ROLE OF SCHAUNARD IN LA BOHEME
COMPOSER: GIACOMO PUCCINI

by

DAVID LONDON ENGLISH

B.Mus., University of British Columbia, 2005

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES

(Opera)

THE UNIVERSITY OF BRITISH COLUMBIA

March 2007

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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 in the first or second year.

My major role in one full opera production was Schaunard performed in *La Bohème* on February 8th and 10th of 2007.
La Bohème

Director: Nancy Hermiston
Conductor: Neil Varon

February 8, 9, 10, 2007, 8 pm
February 11, 2007, 3 pm

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La Bohème

Music by Giacomo Puccini
Libretto by Giuseppe Giacosa and Luigi Illica
after the novel by Henry Murger

Director, Nancy Hermiston
Conductor, Neil Varon
featuring UBC Opera Ensemble
and UBC Symphony Orchestra

There will be one 20-minute intermission

Chan Shun Concert Hall
February 8, 9, 10, 11, 2007

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. In the four bohemians' garret.
Marcello is painting while Rodolfo gazes out of the window. As they have no fire, they use the manuscript of Rodolfo's drama for fuel. Colline, the philosopher, enters shivering and disgruntled at not having been able to pawn some books. Schaunard, the musician of the group, arrives with food, wood, wine, and money, and he explains the source of his riches — a job with an English gentleman. Nobody listens, but they fall ravenously upon the food, which is removed by Schaunard, leaving only the wine. While they drink, Benoit, the landlord, arrives to collect the rent. They flatter him and give him wine. In his drunkenness, he recites his amorous adventures, but when he also declares he is married, they thrust him from the room in comic moral indignation. The rent money is divided for a carousal in the Quartier Latin. The other Bohemians go out, but Rodolfo remains alone in order to work. Some one knocks, and Mimi, whose candle has been snuffed out, asks Rodolfo to light it. She departs, but returns in a few minutes, saying she has forgotten her key. Both candles are extinguished; they stumble in the dark, and Rodolfo finds the key, which he pockets. They relate the story of their varied experiences in the two arias. ("Che gelida manina — What a cold little hand"; and "Si, mi chiamano Mimi — Yes, they call me Mimi.") The waiting friends call Rodolfo impatiently. He wishes to remain at home with Mimi, but she decides to accompany him. Departing they sing of their love. (Duet, Rodolfo and Mimi: "O soave fanciulla — Oh gentle maiden")

Act II. Quartier Latin.
A great crowd on the street, sellers praise their wares. (Chorus: "Aranci, datteri! Caldi i marroni — Oranges, dates! Hot chestnuts."). The friends repair to Cafe Momus. While they eat, Musetta, formerly beloved of Marcello, arrives with her rich government minister admirer Alcindoro. She tries to attract Marcello's attention with a risque song (Song, Musetta: "Quando me'n vo — When I go along"), and succeeds after many efforts. To get rid of Alcindoro, she feigns suffering from a tight shoe and sends him to the shoemaker. During the ensemble, Musetta and Marcello fall into each other's arms and reconcile. The friends wish to pay the bill, but to their consternation find Schaunard's riches gone; the sly Musetta has the entire bill charged to Alcindoro. Marcello and Colline carry Musetta out on their arms amid the applause of the spectators. When all have gone, Alcindoro arrives with the shoe seeking Musetta. The waiter hands him the bill, and horror-stricken at the amount he sinks upon a chair.
ACT III. At the toll gate.

Peddlers come to the city. Mimi, coughing violently, wishes to speak to Marcello, who resides in a little tavern near the barrier where he paints signs for the innkeeper. She tells him of her hard life with Rodolfo, who has abandoned her that night. (Mimi: "O buon Marcello, aiuto! -- Oh, good Marcello, help me!") Marcello tells her that Rodolfo is sleeping at the inn. He has just awakened and is seeking Marcello, and Mimi conceals herself. Rodolfo first claims he left Mimi because of her coquettishness, but finally lets on that he fears she is consumed with a deadly illness and should be comforted by a wealthier suitor. Marcello, out of charity for Mimi, endeavours to silence him, but she has already heard all; she is discovered by her coughing. Marcello joins Musetta, Rodolfo and Mimi are about to separate (Mimi: "Donde lieta usci -- From here she happily left"), but are finally reconciled. Musetta approaches with Marcello, who is jealous. They depart after a fierce quarrel. (Quartet: Mimi, Rodolfo, Musetta, Marcello: "Addio dolce svegliare alla mattina! -- Goodbye, sweet awakening in the morning!")

Act IV. Back in the garret.

Marcello and Rodolfo are seemingly at work, though they are primarily bemoaning the loss of their respective loved ones. (Duet: "O Mimi, tu più non torni" -- O Mimi, will you not return?) Schaunard and Colline arrive with a very frugal dinner. They parody a plentiful banquet, dance and sing. Musetta appears and says that Mimi is back, but she’s very weakened by her illness, and all assist the dying girl. Musetta and Marcello depart to sell Musetta’s earrings to get money for medicine; while Colline and Schaunard leave to pawn Colline’s coat (Colline: "Vecchia zimarra -- Old coat") Mimi and Rodolfo, left alone, recall their past happiness. (Duet, Mimi and Rodolfo: "Sono andati? -- Have they gone?") The others return, and while Musetta prays aloud, Mimi dies. Schaunard checks on Mimi and sadly says that she’s dead, Rodolfo is horrified, cries out Mimi’s name and starts sobbing.
Neil Varon

Neil Varon's conducting career spans almost 30 years and several continents. Born in New York in 1950, Varon studied piano, composition, and conducting at the Juilliard School. Prior to joining the Eastman faculty in 2002, he held positions at Düsseldorf Opera, the Istanbul Opera, the Vienna Chamber Opera, the joint theaters of Krefeld and Mönchengladbach (Germany), the Bremen Opera, and the Nürnberg Opera.

Varon has been a frequent guest in Asia. He conducted the Korean Symphony in Seoul, the Yomiuri Nippon Symphony in Tokyo, and the Kyushu Philharmonic in Fukuoka. In 1991 and 1992 he led the Tokyo Philharmonic in a series of performances of The Magic Flute for the Mozart Festival in Japan.

After completing his second term as general music director of Gelsenkirchen in 1996, Varon concentrated on international guest performances for the next several years. In 1996, he performed in both Japan and Korea, with the Chamber Orchestra of Kanazawa, the orchestra of the Toho Gakuen Academy (Toyama), and the Suwon Philharmonic, Korea. He also led performances with the Frankfurter Chamber Orchestra in the Giuseppe Verdi Hall in Milan, Italy, and conducted a series of performances with the Norddeutsche Philharmonie in Rostock, Germany. In 1997, he traveled to the U.S. to conduct a new production of Humperdinck's lesser-known opera Die Königskinder at the Sarasota Opera. In 1999, Varon made his Swedish debut in Malmö, performing Puccini's Turandot to great critical acclaim.

In addition, Varon has conducted in numerous theaters such as the Hamburg State Opera, the Nürnberg Opera, Staatstheater Wiesbaden, Stuttgart Opera, the Berlin Staatsoper, and the New York City Opera, as well as performing with the Haydn Orchester in Bolzano, Italy, the Conservatory Orchestra at the Toho Gakuen Conservatory in Tokyo, and the Philharmonia Hungarica. He directed the German premiere of Un Re in Ascolta by Luciano Berio in Düsseldorf, and the world premiere of Erinys by Volker David Kirchner in Wuppertal. Varon continues to appear as guest conductor for operas, symphonies, and music festivals throughout Europe and Asia. His concerts have been broadcast by the Westdeutsche Rundfunk, RIAS Berlin, RTL Luxembourg, and the Bayerische Rundfunk.
# The Cast

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<th>Character</th>
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<td>Musetta</td>
<td>Teiya Kasahara</td>
<td>Simone Osborne</td>
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<td>(Feb 8 &amp; 9)</td>
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<td>Ricardio Gimena</td>
<td>Brian Kwangmin Lee</td>
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<td>Andrew Jameson</td>
<td>John Conlon* (Feb 9)</td>
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Merryn Myrtle
Diana Oros-Wilder
Teresa Sedlmair
Ni Shi
Rachel Stewart
Jessica Turje

Dana Sharp
Iain Taylor
Brendan Alan Thrasher

Alto
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Terri Surette
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Evan Hesketh

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Aida Boiesan
Rebecca Lin
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Isabelle Mousseau
Sufan Yiu
Emily Terrell
Abraham Wong
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Myles Shepherd

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John Kastelic
Steven Lin
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Jennie Lin
Jeffrey Chow
Michelle Hillier

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* Benjamin Goheen
Jenny Kim
Zachary Benjamin
Mi-Kyung Kim

Tenor
Jason Cook
Adam Fisher
Paul Alexander Just
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Conrad Good
Sandy Chen
Amy Chang
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*Laura McCallum
Chris Hutchinson
Terry Lim (Piccolo)
**Oboes**
*Katrina Bligh
Dan Shook
Erica Scheurkogel
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*Michelle Goddard
Nonna Aroutiounian
Karen Davidson (Bass
Clarinet)
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*Marc de Gues
Salina Kuo
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Bryan Allsopp
**Trombones**
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Aaron Hawn
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Avi Jacobus
**Harp**
Joy Yeh
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**Lighting Design**
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UPCOMING:
Johannes-Passion (St. John Passion)
By J. S. Bach
April 7 and 9 at 7:30pm
Old Auditorium

More information: 604.822.5574
About the 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 70-member company, performing two productions at UBC every season and touring the Czech Republic and Germany for the last seven summers. The Ensemble's mission is to educate young opera singers and to provide performance opportunities for them, thus preparing them for an international career. As well, it seeks to provide a platform for new operatic and music theatre works. Past main season productions have included Le Nozze di Figaro, Manon, Eugene Onegin, Robert Ward’s The Crucible, and many more. The Ensemble also performed with Ben Heppner in a special concert at the Chan Centre, broadcast on CBC Radio.

The Ensemble’s mainstage productions for the 2006/07 season are The Gondoliers (Dec. 14-17) and one of the favourite operas of all time—Puccini’s La Boheme (Feb. 8-11).

In the summer of 2005, the Ensemble traveled to the Czech Republic to a critically acclaimed production of Mozart’s Cosi fan Tutte, which was performed in the Prague Estates Theatre, location of the premiere of Mozart’s Don Giovanni. In addition, the Ensemble has mounted productions at the Usti nad Labem City Theatre as well as in neighboring cities.

Ms. Hermiston was also invited to return to the Czech Republic in September 2001 to direct 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 also performed in the Czech Republic for dignitaries at the Canadian Embassy.

UBC is also very involved with professional companies in Vancouver. Last year they started a cooperative effort with the Vancouver Opera on Naomi’s Road, an opera about the Japanese internment in BC, commissioned for touring to schools. Following a sold out set of performances of “A Merry Old Evening of Opera” at Bard on the Beach last Summer, members of the Ensemble, reunited with Christopher Gaze for a concert with the Vancouver Symphony. This past summer the Ensemble performed in productions of Mozart’s Don Giovanni and Le Nozze di Figaro in the Czech
Republic. After their European tour the Ensemble returned to the West
Ben Festival in Ontario for their third production at the Festival performing
Gilbert and Sullivan's H.M.S. Pinafore.

Their main fundraising event of the year will be their annual Masked Ball,
held on the stage of The Chan Centre March 1, 2007. The funds they raise
from this event will assist in costs for their upcoming productions and for
their students to study and perform in Europe in the summer. The monies
raised will assist in the further development of young artists who will go on
to represent UBC in national and international careers.

A Masked Ball
A fundraising event for the UBC Opera Ensemble
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Friday March 2, 8:00 pm, Recital Hall (Music Building)
**Borealis String Quartet with guest pianist Rena Sharon**
The Borealis, quartet-in-residence at UBC, has just received, on a one year loan, four rare instruments by 18th Century Italian makers, from the Chi Mei Museum in Tainan, Taiwan. The Borealis will give these instruments their Vancouver and Canadian debut on March 2nd

  - Ravel *String Quartet*
  - Schafer *String Quartet No. 3*
  - Shostakovich *Piano Quartet*

Sunday March 4, 4:00 pm
Pacific Spirit Concerts – Faculty Artists Series
**Roelof Oostwoud, tenor and Sara Davis Buechner, piano**
Schubert *Winterreise, Op. 89, D. 911*

Saturday March 17, 8:00 pm
**School of Music Celebrates 10 Years at the Chan Centre**
Almost 10 years to the day of the Chan Centre’s inaugural concert we present an all Beethoven event to mark the anniversary

  - *Egmont Overture*, “Choral Fantasy”, and *Symphony No. 9*

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