UBC Opera

2019 2020

SEASON

Les Contes d’Hoffmann

Pasażerka

Il viaggio a Reims
Welcome to UBC Opera!

I am delighted to bring you this overview of the UBC Opera Ensemble’s exciting 2019–2020 Season!

As always, we start our season at Bard on the Beach, Aug. 26 & Sept. 2 at 2:00 and 7:30, with this year’s Opera & Arias concert, Verdi and More! Tickets for this performance can be purchased directly on the Bard on the Beach Website. As a special guest we have UBC Alumna, Simone Osborne, joining us as Violetta in excerpts from Verdi’s La Traviata. Other current members of the Ensemble will select songs from Verdi’s Rigoletto, Bizet’s Carmen, and Offenbach’s Les Contes d’Hoffmann.

The excerpts from Hoffmann at Bard will be a teaser for our upcoming season, when we will present a full production of Offenbach’s masterpiece on Nov. 2 & 3 and Nov. 8 & 9 at the Old Auditorium. The opera, full of magic, comedy, tragedy, incredibly beautiful melodies, and vocal fireworks, will start the season off with a bang!

Before our first opera, our audiences will have the opportunity to hear three internationally-acclaimed singers right here at UBC’s Old Auditorium. Luca Pisaroni, the Metropolitan Opera’s Don Giovanni for the 2018–19 Season, will be our first guest artist for our Singer Behind the Song series. This is your opportunity to hear him up close and personal at the Old Aud in a mini recital, a personal interview (with yours truly), and a masterclass with our students.

Returning to UBC’s Old Auditorium on Oct. 30 for a recital to benefit UBC Opera is the reigning diva of the Metropolitan Opera, Sondra Radvanovsky. Ms. Radvanovsky will delight her audience in this intimate setting with selections from the concert and operatic repertoire. On Oct. 31, she will also appear as part of Singer Behind the Song, giving an informative interview about her life as an international superstar followed by a masterclass with our UBC Opera students.

Jane Archibald will be the third Metropolitan Opera Star who will perform in the Old Aud this season on Mar 11, 2020. Her career began in her native Canada, before becoming an Adler Fellow with the San Francisco Opera. Her career has taken her to the Metropolitan Opera, Covent Garden, La Scala and all the famous opera houses of the world. Acclaimed as one of the great coloraturas of our time, Ms. Archibald will delight one and all with her vocal gymnastics, her superb musicality and her intense theatricality.

In the new year, from Jan. 30-Feb. 2, UBC Opera will present the Canadian Premiere of Mieczyslaw Weinberg’s opera The Passenger. This production is presented to commemorate the 75th anniversary of the liberation of the prisoners of Auschwitz, and to pay tribute to all those who lost their lives during the Holocaust. Indeed, the production is a reminder that all acts of genocide must be condemned, the victims of these inhuman acts must never be forgotten, and at all costs we must prevent such atrocities from occurring, whether at home or abroad.

We are deeply grateful to Dr. Krzysztof Olendski and the Adam Mickiewicz Institute in Poland for their generous support in presenting this opera and its accompanying symposium to our Vancouver public.

This long-lost opera from a long-underrated composer has found great acclaim in the past several years. Mieczyslaw Weinberg, a composer of Polish-Jewish origin who fled to Russia in 1939, was one of the most accomplished modern composers, but was usually lost in the shadow of his friend Dmitri Shostakovich. This opera, written in 1968, was not allowed to be performed in Russia until 2006, in a concert staging. Since then, it has found its way into full productions around the world: Bregenz, Warsaw, London, Chicago, Houston, Frankfurt, Israel – even in Yekaterinburg, Russia – and this spring, in Madrid.

The Passenger is adapted from a 1962 novel by Polish author and Auschwitz survivor Zofia Posmysz. It recounts how Lisa, a former SS guard at Auschwitz, encounters a woman she believes to be a former prisoner from the camp, Marta, while on a cruise to Brazil in the 1960s. Lisa is haunted by the mysterious woman, as she believes Marta had perished in the camp. Musical flashbacks from the horrific past are contrasted against contemporary Brazilian dance rhythms, light German classics, and more starkly wrenching music.

Both the opera and the symposium are timely reminders of our responsibility to actively protect our democracies and the freedoms that are inherent in them. As people who have much privilege, we also have much responsibility, not only to our own nation but globally. The rise of Neo-Nazi sentiments, religious fanaticism, racism, hatred, as well as the lack of respect for our fellow human beings, our environment, and all living creatures warns us that history could very well repeat itself. The opera ends with Marta’s haunting message as she cries out, “I swear! I swear I will never, I will never forget you!”

Our last production of the season on June 13, 14, 19 & 20 will feature Rossini’s Il viaggio a Reims, the final Italian opera in his portfolio. This comedic masterpiece, written to celebrate the coronation of Charles X of France in 1825, boasts an ensemble cast that can’t be beat with music so wonderful Rossini decided to incorporate many parts of this opera into one of his greatest French works, Le conte Ory. Historical circumstances and the loss of the original manuscript have kept Il viaggio off the stage for far longer than most of Rossini’s operas – only in the ’70s was the full score finally re-assembled. We hope you enjoy this chance to see this amazingly crazy and fun opera, deemed fit for a King.

Sincerely,

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

---

We acknowledge that the University of British Columbia is situated on the traditional, ancestral and unceded territory of the Musqueam people.
Les Contes d’Hoffmann
(The Tales of Hoffman)

OPERA IN FIVE ACTS (PROLOGUE, 3 ACTS, EPILOGUE)
SUNG IN FRENCH WITH ENGLISH SURTITLES

Jacques Offenbach | Composer
Jules Barbier | Librettist

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

Offenbach’s crowning achievement Les Contes d’Hoffmann was completed and premiered posthumously following the composer’s death in 1881, but the vibrant opera fantastique brings life to the audience and composer alike with its mythical plot and dazzling music. The opera draws from three stories by the eponymous poet E.T.A. Hoffmann, telling a tale of multifaceted love and artistry.

Drinking in a pub with some students one evening, Hoffmann begins to spin his stories: each one about a past love, each love now lost to him forever. The first is Olympia, a woman who he believes is beyond beauty. However, she is nothing more than a mechanical creation, whose inventors are at odds with one another. Second, the graceful Giulietta romances Hoffmann at the behest of her superior, for nothing more than personal gain; in the end she earns her ultimate reward. Finally, the singer Antonia, trapped in misery by a dangerous and stifling disease, wishes to sing once more. A mysterious “Miracle” worker obliges, manipulating her protectors and convincing her to sing one final, fatal performance, before Hoffmann can be with her.

Incredibly beautiful music (including the famous Barcarolle) combined with flamboyant theatricality make Offenbach’s extravaganza the perfect way to brighten a cold November day.

Leslie Dala | Conductor
Nancy Hermiston | Director

Members of the Vancouver Opera Orchestra
January 27, 2020 marks the 75th anniversary of the liberation of Auschwitz, a day now known as International Holocaust Remembrance Day. In honour and remembrance of those who lost their lives at Auschwitz and in other oppressive regimes, UBC Opera presents Mieczysław Weinberg’s opera *The Passenger*. Composed in the 1960s but not premiered until a little over a decade ago, *The Passenger* tells the moving tale of a German and ex-Nazi woman, Lisa, who finds herself tortured by her past while on a ship to Brazil with her husband. Tormented by visions of a passenger who bears a striking resemblance to an inmate under her command at Auschwitz (and whom she believes to be deceased), Lisa’s journey reveals to us the horrors suffered in concentration camps and their long-reaching consequences. As the story unfolds, we see in flashback the life of the object of Lisa’s visions, Marta, and her husband, Tadeusz, as they endure the grim life of a concentration camp prisoner in Auschwitz. The opera continues to alternate between the past and present, entwining the two to tell the story of these unfortunate people who lost so much in the atrocities of war. In the end, the identity of the passenger seen by Lisa is never confirmed as Marta, leaving the ending shrouded in mystery but reminding us all of the importance of remembering those left behind.
Symposium

Commemorating the 75th Anniversary of the Liberation of Auschwitz

January 27–29, 2020, Chan Centre for the Performing Arts

Presenters and panelists: International scholars, Members of the Vancouver Community, UBC Faculty, Staff, and Students. Details to be announced in September 2019.

Between 1941 and 1945, approximately two-thirds of the Jewish population of Europe were systematically murdered by Nazi Germany and its collaborators. The methodical preparation for this genocide began in 1933 after Adolf Hitler’s appointment as Chancellor in Germany. The Holocaust – the World War II genocide of European Jews – resulted in the extermination of six million innocents.

The persecution and murder of other groups of the German and European populations was also included in the Nazi plan, including Slavs (chiefly ethnic Poles, Soviet citizens, and Soviet prisoners of war), the Roma, the “incurably sick”, political and religious dissenters, and gay men, raising the final death toll to 11 million.

One would think that after the horrors of the Holocaust such tragedies would not occur again, but wars, civil conflicts, genocides, ethnic cleansing, religious and political fanaticism seen in Vietnam, Cambodia, Rwanda, Yugoslavia, Syria, Miramar, Sierra Leone – the list goes on and on – have occurred time and time again. Have we forgotten the unthinkable evil of the Holocaust? Have we forgotten the victims’ unspeakable suffering and deaths? Have we not learned any lessons from it?

In today’s political climate with the same kind of hatred, political and religious fanaticism, racial profiling and prejudice, genocides, threats of nuclear war, rejection of refugees, and millions of people with no country at all, the threat of history repeating itself is all too present.

In this symposium we once again remember those who lost their lives in this methodical extermination. We pay tribute to the survivors and their families, remember all those who died at the hands of the Nazi regime and the atrocities of the 20th and 21st centuries. These victims cry out to us: Never let this happen again! Never forget!

Topics for our Symposium include:
Politics. Survivors. Postmemories.
Genocides of the 20th and 21st Centuries
Refugees. Liberation? Freedom?
Reconciliation
Homework: Have We Done It? Lessons We Teach, Lessons We Learn
Il viaggio a Reims
(The Journey to Reims)

OPERA IN THREE ACTS
SUNG IN ITALIAN WITH ENGLISH SURTITLES

Gioachino Rossini | Composer
Luigi Balocchi | Libretto

JUNE 13, 19 — 7:30 P.M. | JUNE 14, 20 — 2:00 P.M.
THE OLD AUDITORIUM

Composed in 1825 for the coronation of King Charles X in Reims, France, this Rossinian masterpiece is filled with music fit for a king, with all the chaos and light-hearted fun characteristic of a Rossini opera. Originally limited to only four performances, Il viaggio a Reims was lost to history until musicologists pieced together the original manuscript in the 1970s. Since then, the piece has enjoyed a growing presence on the operatic stage, beloved for its impressive vocal fireworks and its tour-de-force of an ensemble cast working together to present a fast-paced, fun-filled plot.

On the eve of the coronation of King Charles X, aristocrats the world over gather at the Hotel of the Golden Fleur-de-lys on their way to Reims. The hotel staff are in disarray, attempting to make their business fit for royalty - but nothing could prepare them for the arrival of the guests themselves. Chaos is quick to present itself: missing luggage, a lack of transportation, and the presence of three women all courted by a bevy of men thwart the staff’s efforts. Some steadfast thinking from the Barone di Trombonok, the hard work of Madame Cortese and her hotel staff, and the announcement of a Festival in the wake of the King’s Coronation ease the madness. A celebratory banquet at the hotel is met with joy from the travellers, who resolve their differences, commenting on the folly of lovers and the beautiful insanity of the world. The banquet culminates in a harmonious presentation of songs from all the countries of those represented, ending the night joyfully as everyone sings to the glory of the King.

Gordon Gerrard | Conductor
Nancy Hermiston | Director

Members of the Vancouver Opera Orchestra
Sondra Radvanovsky
Benefit Recital for UBC Opera

Please join UBC Opera for an unforgettable evening featuring internationally-acclaimed soprano Sondra Radvanovsky in recital at the Old Auditorium.

Soprano Sondra Radvanovsky is a globally-celebrated artist. She is widely regarded as one of the premiere Verdi sopranos alive today, as well as one of the premiere interpreters of bel canto. This season at the Metropolitan Opera, Radvanovsky sang the title roles in Tosca and Aida. In 2018, Radvanovsky triumphantly made her claim to be the Norma of her generation when she opened the New York Metropolitan Opera’s season with a new production of the Bellini masterpiece. In 2015–2016, in a feat never before undertaken by any singer in Met history, Radvanovsky sang the title roles in Anna Bolena, Maria Stuarda and the role of Queen Elizabeth in Roberto Devereux. The triple crown showcased her acting abilities and her vocal finesse in vastly different parts. The New York Times described her conquest of Queen Elizabeth as “an emotionally vulnerable and vocally daring performance, a milestone in the career of an essential artist.”

She has performed in every major Opera house in the world including the Royal Opera House, Teatro alla Scala, Opernhaus Zürich, Paris Opera and the Canadian Opera Company. She is considered to be one of the greatest sopranos of all time.

In support of the UBC Opera Program, we invite you to Sondra Radvanovsky’s premiere one night only performance in Vancouver.

Wednesday, October 30, 2019 | The Old Auditorium | 7:00 pm
Tickets are $80/$70/$25

Presented by Peter Wall, Celebrating 50 Years of Wall Financial
The Singer Behind the Song

Luca Pisaroni

Luca Pisaroni’s diverse operatic repertoire includes portrayals of Méphistophélès in Gounod’s Faust at Houston Grand Opera; Enrico VIII in Anna Bolena at Opernhaus Zürich; Conte Rodolfo in Bellini’s La Sonnambula at Wiener Staatsoper; Giorgio in I Puritani and Caliban in The Enchanted Island at the Met; Le nozze di Figaro at Opéra National de Paris, San Francisco Opera, and the Bayerische Staatsoper; Leporello in Don Giovanni at Teatro alla Scala, The Metropolitan Opera, Salzburg Festival, and at Tanglewood with the Boston Symphony Orchestra; Guglielmo in Così fan tutte at Glyndebourne and the Salzburg Festival; and Maometto in Rossini’s Maometto II at the Canadian Opera Company.

In concert, Pisaroni has performed Berlioz’s Roméo et Juliette with Michael Tilson-Thomas, Beethoven’s Missa Solemnis with Jeffrey Tate; Haydn’s Die Jahreszeiten at the Musikverein Wien, under the direction of Nikolaus Harnoncourt; Rossini’s Stabat Mater with Franz Welser-Möst; to name a few. He has also been a featured soloist in Beethoven’s Symphony No. 9 with Jaap van Zweden; Mozart’s Requiem with Gustavo Dudamel and the Los Angeles Philharmonic; Brahms’ Ein Deutsches Requiem under the baton of Edo de Waart, and many more illustrious engagements.

Mr. Pisaroni has recorded for all major labels, and his discography includes Don Giovanni and Rinaldo from the Glyndebourne Festival; Le nozze di Figaro with the Opéra National de Paris; Così fan tutte, Don Giovanni and Le nozze di Figaro from the Salzburg Festival; and a recording of Don Giovanni with the Mahler Chamber Orchestra and Yannick Nézet-Séguin.

Saturday, October 19, 2019 | The Old Auditorium | 2:00–5:00 pm

Tickets are $35/$30/$20 for single events or $87/$72/$42 for a subscription to all three Singer Behind the Song events.

Please note that there will be assigned seating for these events.

These events are generously supported by the Sonya and Charlotte Wall Arts Fund

THE SONYA AND CHARLOTTE WALL ARTS FUND

PHOTO: CATHERINE PISARONI
Sondra Radvanovsky

Soprano Sondra Radvanovsky is a globally-celebrated artist. The depth and exquisite colour of her voice are matched by her dramatic acting ability and versatility across a remarkable range of repertoire. She is widely regarded as one of the premiere Verdi sopranos alive today, as well as one of the premiere interpreters of bel canto.

In her 2018–2019 season, Radvanovsky kicks off with a revival of her critically-acclaimed portrayal of Queen Elizabeth I in San Francisco Opera’s Roberto Devereux. She then returns to The Metropolitan Opera for a run of Sir David McVicar’s production of Tosca, followed by another run of Tosca in Berlin at the Deutsche Oper. In January 2019, Radvanovsky returns to The Metropolitan Opera for the final performances of Franco Zeffirelli’s epic production of Aida, as Aida. In addition, in the 2018–2019 season, she has performances of Tosca in Vienna, Andrea Chénier at the Royal Opera House, Covent Garden in London, and a production of Luisa Miller in Barcelona where Radvanovsky will portray Luisa Miller, a role she has not performed since 2001.

She has performed in every major opera house in the world, including the Royal Opera House, Teatro alla Scala, Opernhaus Zürich, and numerous others. She trained at the Metropolitan Opera in the late 1990s in the Lindemann Young Artist Development Program. After performances in smaller roles there, Radvanovsky caught the attention of critics as Antonia in Les Contes d’Hoffmann and was singled out as a soprano to watch.

Thursday, October 31, 2019 (Masterclass only) | The Old Auditorium
2:00–5:00 pm

Tickets are $35/$30/$20 for single events or $87/$72/$42 for a subscription to all three Singer Behind the Song events.

Please note that there will be assigned seating for these events.

These events are generously supported by the Sonya and Charlotte Wall Arts Fund

THE SONYA AND CHARLOTTE WALL ARTS FUND

PHOTO: ANDREW ECCLES
The Singer Behind the Song

Jane Archibald

Jane Archibald began her career in her native Canada, before becoming an Adler Fellow with the San Francisco Opera. She then joined the ensemble of the Vienna State Opera, debuting many coloratura roles. She has since gone on to perform regularly in the celebrated opera houses and concert halls of the world.

Her 2018–2019 season included performances with Sir Simon Rattle at the Royal Albert Hall/BBC Proms and at the Lucerne Festival, role debuts as Mathilde (William Tell) at the Theater an der Wien and Daphne (Daphne) for Frankfurt Opera, concerts of Candide in London and Tel Aviv, Bach’s St. Matthew Passion in Lyon, Britten’s Les Illuminations in Portland and concerts at home in Halifax with the Camerata Singers (Annelies) and Symphony Nova Scotia (Mozart’s C Minor Mass).

Her career thus far has taken her to the Metropolitan Opera, Bavarian State Opera, Paris Opéra, La Scala Milan, Teatro San Carlo, Carnegie Hall, Barbican London, Royal Opera Covent Garden, Zurich Opera, Deutsche Oper Berlin, Berlin Philharmonic, Royal Concertgebouw Orchestra, Canadian Opera Company, major orchestras in Atlanta, San Francisco, Seattle, Toronto, Madrid, Hamburg, Cincinnati, Salzburg and opera houses and festivals in Lyon, Geneva, Hyogo, Copenhagen, Toulouse, Baden-Baden, Aix-en-Provence and Santa Fe, among others.

Jane Archibald appears on numerous CD and DVD recordings, including her Juno-winning solo album of Haydn coloratura arias. More information can be found at www.janearchibald.com

Jane lives in Halifax, NS, with her husband, tenor Kurt Streit, and their family.

Wednesday, March 11 | The Old Auditorium | 2:00–5:00 pm

Tickets are $35/$30/$20 for single events or $87/$72/$42 for a subscription to all three Singer Behind the Song events.

Please note that there will be assigned seating for these events.

These events are generously supported by the Sonya and Charlotte Wall Arts Fund

THE SONYA AND CHARLOTTE WALL ARTS FUND

PHOTO: BO HUANG
Opera Ball Fundraiser
WITH MEMBERS OF THE DAL RICHARDS ORCHESTRA

Friday, March 6, 2020
6:30 p.m. Cocktails  |  7:00 p.m. Dinner & Program
The Chan Centre for the Performing Arts  |  Tickets: $200*

Enjoy a delicious three-course dinner on the stage of the Chan Centre with serenades from our young stars. Spend the night captivated by everything from operatic highlights to jazz favourites while perusing the Silent Auction and meeting the performers up close. 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 tax receipt will be issued for a portion of the ticket price in accordance with CRA guidelines (approx. $115). 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.

Opera Tea Series
AN AFTERNOON CLASSIC AND PERENNIAL FAVOURITE

Sunday, September 29, 2019  |  Sunday, April 5, 2020
2:00 p.m.  / /  UBC Botanical Garden

Sunday, November 24, 2019  |  Sunday, March 1, 2020
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 November, March and April. It will be a varied feast of the opera and operetta repertoire!
Vancouver Opera Guild Escorted Opera Tours

WEXFORD FESTIVAL OPERA
Wexford (5 nights), Dublin (2 nights), Cork (2 nights),
October 27–November 5, 2019
• Don Quichotte (Massenet), Dorilla in Tempe (Antonio Vivaldi), La Cucina (Andrew Synnott) & Adina (Gioachino Rossini), The Veiled Prophet (Charles Villiers Stanford) in concert plus lunchtime recitals and afternoon short operas
• Tosca (Puccini) in concert at the Cork Opera House

NEW YORK METROPOLITAN OPERA
March 23–29, 2020
• Der Fliegende Hollander (Wagner) with Sir Bryn Terfel, La Cenerentola (Rossini) with Tara Errault and Javier Camarena, Tosca (Puccini) with Anna Netrebko, Werther (Massenet) with Piotr Beczala, Joyce DiDonato and Etienne Dupuis

For more information, please contact Lis Dawson at 604-922-8008 or Genny MacLean (Great Expeditions) at 604-738-5535

UBC THEATRE & FILM, 2019/20 SEASON

Beckett 19 by Samuel Beckett
September 25-28, 2019
Directed by Gerald Vanderwoude
Frederic Wood Theatre

Timothy Findley’s The Wars
Adapted by Dennis Garnhum
November 7-23, 2019
Directed by Lois Anderson
Frederic Wood Theatre

The Changeling
by Thomas Middleton and William Rowley
January 16-February 1, 2020
Directed by MFA Director Luciana Silvestre Fernandes
Telus Studio Theatre,
Chan Centre for the Performing Arts

Naked Cinema VI
January 27, 2020
Vancity Theatre

Old Stock: A Refugee Love Story
from 2B Theatre
PuSh Festival Co-Production
January 24-25-26, 2020, 7:30
Sunday, January 26, matinee 1:30
and January 28-29-30, 2020, 7:30
Frederic Wood Theatre

Revolt. She Said. Revolt Again
by Alice Birch
March 12-28, 2020
Directed by MFA Director Sloan Thompson
Frederic Wood Theatre

UBC THEATRE & FILM
theatrefilm.ubc.ca
Single tickets go on sale August 15. Subscriptions are now available for our operas and the Singer Behind the Song series. Tickets for Sondra Radvanovsky’s recital are available now! Buy tickets online at www.ubcoperatickets.com, by phone at 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)

<table>
<thead>
<tr>
<th>MAIN OPERAS</th>
<th>OPERA TEA</th>
<th>SINGER BEHIND THE SONG</th>
<th>SONDRA RADVANOVSKY RECITAL (OCT 30)</th>
<th>OPERA BALL (MARCH 6, 2020)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single Ticket</td>
<td>$45</td>
<td>$28</td>
<td>$35</td>
<td>$87</td>
</tr>
<tr>
<td>Subscription (3 operas)</td>
<td>$105</td>
<td>$35</td>
<td>$87</td>
<td></td>
</tr>
<tr>
<td>SENIOR</td>
<td>$35</td>
<td>$23</td>
<td>$30</td>
<td>$72</td>
</tr>
<tr>
<td>Student</td>
<td>$15/ $20*</td>
<td>$15</td>
<td>$20</td>
<td>$42</td>
</tr>
<tr>
<td>SUBSCRIBER</td>
<td>$19</td>
<td>$26</td>
<td>Tickets are available now online, or by phone/in person at the Old Auditorium Box Office</td>
<td></td>
</tr>
<tr>
<td>STUDENT SUBSCRIBER</td>
<td>$13</td>
<td>$18</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*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 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. Pre-paid 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.

2019–2020 SUBSCRIPTION ORDER FORM

Step 1: Choose Your Subscription Package

<table>
<thead>
<tr>
<th>SUBSCRIPTION</th>
<th>PRICE</th>
<th>QUANTITY</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adult</td>
<td>$105</td>
<td>x</td>
<td>=</td>
</tr>
<tr>
<td>Senior (65+)</td>
<td>$78</td>
<td>x</td>
<td>=</td>
</tr>
<tr>
<td>Student</td>
<td>$42</td>
<td>x</td>
<td>=</td>
</tr>
</tbody>
</table>

Step 2: Choose Your Seats

CHAN CENTRE
- Section A 1 2 3
- Section B 1 2 3 4 5
- KEEP MY SEATS

OLD AUDITORIUM
- Section A 1 2
- Section B 1 2 3 4
- KEEP MY SEATS

Step 3: ADD-ONS

<table>
<thead>
<tr>
<th>Event</th>
<th>Subscription</th>
<th>Preferred Seating Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>Les Contes d’Hoffmann</td>
<td>Sat. Jan 9</td>
<td>Nov 8</td>
</tr>
<tr>
<td>Pasażerka</td>
<td>Thurs. Jan 30</td>
<td>Jan 31</td>
</tr>
<tr>
<td>Il viaggio a Reims</td>
<td>Sat. June 20</td>
<td>June 19</td>
</tr>
<tr>
<td>OPERA BALL</td>
<td>March 6</td>
<td></td>
</tr>
<tr>
<td>OPERA TEA on the Stage</td>
<td>Nov 24</td>
<td>March 1</td>
</tr>
</tbody>
</table>

Prepaid Parking
- 3 Operas ($12)
- 1 Tea ($4)

PRICE | QUANTITY | TOTALS |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Singer Behind the Song Subscription:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adult</td>
<td>$87</td>
<td>x</td>
</tr>
<tr>
<td>Senior (65+)</td>
<td>$72</td>
<td>x</td>
</tr>
<tr>
<td>Student</td>
<td>$42</td>
<td>x</td>
</tr>
<tr>
<td>Opera Tea</td>
<td>$19</td>
<td>x</td>
</tr>
<tr>
<td>Opera Ball</td>
<td>$200</td>
<td>x</td>
</tr>
<tr>
<td>Prepaid Parking</td>
<td>Licence Plate #</td>
<td>=</td>
</tr>
</tbody>
</table>

Your licence plate # is required.

For all UBC Opera events, parking is available at these lots for 50% off the posted rate. Pre-paid 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.
ADD UBC THEATRE TICKETS AT SPECIAL RATES

Beckett 19 (Frederic Wood Theatre)  
by Samuel Beckett  
Sept 25–28, 2019  
Preferred Date*

Timothy Findley’s The Wars (Frederic Wood Theatre)  
Nov 7–23, 2019  
Preferred Date*

The Changeling (Telus Theatre, Chan Centre)  
Jan 16–Feb 1, 2020  
Preferred Date*

Old Stock: A Refugee Love Story (a 2b theatre company production)  
Presented with PuSh International Performing Arts Festival  
January 24, 25, 26 – 7:30; Sunday, January 26, 1:30 matinee;  
January 28, 29, 30 – 7:30

Naked Cinema VI** (Vancity Theatre)  
January 27, 2020

Revolt. She Said. Revolt Again (Frederic Wood Theatre)  
March 12–28, 2020  
Preferred Date*

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

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.

Helping the Talent of Today become the Stars of Tomorrow!

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, many of you ask me personally how you can support the UBC Opera Ensemble, and help our singers get the best possible education. I believe that in addition to an excellent academic education, it is essential to have an experiential education of the highest standard as well.

As such, we present three fully-staged productions annually, complete 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 scholarships for students, the collaboration with the Vancouver Opera Orchestra as well as financing opportunities to work with international opera professionals: conductors, coaches, singers – all of these serve to instruct, mentor, and guide our singers along their career path.

“The chance to work on professional-grade sets with a professional orchestra in multiple productions a year is unheard of for a student, and is such a crucial element in developing the abilities necessary to succeed in becoming a professional yourself. It is only through your generous support that we are able to have this wonderful experience, and I cannot thank you enough!”  
—Magdalena How

“Thanks to your generous support, the UBC Opera program maintains a professional caliber. I am confident that since I have worked so thoroughly with experts from the opera world, the transition between university and a professional career will be seamless.”  
—Matthew McLellan

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 truly greatly appreciated.

With warmest thanks,

Nancy Hermiston
UBC OPERA

UBC School of Music
6361 Memorial Road, Vancouver BC  V6T 1Z2
www.ubcopera.com
604.822.6725

Connect with UBC Opera

CALL  604.822.6725 (box office)
       604.827.4937 (administration)

FAX   604.822.4884

WEB   Website: www.ubcopera.com
       Facebook: www.facebook.com/ubcopera
       Twitter: www.twitter.com/ubcopera
       Instagram: @ubcopera

BOX OFFICE EMAIL  ubcopera.tickets@ubc.ca
OPERA ADMIN EMAIL  opera.admin@ubc.ca
OPERA OFFICE EMAIL  ubcopera.office@ubc.ca