UBC Opera

2018

2019

S E A S O N

SILENT NIGHT

DIE ZAUBERFLÖTE

DON GIOVANNI

UBCMUSIC
Welcome to UBC Opera!

Our 2018–19 Season will begin on August 27 and September 3 with four performances of beloved operatic excerpts at Bard on the Beach, with the Bard himself, Christopher Gaze, conductor, Leslie Dala and members of the Vancouver Opera Orchestra.

We will again have our ever-popular Opera Teas at the Old Auditorium and the Botanical Gardens where audiences can be up close and personal with our talented young singers.

Our series Singer Behind the Song will continue beginning on September 18, with one of opera’s greatest singers, Renée Fleming, who now is devoting much of her attention to research in neuroscience and music and the mind. She entitles her presentation “Sound Health: Music and the Mind”, a collaboration with the Kennedy Centre, the U.S. National Institutes of Health and the U.S. National Endowment for the Arts. We also appreciate the collaboration of the Vancouver Symphony, the Peter Wall Institute for Advanced Studies, Dean Gage Averill, Faculty of Arts and our President, Professor Santa Ono. Our own team of UBC researchers who are involved in a similar opera project, “Brain Sculpting” funded by the Peter Wall Institute, will join Ms. Fleming in a panel discussion after her presentation.

On December 5, at the Old Auditorium, the Metropolitan Opera soprano Angela Meade will return to Vancouver to join us at UBC. She joins us for a concert, interview and reception, followed by a masterclass with our students. Hailed as “the most talked about soprano of her generation” (Opera News), American soprano Angela Meade is the winner of both the Metropolitan Opera’s 2012 Beverly Sills Artist Award and the 2011 Richard Tucker Award. She has fast become recognized as one of today’s outstanding vocalists, excelling in the most demanding heroines of the 19th-century bel canto repertoire as well as in the operas of Verdi and Mozart. We thank our generous sponsors for this event: The Sonya and Charlotte Wall Arts Fund, The Yulanda Faris Opera Coach Fund, the Peter Wall Institute and Showcase Pianos.

Our first opera, part of a President’s Initiative and in commemoration of the 100th anniversary of the end of WWI, will be Kevin Puts’ Silent Night. The opera is based on the award-winning film, Joyeux Noël. The film uses the true story of Christmas Eve 1914, when the German, Scottish and French soldiers on a Belgian battlefield stopped fighting. It all started in the trenches when a German opera singer, Kirchoff, began to sing Stille Nacht. The Scots joined in with accompaniment on the bagpipes and the French joined with their version of the well-known Christmas song. Through their singing, as the film’s Executive Producer, Christopher Rossignon says, “An art form could destroy
the idea of war for a moment”. It was agreed that on Christmas Eve and again on Christmas Day there would be no fighting so the soldiers could bury their dead. Gradually the men came out of their trenches into ‘no man’s land’. Scotch whiskey, French champagne and wine, Belgian chocolate and all manner of items were exchanged between the troops. A French barber gave Christmas haircuts, soccer and card games were played and photos of wives, children and families were shared; one human being to another.

As part of a further President’s Initiative, the creation of a Veterans Hub has been established at UBC’s Faculty of Education. We would also like to shine a spotlight on a life-changing program created at that faculty for veterans, the Veterans Transition Program. Now known as the Veterans Transition Network, this incredible program helps our veterans make the transition back into civilian life.

A symposium centred around that transition, PTSD and its effects on the soldiers who return from war and peace-keeping missions, will be held in conjunction with the opera. The role that the arts can play in this transition has already started to be investigated through fine art and theatre. The opera will further the investigation into what role music and opera can play in the transition back to civilian life for our veterans. We are very pleased to have members of the armed forces in the production with us. We would also like to thank President Santa Ono for his support of these projects and our veterans.

Our second opera of the season is an audience favourite, Mozart’s Die Zauberflöte (The Magic Flute). With a fearsome monster, a prince, a princess, a bird catcher and his future wife, three ladies in waiting, three young spirits, a lustful overseer, a wise priest and his followers, it is an opera to delight the whole family.

The season concludes with Don Giovanni, which premiered in Prague’s Estates Theatre on October 29, 1787. Mozart conducted the premiere himself. He called the opera a dramma giocoso, an opera mixing drama with comedy. Today, it is still beloved by opera audiences around the world. Our production, from Prague’s Estates Theatre with its beautiful scenery and costumes, will transport you back in time with the adventures of Mozart’s dashing rogue, Don Giovanni.

Sincerely,

Nancy Hermiston, O.C., Head, Voice and Opera Divisions
Silent Night

OPERA IN TWO ACTS
SUNG IN ENGLISH, FRENCH, GERMAN, ITALIAN AND LATIN,
WITH ENGLISH SURTITLES

Silent Night, based on the screenplay by Christian Carion
for the motion picture Joyeux Noël produced by Nord-Ouest Production
Commissioned by Minnesota Opera
A Minnesota Opera New Works Initiative Production

Music by Kevin Puts
Libretto by Mark Campbell

By arrangement with Aperto Press, publisher
Bill Holab Music: Sole Agent.

NOVEMBER 3, 8, 9 — 7:30 P.M. | NOVEMBER 4 — 2:00 P.M.
THE OLD AUDITORIUM

The 2012 Pulitzer Prize award-winning opera Silent Night, composed in
2011, recounts the remarkable true story of the 1914 Christmas Truce:
a spontaneous cease-fire experienced by Scottish, French, and German
soldiers during World War I. We are honoured to have members of the
Canadian Armed Forces with us in the production.

Silent Night begins at a Berlin opera house where singers Nikolaus
Sprink and Anna Sørenson are performing. Suddenly the performance
is interrupted and it is announced that Germany is at war. Their lives are
changed forever as Nikolaus is conscripted to war and must leave Anna
behind. While the opera centres around Anna and Nikolaus’ love for each
other we also follow storylines from each of the nations at war. Scottish
brothers, William and Jonathan Dale, and their priest, Father Palmer,

continued on next page

Robert Wood | Conductor
Nancy Hermiston | Director

Members of the Vancouver Opera Orchestra

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are dragged from their daily pursuits and suffer great loss. Meanwhile, in Paris, Lieutenant Audebert leaves behind his wife Madeleine, who is pregnant with their first child. The action moves to the battlefield in Belgium and by December, the casualties have mounted. As Christmas Eve falls Anna and Nikolaus are reunited when they are asked to perform at a concert for the Crown Prince and she accompanies him back to the trenches. Soldiers in the French, German, and Scottish bunkers begin recalling songs of home, stepping into no-man’s-land for a spontaneous truce. Once sworn enemies, they trade their weapons for merriment and camaraderie – resulting in one miraculous night of peace. Father Palmer celebrates mass and urges the men to “go in peace”. Following the cease-fire, word reaches headquarters where the generals react in anger and disbelief. They each declare the soldiers will be punished for fraternizing with the enemy. The Scottish soldiers are sent to the front lines, Audebert is transferred to Verdun with his unit disbanded, and the Germans are sent to Pomerania. As the soldiers leave they hum the Scottish ballad they heard on Christmas Eve. The battlefield stands empty and snow begins to fall once again.

A plea for peace and a powerful examination of national and familial loyalty, amidst the futility of war.

Costume Designs by Vita Tzykun for Wexford Festival Opera’s 2014 production of Silent Night.
Symposium

Along with the opera, the UBC Opera Ensemble, the Peter Wall Institute for Advanced Studies, the Veterans Transition Network, and the Faculties of Arts and Education have come together to host a Symposium of multiple events, led by Corporal Tim Laidler, in order to highlight the Veterans Transition Network and to stimulate discussion around the inevitable transition from military to civilian life. The events will coincide with UBC’s President’s Initiative of creating a Veterans Hub at UBC, housed at the Faculty of Education.

The Veterans Transition Program, which is now known as the Veterans Transition Network was founded here at UBC by Drs. Marvin Westwood, David Kuhl, and Tim Black in the hopes of investigating new methods of helping Canadian Forces veterans reduce and cope with symptoms of operational stress injuries and transition more successfully into civilian life.

The program has had great success using several facets of the fine and performing arts as mediums for emotional expression and to tell the stories of soldiers who are transitioning back to life in Canada. By inviting veterans to perform with us in the opera Silent Night we will extend the Veterans Transition Network’s research to include music and opera.

VTN researchers will evaluate the effects of performing on each participant through pre- and post- measurements of change in levels of post-traumatic activations, self-confidence, self-esteem and relationship skills enhancement.

There are three goals of the symposium; one is to celebrate the centennial commemoration of the end of the Great War and the contributions and sacrifices made by our brave veterans throughout the last 100 years. The second is to put a spotlight on the work of the Veterans Transition Network. The third is to investigate specifically the effectiveness of operatic performance as an additional medium of the fine and performing arts to aid in the transition of our veterans back into civilian life.

Watch for further details to be released soon.
Die Zauberflöte (The Magic Flute)

OPERA IN TWO ACTS
SUNG IN GERMAN WITH ENGLISH SURTITLES

Wolfgang Amadeus Mozart | Composer
Emanuel Schikaneder | Libretto

JANUARY 31, FEBRUARY 1, 2 — 7:30 P.M. | FEBRUARY 3 — 2:00 P.M.
THE CHAN CENTRE FOR THE PERFORMING ARTS

Die Zauberflöte, better known by its English title The Magic Flute, is one of Mozart’s most beloved works. With famous arias like the Queen of the Night’s devilishly tricky Der Hölle Rache and Pamina’s heartbreaking Ach ich fühls, this opera is an audience favourite and a delight to perform for students and professionals alike. Mozart passed away just two months after Die Zauberflöte’s premiere in 1791, but its continuing popularity is a fitting legacy for the legendary composer.

Prince Tamino is found by the Queen of the Night’s attendants, the Three Ladies, along with the bird-catcher Papageno. When given a picture of the Queen’s daughter, Pamina, and instructed to rescue her from the high priest Sarastro’s captivity, Tamino falls in love. Papageno reluctantly joins Tamino and, entrusted with a magic flute and enchanted bells, they set off on their quest. Along the way they discover that Sarastro is not the villain the Queen suggested; instead the two are drawn to Sarastro’s way of life, and along with the “rescued” Pamina, separately undergo a series of trials to prove their worth. Their success and determination result in a happy ending, with the Queen and her attendants vanquished and Tamino and Papageno finding their true loves.

A joyous message of love and magic set to sublime music.

Neil Varon | Conductor
Nancy Hermiston | Director
Members of the Vancouver Opera Orchestra
Don Giovanni

OPERA IN TWO ACTS
SUNG IN ITALIAN WITH ENGLISH SURTITLES

Wolfgang Amadeus Mozart | Composer
Lorenzo Da Ponte | Libretto

JUNE 20, 21, 22 — 7:30 P.M. | JUNE 23 — 2:00 P.M.
THE OLD AUDITORIUM

This operatic classic tells the tale of the legendary Don Juan, opera’s most notorious bad boy. The suave, confident, and rather chauvinistic Don Juan (known in Italian as Don Giovanni) roams Europe pursuing women wherever he goes. In this opera his habits catch up to him when old and new flames alike unite to see him punished.

Assisted by his attendant Leporello, a masked Don Giovanni is attempting to seduce Donna Anna when he is caught by her father, the Commendatore, and challenged to a duel. When Don Giovanni wins the duel and kills the Commendatore, Anna and her fiancé Don Ottavio swear vengeance on the mysterious murderer. Meanwhile, Don Giovanni’s jilted ex-lover Donna Elvira has arrived, and interrupts his amorous advances with the newlywed Zerlina. Donna Elvira joins forces with Donna Anna, Don Ottavio, and Zerlina’s husband Masetto to take revenge on Don Giovanni. While making his escape, Don Giovanni encounters the Commendatore’s statue in the graveyard and sarcastically invites him to dinner at his palace. To everyone’s surprise, the statue arrives, opening up the gates of hell and dragging the defiant Don Giovanni down to eternal damnation.

A powerful tale of lust and retribution combined with thrilling music.

Norbert Baxa | Conductor
Nancy Hermiston | Director
Members of the Vancouver Opera Orchestra
The Singer Behind the Song

Renée Fleming

Renée Fleming is one of the most acclaimed singers of our time. In 2013, President Obama awarded her America’s highest honor for an artist, the National Medal of Arts. In 2014, she became the first classical artist ever to sing the National Anthem at the Super Bowl. Winner of four Grammy® awards, Renée has sung for momentous occasions from the Nobel Peace Prize ceremony to the Diamond Jubilee Concert for Queen Elizabeth II at Buckingham Palace.

Renée is currently appearing on Broadway in a major new production of Rodger’s and Hammerstein’s Carousel. Her recent tour schedule has included concerts in New York, London, Vienna, Paris, Madrid, Tokyo, and Beijing. She is heard on the soundtracks of the Best Picture Oscar winner The Shape of Water and Three Billboards Outside Ebbing, Missouri, and she will soon be heard as the singing voice of Roxane, played by Julianne Moore, in the film of the best-selling novel Bel Canto. As Artistic Advisor to the John F. Kennedy Center for the Performing Arts, she spearheads a collaboration with the National Institutes of Health focused on music, health, and neuroscience.

Among Renée’s awards are the Fulbright Lifetime Achievement Medal, Germany’s Cross of the Order of Merit, Sweden’s Polar Music Prize, and France’s Chevalier de la Légion d’Honneur. www.reneefleming.com.

Tuesday, September 18, 2018 | The Old Auditorium | New Time: 5:00 pm

This event is sponsored by the Vancouver Symphony, The Sonya and Charlotte Wall Arts Fund, the Peter Wall Institute for Advanced Studies, UBC Opera and the Faculty of Arts.

Free admission. Tickets must be reserved in advance.
The Singer Behind the Song

Angela Meade

Hailed as “the most talked about soprano of her generation” (Opera News), American soprano Angela Meade is the winner of both the Metropolitan Opera’s 2012 Beverly Sills Artist Award and the 2011 Richard Tucker Award. In 2008 she joined an elite group of history’s singers when, as Elvira in Verdi’s Ernani, she made her professional operatic debut on the Met stage. Since then she has fast become recognized as one of today’s outstanding vocalists, excelling in the most demanding heroines of the 19th-century bel canto repertoire as well as in the operas of Verdi and Mozart.

In the 2017–18 season, Angela Meade will sing the title roles in Rossini’s Semiramide conducted by Maurizio Benini and Bellini’s Norma under the leadership of Carlo Rizzi at the Metropolitan Opera, Handel’s Alcina with Washington National Opera, and Cilea’s Adriana Lecouvreur with Oper Frankfurt. In addition, she will sing the role of Giselda in Verdi’s I Lombardi at Teatro Regio di Torino. Concert performances will include Mahler’s Symphony No. 8 with the Rotterdam Philharmonic Orchestra conducted by Yannick Nézet-Séguin and Beethoven’s Symphony No. 9 with Seattle Symphony. She will give recitals in Philadelphia, Santa Fe, and Waterford, Virginia.

Wednesday, December 5, 2018 | The Old Auditorium | 1:00 pm

Tickets: $28/$23/$15 or $19 for subscribers

This event is sponsored by The Sonya and Charlotte Wall Arts Fund, The Yulanda Faris Opera Coach Fund, the Peter Wall Institute for Advanced Studies, UBC Opera and the Faculty of Arts. Piano generously sponsored by Showcase Pianos.

THE SONYA AND CHARLOTTE WALL ARTS FUND

Presented in partnership with the Peter Wall Institute for Advanced Studies
Opera Tea Series

AN AFTERNOON CLASSIC AND PERENNIAL FAVOURITE

Sunday, September 30, 2018
Sunday, April 7, 2019
2:00 p.m. // UBC Botanical Garden

Sunday, October 14, 2018
Sunday, November 18, 2018
Sunday, February 10, 2019
Sunday, March 10, 2019
2:00 p.m. // The Old Auditorium

Opera Teas bring you closer to the performers on stage. Enjoy a concert of opera arias and song favourites in a casual setting in our theatre or at the UBC Botanical Garden. Coffee, tea and light refreshments will be served.

September will feature our new students. It is always exciting to meet and hear these talented young singers who have joined us from all over the world. Further Opera Teas will be held in October, November, February, March and April. The repertoire will range from the Baroque era, featuring countertenor Shane Hanson, through to the 18th Century and Romantic eras. It will be a varied feast of the operatic and operetta repertoire.

About Our Artist

Roan Shankaruk is a 2018 UBC School of Music Opera Performance graduate and is returning in the fall to complete her double major as a Composition student, with Dr. Stephen Chatman. Recently Roan was selected as a composer for the Vancouver Opera Festival’s “New Works Project”, where she composed two opera excerpts. As well, Roan premiered her newly composed opera The Woman Who Borrowed Memories this past June at Barnett Hall in UBC. On her weekends she performs at Granville Island as a busker specializing in vintage songs from the 1910s–1940s accompanying herself on ukulele.

In addition to music, Roan has always been an avid visual artist and has made several award-winning animations. She has often drawn scenes from her various musicals and operas and this has led to several commissions for posters and program art. She is honoured to have been asked to once again illustrate the UBC Opera posters for the 2018-2019 season.
Opera Ball Fundraiser
WITH MEMBERS OF THE DAL RICHARDS ORCHESTRA

MARCH 1, 2019
6:30 p.m. Cocktails | 7:00 p.m. Dinner & Program
The Chan Centre for the Performing Arts | Tickets: $200

Enjoy a delicious 3-course dinner on the stage of the Chan Centre with serenades from our young stars. Cap off the evening with an incredible night of dancing to the fantastic music of a live orchestra.

Tickets must be purchased in advance and a $115 tax receipt will be issued for a portion of the ticket price in accordance with CRA guidelines. For Opera Ball tickets purchased by credit card, the donation will appear as a separate transaction. For Opera Ball payment by cheque please contact the Box Office.
SEPTEMBER 27–29, 2018, 7:30 PM
Beckett 18: it all... ah well by Samuel Beckett
Samuel Beckett
Directed by Gerald Vanderwoude
Frederic Wood Theatre

NOVEMBER 8–24, 2018, 7:30 PM
Much Ado About Nothing
William Shakespeare
Directed by Lois Anderson
Frederic Wood Theatre

JANUARY 17–FEBRUARY 2, 2019, 7:30 PM
Lion in the Streets
Judith Thompson
Directed by Michelle Thorne
Telus Studio Theatre
Chan Centre for the Performing Arts

JANUARY 23–26, 2019, 7:30PM
MATINEES: SATURDAY, JANUARY 26, 1:30PM; SUNDAY JANUARY 27, 1:30PM
Prince Hamlet
from William Shakespeare’s Hamlet
Produced by Why Not Theatre, Toronto, Ontario
Presented with PuSh International Performing Arts Festival
Adapted and Directed by Ravi
Frederic Wood Theatre

JANUARY 28, 2019, 7:30 PM
Naked Cinema V
A Collective Creation by Acting and Film Production Students
Directed by Bart Anderson
Vancity Theatre

MARCH 14–30, 2019, 7:30 PM
GOLDRAUSCH
Guillermo Calderón
Directed by Jenny Larson
Frederic Wood Theatre

www.theatrefilm.ubc.ca

*All program information subject to change.
OPERA DINNERS AT SAGE

Enjoy dinner and a UBC Opera performance in our beautiful Arts and Culture District at the north end of campus. Indulge in fresh, modern West Coast cuisine at UBC’s Sage Restaurant, steps from the Rose Garden Parkade. Dinner will be available for purchase on the following performance dates: Nov 3, 4, 9 | Jan 31, Feb 1, 2 & 3 | June 20, 21 & 23.

A delicious three-course meal with coffee or tea is only **$39.50** including tax and gratuity – and you’ll meet some of the Opera Ensemble as they reprise arias from the performance. View details and a sample menu at [music.ubc.ca/opera/sage](http://music.ubc.ca/opera/sage)

First 100 UBC Opera 2018–2019 season subscribers will be entered to win one of 5 complimentary Opera Dinners at Sage!
Single tickets go on sale in September. Subscriptions are now available. Buy tickets for the Old Auditorium online at [www.ubcoperatickets.com](http://www.ubcoperatickets.com), by phone 604.822.6725, or in-person at the Old Auditorium Box Office. Box Office hours vary, please phone to confirm opening times.

**THE OLD AUDITORIUM: 6344 Memorial Road**  
(across the plaza from the UBC School of Music)

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<tr>
<th></th>
<th>MAIN OPERAS</th>
<th>OPERA TEA</th>
<th>SINGER BEHIND THE SONG – RENÉE FLEMING</th>
<th>SINGER BEHIND THE SONG – ANGELA MEADE</th>
<th>OPERA BALL (MARCH 1, 2019)</th>
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|                | Single Ticket | Subscription (3 operas) | $28 | Free but reserved seating | $28 | $200  
  (A tax receipt of $115 will be issued for a portion of the ticket price in accordance with CRA guidelines.) |
| ADULT         | $45         | $105      |                                       |                                       |                           |
| SENIOR        | $35         | $78       |                                       |                                       |                           |
| STUDENT       | $15/ $20*   | $42       |                                       |                                       |                           |
| STUDENT SUBSCRIBER | $13       | $19       |                                       |                                       |                           |

*Please note that UBC Student Tickets are $15, non-UBC Students Tickets are $20

**Bring Your Group**

Bring your group for a memorable and affordable opera experience. Group rates are available for groups of 10 or more. Discounted school group rates are also available. Please contact UBC Opera at 604.822.6725 for more information.

**Parking at UBC**

For performances in the Old Auditorium, 24-hour secure parking is available at the Fraser River Parkade, a short 2-minute walk from the theatre. The Armories Parking Lot adjacent to UBC Music Building is open to the public after 5 p.m. on weekdays and all day on weekends. For UBC Opera performances in the Chan Centre, event parking is adjacent to the venue at the Rose Garden Parkade.

For all UBC Opera events, parking is available at these lots for 50% off the posted rate. Prepaid parking is available for subscribers with pre-registration of a licence plate number – please use the attached order form or contact the box office for details.
2018–2019 SUBSCRIPTION ORDER FORM

STEP 1: CHOOSE YOUR SUBSCRIPTION PACKAGE

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<td>Nov 8</td>
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<td>Die Zauberflöte</td>
<td>Jan 31</td>
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STEP 2: CHOOSE YOUR SEATS

CHAN CENTRE
Section A
1 2 3
Section B
1 2 3 4 5
KEEP MY SEATS
Accessible Seating Available

OLD AUDITORIUM
Section A
1 2
Section B
1 2 3 4
KEEP MY SEATS
Accessible Seating Available

STEP 3: ADD-ONS

Subscribers have the opportunity to add individual tickets for the Opera Tea Series and Singer Behind the Song to their subscription for only $19 each! Or add tickets to the Opera Ball and Sage Bistro Dinners. Subscribers can also pre-purchase parking at 50% off and bypass the parking machine. See page 18 for further details.

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<td>Opera Tea on the Stage</td>
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Your licence plate # is required.
ADD UBC THEATRE TICKETS AT SPECIAL RATES

**Beckett 18: it all…ah well** *(Frederic Wood Theatre)*
by Samuel Beckett

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**Much Ado About Nothing** *(Frederic Wood Theatre)*
*No performances Sundays – Tuesdays*

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**Lion in the Streets** *(Telus Theatre, Chan Centre)*
*No performances Sundays – Tuesdays*

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**Prince Hamlet** *(Frederic Wood Theatre)*
Presented with PuSh International Performing Arts Festival
*No performances Monday – Tuesday / Sat, Jan 26 & Sun, Jan 27 – 2 pm matinées*

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**Naked Cinema V**

January 28, 2019

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**GOLDRAUSCH** *(Frederic Wood Theatre)*
*No performances Sundays – Tuesdays*

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**STEP 4: CONTACT AND PAYMENT INFORMATION**

Name ____________________________________________

Address ____________________________________________

City __________________________ Prov _________ Postal Code ________________

Phone __________________________ Email __________________________

Yes! I would like to add a tax-deductible donation to the UBC Opera Ensemble

GRAND TOTAL

Method of payment: □ VISA □ MasterCard □ Cheque

Name as it appears on Credit Card ____________________________________________

Credit Card Number ________________

Expiry Date (mm/yy) ________________

Prices include all applicable taxes and fees. Prices subject to change. All purchases are non-refundable and non-transferable. All purchases are subject to our ticket policy and privacy policy. For credit card transactions, a separate total for UBC Theatre tickets will appear on your statement.
Support Us

Did you know that current students and alumni of the UBC Opera Ensemble are performing and teaching in Canada, the United States, Europe, Asia, South America and Africa? Our singers are having success all over the world!

Every year people ask me how they can support the UBC Opera Ensemble and help to give our singers the best possible education. I believe that along with the excellent academic education our singers receive here at UBC, it is imperative that our students also receive an outstanding experiential education as well.

In order to provide that experiential education, we present three fully-staged productions with orchestra. Did you know that most of our production budget for these performances comes from donations to the UBC Opera Ensemble? In addition to these performances, donations help fund the collaboration with the Vancouver Opera Orchestra as well as financing opportunities to work with international opera professionals. Previous guests have included conductors such as David Agler, Jonathan Darlington, Neil Varon, Robert Tweten, Leslie Dala, Gordon Gerrard; coaches such as Carol Isaac, Craig Rutenberg, Denise Gaudry and singers such as Judith Forst, Ben Heppner, Gerald Finley, Sondra Radvanovsky, Adrienne Pieczonka and many other outstanding artists all of whom instruct, mentor and guide our singers on their career path. Our tours to Europe, providing our students with European performance experience and exposure, are a further addition to their experiential education. Donors also help sponsor our students’ airfares and hotels for these European educational trips. Revenues earned from our performances at UBC and within the community also fund this very important part of their education. Of course, many people help our students by donating scholarships and awards to assist with their tuition and expenses during their years of study.

I would like to say a very sincere word of appreciation to all of our faithful donors, subscribers and our enthusiastic audience, who, through their support, have made it possible to transform our students’ education. If you are not already one of our supporters I would invite you to consider becoming a regular audience member, subscriber or donor. Each dollar donated enriches the education of our talented young singers which can have a tremendous impact on their future careers. No donation is too small or too large! Each makes dreams come true, changes lives, and is greatly appreciated.

With warmest thanks,

Nancy Hermiston