

NATIONAL CAPITAL OPERA SOCIETY
Newsletter

August 1995

SOCIÉTÉ D'OPÉRA DE LA CAPITALE NATIONALE
Bulletin

août 1995

P.O. Box 8347, Main Terminal, Ottawa, Ontario K1G 3H8
C.P. 8347, Succursale principale, Ottawa (Ontario) K1G 3H8

Summary of forthcoming local events

<i>Le nozze di Figaro</i> , by Mozart	Production by Opera Lyra Ottawa	9, 11, 13, and 15 Sep	20:00	NAC Opera	p. 6
Dinner with Mario Bernardi	A dinner for members of the NCOS	10 Sep	18:30 for 19:30	Van Gogh Room, 1480 Riverside Drive	p.6
<i>Dido and Aeneas</i> , by Purcell	NAC concert performance	28 Nov	20:00	NAC Opera	
<i>Figaro Gala</i>	Opera Lyra Ottawa— dinner, opera, and dessert	9 Sep	17:00	NAC Panorama Room	p.6
Opera Favourites, with Tracy Dahl	NAC concert	1 Dec	20:00	NAC Opera	
<i>Rita and Betley</i> , by Donizetti	Opera Breva production	4 Nov	evening	Earl of March High School, Kanata	p. 11
<i>Amal and the Night Visitors</i> , by Menotti; <i>Mass</i> , by Saint-Saëns	Opera Breva production	9 Dec	evening	St Andrew's Presby- terian Church, Carleton Place	p. 11

In this issue— The new boss at the NAC speaks 3

Twenty-six operas within reach next season 9

Three Treasurer's reports 6, 7, and 8

But, alas, no pictures

Annual General Meeting

The Annual General Meeting was held on 28 May 1995 in St Paul's Eastern United Church. The results of the elections and of the division of responsibilities among Board members at their first subsequent meeting will be clear from the listing at the end of the newsletter. Our guest speaker was the new Executive Director of the National Arts Centre, Joan Pennefather, and we print the text of her encouraging talk below. But first, fittingly, the President's message.

President's message

During the dark days of World War II a highly-placed aide to Winston Churchill suggested to him that the funds in the United Kingdom budget allocated to the arts at that time might be more fruitfully directed towards the war effort. Scowling, Churchill replied 'What are we fighting for?' The arts in all their forms enrich the soul and nurture the very fibre of our being. Opera is unique as it combines so many elements—theatre, dance, music, creative art, to name several. You may say that I am preaching to the converted, but in these days of austerity and realigned priorities we who love opera must make a loud noise. In Dr. Seuss's *Horton Hears a Who*, all the whos would have been destroyed, but they shouted loudly and were heard. The National Capital Opera Society was formed because some of us wanted to make a loud noise, and it is most appropriate today that the National Arts Centre's recently appointed Executive Director should be with us. The Centre has been a focal point of many of our activities and thoughts and we view developments there with great interest. Our support of revived NAC summer festival activities has never wavered, but some cold economic facts make opera a most special commodity, requiring special devotion. This is so here in Ottawa, and is the case all over our country. The arts, and opera in particular, do not have the priority here that they have in some European countries, and we who are committed must work even harder.

Last September we dined in the company of one of our favourite singers, Louis Quilico, in Ottawa to perform the lead in Opera Lyra

Ottawa's production of *Rigoletto*. Within the luxurious party-room facilities of Lois and Don Harper, combined with the catering of Dave Smith, about thirty of us welcomed Louis and his wife Christina Petrowska. That sparkling evening heralded a season that was focused on opera and youth, not unlike the conclusion of the previous one. After considerable investigation your Board of Directors decided to earmark their Opera Lyra Ottawa funding priority to the Young Artists' Program, and \$1000 was directed to that work. Prior to this time, that program had received no specific funding in the company's budget. We hope that we can continue this initiative.

Much of the fall of 1994 was devoted to preparations for the Brian Law Opera Scholarship, held in January 1995. You should realise that the lead time for this enterprise is close to a year, from when notices are sent to educational organizations and other groups, to the receipt of application, through the preliminary round, to the final competition. The requirements for potential competitors are quite strenuous: as well as a tape of three operatic arias, one with recitative, people must submit a musical CV with repertoire, and a 200-word statement of why they want to be an opera singer, along with a nominal deposit. The preliminary jury, consisting of Barbara Clark, Garth Hampson, and Thomas Annand, advised by an NCOS representative, namely myself, met in late November to hear and consider submissions from eight candidates, all ladies, from which six were chosen for the final competition. The final jury consisted of mezzo-soprano Diane Loeb from Toronto and conductors Louis Lavigueur and Iwan Edwards from Montreal. Since we normally feed the jurors and fete the competitors, we decided to act on a suggestion from the previous year's AGM and have a fund-raising dinner follow the competition. Some 45 persons joined us for this special dinner.

January 21st arrived clear and cold, and there had been a flurry of interest in the evening, to wit, 'six singers will sing eighteen arias.' The attendance was overwhelming, and very

heartening both for us and for the six young ladies competing: Marianna Bell, mezzo; Kimberley Briggs, coloratura; Julie Ann Nesrallah, mezzo; Marlene Piitz, coloratura; Mary Ann Swerdfeger, mezzo; and Maria Knapik-Sztramko, lyric-spinto. I'm sure you all know the result—after much jury deliberation Mary Ann Swerdfeger was chosen as winner of the \$2000 prize. We tried, to no avail, to secure additional donations so that each finalist could be awarded \$100 to offset expenses. Instead, Diane Loeb hosted each runner-up the next morning, or if they could not meet her, she wrote to them. All appreciated this opportunity. As you will hear from our treasurer, the endowment fund is well over \$10 000; however, we want to undertake a corporate fundraising campaign to propel it to the appropriate mark. Can you help us with that work?

In April we hosted the 'Kiev Evening', a celebration of Ukrainian music and culture featuring Laura Dziubaniuk and Alexander Savtchenko. It was a fun time with great food, great music, great dancing, and great auction items. An unexpected and unresolved conflict somewhat dampened the evening and we really just broke even, so that the party's contribution to the Brian Law Opera Scholarship was virtually nil. One of the first tasks facing our new Board will be to re-evaluate our fund-raising strategy so that we can achieve more buck for the bang. We also decided a year ago that our whole policy concerning tours would be revamped. We are investigating new sources of CD discounts, and opera video showings or movies. During this past year our Board was quite lean, and we need more willing hands to share the work. A lot of stress was put on a very few people who represent you all.

I wish to thank all those members of the Board of Directors—Pat Adamo, John Clegg (newsletter), Murray Kitts (treasurer) Peggy Pflug (vice-president), Chris Sayre (publicity), Sandy Shea (secretary), David Shore, and Gerda Ruckerbauer (membership). This was a very busy year for everyone, and without their help and support, it would have been much less successful than it has been. I thank all the

members for giving me the privilege of serving this organization.

Thank you.

Bobbi Cain

Joan Pennefather's address

It is a great pleasure to join you this afternoon and to share with you some of my thoughts and some of the excitement which we have in store for you at the National Arts Centre.

As Bobbi indicated during her gracious introduction, even though I have been Executive Director of the NAC for only about five months, my formal association with the Centre dates to 1989 when I joined the Board of Trustees as an ex-officio member. Yet, in spite of this ongoing relationship, there has been much learning over the course of the past several months in my new role. So, while this is not an official announcement, I am pleased to have a chance to share with you where we are today.

We are particularly pleased with the continued close relationship which the National Arts Centre Orchestra maintains with the local community and of the high regard in which it is held in the National capital Region and, as the Orchestra's recent European tour demonstrates, on the international scene as well.

Au cours des douze dernières années, plusieurs personnes ont joué un rôle primordial dans le relation entre le Centre national des arts et la Société d'opéra de la capitale nationale. En ce moment, j'aimerais rendre hommage à une personne clé qui demeure un ami et un défenseur de l'opéra à Ottawa, Monsieur Jack Mills, Directeur administratif de la programmation du CNA.

As you may recall, back in 1983 there were 'three main pressures' which led to the suspension of Festival Ottawa. The Centre's Parliamentary appropriation had not kept pace with inflation; the federal 6 and 5 anti-inflation program prevented us from raising ticket prices; and we were left with little option other than to cut back on artistic programming. It was decided to suspend opera production because it

at the NAC. The suspension of opera production accounted for fully half of the \$1.6 million cutback in 1983.

As you all know, opera did continue past the '83 cut—in concert and performance—though on a limited basis. Now, twelve years later, in the face of a further six million dollar cutback in the federal funding, how do we hope to restore opera to our stages, let alone maintain an overall strong artistic programme? How will we be able to animate the Centre during the summer months so that Canadians who visit Canada's capital have an opportunity to take home with them a proud memory of *their* Centre for the performing arts? Where, exactly, is the money coming from?

We don't have all of the answers for you yet. But I can tell you that both public and private funds will be committed to this endeavour. I can also tell you that we are fully committed to creatively and responsibly ensuring that the NAC has a bright future and that it continues to play the dynamic role it was designed for in supporting and presenting the performing arts in Canada. I can also tell you that now, more than ever before, we need your support.

Bien que les budgets soient toujours plus minces et que les attentes du public aient augmenté au fil des ans, le but et le rôle fondamentaux du CNA dans le développement des arts de la scène demeurent. Nous nous trouvons à une croise des chemins fascinante.

The National Arts Centre is a unique and marvellous centre of creativity. Ours are among the busiest stages in the country. Some have said that there are altogether too many dark nights at the NAC. That's just not the case. In fact, our facilities are in use almost around the clock many days. Last year alone, we presented 70 rental performances on top of the more than 600 ticketed performances of our own. In addition to those shows for which we sold tickets, we presented more than 185 shows which were free. We have perhaps the most extensive programme of student matinées in French theatre, closely rivalled by English theatre and music.

On top of all this, during the daytime when we aren't doing set-ups, our stages and reception halls are in constant demand for meetings,

luncheons, dinners, receptions, conventions, convocations, and private performances. Add to that the revenue which we get from our restaurant, catering, and parking services and you have a measure of what we are doing to maximize our investment in the development of the performing arts.

But with much less money from the public purse to work with, the obvious answer for some might be to do less, to take fewer risks. A public cultural institution backing away from the provocative and challenging is a contradiction in terms. Nevertheless, in the face of the 29.1 per cent cut in federal funding over the next three years, there are some who figure it's all over this time for the NAC.

Well, tell them for me, they're wrong. Quite wrong. The work which went into those early opera seasons alone in many respects earned the National Arts Centre its international reputation. That has not been lost and we will not allow it to be lost. It is too valuable a legacy to ignore.

The dedication and energy of the members of the National Capital Opera Society, the network of volunteers and supporters who have kept opera alive in this community and across Canada have not, should not, and will not be forgotten.

As we design our approach to programming for the future, we will focus our efforts on creating events and occasions for works of the highest calibre of all kinds which we hope will attract audiences from here and elsewhere.

Let me say that the lights are back on at the NAC. In more ways than one. While our plans for renewal will start only in 1996, we are starting to shed some light on the future this summer. We call it 'Summer Lights 95'! Now we were not able to include opera in this year's summer programme: there just wasn't time. Nor can we promise the return of an opera festival *per se*. But over the next few years, opera will have its place at the NAC—with your help and support.

By now you will have sensed that I don't care much for the doomsayers, the ones who think they're cute when they suggest that the last one out should turn out the lights. Frankly, if we weren't convinced that the NAC still had an opportunity to contribute substantially to the

development of the performing arts in Canada, I'd be the first one to throw the switch.

Si nous étions certains que les artistes de la scène et le public auraient les mêmes possibilités sans le Centre national des arts, je serais la première à quitter les lieux. Mais, ce n'est pas le cas. L'esprit créateur qui remplit le CNA a en réalité renforcé la confiance que j'ai dans mon travail. Nous remplirons le mandat établi pour nous par le Parlement.

There's another reason for my confidence: a truly remarkable woman by the name of Jean Thérèse Riley is our new Chair. You will have an opportunity to meet her soon and I know that you will be seeing her often. Within hours of her appointment she was aboard a plane en route to Ottawa. Within days she had met staff, had participated actively in several operational meetings, and had attended performances.

Almost exactly one year ago, Jack Mills called a news conference to make an important announcement. He announced that, in spite of the difficult economy and uncertain future for public funding, the National Arts Centre would offer discounts ranging from 30 to 40 percent on hall rentals to non-profit performing arts groups from the National Capital Region. We are only eight months into the trial period, but I can assure you that it has been an unqualified success. This initiative alone has ensured that professional non-profit performing arts companies from the National Capital Region have been able to invest close to \$50 000 more in their productions.

And we are especially pleased that one of the first beneficiaries of this initiative was Opera Lyra Ottawa. We know that you are as anxious as we are for opera to return to the stages of the NAC. This September the NAC presents the Opera Lyra production of *The Marriage of Figaro*. We are extremely proud also that the National Arts Centre Orchestra will be playing in the pit for this production under founding conductor Mario Bernardi.

The energy and spirit of cooperation which is alive at the Centre today is unlike anything you've seen for years. And in June, the ideas which we have developed for the Centre's future will be considered by the NAC's Board of

Trustees, with more detailed announcements to follow. We are committed to sharing that vision with you, our audience. We are committed also to involving you as volunteers. We are committed to involving you as supporters. We are committed to involving you as partners in the development of the performing arts for all Canadians.

We are also committed to the National Arts Centre Orchestra, now and for the future. And we are actively recruiting a successor for Principal Conductor Trevor Pinnock. Bill Littler, du *Toronto Star*, a qualifié l'Orchestre du CNA de 'trésor national du Canada.' Il avait raison. Ce qu'il a oublié de mentionner, c'est le magnifique monument national qui abrite l'orchestre. Demandez aux artistes qui se sont produits sur nos scènes, et ils attesteront de sa beauté, de son caractère fonctionnel et de son charme.

I have every confidence that the NAC and the NAC Orchestra will be around to celebrate Canada's bicentennial!

There have been many ideas for our future considered over the course of the past several months. Let me give you a brief preview. The National Arts Centre's natural role is as curator of Canada's performing arts, enhancing the visibility of Canadian productions and artists and preserving their performances for future generations and audiences. The National Arts Centre is also a natural point of celebration of Canadian artistic achievement in music, theatre, and dance. En tant qu'agents de l'intérêt public, il est également de notre responsabilité de rehausser les possibilités pour les femmes, les autochtones, les minorités visibles et les personnes handicapées.

It is equally our responsibility to ensure that the National Arts Centre, its programming, and its services are accessible to all Canadians, just as it is our responsibility to be accountable for the decisions we make and to communicate to you what we are doing and why. Therefore I want to thank you again for this opportunity to speak with you. It is the beginning of what we hope will be a long dialogue.

Joan Pennefather

Dinner with Mario Bernardi

Members will have received notice by mail of this coming event—10 September—which at the time of going to press is not quite sold out. Call Bobbi Cain (225 0124) for a ticket.

Your editor is going to this dinner and hopes to confirm what he only recently came to suspect. In 1966 he and his flat-mate decided to go to an opera for the first time and borrowed LPs of *La bohème* from the Kingston Public Library in London (the big one) to prepare for seeing the real thing, which in due course they did, at the Sadlers Wells Opera.

This year, listening to a series of CBC Stereo

programs about Mario Bernardi, he discovered that Bernardi had been the resident conductor at Sadlers Wells at that time. The program from that distant London evening is long gone, as is any detailed memory of it. He supposes that at the time the appearance of an Italian name as the conductor was no surprise and the name would have failed to stick. Very belatedly, he realises that a love of opera ever since may have had quite a bit to do with the quality of the conducting that first time. He intends to confirm this information and express his thanks personally at the dinner.

Opera Lyra news

Most of Opera Lyra Ottawa's energies just now are going into the forthcoming production of *The Marriage of Figaro* in the National Arts Centre on 9, 11, 13, and 15 September. The principal members of the cast are:

Jan Opalach	Figaro
Mary Anne Barcellona	Susanna
Theodore Baerg	Count Almaviva
Wendy Nielsen	The Countess
Jean Stilwell	Cherubino
Maria Popescu	Marcellina
Gary Relyea	Dr Bartolo
Barry Stilwell	Don Basilio
Brian McInosh	Antonio
Maria Knapik / Shawne Elizabeth	Barbarina
Fraser Rubens	Don Curzio
Kimberley Briggs	First bridesmaid
Julie Nesrallah	Second bridesmaid

At the lower end of this list we are pleased to see the names of some singers previously heard at the Brian Law Opera Scholarship finals. The opera, with the NAC Orchestra and the Opera Lyra Ottawa Chorus, will be conducted by that well-known Mozartian and former Ottawan, Mario Bernardi.

As a fund-raiser to accompany *Figaro*, there will be a first-night Figaro Gala on 9 September, an event that will sandwich the opera between a fine dinner before in the Panorama Room of the NAC, starting at 17:00, and a Dessert Reception after. The price of the Gala is \$200 for the dinner and a ticket to the opera; taxes are included and a tax-deductible donation forms part of the cost. For the Dessert Reception alone, the inclusive price is \$25. To book a ticket, or for further information, call 233 9200.

La bohème overexposed

Opera Lyra Ottawa's production of Puccini's most popular opera was good, very enjoyable, but The cast was young and by and large convincing. True, Rudolpho looked remarkably well-fed for a starving poet but could be characterized as positively skeletal in comparison with a Pavarotti. However,

Alcindoro looked too young to be taken in by Musetta; Alcindoro is definitely a dodderer. Looks aside, and with the exception of Luc Saucier's Colline, the singing ranged from good to excellent, the women being particularly enjoyable.

The decision to present the opera in the 1930s 'bringing to it a more contemporary perspective,' to quote the program notes, meant that Mimi in Act I looked like Barbara Stanwyck (not in one of her more glamorous roles) and added nothing to the impact of the opera except needless distraction. Let's hope the costumes were inexpensive.

The sets by Ponelle were great in themselves, evocative of Paris before its reconstruction after the Franco-Prussian War of 1870–71. The staging of Acts I and III was excellent. Not having Mimi hiding behind trees was a good touch. But Act II was troublesome. Perhaps it was the combination of the surtitles (who needs to know that the vendors are selling coconut milk?) and the fully lit set, supposedly for a night scene. In any case there was a lack of focus in the action of this scene, emphasized by the distance of the Café Momus platform from the front of the stage. The stage, for all the distracting hustle and bustle, seemed to be almost empty at times. Voices appeared and

disappeared seemingly out of nowhere. The use of lighting to direct the audience's attention to action is one of the great theatrical conventions. Why wasn't it used?

Even more puzzling was the lighting in Act IV. Surely there is an obvious distinction in the scene before and after the entrance of Musetta and Mimi. It is reflected in the music and the acting; why not in the lighting? Mimi's death occurs in the blaze of full stage lights. Yes, the lights were finally lowered at the end of the scene; but by then the ability to use lighting to heighten the tragic ending was lost.

Make no mistake, this was a fine production of the opera. But it could have been better if a subtler, more dramatic approach to lighting had been made.

NCOS members can be proud of their sponsorship of the Associate Artist Program, which supplied one cast member and three understudies for the production.

MK

Montreal's *Barber*

It all comes down to this: is Rossini's masterpiece a great stage work, or does one play it for laughs not only at the expense of the opera but of the singers themselves?

If all the singers were of the quality of Vito Martin's Count Almaviva (who sounded best in his parody role of Don Alonso) then there might be some justification in distracting the audience from the singing. But Russell Braun as Figaro has a magnificent voice and there can be few singers as good as Linda Maguire playing Rosina.

What did Claude Corbeil as Basilio ever do to have his *La calunnia* aria interrupted by Figaro's falling out of Rosina's bed? Who was the old servant who crept around during Act I, fell downstairs at the end of it, and then hobbled around with his foot in a cast during Act II? His main function seemed to be looking after Dr. Bartolo's doll collection. Doctor Bartolo's *doll* collection? You might well ask what this is all about. Who knows? Ask the same person who

put a wheelchair on the stage for Doctor Bartolo to be wheeled around in.

The finale to Act I was one of the biggest pieces of over-indulgence by a director that this reviewer has ever seen. The audience seemed to enjoy what was presented but maybe they didn't know what they were missing—a comic masterpiece. Instead they were given many cheap laughs.

Sets were effective (although the background looked like a hill town, not Seville), costumes fine and musical direction of the Orchestre metropolitain by Timothy Vernon quite spirited.

Finally, it is a tribute to Rossini's genius (and Beaumarchais's) that this production was enjoyable at all. The singers can only be pitied for being put through all sorts of frenzied stage business which made their vocal and dramatic performances more difficult, and for the inexcusable distraction and up-stagings which the director, Patrice Saint-Pierre, inflicted on them.

MK

Bargain ballet

From opera's beginning there has been a strong connection between ballet and opera, especially in Paris. Composers such as Rossini, Donizetti, even Verdi, and, most notoriously, Wagner, were required to write operas with ballets or insert ballets for performances at the Paris Opera. Philips, in its Duo series, has given a fair sampling of what opera ballet is all about.

The Rossini-Donizetti Ballet Music disc (442 553-2, two discs for about the price of one) is by far the most interesting. Most opera lovers will have a recording of *William Tell* (a.k.a. Guillaume or Guglielmo) which includes the ballet music; anyway the Pas de six or Passo a sei will be familiar to all Clyde Gilmour's fans. Similarly, the recording of *Le siège de Corinthe* (a reworking for Paris of *Maometto II*) contains the ballet. However, if you would like to hear the ballet music from *Moïse* or from *Otello* (that's Rossini's, not Verdi's) this disc is for you.

The Donizetti is even more exotic. A collector may have the recording of *La favorita* containing the ballet, but how many would lay claim to having complete recordings of *Les martyrs*, *Dom Sebastien*, or *L'assedio di Calais*?

The music of both composers is irresistibly tuneful, bouncy, and often mock-oriental. Ballets seem to occur mostly in places like harems and at celebrations of one kind or another. The lively performances under Antonio

de Almeida are understandably better with the Philharmonia Orchestra than with the Orchestre National de l'Opéra de Monte Carlo. The sound from 1976 and 1980 is quite good.

The second set gets off to a bad start by announcing 'Verdi: Complete Ballet Music' on the cover. However, there is not a note from all the ballet music Verdi composed for *Aïda*. Incidentally, last newsletter's review of the Montreal production failed to note that the entire ballet from the triumphal scene had been omitted—*mea culpa*.

Have you ever heard the ballet music from *Il trovatore*? Well, here's your big chance to sample it, along with the ballet music from *Jerusalem* (Verdi's reworking of *I lombardi* for Paris), *I vespri siciliani* and, more familiarly, the ballets from *Otello*, *Don Carlos*, and *Macbeth*.

Instead of *Aïda*, this two-disc set (442 550-2) is rounded out with excellent performances of Ponchielli's Dance of the Hours from *La Gioconda* and the Overture and Venusburg music from *Tannhäuser*, by Wagner.

If you enjoy ballet music then these discs belong in your collection. Rossini is as good as any of the minor ballet composers, possibly better; Donizetti has some great melodies, as you might expect; and Verdi sounds like Tchaikovsky from time to time.

MK

Three sopranos three times

Many members will have already enjoyed performances by three young operatic sopranos who get together from time to time to perform another show in their series Sopranos in Concert. The three singers in question are Shawne Elizabeth, Marilyn Doyle, and Maria Knapik-Sztramko, and here are their three performances for the coming season.

Broadway Blitz, 29 October

Christmas Feast, 10 December

Opera Lovers' Excerpts, 24 March

All are on Sundays at 19:30 in the First Unitarian Church at 30 Cleary Avenue.

On each occasion they have some guest singers, and among those scheduled to appear at these concerts are Denis Bastien, Carmen Gozdan, Garth Hampson, Gloria Jean Nagy, Dillon Parmer, and Paula Quick.

For further information you should call 523 5247.

JMC

Opera within reach

Here are next season's schedules for opera houses and other sites of interesting events close enough to Ottawa for the serious opera fan. It was a pleasant surprise to count twenty-six operas, with few duplications, for the well-heeled and well-wheeled opera lover to see.

Ottawa

Opera Lyra Ottawa

The Marriage of Figaro, by Mozart. 9, 11, 13, and 15 September.

Madama Butterfly, by Puccini. 16, 18, 20, and 24 March.

Both will be in the Opera of the National Arts Centre. For information, call 233 9200.

Montreal

L'Opéra de Montréal

Fedora, by Giordano. 16, 18, 21, 23, 27, and 30 September.

Macbeth, by Verdi. 18, 20, 23, 25, and 29 November and 2 December.

Orphée aux enfers, by Offenbach. 9, 11, 14, 16, and 20 December.

Samson and Dalila, by Saint-Saëns. 17, 19, 22, 24, and 28 February and 2 March.

Die Zauberflöte, by Mozart. 30 March and 1, 4, 6, 10, and 13 April.

The Turn of the Screw, by Britten. 2, 4, 6, 8, and 11 May.

Tosca, by Puccini. 25, 27, and 30 May and 1, 5, and 8 June.

All performances are in the Salle Wilfrid-Pelletier, except *Orphée aux enfers* and *The Turn of the Screw*, which are in the Théâtre Maisonneuve. Box office: (514) 985 2222.

Toronto

Canadian Opera Company

Ariadne auf Naxos, by Richard Strauss. 30 September and 3, 6, 12, 15sm, and 18 October.

Jenufa, by Janacek. 7, 11, 13, 17, 19, and 22sm October.

Der Fliegende Holländer, by Wagner. 26, 28sm, and 31 January, and 2, 6, 8, and 10 February.

Gianni Schicchi, by Puccini, and *Pagliacci*, by Leoncavallo. 27 and 30 January, and 1, 3, 7, 9, and 11sm February.

Rigoletto, by Verdi. 10, 13, 18, 20, 23, 26, and 28sm April.

La Cenerentola, by Rossini. 11, 14sm, 16, 19, 21sm, 24, and 27 April.

Red Emma, by Kulesha and Bolt. 28 and 29 November, and 1, 2, and 3sm December. At the Du Maurier Theatre Centre. World première.
sm Sunday matinée

The box office telephone number is (416) 363 2348. All performances are at the O'Keefe Centre, except for *Red Emma*, which is at the Du Maurier Theatre Centre, Harbourfront.

There are five weekends in which you could see two operas, one on the Saturday night and one on the Sunday afternoon. These are:

27–28 January and 10–11 February: *Der Fliegende Holländer* and *Gianni Schicchi* and *Pagliacci* (not necessarily in that order).

13–14, 20–21, 27–28 April: *Rigoletto* and *La Cenerentola* (not necessarily in that order).

Opera in Concert

Zar und Zimmermann, by Lortzing. 11 and 12sm November.

La sonnambula, by Bellini. 21sm January.

Portraits of Massenet's *Manon*. 9 and 10sm March.

La Wally, by Catalani. 4 and 5sm May.
sm Sunday matinée

All are at the Jane Mallett Theatre, except *La sonnambula*, which is in the Western Recital Hall of the Ford Performing Arts Centre. Box office: (416) 366 7723.

Toronto Operetta Theatre

The Merry Widow, by Lehar. 28, 29, and 30 December and 2 and 3 January.

The New Moon, by Romberg. 24, 26, and 27 April

Viva España III (a benefit). 14 February.

Comedy and Romance:

The Lure of Hollywood, 29 October.

The Relyea Family, 3 December.

Galop Offenbachian, 3 March.

Golden Vienna, 31 March.

All are at the Jane Mallett Theatre. Box office: (416) 366 7723.

Opera Ateller

Venus and Adonis, by John Blow. 17, 20, and 21 October. At the Elgin and Winter Garden Theatre Centre.

Mozart's Magic Fantasy: A Journey through 'The Magic Flute.' 21, 25, and 26 November and 2 and 3 December. At the MacMillan Theatre.

For information call (416) 925 3767.

Hamilton

Hamilton Opera

Simon Boccanegra, by Verdi. 28 and 30 September and 5 October.

The Barber of Seville, by Rossini. 25 and 30 November and 2 December.

Popera (tenth anniversary). 25 and 27 January.

The Magic Flute, by Mozart. 27 April and 2 and 4 May.

Telephone: (905) 527 0089.

The difference between the NCOS and the Opera Lyra Ottawa Guild

As you all know, the National Capital Opera Society has supported the work of Opera Lyra Ottawa since the early days of their existence in the fall of 1984, a year after the Society was formed. That support has taken many guises; given our limited financial resources, most recently we have decided to fund their Young Artists' Program, further extending our support of young opera aspirants.

Over the past few years many people have asked us what the difference is between our Society and the Guild affiliated with Opera Lyra Ottawa. By definition a guild is devoted to assisting, either financially or otherwise, the plans and productions of a producing opera company. Through our membership in Opera Guilds of America, we hear of this very important work throughout North America, and the Opera Lyra Ottawa Guild shares in this very important function.

The goals of the NCOS are twofold, as stated in our brochures: to foster the permanent return of in-house opera production at the National Arts Centre, through raising public and private awareness of opera, and to enhance the

environment for opera lovers throughout the National Capital Region. As you all know, we were founded after the suspension in the summer of 1983 of opera production at the NAC. Through various means such as the 1985 Fête Opera, a Tribute to the NAC Summer Festival, we have worked to state our protest and extend our support. At the same time we have developed other programs such as the Brian Law Opera Scholarship, and continued fund-raising is essential to the success of all our programs. By being a completely independent body not attached to any specific company, we are able to 'state our protest' to all. We are able to communicate to all levels of government our support for opera, our love of this most exquisite art form, and the need for both public, such as government, and private, such as industrial, sectors of the economy to raise its priority in their plans, even in these difficult times. Music nourishes the soul, and allows us to raise our hearts in song. The culture of this nation is just as important as any other area, and opera is a gem in that cultural crown.

BC

CBC Stereo opera broadcasts on Saturdays

Here's what's coming up on Saturday afternoons until the next season of Metropolitan opera broadcasts.

2 Sep *Der Rosenkavalier*, by Richard Strauss. 1995 Salzburg Festival.

9 Sep *Lulu*, by Berg. 1995 Salzburg Festival.

16 Sep *Gesualdo*, by Schnittke. Vienna Staatsoper (world première).

23 Sep *Tristan und Isolde*, by Wagner. 1995 Bayreuth Festival.

30 Sep *Tannhäuser*, by Wagner. 1995 Bayreuth Festival.

7 Oct *Consul*, by Menotti. L'Opéra de Montréal.

14 Oct *Cenerentola*, by Rossini. Edmonton Opera.

21 Oct *Erwartung*, by Schoenberg, and *Bluebeard's Castle*, by Bartok. Canadian Opera Company.

28 Oct *Peter Grimes*, by Britten. Vancouver Opera.

4 Nov *Jerusalem*, by Verdi. Teatro Regio, Turin.

11 Nov *War and Peace*, by Prokofiev. Vienna Festival.

18 Nov *Dioclesian*, by Purcell. Purcell Tercentenary.

25 Nov TBA.

2 Dec *L'amore dei tre re*, by Montemezzi. Opera Berlioz-Le Corum, Montpellier.

News from Opera Brevia

Apart from the two operatic shows listed on our front page, the small local company Opera Brevia will be performing *The Impresario*, by Mozart, and a program of opera selections on 1 October at St Luke's Church in Ottawa. They will also be putting on two cabaret evenings, one at J R's

Family Restaurant in Almonte on 23 September, and the other at Mr Keith's in Gloucester on 23 November. For tickets, or for further information, including the exact starting times, call 257 4419.

NCOS Board Members and responsibilities

President	Bobbi Cain	Publicity	Chris Sayre
Vice-President	Peggy Pflug	Events	Norma Torontow, Bobbi Cain
Treasurer	Murray Kitts	General Liaison	John Clegg
Secretary	Laura Clegg	Membership	Gerda Ruckerbauer
Scholarships	Bobbi Cain	Member	Pat Adamo
Newsletter	John Clegg		

Some telephone numbers

Bobbi Cain 225-0124 (h)

Pat Adamo 729 9518 (h)

Peggy Pflug 226-5482 (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 donateur soit consigné d'une façon particulière, l'indiquer ici:

.....
 Nom(s):
 Adresse:
 Ville: Province
 Code postal: Téléphone(s)

Membership categories		Les catégories d'abonnement	
Life	\$1000	A vie	\$1000
Patron	250	Protecteur(trice)	250
Benefactor	100	Bienfaiteur(trice)	100
Friend	50	Ami(e)	50
Family	30	Famille	30
Member	20	Membre	20
Student	15	Etudiant(e)	15
Senior	15	Aîné(e)	15