

OPERA MARKS 50 YEARS WITH SPECIAL DOUBLE EDITION

February 2000

"We mean to cover in prospect and retrospect any form of serious operatic activity, amateur or professional, that is in our opinion of interest to the intelligent opera goer. The views of those who practise opera and of those who only criticise it will appear side by side, and detailed articles on individual operas and composers will supplement news of British and foreign productions of operas ancient and modern."

Lord Harewood, February 1950

OPERA magazine – the ‘bible’ of the opera world – celebrates 50 years of continuous opera coverage with this February’s issue. Offering authoritative and comprehensive coverage of the British and international scene OPERA has entertained, informed and sometimes infuriated opera-lovers since it was founded by Lord Harewood half a century ago in February 1950.

February’s special ‘double’ edition has attracted the support of 14 of the world’s greatest living composers. They explain why, in this day and age, they still write operas and where they think the form is going. Voices include Luciano Berio, Harrison Birtwistle, Elliott Carter, Mauricio Kagel, Steve Reich, Wolfgang Rihm, Karlheinz Stockhausen, Mark Anthony Turnage and Judith Weir. Guest writer John Rockwell, Arts & Leisure editor of The New York Times considers the way opera is evolving.

In addition, OPERA has produced a special supplement containing a personal selection of great, and sometimes controversial, articles that have appeared in the magazine over the last 50 years. Alongside essays on Verdi by Ralph Vaughan Williams and Benjamin Britten, Sir Isaiah Berlin contributes a personal view of 'Performances memorable-and not so memorable' and Pierre Boulez and Rolf Liebermann go head to head in ‘Opera Houses? - Blow them up!’. Features are interspersed with reviews from some of the most memorable productions of the last 50 years including the UK première of *Katya Kabanova* (June 1951); the first appearance of Plácido Domingo in OPERA's pages in April 1964; and the first night of Visconti's legendary production of *Don Carlos* at Covent Garden with a dream cast of Gré Brouwenstijn, Fedora Barbieri, Jon Vickers, Tito Gobbi and Boris Christoff, conducted by Carlo Maria Giulini (June 1958). This special edition will be mailed free to all subscribers and will also be available from OPERA’s website at www.opera.co.uk

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With effect from January 2000, John Allison has been appointed editor of OPERA. Only the fourth person to hold the post in the magazine's 50-year history, John Allison will be responsible for OPERA's unrivalled team of critics and commentators who have covered major premieres from The Rake's Progress (La Fenice 1951) to The Great Gatsby (The Met, 1999) and reported from cities as far flung as Asmara and Barbados via Odessa, Yekaterinburg and Zagreb.

For a free copy of the special edition or further information please contact:

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