

NATIONAL CAPITAL OPERA SOCIETY  
 Newsletter

December 1995

SOCIÉTÉ D'OPÉRA DE LA CAPITALE NATIONALE  
 Bulletin

décembre 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**

<b>Operatic recital</b>	Students of Maria Pellegrini	16 Dec	20:00	First Unitarian Church, 30 Cleary Ave	p 6
<i>Amahl and the Night Visitors</i> , by Menotti; <i>Christmas Oratorio</i> , by Saint-Saëns	Opera Breva productions	6 Jan	19:30	Dominion Chalmers United Church, Cooper St	
<i>Attila</i> , by Verdi	Laser disc showing	28 Jan	14:00	20 Chesterton Dr, Nepean	p 5
<i>L'elisir d'amore</i> , by Donizetti	Laser disc showing	25 Feb	14:00	20 Chesterton Dr, Nepean	p 5
<i>Sadko</i> , by Rimsky-Korsakov	Laser disc showing	24 Mar	14:00	20 Chesterton Dr, Nepean	p 5
<b>Opera scenes and selections</b>	Concert by Shawne and Marilyn, and guests	24 Mar	19:30	First Unitarian Church, 30 Cleary Ave	p 6
<i>Madama Butterfly</i> , by Puccini	Opera Lyra Ottawa production	16, 18, 20, and 24 Mar	20:00	Opera of the National Arts Centre	p 3
<i>Carmen</i> , by Bizet	NAC concert performance	24 and 26 Apr	20:00	Opera of the National Arts Centre	
<b>Celebrity Auction</b>	NCOS fundraiser	25 May	tba	Westin Hotel	p 9

## The Pacific Music Festival

This summer I was a fellow at the sixth Pacific Music Festival (PMF) in Sapporo, Japan. Founded in 1990 by conductor, composer, pianist, and educator Leonard Bernstein, PMF was envisioned as a musical enterprise designed to enhance international cultural exchange and to promote the musical education of young musicians. Situated in Sapporo, a city of 1.7 million in the northern island of Hokkaido, the Festival includes a voice and piano program as well as the PMF orchestra of young musicians whose members are chosen from auditions all over the world. In 1995 the joint artistic directors were Michael Tilson Thomas and Christoph Eschenbach, and the Faculty included the principals or soloists of the Vienna Philharmonic Orchestra and the Houston Symphony Orchestra. The vocal Academy was directed by Irma Vallecillo of the New England Conservatory and Paul Sperry of the Juilliard School, who is accompanist for Glyndebourne and The Metropolitan Opera.

The emphasis of the program was on performance, and the PMF singers were given many opportunities to perform recitals, both in Sapporo and on tour throughout Hokkaido. We performed recitals in Mori, Kushiro, and Mumuro to very appreciative audiences. All concerts were very well attended and the audiences seemed to enjoy the international performers' interpretation of a broad range of repertoire. The singers came from all over the

world: Australia, New Zealand, Japan, USA, USSR, Hungary, the Philippines, Mexico, China, England, and, of course, Canada. When we weren't performing we were kept busy not only with lessons and coaching from Irma Vallecillo and Paul Sperry but also with master classes on specific topics. We were lucky enough to have master classes from Christoph Eschenbach on Schubert songs, from Martin Isepp on Mozart and English song, and from Michael Barrett on American song. In addition, composer-in-residence Tobias Picker lectured and coached us on his new opera *Ennmaline* that will be premiered this summer at the Santa Fe Opera in New Mexico.

When we weren't singing and performing we had many opportunities to benefit from being in metropolitan Sapporo. The shopping, although expensive, was excellent, and we spent one day in 'home stay' with a Japanese family to get a real feeling for everyday Japanese life. It was an action-packed month, to say the least, and not only did I improve as a musician, I made some very good friends as well. It was a wonderful experience to get to know and to make music with such an international group. I would encourage other young singers to audition. For more information on the Pacific Music Festival, call their New York office for a brochure—212 581 2808.

Mary Ann Swerdfeger

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## Dinner with Mario Bernardi

The dinner with Mario Bernardi and his wife Mona Kelly took place on 10 September in the elegant and comfortable party rooms of the place where Don and Lois Harper live. Your editor volunteered to be the Bernardis' driver between their hotel and the dinner, and was quickly able to confirm that Mario was indeed the conductor of the very first opera he ever saw, in London (the big) back in 1966.

The dinner was in two small rooms, which turned out to be an advantage: those who were in the room with the Bernardis had to switch with the others after the main course, and

instead of being at the wrong end of a large table for the whole evening—the usual fate of half the people at an event like this—everyone had half the evening at a small table where the end you got didn't matter much.

One of the aspects of our guest that the series of CBC Stereo programs about Mario Bernardi did not speak of was the Italian trait of a love of fine cars. He has an Infiniti that he is very pleased with, but it would not be wise to repeat his account of part of a recent drive through Saskatchewan.

## Opera Lyra news

Over the Christmas period, the Opera Lyra Boys' Choir will be singing at several events, most notably at the Prime Minister's reception for the diplomatic corps and on Parliament Hill the night the lights go on.

One of the main OLO fundraisers, the annual 'Guess Who's Coming to Dinner,' takes place on the four Saturdays of February, and anyone interested is encouraged to call the OLO number below to sign up or for further information before signing up.

For the NAC concert version of *Carmen* scheduled for 24 and 26 April, the choir will be the Opera Lyra choir. The big event, however, is of course the production of *Madama Butterfly*, once again running for four nights, and once again directed by Jeannette Aster. The principal parts will be sung by Maria Pellegrini as Cio Cio San, Cornelis Opthof as Sharpless,

Odette Beupré as Suzuki, Blaine Hendsbee as Goro, and Brian Nickel as Yamadori. Who will play the missing role of Pinkerton remains to be announced. The smaller roles will all be played by local singers—Lyndon Stewidge, Mireille Rijavec, Freddryk Pytura, Bryan Estabrooks, and Neil Edward Wright. The conductor is Tyrone Paterson.

Opera Lyra's annual fundraising auction will be in the Chateau Laurier on Saturday 27 April. While many details remain to be settled, the theme this time will fit the title 'Austrian Millennium Ball and Fundraising Auction.' More information will be available by the time the next Newsletter comes out.

To buy opera or auction tickets, or for any further information, please call 233 9200.

JMC

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## Heppner's greatest hits (so far)

The most recent recording of Wagner's *Die Meistersinger* (EMI CDS 5 55142 2, 4 discs) is a joy to listen to mainly because of the conducting of Wolfgang Sawallisch, who brings out the fun and brilliance of this music as no other conductor has before. His tenor is Ben Heppner and while Heppner's Walter is not the greatest ever known it certainly stands up there with that of Domingo, who recorded this opera under the direction of Eugen Jochum about twenty years ago. If you are a fan of Wagner, and particularly of this opera, you will have it in your collection already. If you've always wanted to buy a recording of this opera, don't hesitate—it's a gem.

More recently, Heppner has appeared in the role of Jean (John the Baptist) in Massenet's *Hérodiade* (EMI 5 55378 2, 3 discs). While this role is nowhere comparable to that of Walter in the Wagner opera, Heppner shows his great versatility in his solos and in his love duet with Cheryl Studer (Eva in *Meistersinger*) who sings the role of Salomé. Yes! no mistake. Based on one of Flaubert's *Trois contes*, the character is not that of the Wilde—Richard Strauss Salomé

maddened with lust, but rather a poor girl abandoned by her mother, sought after by an obsessed Herod, hated passionately by the villainess Hérodiade (who turns out to be Salomé's mother), and redeemed by the passionate, albeit chaste love of Jean, who convinces her that they can only be united in a better world. No wonder the Archbishop of Lyon tried to have Massenet and the librettists excommunicated for this delightful melange of sex and religion. Cecil B. DeMille would have loved it. The cast is stellar: besides Studer and Heppner, Thomas Hampson is Herod and José van Dam is the Chaldean priest; Nadine Denize is a memorable Hérodiade and the Toulouse orchestra and chorus (augmented by a chorus from Bilbao) is under Michel Plasson. This is a very fine recording of what is not one of Massenet's greatest works but one deserving some attention. Massenet is an unjustly neglected composer and while this opera would not be this reviewer's first choice, it will have a place of prominence in his present collection of a dozen Massenet operas.

Finally, if you would like to hear Ben Heppner in a variety of arias, Ben Heppner—Great Tenor Arias (RCA 09026-62504-2) is being offered for a very good price in the CD Warehouse

catalogue. Listen and you will hear why Ben Heppner is being compared with Domingo and even with Björling.

MK

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## Montreal's *Macbeth*

Having recently been introduced to a local opera lover who has seen the opera *Macbeth* staged fifteen times, it is with some temerity that this reviewer comments on the only stage performance he has ever seen. *Macbeth*, despite its many virtues, has to fight for its proper place on the opera stage beside all the other popular operas by Verdi and by all the rest—so it is not seen all that often.

Verdi called Shakespeare's play of the same name 'one of the greatest creations of man,' and he put his heart in the composing and staging of the opera, revising it extensively for a Paris revival almost twenty years after its premiere in Florence in 1847. What results is a masterpiece, even though it is a flawed one.

First and foremost, the singing in Montreal was excellent, and, in the case of Valery Alexeyev as Macbeth, outstanding. Linda Roark-Strummer possesses that type of voice that Verdi wanted for Lady Macbeth, and apart from a few difficulties she used her voice to create a character of diabolical force. The 'letter scene' and the 'sleepwalking scene' were triumphs for her. The duets Macbeth–Lady Macbeth and Macbeth–Banquo (Banquo was sung by the admirable Louis Lebhetz) were dramatic high-points of the opera. Richard de Renzi's Macduff was quite good—much more manageable for him than the main tenor role in *Aida* last season. There's a lot of magnificent choral work in this opera, and it was performed quite well, although there were one or two rough starts with the witches. Semyon Vekshtein led the Orchestre symphonique de Montréal in a competent but not outstanding fashion.

The sets were from Santiago de Chile and involved a good deal of moving around, quite effectively, however. The use of a scrim in practically every scene was overdone, especially

if one allows latecomers to enter and have their heads and bodies projected onto it. This happened more than once during the performance; no really first-class opera company would allow this! Although the apparitions in Act III were quite effective, especially the kings (only six appeared, not eight as the libretto has it) the use of projections in Act II was quite acceptable, except that a sword was so obviously not a dagger that it detracted from the scene. King Duncan looked and behaved like a very young man, belying the references to him in the opera.

The omission of the ballet from Act III could be justified on the grounds of expense and that it was inserted only in the later Paris version of the opera. However, if the opera is not performed frequently, why not do a complete version? A world-class opera company does not omit the ballet from the triumphant scene of *Aida* (last season) and now from *Macbeth*; if the ballet is missing from *Samson et Dalila* in the new year, opera-goers should ask for their money back.

Although listening to opera is no substitute for a live performance, those of you who are not familiar with this one might like to consider EMI CMS 7 64339 2 with Milnes, Cossotto, Raimondi, and Carreras under Muti complete (with ballet) on two bargain-priced discs; DG 415 688-2 with Cappuccilli, Verrett, Ghiaurov, and Domingo under Abbado is also a compelling performance but is only available on three full-priced discs.

MK

*Editor's note.* A first-class opera company does not leave its audience without surtitles for half an act. For an opera with a less well-known plot, this lack could not only spoil the period that it lasts but make nonsense of the remainder. As it was, the editor enjoyed the duet of the Macbeths without understanding a word.

## Badly needed—two new members for the Board of Directors

We appeal to the membership to help us. It is a pleasant sort of help, and given our upcoming program of activity it is essential that we have some help. If you can be of assistance, and wish to join a talented and slightly zany group of people, please phone Bobbi Cain at 225 0124.

With the departure of our valuable publicity lady, Chris Sayre, to the mellow winds of British Columbia, we need someone to co-ordinate publicity permanently. We have a PR team, one of whom is a very talented artist and very friendly with computer operations. But we need someone to co-ordinate. With Chris's departure, our treasurer, Murray Kitts, has

stepped into the breach (he calls himself The Ad Man), but that substitution is only temporary as he keeps busy enough handling financial matters and writing marvellous pieces for our Newsletter.

Our membership lady, Gerda Ruckerbauer, does a great job handling all the ebbs and flows of our membership. However, we badly need a very enthusiastic person to work on plans to increase membership. We all do this in many ways, but all are heavily burdened, and we need someone to concentrate on this.

BC

## Discount for members at CD Warehouse

Stephen Bleeker of CD Warehouse has kindly agreed to give members of the NCOS a discount on CDs bought there. Any member presenting the membership card gets \$2 off each regularly priced CD set, whether the set is a single disc or a set of four, for example. The deal applies once per year, but on the occasion you take advantage of it, there is no limit on quantity.

The card will be marked at the store to indicate that the offer has been taken advantage of.

Be sure to make the best of this. If you have never been to CD Warehouse, you will be impressed by the very large selection of operas on their shelves. There are two stores in Ottawa, one at 1383 Clyde Avenue (in Nepean, really, near Baseline), the other at 1717 St Laurent Boulevard.

## Sunday opera showings

Johan Veenstra is an enthusiastic and knowledgeable music lover with a fine collection of laser discs of opera. He also likes to introduce and play these and other classical music recordings to members of the public. For some time he has run a series of shows at the CD Warehouse in Clyde Avenue. He has kindly agreed to present three operas on Sunday afternoons in the new year. To kick off this venture, we have chosen two excellent but seldom seen operas and one very well known one, and here is the schedule.

*Attila*, by Verdi. With Samuel Ramey and Cheryl Studer. Sunday 28 Jan.

*L'elisir d'amore*, by Donizetti. With Pavarotti and Battle. Sunday 25 February.

*Sadko*, by Rimsky-Korsakov. Kirov Opera. Sunday 24 March.

The events will all take place in the penthouse of the building where the President lives, 320 Chesterton Avenue, in Nepean (off Meadowlands, near Merivale), starting at 2 pm. Those who are interested may go as a group afterwards to the nearby Olive Garden for dinner.

You will have to be punctual because at present there is no way to unlock the door to the building from the penthouse, so someone will either have to stay in Bobbi's apartment or sit at the door, and it's hard to find NCOS volunteers for a duty like this when there's an opera being

shown upstairs. The number to dial Bobbi's apartment from the entrance is 123.

Coffee and cookies will be served between acts.

To defray costs there will be a hat into which you will be encouraged to put the recommended sum of \$5 a head.

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If these operas are well received we will aim to have more shows starting in the fall of 1996.

JMC

## Shawne and Marilyn

Shawne Elizabeth and Marilyn Carter are putting on one of their shows on Sunday 24 March.

This one is to be called 'Opera scenes and selections,' and their guests will be Gloria Jean Nagy (soprano), Dillon Parmer (tenor), and Joel Nordenstrom (baritone). Rumour has it that the scenes will include something from Mozart's *The Abduction from the Seraglio*. The place for this event is the First Unitarian Church, 30 Cleary Ave, Ottawa, and it starts at 7:30. The price is \$10 for the comfortable and \$6 for the poor.

The editor apologizes for his poor timing that made it futile to announce Shawne and Marilyn's 'A Christmas Concert' on 10 December, with guests Laura Dzubaniuk, Fraser Rubens as singers and Frédéric Lacroix (piano) and Andrea Loken (flute). In case a miracle happens, the place and the prices, and even the time, are the same as for the March show.

Further information from Shawne Elizabeth at 821 4642.

JMC

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## Maria Pellegrini's students

Another operatic recital by students of Maria Pellegrini takes place on Saturday 16 December at 8 pm in what seems to have become Ottawa's leading house for opera fragments—the First Unitarian Church at 30 Cleary Avenue. The program will feature operatic arias and duets, with a leavening of Christmas music. Tickets

cost \$10 and can be bought at the door. There are plans, not yet confirmed, for another of these recitals in March. Nearer the time you could call 728 1195 or 772 4772 for information, or indeed sooner to find out more about the December recital.

JMC

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## Opera Lyra Ottawa's *Marriage* performed

The orchestra and the conducting by Mario Bernardi were as good as in any opera house anywhere. Sets were excellent. Outstanding in the cast were Jan Opalach as Figaro, Wendy Nielsen as the Countess, and Gary Relyea as Dr Bartolo. Unfortunately, Theodore Baerg seemed to be doing the role of Figaro instead of the Count, which allowed him to roll on the floor, among other antics, doing nothing to establish his character unless it were that of a buffoon. Sadly, the role of Susanna requires a

more attractive voice than the one possessed by Mary Anne Barcellona.

It was great to see on stage Kimberley Briggs, Maria Knapik, and Julie Nesrallah—all finalists in last winter's Brian Law Scholarship competition. It was disappointing, however, not to find any acknowledgement of NCOS's support for Opera Lyra Ottawa's Associate Artists' program.

MK

## Opera within reach

Here are the remaining schedules for the current seasons for opera houses and other sites of interesting events close enough to Ottawa for the serious opera fan.

### Ottawa

#### Opera Lyra Ottawa

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

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

### Montreal

#### L'Opéra de Montréal

*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

*Der Fliegende Holländer*, by Wagner. 26, 28<sup>sm</sup>, 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 11<sup>sm</sup> February.

*Rigoletto*, by Verdi. 10, 13, 18, 20, 23, 26, and 28<sup>sm</sup> April.

*La Cenerentola*, by Rossini. 11, 14<sup>sm</sup>, 16, 19, 21<sup>sm</sup>, 24, and 27 April.

<sup>sm</sup> 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 shows, 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

*La sonnambula*, by Bellini. 21<sup>sm</sup> January.

Portraits of Massenet's *Manon*. 9 and 10<sup>sm</sup> March.

*La Wally*, by Catalani. 4 and 5<sup>sm</sup> May.

<sup>sm</sup> 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:

Galop Offenbachian, 3 March.

Golden Vienna, 31 March.

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

### Hamilton

#### Hamilton Opera

Popera (tenth anniversary). 25 and 27 January.

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

Telephone: (905) 527 0089.

## CBC Stereo broadcasts from the Met

Here are the Metropolitan opera broadcasts for the new season. The programs all start at 1:30 pm except for the two Wagner operas, which begin at noon (16 Dec) or at 12:30 (20 Apr).

9 Dec *Rise and Fall of the City of Mahagonny*, by Weill.  
 16 Dec *Die Meistersinger von Nürnberg*, by Wagner.  
 23 Dec *Die Zauberflöte*, by Mozart.  
 30 Dec *The Queen of Spades*, by Tchaikovsky.  
 6 Jan *La bohème*, by Puccini.  
 13 Jan *Don Giovanni*, by Mozart.  
 20 Jan *The Makropulos Case*, by Janáček  
 27 Jan *Il barbiere di Siviglia*, by Mozart.

3 Feb *Falstaff*, by Verdi.  
 10 Feb *Otello*, by Verdi.  
 17 Feb *Turandot*, by Puccini.  
 24 Feb *Così fan tutte*, by Mozart.  
 2 Mar *Aida*, by Verdi.  
 9 Mar *Madama Butterfly*, by Puccini.  
 16 Mar *La forza del destino*, by Verdi.  
 23 Mar *Carmen*, by Bizet.  
 30 Mar *Salome*, by R. Strauss.  
 6 Apr *The Voyage*, by Glass.  
 13 Apr *Andrea Chénier*, by Giordano.  
 20 Apr *Die Walküre*, by Wagner.

## NCOS Board Members and responsibilities

In this issue we put our list of Board members just before the last article because we have questionnaire there and we want it to be on the

last sheet with the membership form, so that when you tear it off and send it in, you will not have to spoil the remnants of the Newsletter.

<b>President</b>	Bobbi Cain
<b>Vice-President</b>	Peggy Pflug
<b>Treasurer</b>	Murray Kitts
<b>Secretary</b>	Laura Clegg
<b>Scholarships</b>	Bobbi Cain
<b>Newsletter</b>	John Clegg

<b>Publicity</b>	Murray Kitts (pro tem)
<b>Events</b>	Norma Torontow, Bobbi Cain
<b>General Liaison</b>	John Clegg
<b>Membership</b>	Gerda Ruckerbauer
<b>Member</b>	Pat Adamo

### Some telephone numbers

Bobbi Cain 225-0124 (h)  
 Pat Adamo 729 9518 (h)

Peggy Pflug 226-5482 (h)  
 John Clegg 765 4599 (w)



## Celebrity auction in 1996

If you haven't already done so, it's time to get your diary for 1996, and one of the first dates to reserve is 25 May, for that is date of the Society's major fundraiser of the year—a Celebrity Auction. While not all the details are settled yet, we can tell you now that it will be in the Provinces Ballroom of the Westin Hotel and that Shelley Solmes of the CBC will be our MC. (We were going to spell this out but didn't know exactly what the M stands for.) The celebrity auctioneers will be Max Keeping and our long-time broadcaster friend Rob Clipperton.

The musical entertainment will be provided by Shawne Elizabeth and Fraser Rubens.

This time the tickets will be much less expensive than formerly for our main gala event, for we are going to omit the dinner. We very much hope that this will make the occasion more appealing to members and help to bring a goodly crowd to the Westin.

Naturally any member with a good idea for an auction item of the opera celebrity kind is encouraged to phone the President, Bobbi Cain, at 225 0124.

So set aside that date right now: 25 May 1996.

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## *Dido and Aeneas*

The first of two operas in concert this season (the second being *Carmen*) was presented as part of the Purcell anniversary concert by the NACO. While full staging would have been greatly preferable, in opera-starved Ottawa this performance provided much pleasure. Both Nancy Argenta as Dido and Christine Brandeis as Belinda gave memorable performances in their roles. Jonathan Peter Kenny as the Witch did about as much as he physically could to project his character. Other soloists, the chorus,

and the orchestra under Paul Goodwin were excellent in this true Baroque performance.

Some of our members complained that where they were sitting, although the text was printed in the program, insufficient lighting in the auditorium made it impossible to read the text. This is important since most anglophones would be hard pressed to follow Nahum Tate's convoluted text; and as for francophones, why go to the expense of printing a French translation if it can't be read?

MK

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## Opera bargain of the year

If you love *bel canto* and don't want to spend much money on a complete opera, buy the Naxos recording of Rossini's *Tancredi* (8.660037-8). For less than \$20 you will hear another remarkable singer (like Cecilia Bartoli and Jennifer Larmore) named Ewa Podles, who has sung the title role all over Europe to great acclaim. In addition, the soprano Sumi Jo is in top form and the duets between the two are simply glorious to listen to. The recording is excellent and the supporting cast, chorus, orchestra and conducting are at a high level. The only drawback is that the libretto is given in

Italian alone but with fairly extensive explanations in English of the Italian text (based on a play by Voltaire!). Also there are plenty of cues on these well-filled discs (over 147 minutes), but no individual timings are supplied.

For Rossini fans this set of discs is a *must*.

MK

## Membership renewal

Those of you who know what time of year it is and have read this far might be surprised not to have yet found the reminder to renew your memberships for 1996. But we don't want to disappoint anyone, so here goes: remember to renew your membership, using the form at the

back of the Newsletter. Be sure also to fill in the questionnaire mentioned in the next article, which is on the other side of the form. We are aiming for more members and more events in 1996, so please help us to get off to a good start by renewing promptly.

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## Events for members: a survey of opinion and intentions

The NCOS Board is eager to put on more events that will interest and entertain the members.

While our fund-raising events demand the most effort to put on and generate the most publicity, we seek to increase the number or variety of events that do not necessarily raise funds, but of course we don't want them to make losses. Since we cannot do everything, especially with a Board that could well do with more members (see the President's appeal earlier in this issue), we should like to know which of several possibilities appeal most to the members.

We ask you to answer the questions and return the questionnaire to our mailbox. The questions ask how likely you would generally be to *attend* the various events. Please think carefully, for what we decide to do will be based to a great

extent on the numbers we would expect to come.

For many of the possibilities we estimate the likely cost per person. You may assume that the frequency of events generally goes up as the effort involved in putting them on goes down, and that what happens most often is likely to make the smallest hit on the wallet.

The options that cost less than \$10 are not principally fundraisers, while those that cost more are seen as fundraisers that strive also to provide enjoyment to our members.

The results of this survey will be tabulated and described in our next Newsletter.

JMC and LBC

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*The rest of this page is left blank to allow you to tear off and send the questionnaire and the membership form without savaging the Newsletter.*

*Please indicate for each kind of event the likelihood that you would attend it if it took place.*

	unlikely to go	might go	sometimes go	usually go
1 Opera videos (laser disc) ~\$5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2 Events like 'Showcase for emerging stars' (recital by several aspiring opera singer) ~\$10	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3 Illustrated opera talks (sound only) ~\$5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4 Illustrated opera talks (sound and vision) ~\$5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5 Group outings to Toronto or Montreal to see operas (\$ ticket and travel)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6 Joint events with other organizations like Amici (an Italian wine and dine club) (\$ unknown)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7 Excursions to a casino (\$ unlimited)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8 Talks before forthcoming operatic events ~\$5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9 Picnics in a park, with music ~\$25	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10 Dinners with musical or operatic celebrities ~\$25	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11 Annual galas (with dinner and entertainment) ~\$55	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12 Annual parties (dessert and entertainment) ~\$25	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13 Wine evening with opera songs ~\$25	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

14 Do you have any further suggestions for events?

.....  
 .....

15 For which kind of event might you sometimes volunteer to help with? (Write their numbers.)

.....

16 Do you have any remarks on any of the possibilities? Could you put them on another sheet, or find some space around the margins of this one?

*Please send your completed questionnaire* to the National Capital Opera Society, P.O. Box 8347, Main Terminal, Ottawa, Ontario K1G 3H8. Before doing this, *please also fill in the membership form* for 1996 on the other side of this sheet, and then you can send the questionnaire, the form, and your money, all at once with the economy of a single stamp, and to the greater benefit of the Society.

# 1996 Membership Form

# Formulaire d'abonnement 1996

This is a renewal \_\_\_\_\_ new membership \_\_\_\_\_

	<b>Amount</b>
Yes, I wish to be a member in 1996 (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	\$ _____
<b>Total</b>	<b>\$ _____</b>

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 \_\_\_\_\_

	<b>Montant</b>
Je souhaite m'abonner pour 1996 (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	\$ _____
<b>Total</b>	<b>\$ _____</b>

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