newsletter. The Montreal Opera has five more productions this season. A Morgan Tour for NCOS members pays a visit to each opera on those dates marked by asterisks.

*Rigoletto*, by Verdi, on 9, 11, 14, 16\*, 20, and 23 November.

*Eugene Onegin*, by Tchaikovsky, on 22, 24, 27, and 29\* February, and on 4 and 7 March.

*Nabucco*, by Verdi, on 11, 13, 16, 18\*, 22, and 25 April.

*Così fan tutte*, by Mozart, from 24 April to 2 May.

*La Belle Hélène*, by Offenbach, on 29\*, 30, and 31 May, and on 1, 3, and 4 June.

### Toronto

In Toronto the Canadian Opera Company is performing:

*La Traviata*, by Verdi, on 20, 25, 28, and 30 September, and on 3, 5, 8, and 10 October.

*Fidelio*, by Beethoven, on 26 and 29 September, and on 1, 4, 7, 9, and 12 October.

*La Bohème*, by Puccini, on 16, 21, 24, 26, 29, and 31 January and on 3, 6, and 8 February.

*Roméo et Juliette*, by Gounod, on 22, 25, 28, and 30 January, and on 1, 4, 7, and 9 February.

*Falstaff*, by Verdi, on 9, 11, 14, 16, 18, 22, 24, and 26 of April.

*Il Barbiere di Siviglia*, by Rossini, on 18, 19, 20, 22, 23, 24, 27, and 28 June.

All these are at the O'Keefe Centre. At the Elgin Theatre there is:

*Albert Herring*, by Britten, on 26, 28, and 30 October, and on 1, 2, 5, 6, 8, 10, 13, 15, and 17 November.

*Mario and the Magician*, by Somers, on 19, 21, 23, 26, 28, and 30 May.

The Co-Opera Company is putting on *L'Elisir d'amore* by Donizetti on 16 and 17 November.

### Hamilton

At the furthest distance we consider within reach for the purposes of this summary, there is Opera Hamilton with the following productions:

*L'Elisir d'amore*, by Donizetti, on 28 and 30 November.

*Tosca*, by Puccini, on 9 and 11 April.

JMC

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## Special events at Opera Lyra Ottawa

The next two special events in OLO's calendar are a Cabaret Brunch and an RSVP Gala:

Cabaret Brunch, 17 November, Château Laurier Ballroom.

This is an annual fall event for OLO, and attendance of 250 is expected. This year the guests will be entertained by Mary Lou Fallis and her new show "Ms Mozart," a portrayal of the life of Mozart's sister Mariana.

RSVP Gala, 12 January, National Arts Centre.

Similar to the Gala for The Magic Flute, this event will take place prior to "Opera RSVP," a one-night-only concert of opera favourites selected in advance through requests. Again some 250 guests are expected.

For tickets or further information, call OLO at 233-9200 or our OLO liaison person, Gilles Patry.

GP

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## The Presidents sound off to Mr Landry and others

The new and past presidents of the Society, on reading that several personages from the Canadian arts world were going to the First World Arts Summit in Europe, thought it timely to draw their attention to some of the problems in the arts a little nearer to home. They wrote the letter below to the five Canadians going to the conference: Robert Landry of the NAC, Adrienne Clarkson of the CBC, Alain Dudoit of the International Cultural Relations Bureau in External Affairs, William Turner of the Montreal Symphony Orchestra, and Nancy Turner of the Advisory Board to the World Arts Forum.

Dear Delegate,

The National Capital Opera Society is a charitable non-profit organization, founded in 1983 as a result of the cancellation of the summer opera festival at the National Arts Centre (NAC). The mandate of the Society is two-fold: to work towards the return of opera to the main stage of the NAC and to promote and foster the environment for opera in the National Capital Region and throughout Canada.

As a participant in the First World Arts Summit, you are in a particularly advantageous position to promote Canada's cultural interests. We hope that you will bring our concerns to that forum, as they reflect an international devotion to that most exquisite and all-encompassing art form—opera.

The NAC, situated in the capital of Canada, has one of the finest facilities in North America for the production of opera. We are concerned that these facilities will soon no longer be used for opera, or indeed for any indigenous productions. A strong sense of foreboding permeates all discussion of the future of these activities and we feel that the situation should be brought to your attention.

The purpose of the NAC corporation is to develop the performing arts in the National Capital Region and to assist the Canada Council in the development of the performing arts elsewhere in Canada. "Performing arts" is defined as including the "creating, staging, and performing of drama, music, and the dance." All too often, the responsibility of the corporation for creating performances is ignored. In these times of spending restraint, it is important that the best value for the limited dollars

available to the arts community be obtained. It is maddening and disheartening to see such a valuable resource as the NAC crippled for lack of funds. All the citizens of Canada must be mindful of the assets within Canada's cultural milieu that reside at the NAC: the National Arts Centre Orchestra is acclaimed internationally; the summer opera festival, which we sadly mourn, was an artistic triumph that brought deserved recognition to Canada and to its artists.

Recommendations and movements to cut back indigenous production within the NAC are rapidly reducing the scope of NAC activity. Such drastic measures have allegedly been brought about by cuts in promised funding by both federal and municipal governments. Our concern is not solely for the future of opera production at the NAC (although we are aware that this summer's co-production of *The Barber of Seville* is said to be the last opera production) but also for the future of the NAC itself. Existence as a passive rental facility is contrary to the legislated mandate of the NAC, and also contrary to the Board of Trustees' own re-evaluation of its mandate and

framework for NAC activities published on June 12, 1989, in *The Third Decade and Beyond, The Cultural Mandate of the National Arts Centre of Canada*.

Cultural activity begets other activity within the country: it is suspected that the economic multiplier for the arts is close to three, and, given the labour-intensive nature of that industry, thus ensures a more than adequate return for each dollar of investment. When one considers the extremely limited scope of opera programming at the NAC, this becomes a vast contradiction in terms of effective use of resources. As stewards of the limited resources available to the arts in Canada at the present time, the Board of Trustees of the NAC must relish the opportunity to join persons like you in becoming articulate champions of one of the most glorious jewels in Canada's cultural crown.

We wish you well in your deliberations.

Yours sincerely,

Marjorie Clegg and Bobbi Cain

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## *Acis and Galatea* at the NAC

On the occasion of the 30 September presentation of Handel's *Acis and Galatea*, the moving story of the nymph Galatea and her shepherd Acis, members of the Society are invited to gather after the performance in the Café of the National Arts Centre. Take this opportunity to meet our invited guests, conductor Trevor Pinnock and the soloists, after enjoying this marvellous journey to the Baroque era of Handel's masterpiece.

We have reserved 25 places in the Café for dessert after the performance for NCOS members and their guests. You may order whatever you like and settle your own account. We need to know quickly—before 27 September—of your intention to attend, so please place your reservation by calling Bobbi Cain at 225-0124 to be sure of a place.

BC

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## Caruso, Callas, and Carreras—on demand

If you love opera, own a compact disc player, and have an Ottawa Public Library card, run, do not walk, to the Main Branch, corner of Metcalfe and Laurier. After going through the turnstile and down a short flight of stairs, keep going to your right until you come to the collection of compact discs in the Audio-Visual section. You will find hundreds of compact discs available and they can be borrowed a week at a time free of charge.

The true opera lover should ignore (for the moment) the discs on display and direct a discriminating eye on the box which contains mounted photocopies of the covers of multiple disc sets. All you have to do to borrow one of

these sets is to take the photocopy to the check-out desk in the Audio-Visual area. The set of discs will be found and signed out to you with a print-out detailing the item and appropriate due date, all packaged neatly in a small plastic bag.

But wait a minute! You have chosen, for example, the performance of *Manon Lescaut* with Carreras and Te Kanawa (I had this out last week). The set consists of two discs, but only counts as one from Audio-Visual. Up to three items may be borrowed at one time. Have you heard Maria Callas and Tito Gobbi in *Aida*? Try out the recording. Or sample one of the three sets in The Complete Caruso series. (I am listen-

ing to the first set of four disks this week.) All these items could be borrowed at one time.

To borrow, you must have a valid library card. If you live outside the Ottawa city boundaries (like me), expect to pay \$24 a year for library borrowing privileges. Even at this price I estimate that I have borrowed 250 discs in the past year, not to mention hundreds of books—quite a bargain. Your library card enables you to borrow twelve items, three of which can be compact discs. So if you have checked out twelve books, you can't take out any discs until you return one to three books.

Be sure to return your discs on time. The fine is \$2.50 per item per day. If you had borrowed three operas for a week and returned them late, it would cost you \$7.50 for each day late. Renewals for a second week can be made only if the item is brought to the library for renewal.

Reservations for particular titles are not taken, but be assured that you will find many recordings

to suit your taste. If you don't happen to find three operas or vocal collections, you will find many other sets and single discs that you will want to hear. For example, this week, along with the Caruso discs, I am listening to the Toscanini recording of Beethoven's *Missa Solemnis* and Cherubini's *Requiem*, as well as Black, Brown and Beige—the 1944-46 Duke Ellington recordings.

For the future, if you have always wanted to study the early operas of Mozart (or any of his works) the library is now beginning to receive and prepare for circulation all forty-five volumes of the Complete Mozart Edition on Philips.

Already the disc collection is impressive. As more people use it, more acquisitions will be made. Take advantage of this great cultural resource in our community. And enjoy it!

MK

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## Caruso, Callas, et Carreras – sur demande!

Si vous aimez l'opéra et les disques compacts, et en plus vous avez une carte de la bibliothèque publique d'Ottawa, vous êtes prêt à vous prévaloir d'un trésor à la succursale, coin Laurier et Metcalfe.

Saviez-vous que sur présentation de votre carte vous pouvez emprunter gratuitement des disques compacts? De Brel à Chopin, de Rossini à Wagner, vous trouverez vos DC préférés. Vous pouvez emprunter jusqu'à trois DC à la fois pour un maximum de sept jours.

Voilà votre chance, vivez le plaisir d'écouter *Aïda* à domicile avec Callas et Gobbi. Un coffret de trois disques compacts compte pour un! Donc vous pouvez emprunter jusqu'à six disques mais cela ne compte que pour trois!

La bibliothèque rue Metcalfe vient de commencer à recevoir pour future circulation les 45 coffrets de l'oeuvre complète de Mozart, sur étiquette Philips.

Le choix est vaste, les artistes nombreux et l'opéra est bien représentée. Quel trésor, vous n'avez qu'à y puiser! Votre carte doit être valable. Si vous demeurez hors de la capitale, soyez prêt à déboursier 24 \$ par an pour ces privilèges. Comme pour les livres, il est

important de rendre les DC à temps, sinon une amende de 2,50 \$ par DC par jour vous sera exigée.

Pour plus de détails, le personnel se fera un plaisir de répondre à vos questions – composez le 598-4007, pour les services audio-visuel. Je dois cependant souligner que ce service est unique à la bibliothèque centrale, 120, rue Metcalfe, et non aux autres succursales de la région.

MK

## Opera films at the Bytowne

We will be having a season of four films this winter. *Carmen* will have already been shown (22 September) by the time you get the Newsletter, so we'll say no more of it. The other three will be:

*The Music Master*, 3 November, starring José Van Dam. Though not an opera, the film is about opera and opera singing, and is filled with the kind of music we like.

*Macbeth*, 19 January, with Shirley Verrett and Leo Nucci.

*La Bohème*, 1 March, directed by Zeffirelli and starring José Carreras and Barbara Hendrix.

Not only are the films good: the higher the attendance, the more money raised for the Society. At each showing there will be a draw for a prize. Don't forget to come, even if the weather is perfect, as it seemed to be on all film days last year.

Tickets are \$7 including all taxes and can be bought at our ticket outlets (see below) or at the door. The films start at 2 o'clock, but from 1:30 onwards you are invited to join us at the cinema for free coffee and cookies.

HM

## NCOS Board Members

<b>President</b>	Marjorie Clegg	<b>Newsletter</b>	Gilles Patry, John Clegg
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### Some telephone numbers

Marjorie Clegg	594-2988 (h)	Jeffry Morgan	722-7572 (w)
Bobbi Cain	225-0124 (h)	Gilles Patry	829-4762 (h)

### Ticket outlets

Continental Music	1580 Merivale Rd	723-2766
Counterpoint Classics	46 Murray St	567-3267
Domenic's Music Academy	1767 Carling Ave	722-1021
International Musicland	St Laurent Shopping Centre	746-3913
Morgan Tours	4-965 Richmond Rd	722-7572
Pflug Optical	1580 Merivale Rd	723-2766

## ***The Brian Law Opera Scholarship***

### **The National Capital Opera Society**

A federally-incorporated nonprofit organization, the Society was founded in 1983 following the cancellation of opera production by the National Arts Centre. Since that time, two goals have been pursued: to foster the permanent return of in-house opera production at the NAC, through raising public and private awareness of opera; and to enhance the environment for opera lovers throughout the National Capital Region. To these ends, the Society sponsors films and tours, supports the work of performing organizations like Opera Lyra Ottawa, and has established scholarships for both talented on-stage and back-stage participants in opera performance.

Federal tax number: 0687509-22-10

### **An Annual Opera Scholarship**

The Society is happy to announce the establishment of an endowment fund, forming the basis of an annually awarded scholarship to a singer who is a native of, or resident in, the National Capital Region. This scholarship, awarded to a singer aged 22 to 28, will be presented for the first time in April 1993, after preliminary and final juried competitions. Applicants are required to submit a musical *curriculum vitae*, particularly highlighting opera experience and including a list of teachers and repertoire; a 200-word statement of aspirations and goals; and a tape containing three different operatic arias, including at least one with recitative.

Initially set at one thousand dollars, this scholarship will be annually awarded in the spring of the year.

### **Your Donations**

In recognition of the contribution that Brian Law has made to opera both within the National Capital Region and beyond, the Society asks you to make tax-deductible donations to the Brian Law Opera Scholarship.

Please attach your cheque, made out to the National Capital Opera Society, P.O. Box 8347, Main Terminal, Ottawa, K1G 3H8.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Name to be recorded as: \_\_\_\_\_

Telephone: \_\_\_\_\_

## ***La Bourse d'opéra — Brian Law***

### **La Société d'opéra de la capitale nationale**

est une association à but non lucratif, constituée en corporation sous le régime de la loi fédérale. Sa fondation, en 1983, avait coïncidé avec l'abandon, par le Centre national des arts, de la production d'opéras. Elle poursuit depuis lors un double objectif, soit, d'une part, amener le CNA à reprendre ces spectacles en sensibilisant davantage le public en général et les citoyens en particulier à cette forme d'art et, d'autre part, constituer, au bénéfice des amateurs, un environnement favorable à son développement. C'est pourquoi elle propose des films ou des voyages, seconde l'action de troupes telles *Opéra Lyra Ottawa* et attribue des bourses destinées à récompenser les efforts de tous ceux qui, sur scène ou en coulisse, travaillent à la promotion de l'opéra.

Numéro d'homologation aux fins de l'impôt fédéral : 0687509-22-10

### **Une bourse annuelle en opéra**

C'est avec plaisir que la Société annonce la constitution d'un fonds dont le produit doit servir à l'attribution, sur une base annuelle, d'une bourse d'étude à une chanteuse ou à un chanteur né dans la Région de la capitale nationale ou y habitant. Cette bourse, destinée à des artistes âgés de 22 à 28 ans, sera attribuée pour la première fois en avril 1993 au gagnant d'un concours final, sur proposition d'un jury. Les candidats sont priés de soumettre un *curriculum vitae* qui rend compte de leur expérience musicale, notamment dans le domaine de l'opéra, avec indication du nom de leurs professeurs et celle de leur répertoire. Ils devront y joindre un texte de 200 mots où ils exposeront leurs aspirations et leurs buts avec, en outre, une bande où ils auront enregistré trois airs d'opéra différents, dont un au moins avec récitatif.

Cette bourse, dont le montant initial a été fixé à mille dollars, sera attribuée une fois l'an, au printemps.

### **Les dons**

En reconnaissance des services rendus par Brian Law à la cause de l'opéra, tant dans la Région de la capitale nationale qu'ailleurs, la Société vous invite à faire un don déductible aux fins de l'impôt à la «Bourse Opéra – Brian Law».

On est prié de faire parvenir son chèque, payable à la Société d'opéra de la capitale nationale, à l'adresse suivante: «Société d'opéra de la capitale nationale, C.P. 8347, Bureau principal, Ottawa, K1G 3H8».

Nom : \_\_\_\_\_

Adresse : \_\_\_\_\_

Prière d'inscrire le nom sous la forme suivante : \_\_\_\_\_

Téléphone : \_\_\_\_\_