

ROLE OF ISABELLA IN G.A. ROSSINI'S *L'ITALIANA IN ALGERI*

by

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
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ABSTRACT

The thesis for the Master of Music degree in Opera
Consists of the performance of a major role in one full
Opera production.

I performed the role of Isabella in G.A. Rossini's
L'Italiana in Algeri on November 3, 2002.

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

Mustafâ 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, Mustafâ 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. Mustafâ, Taddeo, and Lindoro watch from within while Isabella completes her dressing. Mustafâ 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 Mustafâ 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 Mustafâ 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 Mustafâ has been clothed as 'Pappataci' Isabella confers the oath in which he swears to be deaf and blind to all her enterprises. Mustafâ 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 Mustafâ's wrath, Taddeo joins the Italians. Elvira, Zulma, and Haly reveal the deceit to Mustafâ; 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

	<i>Saturday</i>	<i>Sunday</i>
<i>Mustafa</i>	Justin Welsh	Pierre Hungr
<i>Elvira</i>	Jennifer Farrell	Paula McNeil
<i>Zulma</i>	Mia Harris	Dionne Sellinger
<i>Hafy</i>	Andrew Jameson	Michael Mori
<i>Lindoro</i>	Ian Paul	John Arsenault*
<i>Isabella</i>	Erinn Evdokimoff	Heidi Mundel
<i>Taddeo</i>	Todd Delaney	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

Production Team

<i>Director</i>	<i>Costumes</i>	<i>Repetiteurs</i>
Nancy Hermiston	Robert Prince Alexandria Beck	Donna Falconer Christopher Wong
<i>Conductor</i>	Parvin Mirhady	Lucas Wong
Richard Epp	<i>Makeup</i>	<i>Poster Design</i>
<i>Pianist</i>	Nell Volrich	Shauna Martin Justin Welsh
Donna Falconer	<i>Hair</i>	<i>Program</i>
<i>Stage Manager</i>	Elke Englitch	Sandra Stringer
Colleen Cotton	<i>Production Assistants</i>	<i>Publicity</i>
<i>Set Design</i>	John Conlon Pierre Hungr Krzysztof Biernacki	Justin Welsh
Nancy Hermiston Cameron McGill	Craig Johnson Alex Good	<i>Opera Ensemble Executive</i>
<i>Lighting</i>		Janet Vandertol Christie Avril Paula McNeil
Cameron McGill	<i>Surtitles</i>	Neema Bickersteth Justin Welsh Sandra Stringer
<i>Properties</i>	Neema Bickersteth Sandra Stringer Lucas Wong	
Nancy Hermiston Valerie Moffat		

*appearing courtesy of the Canadian Actor's Equity

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. 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 Ulisses 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.