

By Mary Jane Doerr
special writer

Last week the Canadian Opera Company (COC) showed that with the right music, money to build a new production is well spent.

The Canadian Opera Company didn't waste a cent on the production it built for Dame Joan Sutherland, "Anna Boleyn."

The sets and costumes donned last week at the Masonic Temple under the auspices of the Michigan Opera Company (MOT), in collaboration

with the COC, Chicago Lyric, Houston and the San Francisco Opera companies, made the Met offerings, even "Francesca da Rimini," seem dull

The most successful production of Met Week was the new production, "Rinaldo," a Canadian production which concluded the week.

the Canadians followed with Donizetti's forgotten opera about Henry VIII and Anne Boleyn, another stunning production, which combined Sutherland's voice with magnificent costumes and grand sets.

We should have expected the great Sutherland to follow eventually in the tradition of Callas and Sills in this role. The Donizetti music in this opera is so high and the part of Anna so long that few sopranos have the power to sustain it.

SUTHERLAND has the power. But at 58 there isn't as much agility in her voice as there once was, although the grace and purity are very much present.

She was a little slow in warming up Wednesday evening but her final mad scene was gentle and magnificent in a very tender finale. It is a fine role for the queen of bel canto literature.

Sutherland isn't noted for her acting, but she is always dramatic in her regal appearance. She always managed to capture the attention on stage. es-



pecially when she swung her 100-pound train around James Morris, who sang the role of Hep-

silvers, enhanced Switzerland's look. Nearly every scene required a costume change for both Anna and Henry, offering different

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