

# Key Notes

ARTISTIC DIRECTOR  
Timothy Vernon

PACIFIC  
Opera  
VICTORIA

Patrick Corrigan  
EXECUTIVE DIRECTOR

LIVE OUT LOUD



# Strauss

## ARIADNE AUF NAXOS

## Duking it Out in Words and Music

### Strauss and Hofmannsthal's Desert Island Opera

**N**o Canadian conductor has led more performances of Richard Strauss operas than Pacific Opera Victoria's Artistic Director, Timothy Vernon.

POV's production of *Ariadne auf Naxos* (just four months before the composer's 150<sup>th</sup> birthday) will mark Timothy's fourth time conducting this magical chamber opera: he first tackled it in 1998 at McGill, followed by a 1999 POV production with Julie Nesrallah as the Composer; in 2012, he conducted it for Edmonton's Opera NUOVA training program.

*Ariadne* requires a mere three dozen musicians, who just fill the Royal Theatre orchestra pit.

Strauss scored his other operas for lavish orchestral forces that require two, three, even four times as many players – meaning that most Strauss operas ought to be too big for POV to handle.

But that would reckon without an Artistic Director so determined to get his fix of Strauss that he wrote his own reductions of two Strauss scores in order to bring to Victoria the Canadian stage premières of *Daphne* and *Capriccio* in 2007 and 2010.

**Timothy's predilection for Strauss** emerged from his studies at the Vienna Academy of Music. His conducting teacher, the legendary Hans Swarowsky, had been mentored by Richard Strauss himself. Many great Strauss performers were still active in Vienna at the time: Timothy saw such celebrated interpreters as conductors Karl Böhm and Wolfgang Sawallisch and singers Christa Ludwig and Elisabeth Schwarzkopf.

In his days of youthful certitude, Timothy named *Ariadne auf Naxos* as his favourite opera. Now, with wider experience and deeper appreciation, he doesn't single out a top choice – but *Ariadne* remains in his pantheon of most beloved operas.

### First the words ...

Perhaps surprisingly, Timothy approaches an opera via the text, which he reads and re-reads.

*Ariadne*, he says, is a small masterpiece of literature, beautifully formed, very witty, and very funny. It is full of humour and real lyricism, for it was written by a great lyric poet.

That much-maligned literary genre, the opera libretto, doesn't always provide inspiring reading; but *Ariadne* was one of six Strauss operas with a text by the brilliant poet and playwright Hugo von Hofmannsthal.

### Then the music ...

Timothy uses the text as an open sesame to approach the music and discover what the composer does with it and why – the emphasis, the pace; the way the music can slyly gloss or contradict the words; the sublime moments when its radiance and sheen and depth transcend the words and you have something as outrageously gorgeous as Strauss' music for *Ariadne*.

The score, says Timothy, is so fine-grained it is like goldsmithing in music. Strauss' music has sheer raw beauty and passion, but also a particular elusive evanescence

– a soap bubble iridescence that doesn't linger long – it is as fleeting as life itself.

He adds, *Strauss is always mindful of and responsive to the text – remember that he wrote Lieder all his life. And he wrote brilliantly for the orchestra.*

*His scores have incredible fluidity; their structure is underpinned by slow-moving classical harmonies – the pedal notes are building blocks for the music, and above them is the ravishing filigree of chromaticism and contrapuntal harmonies. Strauss took the vocabulary of 19<sup>th</sup> century tonality and extended, but didn't abandon it – he was thus viewed as a reactionary in some modernist circles.*

The classical clarity of *Ariadne auf Naxos* mixes beguilingly with late-Romantic Wagnerian lushness, particularly in the final love duet, which prompted Karl Böhm to say, *I think that Strauss has achieved something unique with this opera. He has made chamber music with 38 musicians, but ... in the finale made the orchestra sound as if 100 musicians are playing!*

Perhaps the opera that most resembles *Ariadne* in terms of kaleidoscopic beauty and variety is *The Magic Flute*: both dazzle us with melody, sublimity, and astounding coloratura turns; both mingle the comic with the tragic, *opera seria* with *opera buffa*. Both can be enjoyed with ease, but each carries an entire musical and philosophical underpinning that invites exploration.

continued on p. 2

## Introduction to *Ariadne*

The richest man in Vienna is having a party and has commissioned an *opera seria* to entertain his guests.

This opera, *Ariadne auf Naxos*, is set on a desert island, where the jilted princess Ariadne pines for her lover Theseus and longs for Death. When the god Bacchus turns up, she thinks he is Death come to carry her off, falls into his arms, and never does figure out who he really is.

To provide comic relief, the rich Patron has also hired a burlesque troupe to perform a farce called *The Faithless Zerbinetta and Her Four Lovers*.

The evening is to be capped off with a fireworks display at nine pm. When things run late, the Patron decrees, to the horror of the performers, that both entertainments are to be staged simultaneously.

During the backstage prologue we meet the Patron's servants – a supercilious major domo and a mouthy footman.

We also meet the artists – the music master, the dancing master, and the wigmaker; a haughty prima donna and a conceited tenor who lobby for cuts in each other's roles; the flirtatious Zerbinetta and her troupe of comedian-suitors; and the über-sensitive Composer, devastated that his *magnum opus* about the secret of life must share the stage with a vulgar farce.

Even as we laugh at the Patron's boneheaded order to combine the two entertainments, we sense that he was on to something, for one of the joys of the resulting opera is its variability and beauty.

It's a collision of *opera buffa* with *opera seria* – a kind of *Big Bang Theory* meets *Masterpiece Theatre*. But do we really want to choose between the two?

Zerbinetta says at one point, *Men! Dear God, if you really wanted us to resist them, then why did you make so many different kinds?*

We might say the same of the many different kinds of music and opera!

Maureen Woodall

Coming from Up-Island  
or the Saanich Peninsula?

### Ride POV's Opera Bus to the Sunday Matinée

Book now for *Ariadne auf Naxos*

February 23

250-385-0222

[www.pov.bc.ca/operabus.html](http://www.pov.bc.ca/operabus.html)

## Words versus Music

Approaching *Ariadne auf Naxos* comes with a bonus: the many letters that Strauss and Hofmannsthal wrote over their quarter-century partnership.

Timothy Vernon advises that the best way to learn about opera is to read this correspondence.

He comments, *Thank goodness they didn't live in the same city – or use the telephone! Hofmannsthal was the dreamy, mystical, neurotic literary partner; Strauss was the grounded, practical man of the theatre. Their letters reveal two geniuses duking it out.*

*Ariadne auf Naxos* was Strauss and Hofmannsthal's third collaboration – following the savage, controversial *Elektra* and the luscious, wildly successful *Der Rosenkavalier*.

But *Ariadne* is such a whimsical hybrid of an opera that its creators couldn't really agree what it was about, and the conflicts boiled to the surface many times over the half decade they worked on it.

When it comes to opera creation, librettists rarely call the shots. But *Ariadne auf Naxos* was Hofmannsthal's baby. He came up with the concept and was the driving force in writing and revising the opera.

In fact Hofmannsthal was so obsessive about his vision for the opera that he peppered the margins of his libretto with instructions on how Strauss should compose the music.

For the most part, Strauss complied. When he did complain, Hofmannsthal could be quite prickly. Strauss' lukewarm reaction to the libretto (*I like it well enough ... Only ... I need something more soaring*) drove his partner to write a small treatise on the deeper meanings that he felt Strauss wasn't getting. In the midst of a long, rather cranky letter, Hofmannsthal put the opera's theme in a nutshell: **What it is about is ... fidelity; whether to hold fast to that which is lost, to cling to it even in death – or to live, to live on, to get over it, to transform oneself ...**

Strauss' reply is a masterpiece of self-deprecation and tact, with a touch of the hard-headed man of the theatre: *I am sincerely sorry that ... I failed to pay you the tribute you had hoped for and which*

*your work certainly deserves... your letter ... is so beautiful and explains the meaning of the action so wonderfully that a superficial musician like myself could not, of course, have tumbled to it. But ... if even I couldn't see it, just think of the audience.*

## The Essence of *Ariadne*

*Ariadne auf Naxos* is a scintillating debate on art and love that places in sharp relief the two great responses to what life throws at you: to hold fast to your ideals no matter what, or to roll with the punches and move on, somehow transformed.

At its heart, *Ariadne auf Naxos* is about transformation – this may be one point on which Strauss and Hofmannsthal could agree!

Here is the transformative power of love, whether with Zerbinetta's latest lover, or Ariadne's (not quite) one-and-only, or the composer succumbing for a moment to Zerbinetta's charms.

Here is the transformative power of art, as the foolish, bickering singers of the Prologue become, in the opera, the noble Ariadne and the divine Bacchus, and Strauss's music works its own splendid metamorphoses.

Here too is a transformation of opera itself, for Strauss and Hofmannsthal wove together old forms and new, crafting a unique and lovely work that laughs at opera and yet celebrates its every embattled word and note.

M. Owen Lee, best known as an intermission commentator on the Metropolitan Opera radio broadcasts, declared *Ariadne auf Naxos* his desert island opera – **the most significant and in many ways the best opera of the century.**

Let's give the last words to Hugo von Hofmannsthal, who wrote to Strauss: *Of all our joint works, this is the one I never cease to love best...the music is as enchanting in the memory as anything could be; like fireworks in a beautiful park, one enchanting, all-too fleeting summer night.*

Maureen Woodall

### Further learning about *Ariadne auf Naxos*

Musical excerpts, links, and more about the opera and its creators:

[www.pov.bc.ca](http://www.pov.bc.ca)

### A Visual Treat: POV Poster Collection Online

To celebrate POV's 100th production, many of our historic posters have been digitized by the University of Victoria Archives and posted online. Selected posters and cast lists are also displayed on POV's web site. You may browse these intriguing works of art and relive old memories at [www.pov.bc.ca/archive.html](http://www.pov.bc.ca/archive.html)



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# Artists of Ariadne

Some 650 singers applied to audition for POV during last year's national audition tour to Vancouver, Toronto, Montreal, and New York. The tour provided an opportunity to hear singers who, in Timothy Vernon's words, *may be the next generation of Composers, Ariadnes, and Zerbinettas*. A trio of impressive young singers are making their POV debuts in these marvellous roles.

**The Composer** is a role that is surely coveted by every mezzo soprano. **Arminè Kassabian**, who auditioned in Montreal, has performed with Opera Lyra Ottawa and was a 2012 Laureate of les Jeunes Ambassadeurs Lyriques. She has won numerous prizes, including the 2011 Brian Law Opera Competition.



**Colleen Skull's** audition for **The Prima Donna / Ariadne** knocked us out says Timothy Vernon. *The role requires a voice with amplitude, rich colour, and a lyric carrying line. Colleen's voice is beautiful, and she has worked on the role with Adrienne Pieczonka, an acclaimed Ariadne.* Colleen has a Doctorate in Musical Arts and has performed with the Canadian Opera Company and Manitoba Opera.



Tackling for the first time the ferocious coloratura role of **Zerbinetta** is **Suzanne Rigden**, who auditioned in New York City. A graduate of Memorial University, UBC, and Montreal's Atelier Lyrique, she has performed with San Francisco's Merola Program, Pocket Opera of New York, and Opera Nova Scotia, and has won numerous international competitions.



Strauss wrote cruelly difficult music for tenors, and we are thrilled that **Roger Honeywell** will perform **The Tenor / Bacchus**. Timothy Vernon explains: *To find a singer with the youth and charisma to play a god who is just discovering his own powers, who can inspire and express passion, who can convey the god's capacity to intoxicate – that is not easy.* Roger started as an actor, working at both the Shaw and Stratford Festivals before switching to opera. This crossover artist has made a splash in his new métier with engagements at the Metropolitan Opera, Santa Fe Opera, Opera Philadelphia, and Canadian Opera Company.



Since his professional mainstage directing debut with POV's **Rodelinda**, **Oriol Tomas** has made his mark as a **director**, most recently with *Don Giovanni* in France and *Il trovatore* and *Die Fledermaus* in Montréal. Next season, as winner of the Competition of the Centre français de promotion lyrique, he will direct Henri Sauguet's *Caprices de Marianne* for a 50-performance tour of 16 French Opera houses.



Returning as **designer** is **Ian Rye**, whose first mainstage opera design was for POV's world première of *Mary's Wedding*. Ian also designed November's POV/Victoria Symphony co-production of *South Pacific in Concert*. His theatre credits include the Belfry, Arts Club, Vancouver Playhouse, and many other theatre companies across Canada.



Visit [www.pov.bc.ca/ariadne.html](http://www.pov.bc.ca/ariadne.html) for bios of the singers and creative team, video excerpts, and much more.

## Clowning around with Ariadne Commedia dell'arte meets Opera Seria

The players in the burlesque farce that is to be performed at the same time as the *Ariadne* opera are a merry troupe of clowns – Harlequin, Brighella, Scaramuccio, and Truffaldino – who try to cheer up Ariadne with their sheer silliness; at the same time, all four are jockeying for the affections of their leader, the irresistible Zerbinetta.

For Zerbinetta, it's always raining men. She is sincerely passionate about her lovers – until a new one comes along – and she cheerfully reels off a little catalogue of her past lovers: *Pagliaccio and Mezzetino! Then it was Cavicchio, then Burattino, then Pasquariello! Oh, and sometimes, it seems to me, there were two!* All her men, like the four who pursue her in the opera, are *commedia dell'arte* characters. Below, Robert Holliston chats about this venerable form of comic theatre and tells us a little about Zerbinetta's lovers.

The term *commedia dell'arte* refers to a centuries-old tradition of improvised Italian theatre (its original name was *commedia all'improvviso*) in which stock characters – foolish old men, devious servants, pedantic old doctors – are presented in a variety of comic situations.

Troupes of professional actors donned elaborate costumes and masks and toured throughout Italian communities, playing on temporary outdoor stages and relying on props rather than traditional scenery.

The key element was improvisation. Each performer perfected a certain character who could then be inserted into any number of situations. Perhaps the closest 20th-century equivalents might be Laurel and Hardy, the Marx Brothers, and Charlie Chaplin's little tramp.

In *Ariadne auf Naxos* the comics led by Zerbinetta are derived from *commedia dell'arte* tradition.

**Arlecchino (Harlequin)**, possibly the best-known of the servant characters, has a

love interest, Colombina, and usually tries to sabotage his master's plans. Incidentally, Arlecchino's prop was a paddle composed of two pieces of wood that slapped together producing a resounding whack when the paddle struck someone, usually on the posterior. This is where the term "slapstick" originates.

**Truffaldino** is a derivant of this character – some sources refer to him as Arlecchino's younger brother. Truffaldino often carries either a slapstick or a sword.

**Brighella** is frequently referred to as Arlecchino's scheming, vindictive, avaricious older brother, often a servant who has done some social climbing.

The roguish **Scaramuccio** is customarily dressed in black and entertains the audience with expressive grimaces and nonsensical gibberish (as the actors went from region to region they made no effort to modify their dialects, so much of the comedy was physical).

Zerbinetta's past lovers, like her clowns, were culled from the *commedia dell'arte*.

**Pagliaccio**, famously depicted as a clown in Leoncavallo's opera, was usually played by the youngest member of the troupe and was thus at the bottom of the pecking order, sleeping in the stable (his name derives from the Italian word "pagliaio," or "pile of straw"). He could be a servant or a young lover, often shy and invariably the butt of jokes.

**Cavicchio** and **Mezzetino** were related to Brighella; albeit in the case of Mezzetino (whose name means "half-measure" i.e., of liquor) gentler and more cultivated.

**Pasquariello** was a long-nosed servant or old man from Naples, often associated with the better known Pulcinella.

**Burattino**, a good-natured, but slow-witted character, did not achieve wide popularity until his incarnation as a puppet, which was so successful that by the end of the 16th century, marionettes were frequently referred to as Burattini.

Robert Holliston

# The Mythology of *Ariadne auf Naxos*

**A** *riadne auf Naxos* trumps the usual alphabet soup of opera titles by mashing Greek and German into a single baffling mouthful. If you have a smattering of Greek mythology, you'll pick up the reference to the Princess Ariadne on the Isle of Naxos. Here's a brief introduction to the characters from Greek and Roman mythology who are mentioned in the opera.

**Ariadne** was the daughter of King Minos of Crete; her half-brother, the Minotaur, was a monster with a bull's body and a human head (or vice versa, depending on the source). King Minos kept the Minotaur in the elaborate Labyrinth he had built to house it, and fed it rations of Athenian youth and maidens – seven of each, chosen annually by lot and sent off to their doom.

**Theseus** leapt at the chance to go to Crete with the Minotaur's sacrificial victims so that he might slay the monster. Ariadne fell in love with him and gave him a sword and a ball of thread to guide him out of the Labyrinth. The two then sailed off together, but, for reasons that have never been satisfactorily explained, Theseus dumped Ariadne on a desert island. Theseus then carried on with his heroic exploits. He briefly abducted Helen of Troy (this was long before her liaison with Paris launched the thousand ships of the Trojan War), then married first the queen of the Amazons, and then Phaedra, Ariadne's sister.

**Bacchus** (aka Dionysus) was the god of agriculture and wine, of ecstasy, merriment, ritual madness, and (naturally) the theatre. He wandered all over Europe and Asia, teaching grape cultivation and winemaking. When Bacchus reached Naxos, he found the weeping Ariadne and fell in love with her. They married and had a dozen children.

As a wedding gift, Bacchus gave Ariadne a jewelled crown, which he later threw up into the heavens where it became the constellation Corona Borealis. Some sources say Bacchus put Ariadne's crown in the sky at her wedding; some say he did so after her death.

In his book *The Fasti*, Ovid tells us that the constellation was a gift from Bacchus to Ariadne to atone for his infidelity – surely one of the best apology gifts ever.

In any case, Ariadne's crown, the Corona Borealis, will be just slipping over the northeast horizon as the curtain comes down on opening night of *Ariadne auf Naxos*.

**Circe** was a sorceress who drugged her lovers and transformed them into swine. Her most famous lover, Ulysses (Odysseus), resisted her magic, but stayed with her for a year, feasting and drinking (this is one reason it took him 10 years to get home to his wife after the Trojan War). It was Milton who, in his 1634 poem *Comus*, invented the story of an encounter between Bacchus and Circe.

**Naxos** is an island in the Aegean Sea, almost equidistant from Athens, Turkey, and Crete. This is the island where Theseus abandoned Ariadne. Zeus is said to have grown up on Naxos as did Bacchus, who loved the island and made it a fertile land, full of vineyards that produced fine wine. And yes, Naxos still has vineyards, and its people still make wine.

The townspeople of Naxos were so grateful to Richard Strauss for his opera about their island that they proclaimed him an honorary citizen.

Maureen Woodall

Coming March 14 & 15 ...

## Charpentier's **ORPHÉE**

*La Couronne de Fleurs*  
*La descente d'Orphée aux Enfers*

A Brilliant  
Operatic Double Bill

from  
*Boston Early Music Festival*

**O** *rphée* is a blend of two operas by Marc-Antoine Charpentier. The operas, dating from 1685 and 1686, are presented as a play within a play – a musical contest framing the story of Orpheus and Euridice.

*La Couronne de Fleurs*, based on a text by Molière, depicts the contest in which shepherds vie for a crown of flowers from the goddess Flora for the most beautiful and eloquent aria.

One of the contest entries is Charpentier's short, unfinished opera, *La Descente d'Orphée aux Enfers*, which tells of Orphée descending into the underworld to use his musical powers to rescue his beloved Euridice.

*Orphée* is co-presented by Pacific Opera Victoria and the Early Music Society of the Islands and features the internationally acclaimed singers, instrumentalists, and dancers of the Boston Early Music Festival.

Founded in 1980 – the same year Pacific Opera Victoria was incorporated – the Boston Early Music Festival has long been a leader in the performance of music from the Medieval, Renaissance, Baroque, and Classical eras, acclaimed internationally for their artistry, technical polish, style, scrupulous research, and, above all, excitement and drama.



A scene from Charpentier's *La Couronne de Fleurs*, performed by members of the Boston Early Music Festival.

**This extraordinary Victoria première** is a perfect opportunity for Victorians to acquaint ourselves with the bewitching and unique world of French Baroque opera, made only more perfect by the performers.

**Marc-Antoine Charpentier** is profoundly sensitive to text and drama; thus his music, both sacred and secular, is arrestingly personal. His gift for creating appealing melodies; for creating contrast of mood and color; for employing instrumental resources with infinite imagination and care; for balancing the elements of musical storytelling – singing, playing, dancing – all combine to make him one of the most attractive and accessible of French Baroque composers.

Robert Holliston

Robert Holliston explores French Baroque Opera at  
[www.pov.bc.ca/charpentier.html](http://www.pov.bc.ca/charpentier.html)

**Two performances only: March 14 and 15 at 8 pm, at the McPherson Playhouse. For tickets, contact 250-385-0222 or [www.pov.bc.ca](http://www.pov.bc.ca).**

# The Pacific Opera Centre

## A Community Home for Opera

### Excitement is building

at POV! We are in the throes of a special fundraising campaign for the new Pacific Opera Centre.

### The Opera Centre Naming Campaign

is raising donations to create a wonderful new home for POV's artistic activities – and to help us forge new possibilities for the arts, artist training, and youth education.

The Opera Centre Campaign offers unique recognition opportunities, including Walk of Fame pavers for donations from \$100 to \$3,000, plus exciting naming opportunities for larger gifts – including a \$500,000 opportunity to name the Opera Centre. A Naming Gift is a wonderful way to be part of this project and to celebrate your and your family's philanthropy. Or you may wish to honour or commemorate someone special.

POV has secured a 10-year lease on the two-storey Hall of the Church of St. John the Divine. This summer, we'll upgrade the acoustics, create a public foyer and music room on the upper floor, and build an administrative suite on the lower floor. Next fall we plan to move our offices into our new home!

The Pacific Opera Centre will be home to opera rehearsals, artist training programs, and an array of initiatives to nurture artists, engage the community, and educate and delight families and youth.

**The heart of the Pacific Opera Centre will be the Wingate Studio**, named after lead donor Lydia Wingate. This 2,500 square foot rehearsal / recital hall will be the only acoustically engineered space in Greater Victoria that is designed explicitly for music making, workshops, and opera rehearsal.

Wingate Studio will be not only practical, but beautiful. Its design is by renowned architect Franc D'Ambrosio. An acoustic ceiling canopy is being created by Kwagiulth Artist and former opera singer Carey Newman. Carey's donation will help make this venue something very special indeed – a place of musical and visual delight, where artists, young people, and our patrons and community can explore opera.

Although POV's offices won't move into the Opera Centre until renovations are completed, the place is already humming with artistic activity.

Wingate Studio is busy with coaching and rehearsals for *Ariadne auf Naxos*. In March, performers from Boston Early Music Festival will rehearse for *Orphée*, the double bill of Charpentier operas. And in April our artists will arrive to rehearse *The Marriage of Figaro*.

**Raising Voices**, our program for youth engagement and artist training, is also gearing up with a host of new activities, facilitated by Robert Holliston.

These include a series of technique workshops for POV Choristers, students in the Victoria Conservatory of Music Opera Studio, and other young local artists. Workshop topics include stage acting for singers, opera and theatre design practice, and clowning technique.

**We're thrilled to be able to invite the community** to attend selected Raising Voices events. See the back page of this newsletter for a list of upcoming master



A. - North-West view

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### Please Support the Opera Centre Naming Campaign

Your gift will help create a home for Opera in our community.

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classes and events that will give you a first-hand look at young artists learning their art.

As Victoria's very own centre for opera in the community, the Pacific Opera Centre will be a lively new space for artistic creation, public engagement, and training for local artists and students. It will be a place where we can all come together under one roof to share our passion for opera.

We look forward to welcoming you into our new Home for Opera!



Above: Concept Rendering of the Wingate Studio at the Pacific Opera Centre  
This Rehearsal / Recital Hall will be an acoustically engineered space designed specifically for music making.

### Donate your Aeroplan Miles!

You can now support POV by donating your unused Aeroplan Miles to help us with travel expenses and items for fundraising events and silent auctions.



**To donate Aeroplan miles**, just visit [www.pov.bc.ca/support.html](http://www.pov.bc.ca/support.html) and follow the Aeroplan link to POV's Airmiles page. You will be prompted to log in to your Aeroplan account to complete your donation.

**Please note:** the Beyond Miles program is not able to issue tax receipts for donations of Aeroplan miles.

*Aeroplan does not provide us with the names of our Airmile donors ... so please contact us at 250-382-1641 or [development@pov.bc.ca](mailto:development@pov.bc.ca) so that we can thank you for your support!*

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# Events Calendar

## COMMUNITY EVENTS

### INSIDE OPERA with Robert Holliston Sunday, February 2

Two sessions: 10 am and noon

Phillip T. Young Recital Hall  
University of Victoria

Robert Holliston and guests present a guided tour of *Ariadne auf Naxos*. Bring your friends. It's all free, including the parking. *Please reserve before noon January 31, specifying which session you plan to attend. Space is limited.*  
250-382-1641 or [rsvp@pov.bc.ca](mailto:rsvp@pov.bc.ca).

### Sense of Occasion

Thursday, February 13, 6:30 pm  
East Lobby, Royal Theatre

Pre-performance reception to celebrate the opening night of *Ariadne auf Naxos*. Gourmet finger foods and wine. Space is limited. Dress is festive. \$25 per person. *Reserve with payment:* 250-382-1641.

### Master Classes at Wingate Studio Pacific Opera Centre, 925 Balmoral Road

Observe as POV Choristers and Victoria voice students work with distinguished artists. Robert Holliston is host and accompanist. Free. *RSVP to 250-382-1641 or [rsvp@pov.bc.ca](mailto:rsvp@pov.bc.ca).*

#### Thursday, January 30, 7 pm

**J. Patrick Raftery** is the Major Domo in *Ariadne auf Naxos* and a member of the University of Toronto Voice Faculty.

#### Monday, February 17, 7 pm

**Bruce Kelly**, the Music Master in *Ariadne auf Naxos*, is a member of the Voice Faculty at Queen's University.

#### Monday, March 24, 7 pm

POV Artistic Director **Timothy Vernon** conducts a Master Class of works by Mozart.

### Opera Mashup with Rebecca Hass Sunday, March 30, 2 pm

Wingate Studio, 925 Balmoral Road

Rebecca Hass intersperses pop music and cultural icons with the great singers of opera history. She will shorten the distance between Lady Gaga and *La Bohème* in an interactive 45-minute adventure in singing, acting, and story telling through music. Here is an entertaining way for the whole family to enjoy opera. Rebecca Hass is a professional singer and guest host of CBC Radio 2's *Saturday Afternoon at the Opera*.

Free. *RSVP to 250-382-1641 or [rsvp@pov.bc.ca](mailto:rsvp@pov.bc.ca) by March 28.*

## DONOR RECOGNITION EVENTS

### Gold Circle Soirée

Saturday, January 25, 7 pm

Art Gallery of Greater Victoria

A wine and hors d'oeuvres reception with a private concert by the principal artists of *Ariadne auf Naxos*, accompanied by Robert Holliston, and emceed by Maestro Timothy Vernon.

*For President's Circle members at the Gold Circle (\$1,500) level and above and all Impresario Circle Members. Invitations have been sent by mail.*

### Opera Shop Tour

Saturday, February 1, 10 am

POV Opera Shop, 620 Discovery St.

Enjoy a guided tour of the set-building, wardrobe, and props departments of POV's Opera Shop, just before the set for *Ariadne auf Naxos* is moved to the Royal Theatre stage.

*For President's Circle members and donors at the Designer (\$150) level and above. Invitations will be sent by mail.*  
*RSVP to 250-382-1641 or [rsvp@pov.bc.ca](mailto:rsvp@pov.bc.ca).*

### President's Circle Working Rehearsal

Saturday, February 8, Royal Theatre

6 pm Coffee and cookies

6:20 pm Discussion with Conductor Timothy Vernon, Director Oriol Tomas, and Designer Ian Rye

7 pm Piano Dress Rehearsal begins

*For President's Circle members and donors at the Director (\$250) level and above. Invitations will be sent by mail.*  
*RSVP to 250-382-1641 or [rsvp@pov.bc.ca](mailto:rsvp@pov.bc.ca).*

### Artistic Director's Luncheon March (Date TBA)

Wingate Studio, 925 Balmoral Road

Timothy Vernon and guests discuss opera, POV's season, and more.

*For donors at the Benefactor (\$3,000) level and above. Invitations will be sent by mail.*



PRESIDENT'S CIRCLE  
& IMPRESARIO CIRCLE  
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## ARIADNE AUF NAXOS

Royal Theatre

February 13, 15, 21, at 8 pm

**Matinée: February 23, at 2:30 pm**

Pre-performance lobby lecture an hour before curtain

### EXPLORE THE OPERA . . .

Musical excerpts, a detailed synopsis, artist bios, links, and much more

[www.pov.bc.ca](http://www.pov.bc.ca)

Boston Early Music Festival

Charpentier

## ORPHÉE

*La Couronne de Fleurs*

*La descente d'Orphée aux Enfers*

March 14 & 15, 8 pm

McPherson Playhouse

Tickets: 250-385-0222

*Co-presented by Pacific Opera Victoria and the Early Music Society of the Islands*

Save the Date . . .

## The Magical Music of Mozart

Sunday, April 13, 6 pm  
The Fairmont Empress

A gala evening of Mozart, featuring the principal cast of POV's *The Marriage of Figaro* with the Victoria Symphony. Gourmet foods, fine wines, and Mozart's genius!

Proceeds benefit  
the Youth Education Programs of  
Pacific Opera & Victoria  
Victoria & Symphony

An Unforgettable  
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Reservations 250-412-1980 or  
[lorraine@victoriasymphony.ca](mailto:lorraine@victoriasymphony.ca)  
Information [www.pov.bc.ca/fundraiser.html](http://www.pov.bc.ca/fundraiser.html)

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