

onwards, Shchedrin created several ballets for his wife, including the *Carmen Suite*, perhaps his best-known score.

Margaret Stearns

American administrator, publicist, translator and librettist, in Southbury, Connecticut, on July 21, aged 89. Born in New York City on 1 March 1936, Maggie (as she was known to all her colleagues in the operatic world) studied English and worked initially as a journalist. Becoming publicist of the then-fledgling Opera Theatre of Saint Louis, she worked as a much-loved figure in that capacity for nearly 40 years, drawing prominent critics (both national and international) there every summer. She produced several English translations for OTSL and an original libretto for Paul Schoenfeld's *The Merchant and the Pauper* (1999). In 1990 she joined the board of the Sullivan Foundation, an important source of grants for young singers, and became its executive director in 2001.

Helena Tattermuschová

Czech soprano, in Prague, on July 6, aged 92. Born in Prague on 28 January 1933, she studied at the Academy of Music and the Academy of the Performing Arts in Prague, appearing at the Smetana Theatre (State Opera) while still a student, as Barče in Smetana's *The Kiss*, the Kitchen Boy in *Rusalka* and Esméralda in *The Bartered Bride*. Her first professional engagement was as a member of the Ostrava Opera ensemble, where she sang numerous roles including Musetta in *La*



Helena Tattermuschová

Bobème, Olympia in *Les Contes d'Hoffmann*, Violetta in *La traviata*, Ludiš in *The Brandenburgers in Bohemia* and Constanze in *Die Entführung aus dem Serail*. She had a charming, girlish voice that suited such roles as Papagena in *Die Zauberflöte*, Zerlina in *Don Giovanni*, Lauretta in *Gianni Schicchi*, Oscar in *Un ballo in maschera* and Alyeya in *From the House of the Dead*. After joining the Prague National Theatre in 1956 her repertory expanded and she sang with the company for 35 years, notably as Janáček's Vixen, which she recorded and filmed. As a guest artist, Tattermuschová appeared in Barcelona, Brussels, Warsaw, Naples and Venice, and in the first UK performance of *The Excursions of Mr Brouček*, at the Edinburgh Festival in 1970. She taught at the Prague Conservatoire from 1977 to 1991 and in 2013 was given a Thalia Award for lifetime achievement.

Corrections: Due to the vocal demands of singing Cavaradossi in a close succession of performances, Clonter Opera felt that in order to preserve the vocal health of Konstantinos Akrítides he should rest for one performance in its run of *Tosca*; he was not forced to withdraw as suggested in our review (October, p. 1554). In our review of Ann Hallenberg's 'Gluck Arias' album (October, pp. 1564-5), the oboe solos should have been credited to James Eastaway, not his colleague on the recording, Leo Duarte. Apologies.