



*Indian River
Symphonic Association
2004 - 2005 Season*

Indian River Symphonic Association, Inc.

2004-2005 Season

November 18, 2004, Thursday - Dresden Philharmonic Orchestra

Sibelius	<i>Finlandia</i> , Op. 26
Sibelius	Violin Concerto in D minor, Op. 47
Brahms	Symphony No. 1 in C minor, Op. 68

December 5, 2004, Sunday - Brevard Symphony Orchestra
Holiday Pops Concert

January 11, 2005, Tuesday - Moscow Philharmonic Orchestra

Tchaikovsky	Francesca de Rimini
Tchaikovsky	Variations on a Rococo Theme Igor Zimin, Cello
Rachmaninoff	Symphony No. 2

January 20, 2005, Thursday - Prague Symphony

Smetana	The Moldau
Brahms	Piano Concerto No. 1 in D Minor, Op. 15
Dvorak	Slavonic Dances

February 19, 2005, Saturday - New World Symphony

Beethoven	Overture to Egmont
Beethoven	Violin Concerto
Beethoven	Symphony No. 7

March 18, 2005, Friday - Brevard Symphony Orchestra

Strauss Jr.	On The Beautiful Blue Danube Waltz
Shostakovich	Piano Concerto No. 1 Terence Wilson, Piano
Brahms	Symphony No. 3

April 8, 2005, Friday - Brevard Symphony Orchestra

Sartor	Metamorphic Fanfare
Creston	Concertino for Marimba Christopher Deviney, Soloist
Rachmaninoff	Symphony No. 2

All performances in The Community Church of Vero Beach at 7:30 P.M.
ALL PROGRAMS ARE SUBJECT TO CHANGE

Indian River Symphonic Association

presents

The Dresden Philharmonic

Rafael Frühbeck de Burgos, *Principal Conductor*

Julia Fischer, *Violin*

Thursday, November 18, 2004 - 7:30 p.m.

Jean Sibelius *Finlandia, Op. 26*
(1865-1957)

Jean Sibelius *Violin Concerto in D minor, Op. 47*
Allegro moderato
Adagio molto
Allegro, ma non tanto
Julia Fischer, *Violin*

INTERMISSION

Johannes Brahms *Symphony No. 1 in C minor, Op. 68*
(1833-1897) *Un poco sostenuto - Allegro*
Andante sostenuto
Un poco allegretto e grazioso
Finale:
Adagio - Allegro non troppo, ma con brio

PROGRAM SUBJECT TO CHANGE

The Orchestra's 2004 tour is sponsored by the Association of Friends and patrons of the Dresden Philharmonic Orchestra and Stadtsparkasse Dresden

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THE DRESDEN PHILHARMONIC

With its approximately 80 concerts in Dresden, the Dresden Philharmonic is the busiest symphonic orchestra in Dresden and essentially characterizes the cultural life of the city. The orchestra plays in the festival hall of the Dresden Kulturpalast am Altmarkt- right in the heart of the city. The concerts of the orchestra have emerged as an attraction for thousands of Dresdeners and for visitors to Dresden, 'the metropolis on the Elbe', often called 'Florence on the Elbe.'

The Dresden Philharmonic Orchestra is sought after on concert stages worldwide and their tours have occurred throughout Europe, China, Japan, Israel, South America and the USA.

The Dresden Philharmonic traces its formation back to the formal opening of the first concert hall in Dresden on November 29, 1870. This marked a social change in the city from concerts for the aristocracy to the concerts for the general public. From 1885, the then, "Gewerbehausorchester" gave full seasons of symphonic concerts in Dresden, which earned them the title, "Dresden Philharmonic Orchestra" in 1915.

Historically the great composers such as Johannes Brahms, Piotr Tchaikovsky, Antonin Dvorak and Richard Strauss, have conducted and often premiered their works with the orchestra. Included among the great conductors who have led the orchestra are Hans von Buelow, Anton Rubinstein, Bruno Walter, Fritz Busch, Arthur Nikisch, Hermann Sherchen, Erich Kleiber, and Willem Mengelberg.

Previous Music Directors have included Paul van Kempen, Carl Schricht, Heinz Bongartz, Kurt Masur, Guenther Herbig, Joerg-Peter Weigle and Michael Plasson, nearly all of whom have recorded with the orchestra.

Kurt Masur, Laureate Conductor of the orchestra, also founded the three choirs: the Philharmonic Choir, the Philharmonic Children's Choir, and the Philharmonic Youth Choir in 1967.

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RAFAEL FRÜHBECK DE BURGOS

Conductor

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated summa cum laude and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, DC, and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain, the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons, he was also guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin.



Rafael Frühbeck de Burgos has conducted virtually all of the major orchestras in the United States and Canada. He is a regular guest conductor with most of the major European ensembles, including all of the London orchestras, the Berlin, Munich, and Hamburg Philharmonic Orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras.

He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony Orchestra, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and he has led the Spanish National Orchestra on two tours of the United States. Future and recent engagements in North America include concerts with the Philadelphia Orchestra, and the Pittsburgh, National, Cincinnati, and Montreal Symphony orchestras.

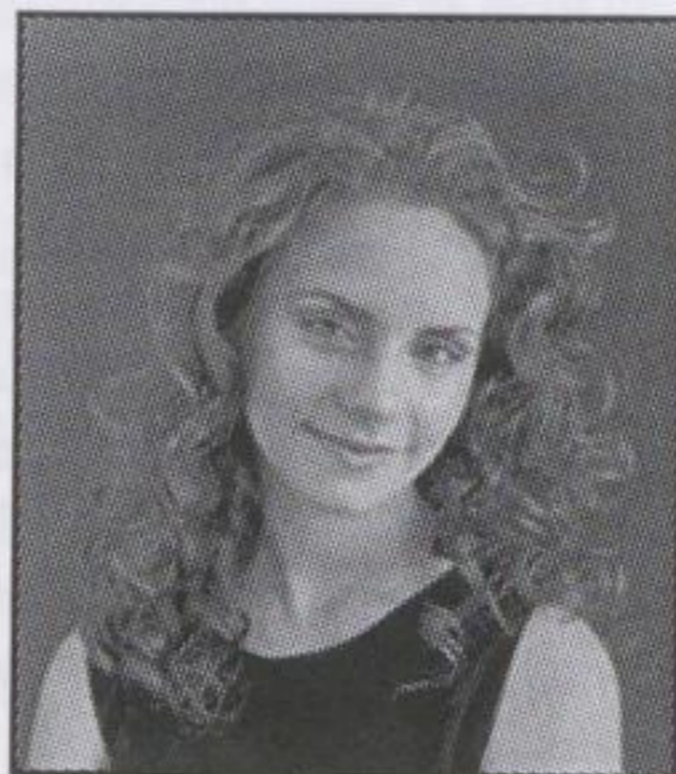
Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Gramophone, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, Orff's *Carmina Burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in 1971, returning to the Boston Symphony podium for Tanglewood appearances in 2000, 2001, 2002 and concerts to open the BSO regular season in Symphony Hall. He returned to Tanglewood the summer of 2003 for 5 major concerts and appeared twice in the 2003-04 season including the closing concerts of the season.

JULIA FISCHER

Violin

"The Brilliance of her sound is breathtaking, unbelievable how immaculately clean and vivacious her playing was, with what drive she performed the "Bohemian" passages of Dvorak's violin concerto. Though perfect concerning technique, her playing is all but mechanical. All this was presented by Ms. Fischer with an amazing coolness. . ." *Hamberger Morgenpost*

"The other revelation of the evening was the excellent playing of Julia Fischer, a 19-year old German violinist, in the Sibelius. Ms. Fischer, a Maazel protégée, played with full and attractive tone, precise rhythm and intonation as well as a fine flair." *New York Times*



Ms. Fischer has achieved critical acclaim all over the world for her precise and expressive artistry. She is making her mark on the musical world with a grace and poise that belie her age. Her recent surprise debut at Carnegie Hall is a reflection of her growing renown in the world of Classical music.

The 2003-04 season includes debuts with the Houston Symphony, Philadelphia Orchestra, the Baltimore Symphony, the Detroit Symphony, L'Orchestre Philharmonique de Strasbourg and tours with the Academy of St. Martin in the Field and the English Chamber Orchestra. She also debuts with the Gewandhaus Orchestra Leipzig and tours with them and Maestro Christoph von Dohnanyi in Europe. She will also return to the Sapporo Music Festival in Japan. Her U.S. recital tour includes performances in Chicago, Vermont and Washington, DC. In Europe she makes recital appearances in Frankfurt, Madrid and London's Wigmore Hall.

During the 2002-03 season Ms. Fischer made debuts with the New York Philharmonic, the Orchestra della Scala, the Tonhalle Orchestra in Zurich, the Accademia di Santa Cecilia and London's Mostly Mozart Festival with the Academy of St. Martin in the Fields. In the U.S. she returned to the San Francisco Symphony with Michael Tilson-Thomas and to the Ravinia Festival for her fourth appearance. She also performed with Christoph Eschenbach at the Orchestre de Paris and with him and the NDR Orchestra with whom she also toured South America. One of the highlights of Julia's 2002-03 season was her tour to Japan with the Bayerischer Rundfunk and Mo. Maazel, which led to her unexpected Carnegie Hall debut. The orchestra insisted upon having her as a replacement for the Brahms Double Concerto with Han-Na Chang.

Ms. Fischer has worked with such internationally acclaimed conductors as Herbert Blomstedt, Marek Janowski, Sir Neville Mariner, Zubin Mehta, Yuri Temirkanov and the late Giuseppe Sinopoli. She has performed in Europe with the Accademia di Santa Cecilia Rome, the Bayerischer Rundfunk Orchestra, the Dresden Staatskapelle, and the St. Petersburg Philharmonic. In America Ms. Fischer has performed with the Chicago Symphony, the Hollywood Bowl and the San Francisco Symphony. She has performed with New York's Mostly Mozart Festival, the Ravinia Festival and Japan's Sapporo Festival. In recital Julia Fischer has appeared at Amsterdam's Concertgebouw, the Lucerne Festival, and Paris' Salle Pleyel as well as in San Francisco and Vancouver.

Ms. Fischer's first DVD, *Vivaldi's Four Seasons*, was released in Autumn 2002 to considerable critical acclaim on the Opus Arte/BBC label.

Finlandia, Op. 26

JEAN SIBELIUS (1865-1957)

Early in his life Sibelius manifested an interest in music; he actually began composing before having received any instruction in music theory. After studying piano and violin, he made a definite decision in his twentieth year to become a composer. He studied in Helsinki and later in Berlin, returning to Finland in 1899. It was at this time that he received a monetary grant from the Finnish state that enabled him to devote his entire creative endeavors to composition.

Having styled himself "a dreamer and poet of nature," Sibelius came to carve for himself a special place in the development of Scandinavian music, with his native Finland dominating the genre. His works reveal a close identity with Finnish nationalism and his inspiration often came from Norse mythology and the Scandinavian naturalist poets. Indeed, one would be hard pressed to find one of his works that is not characterized by the typical "Sibelius sound," where scenery and deed alternate in shifting blends of tone, often combining the qualities of picture and story.

Shortly after his return to Finland in 1899, Sibelius began work on composing music for a series of tableaux that illustrated great episodes of Finland's past. The series was presented as part of the Press Celebrations in November of that year in an effort to support the resistance of Russian efforts to subjugate the country. The final movement, *Finland awakes* proved to be a stirring patriotic finale. Thus inspired, Sibelius expanded on the movement and worked it into a tone poem originally *Impromptu*, but eventually called *Finlandia*. It was premiered by the Helsinki Philharmonic on July 2, 1900. The work became such a rallying cry to Finnish nationalists that it was banned by the Czarist government in 1917.

The work opens with angry, growling chords in the brass, followed by a hymn-like section for the woodwinds. As the work progresses, it builds feelings of hope and jubilation culminating in a fiercely nationalistic hymn that brings tears to the eyes of the people of Finland. This final melody has often been compared to the rousing melody of Holst's *Jupiter* from *The Planets*.

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-Elizabeth Ely Torres

Violin Concerto in D minor, Op. 47

JEAN SIBELIUS (1865-1957)

Just as the symphonies and the tone poems may strike the listener as containing great canvases of Finland's landscape and heroic past, the *Violin Concerto* seems to be tinged by a mood of communion with nature. Remarks about this work from music analysts and commentators include such ones as: "bardic songs heard against a background of pagan fires in some wild Northern night;" "the settled melancholy of a Finland of Northern darkness;" and "the violin expresses...the labor and the love of a sensitive, almost morbidly modern, personality among the crude and prehistoric conditions of an unprotected land and ancient myths."

Sibelius wrote the Violin Concerto at Lojo, Finland, in 1903, it was premiered on February 8, 1904, under the composer's direction, with Victor Novacek as the soloist. Sibelius then revised the work during the summer of 1905 and in this new, definitive version it was first performed in Berlin on October 19, 1905, with Karl Halir playing the violin under the direction of Richard Strauss.

By virtue of its thematic material and the way in which it is developed, Sibelius' only concerto stands alongside his symphonies and tone poems as testament to the composer's right of inclusion in the list of the great European composers of the twentieth century. Music writer Louis Biancoli best summarizes the make-up of this work in the following words: "Despite its strongly modern character and modified sonata form, Sibelius' score belongs to the romantic tradition of the nineteenth century concerto. The so-called 'bardic' moods and

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exotic folk like strains give it a special salience of its own. The opposition of violin and orchestra is almost unique in its brooding contrasts, and the rhapsodic note of remote minstrelsy is strong, especially in the first movement. But the technique, the mounting climaxes, the surging drama of tone and theme, the high-register flutterings all give it a kinship with other repertory of the later romantic period."

The first movement is in a free sonata form. The solo violin announces the principal theme over divided and muted strings, the somber character accentuated by an imitation of the opening motif by a clarinet. Two more important themes follow and, after a cadenza for the solo, the three subjects are recapitulated and developed at the same time.

The *Adagio di molto*, a *romanza*, opens with a brief prelude followed by a broad, singing melody from the solo instrument. The prelude woodwind motif returns to introduce a short contrasting section, which soon gives way to the return of the principal theme, now in the orchestra with elaborate figuration for the violin. There is a short coda.

The finale is a concentrated rondo on only two themes. The first is hurled forth from the solo violin over a relentless rhythm in the strings and timpani. Then, the violins and cellos chant the defiant second theme. Both themes are developed with startling ingenuity to a brilliant end.

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Symphony No. 1 in C minor, Op. 68

JOHANNES BRAHMS (1833-1897)

"There must suddenly appear one who should utter the highest ideal expression of his time...and he has come, this chosen youth over whose cradle the Graces and Heroes seem to have kept watch. His name is Johannes Brahms."

Robert Schumann -1853

Brahms has often been called the last of the great classical composers. A fervent admirer of Beethoven, he was moved by a desire to be linked to the tradition of the symphony as set by the master. However, Brahms cannot so easily be regarded as a mere neo-classicist (as he was called in life and even after his death); it is only the most superficial listener who could deny that his music possesses qualities of the most intense romanticism. The richness and abundance of his musical genius poured forth in his symphonies, as it did in his chamber works, choral pieces and his long list of songs and works for the piano.

Like Beethoven before him, he provided a strong voice, dramatic content and perfection of structure to the symphony; this however, he complemented with the introduction of the German *lied* to the essence of symphonic form. Beethoven had not made use of this lyric, uncomplicated and somewhat rustic vein in his symphonies as it was later to be found in Brahms', but the practice was perpetuated into the turn of this century by Mahler, and to some small degree by Bruckner.

Having garnered a substantial reputation with his small scale works (particularly his chamber music), and with Schumann's pronouncement naming the then twenty-year-old composer as Beethoven's successor in the realm of the symphony, Brahms felt tremendous pressure and weight of responsibility in presenting his first symphonic essay to the world. "Writing a symphony is no laughing matter," he once remarked; "you have no idea how it feels to hear behind you the tramp of a giant like Beethoven." Although he had a number of successful, large-scale orchestral works to his credit, including the two Serenades (Op. 11 and 16) the First Piano Concerto (which was almost a symphony) and the *Variations on a Theme of Haydn*, the compositional process for the First Symphony took Brahms fifteen years between initial conception and the production of the completed score, when he was already forty-three years old. This achievement came comparatively late in his life for a composer of his stature; already at that age, Beethoven had written eight of his nine symphonies, and Mozart, who died at age thirty-five, had written a total of forty.

The difficult road to Brahms First Symphony was one of toil, plagued by self-doubts, and marked by trial and error. Brahms began his *Symphony No. 1 in C minor* in 1862 when he produced a sketch of the first movement. Of this initial sketch only the exposition made it to the completed work. In the years that intervened between this first sketch and the

completion of the work, each of the symphony's four movements went through multiple revisions. Volumes of numerous drafts and sketches were continually discarded and destroyed as the composer's self-criticism induced him to spare no effort that seemed to promise even the slightest improvement. Simultaneously, Brahms attempted several other symphonic works, but none of them pleased him enough, and thus were abandoned before their completion. Finally in 1876, Brahms met his standards and set to paper the last notes of the score of his First Symphony.

Still beset by his lack of confidence in his work, rather than choosing one of the European musical capitals to present his work to the world, Brahms opted for the small city of Karlsruhe, where the premiere took place on November 4, 1876, conducted by Otto Dessoff. The First Symphony turned out to be a magisterial work, and having overcome his fears regarding his abilities to compose in the grandest form of instrumental music, Brahms felt confident enough to write three more masterly symphonies.

Brahms' Symphony No. 1 begins with a somber and tense, yet imposing introduction, marked *Un poco sostenuto*. After the initial tonic octave Cs in all instruments of the orchestra, rises the primary motif of the entire first movement: a majestic, chromatically ascending sweep of strings against an organ-like descending counterfigure for the woodwinds, as the basses, contra-bassoon and timpani reiterate a persistent C. The following *Allegro* marks the actual exposition of this vast sonata form. The main theme consists of two elements: the chromatic motif from the introduction and a wide melodic phrase presented by the violins. A number of other lines and phrases provide the rest of the thematic material. The development section introduces dramatic and tempestuous passages that alternate with brief moments of peacefulness, marked by contrapuntal complexities. The recapitulation displays some variety in its instrumentation and with a change to C major, the movement ends in a more hopeful mood.

The second movement, *Andante sostenuto*, is steeped in profound lyricism. It begins with a tender melody for the first violins, continued by a solo oboe. Also introduced by the first violins, the second theme is marked by wide skips and florid figurations. The central section is introduced by the solo oboe, whose theme is taken by a solo clarinet. When the themes of the first part return their beauty is enhanced by the participation of a solo violin, doubled at times by a solo horn. The solo violin soars above the peaceful chords of the orchestra at its close.

Instead of the traditional *Scherzo*, the third movement is an *Allegretto* of simple sweetness and grace, intended to continue the contrasting lyricism from the previous movement. The clarinet introduces the main theme, with a subsidiary descending motif in parallel chords and dotted rhythm heard in the flutes, clarinets and bassoons. A brief contrasting middle section takes the place of the trio; here the woodwinds and horns are prominent. A substantially modified and ornamented version of the first section then returns, with a short coda based on the rhythmic figure of the middle section.

The monumental *Finale* begins with a slow (*Adagio*) introduction that recalls the intensity and the somber mood of the initial pages of the first movement, a mood that had been dispelled by the inner movements. It all begins with a descending figure in the bass against which a short phrase in the violins anticipates the main theme of the *Allegro* that ensues. After some agitated passage work and the roll of the timpani, the mood brightens slightly with an "alphorn call" motif in the horn; the flute soon takes this motif. After the brief interruption from a quiet and solemn chorale for bassoons and trombones, two horns resume the "alphorn call," bringing us to the main body of the movement. Marked *Allegro non troppo, ma con brig*, the strings intone the majestic and hymn-like main theme, which is in turn taken over by flutes and oboes. In an *animato* section, this theme is then elaborated upon, along with a number of subsidiary motifs and melodic phrases. Following a short *dolce* melody for the oboe and a short, but agitated transitional passage, the secondary theme (a pattern of dotted quarters and eighth notes played as a sequence) is heard in the violins. After the oboe takes it up, this theme receives some elaboration before the triumphant return of the main theme in the violins. After another extended development section, the horn and oboe intone the "alphorn call" again, followed by a short recapitulation of the themes. Featuring the chorale, which is now heard *fortissimo* in all the brass and string instruments, a splendid coda brings Brahms' First Symphony to its triumphant conclusion.

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THE DRESDEN PHILHARMONIC
RAFAEL FRÜHBECK DE BURGOS, *Principal Conductor*

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Andreas Jainz
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Principal
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