

NATIONAL CAPITAL OPERA SOCIETY
 Newsletter September 1994

SOCIÉTÉ D'OPÉRA DE LA CAPITALE NATIONALE
 Bulletin septembre 1994

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The people sitting at the table are, from the left, Shelagh Williams, David Williams, Peggy Pflug, Bob Pflug, and Brenda Lane-Eraut. To find out where they were there and why, see the caption to the picture on page 2.

Summary of forthcoming local events

Louis Quilico with the Ottawa Symphony Orchestra	The program includes Songs of a Wayfarer, by Mahler, and arias from <i>Carmen</i> , <i>La traviata</i> , and <i>Un ballo in maschera</i>	19 Oct	8:00 pm	National Arts Centre, in the Opera	
Dinner at the NAC	Fund raiser for Opera Lyra Ottawa, with operatic entertainment	2 Nov	7:30 pm	National Arts Centre, in the Panorama Room	p. 9
<i>Rita</i> , by Donizetti, and <i>Gallantry</i> , by Moore	Performance by Opera Brevia	15 Oct	8:00 pm	Earl of March High School, Kanata	p. 4
<i>Bastien and Bastienne</i> , by Mozart, and <i>Gallantry</i> , by Moore	Performance by Opera Brevia	30 Oct	7:30 pm	St Luke's Anglican Church, Ottawa	p. 4



Here are more of the members who attended the excellent fund-raising dinner at Dave Smith's house on 28 June. The Society is very grateful to Mr Smith for his generosity in providing the dinner and his home for the occasion. Standing (left to right): Mary Ann Franchina, Joe Adamo, Dave Smith, Cy Torontow. Seated (left to right): Bobbi Cain, Pat Adamo, Norma Torontow.

Annual General Meeting and the President's Report

This year's Annual General Meeting took place on 7 June not at Counterpoint Classics but at St Paul's Eastern United Church Hall, starting at 7:30 pm. Unfortunately, Counterpoint Classics had closed down a few days before, and the interval between finding a new venue and the start of the meeting was too short to notify all members of the change. We apologise to any member who showed up at the wrong place, for the ensuing bafflement and frustration.

Here is the President's report for the society's year just ended.

The past year of the Society's operations has been a rather trying one on my part due to my accident, yet we have muddled through, have had some good times, and laid firm plans for the future.

1993-1994 was the tenth year of Society operations, and as such we felt that we should ask the world to join us in a celebration of ten years of activity. In September, Opera Lyra

Ottawa performed *Lucia di Lammermoor*, and the Society donated \$1000 towards the fee of bass Gary Relyea. Many of us were delighted to host Gary and his wife Anne in a dinner at Perriers in the Delta Hotel. We hope to host a similar dinner with Louis Quilico when he comes in September to sing *Rigoletto*.

This celebration continued with a flourish at the end of November as all past NCOS Board members were invited to a dinner party of memories, graciously hosted by Lois and Don Harper of Congress Travel, Lois having been a member of the first Board of Directors. It was a lovely evening and many Board members from previous days joined us—we didn't really look older, just better!

Our movie program for the year was revamped to be one mainly for our members and their guests, with the showings preceded by dinner. Through the good auspices of David Shore and John Clegg, the month of February brought a

delightful dinner at Mangia's and the showing of Strauss's *Salome* at Counterpoint Classics down the street. Some twenty-five souls ignored the depths of winter to enjoy this evening. The same duo had planned to show *Eugene Onegin* after a tasty buffet, again at Counterpoint Classics; however, this showing was cancelled due to lack of response. This will not be the case with the June 14th showing of *Der Rosenkavalier*, with interested participants to be notified of the location. Of a slightly different nature, Pat Adamo has arranged a 'Dinner with David Smith' for a \$25 contribution in Dave's luxurious home on Island Park Drive.

During the year, Morgan Tours co-operated with the Society in offering trips to five performances of the Opéra de Montréal, trips which constituted a full day of activities taking advantage of that city's many cultural attractions. When this offer first was made several years ago, quite a few of our members went along. Of late, the numbers have dwindled sharply and the Society's presence on the tours lessened. It has been decided by your Board of Directors that the Society will no longer take part in this venture, and that our whole policy concerning tours would be revamped. This is yet to be done.

A chance remark at a board meeting introduced the concept of a 'Showcase of Emerging Stars' as a tenth anniversary celebration. This concept, with the assistance of Joan Maxwell, quickly developed into an enchanting evening of opera arias and ensembles by five talented singers—Kimberley Briggs, lyric soprano, Janet Harach, soprano, Mary Ann Swerdfeger, mezzo-soprano, Alexander Savtchenko, bass, and Jacques Fortin, baritone, all accompanied by Dénise Pépin. Rob Clipperton from CBC Radio was a most eloquent narrator, setting the stage for the various offerings (with ghost-writer Murray Kitts providing most of the words). The crowd at Tabaret Hall was only half of what we wanted for this fund-raiser for the Brian Law Scholarship Fund. If each member had come and brought a guest, we would have come much closer. This was an exciting evening of opera—where were you?

Work has already begun on the January 1995 Brain Law Scholarship competition, now held biennially with a \$2000 prize. Norma Mellon has been of great assistance with the efforts so far. During the past year we were able to contribute \$4000 to this endowment fund and the principal now reaches close to \$11 000, as you will hear from the Treasurer. We hope to embark on a corporate fund-raising venture in the fall and your assistance is required.

We had hoped to feature an internationally-known singer in a dinner-recital setting as part of our tenth year, but negotiations are still in process, so the year will change a little.

Spending three months in hospital gave me plenty of time to think about the Society and where we are as we enter our second decade. Our support of a revived summer festival has never wavered, but some cold economic facts make opera a most special commodity. 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 the road to be travelled is laden with potholes and landmines. Yet our culture reflects the essence of our hearts and feeds our troubled souls. What can we do?

We will perhaps continue these musings at a later date, but I must close. I wish to thank all the members of the Board of Directors: Pat Adamo, Stuart Baxter, John Clegg (Newsletter), Marjorie Clegg (Past President), Murray Kitts (Treasurer), Brenda Lane-Eraut (Recording Secretary), Judith Miller, Peggy Pflug (Vice-President), David Shore (anything at Counterpoint Classics), and Gerda Ruckerbauer (Membership). Without their help and support, this year 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

You can see who the members of the new Board are, and the way they arranged responsibilities at their first meeting, at the end of this *Newsletter*.

Opera Breva

When you looked at the coming events on the first page you may have wondered what Opera Breva was. It is a newish small company dedicated to putting on one-act comic operas in the communities around the National Capital region, and sometimes in the big city itself. The operas are all sung in English, with piano in place of an orchestra, and all the singers are from our area.

I could not get this *Newsletter* out in time to tell you about the performances of *The Impresario*

and *Gallantry* that I attended in Almonte Town Hall on Thursday night, but I enjoyed the performances very much and strongly recommend you all to attend the two evenings of one-act opera coming up in October.

For the show on 15 October, tickets are \$12 and can be bought at Harden's Jewellers at the Hazeldean Mall, or at the door. For the performance at the church on 30 October, admission is by free-will offering.

JMC

La fille de Montréal

Donizetti's *La fille du régiment* would seem to be a natural choice for the Opéra de Montréal to undertake. After all, this opera was written especially for Parisian audiences and has only been successful in its original French version. Although the orchestra, chorus, and minor singers appeared to be overwhelmingly francophone, the principals were all anglophones, mostly Americans. Now this doesn't make much difference in the sung sections, but in the dialogue, of which there is a good deal in this opera, I think some of the francophones in the audience might have referred to the English surtitles to find out what was being said in French.

Having said this, let me proceed to praise this production to the skies. Erie Mills as Marie was charming and loveable in character as well as most capable in this difficult role. The tenor, Bruce Fowler as Tonio, gave an astonishing performance, and the beauty and power of Thomas Hammons's bass voice in the role of Sulpice more than made up for his difficulties

with spoken French. Maureen Forrester as the Marquise de Berkenfeld turned in a good characterization but with a quite unexpected weak singing voice.

The sets, from the Washington Opera, were splendid. The costumes, from the drab peasants' outfits to the dresses of the Marquise and the Duchess and their friends, to the tricolour uniforms and cockades of the soldiers, provided just the right touch to set off the Alpine scenery of Act I and the grand hall of the home of the Marquis in Act II.

For those who missed seeing this production, perhaps it will be presented on television on one of the French channels. In the meantime, if you are not already familiar with the delightful sparkling score, there is an exceptionally fine recording of this opera with Joan Sutherland as Marie, Luciano Pavarotti as Tonio, and Spiro Malas as Sulpice, under the baton of Richard Bonyngé on London 414 0520-2 (two CDs).

MK

Stratford's camp pirates

Let me explain first that I am not against a little tampering with tradition when G & S operas are presented. Having attended Sir Tyrone Guthrie's deliberately unconventional production of *H.M.S. Pinafore* and enjoyed it immensely, and having seen Joseph Papp's production of *The Pirates of Penzance* both on stage and on the movie screen and generally approved of the

musical adaptation, one feels prepared to enjoy yet another attempt at presenting a well-known and well-loved 'chestnut' in a fresh setting. But the inclusion of a drag Queen Victoria was only one of the unfortunate excesses which marred the enjoyment of this production.

The Stratford company includes an actor named Tom Wood who is a budding playwright and

who has decided to 'fix' the script of *The Pirates*, casting himself in the main role as the movie director. *The Pirates (Stratford Revised Version)* opens not in Penzance but in Hollywood in the 30s where a movie version of the opera is to be filmed by the martinet director Henrich von Schtompnic. Suffice it to say that the dialogue by Tom Wood suffers greatly, one might say overwhelmingly, in comparison with W.S. Gilbert's. Wood's intention is to satirize G & S productions and the type of musical made much later in Hollywood—musicals like *The Pirate*, with Gene Kelly.

So the pirates are divested of their heavy costumes and wear brushed velvet tights and as little else as possible to show off their manly chests. They miraculously turn into chorus boys for the big athletic dance production number in Act II. The sergeant of police is dressed as a Keystone Kop. Get the picture?

When the focus was on the original opera, some things went quite well. Donna Starnes as Mabel was outstanding, and Robert Yeretch as Frederic could out-sing and out-dance the rest of the 'boys.' Colm Feore was excellent as the Pirate King, as was Douglas Chamberlain as Major-General Stanley, who crash-landed by airplane

onto the thrust stage of the Festival Theatre. Barbara Bryne as Ruth was not in good voice, and the constant to-ing and fro-ing and slapsticking spoiled any chance of judging the quality of the vocal performance of the Police Sergeant. In all fairness, it must be reported that the audience seemed to enjoy the performance, even though it lasted a good half hour longer than on ordinary production of the original. To this reviewer the main problem is that *The Pirates of Penzance* is itself a parody of grand opera, and that is what makes it so enjoyable. It is a parody that really develops into a comic opera. Papp's production was successful because, although the instrumentation and arrangements of the music were changed to some extent, Gilbert's dialogue was kept and, in one case, some of Gilbert's original dialogue that had been dropped in the D'Oyly Carte productions, was restored.

At Stratford some of the dancing was quite spectacular; but enjoying the dancing had to be paid for by sitting through some very weak comedy and continued distractions away from what everyone had really come to see and hear, Gilbert and Sullivan's *The Pirates of Penzance*.

MK

Nice letter

The President has received a very pleasing letter from Kimberley Briggs, one of the singers at the Showcase for Emerging Stars in May. Here it is.

Dear Bobbi,

I would like to express my gratitude to you and the other members of the National Capital Opera Society for organizing the *Showcase for Emerging Stars* held on May 27, 1994. It really took the pressure off the evening to have everything well organized and the members so enthusiastic and helpful. The programming was obviously done with great care, ensuring a balanced and interesting evening for both the audience and the singers.

For a young singer about to begin a career in music, these performances opportunities are

very important for many reasons. Firstly, they provide a venue through which new repertoire can be performed. Above all, they help build confidence and let us gain valuable stage experience.

I think evenings such as this are a wonderful way through which the Society can support young, local talent. We are the future of the art, and by supporting us the Society is ensuring that there will always be live opera and new recordings. Once again, thank you all for your hard work and I hope you will do this again. My other hope is that next time more people will take advantage of these rare gems.

Sincerely,
Kimberley Briggs.

Opera within reach

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

Montreal

L'Opéra de Montréal

Werther, by Massenet. 17, 19, 22, 24, and 28 September, and 1 October.

Aida, by Verdi. 19, 21, 24, 26^{mt}, and 30 November, and 3 December.

La vie parisienne, by Offenbach. 10, 12, 14, 15, and 17 December.

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

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

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

Don Giovanni, by Mozart. 27 and 29 May, and 1, 3^{mt}, 7, and 10 June.

All performances are in the Place des Arts.

^{mt} For the operas and dates thus marked, there is a Morgan Tour taking a group to Montreal (820 0221).

Toronto

Canadian Opera Company

La bohème, by Puccini. 22, 23, 24, 25sm, 27, 28, 29 and 30 September, and 1 and 2sm October. O'Keefe Centre.

Don Pasquale, by Donizetti. 27 and 30sm October and 4, 6sm, 8, 10, 12, 15, 17, 19, 23, 25, and 27sm November. Elgin Theatre.

Il re pastore, by Mozart. 5, 9, 11, 13sm, 16, 18, 22, 24, and 26 November. Elgin Theatre.

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

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

Eugene Onegin, by Tchaikovsky. 19, 21, 23sm, 25, 27, and 29 April. O'Keefe Centre.

sm Sunday matinée

Careful scrutiny reveals that there are four weekends in which you could see two operas, one on the Saturday night and one on the Sunday afternoon. These are:

5–6 October and 12–13 October, *Don Pasquale* and *Il re pastore*.

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

Opera in Concert

Richard Margison and his Divas. 21 October.

I Capuleti e i Montecchi, by Bellini. 26 November.

Luisa Miller, by Verdi. 29 January.

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

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

Toronto Operetta Theatre

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

Sundays of Comedy and Romance:

From Bavaria to the Blue Danube. 30 October.

Viva España, the Sequel. 4 December.

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

Let's Begin the Beguine. 19 March.

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

Amore mio. 14 February.

Hamilton

Hamilton Opera

The Marriage of Figaro, by Mozart. 24 and 29 September and 1 October.

I due Foscari, by Verdi. 19, 24, and 26 November.

Popera by Request. 2 and 4 February.

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

Opera Lyra's *Tosca*

I'm sure most of our readers attended one of the performances of *Tosca* and enjoyed the experience. This is not to say that there were no faults with the production.

In Act I, in spite of the fact that everyone else in the cast has free access to the Church of Sant'Andrea della Valle, Floria Tosca does not. Are we to believe that she is kept locked up in a side chapel or in a vault when she is not singing for the Queen of Naples? Is there any serious purpose in all this coming and going of monks, nuns, sightseers, and so on? It was a constant distraction from the singing and the action. If it were done deliberately to try to conceal some of the deficiencies of the tenor, then it might be understandable.

The director was constrained to some extent by the set. The final scene with the procession and *Te Deum* was not very effective, either visually or musically; neither the chorus, the orchestra, nor the small organ were adequate for this scene. But bravos to Peter Strummer as the sacristan

and to the Boys' Choir for their thoroughly professional performances.

Act II presented no similar problems in staging or direction. Both Heather Thomson and Cornelis Opthof continued to give the excellent performances as Tosca and Scarpia they had begun in Act I.

Act III provided the tenor with his big moment and exposed the deficiencies of Louis Langelier's vocal and acting abilities. Tosca seemed to jump into a hole in the floor and would probably have broken a leg or two landing on the next level of the Castel Sant'Angelo. A bit of simulated crenellation would have been enough to suggest that she did indeed go over the edge.

All in all, however, this was quite an enjoyable evening. As an opera promoter, I brought with me to *Tosca* two people who had never attended an opera before. Much to my pleasure, not only did they enjoy the performance, but also they plan to attend *Rigoletto* in September and bring another friend.

MK

Montreal's *Carmen*

Carmen is one of those favourite 'chestnuts.' Regular opera goers have usually seen it several times, since it is a staple in the repertoire, while first-timers are usually lured into the opera fold by its bright sights and sounds. Unfortunately, L'Opéra de Montréal's recent production of *Carmen* failed to satisfy. Except for the finale, the chorus, dressed in black, remained perched in the stands of an amphitheatre facing the audience. Many of the roles usually taken by singers in the chorus were played by mute actors and dancers (whose expertise might have been improved upon)!

There was no sign either vocally or physically of the popular children's chorus, and the role of Zuniga was advanced to middle age, which made for a very different interplay between Carmen, Don José, and Zuniga. It was interesting to note that the role of Lillas Pastia, the tavern owner, also seemed to have been eliminated; granted, it is a small role, but it completes a picture.

Annoyingly, a screen would periodically be dropped between the singers and the chorus in the background. An example of this came as Don José was singing of his imprisonment to Carmen, and the screen dropped and prison bars were projected on it—somehow this is a visualization that the opera *Carmen* simply does not require.

Lyn Fortin as Micaela was the most impressive singer of the evening and performed admirably. Unfortunately, Diana Soviero in her first *Carmen* was indisposed. Even more unfortunately, she sang—and paid the penalty with an almost non-existent lower register.

The staging was somewhat bizarre: while the execution of Zuniga at the end of Act II answered some questions (many productions leave him tied up at the end of the Act), it seemed to be unnecessary. The blending of Acts I and II (the production had only one intermission, following Act II) distorted the audience's impression of the flow of time; there is, after all, a two-month

interlude while Don José does time in jail! Similarly, the third and fourth acts failed to impress. Overall the performance was a disappointment, both vocally and visually, although it was not as bizarre as the production with Escamillo appearing as Elvis (Vancouver

1986). I must admit that there is something to be said for tradition and controlling the expectations of your audience!

SF

Penguin's Opera Guide

If you have an extra \$22.50 plus tax on hand you might want to explore *The Penguin Guide to Opera on Compact Discs*; and then again, you might not.

If you already have *The Penguin Guide to Compact Discs and Cassettes*, especially the latest one, what is extra in the Opera Guide which might make it an attractive purchase?

First and foremost is the summary of plots of operas. Now, this may not help you at all; but if you collect opera recordings as this collector does you could use some help from time to time. Some opera recordings are issued without plot summaries or with extremely sketchy ones. In some cases, knowing something of the plot could influence a possible purchase. Or would you just like to browse through possibly the greatest collection of unlikely tales ever told?

Another plus for this guide is that it lists operas now deleted from the catalogue. Why, for example, have both recordings of Massenet's *Manon* been withdrawn, leaving none available? One can only hope that the manufacturers are planning to reissue at least one of these in some less expensive format in the future.

What of the drawbacks? This guide has all the deficiencies of the other guides. How can anyone who calls himself an opera critic recommend for purchase an opera set which does not have a proper libretto? Take, for example, the recordings of Carl Orff's *Der Mond*, heard in Ottawa recently. The Eurodisc version under Eichhorn has 'German texts with no translation.' In other words, unless you know German extremely well, forget it. But in reviewing the EMI discs under Sawallisch, the critic says, 'No texts are provided, but the discs are very generously banded,' as if the extra index points made up for the loss of comprehension. Probably the same critic wrote the review of Borodin's *Prince Igor*, the recording with the great Boris Christoff in the cast. This time our

critic says, 'There is no libretto; but EMI is very generous with cueing points, and you can follow the story easily by checking them against the very detailed synopsis.' This is true, but given a choice between following the story and following the text of the opera, which one would an opera lover choose? There is a more complete modern recording of the same opera which is reviewed in the same place. Nowhere does our critic mention that this recording (Sony) is accompanied by excellent notes and a multilingual libretto.

Still in the field of Russian opera, there is an inaccuracy in the review of Glinka's *A Life for the Tsar*. The review claims that there is an alternative scene presenting Susanin's son arriving at the monastery to warn the Tsar and that this scene is 'not included here,' whereas this scene, lasting about twelve minutes, is indeed part of this recording. There may be other errors as well.

The fact that music other than opera is not included in the *Guide to Opera* may also be a drawback to potential buyers. A new Penguin Guide to CDs is due out soon and will be more up-to-date than the *Guide to Opera* published in 1993. It will cost you more (the last one was \$29 before tax) but it contains more of opera and everything else, but not the plot summaries.

The serious opera collector will of course want to have the *Guide to Opera*, if only to find errors or to raise criticisms like those mentioned in this article. Don't expect anything too complete or too exotic. Of the nine operas by Rimsky-Korsakov that this opera lover has in his collection, only one is reviewed in the *Guide*. Still, there is useful information. If one could overcome one's fear of being driven to insanity by listening to Philip Glass's *Satyagraha*, one should listen to the wise advice of the reviewer: 'Warning has to be given of potential damage to loudspeakers from some of the sounds.' Enough said.

MK

Radio broadcasts of opera on

Until the start of next season's Metropolitan Opera broadcasts, CBC and Radio Canada will continue to broadcast operas from various other sources on Saturday afternoons. Here is the schedule from about now until as far as the Editor has been able to see ahead.

CBC Stereo (103.3 MHz)

- 24 Sep *Boris Godunov*, by Mussorgsky.
1 Oct *Julius Caesar*, by Handel. Edmonton Opera, Daniel Beckwith. Cast: Derek Lee Regin, Brenda Harris.
8 Oct *Tosca*, by Puccini. Manitoba Opera, John DeMain. Cast: Donnie Rae Albert.
15 Oct *Lucia di Lammermoor*, by Donizetti. Calgary Opera, Edoardo Mueller. Cast: Tracy Dahl.
22 Oct *Jenufa*, by Janacek. Vancouver Opera, David Agler. Cast: Joanne Kolomyjec, Judith Forst.
29 Oct *Actéon*, by Charpentier. Opera Atelier, David Fallie. And *Lucas et Cécile*, by Quesnel. Tafelmusik, Jeanne Lamon.
5 Nov *La Rondine*, by Puccini. La Scala, Gavazzeni. Denia Mazzola Gavazzeni,

CBC

- Pietro Ballo. And *La vida breve*, by de Falla. Berlin, Frühbeck de Burgos. Maria Oran, Kurt Westi.
12 Nov *Francesca da Rimini*, by Zandonai. Bregenzer Festspiel, Fabio Luisi. Elena Filipova, Danilo Rigosa.
19 Nov *Ombra felice*, by Mozart. Salzburg, Heinz Holliger. Cast: Soile Isokoski, Elzbieta Szmytka, Michael Schade.

Radio Canada (102.5 MHz)

- 24 Sep *Tristan und Isolde*, by Wagner.
1 Oct None.
8 Oct *Das Rheingold*, by Wagner.
15 Oct *Die Walküre*, by Wagner.
22 Oct *Siegfried*, by Wagner.
29 Oct *Götterdämmerung*, by Wagner.
5 Nov *Falstaff*, by Verdi.
12 Nov *Le jacobin*, by Dvorak.
19 Nov *Le roi Artur*, by Chausson.
26 Nov *I Capuleti e i Montecchi*, by Bellini.
3 Dec *Francesca da Rimini*, by Zandonai.

News from Opera Lyra Ottawa

Between *Rigoletto* just gone and *La bohème* in April, Opera Lyra Ottawa is holding a few not-quite-operatic events. The first is on 2 November and is a black-tie dinner at the NAC hosted by the German Ambassador, the German Wine Information Bureau, and the Ottawa Food and Wine Show. Between courses there will be operatic entertainment. The cost will be \$100 a ticket, of which \$50 qualifies for income-tax deductibility. For more information, call 233 9200.

The second event is the Tony Bogert Roast, in honour (or dishonour) of Tony Bogert, who has been President of Opera Lyra Ottawa for several years and is soon retiring from the job.

Opera Lyra plans a farewell dinner for him on a date as yet unfixed but sometime towards the end of November. So if you have any tales suitable for airing on such an occasion, you should track down the roaster once the position has been filled and pass on your story for a wider and appreciative audience.

In February 1995 there will be the next in Opera Lyra's fund-raising series *Guess Who's Coming to Dinner*. Details will become known later.

JMC

Membership renewal

We are still sending the *Newsletter* to some people who have not yet paid their dues for 1994, but cannot do this much longer. If we think you are one of them, there will be a red blob right here:

There is a membership form at the end of the *Newsletter*. If there was no blob and you are still reading this section, you could use the form for paying in good time for 1995.

Opera videos

It has not been possible to schedule any further opera videos yet. We hope to be able to get over present difficulties and resume what those who attended previous videos considered a very good way for an opera lover to pass an evening.

Discount for members

Counterpoint Classics, which used to give members a generous discount, has unfortunately ceased doing business. All members will be sad to hear this and will be grateful to David Shore for his generosity during the years of the discount.

We hope to be able to find another establishment that will be prepared to grant a similar benefit to our members.

NCOS Board Members and responsibilities

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

Some telephone numbers

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