ROLES OF ZITA IN GIACOMO PUCCINI’S GIANNI SCHICCHI AND THE SORCERESS IN HENRY PURCELL’S DIDO AND AENEAS

by

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B.Mus., University of British Columbia, 2000

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES

(School of Music)

We accept this thesis as conforming

to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

April 2002

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My thesis is the performance of two operatic roles: Zita in Giacomo Puccini’s *Gianni Schicchi*, performed on March 7 and 9, 2002, and the Sorceress in Henry Purcell’s *Dido and Aeneas*, performed on March 8 and 10, 2002.

*Gianni Schicchi* is derived from a section of Dante’s *Inferno*, dealing with the death of Buoso Donati and the greed of his surviving relatives. Zita is cousin to Buoso and aunt to Rinuccio, one of the lovers. She is part of the family ensemble, which is onstage for almost the entire opera – a very unusual occurrence in opera. After Buoso’s death, Zita becomes the commandatore of the family, a comic mezzo-soprano character role that remains bitter and greedy until she and the family are chased offstage.

*Dido and Aeneas* is based on Virgil’s *The Aeneid*, and deals with Dido, the queen of Carthage, in her relationship with, and loss of, Aeneas. The Sorceress, an evil mezzo-soprano role, who carries herself as if she were queen, plots disaster for both Dido and her lover, and oversees the queen’s subsequent death.

I am entering both roles combined as my thesis because they were performed in the same run of a double bill with the UBC Opera Ensemble. The two roles differ in character and musical style, creating a nice juxtaposition for my thesis.
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Message from the Heads

The world of opera and the world of drama quite often follow separate and sometimes not even parallel courses. But there are times when those courses converge, and it is a great pleasure to be able to explore all the ways that this union can create exciting and moving theatre.

One of the great advantages of operating a Theatre Program in the diverse environment of UBC is the possibility of interaction with other artists and scholars, and input from colleagues around the university is a vital factor in our presentations. Our students, whether they be singers, actors, technicians, musicologists or dramaturgs, will all benefit from exposure to joint presentations. We trust that they will take forward an increased understanding of both the work itself and of the complexities of the art of the Theatre.

Ronald Federuk
Associate Professor and Head
Theatre, Film and Creative Writing

The School of Music is very pleased to collaborate again with the Department of Theatre, Film and Creative Writing in another wonderful opera production. These performances of Purcell's and Puccini's masterpieces demand the kind of disciplined musicianship from singers and orchestra for which our School is known. But it takes the stagecraft of Theatre - sets, lightings, acting and movement - to bring about the magic synergy of opera. I am especially pleased that with this collaboration we can honour the fifth anniversary of the Chan Centre for the Performing Arts. Its beautiful concert hall has inspired our students and helped to raise the standards of performance. I hope that you will sense our gratitude, and that you will enjoy these operas as much as we do.

John Reeder
Acting Director
UBC School of Music

DIDO AND AENEAS
BY HENRY PURCELL
IN THE EDITION BY BENJAMIN BRITTEN
AND IMOGEN HOLST
&
GIANNI SCHICCHI
BY GIACOMO PUCCINI

Directed by Nancy Hermiston
Conducted by Neil Varon
Music Direction by Richard Epp
Chorus Prepared by Bruce Pullan
Scenery Design by Kevin McAllister**
Lighting Design by Jeremy Baxter
Costumes for Gianni Schicchi by Malabar Ltd., Toronto
** Member of Associated Designers of Canada
There will be one 20-minute intermission

The Chan Shun Concert Hall
March 7 – March 10, 2002
Director's Notes

On behalf of the Opera Ensemble I would like to welcome all of you to our spring production. This year is a very special one for many reasons. It is the fifth anniversary year of the Chan Centre for the Performing Arts. This Centre has had such an impact on the cultural life of UBC, the Vancouver community, the province of BC and indeed Canada, that one cannot believe that it has only been in existence for a mere five years. For the Opera Division and for the whole of the School of Music it has raised the level of performance of our different ensembles to a standard of which we can all be very proud. None of this would have been possible without the generosity of the Chan family and the Chan Centre Endowment for which we will be eternally grateful. Tonight in celebration and appreciation of that fact, we are proud to present almost every singer in the School of Music - with the combined forces of the Opera Ensemble and the University Singers - as well as our own UBC Symphony Orchestra, and our internationally acclaimed guest conductor Mr. Neil Varon. We are also equally delighted to have the technical support and cooperation of Theatre at UBC for this production and as always are extremely grateful for the financial assistance given to this project by the Chan Endowment. Our strong alliance with the Vancouver Opera and the Vancouver Opera Guild has also been of great assistance in making this production possible. Their support and cooperation is extremely important to the Opera Division and its students. As always we are especially delighted to have you, our loyal audience, attend our performances. It is the positive reinforcement, which you provide by your presence at our performances that has helped our young artists to mature and grow. Your support of our program has enabled them to travel throughout B.C. and to Europe, where they have gained such valuable experience. On this, our fifth season at the Chan - and its fifth anniversary - we welcome you and hope that you will continue to enjoy our performances here, as much as we enjoy presenting them to you.

Nancy Hemiston

Neil Varon - Conductor

Neil Varon was born in New York in 1950 and studied piano, composition and conducting at the Juilliard School. Since 1972 when he went to Europe, he held positions at the Istanbul Opera, the Vienna Chamber Opera, the joint theatres of Krefeld and Mönchengladbach, the Bremen Opera and the Rheinische Opera. In 1981, he was made first Kapellmeister of the Deutsche Oper am Rhein in Düsseldorf, and in 1987 he became Chief Conductor of the Südwestfälische Philharmonie. In 1991 he was appointed General Music Director of the City of Gelsenkirchen. He remains at the Deutsche Oper am Rhein as a permanent guest conductor, as well as at the Südwestfälische Philharmonie. In addition to his repertoire performances, he conducted numerous Gala Performances featuring such singers as P. Aniz, P. Caponcelli, E. Gruenberg, K. Enders, M. Jung, as well as many others. Additionally, he has conducted in numerous theaters such as the Hamburg State Opera, the Nuremberg Opera, Staatsoper Weimar, Staatstheater Stuttgart, the Berliner Staatsoper and the New York City Opera. He directed the German premiere of Die Frau ohne Schatten by L. Berio in Düsseldorf, and the World Premiere of Living by Volker- David Koehler in Wuppertal. Neil Varon is a frequent guest of European and Asian orchestras, as well as festivals for example the Radio Symphony Orchestra Berlin, the Philharmonic Hungria, the SWR Saarbrücken, the Radio Orchestra in Cologne, the Radio Orchestra of the SWF in Kaisersaal, the SWF Aachen, the Orchestre Philharmonique de Monte Carlo, the Philharmonic Orchestra of Tokyo, the Bochumer Symphony, the Nuremberg Philharmonic and the Niedermeiche Sinphonic, the Korean Symphony in Seoul, the Yomiuri Orchestra in Tokyo, and the Kyushu Philharmonic in Fukuoka. His concerts have been broadcast by the Westdeutsche Rundfunk and RIAS Berlin, and television appearances have been broadcast by RTL Luxembourg and the Bayerische Rundfunk. In 1991 and 1992, he led the Tokyo Philharmonic in a series of performances of The Magic Flute for the Mozart Festival in Japan. Since 1995, Neil Varon has been a Guest Professor for the renowned Tokyo Gakuen Conservatory in Tokyo. In the years following 1996 he has guested in Japan, Korea, Slovakia, Italy, Sweden, the USA and more recently, Canada. His Vancouver Opera Debut was made in November 1991 with Die Frau ohne Schatten. Neil Varon has been named Chief Conductor of the Staatsoper in Saarbrücken, Germany beginning with the 2002-2003 season.
DIDO AND AENEAS

By Henry Purcell

Cast

Thursday March 7th and Saturday March 9th.

Dido Sandra Stringer
Understudy for Dido Rose-Ellen Nichols
Aeneas Krzysztof Biernacki
Belinda Jimmy Park
Second Woman Janet Vandertol
Sorceress Heidi Meundel
First Witch Jennifer Farrell
Second Witch Rose-Ellen Nichols
Spirit Alexandra Beck
First Sailor Craig Johnson
Dido's Attendants Jeanette Gibault
Cosima Groll
Whitney Sloan
Witches Katie Cross
Erinn Evdokimoff
Brooke Harris
Megan Morrison
Sailors Andrew Jameson
Fraser Walters
Chorus The University Singers

Friday March 8th and Sunday March 10th.

Dido Beverly McArthur
Understudy for Dido Rose-Ellen Nichols
Aeneas Elio Catana
Belinda Cindy Koistinen
Second Woman Amy La Froy
Sorceress Jeanine Fynn
First Witch Soulia Parassidis
Second Witch Mia Harris
Spirit Mieke Rickert
First Sailor Ian Paul
Dido's Attendants Jeanette Gibault
Cosima Groll
Whitney Sloan
Witches Katie Cross
Erinn Evdokimoff
Brooke Harris
Megan Morrison
Sailors Andrew Jameson
Fraser Walters
Chorus The University Singers
Choral Director Bruce Pullan

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GIANNI SCHICCHI
By Giacomo Puccini

Cast

Thursday March 7th and Saturday March 9th.
Gianni Schicchi Justin Welsh
Lauretta Neema Bickersteth
Zita Jeanine Fynn
Rinuccio Philippe Castagner
Gherardino Jennifer Farrell
Betto Elio Catana
Simone Pierre Hungre
Nella Rhoslyn Jones (March 7)
Shauna Martin (March 9)
Gherardo Alex Good
Marco Joel Klein
La Ciesca Sheila Christie
Understudy for La Ciesca Erin Evdokimoff
Spinellioocci Riley Mitchell
Amanzi di Nicolai John Conlon
Pinellino Andrew Jameson
Guccio Michael Mori
Understudy for Guccio Riley Mitchell
Buoso Donati David English

Friday March 8th and Sunday March 10th.
Gianni Schicchi Gilbert Anderson*
Lauretta Rionwen Adams
Zita Katherine Landry
Rinuccio Jennifer Farrell
Gherardino John Conlon
Simone Gerrit Theule
Nella Rhoslyn Jones (March 11)
Shauna Martin (March 10)
Gherardo Joel Jaffe
Marco
La Ciesca
Understudy for La Ciesca Erin Evdokimoff
Spinellioocci Michael Mori
Amanzi di Nicolai Andrew Jameson
Pinellino David English
Guccio John Hales
understudy for Guccio Riley Mitchell
Buoso Donati David English

*Appears courtesy of the Canadian Actors' Equity Association

UBC Symphony Orchestra - Gianni Schicchi

Violin I
Evet Kim*
Adrian Dyck
Ruth Huang
Amy Pei
Amanda Hsueh
Drie Ignaas
Gillian Mott
Regina Ho
Kim Harnaguchi
Jenny Atkinson
Alisa van Dijk
Takako Jeon
Jason Ho
Michael Yagi

Violin II
Amelia Mori*
Angela Hodgson
Tanya Tombsch
Eilene Griffiths
Katya
Sokolovskaia
James Wei
Karen Mendes
Jessica Wan
Vincent Wong
Jack Tsai
Simon Chow
Lisa Aird
Eric Zhang

Viola
Beth Schulte*
Meghan Verdejo*
James Hill
Aaron Butler
Brooke Day
Szabolcs Kabok
Sarah Weingarten

Cello
Kathryn Thompson*
Anne Davison
Sarah Tippett
Tina Hsu
Alexandra Sia
Richard St. Onge
Wesley Altwedel
Chris Sanford
Regina Matthew
Kamila Karoli
Katherine Sepp

Celeste
Richard Epp

Bass
Peggy Tong*
Jennifer Chu
Enzo Figgiozzi
Trevor Yeats

Flute
Greg Kuczyno*
Sandi Chih
Michelle Tsao

Oboe
Marisa Chang*
Junhia Kuo

Clarinet
Brenda Kim*
Samuel Davidson

Bassoon
Meghan Dahal
Annie LePage

French Horn
Chris Unger*
Garland Kwan
Mcjajah Sturges
Cheryl Lane
Tarina Osokiri
Adrienne Wasyluk

Trumpet
Chris Mitchell*
Alison Gorman
Rachel Lowry

Trombone
Andrew Poirier*
Shawn Wright
Peter Wadkitch

Tuba
Matt Thompson

Harp
Lani Kranz

Timpani
Bruce Henczel

Percussion
Chris O'Neil
Kim Ettinger

"Concert Master
"Principal"
### Production

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<td>Jenny Inkster</td>
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<tr>
<td>Assistant Stage Managers</td>
<td>Alishia Harris, Cat George</td>
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<td>Aaron Brown, Sabrina Pitre</td>
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<td>Zuzanna Lukas, Christopher Wong</td>
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<td>Wig Stylist</td>
<td>Eike Englisch, Nel Volrich</td>
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<td>Janet Bickford, Lynn Burton, Valerie Molfat</td>
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<td>Gennie Willoughby Senior, Jim Ferguson</td>
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<td>Don Griffths, Jay Henrickson, Dami Bryant</td>
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<td>Daryl Ló, Natalie Gemmell, Lauren Payne, Maryam Najafi, Adam Janusz, Veronica Stewart, Mike Wu, Teiya Kasahara, Lucas Wong, Bob Eberle, Marietta Kozak, Joan Wellwood, James A. Glen, Jennifer Remsay, Meghann Shantz, Sarah Simpson, Gerry Bratz, Emma Luna Davis, Karen Tong, Gerald Vanderwoude, Linda Fenton Malloy</td>
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<tr>
<td>Managing Director</td>
<td>Michael Noon</td>
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<td>Director of Facilities and Operations</td>
<td>Cameron McGill, Owen Schellenberger, Joyce Hinton, Wendy Akinsion, Lindsay Jameson, Marie Edwards, Jay O'Keefe, Ted Clark, Carl Armstrong, Oren Bick, Nathan Lee, Donna Caedo, Flora Lew, Laura Lee Samuels</td>
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<td>For the UBC Symphony Orchestra</td>
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<td>Stephen Smith</td>
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<td>Assistant Conductor</td>
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### Acknowledgements:
The Chan Family, Michael Noon, the Vancouver Opera Association, The Vancouver Playhouse, The Arts Club Theatre, Valerie Molfat, School of Music Office Staff, Phyllis Lavelle and The Friends of UBC Opera, David Spencer Endowment Fund, Enchanted Florist, Ian Pratt, Thomas Thompson, Norman Young representing The BC Entertainment Hall of Fame, Judith Forst, UBC Opera Ensemble, Jim Wright General Director of The Vancouver Opera. Randy Smith and Nik von Schullman, Stuart Tartuck, Peggy Jamieson.

A Special Thank You to the Vancouver Opera Guild for their donation to this production.
Plot Synopsis - Dido and Aeneas

The action of the opera takes place in Dido's Palace, the cave of the Sorceress, a Forest and the Harbour of Carthage. The story is the familiar one concerning the tragic relationship of Dido, Queen of Carthage, and Aeneas, son of Anchises, a Trojan prince and Venus, Goddess of Love. In Virgil, it is Mercury, messenger of the Gods, who is sent to shatter their dreams of love and empire-building with the reminder that Aeneas is to fulfill his destiny with the founding of Rome as a new Troy. In the opera, it is a false Mercury who is sent by the Sorceress, seen here not merely as a malevolent operatic prototype but a rival, an outlaw Queen, who uses the black arts to achieve the downfall of Dido.

Dido and Aeneas, Purcell's only through-composed opera, was written originally for performance by a girls' school in London's Chelsea in 1689. It is unique among Purcell's other principal dramatic works (The Fairy Queen, The Indian Queen, King Arthur and The Tempest) in that there is no dialogue, and because it is the only one not cost in the stylized form of a Masque. It is a miniature masterpiece where the interplay of love, hatred, and despair is given full dramatic opportunity at the same time being distilled into little more than an hour of music. The two existing manuscript copies of the score both date from the eighteenth century and it is on these that the present version is based. In any vocal-dramatic work of the period, the arrangement of the continuo (the harpsichord, cello and string bass which accompany so much of the opera) is left to the discretion of the performer or editor and it is principally with this aspect, and sometimes with the indication of vocal ornamentation (or lack of it) and the layout of the string parts, where the Britten/Holst realization is involved; there is no new harmonization or reorganization of Purcell's original, in fact no alteration of any kind other than the supplying of some Purcell music from other sources for a missing scene for the witches at the end of Act II. This music does not exist in any available manuscript, but the words for it do appear in the published libretto of 1698.

Plot Synopsis - Gianni Schicchi

The action takes place in the house of Buoso Donati in Florence, at the time of the Renaissance. The rich Buoso Donati has died and his relations and their dependents are discovered uncertainly mourning his departure. No one knows to whom he has left his possessions, in particular his house in Florence, his mute, and his sawmills at Signa. The relations despair at the outcome of the will and are most unsympathetic to Rinuccio's ill-timed suggestion that they should ask the wily Gianni Schicchi to help them. Apart from being the father of Rinuccio's beloved Lauretta, Gianni is a somewhat disreputable, though highly successful merchant who has risen from the ranks of the peasantry. It is this last fact which makes him so unpopular with Buoso's widowed relatives. However, they find that they have no option but to ask for his help. But the tables are turned on them more than once before the end of the opera when, in Schicchi's words, Buoso's money is put to better use.

Gianni Schicchi forms part of Puccini's Trijher, three one-act operas of which the other two are Suor Angelica and Il Tabarro. Today, the operas are more often than not performed separately, but the first performance of the complete Trijher was given by the Metropolitan Opera in 1918.

Giuseppe De Luca, the first Gianni Schicchi, at the Metropolitan Opera, 1918
Upcoming Events

UBC Opera Ensemble
*Opera Tea* - beautiful music, delicious desserts.
Sage Bistro
March 24, 3:00pm

Judith Forrest and the UBC Opera Ensemble perform
*Operatic Excerpts*
Old Auditorium
April 26 and 27, 8:00pm

UBC Symphony Orchestra
Chan Centre for the Performing Arts
April 4, 12:00pm
April 5, 8:00pm
Free Admission

University Singers
Chan Centre for the Performing Arts
March 21, 12:00pm
March 22, 8:00pm

Stravinsky!
Faculty and student performers
Chan Centre for the Performing Arts
April 7, 8:00pm

Masterclasses with Edith Wiens
Recital Hall, School of Music
March 15, 1:00pm-4:00pm
March 17, 3:00pm

Summer Music Institute Vocal Workshops
School of Music
July 7-13, July 14-20
For more information contact: 604.822.8246

For more concert information visit The School of Music website at [www.music.ubc.ca](http://www.music.ubc.ca) or phone 604.822.5574