



WHITE ROCK
CONCERTS

DON GIOVANNI

OPERA IN TWO ACTS BY
WOLFGANG AMADEUS MOZART
LIBRETTO BY LORENZO DA PONTE

MEMBERS OF THE UBC OPERA ENSEMBLE
DIRECTED BY NANCY HERMISTON

MEMBERS OF THE VANCOUVER OPERA ORCHESTRA
CONDUCTED BY LESLIE DALA

HOST: CHRISTOPHER GAZE

APRIL 22, 2011

About the artists



UBC Opera Ensemble

From a small start in 1995 with just seven performers, Nancy Hermiston has built the University of British Columbia Opera Ensemble into a 70-member company which performs three main productions every season, and for the past fifteen summer seasons has toured the Czech Republic and Germany. Here at home the ensemble plays for sold out audiences each summer in Bard on the Beach productions.

The Ensemble's actively prepares young singers for an international operatic career, and last season, members of the Ensemble performed with Canadian Heldentenor Ben Heppner [himself a graduate of the Opera ensemble] in a special CBC broadcast concert at the Chan Centre.

Past main-stage productions have included *Le Nozze di Figaro*, *Die Zauberflöte*, *The Merry Wives of Windsor*, *La Bohème*, *Dido and Aeneas*, *The Merry Widow*, *The Bartered Bride*, *Manon*, *Eugene Onegin*, *Falstaff*, and to celebrate the Vancouver 2010 Olympics, the Ensemble gave the Western Canadian Premiere of Harry Somer's *Louis Riel*.

The current season includes *Don Giovanni*, Benjamin Britten's *Albert Herring*, and Massenet's *Cendrillon*.



Nancy Hermiston, Director

Nancy Hermiston's operatic career has taken her throughout Canada, the United States and Europe. Her New York debut took place in Carnegie Hall with Marilyn Horne and Mario Bernardi. Her European debut led to a permanent engagement with the prestigious Nürnberg Opera. She has held numerous appointments as voice teacher, and as stage director at the Meistersinger Konservatorium, Nürnberg, and the University of Toronto Opera and Performance Divisions. She was appointed to the U.B.C. faculty in 1995 as Coordinator of the Voice and Opera Division.

About the artists (continued)



Leslie Dala - Conductor

Dynamic young conductor Leslie Dala is the newly appointed Music Director of the Vancouver Bach Choir. In his first season with this established ensemble, Maestro Dala has conducted performances of Handel's Messiah, Rachmaninoff's Vespers, and Berlioz' *Damnation of Faust*. Equally at home with symphonic music, opera and contemporary music, Leslie is steadily in demand across the country. He is currently in his eighth (and final) season as Music Director of the Prince George Symphony. In 2009, he was also named Principal Conductor of the Vancouver Academy of Music.

As Associate Conductor and Chorus Master of the Vancouver Opera, Leslie has prepared over fifty main stage productions and conducted performances of Kurt Weill's *Threepenny Opera* and *Rigoletto*. He also conducted the Festival Vancouver Opera Gala concert with the soloists Measha Bruggergosman and Richard Margison. Leslie has collaborated with the UBC Opera Ensemble for several seasons in productions of *Così fan Tutte*, *La Bohème*, *Die Fledermaus*, *Don Giovanni*, *The Magic Flute*, *HMS Pinafore*, and the popular "Merry Evening of Opera" concerts presented by the Bard on the Beach Festival.



Christopher Gaze - Host

Best known as Artistic Director of Vancouver's Bard on the Beach Shakespeare Festival, Christopher Gaze has performed in England, the USA and across Canada. Born in England, he trained at the Bristol Old Vic Theatre School before coming to Canada in 1975 where he spent three seasons at the Shaw Festival. He moved to Vancouver in 1983 and in 1990 founded Bard on the Beach. In addition to performing and directing for Bard, Mr. Gaze also hosts Vancouver Symphony's popular Tea & Trumpets series and their annual Christmas concerts.

His many honours include a Jessie Award for Best Supporting Actor for his performance in *Equus* at The Playhouse and a designation as an Olympic Ambassador selected to run with the Olympic flame in 2010. A gifted public speaker, Mr. Gaze frequently shares his insights on Shakespeare and theatre with students, service organizations and businesses.



Richard Petroski,
Don Giovanni
Baritone



Jeremy Griffin,
Leporello
Bass



Christine Turingia,
Donna Anna
Soprano



Xiaodong Zhong,
Don Ottavio
Tenor



Junjun Cai,
Commendatore
Bass



Leah Giselle Field
Donna Elvira
Mezzo Soprano



Rachel Fenlon
Zerlina
Soprano



Jordan Collalto,
Masetto
Bass,

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Members of the Vancouver Opera Orchestra

Mark Ferris
Concertmaster

Dom Ivanovic
Violin 2

Tawnya Popoff
Viola

Heather Hay
Cello

Les Kasprzak
Bass

Brenda Fedoruk
Flute

David Owen
Oboe

Mary Backun
Clarinet 1

Caroline Gauthier
Clarinet 2

Ingrid Chiang
Bassoon

Laurel Spencer
Horn

Philip Crewe
Tympani

David Boothroyd
Piano

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DON GIOVANNI

Wolfgang Amadeus Mozart

Libretto: Lorenzo Da Ponte

Members of UBC OPERA ENSEMBLE

Directed by Nancy Hermiston

Don Giovanni	Richard Petroski - baritone
Leporello, Don Giovanni's servant	Jeremy Griffin - bass
Donna Anna, daughter of the Commendatore	Christine Turingia - soprano
Don Ottavio, affianced to Donna Anna	Zhang Xiao Dong - tenor
Commendatore	Jun Jun Cai - bass
Donna Elvira, jilted by Don Giovanni	Leah Field, mezzo-soprano
Zerlina, betrothed to Masetto	Rachel Fenlon - soprano
Masetto, a farmer	Jordan Collalto - bass

and Members of the
VANCOUVER OPERA ORCHESTRA
Conducted by Leslie Dala

Hosted by Christopher Gaze

ACT ONE

Overture

Members of Vancouver Opera Orchestra

Introduzione

Notte giorno faticar

Leporello, Donna Anna, Don Giovanni, Il Commendatore

Leporello, Don Giovanni's servant, sings of how hard he works with no thanks for it. He dreams of one day being a fine gentleman like Giovanni. Don Giovanni enters the house of the Commendatore with the idea of seducing his daughter Anna.

Giovanni murders the Commendatore as he is protecting his daughter's virtue.

Programme

Recitativo accompagnato e Duetto,

Ma quell mai s'offre, oh De

Donna Anna, Don Ottavio

When Anna and her fiancée Ottavio arrive home she sees that her father is dead and begs to die as well. She makes Ottavio promise to avenge the death.

Aria

Ah chi me dice mai

Donna Elvira, Don Giovanni, Leporello

Donna Elvira is one of the women Don Giovanni has jilted. She is still angry and vows she will get even. As Giovanni and Leporello enter she hurls accusations of infidelity at him. Giovanni quietly leaves Leporello to explain his bad behaviour.

Recitativo e aria

Madamina, il catalogo e questo

Leporello

Leporello enumerates the conquests of his master - 640 women in Italy, 231 in Germany, 100 in France, 91 in Turkey and 1,003 in Spain. He sings that the quest and the conquest are all that interests Giovanni.

Coro,

Giovinetta che fate all'amore

Zerlina, Masetto

Zerlina, a peasant girl, and her fiancée, Masetto, sing of the joy that love brings. Giovanni appears and is attracted to Zerlina - another conquest perhaps? He convinces Masetto that his intentions are honourable and she is in safe hands with him.

Aria

Ho capito, signor sì...

Masetto

Masetto sings that he will trust Giovanni with Zerlina but is torn with suspicion.

Duet

La ci darem la mano...

Don Giovanni, Zerlina

Giovanni sings that Zerlina deserves better than the oaf Masetto and proposes marriage to her. Zerlina is torn.

Programme

Aria

Ah fuggi il traditor

Donna Elvira

Elvira enters and warns Zerlina that Giovanni is a cad who can't be trusted.
She warns her to run away.

Quartetto

Nonti fidar, o misera

Donna Elvira, Don Giovanni, Don Ottavio, Donna Anna

Anna and Ottavio enter. Giovanni tells them Elvira is mad but she denies this.
She continues to harass Giovanni until he leaves.

Recit e aria

Don Ottavio son morta

Donna Anna, Don Ottavio

Anna realizes that it is Giovanni who is the killer of her father. She remembers his
voice from when he tried to seduce her. Again she asks Ottavio for vengeance.

Aria

Fin ch'han dal vino

Don Giovanni

Giovanni reflects on his life of debauchery. He muses on honesty versus revenge.
Leporello enters and gives Giovanni a report on what has happened with Masetto.
He has told him that Giovanni is really a good man. Meanwhile, Elvira is expos-
ing Giovanni as evil. Giovanni tells Leporello to organize a grand party to convince
the people of his good intentions.

Recitativo e Aria

Batti, Batti

Zerlina, Masetto

Masetto berates Zerlina for believing Giovanni. She says he has tricked her and she
loves only Masetto, but he believes that she isn't telling him the truth.

Finale

Presto, presto pria ch'ei venga

Don Giovanni, Leporello, Masetto, Zerlina, Donna Anna,

Donna Elvira, Don Ottavio

Giovanni invites the townsfolk to his party. All the soloists are singing of what is
going on and what may happen. Giovanni is determined to run off with Zerlina
but is stopped by Anna, Ottavio and Elvira.

Intermission

Programme

ACT TWO

Duet

Eh via buffone
Leporello, Don Giovanni

Terzetto

Ah taci, ingusto core
Leporello, Donna Elvira, Don Giovanni

Giovanni and Leporello are arguing. Giovanni wants Leporello to give him his cloak and hat so he can be in disguise and go unrecognized as he continues his seduction of Zerlina. Part of the plan must be to lure Elvira away. Giovanni pays Leporello to wear his clothing and to keep Elvira occupied so she won't interfere.

Canzonetta

Deh vieni alla finestra
Don Giovanni

Giovanni serenades Donna Elvira's maid, but Masetto appears with a mob, seeking to take revenge on Giovanni... He continues to pretend he is Leporello and sends them off in pursuit of "Giovanni." The real Giovanni attacks Masetto.

Aria

Vedrai carino
Zerlina

Zerlina, finding Masetto, comforts him in his wounded state.

Sestetto

Sola sola in buio loco
Donna Elvira, Leporello, Donna Anna, Don Ottavio, Zerlina, Masetto

The singers describe their personal predicaments and learn of Giovanni's disguise. They agree he must be stopped from his evil ways.

Aria

Il mio Tesoro
Don Ottavio

Ottavio vows vengeance on Giovanni and promises not to return until he has been killed. He asks Donna Elvira, Masetto and Zerlina to take care of his beloved

Donna Anna.

Programme

[Giovanni has visited a cemetery where the people have erected a statue to the deceased Commendatore. It comes to life and threatens Giovanni, who invites the statue to dinner. Meanwhile, the others are hatching a plot to kill Giovanni.]

Finale

Gia la mensa e preparata

The entire cast

Elvira enters Giovanni's home and begs him to repent. As she is pleading with him, she is terrified by the arrival of a statue of stone. The statue returns Giovanni's invitation to dinner and as Giovanni reaches to shake his hand the statue pulls him down to hell.

The others enter and realize he has been taken. They agree that heaven has avenged them. Everything is resolved. Anna and Ottavio will marry in time; Elvira flees to a convent; Zerlina and Masetto will have a happy marriage; and Leporello vows to find himself a new and honest master.
Villains eventually receive their just punishments.

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Message from the Artistic Director

Welcome to tonight's concert - our first opportunity to present Opera at White Rock Concerts, and what an Opera! Enjoy it at countless levels: some of the world's greatest music; an 18th century morality play; Canadian voices on the threshold of major Operatic careers; a libretto wedded so perfectly to the music that it proves the reality of Opera as drama; key players of our splendid Opera orchestra conducted by the new Music Director of the Bach Choir. Indeed, a grand finale for our current season.

Turning to 2011-12, our membership chairman, Emerson Reid, reports that there are already 540 renewals, leaving only 265 to sign up tonight. With a wait-list of slightly over 400, all signs point to another sold out season!

As Artistic Director, I try to locate programmes which maintain those high standards to which White Rock Concerts subscribers have become accustomed. But I also represent your collective voice on the national arts scene. At numerous conferences I make sure that people know that classical music is alive and well in White Rock. I was thinking particularly of this role as I listened to the rhetoric of the current election campaign. Candidates are curiously silent on the Arts. It would not hurt, in the remaining days of the campaign to challenge them to tell us their position on funding for the arts. It may not be the issue on which the election is decided, but nor is it one that should be so completely ignored.

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