ROLE OF ELVIRA IN GIOACCHINO ROSSINI'S *L'ITALIANA IN ALGERI*

ROLE OF ESMERALDA IN BEDŘICH SMETANA'S *PRODANÁ NEVĚSTA*

by

JENNIFER HEATHER FARRELL

B.Mus., Wilfrid Laurier University, 1999

A THESIS SUBMITTED IN PARTIAL FULFILMENT 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 2003

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Department of School of Music
The University of British Columbia
Vancouver, Canada

Date April 11, 2003
ABSTRACT

The thesis for the Master of Music in Opera consists of the performance of a major role in one full opera production, or of two supporting roles in two full opera productions in the first or second year.

I performed the role of Elvira in Gioachino Rossini’s *L’Italiana in Algeri* on November 2, 2002, and the role of Esmeralda in Bedřich Smetana’s *Prodaná Nevěsta* on March 6 and March 8, 2003.
The Bartered Bride
By Bedřich Smetana

The Chan Shun Concert Hall
March 6 – March 9, 2003

UBC Music Theatre at UBC
present

PRODANÁ NEVĚSTA
THE BARTERED BRIDE

by BEDŘICH SMETANA

Libretto by KAREL SABINA

DIRECTOR ~ JOSEF NOVÁK
CONDUCTOR ~ NORBERT BAXA
MUSIC DIRECTOR ~ RICHARD EPP
SET DESIGN ~ ALESSIA CARPOCA
LIGHTING DESIGN ~ JEREMY BAXTER
COSTUMES DESIGN ~ OPERA HOUSE OPAVA
DANA SVOBODOVÁ

sung in Czech with English surtitles

CZECH COACH AND SURTITLES ~ MILENA JANDA

There will be two twenty minute intermissions.

The Chan Shun Concert Hall
March 6 – March 9, 2003
Welcome to tonight’s performance of The Bartered Bride, a highlight of our performance season offered by the School of Music at UBC. Each year the Opera Program reaches new highs as it finds innovative ways to integrate the young, dynamic and talented student performers into a memorable, engaging and professional production. Supported brilliantly by the Theatre Department’s technical expertise and ever growing enthusiastic attention from the community, the Opera program at UBC is taking its rightful place in the panorama of opera in Canada. The UBC Opera program has had several seasons of residence during the early summer at the opera house in Usti nad Labem, in the Czech Republic, and has performed often in productions and concerts around the country, and in the old cultural city of Prague. We are delighted to welcome to this production Conductor Norbert Baxa and Director Josef Novák from the Czech Republic who have given this production an authenticity and direct link to its origins which you will certainly appreciate as the brilliant music begins and the drama, sets, costumes, direction and magnificent singing all perform their magic.

A very warm greeting to you from each and every participant in tonight’s production.

Jesse Read
Director, School of Music

I am delighted to welcome you to this year’s Spring Opera production at UBC. The Department of Theatre, Film, and Creative Writing is very pleased to be able to collaborate with the School of Music Opera Program, the Chan Centre for the Performing Arts, and our distinguished guests in producing this delightful version of The Bartered Bride. The School of Music and the Department of Theatre, Film, and Creative Writing have been co-producing from time to time for over a decade now, and the shows keep on getting better each year. I know you’ll enjoy this one.

Robert Gardiner
Department Head
Theatre, Film and Creative Writing
A Message from Head of Opera

On behalf of the Opera Ensemble and myself I would like to welcome you to this very special evening of opera. As you are aware the Opera Ensemble has traveled to the Czech Republic each summer for the past five years. Tonight we are delighted that the production team which has hosted us in the Czech Republic, Director, Josef Novák, Conductor, Norbert Baxa and Set Designer, Alessia Carpoca can be with us to present Smetana's masterpiece, *Prodaná Nevesta (The Bartered Bride)*. We will be returning to Usti nad Labem in May and June to present a remount of our 2002 production of Massenet's *Manon* as well as performances of Mozart's masterpiece *Die Zauberflöte*. After our European performances, we will continue our summer schedule as Resident Ensemble at the Westbend Festival in Ontario where we will present performances of *The Merry Widow*. At this time I would like to thank you for your continued support of the Opera Ensemble. Your support does make a difference. Many of our graduates are now involved in professional operatic careers and you have helped to make their dreams of that career come true. Can there be anything more satisfying than knowing that you have been an influential part of maintaining UBC's and Canada's tradition of producing great opera performers? I hope that you enjoy this wonderful masterpiece of the Czech repertoire and will look forward to seeing you again in our 2003-2004 Season.

Nancy Hermiston  
Head of Opera and Voice

Director - Josef Novák

Graduate of the Janaček Academy of Musical Arts, he worked as a director, dramaturg and director in various theatres throughout the Czech Republic and other countries. For a number of years he was also on the staff of the Academies (equivalent to university departments) in Brno and in Prague. Since 1988 he has been also a guest pedagogue at the Sibelius Academy in Helsinki, Finland. He also made several television productions.

He has directed over 100 opera and musical theatre productions in the Czech Republic, and over twenty abroad, particularly in Scandinavia, Slovakia, Germany and Bulgaria. Among the most notable were the first Czech production of Marschner's *Hans Heiling* (Opava, 1976), Verdi's *I Masnadieri* (Usti, Opava), Donizetti's *Maria Stuarda* and *Mikado*, by Gilbert and Sullivan (Opava, Brno, 1977, 1979). This was the only production ever given after World War II of this work, so popular in English speaking countries.
From the Czech repertoire were important stagings of the operas of Smetana and Janáček, namely *Hubicka* for the Prague National Theatre, *Jenufa* and *Cunning Little Vixen* in Usti and Lahti (Finland), and *Bartered Bride* in Russe (Bulgaria) and Mikkeli (Finland). In 1987 he was given the prestigious award of Ceskoslovenska Operni zatva (Czechoslovak Opera Harvest) for his *Wedding* by Martinů and *Infidelity Caught* by Macha. Re-staged *Wedding* in 1988 and 1995 in Helsinki, where he also had success with Mozart’s *Finta Giardiniera* Puccini’s *Gianni Schicchi* and *Suor Angelica*, Off's *Die Kluge* and in co-production with Opera Usti, Strauss’ *Die Fledermaus* Verdi’s *Masked Ball* Cimarosa’s *Il Matrimonio Segreto* and Rossini’s *Barber of Seville* among others. There was also much interest in the production of Mozart’s *Nozze di Figaro* at the summer festival in Bad Hersfeld, Germany, which was also broadcast on the Czech television.

During the time he was director of the Usti Opera, the company toured in Belgium, Holland, Denmark, Finland, and Germany.

For the last three years he collaborated with the UBC Opera Ensemble on the stage of the Opera in Usti, *(Janáček’s Cunning Little Vixen* in Czech, Strauss’ *Die Fledermaus* in German) and in Opava in Verdi’s *Ballo in Maschera*.

**Norbert Baxa - Conductor**

Norbert Baxa, the gifted young Czech conductor, is currently the General Music Director at the Usti nab Labem City Theatre in the Czech Republic. Mr. Baxa was appointed there in 1999, and at the age of 24, was the youngest music director ever appointed in a major Czech house.

Mr. Baxa began his training at the prestigious Bratislava Conservatory as a singer and conductor, and continued his studies at the Music Academy in Prague. He worked as guest singer for the Prague Chamber Choir and as a vocal coach and accompanist for singers. He graduated in 1998 and was awarded the “Red Diploma”, the Academy’s top honour.

In 1996, Mr. Baxa founded the progressive chamber music group CLUB 20, dedicating their performances to composers of the 20th Century. His extensive repertoire covers the operatic and ballet genres, with a special interest in the music of Czech and Slovak composers such as Smetana, Janáček and Martinu. In 2001, he conducted the European premiere of Robert Ward’s *The Crucible* with a combined Canadian and Czech cast. Mr. Baxa is a frequent guest conductor throughout the Czech Republic and Germany, and has appeared in Hungary, Spain and Japan.
Thoughts on The Bartered Bride

Nationalism in western culture developed in the later part of the nineteenth century as part of the Romantic Movement. Smetana's devotion to his country of origin underwent a subtle metamorphosis when he turned to folk material and The Bartered Bride, based on a story that takes place in a Czech village, saw the light of day. Gone are the lords and ladies and lofty ideals. This is a simple story about village people. The music uses Czech folk dances and tunes for its model. Actually the title was badly translated from the Czech "Prodaná Nevěsta" which means "the sold bride". There is no bartering during the action of the opera. In 1866 when the original version of the opera was performed, it resembled more a "singspiele" or an opera comique, having spoken dialogue between a series of arias. By 1870 during several revisions, the dialogue disappeared to be replaced by orchestrated recitatives.

Smetana followed The Bartered Bride with other operas in the same genre The Kiss, The Two Widows, The Secret. None ever reached the kind of devotion and popularity that his "Bride" did. But The Bartered Bride is much more than a national opera. The music has subtlety and consummate artistry, combining warmth with sparkle, vigour with refinement. Its high spirits never descend into farce and its characters are drawn in the most skilful musical terms.

Each and every one of the characters has a fine musical personality. Mařenka shows compassion, love, capacity for intrigue, grief and stubbornness, while Jeník's love and sense of humour, as well as his frustration in a complicated situation are all very clear. The simple minded but loveable Vášek and the boastful and resourceful marriage broker, Kecal, don't even need surtitles to be understood musically. It is no wonder that The Bartered Bride pointed the way for yet another generation of Czech composers like Janáček and Martinů.

by Milenda Janda
THE BARTERED BRIDE

By Bedřich Smetana

Thursday March 6th and Saturday March 8th.

Krušina: Justin Welsh
Ludmila: Amy LaFroy
Mařenka: Neema Bickersteth
Háta: Caroline Harder*
Micha: Andrew Jameson
Vasek: Alex Good
Jenik: John Arsenault*
Kecal: Pierre Hungr
Director: Ian Paul
Esmeralda: Jennifer Farrell
Indian: Stephen Bell

Friday March 7th and Sunday March 9th.

Krušina: Todd Delaney
Ludmila: Janet Vandertol
Mařenka: Rhoslyn Jones
Háta: Katherine Landry
Micha: Timothy Dyck
Vasek: Ben Schnitzer
Jenik: Keith Klassen*
Kecal: Gerrit Theule
Director: Craig Johnson
Esmeralda: Katie Cross
Indian: Cory Esaryk

Circus Players

Mia Harris, Michael Mori, Maya Tenzer, Karin McCaig, Kuei-Ming Lin

Chorus

Alexandra Beck
Stephen Bell
John Conlon
David English
Cory Esaryk
Erin Evdokimoff
John Hales
Brooke Harris
Mia Harris
Craig Johnson
Paula MacNeil

Riley McMitchell
Heidi Meundel
Michael Mori
Rose-Ellen Nichols
Ian Paul
Soula Parassidis
Mieke Rickert
Dionne Sellinger
Lyndon Surjik
Heidi Wood

Helina Patience
Amy Belling
Caroline Sniatynski
Karin McCraig
Kuei-Ming Lin

Stage Banda

Rachel Lowry
Sandi Chih

Lidka
Pepik
Maya Tenzer
Valerie Chong

* Appearance courtesy of Canadian Actors’ Equity Association
<table>
<thead>
<tr>
<th><strong>UBC Symphony Orchestra - The Bartered Bride</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin I</td>
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<tr>
<td><strong>Gillian Mott</strong></td>
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<td>Jason Ho</td>
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<td>Drie Ignas</td>
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<td>Alisa van Dijk</td>
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<td>Ekaterina Sokolovskaya</td>
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<td>Alneliese Deacock</td>
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<td><strong>Violin II</strong></td>
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<td>*James Wei</td>
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<td>Ruth Huang</td>
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<td><strong>Viola</strong></td>
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<td>*Brooke Day</td>
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<td>Genevieve MacKay</td>
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<td><strong>Cello</strong></td>
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<td>*Alexandra Sia</td>
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<td>Stephan Hintersteininger</td>
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<td>Alex Cheung</td>
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<td>*Michelle Herrera</td>
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<td>Jennifer Chu</td>
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<td>Rosa Smedley</td>
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<td><strong>Flutes</strong></td>
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<td>*Jack Chen</td>
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<td>Gloria Huh</td>
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<td><strong>Oboes</strong></td>
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<td>*Emily Yu</td>
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<td>Tina Chang</td>
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<td><strong>Clarinet</strong></td>
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<td>*Eileen Walsh</td>
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<td>Emily Shapiro</td>
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<td><strong>Bassoons</strong></td>
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<td>*Emily McIntyre</td>
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<td>Meghan Dahl</td>
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<td><strong>Horns</strong></td>
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<td>*Micajah Sturgess</td>
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<td>Cheryl Lane</td>
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<td>Patty Cheng-Pei Kou</td>
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<td><strong>Trumpets</strong></td>
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<td>*Nathan Sobieralski</td>
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<td>Chris Mitchell</td>
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<td><strong>Trombones</strong></td>
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<td>James Tranquilla</td>
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<td><strong>Timpani</strong></td>
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<td>Katie Rife</td>
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<td><strong>Percussion</strong></td>
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<tr>
<td>Kimberly Ettinger</td>
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<tr>
<td>Christy Fast</td>
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<td>Merbell Tonggoredjo</td>
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</tbody>
</table>

** Concert Master  
* Section Leaders
Production

Stage Manager Alishia Harris
Assistant Stage Managers Alexia Chen, Judy Chow, Daryl Ritchot, Tien Yen, Anna Whelan

Surtitles Lucas Wong
Rehearsal Pianists Donna Falconer, Lucas Wong, Chris Wong, Ken Hollands

Technical Director Parvin Mirhady
Costume Coordinator Robert Prince
Costume Assistant Elke Englicht
Wig Stylist Nel Volrich
Make-up Artists Carmen Garcia, Janet Bickford, Lynn Burton, Francesca Albertazzi

Props Supervisors Jim Fergusson, Don Griffiths
Props Builders Melissa Novecosky, Mark Eum, Valerie Moffatt, Jennifer Meng, Krista Sung

Scenic Artist Kate Butler, Kaname Kawamoto
Scenery Construction Noa Anatot, Zosia Cassie
Scenic Painters Tammy Chan, Gareth Convery, Karen Eng, Hyeri Lee, Mavis Lui, Annes Song, Melissa Tsang, Claire Williams

Lighting Operator Melanie Parker, Jennifer Meng, Krista Sung
Follow Spot Operators Jennifer Meng, Krista Sung
Stage Crew Jay Henrickson, Marietta Kozak, Joan Wellwood, James A. Glen, Jennifer Ramsay

Production Manager
Business Manager
Publicity
Poster Design
Publicity Assistant

Acknowledgements
The Friends of UBC Opera, The Chan Family, UBC Opera Ensemble, Vancouver Opera, Vancouver Playhouse, David Spencer Endowment Encouragement Fund, School of Music Office Staff, Theatre Program Staff, Val Pusey, Anne Chong and Family, Milena and Slavek Janda, Ian Pratt, Nik von Schulman.
A special thank you to the Vancouver Opera Guild for their donation to this production.
Plot Synopsis for *The Bartered Bride*

**Act 1**
On the eve of the summer fair in a Czech village, the young people are rehearsing a song and looking forward to the celebration; all except Mařenka. She is upset, because tomorrow the wealthy farmer from a near-by village, Tobias Micha, will come to introduce her to her future husband, his son Vašek. Her sweetheart, Jeník, who is a hired hand in the village, tells her how he ran away from home because of a mean stepmother. Pledging their love, the two young people declare they will be forever faithful. Mařenka's parents, accompanied by the marriage broker, Kecal, tell their daughter that she has to marry Michá's son because of a debt. Micha has two sons. The older son who has not been seen for quite some time is reported to have become a soldier and might even be dead. Kecal tries to coerce Mařenka into immediately accepting the younger son, but she will have nothing to do with him.

**Act 2**
The fair is now in full swing and all the young men are enjoying beer at the inn. They poke fun at Jeník who extols love above beer. Kecal points out the advantages of money. When Mařenka happens to meet Vašek, she decides to take things into her own hands. She mystifies him about who she is and frightens him into swearing that he will give up “Mařenka” who would only cause him great anguish and even his own death. Kecal seizes his opportunity and persuades Jeník to forswear Mařenka with the promise of 300 golden coins if he will give her up to Micha's son. To his delight Jeník finally agrees signing a document in front of witnesses.

**Act 3**
Vašek is very worried about his future, but a travelling circus band distracts him. They give a brief performance in the village square to attract an audience. Vašek is charmed by the lovely Esmeralda. The Director of the troupe soon finds out that the bear act cannot go on because the actor who normally plays the bear is dead drunk. With Esmeralda's help the Director entices Vašek to agree to perform the bear act. By now the news of Jeník's perfidy has reached Mařenka, who still secretly hopes that it is not true. Not allowing Jeník to explain, Jeník admits that he indeed signed the document. Broken-hearted, she decides to avenge herself by saying that she will marry Vašek. As everyone is called to witness Kecal's triumph, Jeník reveals himself to be Micha's elder son, and therefore is entitled to marry Mařenka. At that moment, two frightened children warn the villagers that the circus bear is loose and is running this way. To everyone's amazement the bear turns out to be Vašek. Micha, happy to see his long-lost son and realizing Vašek is too immature for marriage, gives Jeník and Mařenka his blessing.
Upcoming Events

March 12
Wednesday Noon Hours
Eugene Skovorodnikov
Works by Brahms & Haydn
12:00 pm, Recital Hall
$4.00 at the door

March 14
Contemporary Players
Improvisations
12:00 pm, Recital Hall FREE

March 16
Robert Silverman, piano
Bach, Copland, Liszt & Beethoven
3:00 pm, Chan Centre
$30/$23 Subscriptions available*

March 17
UBC Student Composers
12:00 pm, Recital Hall FREE

March 19
4 Gallon Drum
12:00 pm, Recital Hall
$4.00 at the door

March 20
UBC Symphonic Wind Ensemble
12:00 pm, The Chan Centre FREE

March 21
Student Highlights
12:00 pm, Main Library, Rm 502 FREE
UBC Symphonic Wind Ensemble
8:00 pm, The Chan Centre FREE

March 24
UBC Percussion Ensemble
12:00 pm, Recital Hall FREE

March 27
UBC Choral Union
12:00 pm, Chan Centre FREE

March 28
UBC Contemporary Players
12:00 pm, Recital Hall FREE
UBC Choral Union
8:00 pm, The Chan Centre FREE

March 30
UBC Collegium Musicum
8:00 pm, Recital Hall FREE

April 2
UBC Chinese Ensemble
12:00 pm, Recital Hall FREE

April 3
University Singers
12:00 pm, The Chan Centre FREE

April 4
UBC Jazz Ensemble
12:00 pm, Recital Hall FREE
University Singers
8:00 pm, The Chan Centre FREE

April 7
UBC Student Composers
12:00 pm, Recital Hall FREE

April 9
UBC Gamelan Ensemble
12:00 pm, Recital Hall
or on plaza if sunny FREE

April 10
UBC Symphony Orchestra
featuring Lucas Wong
Tchaikovsky Piano Concerto No. 1
12:00 pm, The Chan Centre FREE

April 11
UBC Symphony Orchestra
featuring Lucas Wong
Tchaikovsky Piano Concerto No. 1
8:00 pm, The Chan Centre FREE

May 11
Robert Silverman, piano
Schubert, Brahms & Scriabin
3:00 pm, Chan Centre
$30/$23 Subscriptions available*

May 21
Baccalaureate Concert
Features graduating music students
8:00 Chan Centre FREE

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<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
<tr>
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<td>Cameron McGill</td>
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<tr>
<td>Assistant Technical Director</td>
<td>Owen Schellenberger</td>
</tr>
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<td>Andrew Riter</td>
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<tr>
<td>Head Audio Technician</td>
<td>Jay O'Keeffe</td>
</tr>
<tr>
<td>Systems Administrator</td>
<td>Ted Clark</td>
</tr>
<tr>
<td>Front of House Coordinators</td>
<td>Carl Armstrong</td>
</tr>
<tr>
<td>Concessions Coordinator</td>
<td>Andrew Elliot</td>
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<tr>
<td>Ticket Office Manager</td>
<td>Nathan Lee</td>
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<td>Financial Officer</td>
<td>Donna Caedo</td>
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<td>Flora Lew</td>
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<tr>
<td>Reception Clerk</td>
<td>Laura Lee Samuels</td>
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<tr>
<td>Production Clerk</td>
<td>Kim Claybo</td>
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<tr>
<td>Tour Guide</td>
<td>Sherri Fetterly</td>
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<td>Rachel Lowry</td>
</tr>
</tbody>
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CREATIVE WRITING

RESIDENCY PRIZE IN STAGE PLAY
Submission Deadline: March 31, 2003
Winner announced: October 1, 2003

The Department of Theatre, Film and Creative Writing at the University of British Columbia announces its upcoming Residency Prize in Stage Play Competition, awarding a prize of $10,000 to a playwright for an unproduced, unpublished full length stage play. The prize includes a one-month residency at UBC. While on campus, the winning playwright will mentor Creative Writing students, work with Theatre students and faculty on the development of the play for performance, and deliver the Stage Play Residency Lecture. The winning play will be published by PRISM international, Creative Writing's literary magazine, with a public performance to be presented by Theatre at UBC. For information, including complete rules and regulations, please visit our website at www.creativewriting.ubc.ca/events/resprize
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Directed by Rachel Ditor

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Canada’s National Voice Intensive
May 11 - June 13, 2003
on the web: www.theatre.ubc.ca/vi
UBC Opera Ensemble
Presents
The David Spencer Memorial Concert

L'Italiana in Algeri
(The Italian Girl in Algiers)
By
G. A. Rossini
Director: Nancy Hermiston * Music Director: Richard Epp
With the assistance of Emanuela Marcante and Il Ruggiero Ensemble

Chan Centre for the Performing Arts
November 2, 2002, 8 PM
November 3, 2002, 3 PM
Admission by donation—all proceeds to
The David Spencer
Endowment Encouragement Fund
L’Italiana in Algeri
music by Gioachino Rossini
libretto by Angelo Anelli

Synopsis
The action takes place in Algiers.

Act I
Elvira, the wife of Mustafà, the Bey of Algiers, laments that her husband no longer loves her. Zulma (her confidante) and a chorus of Eunuchs advise her to accept her lot. Mustafà enters in a temper; he wants an Italian woman, and gives Haly, his captain, six days to find one. Lindoro, an Italian enslaved by Mustafà, languishes for his distant love. Mustafà then informs Lindoro that he must marry Elvira so that Mustafà can be rid of her.

Offshore a ship has been wrecked and its passengers taken prisoner. Among them, Haly and his men discover an Italian woman, Isabella, and her companion and would-be-suitor, Taddeo. Isabella has been seeking her lover, Lindoro, and laments her cruel destiny, but determines to conquer the Algerians through her womanly wiles. Isabella and Taddeo argue about their relationship, but end by agreeing to pose as uncle and niece.

Back at the palace Mustafà offers to allow Lindoro to leave immediately for Italy if he takes Elvira with him. Realizing this is his chance to escape, Lindoro agrees. Haly brings news of the Italian woman, and Mustafà orders his court to assemble, anticipating this new pleasure. As the first finale begins, Isabella is brought in and Mustafà and the chorus marvel at her beauty; she flirts with the Bey to entrap him. When Taddeo forces his way into the hall, Mustafà threatens to impale him, but then accepts Isabella’s ‘uncle’. Elvira, Zulma, and Lindoro come to say farewell; Isabella and Lindoro
recognize each other and all express stupefaction in a grand ensemble of onomatopoeic nonsense during which Isabella acquires Lindoro as her slave.

Act II

Mustafà has fallen in love with Isabella. Haly counsels Elvira to be patient while Isabella’s wiles make a fool of the Bey. Isabella and Lindoro plan their escape. In order to impress Isabella, Mustafà makes Taddeo his ‘Kaimakan’ and has him dressed in Turkish costume. Isabella prepares to receive the Bey, ordering Lindoro to bring coffee for at least three and tells Elvira to observe how to handle a man. Mustafà, Taddeo, and Lindoro watch from within while Isabella completes her dressing. Mustafà arranges to signal by sneezing the moment that the others should leave him alone with Isabella; the quintet that follows is punctuated by several ‘atchoos’, which are ignored. Isabella invites Elvira to take coffee with them and Mustafà understands that he has been tricked. Haly declares that Italian women excel at making men love them and warns men to take care. Lindoro tells Mustafà that Isabella loves the Bey and wants to make him her ‘Pappataci’, an honourable title given to men who sleep and eat while allowing their women to do just as they please.

In the second finale, Isabella has arranged a ceremony to transform the Bey into a ‘Pappataci’ and has given the Eunuchs and guards much wine. Once Mustafà has been clothed as ‘Pappataci’ Isabella confers the oath in which he swears to be deaf and blind to all her enterprises. Mustafà eats and drinks as the Italians slip away to the waiting ship. Taddeo, realizing that Isabella loves Lindoro, tries to alert the Bey but the latter fulfills his duty as ‘Pappataci’; rather than face Mustafà’s wrath, Taddeo joins the Italians. Elvira, Zulma, and Haly reveal the deceit to Mustafà; he begs Elvira’s forgiveness and renounces Italian women. The entire ensemble proclaims that a woman cannot be kept from having her way.
The Cast

**Saturday**

Mustafa
Justin Welsh

Elvira
Jennifer Farrell

Zulma
Mia Harris

Hoby
Andrew Jameson

Lindoro
Ian Paul

Isabella
Erinn Evdokimoff

Taddeo
Todd Delaney

**Sunday**

Pierre Hungr

Paula McNeil

Dionne Sellinger

Michael Mori

John Arsenault*

Heidi Mundel

John Conlon

**Eunuchs/Pirates**

David English, John Hales, Riley McMitchell, Lyndon Surjik, John Weng

**Guards**

Craig Johnson, Cory Esaryk

**Mustafa's Harem**

Katie Cross, Sandra Stringer

**Isabella's Maids**

Amy Lafroy, Janet Vandertol

*appearing courtesy of the Canadian Actor's Equity
Production Team

**Director**
Nancy Hermiston

**Conductor**
Richard Epp

**Pianist**
Donna Falconer

**Stage Manager**
Colleen Cotton

**Set Design**
Nancy Hermiston
Cameron McGill

**Lighting**
Cameron McGill

**Properties**
Nancy Hermiston
Valerie Moffat

**Costumes**
Robert Prince
Alexandria Beck
Parvin Mirhady

**Makeup**
Nell Volrich

**Hair**
Enter Elke Englicht

**Production Assistants**
John Conlon
Pierre Hungr
Krzysztof Biernacki
Craig Johnson
Alex Good

**Surtitles**
Neema Bickersteth
Sandra Stringer
Lucas Wong

**Repétiteurs**
Donna Falconer
Christopher Wong
Lucas Wong

**Poster Design**
Shauna Martin
Justin Welsh

**Program**
Sandra Stringer

**Publicity**
Justin Welsh

**Opera Ensemble Executive**
Janet Vandertol
Christie Avril
Paula McNeil
Neema Bickersteth
Justin Welsh
Sandra Stringer
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 Gärtnerei 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. Last year, the Ensemble performed 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. Since the March 2001 production of The Crucible was a co-production with the City Theatre in Usti, Ms. Hermiston was invited to direct its Czech premiere in October 2001 and was accompanied by select students, past and present, who appeared in the production. In the summer of 2002, the Ensemble returned to the Czech Republic and Germany to repeat last summer's successful production of The Cunning Little Vixen. In addition, a new production of Massenet's Manon, sung in French, was mounted at the Usti nad Labem City Theatre. 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 Ulisse in patria with the Ensemble Ruggiero, sponsored by the Italian Cultural Centre in Vancouver, BC. The Ensemble also toured the Lower Mainland and interior of BC with their children's show, Opera Night in Canada in 2001/2002.
Special Thanks

The UBC School of Music, the Chan Centre Staff and Crew, 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 Friends of the UBC Opera Ensemble, Emanuela Marcante and Il Ruggiero, and the Italian Cultural Institute of Vancouver.

Please join us for our upcoming performances:

Opera Tea
November 24, 2002
2pm
Robson Square
Information: 604-822-3113

The Merry Widow by Franz Lehar

Chan Centre for the Performing Arts
December 12, 13, 14
8pm
December 15
3pm

Tickets available through Ticketmaster at 604-280-3311, on-line at www.ticketmaster.ca, or in person at the Chan Centre Ticket Office.
This production was made possible by the generous assistance from the following:

Benjamin Moore
Colour Experts

Dunbar Lumber

Alternative

and Shafique Shivji,

and by:

Istituto Italiano di Cultura
Vancouver

Italian Government Cultural Office