ROLE OF MARCELO IN *LA BOHÈME*
COMPOSER: GIANCOMO PUCCINI

by

JOHN THOMAS CONLON

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 Marcelo performed in *La Bohème* on February 9th, 2007.

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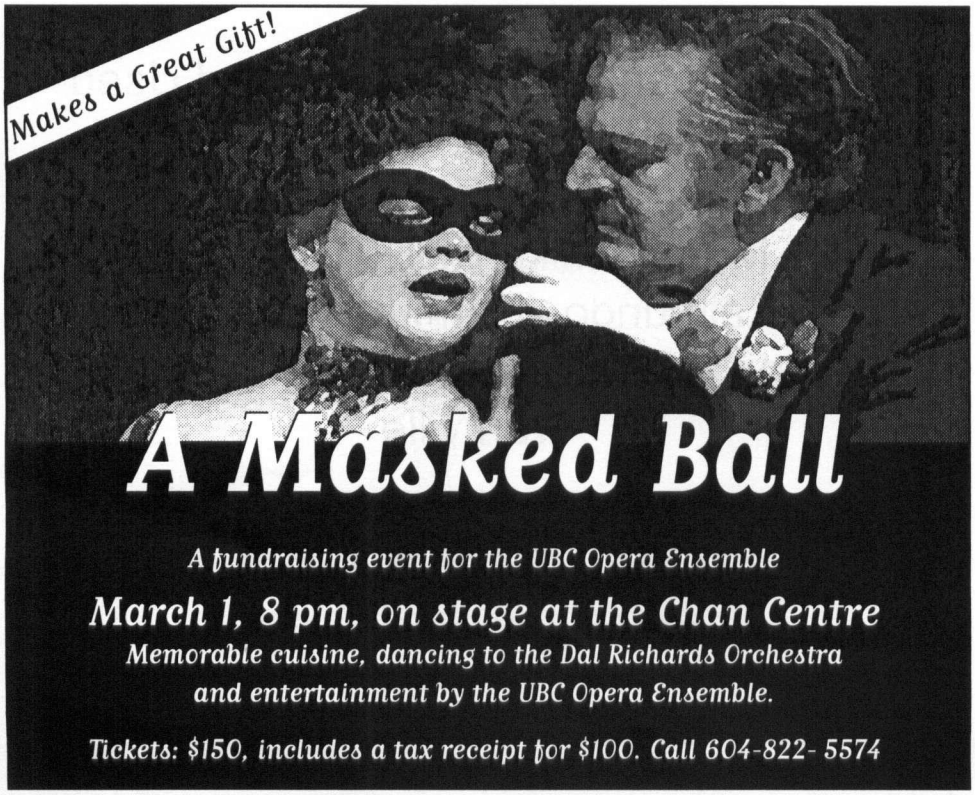

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Merryn Myrtle
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* Benjamin Goheen
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Mi-Kyung Kim

The Cast

	Cast A **Feb. 8 & 10**	Cast B **Feb. 9 & 11**
Mimi	Jennifer Schinzel	Whitney-Leigh Sloan
Musetta	Teiya Kasahara (Feb 8 & 9)	Simone Osborne (Feb 10 & 11)
Rodolf	Ricardo Gimena	Brian Kwangmin Lee
Marcello	Andrew Jameson	John Conlon* (Feb 9) Andrew Greenwood (Feb 11)
Schaunard	David English	Brent Calis
Colline	Scott Brooks	Jeremy Bowes
Parpignol	Mark Pepe	Kevin Lee
Benoit	Ed Moran	Dana Sharp
Alcindoro	Stephan van Eeden	Mark Pepe
Sergent	Michael Mackinnon	David Locke Norton

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 Konigskinder* 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.

ACT III. At the toll gate.
Peddlers come to the city. Mimì, 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. (Mimì: "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 Mimì 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 Mimì, endeavours to silence him, but she has already heard all; she is discovered by her coughing. Marcello joins Musetta, Rodolfo and Mimì are about to separate (Mimì: "Donde lieta uscì -- From here she happily left"), but are finally reconciled. Musetta approaches with Marcello, who is jealous. They depart after a fierce quarrel. (Quartet: Mimì, 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 beloveds. (Duet: "O Mimì, tu più non torni" -- O Mimì, 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 Mimì 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") Mimì and Rodolfo, left alone, recall their past happiness. (Duet, Mimì and Rodolfo: "Sono andati? -- Have they gone?") The others return, and while Musetta prays aloud, Mimi dies. Schaunard checks on Mimì and sadly says that she's dead, Rodolfo is horrified, cries out Mimì's name and starts sobbing.

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 Mimì, 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 "Sì, mi chiamano Mimì — Yes, they call me Mimì.") The waiting friends call Rodolfo impatiently. He wishes to remain at home with Mimì, but she decides to accompany him. Departing they sing of their love. (Duet, Rodolfo and Mimì: "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 Café 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.

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

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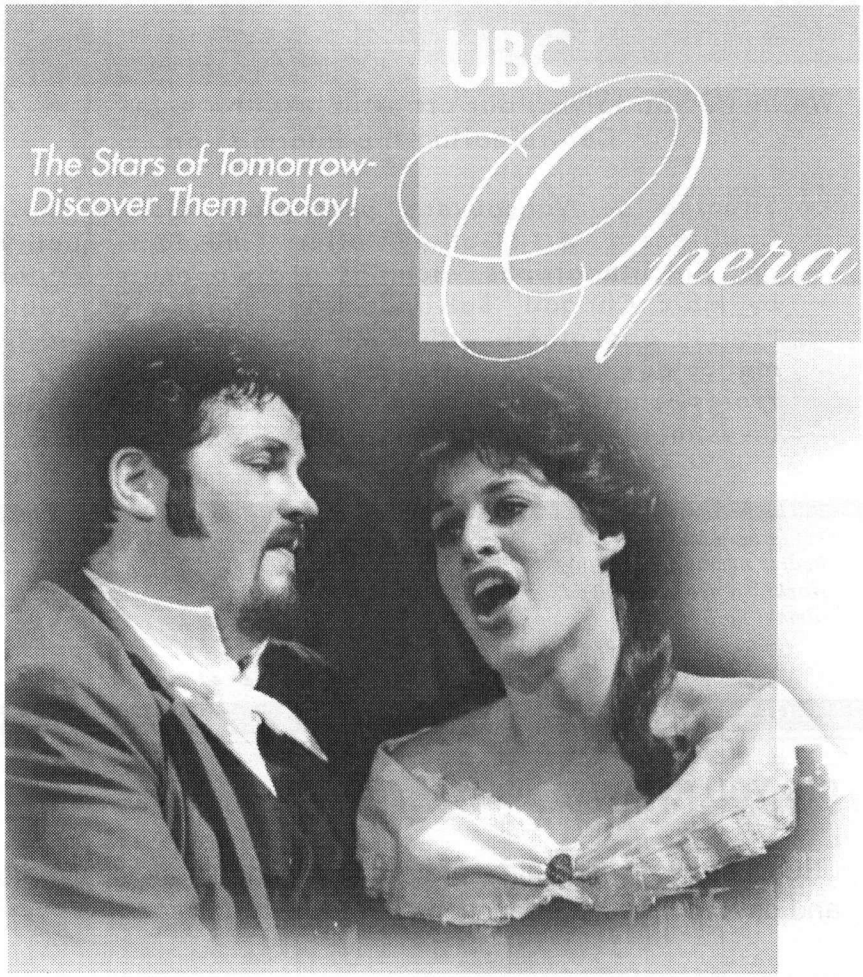

La Bohème

Director: Nancy Hermiston
Conductor: Neil Varon

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

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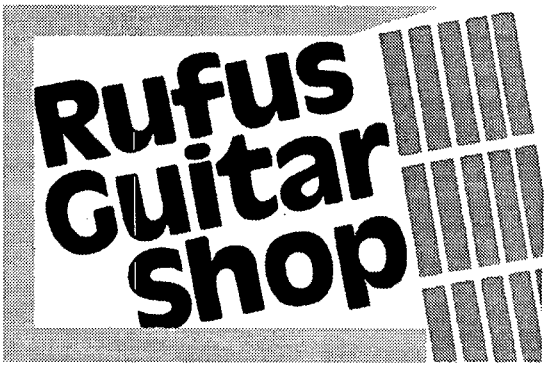

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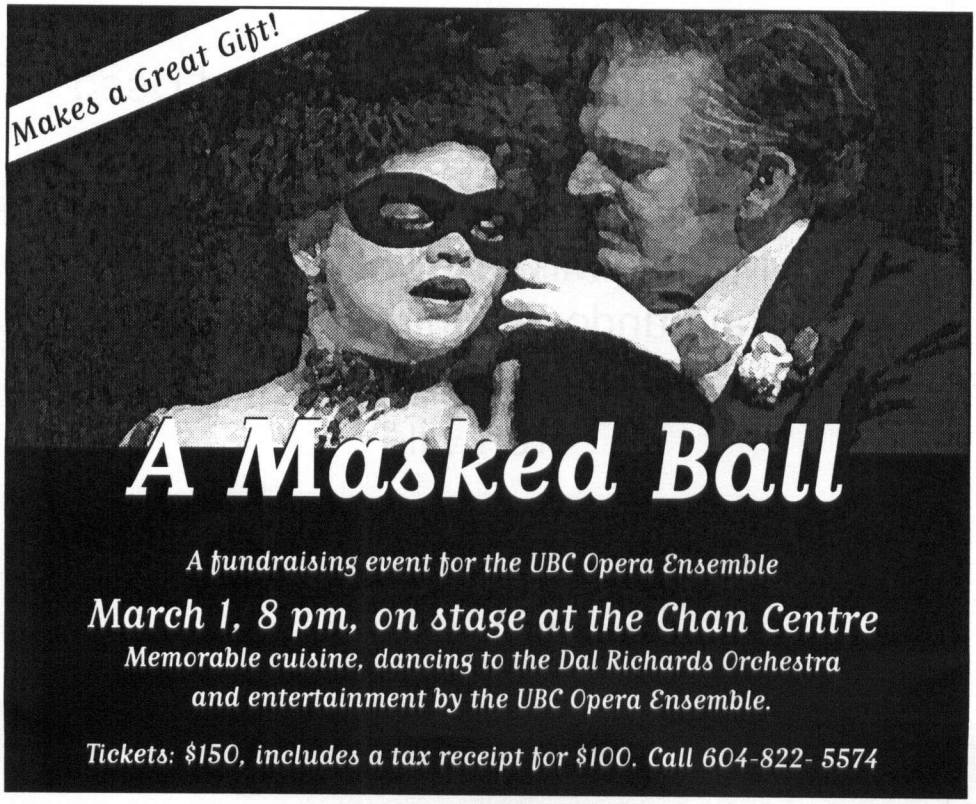

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UPCOMING:

Johannes-Passion
(St. John Passion)
By J. S. Bach

April 7 and 9 at 7:30pm
Old Auditorium

More information: **604.822.5574**

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Conductor
Neil Varon

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Richard Epp

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Lighting Design
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Lisa-Dawn Kilthau
Madeline Hannan-Leith
Jessica Lacoursière
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Merryn Myrtle
Diana Oros-Wilder
Teresa Sedlmair
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Jessica Turje

Alto
Linda Baird*
Erin Fisher
Margot LeVae
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Sonya Nyby
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Madeline Lucy Smith

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Jason Cook
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Kevin Lee
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The Cast

	Cast A **Feb. 8 & 10**	Cast B **Feb. 9 & 11**
Mimi	Jennifer Schinzel	Whitney-Leigh Sloan
Musetta	Teiya Kasahara (Feb 8 & 9)	Simone Osborne (Feb 10 & 11)
Rodolf	Ricarido Gimena	Brian Kwangmin Lee
Marcello	Andrew Jameson	John Conlon* (Feb 9) Andrew Greenwood (Feb 11)
Schaunard	David English	Brent Calis
Colline	Scott Brooks	Jeremy Bowes
Parpignol	Mark Pepe	Kevin Lee
Benoit	Ed Moran	Dana Sharp
Alcindoro	Stephan van Eeden	Mark Pepe
Sergent	Michael Mackinnon	David Locke Norton

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 Konigskinder* 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.

ACT III. At the toll gate.
Peddlers come to the city. Mimì, 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. (Mimì: "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 Mimì 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 Mimì, endeavours to silence him, but she has already heard all; she is discovered by her coughing. Marcello joins Musetta, Rodolfo and Mimì are about to separate (Mimì: "Donde lieta uscì -- From here she happily left"), but are finally reconciled. Musetta approaches with Marcello, who is jealous. They depart after a fierce quarrel. (Quartet: Mimì, 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 beloveds. (Duet: "O Mimì, tu più non torni" -- O Mimì, 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 Mimì 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") Mimì and Rodolfo, left alone, recall their past happiness. (Duet, Mimì and Rodolfo: "Sono andati? -- Have they gone?") The others return, and while Musetta prays aloud, Mimi dies. Schaunard checks on Mimì and sadly says that she's dead, Rodolfo is horrified, cries out Mimì's name and starts sobbing.

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 Mimì, 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 "Sì, mi chiamano Mimì — Yes, they call me Mimì.") The waiting friends call Rodolfo impatiently. He wishes to remain at home with Mimì, but she decides to accompany him. Departing they sing of their love. (Duet, Rodolfo and Mimì: "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 Café 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.

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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

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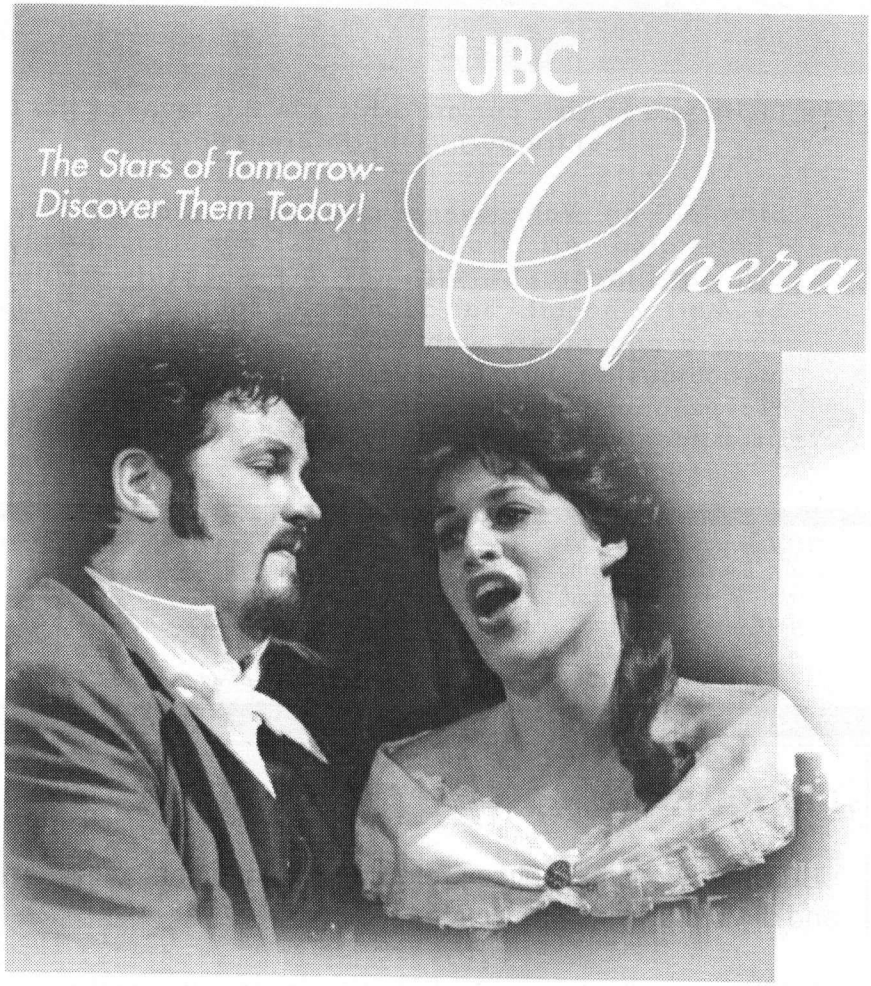

La Bohème

Director: Nancy Hermiston
Conductor: Neil Varon

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

Presented by the UBC Opera Ensemble and UBC Symphony Orchestra in cooperation with

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