

NATIONAL CAPITAL OPERA SOCIETY  
Newsletter December 1994

SOCIÉTÉ D'OPÉRA DE LA CAPITALE NATIONALE  
Bulletin décembre 1994

P.O. Box 8347, Main Terminal, Ottawa, Ontario K1G 3H8  
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**Summary of forthcoming local events**

<b>Brian Law Opera Scholarship</b>	Recital of finalists and optional dinner	21 Jan	1830	First Unitarian Church, Cleary Ave	p 2
<b>'Tell me the Truth about Love'</b>	Susan Blyth-Schofield, soprano: songs and arias on a St Valentine's theme	10 Feb	Noon	Freiman Hall, University of Ottawa	p 3
<b>Student Auditions</b>	National Association for Teachers of Singing, preliminary and final rounds	18 Feb; 19 Feb	0930 to 1800; 1430	Tabaret Hall, University of Ottawa	p 3
<b><i>La bohème</i>, by Puccini</b>	Production by Opera Lyra Ottawa	13, 15, 17, and 19 Apr	2000	National Arts Centre, in the Opera	p 7
<b><i>La traviata</i>, by Verdi</b>	Performance by Atelier Lyrique de Montréal	4 Apr	—	National Library	—
<b>An opera not yet written or composed</b>	Opera created and performed by Opera Lyra Ottawa Children's Workshop	18 Mar	—	Place to be announced	p 7
<b><i>The Mikado</i>, by Gilbert and Sullivan</b>	Performance by the Savoy Society	31 Mar to 2 Apr and 5 to 8 Apr	2000 (1400 on 2 Apr)	Centrepointe Theatre	—



At the Society's recent dinner for Louis Quilico, our photographer must have been too shy to take a shot with the guest of honour in the foreground. Here we see Louis taking a back seat to his wife, the pianist Christina Petrowska.



Murray Kitts, our Treasurer and the author of most of the interesting parts of our Newsletters, looks very relaxed chatting with David and Shelagh Williams.

## The Brian Law Opera Scholarship Competition

The second competition for the Brian Law Opera Scholarship takes place on Saturday, 21 January 1995, in the First Unitarian Church at 30 Cleary Avenue in Ottawa. For this important event we are eager to see every member and fill every seat. Recently the preliminary judging of the tapes submitted by all entrants took place, resulting in the following six finalists:

Marianna Bell, mezzo-soprano

Kimberley Briggs, coloratura soprano

Julie Ann Nesrallah, mezzo-soprano

Marlene Piitz, coloratura soprano

Mary Ann Swerdfeger, mezzo-soprano

Maria Knapik-Sztramko, lyric/spinto soprano

All the finalists are natives or residents of the National Capital region, and are studying at one level or another to be opera singers, both of which conditions are required under the terms the Society set for the Scholarship.

The reason that all the finalists are women has nothing to do with unusual tastes in the judges but everything to do with the absence of male

entries. The judges for the preliminary stage were Barbara Clark, Garth Hampson, and Tom Annand, with Bobbi Cain for the Society. The jurors for the final competition will be Diane Loeb, mezzo-soprano, from Toronto, and two conductors from Montreal, Louis Lavigne and Iwan Edwards.

### Dinner

To make this into even more of a special occasion, we are holding a dinner at the same place immediately following the recitals and the announcement of the winner. While the judges are pondering their decision, a cash bar will be open. The price of a ticket to the recital alone is \$8, and the price for both recital and dinner is \$40, and the combination tickets must be bought in advance—by 18 January at the latest—so that the right number of dinners can be prepared. Dinner tickets are limited to 100, so order promptly by calling Bobbi Cain at 225 0124. Tickets for the recital alone can be obtained from any member of the Board, from Pflug Optical at 1580 Merivale Road (723 2766), or at the door on the evening of the performances.

As we mentioned, we would like to have a sell-out, so any member who can persuade friends to come too or sell tickets in any way, even to complete strangers, is strongly encouraged to do so. Let's make this not only an artistic success but a fundraising success too!

### **Have we a photographer?**

We would like to take good black-and-white photographs of the presentation to the winner, for improving the appeal of the Newsletter and for use in later publicity. We would also like to minimize the cost of this, so if there is any member with the skill and equipment to undertake this important assignment, would you

please volunteer by calling Bobbi Cain, still at 225 0124?

### **Donation wanted**

For the first competition two years ago, when Laura Dzubaniuk was the winner, we were fortunate enough to receive a donation that allowed us to award consolation prizes of \$100 to defray the costs of travel, making recordings, and so on. If there be any member willing to perform this generous act for the second competition, or if there be anyone who knows of someone who might, would you please call Bobbi Cain at the number that you can probably remember by now.

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## **'Tell me the truth about love'**

The soprano Susan Blyth-Schofield will be giving a noon recital on the theme of St. Valentine at the University of Ottawa on 11 February. Among other songs there will be arias from *La bohème*, *Carmen*, and *The Barber of Seville*. The piano accompanist will be Evelyn Greenberg.

There is the possibility of holding the recital in Tabaret Hall instead of Freiman Hall, so before you set out you should check by phoning the

University of Ottawa ( 564 2481) and asking for the Music Department.

Susan Blyth-Schofield is temporarily a local resident and has appeared recently in the Opera Breva productions that we mentioned in 'Forthcoming events' in our previous issue. She has performed with the Canadian Opera Company and in numerous places in Europe.

JMC

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## **The NATS finals**

There's a day and a half of singing in store for those who attend the finals of the audition-cum-competition being held by the National Association for Teachers of Singing on the 18 and 19 February. This competition is for student singers of all ages, from twelve up to thirty or so. The first day, a Saturday, sees the preliminary round, with the singing starting at 9:30 am and continuing until 6 pm. It is, however, perfectly acceptable to come or go at any time, and the admission is free.

On the Sunday, the finals start at 2:30 pm and the cost of admission is \$5. Each finalist sings three songs, at least one of which must be from an opera. After the competition is over, Stuart Hamilton will give a master class to some of the singers, which the public can remain for. Mr Hamilton, well known to anyone who listens to opera broadcasts on CBC, was one of the judges at the finals of the first Brian Law Scholarship, when the winner was Laura Dzubaniuk.

## Most melodious malediction

It can be assumed that most of our members went to hear Louis Quilico in *Rigoletto* expecting him to give another tremendous performance in a role where he has had few peers in his long career.

They were not disappointed. But what really bowled over the capacity audiences was the Gilda of Rebecca Caine. Her *Caro nome* was pure magic and her scenes with Quilico extraordinary, not only for the range of emotional and dramatic interplay but also for the musical achievement.

Her duet with the Duke, sung by Zaza

Zaalishvili, provided the latter with one of his best moments in the opera. The Slavic tenor was not perhaps the ideal choice for Verdi's most lyrical tenor role, but at least he did not inflict on his audience a parody of the 'world's most popular tenor' or offend them with the pomposity of his acting.

It was delightful to see Alexander Savtchenko, who sang in our 'Showcase' earlier this year, add another excellent performance as Sparafucile, the assassin, to his fast-growing repertoire. And it was Alexander's wife, Laura Dzubaniuk, winner of the first Brain Law Opera Scholarship, who sang the role of the Page. Also from our 'Showcase' was Janet Harach as the Countess Ceprano. It should give all our members a special pleasure to congratulate these singers.

It was no surprise that Gary Relyea gave a suitably terrifying portrayal of Count Monterone, delivering his malediction with great force.

Gabrielle Prata made much of Maddalena, an operatic role that has no individual aria yet whose contribution to the famous Quartet can sound ludicrous if not carefully done. We can look forward to her Musetta in *La bohème* in April.

The admirable Yves Abel conducted our great NAC Orchestra, avoiding the excesses which have led to the charge that *Rigoletto* is vulgar and not in the same class as the other great Verdi operas of that period, namely *Il trovatore* and *La traviata*. One criticism is in order. One can only presume that extra cost was the reason for the omission of the banda, or small orchestra, off-stage, at the beginning of Act I. If the pit orchestra is to play this music it must do so at a volume which suggests that it is not coming directly from the pit. In any event there was little or no contrast between the sound of the orchestra when it was playing off-stage and when the pit

orchestra was supposed to take up the music completely. To this reviewer some imbalance between singers and orchestra resulted in failing to solve the music problem successfully.

The scenery and properties come from the Canadian Opera Company and were designed by George Tsypin, so he is presumably responsible for the 'chaise roulante' on which the jester was obliged to scuttle around when engaged in his regular employment. No doubt someone has discovered a painting or a description of such a device used by a jester at some time. However, in this opera lover's view, rolling about added nothing to the character or to the drama but left people puzzled about its purpose.

The sets for Acts I and II cannot be faulted. The uses of staircases for Monterone's curse in Scene 1 and for Gilda's musings on her beloved in Scene 2 (both in Act I) were particularly effective. Act III presents us with some problems. Having been treated to sets of exceptional strength and solidity we are asked to accept Sparafucile's Inn in a very sketchy form. One good thing about this set and the staging of the scene is that the audience can see what is going on—perhaps too much. Despite the fact that a storm is coming up and everyone seems to agree that rain will fall, the Duke consents to sleep in a room that has no roof. Now this may be an advantage to those sitting in the balcony—they too can see the amorous wrestlings of the Duke and Maddalena—but it does stretch the ability of the audience to suspend disbelief in order to enjoy the drama. In the original production of *Rigoletto* as Verdi and his collaborators conceived it, the Duke falls asleep in a loft which has one side open to the elements—one side, but not the roof. This makes sense. The absence of doors (or walls or windows or practically anything) in the inn does not allow Sparafucile to stand behind the door and kill Gilda in a blackout. One of my neighbours assured me that it was Maddalena and not her brother who did the stabbing. If this is so, one must ask, Why change the story, except for the sake of change? And if you are staging something, why not do it in such a way that everyone in the audience is aware of the same effect?

In general, the costumes were extremely drab;

even Rigoletto's outfit didn't make much of an impression. The idea of having Gilda undress to her nightgown before her encounter with the disguised Duke in Act I is simply stupid. There is no dramatic reason for it and tens of reasons against it.

Talking with Louis Quilico the night before I saw the final performance, I was struck by his comment that the singers in this production worked especially well together. This was apparent throughout the performance and doubtless a tribute to Louis himself and his continuing achievements in this role. All the famous arias, all the famous scenes bore witness

to his unequalled mastery of the role of Rigoletto. Bravissimo, Louis! May you continue to sing and inspire young singers to great heights for many years to come.

Finally a note about my friends who were attending their second opera (their first was *Tosca*). Let me just say they are hooked. One has been to Montreal to *La fille du régiment*, and the other has been watching opera videos of Mozart operas. And a fourth person has joined our group! More opera lovers means more operas for all.

MK

## TV operas for brows low and high

After a lot of hesitation, almost certain that I would hate the finished product, I watched the Sydney Opera production of *La bohème*, part of the Great Performances series on PBS. Despite some rather 'dumb' touches, I have to confess that it was a most enjoyable production. Mind you, there were certain things that were hard to swallow. Consider, for example, that Act III is set not at one of the gates of Paris, but—the setting being in the 1950s—at the Belgian-French border! What street sweepers are doing there is beyond my comprehension. When Colline sings farewell to his coat (more of a vest than a coat) it might have been more effective if he had a nice red leather one like Marcello's in Act I, or one like Rodolfo's purple duster. Not all the voices were great, but the principals' voices ranged from good to excellent. What made this a 'great performance', as advertised, was the fact the Mimi was young and tender and vulnerable and Rodolfo was ruggedly handsome and poetic, and it all looked so convincing. There was no attempt to disguise that this was a theatrical performance, and yet what was on the screen, combined with the great music of Puccini, created a most moving experience. Aimed at lowbrows, this production could satisfy any opera lover.

An opera based on a Greek tragedy is not going to attract widespread popular support. Richard Strauss's *Electra* is clearly aimed at highbrows, and the Met's production shown on PBS certainly hit its mark. Hildegard Behrens's portrayal of the leading character is a masterful one in which

this artist demonstrates that her vocal and acting talents are equal to the demands of the towering drama and the music that elucidates it. The fact that no one else in the cast equalled Behrens's performance is understandable. The admirable Brigitte Fassbänder as Klytemnestra was not helped in her portrayal of a woman driven by lust, guilt, fear, etc. by her costume, which looked as if it came from a jumble sale at a second-hand store.

The set was obtrusive in a peculiar way. Who could object to the inclusion in the set of a fallen statue presumably representing Agamemnon, the slain father of Electra, murdered by Klytemnestra and her lover? The statue was gigantic and equestrian. Only part of the horse was visible on the set—unfortunately the hind quarters, to put it as delicately as possible. Perhaps this opera lover is not highbrow enough—but there is something essentially comical about a horse's rump. In another opera this would be a great prop, but in this one it takes away from the seriousness of the drama.

The French CBC network continues to occasionally present some opera and recently it gave us a real gem in Prokoviev's *L'amour des trois oranges* (*The Love for Three Oranges*). It was presented in French, without subtitles, in keeping with the fact that the original libretto was written for the Chicago Opera in French by the composer and a collaborator. Based on a play by Carlo Gozzi (who also wrote the original *Turandot*), this opera, although a fantastic and imaginative tale which might invite some popular

success, is aimed at super-highbrows. The production by the Opéra de Lyon under Kent Nagano with such excellent singers as Gabriel Bacquier and Jules Bastin is about as good a production as you'll ever see. The recording (Virgin 7 91084-2), given an award by *The Gramophone* magazine a couple of years back, has obviously been available for some time. Opera lovers will be familiar with the music from the Suite, with the March as the most famous number. But these are the only tunes in the work. Perhaps the combination Prokoviev-

Gozzi would likely appeal to even fewer opera lovers than the Strauss-Sophocles work, but to a Prokoviev fan like me it is a wonderful 20th-century opera and well worth watching.

Keep searching the TV listings for opera. The ones on PBS are usually well advertised, but others are hard to find. A new arts channel is supposedly in the offing and this may bring us more opera, if we're lucky.

MK

## Twenty-four hours of the *Ring*

The Canadian Opera Company is holding a special fund-raising event called Operathon '95 in February, which will appeal to all Wagner lovers blessed with substantial powers of endurance. In the twenty-four hours between 7:00 pm on Friday 10 February 1995 and the same time the following evening, 'you will be able to watch Bayreuth's Chereau production of *Der Ring des Nibelungen* on laser disc at The Joey and Toby Tanenbaum Opera Centre.' Here's more about it, in the words of the Young Associates of the Canadian Opera Company.

'Operathon '95 is a special fundraising event for the Canadian Opera Company presented by the Young Associates. This will be our first major fund-raiser for the COC and it promises to be a unique and fantastic event, filled with great fun, great food, and of course, great music. It is a once-in-a-lifetime chance to hear and see the entire Ring Cycle in one sitting in a ground-breaking production renowned for its thrilling theatricality.

'Why an Operathon? It plays on both the serious and light-hearted side of opera. There is no doubt that this really is a wonderful and rare chance to see a true operatic masterpiece; it is also a definite feat of endurance. Ben Heppner, no stranger to the superhuman demands of Wagner's music, has agreed to donate a signed copy of his CD recording of Wagner's *Die Meistersinger von Nürnberg*, and expressed a great admiration for all of the participants—this coming from Canada's great Wagnerian tenor!

'The four operas [of] Wagner's *Der Ring des Nibelungen* will be shown in sequence. Iain Scott, one of Toronto's foremost opera authorities and fans, will provide a five-minute introduction and synopsis before each act. There will be a 25-minute intermission [between acts] and a break of approximately two hours [between operas]. Entertaining programming is planned for each of these breaks: currently scheduled are Wagner-related videos, Wagnerian stage fights, and Wagnerobics (to keep everyone alert and refreshed).

'The entrance fee is \$30; there is a special "Early registration" fee of \$20 for those who register before December 31, 1994. With receipt of their entrance fee, participants will be sent a sponsorship and information package on Operathon '95. Participants are encouraged to obtain a minimum sponsorship of \$100, making them eligible for the draws which will be held between each [two] opera[s]. Prizes include gift certificates, opera CDs, a Stratford getaway for two, and a full 1995-96 COC subscription. All participants will receive an Operathon survival kit, including a T-shirt, and meals will be provided throughout the event, courtesy of Mövenpick Restaurants. There will be a grand prize draw for all individuals who survive the 24 hours!'

For more information, you can call the COC at 416 363 6671 or write to Operathon '95, Canadian Opera Company, 227 Front Street East, Toronto M5A 1E8.

## Pasqualina praised in *Prelude*

Those who have been to the National Arts Centre in November or December and have got as far as page 43 of *Prelude* will have read with interest a short article honouring Pat Adamo, who has been a volunteer in various capacities for the NAC ever since it was built. Pat is also a member of our Board of Directors, and has been for most of the last several years. Eventually, no doubt, she will notch up 25 years with us too.

In the article, complete with a photograph of quality far superior to what this Newsletter manages on its more Spartan budget, we read of Pat's childhood introduction to opera through her grandfather's Caruso records, which she still has

in her basement. Other notable operatic events in her Ottawa music life included attending a performance of *Lackmé* at the old Capital Theatre with Ezio Pinza and Lily Pons in the cast, before the NAC existed, and then, in the early days of the NAC, going to hear a young tenor whom she had never heard of and who proved to be Luciano Pavarotti.

You know how you sometimes read about someone you thought you knew well and find out something you had no idea of? For me, the surprise here was that Pat used to be called Pasqualina.

JMC

## Changes at Opera Lyra Ottawa

As we mentioned in the previous Newsletter, Tony Bogert brought his eight years as President of Opera Lyra Ottawa to an end recently, and his successor is Bill Caswell, a director for a long time already and a member of the executive committee. With Mr Bogert stepping down just after the *Rigoletto* that many of us consider Opera Lyra's finest production so far, we wish the new leader the best of luck in presiding over ever more successful opera performances.

Maria Hansen, the Executive Director of Opera Lyra, will be resigning in May next year to go to live in Maastricht in the Netherlands where her husband is now working. She has held her present job for the last two years and worked in other capacities for OLO for two years before that. During her time at the helm the company has moved its productions from the NAC Theatre to the Opera, where two and a half times as many people can watch. She hopes to apply her North American business and management skills to the lively but decreasingly generously assisted cultural industries of Europe.

Ms Hansen's successor will be Marcus Handman, who is just finishing five years as General Manager of Pacific Opera Victoria. He has spent many previous years in a variety of other arts and music enterprises in the west of the country. We look forward to welcoming him when he moves here in June.

## Coming events

For the four Saturdays of February, Opera Lyra is once more running its fundraising series known as 'Guess who's coming to dinner', when prominent Ottawans and heads of foreign missions host dinners in their homes for those who bought tickets. The assignment of guests to hosts is done by lot. The hosts provide the dinner, and the price of \$75 a ticket that you pay goes to Opera Lyra. Call 233 9200 for more information or to reserve your tickets.

During the March break, Opera Lyra Ottawa puts on a workshop for children, in which the children, under guidance, create an opera, including the music, rehearse it, and perform it—all within the short period of a week. The performance is open to the public and there is no cost of admission, though naturally donations are very welcome. The performance will be on the afternoon of Saturday 18 March, but not all the details are yet settled. For more information, call the number given above. Auditions for this amazing week take place soon, so if any of our youngest members want to take part, or if our other members have or know children who would want to, they should get in touch with Opera Lyra Ottawa.

The second production of Opera Lyra's present season is *La bohème* at the NAC in April. This time there will be four performances, an indication of the company's continuing success and confidence. You can order tickets by phone.

## **Opera within reach**

Here are the season's schedules for opera houses and other sites of interesting events close enough to Ottawa for the serious opera fan.

### **Montreal**

#### **L'Opéra de Montréal**

*La bohème*, by Puccini. 18, 20, 23, and 25 February, and 1 and 4 March.

*Il barbiere di Siviglia*, Rossini. 10, 13, 15, 19, and 22 April.

*The Consul*, by Menotti. 26 and 29 April, and 1, 4, and 6 May.

*Don Giovanni*, by Mozart. 27 and 29 May, and 1, 3<sup>mt</sup>, 7, and 10 June.

All performances are in the Place des Arts.

<sup>mt</sup> For the opera and date thus marked, there is a Morgan Tour taking a group to Montreal (820 0221).

### **Toronto**

#### **Canadian Opera Company**

*Bluebeard's Castle*, by Bartok, and *Erwartung*, by Schönberg. 11, 13, 14, 17, 19, 20, and 22<sup>sm</sup> January. O'Keefe Centre.

*Lucia di Lammermoor*, by Donizetti. 8, 11, 20, 22, 26, 28, and 30<sup>sm</sup> April. O'Keefe Centre.

*Eugene Onegin*, by Tchaikovsky. 19, 21, 23<sup>sm</sup>, 25, 27, and 29 April. O'Keefe Centre.

<sup>sm</sup> Sunday matinée

Careful scrutiny\* reveals that there remain two more weekends in which you could see two

### **Items for an auction**

The Board is beginning to plan for an enjoyable fund-raising event in the spring. While little is settled yet, the special evening will definitely include an auction. As you know, a major part of the work in bringing any auction to fruition is obtaining the things to be sold. We are therefore asking if our members have anything suitable to donate; this could be a treasure lying in your

operas, one on the Saturday night and one on the Sunday afternoon. These are:

22–23 April and 29–30 April, *Lucia di Lammermoor* and *Eugene Onegin*.

#### **Opera in Concert**

*Luisa Miller*, by Verdi. 29 January.

*Florence, the Lady with the Lamp*, by T. Sullivan. 4 and 5 March.

*Goyescas*, by Granados, and *La revoltosa*, by Chapi. 22 and 23 April.

#### **Toronto Operetta Theatre**

*Die Fledermaus*, by J. Strauss. 27, 28, 29, 30, and 31 December.

Sundays of Comedy and Romance:

Stolz, Friml, and Romberg, the Last of the Waltz Kings. 5 February.

Let's Begin the Beguine. 19 March.

*Czarevitch*, by Lehar. 3, 5, and 6 May.

Amore mio. 14 February.

#### **Hamilton**

#### **Hamilton Opera**

Popera by Request. 2 and 4 February.

*La bohème*, by Puccini. 1, 6, and 8 April.

\* The editor apologises for not having devoted enough 'careful scrutiny' himself to the weekend pairings of *Don Pasquale* and *Il re pastore* in the previous Newsletter. He hopes no one was fooled and is relieved that he did not mislead himself, managing to see both these operas on the same weekend in November.

basement, a painting or handicraft piece you could do, a service you could perform, or even a Christmas present you are about to receive that would be more suitable for someone else. If you can find or think of anything suitable for donation, suitable for silent or shouted auction, or suitable in any way, do please give us a call. As usual, the contact is Bobbi Cain, 225 0124.

## **Membership reminder**

It's the end of the membership year and time for renewal yet again. The form is at the end of the Newsletter, as usual. The Board is devoting attention and effort to increasing our number of members: all of us can contribute to this not only by renewing promptly but also by trying to recruit other opera lovers whom we know, and even by converting people who are not yet greatly interested in opera. Go to it!

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## **Is there a spare fax machine out there?**

The Society would love to have its own fax machine. Is there a member with a surplus machine that could be donated to the Society? If so, Bobbi Cain would love to hear from you. You can find her phone number all over this Newsletter.

## **NCOS Board Members and responsibilities**

<b>President</b>	Bobbi Cain	<b>Publicity</b>	Chris Sayre
<b>Vice-President</b>	Peggy Pflug	<b>Events</b>	The Board
<b>Treasurer</b>	Murray Kitts	<b>General Liaison</b>	John Clegg
<b>Secretary</b>	Sandy Shea	<b>Membership</b>	Gerda Ruckerbauer, David Shore
<b>Scholarships</b>	Bobbi Cain	<b>Member</b>	Pat Adamo
<b>Newsletter</b>	John Clegg		

## **Some telephone numbers**

Bobbi Cain	225-0124 (h)
Peggy Pflug	226-5482 (h)
Pat Adamo	729 9518 (h)
John Clegg	765 4599 (w)

## 1995 Membership Form

## Formulaire d'abonnement 1995

This is a renewal \_\_\_\_\_

new membership \_\_\_\_\_

### Amount

Yes, I wish to be a member in 1995 (please see membership categories below)

\$ \_\_\_\_\_

\*I wish to make a tax-deductible donation to the Society

\$ \_\_\_\_\_

\*I wish to make a tax-deductible donation to the Brian Law Scholarship fund

\$ \_\_\_\_\_

Total \$ \_\_\_\_\_

Enclosed is my cheque for \$\_\_\_\_\_, payable to the National Capital Opera Society.

\* If you wish your name as a donor recorded in a particular way, say how here:

.....

Name(s): .....

Address: .....

City: ..... Province .....

Postal Code: ..... Telephone(s) .....

Il s'agit d'un réabonnement \_\_\_\_\_ d'un abonnement \_\_\_\_\_

### Montant

Je souhaite m'abonner pour 1995 (veuillez consulter la liste de catégories d'abonnement ci-dessous)

\$ \_\_\_\_\_

\* Je souhaite faire un don déductible aux fins de l'impôt à la Société

\$ \_\_\_\_\_

\* Je souhaite faire un don déductible aux fins de l'impôt à la Bourse Opéra—Brian Law

\$ \_\_\_\_\_

Total \$ \_\_\_\_\_

Un chèque de \_\_\_\_\_ \$ se trouve sous-pli (libellé à l'intention de la Société d'opéra de la Capitale nationale).

\* Si vous désirez que le nom du donneur soit consigné d'une façon particulière, l'indiquer ici:

.....

Nom(s): .....

Adresse: .....

Ville: ..... Province .....

Code postal: ..... Téléphone(s) .....

### Membership categories

Life	\$1000
Patron	250
Benefactor	100
Friend	50
Family	30
Member	20
Student	15
Senior	15

### Les catégories d'abonnement

A vie	\$1000
Protecteur(trice)	250
Bienfaiteur(trice)	100
Ami(e)	50
Famille	30
Membre	20
Etudiant(e)	15
Aîné(e)	15