

Vancouver Concert Opera Society presents...

Die Fledermaus

Music by Johann Strauss II

Libretto by Carl Haffner and Richard Genée

January 4 & 5, 2013 VANCOUVER

January 6, 2013 WHITE ROCK

In Concert ~ In German with English Dialogue

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Synopsis

Duration: 2 hours 30 minutes
Format: Operetta (In German with English Dialogue)
Premiere: Theater an der Wien, Vienna, April 5, 1874

Characters

Eisenstein	Rosalinde's husband
Rosalinde	Eisenstein's wife
Adele	Rosalinde's chambermaid
Alfred	Eisenstein's lawyer
Blind	A chaplain
Falke	Eisenstein's revengeful friend
Frank	Prison warden
Ida	Adele's cousin Prince Orlofsky
Ivan	Prince Orlofsky's Valet
Frosch	Drunken jailer

ACT 1 - Eisenstein's house

Rosalinde's one time suitor, Alfred, serenades Rosalinde from off-stage. Rosalinde's maid Adele enters and reads a letter from her sister inviting her to a party at prince Orlofsky's. Adele pleads with Rosalinde to get the evening off but figures it hopeless. She tells Rosalinde her aunt is sick and that she needs the night off to look after her. But Rosalinde dismisses her request since Rosalinde's husband, Eisenstein, is due in jail that night and Adele must stay.

Alfred enters and Rosalinde tells him to leave. Alfred agrees to go on the condition that he may come back when Eisenstein is in jail. Rosalinde consents.

Eisenstein enters with his stammering lawyer, Blind. Eisenstein is furious with Blind. They have been at court trying to reduce Eisenstein's sentence, but the sentence has been lengthened instead. Eisenstein must leave immediately after supper.

Eisenstein's friend Falke arrives and persuades Eisenstein to go to Prince Orlofsky's. He tells Eisenstein his sentence can wait until the morning. Eisenstein is reluctant to go but the prospect of young, willing beauties wins him over. Eisenstein and Falke rejoice in



anticipation of the night ahead. Rosalinde enters and finds their sudden gaiety queer. Her confusion continues as Eisenstein proceeds to put on his best suit. She shrugs it off and tells Adele that she can take the night off after all. All three go their separate ways after feigning great sadness for the loss of one another's company.

Alfred arrives and puts on Eisenstein's dressing-gown and night cap and begins drinking. Frank, the prison warden, arrives to escort Eisenstein to jail. He mistakes Alfred to be Eisenstein. Rosalinde implores Alfred to play along to save her reputation, so Frank takes him to jail.

ACT 2 - Prince Orlofsky's villa

All are enjoying themselves but Orlofsky. Orlofsky is terrifically bored but Falke has promised him entertainment. Falke tells him a farce called "The Bat's Revenge" that will play out during the party. The actors are introduced one after another: first, the actress Olga (actually Adele); second, Marquis Renard (actually Eisenstein); third, Chevalier Chagrin (actually Frank); and finally, a Hungarian Countess (actually Rosalinde). All are aware of the ruse in varying degrees except Eisenstein and Frank, who are clueless.

Falke has sent a letter to Rosalinde stating that Eisenstein would be at the party. She arrives masked and finds Eisenstein flirting with Adele. Eisenstein next approaches Rosalinde and proceeds to charm her as best he can. Rosalinde steals his watch to prove his infidelity in the morning.

Orlofsky asks about the bat story he was promised. Eisenstein chimes in that it was a joke he played on Falke three years ago: they went to a masked ball; Falke wore a bat suit; Eisenstein got Falke drunk and then left him sleeping in the forest; when Falke walked home, everyone laughed at his ridiculous costume. All toast to a future revenge, then a waltz begins. Afterward, Frank and Eisenstein, realizing how late it is, hastily leave Orlofsky's. Eisenstein heads to prison to fill his sentence.

ACT 3 - The prison

The jailer Frosch talks to himself in between slugs of slivovitz (plum Brandy) and yells at the singing Alfred to be quiet. Frank enters drunk and stumbles through the memories of the evening. Frosch tells him that a marquis wants to see him and that Alfred has asked for a lawyer.

Eisenstein arrives and explains that he is not the marquis but actually Eisenstein. Frank takes it as a joke and explains how he locked up Eisenstein, who was really Alfred, the night before.



Blind enters. Eisenstein takes Blind's robe, glasses, and wig for a disguise and approaches Alfred and the newly arrived Rosalinde who came to the jail to seek a divorce from her husband. They mistake him for Blind and ask him how to best handle their delicate situation. Eisenstein, disguised as the lawyer, criticizes Rosalinde and Alfred's behavior. Rosalinde is taken aback by his lack of impartiality. To sway his sympathy, she tells him of her husband's transgressions at Orlofsky's. No longer able to repress his anger, Eisenstein reveals himself. Rosalinde then produces his watch.

Falke enters and explains the ruse that was revenge for the bat (die Fledermaus) incident. He takes credit for all the night's events including Alfred's visit with Rosalinde. And everything unaccounted for is found to be the fault of the champagne. Eisenstein still is required to serve his full jail sentence.

(Source: Arizona Opera)

Quick Facts

- When it premiered at the Theater an der Wien on Easter Sunday, 1874, Die Fledermaus diverged in several ways from Viennese works that preceded it. Operetta audiences had come to expect elaborate costumes and stage design to accompany a story set in some distant land. But in this work, performers dressed in contemporary public attire instead of the fussy adornments typical of most operetta, and the sets required only the interiors of private homes and the local police station. While many operettas opened with a rousing chorus set in a large open space or outside, in Die Fledermaus, the curtain rose on a family living room and no chorus appears until the second act. Audiences and critics immediately noticed the departure from the norm; as the third act began at the work's premiere, a listener in the balcony exclaimed, "Another room already!"
- The Austrian stock market crash of May 1873 left theaters scrambling to stay afloat in any way they could. With many fortunes ruined overnight, even enthusiastic theatergoers were reluctant to spend money on tickets, much less invest in producing new, extravagant works. Theaters were forced to make do with existing sets and performers, who in those days were required to provide their own costumes. With Die Fledermaus, companies could present a more credible ensemble by wearing contemporary fashions instead of the exotic outfits of the past.
- Die Fledermaus contains some of Strauss' most easily grasped melodies, a quality for which he strove. Strauss once observed: "If an operetta is to become popular,



everyone must find something in it that appeals to his taste... And the people in the balcony must also get something that they can remember, for these people have no money to buy piano scores and even fewer have a piano. There, one must manage to send them from the performance so that something immediately sticks in their ear!"

- What operetta has featured the Vienna Boys Chorus, Cary Grant, and cooking lessons? Answer—Die Fledermaus
- In the 125 years since the work's premiere, Prince Orlofsky's famous proclamation that his guests should feel free to do whatever suits their fancy "Chacon a son gout" has resulted in thousands of guests appearances by celebrities, as well as on-stage rowdiness.
- In 1991, Luciano Pavarotti made a surprise appearance in Act III to have Dom DeLuise's Frosch arrested "for impersonating a tenor."
- On New Year's Eve, 1994, Harolyn Blackwell did a mock striptease, Marilyn Horne and Neil Rosenshein belted out You're just in Love, and Tony Randall—in a nonspeaking role—used a large push broom to sweep up broken glass when Frosch (played by Dom DeLuise) hit a high note.
- New York Mayor Rudolf Giuliani has appeared in two Metropolitan Opera performances of Die Fledermaus, singing O Solo Mio on his way to the Times Square New Year's Eve party.

(Source: Arizona Opera)

What is an Operetta?

Literally "little opera," the term operetta is often used to mean a light or comic piece. Operettas also fall under the category of Singspiel, defined as spoken dialogue broken by songs. This type of singing makes different demands on opera singers, who need training to be able to speak and project as well as sing. Much of the music is less demanding vocally and often uses lighter voices. Characteristically, the music of an operetta is melodic, popular and accessible, with stories that focus on love and romance.

(Source: Arizona Opera)



Composer

Johann (Baptist) Strauss II, the oldest son of celebrated composer and violinist Johann Strauss, was born in Vienna on October 25, 1825. Despite his great success, the elder Strauss was adamantly opposed to the idea of his son pursuing a career in music and intended Johann II to enter the banking profession. The younger Johann, however, displayed musical gifts at an early age. He began composing when he was six years old, and his mother arranged for him to secretly study violin with Franz Amon, the leader of his father's dance orchestra. When the senior Strauss abandoned the family, Johann pursued additional formal musical training. Johann II formed his own orchestra and made his professional debut as concertmaster and conductor in 1844, performing both his own works and those of his father. When his father died in 1849, Joseph II combined the two orchestras. He was named Hofballmusikdirektor from 1863 until 1871, and engaged his brothers Josef and Eduard (both of whom were also composers) as conductors and violinists.

Johann II enjoyed tremendous success as both a composer and conductor, touring Europe, Russia, and the United States. He was (correctly) deemed the heir of his father's musical legacy, and inherited his father's title of "The Waltz King." Indeed, Johann Strauss II is best remembered for his waltzes and polkas, which include "An der schönen blauen Donau" ("On the Beautiful Blue Danube") and the "Pizzicato-Polka," which he wrote with his brother Eduard. Most of his better known dances were composed during the 1860's and early 1870's. He brought the Viennese waltz to its highest form with his

gifts for melody, interesting harmonic structures, and clever orchestrations. By the 1870s, however, Strauss began to turn his attention towards the stage. Offenbach's comic operas were extremely popular in Vienna, and Strauss' first wife, the singer Henriette (Jetty) Treffz, joined members of the Vienna theater establishment in encouraging him to try his hand at operetta. After resigning his position as Hofballmusikdirektor in 1871, he devoted himself primarily to composing for the stage. Most of Strauss' subsequent dance music was excerpted from his operettas. Johann II was not as comfortable with music for the stage as he was with waltzes and polkas. He found the necessity of working within a specific text confining, and would often compose scenes and entire finales with only a brief excerpt of the libretto as reference. He lacked a strong theatrical sense and was more proficient at instrumental than vocal writing. The enduring success of his two finest stage works, Die Fledermaus



and Der Zigeunerbaron, is due in part to the excellent work of his librettists (Richard Genée for Die Fledermaus and Ignaz Schnitzer for Der Zigeunerbaron).

Strauss' first complete operetta, Indigo und die vierzig Räuber, premiered in 1871. The work was successful, as was his next operetta, Carneval in Rom, which debuted in 1873. Die Fledermaus (1874) is regarded as his masterpiece and the finest example of Viennese operetta.

Strauss' works took operetta in a new direction, gradually veering away from the French opéras bouffes and evolving into a style that was purely Viennese. While Die Fledermaus is based upon the Offenbach model, Der Zigeunerbaron is a fusion of operetta with comic opera. Der Zigeunerbaron had serious as well as humorous elements, and established a new type of operetta that proved influential for other composers such as Lehár.

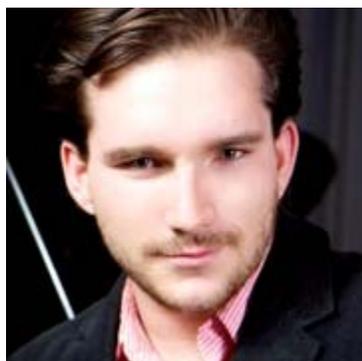
Strauss also aspired to compose serious opera. His efforts culminated in Ritter Pázmán, which premiered in 1892. It was not particularly successful, and Strauss resumed composing operettas. Many of his works underwent numerous revisions, sometimes as drastic as setting an entirely new libretto to the music. During his lifetime and after his death, there were many attempts to create new operettas based upon collections of his best-known dance compositions, particularly the waltzes.

Throughout his career, Strauss was very much in the public eye, both in Vienna and in his international travels. After the death of his first wife in 1878, he married the actress Angelika Dittrich. After nine years Strauss separated from her and had to become a Protestant and give up his Austrian citizenship to divorce her. He then married Adele Strauss (her married name from a previous spouse who was not related to Johann's family). It was Adele who supported Johann's efforts to compose serious opera. Johann II became the most prominent member of the Strauss family. He died wealthy and famous in 1899.

(Source: Arizona Opera)



The Company



George Hemcher, Musical Director/Conductor

George Hemcher, a native of Frazer, PA could be described as a triple threat owing to his multifaceted abilities as a conductor/director, pianist, and tenor. Since the summer of 2009, Mr. Hemcher has worked closely with Nico Castel and Carol Castel at Delaware Valley Opera (DVO) and New York Opera Studio. This past summer at DVO, George was a répétiteur for Verdi's *Otello*. Currently Mr. Hemcher is a pianist for Mozart's *Die Entführung Aus Am Serail* with DVO.

George made his conducting debut in the 2012 DVO production of Cole Porter's *Kiss Me Kate*. Described by Marcus Kalipolites of the Narrowsburg, NY Times Herald-Record wrote, "The sine qua non of this production, of course, rests with the exceptional musical support by the six-piece orchestra directed by George Hemcher."

An active freelancer, George has collaborated with Pocket Opera of New York as a pianist for Händel's *Alcina*, and currently is a pianist for Regina Opera in Brooklyn, NY where their 2012-13 season includes *La Bohème*, *Suor Angelica*, *La Serva Padrona*, and *La Traviata*. As a collaborative pianist, Mr. Hemcher has performed in master classes for Thomas Hampson, Lauren Flanigan, and John Fisher.



John Conlon, Baritone

Role: Gabriel von Eisenstein
Website: www.johnconlon.ca

Metropolitan Opera Auditions regional winner baritone **John Conlon**, is originally from Parry Sound, Ontario and a graduate of the University of British Columbia with a Master of Opera degree. During his time at UBC, John studied voice with Canadian baritone Peter Barcza. He made numerous appearances with the UBC



Opera Ensemble, notably in the roles of Betto in Puccini's Gianni Schicchi, Taddeo in the Rossini's L'Italiana in Algeri, and Pluto in Offenbach's Orpheus In the Underworld. John also participated in two UBC Opera Ensemble tours to the Czech Republic singing two of the greatest roles in the lyric baritone repertoire: Lescaut in Massenet's Manon, and Marcello in Puccini's La Bohème, roles that remain in his repertoire.

The 2006/2007 season saw John making his professional debut first, as Danilo with the Vancouver Symphony Orchestra in their performance of Lehar's The Merry Widow, and later as Johann in the Vancouver Opera concert performance of Massenet's Werther. John also made his Vancouver Opera mainstage debut as the First Apparition in Verdi's Macbeth. In the same season he appeared as the Wigmaker in Strauss' Ariadne auf Naxos and as Sciarrone in Puccini's Tosca.

Recently John spent a season at Calgary Opera in their Emerging Artist Program, where he was seen in two roles on the mainstage in Moore's The Ballad of Baby Doe. John returned to Vancouver Opera in the role of Marullo in the new March 2009 production of Verdi's Rigoletto directed by Glynis Leyshon. In March 2010, John appeared as a baritone soloist for the Alberta Ballet production of Kurt Weill's Seven Deadly Sins choreographed by Yukichi Hattori and overseen by Edmonton Opera's artistic director Brian Deedrick.

Recently, John appeared in Edmonton Opera's The Barber of Barchin, an adaptation for young audiences by Ann Hodges of the classic Rossini opera, and with Calgary opera as Master Spinelloccio in their production of Gianni Schicchi. John was back with Calgary opera for their premier of What Brought us Here as the Emigration Officer.



Michèle Cusson, Soprano

Role: Rosalinde

Calgary native Michèle Cusson, completed her Artist's Diploma and Masters Degree in Voice Performance at l'Université de Montréal. Roles include: Micaëla, Suor Angelica, Jenufa, Alice Ford, Donna Elvira, Rosalinde, Susanna and the Countess, Musetta, Flora in La Traviata, Kate in Taming of the Shrew and Guiletta in Les Contes d'Hoffmann. Michèle toured Alberta schools with Opera NUOVA in The Lives of Lesser Things, was a young artist at the Banff Centre for the Arts Opera as Theatre program, and attended the International



Vocal Arts Institute in Israel and Montréal. She completed her Bachelor's Degree in Voice Performance at Westminster Choir College in Princeton, New Jersey. Specializing in Russian vocal music, Michèle received a Canada Council grant to study Russian music and language at the St. Petersburg Conservatory. She represented Canada as the only non-Russian speaker in the Zara Dolukhanova International Art Song Competition in Kaliningrad, Russia where she placed 4th and has given numerous Recitals of Russian music. This summer she will perform the roles of Liza in *The Queen of Spades*, Zemfira in *Aleko* at the Russian Opera Workshop at Academy of Vocal Arts in Philadelphia.



Emily Bolhuis, Soprano

Role: Rosalinde

Emily Bolhuis hails from Halifax, Nova Scotia where she obtained a Bachelor of Music in Voice Performance from Dalhousie University. During her time at Dalhousie, she created the roles of 'Nora' in *Riders to the Sea* and 'Miss Singspiel' in *The Impresario* with the Dalhousie Opera Workshop. Emily also completed the Artist Diploma program at the University of Toronto, where she studied with Jean MacPhail.

Emily's first International singing venture was in 2010 with The Casalmaggiore International Musical Festival in Casalmaggiore, Italy where she performed in several concerts singing works by Bach, Handel and Mozart.

In 2011, Emily performed the role of "Foreign Princess" for Burnaby Lyric Opera's *Rusalka* Highlights concert and covered the role of Fiordiligi (*Così fan tutte*) with the Vancouver Summer Opera Studio. In 2012, Emily debuted the roles of 'Nella' in *Gianni Schicchi* and 'Mimi and Musetta' in *La Bohème* with The Opera Project (Vancouver, BC). Emily looks forward to performing again with The Opera Project in 2013 as 'Violetta' in *La Traviata*. She is thrilled to be singing with VanCOCO as Rosalinde.





Stephanie Domingues, Soprano

Role: Adele

Website: www.stephaniedomingues.com

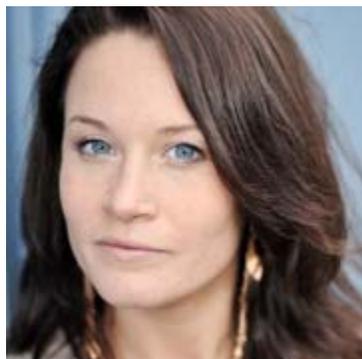
Canadian soprano, Stephanie Domingues made her European debut in Freiburg, Germany as Mademoiselle Silberklang 'Der Schauspieldirektor'. She has worked with Richard Bradshaw where she was invited to perform in the Canadian Opera Company's production of 'Turandot,' 'Queen of Spades,' and 'Die Zauberflöte.' She was invited to perform in the Richard Bradshaw Amphitheatre for the opening of the Four Seasons Center for the Performing Arts in Toronto, Ontario. In both the summer of 2005 and 2006, Stephanie was chosen to train and performed under full sponsorship at the prestigious Tanglewood Institute in the Young Artist Vocal Program.

This season, Stephanie will make her role debut as Despina in *Così fan tutte* in Teplice, Czech Republic. She will also perform selections from *Così fan tutte* with the Nord Czech Philharmonic conducted by Norbert Baxa. In August 2012, she will perform the role of Olympia from 'Les contes d'Hoffmann' at the Bard on the Beach Shakespeare Festival in Vancouver, British Columbia, Canada. In November 2012, she will later reprise the role of Despina in 'Così fan tutte' with the University of British Columbia Opera Ensemble and the Vancouver Opera Orchestra. In January 2013, Stephanie will be singing the role of Adele in *Die Fledermaus* with the Vancouver Concert Opera Society.

Last season, Stephanie was heard as a Soprano Soloist with the Vancouver Symphony Orchestra in 'A Traditional Christmas' concert series and in 'A Sing Along Messiah' and Stephen Chatman's 'Earth Songs' with the Vancouver Bach Choir and the Vancouver Symphony Orchestra. Stephanie sang the role of Valencienne in 'Die Lustige Witwe' with the Vancouver Symphony Orchestra and later in the year with the University of British Columbia Opera Ensemble. She also covered the role of Ann Putnam in The University of British Columbia's production of 'The Crucible.' In April 2012, she returned Vancouver Symphony Orchestra to premiere Composer in Residence Edward Top's Songs of an Egyptian Princess, which was written specifically for her.

Stephanie was the recipient of the 2007-2011 Full Tuition Bursary from the University of Toronto, where she completed a Bachelor of Music degree. Stephanie is currently in her final year of her Master's of Music candidacy at the University of British Columbia where she studies with Nancy Hermiston.





Christina Meredith Lewall, Soprano

Role: Adele

VanCOCO Debut: Carmen Chorus (2011)

Soprano Christina Meredith Lewall, known for her energetic stage presence and a warm and unique sound, Christina is quickly showing herself as an emerging artist of note. She has performed in several operatic productions with the Vancouver Academy of Music, Lyric Opera Studio Weimar (Germany), City Opera and Vancouver Summer Opera Workshop. Her most recent roles include: Pamina in Mozart's *Die Zauberflöte* and Musetta in Puccini's *La Boheme*. After completing her Artist Diploma she continues to study with tenor, David Meek, at the Vancouver Academy of Music.



Joel Cummings, Tenor

Role: Alfred

With ringing high notes and an easy polished technique, tenor Joel Cummings has charmed audiences of all kinds from across the United States. Mr. Cummings has performed leading and supporting roles in regional opera houses across the U.S., including Central City Opera, Longwood Opera, and Tacoma Opera. Role highlights include Ferrando (Mozart's *Così fan tutte*), Tamino (Mozart's *Die Zauberflöte*), Fenton (Verdi's *Falstaff*), Egisto (Cavalli's *L'Égisto*), and Orpheus (Offenbach's *Orpheus in the Underworld*). The 2013 season begins with role debuts for Vancouver Concert Opera Society (Alfred in Strauss' *Die Fledermaus*) and Skagit Opera (Arturo in Donizetti's *Lucia di Lammermoor*) where Mr. Cummings will also cover the role of Edgardo.

A frequent artist on the concert stage, Mr. Cummings will sing in November 2012 as tenor soloist in Marsh's *The Song of Luke* with the Cascade Symphony Orchestra in Seattle's Benaroya Hall. Late in 2011, Mr. Cummings was heard in Handel's *Messiah*, Bach's Cantata 106 and Cantata 51, and Pergolesi's *Magnificat* in various venues across the Seattle area. Other 2011 performances include Schubert's *Mass in G* and *Magnificat*



with the Everett Chorale and Orchestra, Haydn's Lord Nelson Mass and Mozart's Missa Brevis with the Whatcom Chorale and Sinfonia, and Mendelssohn's Lobgesang with West Side Presbyterian Church in Seattle, WA. He has graced Boston's Jordan Hall, performing Stravinsky's In Memoriam: Dylan Thomas with the New England Conservatory Contemporary Ensemble.

Mr. Cummings lives in Snohomish, WA with his wife Jaclin, and daughters Camryn and Darcy.



Harout Markarian, Tenor

Role: Alfred

Cover: Eisenstein

Born in Jordan of Armenian heritage and now a citizen of Canada, Harout has had a love of singing as long as he can remember. He is charismatic on stage and has a zeal for taking on challenging roles and his vocal style and range can be described as a rich lyric tenor. Anyone who has met Harout has found him to be always ready with a kind word, possessing an unrestrained, infectious laugh and a perpetual smile.

Over the last four years Harout has been singing with many local companies such as Vancouver Academy of Music, The Opera Project, Dragon Diva Operatic Theatre, Vancouver Island Opera, the late Opera Appassionata, as well as appearing periodically with the Vancouver Opera Chorus. Harout has recently performed with the relaunch of the Company Opera Breve in their concert program *War and Peace* in November, and as Sou-Chong in *Land des Lächeln* with the Vancouver Symphony Orchestra.

Some of the roles Harout has had the pleasure of singing are: Tamino in *Die Zauberflöte*, Ralph in *H.M.S. Pinafore*, Nemorino in *L'Elisir D'Amore*, Alfred in *Die Fledermaus*, Goro in *Madame Butterfly*, Count in *La Finta Giardiniera* and Don Basilio in *Le Nozze di Figaro*. Harout's concert work has been as a Tenor Soloist in the *Phantom of the Opera* (Royal Jordanian Academy Orchestra/Kiffah Facoury), the Pacific Spirit Choir, and Beethoven's *Choral Fantasy* (Royal Jordanian Academy Orchestra).

Singing isn't Harout's only interest or talent; he is a masterful painter in oils, collector of



vintage books, and in singing to the heavens, he also looks to them with a keen passion for astronomy.



Robin Eder-Warren, Soprano

Role: Ida

Praised as “uplifting and energetic” (Langara Voice), lyric coloratura soprano Robin Eder-Warren’s most recent role credits include Musetta in **La bohème** and Lauretta in **Gianni Schicchi**, both with The Opera Project. Some previous roles include Despina in **Così fan tutte** with Lyric Opera Studio Weimar (European debut), Susanna (**Le nozze di Figaro**), Papagena/Pamina cover (**The Magic Flute**), Young Heidi (**Follies**), Third Spirit/Noemie cover (**Cendrillon**), Aninka (**Brundibar**), and Dew Fairy (**Hänsel und Gretel**), with scene selection performances as Gretel (**Hänsel and Gretel**) and Suor Genovieffa (**Suor Angelica**). Upcoming roles: Mlle Silberklang in **The Impresario**, followed by Serpina in **La serva padrona**, both with Opera Mariposa.

Newly-appointed Managing Director of Opera Mariposa, Robin “delightfully stole the show” (Langara Voice) at their launch concert earlier this year. She has been heard in performance on CBC Radio 2, has sung in New York, Disneyworld and Germany, and as a film actor appeared most recently in **What Goes Up** with Hilary Duff. She is excited to attend yoga teacher training this winter in Mexico. Robin teaches voice out of a private studio in Richmond.



Allison Harker, Soprano

Role: Ida

Allison Harker just finished her bachelor degree in Opera Performance at the University of British Columbia. In 2009 Allison joined the ensemble on a trip to China where she performed in excerpts as Adele in *Die Fledermaus* and Yum-yum in *The Mikado*. In 2010 UBC excerpt concerts Allison sang Blonde in *Abduction from the Seraglio* and Gasparina in Haydn’s *La Canterina*. Summer 2010 she traveled to Westben Festival in Ontario and the Czech Republic with UBC where she performed the role of Erste Knabe in *The Magic Flute* and covered the



role of The Queen of the Night. That same year she was awarded the Elizabeth Scott Bursary and performed a recital along with her sister Heather in Vernon BC in support of the scholarship. 2011 Allison sang the role of Cissy Woodger in *Albert Herring* with the Westben Festival Theater and Papagena in *Die Zauberflöte* with the VSOW. This year Allison performed Juliet *The Merry Widow* with UBC Opera and Barbarina in *Le nozze di Figaro* with ViVace. She also was a soloist with the Okanagan Symphony Orchestras concert "Diva's, Dons and Dastards where she sang Zerlina in excerpts from *Don Giovanni*. She most recently performed part of the role of Susanna in *Le nozze di Figaro* with the Vancouver Summer Opera Studio and had the time of her life!



Jason Cook, Baritone

Role: Dr. Falke

Canadian Lyric Baritone, Jason Cook, is an accomplished graduate of the Royal Conservatory of Music in piano performance and holds an undergraduate degree from the UBC Music Faculty with a major in Voice Performance. With his roots in traditional choral performance and musical theatre, the marriage of these two styles has led Jason to the operatic stage. Opera Canada magazine recently stated that "his resonant baritone well [conveyed] the character's forceful swagger... verve and passion" in regards to his recent performance of Belcore with the Vancouver Island Opera. Furthermore, some other operatic accomplishments include: Alfio (*Cavalleria Rusticana*), Masetto (*Don Giovanni*), Dr. Miracle (*Les Contes d'Hoffmann*), Figaro (*Le Nozze di Figaro*), Captain Corcoran (*HMS Pinafore*) and Marcello in Puccini's *La Boheme*, most recently with Burnaby Lyric Opera this past February. Jason currently studies at the Vancouver Academy of Music under the tutelage of David Meek. This young artist is returning after a busy summer, having performed Papagena in the VAM production of Mozart's *Die Zauberflöte*; In addition, the roles of Count Almaviva (*Le nozze di Figaro*) and Don Giovanni were coached and presented in concert under the direction of Luke Housner, head repetiteur of the Academy of Vocal Arts in Philadelphia.

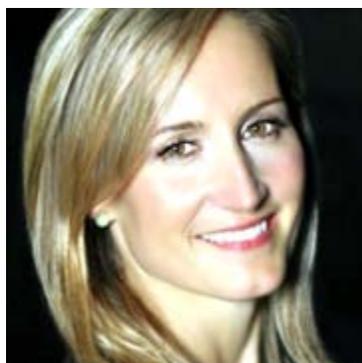




Dane Wendell, Baritone

Role: Frank

Baritone Dane Wendell recently finished an Honours Bachelor of Music in Theory degree at Wilfrid Laurier University in his hometown of Waterloo, Ontario. He could most recently be seen portraying *Simone* in OperaKlass' production of *Gianni Schicchi*. Other recent operatic credits include *Guglielmo* in both the Vancouver Summer Opera Studio, and the Lyric Opera Studio Weimar productions of *Così fan Tutte*, *Nardo* in the Royal Conservatory of Music's summer production of *La Finta Giardiniera*, and *Marquis* in Brampton Lyric Opera/Opera Kitchener's production of *La Traviata*. Dane has enjoyed success as a featured soloist with several amateur and professional choirs around the Kitchener-Waterloo region, singing such works as Gounod's *Mass for St. Cecilia*, Stainer's *The Crucifixion*, Bach's *Magnificat*, and Handel's *Messiah*. Dane has also been fortunate enough to participate in the Festival Ensemble in Stuttgart, Germany, performing such works as Bach's *Johannes-passion*, Mozart's *Requiem* and *Mass in C minor*, and Britten's *War Requiem* under the baton of Helmuth Rilling.



Linda Baird, Mezzo Soprano

Role: Prince Orlofsky

Canadian mezzo soprano, Linda Baird most recently appeared as Romeo in Burnaby Lyric Opera's *I Capuletti e I Montecchi*, and Charlotte from Burnaby Lyric Opera's *Werther*. Linda sang the role of Nora in Vancouver Opera's 50th anniversary premier production of *Lillian Alling* and Soeur Catherine in their production of *The Dialogues of the Carmelites*. Other roles include The Foreign Princess in a production of *Rusalka* with the Northern Czech Republic Orchestra, Iolanthe in Dragon Diva's *Iolanthe*, and Rosina in Bard on the Beach's *The Barber of Seville* excerpts. Linda has sung with the Vancouver Opera Chorus since the 2004/2005 season.

With a Masters of Music from UBC, some of her roles include: The Grand Duchess and Tessa (*Gondoliers*), Valencienne (*The Merry Widow*), Second Lady (*The Magic Flute*), Sister Bridgeman (*The Lady with the Lamp*), and Anna (*Les Troyens*). She is currently



singing in Vancouver Opera's production of *La Boheme*. Her upcoming performances include: Pirates of Penzance with Vancouver Opera and Prince Orlofsky in VanCOCO's production of *Die Fledermaus*.



Danielle Horta, Mezzo Soprano

Role: Prince Orlofsky

Often described as a "true" mezzo-soprano, Danielle Horta is admired for her vibrant and rich timbre. Being a gifted singing actress with great versatility, she is eager to immerse herself in work outside of the colligate realm. Praised for her "astounding musicianship" and "great character portrayal," Ms. Horta is dynamically pursuing a career in opera; a passion she discovered when she was a young girl.

In 2011, Ms. Horta graduated from DePaul University with a Masters Degree in Vocal Performance and received her Bachelor of Science degree at Hofstra University in 2009. She very much enjoyed her learning experiences in both New York and Chicago, where she was given many magnificent opportunities to perform and excel. As a hardworking undergraduate student at Hofstra University, Ms. Horta received the Dorothy B. Hoag Honors Recital her junior year and the following year, received the William Rosencrans Scholarship Recital, an award held with great honor.

Ms. Horta has been seen on stage as Meg Page in *The Merry Wives of Windsor*, Tessa in *The Gondoliers*, Julia Gibbs in *Our Town*, Prince Orlofsky in *Die Fledermaus* and Cherubino in *Le Nozze di Figaro* to name a few.



Mark Pepe, Tenor

Role: Dr. Blind

Mark Pepe, tenor, has a Bachelor of Music in Opera Performance and Music Education from the University of British Columbia. Past performances include *The Bells* by Rachmaninoff with the University of Victoria Orchestra and Chorus. Don Basilio in Mozart's *Le Nozze di Figaro*, and Monostatos and First Armed Guard in Mozart's *Die Zauberflöte* with ViVace. With Opera



NUOVA he has performed the roles of Gameskeeper in Dvořak's *Rusalka*, and Tybalt in Gounod's *Romeo et Juliette*. He performed the roles of Benoit and Alcindoro in Puccini's *La Bohème* with Bard on the Beach and the UBC Opera Ensemble. Also with the UBC Opera Ensemble he performed the roles of Thomas Scott and O'Donaghue in Harry Somers' *Louis Riel*, Spinelloccio in Puccini's *Gianni Schicchi*, Child Eating Man in the world premiere of *The Dream Healer* by Lloyd Burrit, and Dr. Blind in Johann Strauss's *Die Fledermaus*. With Opera Pro Cantanti he performed the roles of Alfredo in Verdi's *La Traviata*, Macduff in Verdi's *Macbeth*, and Arturo in Donizetti's *Lucia di Lammermoor*. With Dragon Diva Operatic Theatre he performed the role of Frederick in Gilbert & Sullivan's *The Pirates of Penzance*. He has performed in recital with selections from Schubert's *Winterreise*, Britten's *Three Songs from 'This Way to the Tomb'*, and a selection of Verdi *Romanze*. Mark was a first prize winner at NATS Songfest 2009 and a scholarship winner at the Kiwanis Music Festival 2009.

Keepin' up with the Joneses!

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