Abstract

Preparing an operatic role is a very extensive process for a student singer. Problems that confront a young singer when challenged with a new role are numerous. Aside from having to prepare vocally for the role there are many other aspects of the preparation process that are equally as difficult. The role which I prepared was the Count Almaviva in Le Nozze di Figaro by W.A. Mozart. Due to the fact that I was to perform the opera in Italian I completed a word by word translation of the entire opera. I also had to learn how to correctly pronounce each word that I sang so that the audience would understand what I said. I spent countless hours working on vocal production and an equal amount in rehearsal while learning how to perform this highly specialized form of music. In conclusion to the performances I found that I had a far greater ability to perform Mozart’s music while possessing a solid understanding of the Italian language.
Acknowledgements and Special Thanks
The David Spencer Endowment Encouragement Fund
The Chan Family
Martha Lou Henley Charitable Foundation
Vancouver Opera Association
Irvng Guttmann
The UBC School of Music Faculty and Staff
Theatre at UBC
Vancouver Opera Guild
Waterfront Theatre
Friends of the UBC Opera Ensemble
Staff of the Chan Centre for the Performing Arts

Silent Auction donors:
Vancouver Opera
Vancouver Symphony Orchestra
The Fairmont Hotel
Carole and Lionel Jinks
Eric Chan (Mercedes Benz)
Parvin Milhady
Judith Forszt
Ben Heppner
Miss Coquette
Romano's Macaroni Grill
VanDusen Botanical Garden
Harbour Cruise Ltd.
RG Properties Ltd.
Diane Farris Gallery
Bard on the Beach
Van Cheong Tea Palace
Red Door
Chloé Hurst
Nancy Hermiston
Lisa-Dawn Klltau
Michael Mori
Ian Taylor/UBC Botanical Gardens

Dale Throness
Richard Epp
Elke Englicht
Neelum Sharmn
Rhonda Nichols
The Barefoot Contessa
Grace U
Staples
David Boothroyd
Jennifer Farrel
Andrew Jameson
Andrew Stewart
Rose-Ellen Nichols
The Vancouver Art Gallery
Minae Holiday Village and
Melanie McTaggart
JB Designs, Calgary AB

The Marriage of Figaro

Director: Nancy Hermiston
Conductor: Tyrone Paterson

March 2, 3, 4 2006, 8 pm
March 5, 2006 3 pm

Presented by the UBC Opera Ensemble in cooperation with

This production was made possible by the generous assistance of:
We invite you to visit our art exhibit in the foyer of the Chan Centre during the intermission.

Situated on Vancouver's prestigious Gallery Row, Chali-Rosso Art Gallery offers museum quality, original lithographs, etchings and woodcuts created by Marc Chagall, Salvador Dali, Joan Miro, Pablo Picasso and others with each work accompanied by meticulous documentation. Professional advice and information about art investment and management is available as well.

"If I create from the heart, nearly everything works; if from the head almost nothing."  
- Chagall

"Every child is an artist. The problem is how to remain an artist once we grow up."  
- Picasso

A NOTE FROM THE DIRECTOR:

Le Nozze di Figaro is the UBC Opera Ensemble's celebration of Mozart's 250th birthday. What a privilege and pleasure it is, to be able to bring his opera to life once more, celebrating his genius and the wonderful talent of our young performers here at the School of Music. A second reason for bringing this opera to UBC's Chan Centre at this time is that the Opera Ensemble and its Director, Professor Nancy Hermiston, would like to acknowledge and celebrate the wonderful contribution that our President, Dr. Martha Piper, has made to this university, as well as to the cause of higher education across the province, the country, and indeed the world.

The UBC Opera Ensemble has appreciated Dr. Piper's unfailing interest in their work and her generous support for their tours and performances across B.C., Canada and Europe. We wish her the very best in her future endeavors and want her to know that we will miss her vision, energy and dedication to this university. But most of all we will miss her.

Thank you Dr. Piper. We dedicate these performances of Mozart's masterpiece to you.
**Synopsis**

**ACT I.** A country estate outside Seville, late eighteenth century. While preparing for their wedding, the valet Figaro learns from the maid Susanna that their philandering employer, Count Almaviva, has designs on her. At this the servant vows to outwit his master. Before long the scheming Bartolo enters the servants' quarters with his housekeeper, Marcellina, who wants Figaro to marry her to cancel a debt he cannot pay. After Marcellina and Susanna trade insults, the amorous page Cherubino arrives, revealing his infatuation with all women. He hides when the Count shows up, furious because he caught Cherubino flirting with Barbarina, the gardener's daughter. The Count pursues Susanna but conceals himself when the gossiping music master Don Basilio approaches. The Count steps forward, however, when Basilio suggests that Cherubino has a crush on the Countess. Almaviva is enraged further when he discovers Cherubino in the room. Figaro returns with fellow servants, who praise the Count's progressive reform in abolishing the droit du seigneur—the right of a noble to take a manservant's place on his wedding night. Almaviva assigns Cherubino to his regiment in Seville and leaves Figaro to cheer up the unhappy adolescent.

**ACT II.** In her boudoir, the Countess laments her husband's waning love but plots to chasten him, encouraged by Figaro and Susanna. They will send Cherubino, disguised as Susanna, to a romantic assignation with the Count. Cherubino, smitten with the Countess, appears, and the two women begin to dress the page for his farcical rendezvous. While Susanna goes out to fetch a ribbon, the Count knocks at the door, furious to find it locked. Cherubino quickly hides in a closet, and the Countess admits her husband, who, when he hears a noise, is skeptical of her story that Susanna is inside the wardrobe. He takes his wife to fetch some tools with which to force the closet door. Meanwhile, Susanna, having observed everything from behind a screen, helps Cherubino out a window, and then takes his place in the closet. Both Count and Countess are amazed to find her there. All seems well until the gardener, Antonio, storms in with crushed geraniums from a flowerbed below the window. Figaro, who has run in to announce that the wedding is ready, pretends he who jumped from the window, taking a sprained ankle. Marcellina, Bartolo and Basilio burst into the room waving a court summons for Figaro, which delights the Count, as this gives him an excuse to delay the wedding.

**ACT III.** In an audience room where the wedding is to take place, Susanna leads the Count on with promises of a rendezvous in the garden. The nobleman, however, grows doubtful when he spies her conspiring with Figaro; he vows revenge. Marcellina is astonished but thrilled to discover that Figaro is in fact her long-lost natural son by Bartolo. Mother and son embrace, provoking Susanna's anger until she too learns the truth. Finding a quiet moment, the Countess recasts her past happiness, then joins Susanna in composing a letter that invites the Count to the garden that night. Later, during the marriage ceremony of Figaro and Susanna, the bride manages to slip the note, sealed with a hatpin, to the Count, who pricks his finger, dropping the pin, which Figaro observes.

**ACT IV.** In the moonlit garden, Barbarina, after unsuccessfully trying to find the lost hatpin, tells Figaro and Marcellina about the coming assignation between the Count and Susanna. Basilio counsels that it is wise to play the fool. Figaro inveighs against women and hides when he sees Susanna and the Countess, who are masquerading for their assignation. By now Figaro understands the joke and, joining the fun, makes exaggerated love to Susanna in her Countess disguise. The Count returns, seeing, or so he thinks, Figaro with his wife. Outraged, he calls everyone to witness his judgment, but now the real Countess appears and reveals the ruse. Grasping the truth at last, the Count begs her pardon. All are reunited, and so ends this "mad day" at the court of the Almavivas.
Tyrone Paterson

Tyrone Paterson is currently enjoying his eighth season as Artistic Director and Principal Conductor of Opera Lyra Ottawa. He has lead performances throughout Europe, the United States, and Asia and has appeared with numerous companies across Canada. Recent performances include Turandot for both Vancouver Opera and Calgary Opera, gala concerts with Opera de Quebec and Manitoba Opera, and Roméo et Juliette for Opera Lyra Ottawa. Notable past engagements include Lucia di Lammermoor with Opera Carolina featuring Sumi Jo; Brócoli’s Russian masterpiece Prince Igor for the National Theater of Moravia-Silesia; La Traviata and Rigoletto for Opera Constanta in Romania; Tosca for the Oper Air Festival in Austria; Jenůfa at the Hukvaldy Festival; Bartók’s Blue Beard’s Castle in the Czech Republic; Turandot for the Hawaii Opera Theatre; The Magic Flute in Beijing and concerts with the International Music Festival in Macau. He is an active proponent of music education and was instrumental in creating OLO’s current Young Artists Training Programme. Upcoming engagements include Medea in Palermo, Italy; Aida with the Nashville Opera; Die Fledermaus with Manitoba Opera; and Faust with Opera Lyra Ottawa. Mr. Paterson also serves as Music Advisor and Principal Conductor for Manitoba Opera and is an Advisor to Opera Hong Kong.

The Cast

March 2/4

Susanna
Jennifer Farrell

Figaro
Andrew Stewart

Countess
Whitney-Leigh Sloan

Count
John Conlon

Marcellina
Mito Lowry

Baritone
David English

Cherubino
Dionne Sellinger

Don Basilio
Stephen Bell

Don Curzio
Tomas Bikok

Antonio
Michael Mori

Barbara
Telya Kasahara

Village Girls
Leah Field

Heathir Kadonaga

March 3/5

Michelle Keobke

Tom Corbell

Diana Oros-Wilder

Andrew Jameson

Rose Ellen Nichols

Jeremy Bowes

Erl Fisher

Adam Fisher

Adrian Gioubert

Scott Brooks

Madeline Lucy Smith

Chloé Hurst

The Chorus

Linda Baird

Jessica Bowes

DJ Calhoun

Brent Calis

Shannon Chan-Kent

Nell Craighead

Hilary Darrel

Kadonaga

Adam Da Ros

Seth Drabinsky

Rachel Fenlon

Leah Field

John Hales

Chloé Hurst

Yoonkyoung Caroline

Jang

Bryn Jones

Paul Alexander Just

Lisa-Dawn Kittlau

Brian Lee

Elaine Le

Kevin Lee

Kevin Louden

John Marino

Gina McLeish

Melanie McToggart

Mimi Miller

Matt Mori

Stephanie Nakagawa

Carolina Piato

Balisteros

Angellee Rye

Dana Sharp

Lauren Solomon

Sarah Steiner

Ian Taylor

Alison Temple

Stephan Van Eeden

Evie Vassilokaidis

* Appearing Courtesy of the Canadian Actors Equity Association

* Appearing Courtesy of the Canadian Actors Equity Association

The Comforts of Home

Located in Downtown Vancouver, Sunset Inn & Suites is within easy walking distance of the beach, English Bay, Stanley Park and Robson Street. We offer well appointed suites with fully-equipped kitchens, separate bedrooms and living areas, private balconies, free guest parking and two complimentary services. Come home to the Sunset Inn & Suites. Call or visit us online today.
UBC Symphony Orchestra

Violin 1
Su-Fan Yu (Concertmaster)
Grace Tsang (Assistant)
Hyunah Kim
Ji-Young Park
Sherry Chuang
Samuel Tsui
Lowyn Ball
Isabelle Mousseau
James Wei
Alana Chang

Violin 2
Erin James (Principal)
Andrea White
Bora Lee
Francis Wu
Alisa van Dijk
Yun Jung
Astrid Stahl
Puya Froushbakhsh

Violas
Chantel Lemire (Principal)
Felisah Hernandez
Eric Edlington-Hryb
John Kastelic
Steven Lin
Jeffrey Chow
Felissa Hernandez

Cello
Sabrina Tsou (Principal)
Cris Derksen
My Kyung Kim
Nick Epperson

Bass
Adam R. Jones (Principal)
Michael Finnegan Vaughan
Muriel Lavieri

Flute
Susan Lee (Principal)
Laura McCallum

Oboe
Morgan Zentner (P)
Dan Shook

Clarinet
Alice Liu (P)
Ian Munro

Bassoon
Tristan Lambert (Principal)*
Mark Deguss

Horn
Mindy Liang (Principal)
Nick Anderson

Trumpet
John Tetro (Principal)
Jenny Gruber

Timpani
Annabelle Ip

DID YOU KNOW...
UBC Opera Ensemble hires professional conductors, designers, and directors for its productions?

You can help support the UBC Opera Ensemble by making a donation to the David Spencer Endowment Encouragement Fund, a fund created to support the young artists of UBC.

For more information or to make a gift, call 604.822.8246
The UBC Opera Ensemble's annual co-productions with the opera house in the Czech Republic's Usti nad Labem regularly garner rave reviews. Last summer's operas were Handel's Xerxes, conducted by Richard Epp and directed by Martin Otava, and Mozart's Così fan tutte, conducted by Norbert Baxa and directed by Nancy Hermiston, Director of the Voice and Opera Division. A highlight of the trip was the performances of Così in the Stavovsky Theatre where Mozart himself once worked. The Ensemble looks forward to returning to the Czech Republic this summer.

Other summer performance highlights for the Ensemble included a production of Gilbert and Sullivan's HMS Pinafore directed by Nancy Hermiston, with the Vancouver Opera Orchestra and conductor/alumnus Leslie Data, and an August engagement for A Merry Old Evening of Opera at Bard on the Beach. Leslie Data and the members of the Vancouver Opera Orchestra once again joined the Ensemble for these sold-out performances.

The Ensemble celebrates Mozart's birthday year with Le Nozze di Figaro, March 2-5, 2006. In January, they travelled to Prince George and they performed The Magic Flute with conductor Leslie Dala and the Prince George Symphony Orchestra. Members of the Ensemble also joined Christopher Gaze and the VSO for a Tea and Trumpets concert on February 2, 2006. Jennifer Farrell, John Arsenaull and Rose Ellen Nichols, along with the Opera Ensemble, will join the VSO and conductor Bramwell Tovey for a production of Dido and Aeneas at the Chan Centre on March 31 and April 1.

Many of our students performed in Turandot, Vancouver Opera's first fall production, and John Arsenaull was also a soloist in Dialogues of the Carmelites in November. Two UBC singers, Tetsu Kashiwara and Michael Mori, are the official understudies for the Vancouver Opera Ensemble in their production of a new opera by UBC sessional lecturer Ramona Luengen, Naomi's Road.

In May the Ensemble joins the School of Nursing and the BC History of Nursing Society to present Timothy Sullivan's opera Florence: The Lady with the Lamp before returning to their European operatic home, Usti nad Labem in the Czech Republic, where they will sing in a new production of The Marriage of Figaro with conductor Tyrone Paterson and director Martin Otava, and Don Giovanni with conductor Norbert Baxa and Director Josef Novak.
Acknowledgements and Special Thanks
The David Spencer Endowment Encouragement Fund
The Chan Family
Martha Lou Henley Charitable Foundation
Vancouver Opera Association
Irving Guttman
The UBC School of Music Faculty and Staff
Theatre at UBC
Vancouver Opera Guild
Waterfront Theatre
Friends of the UBC Opera Ensemble
Staff of the Chan Centre for the Performing Arts

Silent Auction donors:
Vancouver Opera
Vancouver Symphony Orchestra
The Fairmont Hotel
Carole and Lionel Jinks
Eric Chan (Mercedes Benz)
Parvin Milhady
Judith Forst
Ben Happner
Miss Coquette
Romano's Macaroni Grill
VanDusen Botanical Garden
Harbour Cruise Ltd.
RG Properties Ltd.
Diane Farris Gallery
Bard on the Beach
Van Cheong Tea Palace
Red Door
Chloé Hurst
Nancy Hermiston
Lisa-Dawn Kiltau
Michael Mori
Ian Taylor/UBC Botanical Gardens

Dale Throness
Richard Epp
Elke Englert
Neelum Sharmn
Rhonda Nichols
The Barefoot Contessa
Grace Li
Staples
David Boothroyd
Jennifer Farrell
Andrew Jameson
Andrew Stewart
Rose-Ellen Nichols
The Vancouver Art Gallery
Minac Holiday Village and
Melanie McTaggart
JB Designs, Calgary AB

The Marriage of Figaro

Director: Nancy Hermiston
Conductor: Tyrone Paterson
March 2, 3, 4 2006, 8 pm
March 5, 2006 3 pm

Presented by the UBC Opera Ensemble in cooperation with

This production was made possible by the generous assistance of:
We invite you to visit our art exhibit in the foyer of the Chan Centre during the intermission.

Situated on Vancouver's prestigious Gallery Row, Chali-Rosso Art Gallery offers museum-quality, original lithographs, etchings, and woodcuts created by Marc Chagall, Salvador Dalí, Joan Miró, Pablo Picasso, and others, with each work accompanied by meticulous documentation. Professional advice and information about art investment and management is available as well.

"If I create from the heart, nearly everything works. If from the head, almost nothing."

- Chagall

"Every child is an artist. The problem is how to remain an artist once we grow up."

- Picasso

A NOTE FROM THE DIRECTOR:

Le Nozze di Figaro is the UBC Opera Ensemble's celebration of Mozart's 250th birthday. What a privilege and pleasure it is to be able to bring his opera to life once more, celebrating his genius and the wonderful talent of our young performers here at the School of Music. A second reason for bringing this opera to UBC's Chan Centre at this time is that the Opera Ensemble and its Director, Professor Nancy Hermiston, would like to acknowledge and celebrate the wonderful contribution that our President, Dr. Martha Piper, has made to this university, as well as to the cause of higher education across the province, the country, and indeed the world.

The UBC Opera Ensemble has appreciated Dr. Piper's unfailing interest in their work and her generous support for their tours and performances across B.C., Canada, and Europe. We wish her the very best in her future endeavours and want her to know that we will miss her vision, energy and dedication to this university. But most of all we will miss her.

Thank you Dr. Piper. We dedicate these performances of Mozart's masterpiece to you.

The Marriage of Figaro
(Le nozze di Figaro)

By Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte

Opera in Four Acts
Premiere, May 1, 1786, Vienna.

Director, Nancy Hermiston
Conductor, Tyrone Paterson
featuring UBC Opera Ensemble and the UBC Symphony Orchestra

There will be one 20-minute intermission

Chan Shun Concert Hall
March 2, 3, 4, 5, 2006

This production is made possible by generous assistance of the Chan Endowment Fund of the University of British Columbia and the David Spencer Endowment Encouragement Fund
**Synopsis**

ACT I. A country estate outside Seville, late eighteenth century. While preparing for their wedding, the valet Figaro learns from the maid Susanna that their philandering employer, Count Almaviva, has designs on her. At this the servant vows to outwit his master. Before long the scheming Bartolo enters the servants' quarters with his housekeeper, Marcellina, who wants Figaro to marry her to cancel a debt he cannot pay. After Marcellina and Susanna trade insults, the amorous page Cherubino arrives, reveling in his infatuation with all women. He hides when the Count shows up, furious because he caught Cherubino flirting with Barbarina, the gardener's daughter. The Count pursues Susanna but conceals himself when the gossiping music master Don Basilio approaches. The Count steps forward, however, when Basilio suggests that Cherubino has a crush on the Countess. Almaviva is enraged further when he discovers Cherubino in the room. Figaro returns with fellow servants, who praise the Count's progressive reform in abolishing the droit du seigneur—the right of a noble to take a manservant's place on his wedding night. Almaviva assigns Cherubino to his regiment in Seville and leaves Figaro to cheer up the unhappy adolescent.

ACT II. In her boudoir, the Countess laments her husband's waning love but plots to chasten him, encouraged by Figaro and Susanna. They will send Cherubino, disguised as Susanna, to a romantic assignation with the Count. Cherubino, smitten with the Countess, appears, and the two women begin to dress the page for his farcical rendezvous. While Susanna goes out to find a ribbon, the Count knocks at the door, furious to find it locked. Cherubino quickly hides in a closet, and the Countess admits her husband, who, when he hears a noise, is skeptical of her story that Susanna is inside the wardrobe. He takes his wife to fetch some tools with which to force the closet door. Meanwhile, Susanna, having observed everything behind a screen, helps Cherubino out a window, and then takes his place in the closet. Both Count and Countess are amazed to find her there. All seems well until the gardener, Antonio, storms in with crushed geraniums from a flowerbed below the window. Figaro, who has run in to announce that the wedding is ready, pretends it was he who jumped from the window, taking a sprained ankle. Marcellina, Bartolo and Basilio burst into the room waving a court summons for Figaro, which delights the Count, as this gives him an excuse to delay the wedding.

ACT III. In an audience room where the wedding is to take place, Susanna leads the Count on with promises of a rendezvous in the garden. The nobleman, however, grows doubtful when he spies her conspiring with Figaro; he vows revenge. Marcellina is astonished but thrilled to discover that Figaro is in fact her long-lost natural son by Bartolo. Mother and son embrace, provoking Susanna's anger until she too learns the truth. Finding a quiet moment, the Countess recollects her past happiness, then joins Susanna in composing a letter that invites the Count to the garden that night. Later, during the marriage ceremony of Figaro and Susanna, the bride manages to slip the note, sealed with a hatpin, to the Count, who pricks his finger, dropping the pin, which Figaro observes.

ACT IV. In the moonlit garden, Barbarina, after unsuccessfully trying to find the lost hatpin, tells Figaro and Marcellina about the coming assignation between the Count and Susanna. Basilio counsels that it is wise to play the fool. Figaro inveighs against women and hides when he sees Susanna and the countess approach, readying themselves for their masquerade. Alone, Susanna rhapsodizes on her love for Figaro, but he, overhearing, thinks she means the Count. Susanna hides in time to see Cherubino woo the Countess—now disguised in Susanna's cloak—until Almaviva chases him away and sends his wife, whom he thinks is Susanna, to an arbor, to which he will follow later. By now Figaro understands the joke and, joining the fun, makes exaggerated love to Susanna in her Countess disguise. The Count returns, seeing, as so he thinks, Figaro with his wife. Outraged, he calls everyone to witness his judgment, but now the real Countess appears and reveals the ruse. Grasping the truth at last, the Count begs her pardon. All are reunited, and so ends this "mad day" at the court of the Almavivas.
Tyrone Paterson

Tyrone Paterson is currently enjoying his eighth season as Artistic Director and Principal Conductor of Opera Lyra Ottawa. He has led performances throughout Europe, the United States, and Asia and has appeared with numerous companies across Canada. Recent performances include Turandot for both Vancouver Opera and Calgary Opera, gala concerts with Opera de Quebec and Manitoba Opera, and Roméo et Juliette for Opera Lyra Ottawa. Notable past engagements include Lucia di Lammermoor with Opera Carolina featuring Sumi Jo; Brodsky’s Russian masterpiece Prince Igor for the National Theater of Moravia-Silesia; La Traviata and Rigoletto for Opera Constanta in Romania; Tosca for the Opéra Air Festival in Austria; Jenůfa at the Hukvaldy Festival; Bartók’s Blue Beard’s Castle in the Czech Republic; Turandot for the Hawai‘i Opera Theatre; The Magic Flute in Bejing and concerts with the International Music Festival in Macau. He is an active proponent of music education and was instrumental in creating OLO’s current Young Artists Training Programme. Upcoming engagements Include Medea in Palermo, Italy; Alida with the Nashville Opera; Die Fledermaus with Manitoba Opera; and Falstaff with Opera Lyra Ottawa. Mr. Paterson also serves as Music Advisor and Principal Conductor for Manitoba Opera and is an Advisor to Opera Hong Kong.

The Cast

<table>
<thead>
<tr>
<th>March 2/4</th>
<th>March 3/5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Susanna</td>
<td>Jennifer Farrell*</td>
</tr>
<tr>
<td>Figaro</td>
<td>Andrew Stewart</td>
</tr>
<tr>
<td>Countess</td>
<td>Whitney-Leigh Sloan</td>
</tr>
<tr>
<td>Count</td>
<td>John Conlon</td>
</tr>
<tr>
<td>Marcellina</td>
<td>Milo Lowry</td>
</tr>
<tr>
<td>Bartolo</td>
<td>David English</td>
</tr>
<tr>
<td>Cherubino</td>
<td>Dionne Seltlinger</td>
</tr>
<tr>
<td>Don Basilio</td>
<td>Stephen Bell*</td>
</tr>
<tr>
<td>Don Curzio</td>
<td>Tomas Bujok</td>
</tr>
<tr>
<td>Antonio</td>
<td>Michael Mori*</td>
</tr>
<tr>
<td>Barbarina</td>
<td>Telya Kasahara</td>
</tr>
<tr>
<td>Village Girls</td>
<td>Leah Field</td>
</tr>
<tr>
<td></td>
<td>Heathir Kadonaga</td>
</tr>
</tbody>
</table>

The Choruses

Lisa Baird*    Yoon Young Caroline
Jessica Bowes  Jong
DJ Calhoun      Bryn Jones
Brent Callis   Paul Alexander Just
Shannon Chan-Kent Lisa-Dawn Kithou
Nell Craighead  Brian Lee
Hather Darrel-  Elaine Lee
Kadonaga       Kevin Lee
Adam Da Ros     David Locke-Norton
Seth Drabinsky  Kevin Louden
Rachel Fenion   John Marino
Leah Field      Gina McLellan
John Hales      Melanie McToggart
Chloé Hurst     Mimi Miller

* Appearing Courtesy of the Canadian Actors Equity Association
UBC Symphony Orchestra

Violin 1
Su-Fan Yu (Concertmaster)
Grace Tsang (Assistant)
Hyunah Kim
Ji-Young Park
Sherry Chuang
Samuel Tsui
Llowyn Ball
Isabelle Moussau
James Wells
Alana Chang

Violin 2
Erin James (Principal)
Andrea White
Bora Lee
Francis Wu
Alisa van Dijk
Yun Jung
Astrid Stahl
Puya Frousballsh

Violas
Chantal Lemire (Principal)
Felisah Hernandez
Eric Edington-Hryb
John Kastelic
Steven Liu
Jeffrey Chow
Felissa Hernandez

Cello
Sabrina Tsou (Principal)
Cris Derksen
My Kyung Kim
Nick Epperson

Bass
Adam R. Jones (Principal)
Michael Finnegan Vaughan
Muriel Lavieri

Flute
Susan Lee (Principal)
Laura McCallum

Oboe
Morgan Zentner (P)
Dan Shook

Clarinet
Alice Liu (P)
Ian Munro

Bassoon
Tristan Lambert (Principal)*
Mark Deguss

Horn
Mindy Liang (Principal)
Nick Anderson

Trumpet
John Tetro (Principal)
Jenny Gruber

Timpani
Annabelle Ip

The Production Team

Director
Nancy Hermiston

Conductor
Tyrone Paterson

Assistant Stage Managers
Melissa Eyes
Melania Radelicki

Set Design
Allessia Carpoca

Lighting Design
Jeremy Baxter

Costumes
Parvin Mirhady
Gina McLellan
Rose Ellen Nichols

Set Painters
Skai Fowler
Liz Baca

Wigs and Hair
Elke Englisch
Katie Day

Makeup
Carmen Garcia
Net Varlich
DJ Calhoun

Properties Supervisors
Lynn Burton
Janet Bickford

Reperttours
David Boothroyd
Richard Epp
Michael Onwood

Properties Assistants
Janet Bickford
Lauchlin Johnston

DID YOU KNOW...
UBC Opera Ensemble hires professional conductors, designers, and directors for its productions?

UBC Opera graduates can be heard on stages all over the world, from the Met in New York to our own Vancouver Opera?

You can help support the UBC Opera Ensemble by making a donation to the David Spencer Endowment Encouragement Fund, a fund created to support the young artists of UBC?

For more information or to make a gift, call 604.822.8246

* Appears courtesy of the Vancouver Musicians' Association, Local 145 of the American Federation of Musicians of the United States and Canada
The UBC Opera Ensemble's annual co-productions with the opera house in the Czech Republic's Usti nad Labem regularly garner rave reviews. Last summer's operas were Handel's Xerxes, conducted by Richard Epp and directed by Martin Otava, and Mozart's Così fan tutte, conducted by Norbert Baxa and directed by Nancy Hermiston, Director of the Voice and Opera Division. A highlight of the trip was the performances of Così in the Stavovsky Theatre where Mozart himself once worked. The Ensemble looks forward to returning to the Czech Republic this summer.

Other summer performance highlights for the Ensemble included a production of Gilbert and Sullivan's HMS Pinafore directed by Nancy Hermiston, with the Vancouver Opera Orchestra and conductor/alumnus Leslie Dala, and an August engagement for A Merry Old Evening of Opera at Bard on the Beach, Leslie Dala and the members of the Vancouver Opera Orchestra once again joined the Ensemble for these sold-out performances.

The Ensemble celebrates Mozart's birth year with Le Nozze di Figaro, March 2-5, 2006. In January they travelled to Prince George where they performed The Magic Flute with conductor Leslie Dala and the Prince George Symphony Orchestra. Members of the Ensemble also joined Christopher Gaze and the VSO for a Tea and Trumpets concert on February 2, 2006. Jennifer Farrell, John Arsenaault and Rose Ellen Nichols, along with the Opera Ensemble, will join the VSO and conductor Bramwell Tovey for a production of Dido and Aeneas at the Chan Centre on March 31 and April 1.

Many of our students performed in Turandot, Vancouver Opera's first fall production, and John Arsenaault was also a soloist in Dialogues of the Carmelites in November. Two UBC singers, Teiya Kasahara and Michael Mort, are the official understudies for the Vancouver Opera Ensemble in their production of a new opera by UBC sessional lecturer Ramona Luwegge, Naomi's Road.

In May the Ensemble joins the School of Nursing and the BC History of Nursing Society to present Timothy Sullivan's opera Florence: The Lady with the Lamp before returning to their European operatic home, Usti nad Labem in the Czech Republic, where they will sing in a new production of The Marriage of Figaro with conductor Tyrone Paterson and director Martin Otava, and Don Giovanni with conductor Norbert Baxa and Director Josef Novak.