

**Youth tickets 50% off**  
**Invite a Young Person to Rossini's *Cinderella***

Youth aged 18 and under can enjoy the magic of *Cinderella* with tickets at 50% off the regular price. *Cinderella* will be a magical evening of opera, full of wit and elegance. See Julie Boulianne as Cinderella before her Met debut this season. It's truly an opera for everyone!

**CALL THE POV BOX OFFICE AT 250.385.0222**

Ask about other great deals for students:

**Student RUSH tickets: \$15.** Available at the door of the theatre, 45 minutes before each performance, subject to availability. Valid student ID must be presented.

**Student Dress Rehearsal tickets:** Full-time students in elementary, middle, secondary and post-secondary institutions may order tickets through their schools for \$10 per student. Individual post-secondary students between the ages of 18 and 30 may order tickets for \$15. Valid student ID required. Tickets must be purchased in advance through the POV box office.

**Events Calendar**

**CINDERELLA (La Cenerentola)** At the Royal Theatre  
**OPENING NIGHT: September 30, at 8 pm**  
**SATURDAY MATINÉE: October 2, at 3 pm**  
**PLAYING October 5, 7, and 9, at 8 pm**  
 Pre-performance lobby lecture at 6:45 pm (2 pm on October 2)  
 Sung in Italian with English surtitles

**COMMUNITY OUTREACH EVENTS**

**INSIDE OPERA with Robert Holliston.**

**Sunday, September 19.**

**NEW! TWO SESSIONS: 10 am and noon**

Phillip T. Young Recital Hall, MacLaurin Music Wing, University of Victoria.

Robert Holliston and special guests present a guided tour of *Cinderella*, Rossini's zany take on the Cinderella legend. Robert's engaging chat is the perfect introduction to this effervescent opera. Bring your friends and children. It's all free.

**Please reserve your seats by phoning 250-382-1641 before noon September 17, specifying which session you plan to attend.**

**Cinderella Open House**

**Sunday, September 26, noon to 4 pm.**

*Cinderella* is a classic Rossini comedy – enchanting, daft, and full of heart! And POV's production is a visual feast! Here is a rare chance to explore this luscious production before it opens. *Cinderella* is everything you want an opera to be!

Step into the fantasy! Walk on the set! See the costumes! And hear selections from the opera!

This **free** open house is part of Culture Days, a nationwide celebration of Canadian arts and culture.

**Sense of Occasion**

**Thursday, September 30, 6:30 pm.**

East Lobby, the Royal Theatre. Pre-Performance Reception to celebrate the opening night of *Cinderella*. Gourmet finger foods and wine. Space is limited. Dress is festive.  
**\$25 per person. Call 250-382-1641 to reserve with payment.**

**Master Class with Chad Louwerse**

**Monday, October 4, 7 pm.**

West Lobby, the Royal Theatre, 805 Broughton. Chad Louwerse (Alidoro in *Cinderella*) coaches selected members of the POV chorus.  
**Free of charge. Phone 250-382-1641 to reserve.**

**DONOR EVENTS**

**President's Circle Working Rehearsal**

**Friday, September 24**

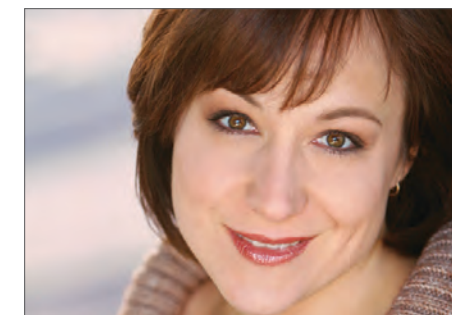
6 pm: coffee and cookies. 6:20 pm: Discussion with Director Tom Diamond and designer Judith Bowden. 7 pm: Technical Rehearsal begins.  
**For all President's Circle members. Invitations will be sent by mail.**

PRESIDENT'S CIRCLE & IMPRESARIO CIRCLE SPONSOR



**Key Notes**  
*Cinderella*  
 (La Cenerentola) **ROSSINI**

*Bel Canto Princess - Julie Boulianne*



It's thrilling when a singer follows a performance at Pacific Opera Victoria with a debut at the Metropolitan Opera! Mezzo soprano Julie Boulianne, who sings the title role in *Cinderella*, is doing exactly that.

In February, Julie makes her Met debut as Diane in Gluck's *Iphigénie en Tauride*. Then she'll don trousers as Stéphano in Gounod's *Roméo et Juliette*, with Plácido Domingo on the podium. Julie will then debut with the historic Opéra Comique in Paris.

All this is a sign that the 1999 Canadian Music Competition winner and alumna of l'Atelier Lyrique de l'Opéra de Montréal and Juilliard Opera Center is forging a stellar career that already encompasses some fabulous leading roles.

Star vehicles for mezzos aren't that common. Sopranos seem to snag most of the plum roles in opera, while mezzos are typically consigned to "mothers, maids, witches, bitches, nurses, aunts and roles in pants ... never the bride," as the late Maureen Forrester put it. But Julie has managed to tuck into her resume not just the usual mezzo trouser roles, but several brides, including Rosina in *The Barber of Seville* and two fairy tale princesses. She's sung Rossini's *Cinderella* at Glimmerglass, Aspen Opera Theater, and Florida Grand

*It's French-Canadian mezzo-soprano Boulianne who is the one to watch – Rossini's endless coloratura is a killer, yet she rips through ornamentation like a carving knife. Her voice has both sweetness and bite, with hints of darker and deeper notes to come. Globe and Mail, 2009, Review of La Cenerentola, Glimmerglass*

Opera, and Massenet's *Cendrillon* for the operas of Marseille and Montréal.

*Cinderella* is a splendid showcase for a great mezzo. It brims with Rossini's trademark bravura coloratura, which, while deliciously easy on the listener, is fiendishly cruel to the singers. The opera demands fearless singers with phenomenal vocal athleticism. Every member of the cast must face the music with breathtaking technique and audacity.

As one critic put it, *La Cenerentola* is opera of the Italian bel canto ("beautiful

singing") ilk, meaning rich vocal tone, smooth phrasing, and beastly difficult coloratura demands. And said demands apply to all vocal types, from growly basses to stratospheric sopranos. Everybody gets their crack at florid vocal runs and bouncy ornamentation.

As a result, a performance of *Cinderella* is a little like riding a roller coaster – part of the excitement is knowing the wheels could come off at the next hairpin turn! We look forward to the ride!



Not everyone receives the Key Notes newsletter! If you're a subscriber who buys tickets for someone else, please let us know their name and address so that we can share the newsletter with ALL our subscribers! Just call 250-382-1641 or email mwoodall@pov.bc.ca.

*Peninsula Opera Bus* **Take the Opera Bus to our matinee performances.**

POV is making it easier to come to the opera this season! Available to those in the Saanich Peninsula, our Opera Bus will pick opera goers up from the Mary Winspear Centre (Sidney), St. Mary's Church (Central Saanich), or Trafalgar Square (Brentwood Bay). Parking is available at these locations. 2:30pm arrival at the Royal Theatre for the 3pm show. \$25 return per person (plus the cost of your ticket). Please let us know if you are interested in taking the Opera Bus! 250.382.1641

**Opera Lovers' Discount**



Bolen Books, Production Sponsor for *Cinderella*, celebrates its 35th anniversary with a special discount during the run of *Cinderella*.

**With this coupon, receive \$10 off your purchase of \$50 or more.**

Discount is not valid on magazines, sale items, or gift certificates. Other exclusions may apply.

**Valid Sept. 30 to Oct 9, 2010, inclusive, at Bolen Books, Hillside Mall, Victoria, BC.**

*"It's a Big Night"*  
**AT THE ATRIUM**

**Celebrating an exciting new urban space A BENEFIT FOR PACIFIC OPERA VICTORIA**

**Saturday, October 23, 2010**  
**6:30 pm to 11 pm**  
**800 Yates Street**  
**Ample underground parking**

Finger food and cocktail reception, four-course dinner, Cole Porter review, Atrium raffle and super auction, and music for dancing

**\$200 per guest/tables of 10**  
**Generous tax receipt**  
**Dress: Festive**  
**150 Guests Only!**

Call Heather to reserve: 250.382.1641, ext 28, or hboulding@pov.bc.ca



# A Guardian Angel for Hansel and Gretel



Photo: Barbara Pedrick

**Dr. Erika Kurth, BA, MA, D.Litt.,  
Young Artist Program Patron**

This fall, POV brings a First Nations inspired adaptation of *Hansel and Gretel* into southern Vancouver Island schools. The Opera in Schools Tour is the performance component of our Young Artist Program, which provides training and coaching to aspiring local singers.

The Young Artist Program would be impossible without crucial support from the community. We are especially grateful for the outstanding philanthropy of Dr. Erika Kurth, who, along with her husband Burton, established the pilot of the Young Artist Program in 2004.

A founding director and Honorary Life Member, Erika has been at the heart of POV since day one, singing in our early productions and sharing the stage with the now world-renowned tenor Richard Margison.

Through a generous donation to this year's Young Artist Program, Erika has provided essential support for the *Hansel and Gretel* school tour and leveraged a matching grant from the Moss Rock Park Foundation.

The school tour adaptation of *Hansel and Gretel* blends the famous fairy tale with Coast Salish legends, using music from Engelbert Humperdinck's beloved opera. The libretto is by director Alison Greene, a recognized scholar on aboriginal opera; Rose Spahan, a Coast Salish artist and Aboriginal Curator in Residence at the Art Gallery of Greater

Victoria; and John Elliott, Language Educator, LÁU,WELNEW Tribal School.

Four young singers – Tamara Rusque, Alex Granat, Eve Daniell, and Elizabeth Humphries – will present school performances between October 18 and November 9. If you'd like your child's school to participate, please contact Jackie Adamthwaite at 250-382-1641 or email jackie@pov.bc.ca.

Thank you to our sponsors and the many individual donors who support POV's Artist Training and Opera in Schools Programs.

## Cinderella: An Introduction

Two versions of *Cinderella* are familiar to modern readers. Charles Perrault's 1697 *Cendrillon* gave us the fairy godmother, the pumpkin coach, the midnight deadline, and the glass slippers. In the bloodthirsty version by the Brothers Grimm, the stepsisters cut off bits of their feet to squeeze into the glass slippers and meet a Hitchcockian end as birds peck out their eyes.

Rossini's *La Cenerentola* is based on Perrault's story – with shameless borrowings from operas of the day, including Nicolas Isouard's *Cendrillon* (Paris, 1810), which replaced the fairy godmother with the philosopher Alidoro, and the wicked stepmother with the ambitious stepfather Don Magnifico.

We can thank the Vatican censor for *La Cenerentola*. After Rossini wowed audiences with *The Barber of Seville* in 1816, the 24-year-old Wunderkind was contracted to stage another comic opera in Rome. When the censor vetoed the new libretto, Rossini had to come up with something else at the last minute.

He called upon Jacopo Ferretti for help with a new libretto. Ferretti recalled their desperate late-night brainstorming session: *I proposed some twenty or thirty subjects. But one was too serious ... another too complicated, another required an expensive staging or did not suit the singers ... Half dead on my feet from fatigue, I yawned: "Cinderella." Rossini stood up ... "Would you have the heart to write Cinderella for*

*me?" I replied "And you to set it to music?" and he: "When would the draft be ready?" and I: "Despite my exhaustion, tomorrow morning!" and Rossini: "Good night!" he wrapped himself in the sheets and fell asleep.*

Ferretti raced home, fortified himself with coffee, pulled an all-nighter, and delivered the outline to Rossini in the morning. They completed the opera in 24 days, plundering bits from other *Cinderella* libretti, recycling some of Rossini's earlier tunes and contracting out a couple of the arias to another composer.

Rossini added a few twists of his own. A pragmatic man of the theatre, he dispensed with special effects: no pumpkin, no mice, no transformations into coach and horses. And instead of glass slippers, *Cinderella* and the Prince find each other through a pair of bracelets.

When *La Cenerentola* premiered in January, 1817, some Perrault purists objected to the bracelets, and a rumour went round that the glass slippers had been kiboshed because the diva had ugly feet. The diva in question, Geltrude Righetti Giorgi, protested this slander. In an open letter she pointed out that while licentious Paris might allow such shenanigans, Catholic Rome forbade the display of a naked foot on stage. She went on to defend her feet: *I have more to gain by adopting the original slipper than by clinging to the bracelet.*

The Perrault story still casts a long shadow over the opera. In one edition of the libretto, the translators insert a pumpkin coach into the stage directions and glass slippers into the text, on the grounds they are "indispensably a part of the *Cinderella* story."

But Rossini's opera stands magnificently on its own as a madcap musical masterpiece that is one of the zaniest and most beguiling versions of this beloved story.

## The Story

Treated as a servant by her stepfather, Don Magnifico, and his featherbrained daughters Clorinda and Tisbe, *Cinderella* dreams wistfully of a prince who will marry a girl for goodness rather than shallow beauty.

Prince Ramiro, who is planning to choose a bride at a grand ball, switches identities with

## FURTHER LEARNING ABOUT Cinderella

For musical excerpts, a detailed synopsis, artist bios, design images, links and much more, visit [www.pov.bc.ca](http://www.pov.bc.ca)

his valet Dandini in order to observe the contenders. Magnifico forbids *Cinderella* to attend the ball, but Ramiro's tutor, Alidoro, brings her to the palace. Her arrival creates a sensation.

As Clorinda and Tisbe fawn over the bogus prince, *Cinderella* and Ramiro fall in love. When "Prince" Dandini pursues *Cinderella*, she turns him down in favour of the valet. After giving Ramiro one of her bracelets and telling him to find out who she really is, *Cinderella* leaves.

Alidoro arranges for Ramiro's coach to break down outside Magnifico's house, and the lovers are reunited. *Cinderella* becomes queen and forgives her dumbfounded family.

## The Production

This original production of *Cinderella* is a sumptuous affair, set in the fairy tale Days of Yore. The costumes are full of flair and furbelows, and the enchanting set has all the delicate exuberance of a giant pop-up book.

The production is built here in Victoria, created by two of Canada's finest designers. Set and costume designer Judith

Bowden has worked with the Shaw Festival, Soulpepper, and the National Arts Centre. Lighting designer Bonnie Beecher is a veteran of the Stratford and Shaw Festivals, and the Canadian Opera Company. They join director Tom Diamond in this, his sixth POV production. Tom has directed for the COC and Tapestry New Opera Works and has been a judge on Bathroom Divas.

Each year POV is responsible for about half of Canada's new opera productions – and about half the opportunities for Canadian designers to create original work in opera.

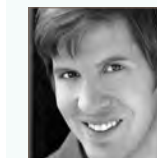


Judith Bowden's gorgeous ball gown for *Cinderella* is fit for a fairy-tale princess



Judith Bowden's design for Don Magnifico's house invites us right into a storybook fantasy.

# About the Artists



the opera companies of Tel Aviv, Mexico City, Colorado, Arizona, and Seattle.

**Brian Stucki** (Ramiro) has performed Ramiro with Michigan Opera Theatre and Opera Company of North Carolina. He has sung with Polish National Opera and



Achievement Awards.

**Marion Newman** (Tisbe) grew up in Victoria. She has performed in the Czech Republic, Ireland, Germany and Italy, and is a four-time soloist on CBC's National Aboriginal



Opéra de Montréal, and Jeunesses Musicales du Canada.

**Marianne Lambert** (Clorinda) won the grand prize at the 2008 Concours international de chant de Marmande and has performed with Opéra de Rennes, Opéra de Metz,



and San Francisco.

**Tyler Duncan** (Dandini) was born in BC and has an international career in oratorio, art song, and early music, which has taken him to Berlin, Munich, Rotterdam, New York



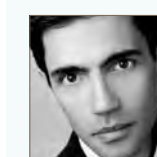
Louis, Opera Philadelphia, and Boston Lyric Opera.

**Terry Hodges** (Don Magnifico) returns to POV for another great comic role. He has performed throughout North America, including Carnegie Hall, Opera Theater of St.



Vancouver, Edmonton, and Montreal.

**Chad Louwerse** (Alidoro) recently played Trulove in POV's *The Rake's Progress*. He has performed with l'Opéra National du Rhin in Strasbourg and the opera companies of



companies and orchestras across Canada.

**Giuseppe Pietrarola** (Conductor) is Conductor-in-Residence for POV and the Victoria Symphony. He conducts the Civic Orchestra of Victoria and the Victoria Choral Society and has conducted for opera