

NATIONAL CAPITAL OPERA SOCIETY
Newsletter

June 1993

SOCIÉTÉ D'OPÉRA DE LA CAPITALE NATIONALE
Bulletin

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President's annual report

1993 marks the 10th anniversary of the founding of the National Capital Opera Society. The Board year 1992-93 has been a remarkable one to commemorate that anniversary.

After a year and a half of hard work to solicit donations and publicize the Brian Law Opera Scholarship, we held the first competition on 21 January 1993. We were honoured to have as our jurors Stuart Hamilton, Rosemarie Landry, Iwan Edwards, and—especially—Brian Law. There were four excellent finalists: Marcos Pujol, baritone; Daniel Taylor, counter-tenor; Maria Knapik-Szramko, soprano (unfortunately sick and unable to compete in the finals); and Laura Dziubaniuk, soprano, our first winner. Ms. Dziubaniuk plans to use the award of \$1000 for coaching. The Board has decided to increase the scholarship to \$2000 to be awarded biennially. Our goal is to raise at least \$15 000 as an endowment fund for the scholarship.

It is thanks to the immense talent and generosity of Louis Quilico that we are well on our way toward that goal. On 26 October 1992, the NCOS, in cooperation with the National Arts Centre, presented *An Evening with Louis Quilico*. Despite being on the last night of the World Series and on the weekend before the national referendum on the Constitution, the

recital was a great success. Mr. Quilico was accompanied by Tom Muraco, a talented pianist from New York, and introduced to us a most promising young tenor, Raul Melo, also from New York. After the recital, there was a reception sponsored by Morgan Tours and Stinson Business Services; many awards and presentations were made to Mr. Quilico, to honour his contributions to the world of opera. We are most grateful to Mr. Quilico for this recital, and are proud to have brought him back to Ottawa for an evening of opera.

Our annual fundraising event, the spring gala, recently took place at Shelley's restaurant. This year's theme was "To Russia with Music" and featured Russian food (provided by Dave Smith); Russian music (provided by Laura Dziubaniuk, soprano, and Zhanna Gumenyuk, piano; and the Russian Choir of Ottawa, directed by George Skok), and a lively auction with Dave Smith. We were honoured to have as our guests the Ambassador of the Russian Federation, His Excellency Alexander Belonogov, and the Counsellor, Mr. Oleg Krokhalev, and Mrs. Krokhalev. The evening was a great success, both for enjoyment and financial gain.

This year we hoped to try something quite different in the way of opera screenings: in

Summary of forthcoming local events

<i>Lucia di Lammermoor</i> , by Donizetti	Production by Opera Lyra Ottawa	8, 10, and 12 September	8:00 pm	The Opera, National Arts Centre
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cooperation with Counterpoint Classics, we showed a series of opera productions on laser discs at the Ottawa Public Library. The screenings included the Met performance of *Aida* with Domingo, Millo, and Milnes; Bayreuth's *The Flying Dutchman* with Estes, and Balsev; and "An Evening with Joan Sutherland and Luciano Pavarotti" with "Pavarotti in London." Difficulties with the technology at the library discouraged us from continuing this series, but we hope to pursue alternatives for next year.

Under the auspices of Morgan Tours, the Society has completed another successful series of opera tours to Montreal. Members attended performances of *Andrea Chénier*, *I Capuleti e i Montecchi*, *Roméo et Juliette*, *Lucia di Lammermoor*, and *Madama Butterfly*. We thank Morgan Tours for these exciting and well-planned trips for members, trips which also benefit the Society through donations for every member attending the tours.

The Society does, of course, support live opera close to home. Over the years, the NCOS has sponsored singers in Opera Lyra Ottawa productions, hosted receptions afterwards, and helped in a variety of ways with activities such as publicity and fundraising. Most recently, we sponsored Linda Maguire in *La Cenerentola*.

In its newsletter of January 1993, Opera Guilds International congratulated the National Capital Opera Society on its "outstanding" newsletter. We are very honoured and pleased to have this recognition; John Clegg, Editor, and Murray Kitts, most prolific contributor, deserve many thanks.

Congratulations are also due to Bobbi Cain, our

Past-President and Chair of the Brian Law Opera Scholarship Committee. The Society was proud to nominate her for the Victor Tolgesy Arts Award, the City of Ottawa's recognition of contribution to the arts. We are grateful for all of the excellent work Bobbi has done for the Society, as well for the many other music organizations in Ontario.

We have been fortunate in our Board members this year and I wish to thank them all: Bobbi Cain, John Clegg, Mary Anne Griffith, Murray Kitts, Brenda Lane, Bob and Peggy Pflug, Gerda Ruckerbauer, and Anne Marie Smith; I have enjoyed working with you and look forward to continuing to do so in the future in a different capacity.

Due to other commitments conflicting with their positions as Directors of the NCOS, several of the Board members elected last year were unable to continue their work with the Society for the full term: Jeffry Morgan, Helen Morgan, Gilles Patry, and Val Donnelly. We have also missed Maureen Donnelly, who was, for personal reasons, unable to finish her term. We thank them for their many contributions to the work of the Society over the past several years, and wish them well in their new endeavours.

We thank Counterpoint Classics and Pflug Optical for their continuing support of our work. And I thank you for all the support you have provided over the past two years of my presidency. I look forward to continuing our friendships and working with our new President next year.

MC

Opera Lyra Ottawa's *Lucia di Lammermoor*

The next big opera event in the area is Donizetti's celebrated work, set in 17th century Scotland and containing some of the best *bel canto* music ever written, together with the most famous of all mad scenes.

This OLO production is a co-production with Opera Hamilton and will star the soprano Eilana Lappalainen as Lucia, Guy Bélanger as Edgardo, and Peter Barcza as Enrico. The well-known bass Gary Relyea will be Raimondo, and the

NAC Orchestra will be conducted by Daniel Lipton. Jeannette Aster directs.

We are able to get a group of tickets at reduced prices for the performance of *Lucia* on Wednesday 8 September. The discount is 10% of whatever price is chosen—\$70, \$56, \$45, \$35, or \$25, these prices not including GST. If this is the day you are going, and you would rather pay less, buy your ticket by calling Opera Lyra Ottawa at 225-0124, remembering to say that you are in the NCOS group. The deadline is 31 July.

Okay, who dropped the glass harmonica?

Like most people who listen to opera quizzes you probably know that Donizetti “dropped” the glass harmonica from use in the most famous mad scene in all opera, the one in *Lucia di Lammermoor*. There actually is a case to be made for the use of this instrument; for my part, I want Lucia to sing to the sound of a flute.

Regarding the libretto, it is interesting to see how much of the original novel by Sir Walter Scott was “dropped” or altered by Donizetti’s librettist, Salvatore Cammarano.

The Bride of Lammermoor is based on an actual incident in Scotland involving two feuding families. In the novel, the real villain is Lucy’s mother, who is completely opposed to Lucy’s liaison with Edgar, to such an extent that she conceals some of his letters to Lucy and falsifies others. This is all very well in a novel—but you can’t have a big duel duet (with lots of thunder and lightning) between the hero and his prospective mother-in-law, can you?

So Cammarano wisely drops the mother, whose death is the supposed reason for Lucy’s unfortunate appearance when she meets her bridegroom-to-be, Lord Arthur Bucklaw. Instead, her brother Henry is represented as the head of the family, suffering from political difficulties and eager to avenge his sister.

In Scott’s novel, Henry is fifteen years old when Lucy is saved by Edgar from a bull, and is about one year older when the tragedy takes place. It is Lucy’s father who has to worry about the political climate and who actually encourages the budding romance between his daughter and his old enemy’s son until his wife puts an end to his involvement.

The greatest omission from the novel is the character called Caleb Balderstone, Edgar’s steward. He occupies many pages of the novel trying to find ways to feed his master and his guests on practically nothing. This is not the stuff grand operas are made of and this character is completely ignored. Perhaps it is just as well—you might envisage the Sons of Scotland picketing the opera to protest against an unfair portrayal of Scots as being—shall we say?—overly frugal.

Getting rid of Caleb means getting rid of a

number of minor characters. One might wish that Cammarano had kept on a character named Luckie Poup-the-Dyke just to discover how that name would be expressed in Italian.

Lord Arthur Bucklaw in Scott’s novel is a rather rough diamond and an erstwhile friend of Edgar’s. In a novel a bridegroom might get stabbed on his wedding night and live to tell the tale. Not in opera! Arthur has always appeared to this opera lover as a wimp and his disappearance from the scene is not to be regretted too much. But he does provide the occasion for that wonderful scene with the flute (not glass harmonica) accompaniment.

Most opera fans will have a recording of *Lucia* in their collection. A great bargain is available (two moderate-priced CDs) in the London Grand Opera series (London 411 622-2). Joan Sutherland recorded this over thirty years ago when her voice was thrilling; the tenor, Renato Cioni, is no Pavarotti, but he sings with great passion; the beautiful voices of Robert Merrill and Cesare Siepi complete the cast, with the Orchestra and Chorus of the Santa Cecilia Academy in Rome, with Sir John Pritchard conducting.

For those of you who want the best tenor, London recorded this opera eleven years after the previous one, with the two superstars Joan Sutherland and Luciano Pavarotti. Throw in the contributions of Sherrill Milnes, Nicolai Ghiaurov, and the Orchestra and Chorus of Covent Garden with Richard Bonyngue conducting and you have a winner—albeit on three full-priced discs (London 410 193-2) Like me, you will probably want to have both performances.

There are two performances by Maria Callas on CD. Some opera enthusiasts feel that these outdo Sutherland’s, but I would not trade the two referred to above for any others.

So in September when you see *Lucia* at the Arts Centre, don’t forget to be grateful to the librettist who took a famous novel, extracted the best parts for opera, changed characters and situations, and gave Donizetti a great opportunity to compose his dramatic masterpiece. And when you hear the flute—thank Donizetti for “dropping” the glass harmonica.

The annual general meeting for 1993

This year's AGM was held at the J S Woods-worth school on 25 May. As you can see from other pieces of this Newsletter, the outgoing President reported on a most successful year. The list of Board members shows that Bobbi Cain is President again, as well as the new composition of the Board and how it has assigned responsibilities at its first meeting of the new session, held on 21 June (the day variously known as Midsummer's Day and the first day of summer).

JMC

Much ado about Verdi

If you are one of those theatre-goers who shudder when they hear that the opera they are about to see takes place in a locale never dreamed of by the author or composer, you may be interested to hear of a particularly disastrous production of Shakespeare's *Much Ado about Nothing* which was staged in Vancouver about the time that Verdi's *La traviata* was on display in Ottawa.

The Vancouver producer decided that the action of the play should take place backstage of the Palermo Opera House during a performance of—I kid you not—*La traviata*.

It is beyond my powers to describe the confusion caused by costume changes and the pretense that an opera performance was taking place. Why the music that Verdi used to portray the tragic love story of Violetta and Alfredo should be used to accompany the hilarious verbal battles of Beatrice and Benedict is difficult to comprehend, especially when Berlioz's opera *Béatrice et Bénédict* is available.

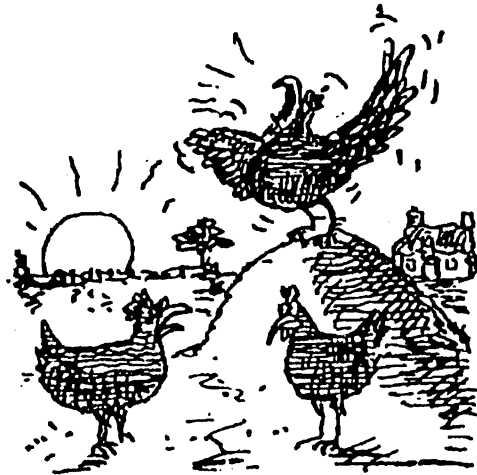
To add to the evening's entertainment, a "concert" by rock singer Little Richard was clearly audible through the walls of the theatre, competing successfully with Verdi's music and Shakespeare's words.

To be honest, I must tell you that there was a full house on this occasion and the play seemed quite a hit with the audience. For my part, the score must remain Shakespeare 0, Verdi 0, and Little Richard 0.

MK

Austin

OH NO. NOT NESSUN DORMA AÇAIN.



From the *Manchester Guardian Weekly*

Laura Dziubaniuk

We forgot to mention in our February issue that the amount of the Brian Law Scholarship that Laura Dziubaniuk recently won was \$1000, and that she plans to spend it on individual coaching.

Membership renewal

Don't read this if you have already renewed your membership for this year; the rest of you should read and respond, please.

The 1992 membership year ended on 31 December, so now we have to mention the need to send in your money for 1993. In case you have not yet renewed, another renewal form is in this *Newsletter*, giving the prices of the various forms of membership. Please renew, and try to persuade new members to join: the more members we have, the more we can do and the more effectively we can do it.

Discount for members

A reminder that we get a good discount if we present our membership cards when making purchases at—

Counterpoint Classics, Murray St. 20% off each regularly priced CD.

Hating opera

The number of people who hate opera without ever having seen one is extraordinary. Oddly enough, this includes many lovers of classical music; some of them might even be your friends. Perhaps more people hate opera without having seen it than hate any other unseen thing, except for the devil himself.

What reasons do they give? “It’s just a lot squawking, screaming, and wailing.” If you hear opera on someone else’s radio and you don’t know what’s going on and don’t care, it can give this impression.

“It’s absurd that a fat lady should sing at the top of her lungs while dying of consumption.” This, I suspect, usually comes only from hearsay. When Juliet is clearly well past fourteen, or when ancient Romans speak English, no one complains.

“It’s just for the élite, and they go to the opera to be seen in their fancy clothes and jewellery—a social event for people I wouldn’t want to be seen with.” To test the truth of this, we once in Toronto went downstairs to the main lobby at the intermission to see what famous people were there and to allow them a look at us, but the only person we recognized was Robertson Davies, who gave us not a glance. Since rich people can do more or less what they please, I have always thought it worth seeing if what pleases them would also please me, given the chance.

“It costs far too much.” Since opera is drama, dancing, singing, acting, sets, costumes, and music with an orchestra—everything that you can see on a stage, all at once—it’s bound to be expensive. It is certainly more expensive than the cinema or a play or a concert, but once you know that the box-office typically takes in less than half of the cost, even if all the houses are full, you should realize that when you buy an opera ticket you’re getting one of the few things sold below cost that it is possible to buy. Nevertheless, the price compares favourably with a nice dinner out. You need to remember that even if your main course is only \$20, you have to add 30% in taxes and tip; with an appetizer and a dessert and a bottle of wine, plus another 30% on each, your bill is well above the cheapest opera ticket and is about enough to put you into one of the best seats. (But don’t then go out for dinner afterwards.)

“It’s always in Italian or some other foreign language and I wouldn’t understand a word of it.” Whoever says this does not know about surtitles, a Canadian invention that is still more or less a secret for some reason. A few purists object that words above the front of the stage are distracting, but I would say you would have to be seeking distraction for these to bother you if you don’t need them. Subtitles in a movie are infinitely more intrusive, but most movie-lovers don’t mind them. To judge by the increased amount of audience laughter in a comic opera since the coming of surtitles, even the aficionados are getting more from their operas now. I have found, and I’m sure many others have too, that I can enjoy a completely unfamiliar opera if it has surtitles, something I couldn’t do before.

“Opera is unrealistic.” So is theatre—people taking turns to speak! And in some plays they speak in verse! Poetry seems rather unrealistic, too. Then painting: it’s nothing like a good colour photograph. And what could be said of dancing? As for TV, if you have ever witnessed something being done for television, you will have noticed that the event itself is more or less unreal, what with all the lights and microphones and strange people moving around with strange devices, the false appearance of reality only emerging finally on your television set.

“Opera looks ridiculous.” But many things do if done badly, like plays or songs or dancing. A good opera done well will never look ridiculous. Even a weak plot will usually be convincing if the production and the singing and the music are good.

“If I spend the same amount of money on the CDs, I can listen as often as I want for the same outlay as one visit to the opera. I’d rather just listen to the music” The effects are more compelling and stronger with the non-musical accompaniment, the dramatic situation is stronger: the music and singing fit the drama more visibly. You are in the right frame of mind when the famous aria comes, and its effect is that much stronger than when you hear it on the radio while reading the newspaper.

When the opera hater has been overwhelmed by these arguments, you might hear, “What if I want to give it a try?” Now most lovers of classical

music like pieces better on second, third, or hundredth hearing than they did on the first. It's the same with opera—know the music; here are the steps that worked for me when I first decided to give opera a try. Play a recording as background music a few times, to make the music sound familiar. Then, since most opera recordings come with libretto and side-by-side translation, follow the words as you listen to the music. You start to notice how well they suit each other. The difficult part of this is finding the time: it takes two hours or more, and you have to set aside half an evening, as if you were going out. But you don't have to spend money.

Pick an opera that you will be able to go to soon, say *Lucia di Lammermoor*. Listen carefully again. Then go to the NAC in September.

I know I have been preaching to the converted, but I'm sure each of you has friends who don't go to opera for some or maybe all of the reasons mentioned. Perhaps you could use my arguments and prevail on some of them to give it a try. You might have to lend your recording of *Lucia*, but wouldn't it be worth it—to make a convert, and to add a member to the NCOS?

JMC

Opera encores

Pavarotti-Sutherland laser disc showing

When we made our selections for the showings at the Ottawa Public Library we were certain that if anything would bring out an audience it would be a video of the two great superstars singing together, along with a famous recital by Pavarotti given at the Albert Hall, just to round out the evening. How wrong we were! There were no weather warnings that evening and the music wasn't by Wagner, but there were fewer people present than for *Aida* and *The Flying Dutchman*. Perhaps it was just as well. Up to this point we could say that yes, the subtitles were blurred, and yes, the longer shots of the scene were more or less out-of-focus, but the sound was always fairly good. Alas, on this occasion the sound became a problem and speaker buzz in the bass was added to the more familiar defects of the system. The Albert Hall recital was all right visually, but there were no subtitles. Seeing Joan Sutherland in giant close-ups in the scenes with Pavarotti provided additional credence to the poet's saying that "distance lends enchantment," to put it as delicately as possible.

Although we did not lose any money on this particular evening, the screenings committee decided that for aesthetic reasons we should suspend further showings and come up with a new plan. Already plans for prospective showings at Counterpoint Classics have had to be set aside. Many thanks to David Shore and

his staff there for the use of their laser discs and to the Ottawa Public Library staff who did their best for us with what equipment they have available.

I Capuleti e i Montecchi

This concert version of Bellini's opera was given on one night only in Montreal, complete with English and French surtitles. NCOS members were anticipating great singing from Judith Forst in the role of Romeo and were not disappointed. As Giulietta, H  l  ne Fortin could not match Judith Forst in the pure *bel canto* style. Gordon Gietz as Tebaldo sang very well in an extremely difficult part; this is a young singer with promise.

There are some obvious disadvantages to a concert performance. One of our members found herself fascinated by the dance steps of the conductor, Mark Flint, who led the Orchestre Metropolitain and the Chorus of the Op  ra de Montr  al through many exciting moments. All in all, it was an evening of opera that those attending would hate to have missed.

Rom  o et Juliette

Again, the highest singing honours must go to the Romeo, this time sung by the handsome Michael Rees Davis (who will be singing in the Beethoven Mass in C major at the NAC next season). This is not to say that Lyne Fortin was inadequate—not at all. Perhaps her girlish glee in the opening scene needed to be restrained, but her voice was nearly always capable of the

demands of the score. The production was quite elaborate, what with five acts, some of which were divided into two scenes. It is understandable, however regrettable, that there were substantial cuts in the opera, including all of a short scene in Act 5 and most of a scene in Act 4. The Orchestre symphonique de Montréal were particularly outstanding under the direction of Daniel Lipton. Gounod is not as great a composer of music as Bellini, but his lyrical account of the timeless tragedy has its own magic, well exploited in this production.

Quilico qua, Quilico la, Quilico su, Quilico giu

Begging Louis's pardon and with a nod to Rossini, one of the greatest pleasures of the NCOS executive was to encounter and re-encounter Louis Quilico in Montreal at the Bellini opera and afterwards at the Opera Hall of Fame induction of Judith Forst and Joseph Rouleau.

Entering the foyer of the Salle Wilfrid Pelletier, we saw Louis Quilico, who exclaimed, "Here are my friends from Ottawa, who sent me such a nice book about their city!" It was quite true, for we had sent Louis and his two musical collaborators at our recital copies of books of photographs of the city whose physical aspect and whose hospitality they had so appreciated.

Right after the opera, we ran into Louis Quilico again and this kept going on all evening. Of course he was present at the ceremony for Judith Forst and Joseph Rouleau, having been the first singer to be named to the Opera Hall of Fame.

The presentations were made in the Rotunda of the recently opened Museum of Contemporary Art. If any of our members attend such a ceremony in the future, this writer has two pieces of advice. First, find a place to sit down. The introductory speeches and Judith Forst's reply were quite reasonable in length. Joseph Rouleau announced (jokingly, I thought) that he had been asked to speak for about fifteen or twenty minutes, and he did just that—although it seemed much longer. The second piece of advice is, do not put down your glass; if you do it will be collected, and no more drinks are allowed unless you have a glass.

At the end of the proceedings we left with guess who?—Louis Quilico, just as warm and charming as always with us. Those of you who collect Louis's recordings should note that he

sings the role of the Bishop of Blois in the recording of Massenet's *Esclarmonde* with Joan Sutherland under the direction of Richard Bonyngé; first recorded in 1976, this has been reissued on London 425 651-2 in their Grand Opera series.

Long live the Queen!

NCOS members who were fortunate enough to attend the stupendous performance of Tchaikovsky's *The Queen of Spades* at the NAC in 1976 as part of Festival Canada will be delighted to hear that a new recording of the opera has the Queen of Contraltos, Maureen Forrester, re-enacting her NAC role as the Countess. The RCA Victor set of three CDs (09026-060992-2) is the best recorded, has the best orchestral music (the Boston Symphony Orchestra under Ozawa), has the most magnificent Prince Yeletsky sung by Dimitri Hvorostovsky and, in the roles of Lisa and Herman, has two of the great singers of our time, Mirella Freni and Vladimir Atlantov, their voices no longer young and fresh and ideal for the parts, but still possessing great beauty and the ability to project the drama. Above all, buy this for Maureen Forrester—it is one of her greatest performances captured on disc.

To those who were not present in 1976, it must be said that Jon Vickers's performance as Herman was just another of his incomparable achievements. The production by the Laterna Magica people from the Czech National Theatre was so unusual and striking that remembrance of it, while bringing back pleasant memories, can also cause the anguish of thinking about what we lost in the National Capital region when we lost Festival Canada and what we have been working so hard to regain.

MK

From Russia with thanks

Our Russian guests greatly enjoyed our gala evening. "The National Capital Opera Society is, undoubtedly, doing a useful role . . . to show Canadians the most precious international heritage of opera and classical music," wrote Mr Belonogov. Mr Krokhalev said, "My wife and I thoroughly enjoyed your company and the friendly climate . . . on the night of the Gala 'To Russia with Music.'"

The Russian Music Society

You quite likely remember our gala fundraiser last month, "To Russia with Music." This event was under the patronage of the Ambassador of the Russian Federation, H. E. Alexander Belonogov, who joined us for the evening along with the Counsellor from the Embassy, Oleg Krokhaliev, and his wife, Mrs Krokhaliev.

One of the very happy consequences of that association has been to be made aware by Mr Krokhaliev of the Russian Music Society (RMS), established in 1859 in the city of St. Petersburg, mainly through the personal efforts of Anton Rubinstein, the virtuoso pianist, composer, and conductor. The Society's goal was described at the time "to make good music accessible to the wide public," a step aimed at educating the Russian public in Russian and international classical music. Rubinstein's younger brother Nikolai, also a gifted pianist and conductor, founded the RMS branch in Moscow, also in 1859. Gradually branch offices took root in various other cities within Russia proper, as well as in Ukraine and Georgia. In both Moscow and St Petersburg, a series of symphony concerts, of chamber music and of instrumental and vocal recitals was instituted, including works by Händel, Bach, Mozart, Mendelssohn, Beethoven, Schumann, Glinka, Berlioz, Wagner, and Liszt.

Anton Rubinstein maintained that one of the chief obstacles to the development of musical culture in Russia was the virtual absence of professional music teachers, and he advocated the establishment of a conservatory. As a first step, "music classes" were opened by the Society in 1860, enabling anyone to learn to play various musical instruments at classes for a set fee. This did not seem sufficient to Rubinstein, who desired a more professional training atmosphere rather than just "only amateurs making music." In the autumn of 1862 the first-ever Russian Conservatory of St. Petersburg opened its doors, with Rubinstein as Director and also teaching piano and instrumentation. Similar public classes were also opened in Moscow, and in 1866 the Moscow Conservatory was established with Nikolai Rubinstein as its Director. Well-known musicians and teachers from all over Europe, as well as from Russia, were invited to work at these conservatories. A notable young professor of music theory for a time in Moscow was Peter Ilyich Tchaikovsky.

Other more populist approaches were made to imparting musical education, such as The Free Music School in St. Petersburg, which competed with the RMS by following a less academic approach, not aimed at training professional musicians. Meanwhile, the recognition of the importance of classical music and opera initiated by the RMS resulted in the creation of a new Russian school of music, a so-called "powerful bunch" including Mussorgsky, Rimski-Korsakov, Borodin, Cui, and Balakirev making up its professional backbone. The musical education emanating from this school was strong and professional enough to enable Stasov, a well-known music critic of the period, to say that the new school was "free from bias and blind following . . . [and was] totally independent in thinking and approach to what had been created in music before." Over the years this emphasis on the traditional classical approach created tensions with a new generation of Russian composers conflicting with Rubinstein's insistence that musical development can only be successful with a firm base of classical music.

Today the RMS has some 75 branches in various areas of the country, and manages 15 factories that make theatre costumes, musical instruments, etc. The Society's members are many Russian musicians, composers, choreographers, vocalists, and their sponsors.

The RMS is interested in taking part in international forums, festivals, exhibitions, and competitions, and in establishing direct cooperation linkages and exchanges among professional and amateur classical and folk companies. The RMS is also prepared to accept orders for national Russian costumes, musical instruments, souvenirs, sheet music of Russian composers both past and present, and of folk music, including that for children.

The address is: The Russian Music Society, Russia 103009, Moscow, Sobinovskiy pereulok 9. Head, External Relations Department: Vladimir S Chernyaev, tel. +7 95 290 40 54 or +7 95 290 56 01, or fax +7 95 202 20 80.

Mr Krokhaliev suggests that anyone corresponding with the Society send him a copy so that he will be apprised of events and will be well placed to smooth over any difficulties. He is at the Embassy of the Russian Federation, tel. (613) 236-6342 or fax (613) 236 6342.

NCOS Board Members

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Scholarships	Bobbi Cain	Members	Pat Adamo, Judith Miller

Some telephone numbers

Bobbi Cain	225-0124 (h)
Marjorie Clegg	594-2988 (h)
Peggy Pflug	226-5482 (h)