ROLES OF NIGHTINGALE IN BRUCE SLED'S THE NIGHTINGALE AND
THE ROSE AND THE WOMAN IN BENJAMIN LEES' MEDEA IN CORINTH

by

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B.Mus., Southern Methodist University, 1997

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We accept this thesis as conforming
to the required standard

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Department of **Music**

The University of British Columbia
Vancouver, Canada

Date **10/5/99**
UBC OPERA ENSEMBLE

A night of premieres
(THREE ONE-ACT OPERAS)

1. THE NIGHTINGALE AND THE ROSE

2. MEDEA IN CORINTH

3. THE WHITE ROSE

November 6 & 7
1998 / 8pm

The Chan Centre for the Performing Arts
MESSAGE FROM THE UBC OPERA ENSEMBLE DIRECTOR

The UBC Opera Ensemble's 1998/1999 season is a year of celebration. As we near the close of the 20th century we have chosen to celebrate three of its composers in a chilling triple bill of three operatic premieres.

We celebrate not only the genius of the composers whose music we are performing, but also the talent of all those involved in bringing the operas to life.

As you experience the excitement of watching talented young performers on the road to success, please know that your support and encouragement is an integral part of their development. For this very positive and crucial support, we thank you.

I look forward to meeting you and to another great season with you. I hope you enjoy this evening's performances.
The Nightingale and the Rose

Richard Epp  Conductor
Nancy Hermiston  Stage Director

CAST

NOVEMBER 6

Narrator..........................Sandra Stringer
Nightingale........................Irene Kurka
Rose Tree..........................Kevin Sean Pook
Student.............................Jonathan Liebich
Two Nightingales...............Jennifer Légaré
                                Stephanie Zee
Wicked Nightingale..............Rapunzel Tu
Girl................................Suzanne Abbott

NOVEMBER 7

Joanna Go
Robyn Driedger-Klassen
Gil Anderson
Chad Louwerse
Juliana Chin
Stephanie Zee
Catherine Redding
June Iwagami

SYNOPSIS

Based on an original fairy tale by Oscar Wilde, The Nightingale and the Rose recounts the tale of an idealistic nightingale whose belief in true love leads her to sacrifice her life for two egocentric people.

A young student has taken a fancy to a beautiful girl who has promised her suitor that if he brings her a red rose she will dance with him at the Prince’s ball. Knowing that his garden contains no such rose, the student bemoans his misfortune as the nightingale listens from her tree.

Wishing to aid the student whom she believes to be a “true lover”, the nightingale asks the rose-tree for help. He tells her there is but one way to make a red rose: the nightingale must sing for him all night long with a thorn piercing her breast. The nightingale believes her sacrifice to be just and does as the rose-tree has commanded.

Upon discovering the rose, the student rushes to his true-love’s house. Alas, the girl has been courted by another who has given her “real jewels” and she scoffs at the student’s offering. A chorus of on-lookers accuse the young lady of being ungrateful as the student throws the rose into the street. He renounces love forever, preferring to return to the order of intellectual pursuits.

Sandra Stringer
Musical Drama in One Act

Music by Benjamin Lees

Medea in Corinth

Richard Epp  Conductor
Craig Holzschuh  Stage Director

Cast

NOVEMBER 6
Medea.................................Megan Latham
The Woman..........................Maaike de Bruyn
Jason.................................Chad Louwerse
Creon.................................Shae Apland

NOVEMBER 7
Heidi Davis
Irene Kurka
Kevin Sean Pook
Peter Mulholland

Synopsis

The myth of Medea is one that dates back to the Ancient Greeks. This particular opera looks at the latter part of the myth including the events in Corinth for which this timeless story is most recognized.

Medea has used her wit, the supernatural, and murder to help herself and her husband Jason to escape to the Greek island of Corinth. Once arrived and settled, Jason, for whom Medea has sacrificed and done so much, has abandoned her to marry the daughter of Creon, King of Corinth. This is the point at which the opera begins.

Subsequent to the previous events, Creon has banished Medea and her sons from Corinth, sentencing them to certain death. Enraged at Jason’s ingratitude, Medea sends a poisoned robe as a gift to his bride. Then, in a final gesture of hate and revenge, Medea kills her own children and exhibits them to Jason.

As was popular in Greek tragedy, Medea in Corinth uses a chorus. The chorus was an actor who could interchange with the other characters, comment upon the moral happenings of the play or narrate to create a mood. In this particular opera the chorus consists of only one person, the Woman.

This production has chosen to recount this mythic opera atemporally. The original situation has been transposed to heighten the focus on the haunting occurrences that destroy Medea’s life and has plagued audiences for over two thousand years.

Craig Holzschuh
Opera in Eight Scenes
Music by Udo Zimmermann
New English Translation by Norbert Ruebsaat

The White Rose

Richard Epp
Conductor
Nancy Hermiston
Stage Director

CAST

Sophie Scholl
Hans Scholl

November 6
Sophie Scholl.................Lambroula Pappas
Hans Scholl..................Colin Balzer

November 7
Alexandra Tait
John Bacon

SYNOPSIS

The White Rose movement, which culminated in a remarkable public demonstration by students against the Nazi regime, was organized and led by young people. At its head were a medical student at the University of Munich, Hans Scholl, his sister Sophie and Christoph Probst, who were outraged by the acquiescence of educated men and women in the Nazi treatment of Jews and Poles.

In correspondence that became known as the “White Rose Letters,” the group established a network of students in Hamburg, Freiburg, Berlin, and Vienna. “We will not be silent,” they wrote to their fellow students. “We are your bad conscience. The White Rose will not leave you in peace.”

Hans and Sophie Scholl and Christoph Probst were executed on February 22, 1943 after mounting an anti-Nazi demonstration in Munich. Just before his death, Hans Scholl repeated the words of Goethe: “Hold out in defiance of all despotism.”

In this powerful and chilling opera, Udo Zimmerman takes us to the Munich-Stadelheim execution prison in the final hour of Hans and Sophie Scholl’s life. The libretto is a non-chronological montage of letters and diary entries, mostly by the Scholls. It is through the events at the prison and flashbacks that Zimmerman relates the courage and ultimate sacrifice of two young university students who risked everything to speak out against Hitler.

While the executioner is preparing the ghastly business, Hans and Sophie cast their minds back to the past, evoking images of longing for a pristine nature as well as fragmentary recollections of Nazi tyranny, suffering, and murder.

Zimmerman’s The White Rose takes us into the Scholls’ hearts and minds and also leaves us with many questions echoing in our minds: Have we learned from the errors of the past? Are we our brother’s keeper? What would we do at the moment of truth?

Hussein Janmohamed
Sandra Stringer, ed.
CREATIVE TEAM

Nancy Hermiston
HEAD OF OPERA AND VOICE DIVISIONS

A Canadian born lyric coloratura, Nancy Hermiston has established herself as one of Europe’s most versatile and exciting vocal artists and directors. She has a permanent engagement at the prestigious Nürnberg Opera Company and has starred with opera companies throughout North America and Germany. Her New York debut took place at Carnegie Hall with Marilyn Horne and Mario Bernardi. She is on the directing staff of the International Opera Workshop in the city of Opava in the Czech Republic and has held various appointments as voice teacher, vocal coach, director and coordinator with the University of Toronto Opera and Performance Divisions. In 1995, Ms. Hermiston joined the UBC School of Music as the Head of the Voice and Opera Divisions.

Richard Epp
MUSICAL DIRECTOR

Mr. Epp has studied with well-known musicians such as Dalton Baldwin, Martin Katz, Graham Johnson, and Elly Ameling. He is in demand in the Vancouver area as an accompanist and vocal coach, and has appeared across Canada and on the CBC as an accompanist. Mr. Epp is currently the Musical Director of the UBC Opera Ensemble.

Craig Holzschuh
DIRECTOR, Medea in Corinth

Mr. Holzschuh is thrilled to be back with the UBC Opera ensemble where he has directed excerpts of Werther, The Crucible, and H.M.S. Pinafore as well as having been assistant director on the Vancouver, Kelowna, and Kamloops productions of Hansel and Gretel. Originally from Ottawa, he is finishing his M.F.A. in Theatre Direction at UBC. Some of his favorite directing credits include Fool for Love(THEATRE X), The Good Person of Setzuan(Theatre at UBC), Glengarry Glenn Ross(Unicorn Theatre), and Jewell(THEATRE X). Mr. Holzschuh was recently awarded the Sidney Risk Foundation Award for Directing.

Steven Sparling
CHOREOGRAPHER

Choreographer of last year’s production La Finta Giardiniera, Mr. Sparling brings his talent to The Nightingale and the Rose. After training as an actor at Grant MacEwen College and the University of Alberta, he graduated in 1997 as Class Valedictorian with a Bachelor of Fine Arts in Interdisciplinary Studies from Montreal’s Concordia University. As an actor, singer, and dancer he has created several solo works as well as performing with Edmonton Opera, Les Grands Ballets Canadiens, Mile Zero Dance, Studio Theatre, Opera Breve and the CBC. Mr. Sparling is currently a student of Gary Relyea and teaches movement skills in the Opera Program at UBC.

ABOUT THE ENSEMBLES

UBC Opera Ensemble

The UBC Opera Ensemble is a haven for all levels of past and present students of opera, including young professionals in the Greater Vancouver area. Through the preparation of concerts, staged excerpts and full scale productions, the ensemble provides training in voice, stage technique, stage direction, acting and other aspects of operatic production. In its spare time, the ensemble produces cabaret performances and participates in community outreach concerts in retirement homes and other venues. This year the Ensemble will travel to Germany to participate in a Festival for young opera singers and to give concert performances in the Czech Republic. Together with school and community support the UBC Opera ensemble looks forward to many more successful years.

Helikon Ensemble

CONDUCTOR, Wallace Leung

The Helikon Ensemble is a newly formed chamber group dedicated to the performance of contemporary classical music. This group of excellent young musicians is making their debut with the UBC Opera Ensemble. Their official concert debut will take place here in the Chan Centre for the Performing Arts on March 15, 1999. We thank them for sharing their time, talent and enthusiasm for contemporary music and look forward to their future concerts.

ensemble SYMPOSIUM Golden Eternity

Vancouver Pro Musica presents Golden Eternity, a concert of new vocal works performed by Ensemble Symposiun with guest sopranos Teresa Connors and Celeste Axelson. Works include premieres by Colin MacDonald, Jordan Nobles, and Matthew Welch and pieces by Scott Wilson and John Cage.
Holy Trinity Anglican Church, 1440 West 12th Ave.
Tuesday, November 10th, 8 PM
$8 At the Door
708-3370
OPERA CHORUS

SOPRANO
Rhonwen Adams
Katy Bowen-Roberts
Rhoslyn Jones
Jinny Park
Tara Tang

MEZZO SOPRANO
Aliya Ahmad
Maaibe de Bruyn
Jeanine Fynn
Eva Gersbach
Sascha Karp
Alexis Barthelemy

HEAD OF OPERA DIVISION
Nancy Hermiston

STAGE DIRECTORS
Nancy Hermiston
Craig Holzschuh

MUSIC DIRECTOR
Richard Epp

CHOREOGRAPHER
Steven Sparling

CHORUS DIRECTOR
Hussein Janmohamed

ASSISTANT CONDUCTOR
Tom Eccleston

ASSISTANT DIRECTOR
Peggy Jameson

ASSISTANT CONDUCTOR
Richard Epp

REPETITEURS
Donna Falconer
Scott Knight
Karen Lee-Morlang

STAGE MANAGER
Suseh Nievares

TECHNICAL DIRECTOR
Derek Mack

LIGHTING DESIGNER
Jeremy Baxter

SET CREATION
Derek Mack
Nancy Hermiston

SLIDE PHOTOGRAPHY
Julie Martens

SLIDE PROJECTION
Neyir Hall
Kimberly Webb
James Howick

PRODUCTION TEAM

COSTUME COORDINATION
Reva Quam

COSTUME ASSISTANTS
Tara Tang
Eva Gersbach

DRESSER
Brenna Wong

MAKEUP
Nancy Hermiston
Dawn Stevens
Jennifer Ciresi

PROGRAMME
Sandra Stringer
Hussein Janmohamed

PUBLICITY
Jeanine Fynn
Eva Gersbach
Hussein Janmohamed

RAFFLE COORDINATOR
Robyn Driedger-Klassen

POSTER
Signals Design

To our UBC School of Music Chamber Ensemble, and to our community players we express our sincere gratitude for their participation in this project. You have made this a very special production.
ACKNOWLEDGEMENTS

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The UBC Opera Ensemble gratefully acknowledges the generous support of the following organizations:

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Ballet BC
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Masterpiece Chamber Music
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The taking of photographs or operation of any recording device is strictly forbidden in all performance venues. These devices may be left at the coat check free of charge.

Latecomers will be seated at intermission or during an appropriate break in the performance. It may be necessary for latecomers to be placed in alternate seating or standing room until intermission. If you must leave your seat during the performance, you will not be re-admitted until an appropriate performance break.

Please turn off all pagers, cellular phones, beepers and alarm watches before you enter the concert hall, theatre or cinema.

Food and drinks (with the exception of cough drops, candy, or bottled water) are not permitted in the Chan Shun Concert Hall.

Please refrain from unnecessary talking or unwrapping of candy during the performance. Due to the finely-tuned acoustics of the venue, ambient noise may disturb other patrons and the performers on stage.

Hearing-impaired persons may obtain free of charge, Sennheiser Infrared Hearing System headsets for performances at all three Chan Centre venues. Headsets are available at the coat check; a security deposit of a driver’s license or credit card is required.

Smoking is not permitted in any area of The Chan Centre.

Access for the disabled

The Chan Centre is fully accessible to people with disabilities. Outdoor ramps and elevators permit travel from the Rose Garden Parkade to the Chan Centre Plaza, and from the rotunda to the various levels of the facility. Wheelchair seating is also available. Please contact The Chan Centre’s Box Office Coordinator at 822 2695 to make arrangements.

Amenities

Washrooms are located on the main lobby level (all access).

Public telephones are located on the main and first levels.

Medical emergencies should be reported to any uniformed staff member.

Refreshments are available in the main lobby during pre-show and intermission periods and include bar service and light confections. Cash only. Persons under 19 years of age cannot be served alcoholic beverages.

Lost & Found items will be taken to The Chan Centre coat check. Please call Customer Services at 604 822 6321 for information.

Chan Centre News

If you would like additional information about the Chan Centre for the Performing Arts please call 822 2695 or fax us at 822 1606.

All artists, dates and programmes subject to change without notice.

CHAN CENTRE TOURS

Tours are available every Tuesday at 12:30 pm, and leave from the Chan Centre main entrance. For additional details, please call Customer Services at 604 822 6321.