

ROLE OF HANNA GLAWARI IN FRANZ LEHAR'S *THE MERRY WIDOW*

by

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B.Mus., University of Lethbridge, 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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~~Department~~ of Music

The University of British Columbia
Vancouver, Canada

Date April 24, 2002

Abstract

This thesis is submitted in partial fulfilment of the requirements for the degree of Master of Music in opera performance. The thesis is the operatic role of Hanna Glawari in Franz Léhar's *The Merry Widow*. *The Merry Widow* is based upon the play *L'attaché* by Henri Meilhac, the action of which takes place at the German Embassy in Paris. The Viennese librettists Victor Léon and Leo Stein selected Meilhac's comedy as the basis for their operetta libretto that was later set to music by Franz Léhar. The librettists made many changes to the play, most importantly, the locale. They transformed the German Embassy into the legation of a small Balkan principality. For their model, they used the nation of Montenegro, on the southern boundary of the Austro-Hungarian monarchy. Several connections were made to Montenegro, for example the name of the lead male part Danilo was taken from Montenegro's hereditary prince, and the librettists stipulated that the costumes were to be in the style of Montenegro. However, to avoid scandal and legal problems, Stein and Léon re-christened their operetta land as the fictitious nation of Pontevedro. *The Merry Widow* was given its first performance at Vienna's Theater an der Wien on December 30, 1905.

The action of the operetta is set in Paris in 1905. Hanna Glawari, the heroine of this German operetta, is a young widow whose late husband (a wealthy banker) left her a fortune totalling fifty million francs. Mrs. Glawari is a Pontevedrian visiting the Pontevedrian Embassy in Paris, where she hopes to expand her horizons and possibly remarry. Before her arrival in Paris, the Baron Zeta receives strict orders from Emperor Niklaus of Pontevedro to keep Mrs. Glawari's fortune in their own country, for if she were to marry a Parisian, Pontevedro would become bankrupt. What follows is an entertaining mix of zany antics, mistaken identities, intrigues, reunited lovers, and some of the most beautiful music and Viennese Waltzes ever written. In the end, Pontevedro and Hanna win with the announcement of her engagement to a formerly estranged lover Count Danilo Danilowitch. All are happy and the operetta ends on a high note (pardon the pun)!

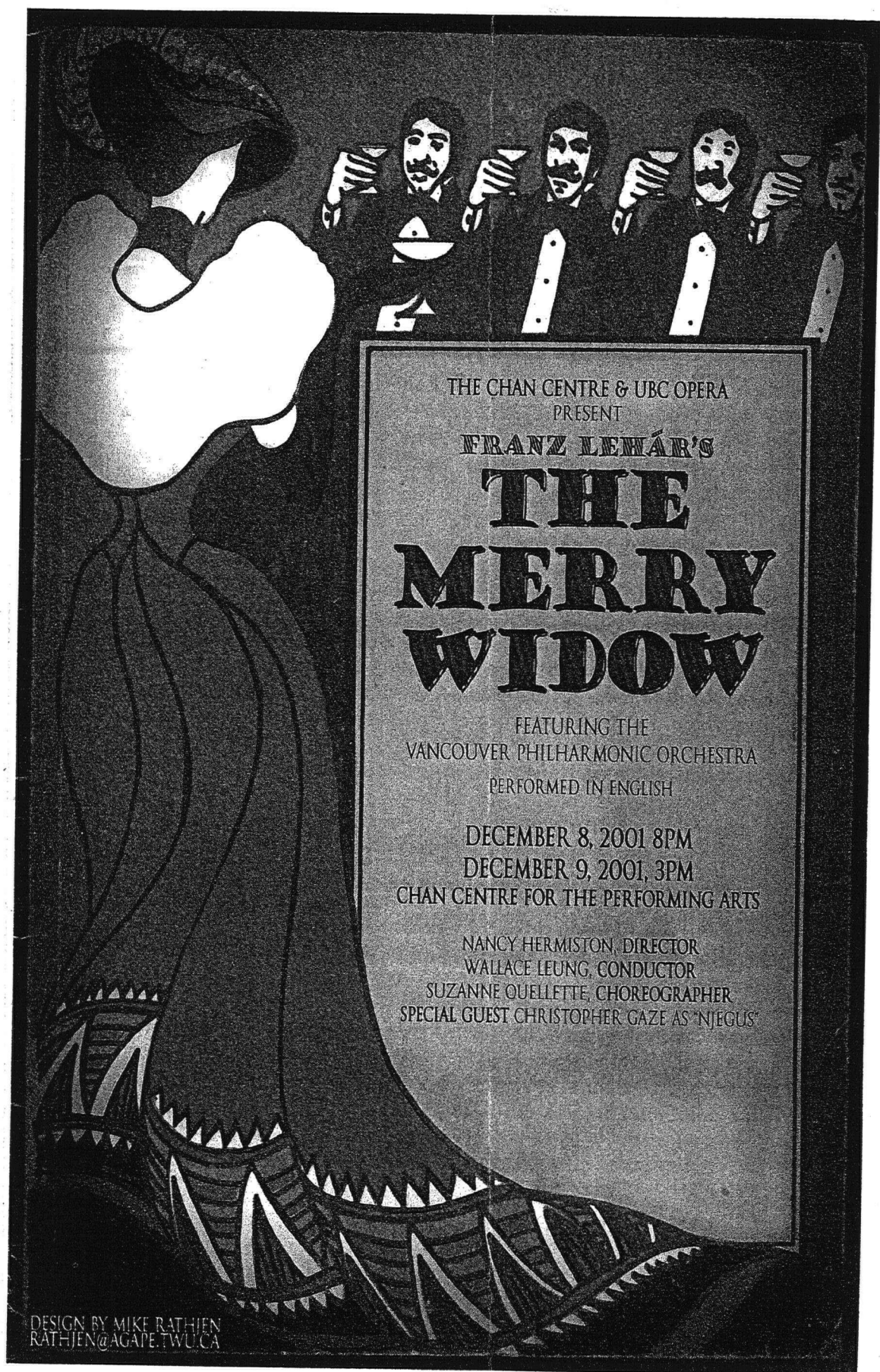
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Accompanying Materials

The Merry Widow videotape copy one

The Merry Widow videotape copy two



THE CHAN CENTRE & UBC OPERA
PRESENT

FRANZ LEHÁR'S

THE MERRY WIDOW

FEATURING THE
VANCOUVER PHILHARMONIC ORCHESTRA
PERFORMED IN ENGLISH

DECEMBER 8, 2001 8PM
DECEMBER 9, 2001, 3PM
CHAN CENTRE FOR THE PERFORMING ARTS

NANCY HERMISTON, DIRECTOR
WALLACE LEUNG, CONDUCTOR
SUZANNE QUELLETTE, CHOREOGRAPHER
SPECIAL GUEST CHRISTOPHER GAZE AS "NĖGUS"

DESIGN BY MIKE RATHJEN
RATHJEN@AGAPE.TWU.CA

Synopsis

Act I Paris, Pontevedrian Embassy

While hosting a party, Baron Mirko Zeta, the Pontevedrian envoy, receives a communiqué from the Fatherland that orders him to ensure that the Pontevedrian widow Hanna Glawari's fortune not become the property of a foreigner through remarriage. Zeta decides that Hanna must marry Count Danilo Danilovich, a Pontevedrian bachelor and nephew to the emperor. Meanwhile, Valencienne, Zeta's young Parisian wife, has a "talk" with Camille de Rosillon with whom she is having a flirtation. He writes on her fan "I love you". Unfortunately, the fan is left behind and becomes the centre of great intrigue. Hanna arrives at that party with several male admirers in tow. Her millions have made her a desirable catch. Danilo stumbles in from an evening at Maxim's and promptly falls asleep. Hanna enters the room and discovers her former lover. It quickly develops that their relationship did not end happily and Danilo states that he will never again say to her the words "I love you" since it could be misconstrued, as "I love your money". Zeta informs Danilo it is his patriotic duty to marry Hanna. A Ladies' Choice dance is announced and once again would-be suitors surround Hanna. She asks Danilo to dance and he offers to sell his dance to the highest bidder and donate the money to charity. This scares off the other men and Hanna and Danilo are left alone to dance together.

Intermission

Act II Paris, Hanna Glawari's villa, evening of the next day

Guests are gathered in the garden where Hanna has promised a real Pontevedrian party and offers them the story of the wood nymph Vilia who fell in love with a mortal. Danilo arrives and Zeta informs him that Rosillon may be planning to propose to Hanna. Njegus reveals that Rosillon is in love with a married woman and therefore does not pose a threat. Danilo takes the fan in order to discover the identity of its owner. Hanna greets Danilo and mocks his

reaction to her. The gentlemen at the party discuss the proper way to handle women. Hanna returns offering a truce and discovers what Danilo has been ordered to do. Luckily for Valencienne and Camille, Danilo has discarded the fan on which Valencienne adds the words, "I am a respectable wife" in the hopes that Camille will finally listen to reason and ask Hanna to marry him. They disappear into the pavilion for a final farewell and are caught by the Baron. Before they can exit, Njegus exchanges Valencienne with Hanna, and another intrigue unfolds. Hanna declares that she has heard the marriage proposition of Rosillon and has accepted it. Danilo furiously relates a story about a wretched young princess who breaks a young prince's heart. Hanna decides this must mean that Danilo loves her and she determines to get him back.

Act III Paris, Hanna Glawari's villa

A room in Hanna's villa has been transformed into Maxim's cabaret as part of the evening's entertainment. Njegus decides that working for ambassadors is a nightmare. The famous Maxim playgirls entertain the guests with Valencienne in the lead. Another communiqué arrives from the Fatherland informing Zeta that he and the embassy staff will lose their lives if they are unsuccessful at keeping the Glawari millions in the country. Njegus reveals to Danilo that it was not in fact Hanna in the pavilion with Camille but Valencienne. Danilo changes his mind about Hanna and he tells her that she cannot marry Camille because she does not love him. The moment of reconciliation is at hand but first Valencienne's actions are revealed to Zeta who declares himself divorced and proposes to Hanna. She, in turn, reveals that a clause in her late husband's will states that should she remarry she would lose her entire fortune. Valencienne begs her husband to read the words on the fan out loud and he discovers that she has not been unfaithful to him. Danilo declares his love for Hanna, and she then discloses the second part of the clause, which states that her money would be "lost" to her new husband. All agree that understanding women is difficult.

The Cast

	<i>Saturday</i>	<i>Sunday</i>
<i>Hanna Glawari</i>	Sheila Christie	Rhoslyn Jones
<i>Danilo</i>	Krzysztof Biernacki	David Doubleday
<i>Zeta</i>	Elio Catana	Justin Welsh
<i>Valencienne</i>	Evelyn Thatcher	Jennifer Farrell
<i>Camille</i>	Alex Good	Ian Paul
<i>Cascada</i>	Ian Paul	Stephen Bell
<i>St. Briochie</i>	Craig Johnson	Joel Jaffe
<i>Bogdanowitsch</i>	John Conlon	Andrew Jameson
<i>Sylviane</i>	Shauna Martin	Paula MacNeil
<i>Kromow</i>	Pierre Hungr	Pierre Hungr
<i>Olga</i>	Janet Vandertol	Amy LaFroy
<i>Pritschitsch</i>	Joel Klein	Michael Mori
<i>Praskowia</i>	Jeanine Fynn	Katherine Landry
<i>Njegus</i>	Christopher Gaze*	Christopher Gaze*
<i>Lolo</i>	Alexandria Beck	Charis Vanaelst
<i>Dodo</i>	Mieke Rickert	Rosa Nam
<i>Jou-Jou</i>	Soula Parassidis	Mia Harris
<i>Frou-Frou</i>	Jeanette Gibault	Katie Cross
<i>Clo-Clo</i>	Beverley McArthur	Nancy Hasiuk
<i>Margot</i>	Neema Bickersteth	Erinn Evdokimoff

*Christopher Gaze appears with permission of the Canadian Actor's Equity

Jele

The Croatian Female Choir *Jele* maintains the genuine folk singing traditions of Croatia, but also presents "old and new" Croatian composers and best of the world choral literature for female choirs. The program is mostly a cappella with occasional instrumental accompaniment on genuine Croatian instruments, tamburica and samica.

Artistic Director & Conductor: Dubravko Pajalic

Choreographers: Ana Uzelac & Kristina Hizak

Richmond Academy of Dance

The Richmond Academy of Dance is a training facility for young Canadian dancers and helps to propel them toward a professional career. Its professional training program is considered to be one of western Canada's finest.

On Friday Dec. 14th, 2001 at 7:30 p.m. The Professional Dance Training Program of the Richmond Academy will perform "A Special Holiday Season Concert" with the New Westminster Symphony at the Massey Theatre, featuring excerpts from *Hansel and Gretel* and *The Nutcracker*. Come bring the whole family to this wonderful production, tickets are by donation at the door.

Vancouver Philharmonic Orchestra

Now entering its 38th year, the Vancouver Philharmonic Orchestra is a community orchestra offering 5 concerts a year. The orchestra provides an opportunity for serious amateur musicians to study and perform in the stimulating environment of a full orchestra. Local professionals are often featured as soloists.

The Vancouver Philharmonic Orchestra

Music Director

Wallace Leung

First Violin

Etsuo Saito* (concertmaster)

Erin Adams

Rodney Blackwell

Gayane Bobloyan

Kathy Bromley

David Brownstein

David Clark

Marissa Deans

Jim Dery

Barbara Dominik

Shirley Dunfield

David Elliot

Connie McDermott

Michael She

Cheryl Shizgal

Monika Sniatowska

Second Violin

Terry Penner*

Karina Abe

Joan Carne

Miriam Gibb

Reita Goldberg

Miyako Hewett

Jeff Harris

Fred Kabok

Barbara Paterson

Barry Pierce

Karl Zawadzki

Viola

Deirdre Rodgers*

Amy Grobb

Koko Hall

Jennifer Montgomery

Gillian Taylor

Cello

Graham Percival*

Irene Dodek

Phil Downey

Beverley Hunter

Sharon Norman

Pat Laimon

Annelies Reeves

Wilfrid Schmidt

Mary Szendry

Tzu-jung Wang

Jessica Werb

Bass

Al Cone*

Julie Bavalis

Glen MacInnis

Patrick Metzger

Flute

Janet Measday*

Sue Banning

Piccolo

Sue Banning

Oboe

Luc Gravel*

Ron Schubank

Clarinet

Janine Oye*

Cathy McCashin

Bassoon

Ward Hunting*

Patricia Keen

Contrabassoon

Ward Hunting

Trumpet

Kathleen Bowles*

Hitoshi Ishizaka

Horn

Marianne Plener*

Lyle Hillaby

Maureen Hole

Micjah Sturgess

Trombone

Alana Brown

Alex Viel

Bass Trombone

Barnaby Kerekes

Timpani

Kim Holland

Percussion

Brad Pyke

Harp

Lani Krantz

Chorus

Christina Avril, Neema Bickersteth, Kevin Chui, John Conlon, David English, Dan Fortuna, Cosima Groll, Brooke Harris, Nancy Hasiuk, Joel Jaffe, Andrew Jameson, Craig Johnson, Joel Klein, Gina McLellan, Riley McMitchell, Michael Mori, Rose-Ellen Nichols, Ryan Phelps, Stephen Rathjen, Dionne Sellinger, Whitney Sloan, Gerrit Theule, Anna Whelan

Dancers

Nicole Caron, Anouk Froideveux, Laura Precesky, Claire Wardle

Jele Singers/Dancers

Anne Sekulich, Antonia Feigelstock, Barica Mrakuzic, Jelica Pavlovic, Marija Serka, Anna Kazulin-Mele, Kristina Hizak, Nada Butkovic, Maria Mesic, Kristina Olujic, Dese Borojevic, Gwen Valentic, Ankica Brkic, Ana Filipovic, Sofka Dirscherl, Ana Uzelac, Danica Ivsak

Jele Instrumentalists

Richard Filipovic, samica; Junior Feigelstock, tamburica; & Friends

Super

Alishia Harris

UBC Opera Ensemble

The University of British Columbia Opera Ensemble was founded in 1995, with the appointment of Canadian lyric coloratura Nancy Hermiston as Head of the Voice and Opera Divisions. Beginning with a core of seven performers, Ms. Hermiston has built the program to a 50-member company, performing two main productions at UBC every season, and touring the Czech Republic and Germany for the last 3 summer seasons. Past main season productions have included Mozart's *Le Nozze di Figaro* and *Die Gärtnerin aus Liebe*, Nicolai's *The Merry Wives of Windsor*, Robert Ward's *The Crucible* and Humperdinck's enchanting tale of childhood, *Hansel and Gretel*. The Ensemble has also performed *Figaro*, *The Magic Flute*, Janacek's *The Cunning Little Vixen*, Gounod's *Faust* and Strauss' *Die Fledermaus* in Europe. This year, the Ensemble will be performing, an exciting double bill of Puccini's *Gianni Schicchi* and Purcell's *Dido and Aeneas*, in addition to a new Christmas production of Lehar's delightful operetta, *The Merry Widow*. The Ensemble also performed in 2001 with Canadian Heldentenor Ben Heppner, in a special concert at the Chan Centre of the Performing Arts, broadcast on CBC Radio. In the summer of 2002, the Ensemble plans to travel to the Czech Republic and Germany to repeat last summer's successful production of *The Cunning Little Vixen*. In addition, the Ensemble will mount a new production of Massenet's *Manon* in French at the Usti nad Labem City Theatre and tour neighboring cities. Ms. Hermiston has recently returned from the Czech Republic where she was directing the European premier of *The Crucible*, and was accompanied by select students, past and present, who appeared in the production.

The UBC Opera Ensemble has performed in the Czech Republic for dignitaries at the Canadian Embassy. Recent performances in Canada include an appearance in 2000 with the Vancouver Symphony Orchestra in Vaughn William's *Serenade to Music*, and a co-production of Monteverdi's *Il Ritorno di Ulisses in patria* with the Ensemble Ruggiero, sponsored by the Italian Cultural Centre in Vancouver, BC. The Ensemble also will tour the Lower Mainland and interior of BC with their children's show, *Opera Night in Canada*.

Production

Director

Nancy Hermiston

Conductor

Wallace Leung

Music Director

Richard Epp

Choreographer

Suzanne Ouelette

Stage Manager

Jenny Lee Inkster

Assistant Stage Managers

Eran Norton

Natalie Gemmell

Ally Kim

Sandra Stringer

Set Designer

Cameron McGill

Lighting Designer

Jeremy Baxter

Properties

Valerie Moffatt

Soloists Costumes

Malabar

Vancouver Opera Association

Chorus Costumes

Vancouver Opera Association

Costume Co-ordinator

Lydia Hiebert

Costume Assitants

Elio Catana

Alexandria Beck

Robert Prince

Wigs

Elke Englicht

Makeup

Nell Volrich

Production Assistants

Pierre Hungr

Alex Good

Ian Paul

Elio Catana

Craig Johnson

Evelyn Thatcher

Janet Vandertol

Jennifer Farell

Whitney Sloan

Repetiteur

Zsuzsanna Luckas

Chris Wong

Lucas Wong

Poster Design

Mike Rathjen

Program

Sandra Stringer

Shauna Martin

Front of House

Sandra Stringer

Publicity

Nancy Hasiuk

Special Thanks

The UBC School of Music, the Chan Centre Staff and Crew, Owen Schellenberger as the Acting Technical Director for *The Merry Widow* at the Chan Centre, the Frederic Wood Theatre: Janet Bickford, Ian Pratt, Lynn Burton, the Vancouver Opera Association, the Vancouver Opera Guild, the David Spencer Encouragement Fund, Martha Lou Henley Charitable Foundation, Sophie Reynolds, the staff of Diane's Lingerie and Loungewear Ltd., the Richmond Academy of Dance for its kind use of studio space for the ballet rehearsals, Nancy Hasiuk for her tireless publicity faxing, Robert Prince for his design talent, Jennifer Legare, the Friends of the UBC Opera Ensemble, and an extra special thanks to Christopher Gaze for sharing his incredible talent with this ensemble.

Please join us for our upcoming performances:

Opera Tea

February 10, 2002

Sage Bistro

Information: 604-822-3113

Dido and Aeneas

Henry Purcell

Gianni Schicchi

Giacomo Puccini

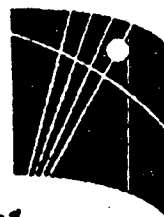
*sung in Italian

March 7, 8, 9, 2002 8pm

March 10, 2002 3pm

Chan Centre for the Performing Arts

Tickets available through Ticketmaster at 604-280-3311, on-line at www.ticketmaster.ca, or in person at the Chan Centre Ticket Office.



The Chan



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