

UBCOPERA



JULES MASSENET

Gendrillon

FEBRUARY 1 - 4, 2024

CHAN CENTRE FOR THE PERFORMING ARTS

A Century-Old Family Favourite



Horses have featured in Stanley Park for well over a century.

At first, miners and loggers used them for hauling and clearing trails. In fact, some of the park's existing trails were cleared by logging companies. (Oxen were used, too). Not long after the park was dedicated in 1889, a gentler use for horses began.

A century later, the clip-clop of horses still echoes in the park. Some of these gentle giants stand 2.4 m tall, have feet the size of frying pans, and consume 27 kg of food and 100 L of water a day.

Stanley Park Horse-Drawn Tours has been transporting people around the park in these colourful trams since the early 1980s. The trams today are designed with the comfort of the horses in mind, using a freestanding tongue and aluminum frame.



They have some features the old Tally-Ho drivers would find astonishing, including signal lights and hydraulic brakes.

But one thing hasn't changed, these are still 'organically powered' vehicles, running on hay and oats: a fun, environmentally friendly way to see the jewel of Vancouver.



Daily March 1 - November 30

stanleypark.com 604.681.5115

UBCOPERA

presents

Cendrillon

(Jules Massenet)

Opera in Four Acts
Sung in French with English Surtitles

By **Jules Massenet** (1842-1912)
Libretto by **Henri Cain** (1857-1937)

February 1, 2, 3 at 7:30 PM | February 4 at 2:00 PM
Performed at the Chan Centre for the Performing Arts

Conductor - **Gordon Gerrard**
Director - **Nancy Hermiston**
Lighting Design - **Jeremy Baxter**
Head of Costumes - **Parvin Mirhady**

UBC Opera Ensemble
With members of the UBC Symphony Orchestra

There will be a 20-minute intermission after Act II

**This production is made possible by the David Spencer Endowment
Encouragement Fund**

*We acknowledge that the University of British Columbia is situated on the
traditional, ancestral, and unceded territory of the Musqueam people.*



THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

UBCOPERA



A Message from the Director

Welcome to our production of Massenet's beautiful opera *Cendrillon*. The opera premiered at the height of Massenet's success in Paris in 1899 and at the Opéra-Comique. As always, Massenet's music provides its performers with rich orchestral textures and virtuoso vocal writing featuring the lush legato phrases of *Cendrillon* and Prince Charming or the dare devil coloraturas of the Fairy God Mother. While many of Massenet's operas such as *Manon*, *Werther* and *Thais* demonstrate his affinity for drama, in contrast *Cendrillon* reveals Massenet's wonderful sense of humour and wit.

He is one of my favourite composers! His care for detail, not only in his vocal and orchestral writing but also in the dramaturgy of his operas, provides performers with an incredible wealth of insights into his thoughts about the characters they play.

We are delighted to welcome back conductor, Gordon Gerrard, to lead our own UBC Symphony Orchestra and the UBC Opera Ensemble in this production.

Please join us for the rest of our season, which features Opera Teas, in March and April, and Mozart's *Così fan tutte* in April.

This May, as a culmination of my research into contemporary Chinese operas and in collaboration with our partners in the Chinese Community we will be presenting our first Chinese opera in Mandarin written by Vancouver composers Tang Kangnian and Emily Pan, *Thunderstorm*. The UBC Opera Ensemble has presented concerts in China on several different occasions. These performances and the collaboration with the Chinese Universities developed strong relationships between us and peaked my interest into the contemporary Chinese opera scene. It is an honour for me to present this research project to our Vancouver audiences during this 100th Anniversary of the Exclusion Act of 1923. Through it, we celebrate Chinese culture, language and the significant contributions the Chinese Community have made to Vancouver and Canada. Several of our UBC Opera students have volunteered to be in this production and are looking forward to learning and performing in Mandarin.

Our young singers are also excited to be returning this summer to the European Music Academy in the Czech Republic, the first time since 2019. There, they will perform Dvorak's *Rusalka* and Mozart's *Così fan tutte*.

I hope you will enjoy the talent, energy and passion of our UBC Opera Ensemble and UBC Symphony Orchestra as they present the magic of Massenet's telling of the wonderful fairy tale, *Cendrillon*!

A handwritten signature in black ink that reads "Nancy Hermiston". The signature is written in a cursive, flowing style with a large initial 'N'.

Cast*

Cendrillon

Le Prince Charmant

Madame de la Haltière

La Fée

Noémie

Dorothée

Pandolfe

Le Roi

Le Surintendant des Plaisirs

Le Doyen de la Faculté

Le Premier Ministre

1^{er} Esprit

2^{ème} Esprit

3^{ème} Esprit

4^{ème} Esprit

5^{ème} Esprit

6^{ème} Esprit

Premiers Serviteurs

Seconds Serviteurs

Troisièmes Serviteurs

Quatrièmes Serviteurs

FEBRUARY 1 & 3

Mariana Iguavita

Katie Fraser

Kathleen Isaza

Magdalena How**

Claire Bidulka

Melanie Hiepler

Andrew Greenwood

Jason Somerville

Brian Archdekin

Ming-Xuan Chung

Owen Glor

Erika Pryer

Charise Catarina Pohl

Elizabeth Petersen

Talia Papageorge

Alessandra Ianni

Caroline Voltchok

Trinity Collie

Elissa Matthew

Rebekah Leon

Keira Papageorge

Kiho Sohn

Kevin Liu

Jonathon Chan

Gabriel Chona

Robert McDonald

Joshua Doody

FEBRUARY 2 & 4

Alexandra Baird

Carly King

Anna O'Drowsky

Kenda McDermott

Kendra Baldwin

Adriana Zaharijevic

Aaron Durand**

Matthew Görlitz

Denis Petrov

Alex Liu

Neil Hong

Olivia Howe

Julia Dion

Biyang Zhang

Shayanne de Boer

Saba Taghiakbari

Rebekah Leon

Haley Power

Emily Brinco

Alessandra Ianni

Caroline Voltchok

Danny Quinto

Roahn Lee

Millen Sandhu

Aaron Yurkowski

Brian Archdekin

Owen Glor

Servants of Madame de la Haltière: Aaron Yurkowski, Alessandra Ianni, Brian Archdekin, Caroline Voltchok, Danny Quinto, Elissa Matthew, Emily Brinco, Gabriel Chona Rueda, Haley Power, Jonathon Chan, Joshua Doody, Keira Papageorge, Kevin Liu, Kiho Sohn, Millen Sandhu, Owen Glor, Rebekah Leon, Roahn Lee, Robert McDonald, Trinity Collie

Elves: Jake Apricity Hetherington, Kona Cameron

Courtiers & Ministers: Aaron Yurkowski, Alex Liu, Danny Quinto, Gabriel Chona Rueda, Millen Sandhu, Roahn Lee, Jonathon Chan, Kiho Sohn, Kevin Liu, Jonathon Chan

Doctors: Brian Archdekin, Denis Petrov, Jason Somerville, Joshua Doody, Matthew Görlitz, Neil Hong, Owen Glor, Robert McDonald

Voice of the Royal Herald: Brian Archdekin

Off Stage Invisible chorus: Brian Archdekin, Jason Somerville, Gabriel Chona Rueda, Roahn Lee, Olivia Howe, Erika Pryer, Charise Catarina Pohl, Julia Dion, Biying Zhang, Elizabeth Petersen, Shayanne de Boer, Talia Papageorge, Alessandra Ianni, Caroline Voltchok, Rebekah Leon, Saba Taghiakbari

Cendrillon Understudy: Alessandra Ianni

CHORUS

Soprano:

Biying Zhang, Charise Catarina Pohl, Christina Demeo, Claire Bidulka, Elissa Matthew, Elizabeth Petersen, Emma Jang, Emily Brinco, Erika Pryer, Haley Power, Hannah Ernst, Kendra Baldwin, Melanie Hiepler, Olivia Howe, Shayanne de Boer, Talia Papageorge, Trinity Collie

Mezzo:

Adriana Zaharijevic, Alessandra Ianni, Anna O'Drowsky, Caroline Voltchok, Julia Dion, Kathleen Isaza, Keira Papageorge, Mara Ayque, Rebekah Leon, Saba Taghiakbari

Tenor:

Aaron Yurkowski, Alex Liu, Danny Quinto, Gabriel Chona Rueda, Kevin Liu, Kiho Sohn, Millen Sandhu, Ming-Xuan Chung, Roahn Lee

Baritone/Bass:

Brian Archdekin, Denis Petrov, Jason Somerville, Joshua Doody, Matthew Görlitz, Neil Hong, Owen Glor, Robert McDonald

*All casting is subject to change

**Appears with the permission of the Canadian Actors' Equity Association

Synopsis

ACT I

CHEZ MADAME DE LA HALTIÈRE

At the house of Madame de la Haltière, her servants are hard at work in preparation for the Royal Ball. Pandolfe, the second husband of Madame, bitterly regrets remarrying, and giving up his life in the country. He particularly pities his loving daughter from his first marriage, Lucette (Cendrillon), who must also cope with the selfish countess and her two spoiled daughters. Madame instructs her daughters, Noémie and Dorothée, on how to present themselves attractively in order to win the Prince's affection. Heartbroken though he is to leave Lucette behind, Pandolfe accompanies his wife and step-daughters to the ball. Cendrillon enters, lamenting her own desire to attend the ball. She glumly returns to her chores, and soon falls fast asleep in the comfort of the chair in which her mother sang to her as a child. While Cendrillon sleeps, the Fairy Godmother (La Fée), accompanied by her spirits and elves, transforms the girl's appearance by dressing her in a magnificent gown and magic glass slippers. They explain to Cendrillon that the glass slippers will prevent her from being recognized by her family, but warn her that their spell will only last until midnight. Cendrillon promises to return by midnight, and excitedly sets off for the King's Palace in a beautiful carriage.

ACT II

CHEZ LE ROI

In the King's Royal Hall, the Master of Ceremonies (le surintendant), Dean of the Faculty (le doyen de la faculté), Prime Minister (le premier ministre), and court musicians all try to lift the unenthusiastic Prince's morale.

The guests arrive, full of excitement, and attempt to entertain the melancholy Prince as well. The King reminds his son that he must obey his title and choose a wife from the eligible princesses that present themselves. Suddenly, a divine, unknown beauty enters and enchants all except Noémie, Dorothée, and Madame de la Haltière. The Prince and Cendrillon fall in love at first sight. When the clock strikes midnight, Cendrillon runs off, leaving the stunned Prince with nothing more than the unknown beauty's glass slipper.

ACT III

THE RETURN FROM THE BALL

Cendrillon arrives back at the house, her dress now transformed back into plain rags. She relives her unnerving flight home from the ball. Upon hearing the return of her family, Cendrillon hides herself behind a screen, curious to overhear what happened after her disappearance from the ball. Entering in a rage, Madame, Noémie, and Dorothée direct their frustration toward Pandolfe. The women express their malicious delight at the Prince's supposed coolness toward the unknown creature, insisting that the Prince's rejection caused her to flee the ball. Cendrillon, overcome with emotion, collapses to the ground. Pandolfe finally puts his foot down, and angrily forces the wretched women

from the house. He tenderly assures Cendrillon that they will return to his country home. Cendrillon appeases her father, pretending that all is well and Pandolfe leaves. Then, recalling her own mother's death, and wishing to spare her father any more pain, Cendrillon rushes to the Fairy's oak to die alone.

AT THE FAIRY'S OAK TREE

In search of his beloved inconnue, the Prince has also fled to the forest. The Fairy Godmother asks her spirits to create a wall of magic flowers to separate the two lovers. As if in a dream, Cendrillon hears the Prince on the other side of the wall. Cendrillon and the Prince plead to the Fairy Godmother to remove the wall that separates them. The Fairy obliges their plea and the two lovers come together. Cendrillon reveals her true identity, and they profess their love for each other. The Fairy, spirits and elves, cast a magic spell over the Prince and Cendrillon, lulling them into a sweet, peaceful sleep.

ACT IV

CHEZ MADAME DE LA HALTIÈRE

Back at home, after having found Cendrillon asleep in a meadow months ago, Pandolfe emotionally witnesses the slow recovery of his daughter. When Cendrillon awakens, Pandolfe says that she spoke of the Prince, an oak, and a slipper in her delirium, but kindly reassures her that it was all a dream. Madame, Noémie, and Dorothée appear with the news that the Prince is searching for the unknown owner of the glass slipper. The royal herald beacons the princesses to the King's palace to try on the slipper. Regaining hope, Cendrillon realizes that her dream was true and calls on her Fairy Godmother once more for help.

CHEZ LE ROI

Back at the ballroom in the King's Palace, the Prince is discouraged because his love is nowhere to be found among the princesses. Once again, Cendrillon's Fairy Godmother intervenes, bringing the two lovers together again. When Cendrillon enters, the Prince is entranced, and the court, overjoyed, bows in reverence to their future Queen. Madame de la Haltière enters with Noémie and Dorothée. Madame rushes to embrace the now "royal" Lucette, claiming to adore her. Noémie and Dorothée, horrified by their mother's embrace of Cendrillon, attempt to interrupt the overly enthusiastic display.

Pandolfe concludes that a happy ending is here at last, and all rejoice in the final chorus.

Nancy Hermiston, Director

Canadian-born lyric coloratura soprano Nancy Hermiston has performed throughout Europe and North America. Parallel to her extensive singing career, Ms. Hermiston worked as voice teacher, stage director, and Co-coordinator with the University of Toronto's Opera and Performance Divisions. In 1995, she joined the University of British Columbia's School of Music as the Head of the Voice and Opera Divisions, where she established the UBC Opera Ensemble.

Professor Hermiston is also a favourite guest for master classes throughout Canada, the United States, China, and Germany. Her UBC Opera Ensemble tours regularly to the Czech Republic, Germany, Ontario, and throughout British Columbia.

The Opera Ensemble gave their first performances in Beijing and Chengdu in May of 2009, and Shanghai in 2010 and 2011.

Ms. Hermiston appeared as Stage Director with the Regina Opera for *The Barber of Seville* and *La Cenerentola* and with the Vancouver Opera twice for *Die Fledermaus*, then *La Traviata*, *La Bohème* and in 2016, directed their production of Verdi's *Rigoletto*, starring UBC Alumna and her former student, Simone Osborne.

In 2004, Professor Hermiston was named the UBC University Marshal, and in 2008, UBC awarded her the Dorothy Somerset Award for Performance and Development in the Visual and Performing Arts. She was also honoured with a Killam Teaching prize in 2010. In October 2011, she received an Opera Canada Rubie Award for her contributions to opera in Canada. Ms. Hermiston was made an Officer of the Order of Canada in December 2013. In 2017, she was awarded the Canadian Music Centre's BC Award of Excellence and in November 2017, Alumni UBC recognized Professor Hermiston with the Honorary Alumnus Award. In 2018, she received the Faculty of Arts 2017/18 Dean of Arts Award for her outstanding contributions to UBC's creative research, teaching, and service to the scholarly and broader community. In 2018 Ms. Hermiston was inducted into the BC Entertainment Hall of Fame.



Special Thanks

David Spencer Endowment Fund
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The O'Neil Family
Stanley Park Horse-Drawn Tours
Vancouver Opera Guild
Robert Dales

Martha Lou Henley Charitable Foundation
Judith and Graham Forst
Parvin Mirhady
Jane Macdonald
UBC Theatre Props
Chan Centre for the Performing Arts

The UBC Opera Ensemble

The University of British Columbia Opera Ensemble was founded by Canadian lyric coloratura, Nancy Hermiston, in 1995. Beginning with a core of seven performers, Ms. Hermiston has built the program to a 90-member company. The ensemble performs three main productions at UBC every season, and several Opera Tea Concerts. As well, the Ensemble has several engagements with local community partners such as the Vancouver Symphony Orchestra, Vancouver Opera, and Bard on the Beach. In addition, the Ensemble travels each year to the Czech Republic to gain valuable European performance experience. Frequently they appear in concert with the Plzen Opera Orchestra, and they are regular guests at the Nurnberg Opera House for their Musikalischen Damen Teas (founded by Prof Hermiston in 1985). The Ensemble has been told on several occasions that they are indeed Canada's best ambassadors. Our language was universal – music, our example - literal and symbolic harmony.

Our Ensemble consists of students from China, Korea, Colombia, Mexico, Guatemala, the Philippines, and as well as Canadian students of Indigenous, German, Russian, Scottish, Irish, British, Dutch, Ukrainian, Swedish and French heritage. The Ensemble's mission is to provide an outstanding performance and academic education for young, gifted opera singers, preparing them for international careers. Past mainstage productions have included *Die Zauberflöte*, *Die Gärtnerin aus Liebe*, *La Bohème*, *The Bartered Bride*, *Manon*, *Eugene Onegin*, *Dreamhealer*, *Falstaff*, *Don Giovanni*, *Cendrillon*, *Albert Herring*, the *Western Canadian Premiere of Harry Somer's Louis Riel*, *The Crucible*, *Die Lustige Witwe (The Merry Widow)*, *Così fan tutte*, *Dialogues des Carmélites*, *Carmen*, *The Tales of Hoffmann*, *The Florentine Straw Hat*, *La Traviata*, *A Night in Venice (Eine Nacht in Venedig)*, *A Midsummer Night's Dream*, *The Consul*, *Orfeo ed Euridice*, *La Cenerentola*, *Il Trittico*, *Silent Night*, *Pasažerka*, *Il viaggio a Reims*, *Mansfield Park*, *Le nozze di Figaro*, *The Gondoliers*, *Shadow Catch*, *Rusalka*, and *Hansel and Gretel*.

UBC OPERA



Opera Tea

March 17, April 14



Così fan tutte

April 4 - 7

Gordon Gerrard, Conductor

For Canadian conductor Gordon Gerrard, music serves as an animating life force. He relishes the making of it. Takes pleasure in how it brings joy and comfort to audiences. Appreciates its potential to change how people perceive the non-musical aspects of their lives.

He's guest-conducted major Canadian orchestras (Vancouver, Quebec, Toronto, Victoria, London, Kitchener-Waterloo) and opera companies (Calgary, Hamilton, Edmonton). He loves working with emerging artists – at Calgary Opera, the Atelier Lyrique de l'Opéra de Montréal, the Banff Centre, Opera Nuova (Edmonton), UBC Opera (Vancouver), Opera McGill (Montréal) and the Glenn Gould School (Toronto). And since 2016, he's delved into orchestral classics, contemporary works and programming that explores social change and community engagement as the dynamic leader of the Regina Symphony Orchestra.



All rather unlikely for a kid who grew up on a farm just outside Brandon, MB. There was music in the house – Mom played the piano, Dad listened to old timey country music, Grandma led the choir at the little church in town. Gordon started piano lessons at seven and developed quickly. Before long he was setting his alarm for 6 am so he could practice before catching the school bus. There wasn't much chance of hearing live classical music in rural Manitoba, but there were cassette tapes of popular works by the "great composers" and he burned through a Reader's Digest Compilation of the greatest hits for piano.

By high school he was obsessed with music and decided to pursue it professionally.

At 17 Gordon left the farm for his undergrad at the University of Manitoba in Winnipeg before getting a Master's at the Manhattan School of Music. He discovered the joy of collaborating with singers, which led to a fascination with opera and the world of conducting.

"There's this sort of dance that you do with the singers," he says. "Sometimes you lead, sometimes you follow, and almost never do you articulate who's doing which at any given time. I love it."

As an orchestral conductor, he's indebted to his mentor, the late Bramwell Tovey. When Gordon became assistant conductor with the Vancouver Symphony in 2012, he'd never conducted a single movement of a Beethoven symphony. Bramwell helped him hone his skills and showed him how to be a leader, on and off the podium.

"Music brings people together," he says. "I really do believe that as time goes on, what we need is more togetherness, more community. I consider it a privilege to be part of that magic."

UBC Symphony Orchestra

The UBC Symphony Orchestra (UBCSO) is a 90-member full symphony orchestra that performs symphonic works from the 18th century to the present day. It presents six regular concerts each academic year at the world-class Chan Centre for the Performing Arts and gives special performances both on and off campus.

THE UBCSO is one of the leading post-secondary orchestras in Canada. It provides musicians in training with the opportunity to learn, rehearse, and perform a diverse classical repertoire and gain professional-level experience while earning course credit toward undergraduate and graduate degrees.

The UBCSO has made four commercial recordings in the last ten years, two of which have been Juno-nominated. With an annual choral-orchestral concert, student concerto competition, composer readings, and numerous special interdisciplinary projects, the UBCSO is a vibrant community of dedicated musicians. Aspiring conductors can apply to the Master of Music in Conducting, an intensive training program in choral, orchestral, or wind conducting that features private study and significant podium time. Our graduates have secured positions in orchestras worldwide. In May 2023, the UBCSO embarked on a four-concert Germany tour, their first ever European tour, to widespread critical acclaim.

VIOLIN 1

Phoebe Cheng*
Emma Donnelly
Alex Zhang
Alina Wei
Jocelyn Chui
Kate Stange
Nadya Nuyen
Elly Wang

VIOLIN 2

J. M. Campbell*
Jake Balmuth
Amy Zhang
Norah Mix
Christie Watts
Matteya Lee
Adrianna Marcano
Yuika Ravindran

VIOLA

Hyeonbeen Ha*
Lucian Barz
Sofiya Zavydovska
Jayden Rogers
Stephanie Lu

VIOLONCELLO

Nila Golmaghani Azar*
Aireleen Zhu
Grace Snippe
Natalie Chin
Kai Segal

BASS

Lukas Schmidt*
Jennifer Chu
Elias Veloso

FLUTE

Amanda Lawrence*
Tirzah Kelman
Sulola Amani (Piccolo)

OBOE

Tiana Ropchan*
Sayako Leznoff

CLARINET

Simon Proulx
Amanda Robertson

BASSOON

Melena Seidel
Connor Smith

HORN

Ray Wu*
Jeremy Solomon
Madeleine Davis
Tyrell Loster Peitzsche

TRUMPET

Sam Meyer*
Graeme Lister

TROMBONE

Amy Jordaana*
Ella Buonassisi
Cole MacEwan (Bass)

TUBA

Brett Lacroix

HARP

Lacarmia Jia
Cindy Yuan

TIMPANI

Yueyi Liu

PERCUSSION

Alisa Carter
Osco Mak
Cheng Xin Ip

CELESTA

Lucy Moon

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DIRECTOR

Nancy Hermiston

CONDUCTOR

Gordon Gerrard

LIGHTING DESIGN

Jeremy Baxter

COSTUME DESIGN/HEAD OF COSTUMES

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Wenwen Du

Derek Stanyer

GRADUATE ASSISTANT CONDUCTORS

Cheng Xin Ip

Samuel Ivory

ASSISTANT STAGE MANAGER

Haley Power

ORCHESTRA STAGE MANAGERS

Phoebe Cheng

Hyeonbeen Ha

HAIRDRESSING & WIGS

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Andrew Riter

PRODUCTION MANAGER

David Humphrey

The Front of House, Ticketing and Production Staff of the Chan Centre for the Performing Arts are members of CUPE 2950



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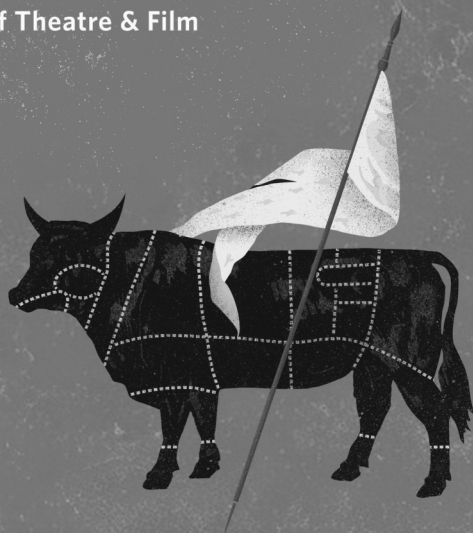
March 3 | 2:00pm

York Theatre

Tickets: cityoperavancouver.com



UBC Department of Theatre & Film



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Apr 3-13 | Frederic Wood Theatre

DON PASQUALE

FROM THE CREATORS OF VO'S 2019 LA BOHÈME



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The tours to New York in March and to Munich, Strasbourg, Paris and London in June are sold out but a fall tour is in the planning stage and details should be available shortly.

We invite you to join one of our escorted tours and experience some of the world's most famous opera houses in the company of other opera enthusiasts.

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