

HADRIAN

WORLD PREMIERE



MUSIC BY RUFUS WAINWRIGHT

LIBRETTO BY DANIEL MACIVOR

Opera in four acts ♦ Commissioned by the Canadian Opera Company

October 13, 17, 19, 21, 23, 25, 27, 2018

Sung in English and Latin with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Angelic Boy/Herald
Madelaine Ringo-Stauble*
Josh Fralick*

Lavia
Anna-Sophie Neher^{D†}

Hermogenes
Gregory Dahl

Fabius
John Mac Master

Hadrian
Thomas Hampson^D

Nervous Senator
Thomas Glenn

Sycophantic Senator
Samuel Chan[†]

Superior Senator
Joel Allison[†]

Plotina
Karita Mattila^D

Trajan
Roger Honeywell[^]

Turbo
David Leigh^D

Sabina
Ambur Braid[^]

Dinarchus
Ben Heppner[^]

Antinous
Isaiah Bell

Conductor
Johannes Debus

Director
Peter Hinton

Set Designer
Michael Gianfrancesco

Costume Designer
Gillian Gallow

Lighting Designer
Bonnie Beecher

Projection Designer
Laurie-Shawn Borzovoy

Choreographer
Denise Clarke^D

Price Family Chorus Master
Sandra Horst[^]

Stage Manager
Stephanie Marrs

SURTITLES™ Author
Cori Ellison^D

Associate SURTITLES™
Producer
John Sharpe

Dramaturg
Cori Ellison^D

Musical Assistant
Conrad Winslow^D

Additional lyre music
Michael Levy^{D}**

Johannes Debus is generously underwritten by George & Kathy Dembroski

Thomas Hampson is generously sponsored by Robert Sherrin

Karita Mattila is generously sponsored by Jack Whiteside

Anna-Sophie Neher is generously sponsored by Joy Levine

Samuel Chan is generously sponsored by June Shaw

Joel Allison is generously sponsored by The Stratton Trust

Sandra Horst and the COC Chorus are generously underwritten by Tim & Frances Price

*members of the Canadian Children's Opera Company

Madelaine Ringo-Stauble: Oct. 13, 19, 21, 23, 25 Josh Fralick: Oct. 17, 27

^DCOC mainstage debut [†]Current member of the COC Ensemble Studio [^]Graduate of the COC Ensemble Studio

^{**}Ancient lyre music adapted from a theme, *Hymn to Zeus*, by Michael Levy. Used by permission.

Program information is correct at time of printing. All casting is subject to change.

Performance time is approximately three hours including one intermission.

ACTS I & II: 80 minutes **INTERMISSION 20 minutes** **ACTS III & IV: 80 minutes**

PRODUCTION OF *HADRIAN* GENEROUSLY UNDERWRITTEN BY

**Colleen Sexsmith
Paul Bernards**

WITH ADDITIONAL MAJOR SUPPORT FROM

**Mark & Gail Appel
Virginia Atkin & Keith Ambachtsheer
Justin S. Linden
Peter M. Partridge
Jay Smith & Laura Rapp
Riki Turofsky & Charles Petersen**



*Composer Rufus Wainwright
in rehearsal.*

COMPOSER'S NOTES

When I first read the fabulous *Memoirs of Hadrian* by Marguerite Yourcenar, a novel which inspired at least three generations of gay men, I was instantly struck with the idea of transforming this historical subject into operatic form.

Both its intimate nature and wild grandeur seemed perfectly suited for what opera does best: creating a hyper-illustration of the dark inner lives of people up against formidable outer circumstances, while at the same time musically careening through the surreal dimensions of what lies in between. In my opinion, no other theatrical form truly refracts life into myriad vibrantly bright colors as much as opera does, and the tale of the Roman emperor Hadrian is a diamond perfectly cut for such a task.

In this new piece, I continue to follow my sincere love of long melodic lines mixed with rich orchestral textures, a pattern begun in my first opera, *Prima Donna*. But whereas the rainbow refraction is occurring, it's through a much darker and harsher lens.

This story unfolds amidst the upper echelons of a brutal militaristic state and involves historical facts wrapped up in total speculation and surrounded by the supernatural. My *Hadrian* is a surreal romp through time and space, mixing true occurrences with complete fabrication in order to illustrate a vivid "creative snap shot" of the Classical era.

The opera focuses on the emperor's true but problematic love of the beautiful male youth, Antinous. All the while, the dark specter of monotheism rises in the distance, heralded by the Jews and early Christians, which would ultimately destroy the lovers' ancient pagan belief system. Historical research shows how huge tracts of Hadrian's life and legacy were purposefully destroyed by vicious detractors — a tremendous tragedy, since judging by surviving accounts, he was a productive and just ruler. This, of course, is heavily complicated by his massacre of Jews, which cannot be forgotten, and is a major focal point of the opera, the results of which we are still confronting today.

His stabilizing of the Empire; his focus on philosophy, arts and architecture; his emphasis on diplomacy instead of brute force; and eventually his successful transfer of power. These achievements, as well as the dark stain of the massacre, would be better known and more deeply understood had it not been for Hadrian's overt homosexuality. Almost immediately after Hadrian's death, the patriarchal dictates of mankind took over the narrative, leaving the pathetic ancient observation that he "wept like a woman" when Antinous drowned to overshadow all his accomplishments.

I continue to explore the fascinating ideas which swirl around the subject of my second opera. But I am a composer, and therefore my armchair intellectual reach should be superseded by the music — music that I hope you enjoy.

.....

Thank you to all my advisors:

Gerard Mortier
Robert Wilson
Conrad Winslow
Atom Egoyan
Daniel Mendelsohn
Adrienne Clarkson
Giorgio Lupano
Karen Hopkins
Laurie Anderson
Ann Carson
Gill Graham
Jim Keller
Alexander Neef
Martin Engstroem

And last but certainly not least:

My incredible husband, Jörn Weisbrodt, whom without his love, guidance and support I would definitely still be sitting around in some dingy backstage dreaming of composing my first opera. Bunny, this is our second! I love you.

Rufus Wainwright, composer 2018

Rufus Wainwright is managed by Jim Keller, St Rose Music and Paula Quijano, Little Empire Music

LIBRETTIST'S NOTES

Hadrian creates the story of the last day of the Roman Emperor who ruled from 117-138 CE. Hadrian seems best known for the building of the wall in Britannia that bears his name, and for his conflict with Judea against the rise of monotheism. But he is mostly unknown for what might be his greatest legacy, his having lived openly as a homosexual and his deep, unshakable love for another man, Antinous.

Homoerotic relationships were acceptable within the Roman nobility at the time but only when the aim was carnal instruction between an adult male and a youth who was a slave and subservient to his master. Antinous was both a free man and too old for this relationship to be sanctioned,

and most concerningly for Hadrian's entourage, Antinous was treated by Hadrian as an equal partner in their love.

Hadrian met Antinous while on a tour of the Empire and they spent the next six years together continuing that tour. Near the end of their travels, facing the happy promise of a life together at Tibur, Hadrian's magnificent villa outside Rome, Antinous died under suspicious circumstances by drowning in the Nile.

In our opera, we offer explanation for Antinous' death, and for Hadrian's politics. We enter Hadrian's heart and hold up his relationship with Antinous as one the great love stories upon which an era began its end.

SYNOPSIS

ACT I

The last night of Hadrian's life. In Tibur, outside Rome.

Hadrian is gravely ill and grieving the death of his lover Antinous. After years of preparations, Antinous' body is to be entombed. Hadrian's entourage feels Hadrian will die tonight, from either sickness or sadness.

Hadrian is visited by two deities only he can see: Emperor Trajan and his wife Plotina. Trajan, like a father to him, is here to comfort Hadrian. Plotina, having secured Hadrian the throne, is on a mission. Hadrian only wants to know the truth of what happened to Antinous.

Convinced he is mad with grief, Hadrian orders his physician Hermogenes to kill him. Turbo, his long-time friend and head of his military, tries to reason with Hadrian. Hermogenes' loyalty to his Emperor brings him to kill himself.

Plotina and Trajan return. Plotina begins her campaign.

Turbo addresses affairs of state: enemies of the status quo rise in power. This is of no concern to Hadrian; he's busy memorializing Antinous.

Knowing that time is short, Plotina strikes a deal: two nights with Antinous and the truth if Hadrian signs a document that would destroy those who would destroy them. Hadrian agrees.

ACT II

Seven years earlier, in Greece.

Plotina leads Hadrian through the night he met Antinous: the feast of Robigalia, celebrated tonight to honour Hadrian's tour of the Empire. Guests sing Hadrian's praises. We meet Hadrian's wife Sabina. Her sadness reveals itself: her husband has no heart for her.

Present is Antinous, who was magnificent in the hunt today, killing a boar that was charging the Emperor. Preparations begin for a ceremonial sacrifice. Hadrian insists Turbo bring forward the hero of the hunt; Turbo is reluctant, concerned about the Emperor's tastes.

Hadrian longs to take Antinous in his arms, but knows the night must play out just as it did. We see their attraction is deep and true.

For Hadrian's amusement, a Sibyl has been procured. She predicts that Antinous will "sacrifice" and become a "saviour." Hadrian turns his attention back to the celebration.

A sacrifice is brought to the altar, small groups form. Hadrian and Antinous have found their destiny. Turbo and Sabina have found a common enemy in Antinous. The entourage consider political implications. The people gossip.

Plotina reveals herself to us: she had been the Sibyl.

INTERMISSION

ACT III

Egypt. A barge on the Nile.

In a world between worlds, Hadrian and Antinous' love expresses itself as all consuming.

It is six years since the night Hadrian and Antinous met. Over time Antinous has shown himself to be a wise and gentle man. Hadrian recognizes this night as the night Antinous died.

Unable to escape his real-world illness, and facing the worst night of his life, Hadrian begs Plotina to change the rules. She refuses.

The entourage, sick of life on the road, amuse themselves with drinking games. When Antinous appears we see that he has captured their hearts. Antinous has a peaceable approach to the Jews and Nazarenes. Turbo sees this as supporting the power of monotheism. He worries that Hadrian is too influenced by Antinous.

Sabina is tormented by her husband's love for Antinous. She and Turbo speak of a plan: a deception is to be undertaken by a Sybil. Sabina is unsure, Turbo is determined.

The bedchamber. Antinous cares for Hadrian. A Sybil comes to help with Hadrian's illness. She declares that Hadrian's recovery requires a sacrifice.

Hadrian briefly steps into the world between. He sees that the Sibyl is Sabina. Back in the fever dream of the past Antinous cares for Hadrian tenderly. Sabina witnesses Hadrian's love for Antinous. Her husband has a heart. She is moved.

On deck we see that Antinous trusts the Sibyl's words. He is about to sacrifice himself. Sabina rushes in to end the game. Turbo shows himself

and has Sabina taken away. Alone with Antinous, Turbo admits the deception then kills Antinous, delivering his body to the Nile.

ACT IV

Tibur, outside Rome. Hadrian's last moments.

Back in the real world. Hadrian, now more broken than he was, makes a show of signing the document, thus ending Judea. Plotina is elated, monotheism will die. She will live eternal.

Turbo is delighted, Hadrian is himself again, the Empire will thrive. Hadrian explains this document will see the Empire fall. Then he tells Turbo what he knows: Turbo killed Antinous. Turbo admits it with no remorse. Hadrian moves to stab Turbo in the heart, but stops, he asks "Why?"

Turbo explains he was protecting the legacy of his friend and Emperor. Hadrian disdains all material concerns naming his own legacy in his final words, "He loved." In this moment Turbo sees the truth. Hadrian dies.

All deities present lead Hadrian into death. Hadrian and Antinous are reunited. The gods ponder their future as a dark chorus of unrest gathers. A time has ended. A time has begun.

Daniel MacIvor, librettist
2018

FREE HADRIAN CONFERENCE!

Hearing Hadrian: An Opera for our Time

Sunday, Oct. 14, 10:30 a.m. to 5:30 p.m.
The 519 (519 Church St.)

This event is free but requires
a ticket for entry.

Call **416-363-8231**
or visit **coc.ca/HearingHadrian**

DIRECTOR'S NOTE

Hadrian's villa near Tivoli is less than 20 miles from Rome and among its effigies of emperors and images of Roman, Greek and Egyptian gods are 40 memorial statues of Hadrian's doomed lover, Antinous. Villa is an understatement, it was more of a town (larger than Pompeii) and not simply a retreat but rather a working ceremonial centre of government. It was Hadrian's manifestation of the Roman world. Marble and precious stones from all over the empire were used to decorate its halls and reception rooms. It was the Roman world as Hadrian saw it; those parts that held the most meaning for him. There was a recreation of the painted porch in Athens, and from Egypt, the Canopus; a long rectangular pool representing the canal outside Alexandria replete with a crocodile and a half-domed canopy where marble images of Egyptian gods looked down on the emperor and his guests. One of the villa's most mysterious features is a large underground series of corridors and its purpose has troubled historians for centuries. Maybe here is a gateway to the afterlife. A liminal space for religious rituals where the living might encounter the shades of noble ancestors and lost lovers. It is here, where I imagine the opera takes place.

When the body of Antinous was pulled from the Nile in 130 CE, the beautiful young Greek man notoriously connected to the Roman Emperor Hadrian as his lover, sparked the imagination of poets for nearly 2,000 years. Was his death an accident, suicide, sacrifice or even murder? These questions and their implications have been debated ever since.

At the site of Antinous' death, Hadrian built the city of Antinoopolis as a memorial to his beloved. Pilgrims from across the empire flocked to its temples to hear oracles pronounced by a priesthood of Antinous and to participate in ecstatic mysteries which were later condemned by Christians as homosexual orgies. Four years after drowning in the Nile, a cult of Antinous had extended throughout the empire. A new star in the heavens was proclaimed as the eternal soul of a divinity.



(l-r) Thomas Hampson (Hadrian) in rehearsal with Peter Hinton (director).

Antinous became one of the gods, one of the last in the ancient world. In Egypt, he was identified with Osiris, who had died in the Nile and then resurrected, bringing fertility to the earth. In the Greco-Roman world he was a contemporary incarnation of Dionysus, and even early Christian sects transformed images of Antinous into a young Jesus Christ, enacting miracles and bringing loaves and fishes to the poor. He was venerated as a holy being with divine powers, a former mortal whose death and resurrection promised salvation. It was a turning point in Western civilization.

Momentous shifts in Roman history have long been represented by incredible love stories: Dido and Aeneas with the founding of Rome, Anthony and Cleopatra with the fall of the republic and rise of the empire. Hadrian and Antinous continue that trajectory, marking the beginning of the end of the Roman Empire and the rise of monotheism and the modern world.

Peter Hinton, director
2018



*Top left: Karita Mattila (Plotina)
with Rufus Wainwright (composer)*

*Top right: Johannes Debus
(conductor)*

*Left: Ambur Braid (Sabina) and
Thomas Hampson (Hadrian)*

Below: Peter Hinton (director)



CANADIAN OPERA COMPANY ORCHESTRA

VIOLIN I

Marie Bérard, *Concertmaster*
The Concertmaster's chair has been endowed in perpetuity by Joey and Toby Tanenbaum
Aaron Schwebel, *Associate Concertmaster*
Jamie Kruspe, *Assistant Concertmaster*
Anne Armstrong
Sandra Baron
Bethany Bergman
Hiroko Kagawa*
Nancy Kershaw
Dominique Laplante
Yakov Lerner
Jayne Maddison
Louise Tardif

VIOLIN II

Paul Zevenhuizen, *Principal*
Csaba Koczó, *Assistant Principal*
James Aylesworth
Christine Chesebrough*
Terri Croft*
Elizabeth Johnston
Renée London*
Aya Miyagawa
Alexey Pankratov*
Joanna Zabrowarna

VIOLA

Keith Hamm, *Principal*
Joshua Greenlaw, *Assistant Principal*
Carolyn Blackwell*
Catherine Gray
Sheila Jaffé
Rory McLeod*
Nicholaos Papadakis*
Beverley Spotton (leave of absence)
Yosef Tamir

CELLO

David Hetherington, *Acting Principal**
Paul Widner, *Assistant Principal, Acting Associate Principal*
Olga Laktionova, *Acting Assistant Principal*
Maurizio Baccante
Naomi Barron*
Elaine Thompson

BASS

Tony Flynt, *Principal*
Robert Speer, *Assistant Principal*
Tom Hazlitt
Paul Langley
Robert Wolanski*

FLUTE

Douglas Stewart, *Principal*
Leslie Newman*

PICCOLO

Shelley Brown

OBOE

Mark Rogers, *Principal*
Jasper Hitchcock*

ENGLISH HORN

Lesley Young

CLARINET

Dominic Desautels *Principal*
Colleen Cook
Michele Verheul*

BASS CLARINET

Colleen Cook

BASSOON

Eric Hall, *Principal*
Lisa Chisholm

CONTRA BASSOON

William Cannaway*

HORN

Scott Wevers, *Acting Principal**
Janet Anderson
Bardhyl Gjevori
Gary Pattison

TRUMPET

Robert Weymouth, *Principal*
Andrew Dubelsten*
Michael Fedyshyn*

TROMBONE

Charles Benaroya, *Principal*
Ian Cowie

BASS TROMBONE

Herbert Poole

TUBA

Sasha Johnson*

TIMPANI

Nicholas Stoup, *Acting Principal**

PERCUSSION

Trevor Tureski, *Principal*
Chung Ling Lo*
Ryan Scott*
Stephen Wassmansdorf*
Josh Wynnyk*

HARP

Sarah Davidson, *Principal*
Sanya Eng*
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MUSIC LIBRARIAN

Wayne Vogan

ASSISTANT MUSIC LIBRARIAN

Ondrej Golias

STAGE LIBRARIAN

Paul Langley

PERSONNEL MANAGER

Ian Cowie

*extra musician

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Lindsay Barrett
Christina Bell
Margaret Evans
Virginia Hatfield
Alexandra Lennox
Ingrid Martin
Eve Rachel McLeod
Kathleen (Katie) Murphy
Jennifer Robinson
Teresa van der Hoeven

MEZZO-SOPRANOS

Marianne Bindig
Susan Black
Sandra Boyes
Wendy Hatala Foley
Erica Iris Huang
Lilian Kilianski
Kathryn Knapp
Anne McWatt
Karen Olinyk
Cindy Won

TENORS

Vanya Abrahams
Tonatiuh Abrego
Stephen Bell
William Ford
John Krieter
James Leatch
Stephen McClare
Derrick Paul Miller
Kevin Myers
Eric Olsen

BARITONES/BASSES

Grant Allert
Jesse Clark
Bruno Cormier
Michael Downie
Jason Nedecky
Michael Sproule
Michael Uloth
Jan Vaculik
Gene Wu
Michael York



Isaiah Bell (Antinous, standing centre) and Thomas Hampson (Hadrian, reclining in front) in rehearsal with dancers.

MUSIC STAFF

Michael Shannon[^] (*Head Coach*)
Christopher Bagan
Rachael Kerr[†] (*Ensemble Studio Coach*)

ASSISTANT CONDUCTOR

Derek Bate

ASSISTANT DIRECTOR

Russell Wustenberg

ARTISTIC ASSOCIATE

Liza Balkan

FIGHT DIRECTOR

James Binkley

INTIMACY COACH

Siobhan Richardson

ASSISTANT STAGE MANAGERS

Lesley Abarquez
Chris Porter

ASSISTANT LIGHTING DESIGNER

Nick Andison

UNDERSTUDIES

Hadrian
Plotina (and a Sibyl)
Trajan
Sabina (and a Sibyl)
Hermogenes
Lavia
Nervous Senator
Sycophantic Senator
Superior Senator
Dinarchus

Gregory Dahl
Adrienne Danrich
Jason Lamont
Lauren Eberwein[†]
Joel Allison[†]
Lindsay Barrett
Stephen Bell
Jan Vaculik
Michael Uloth[^]
Eric Olsen

DANCERS

Rodney Diverlus
Robert Halley
Gavin Law
Jack Rennie
Brett Andrew Taylor

Antinous photograph used in the projection design for *Hadrian* by Howard J. Davis

Cruciform Nude photograph used in the projection design for *Hadrian* by Freddy Krave

Motion graphics used in the projection design for *Hadrian* by Peter O'Neill

[†] Current member of the COC Ensemble Studio [^] Graduate of COC Ensemble Studio

CANADIAN CHILDREN'S OPERA COMPANY

Teri Dunn, *Music Director*

Ken Hall, *Managing Director*

Stan Klebanoff, *Chief Executive Officer*

Members of the Canadian Children's Opera Company appear in all Canadian Opera Company productions requiring children's voices. Founded in 1968, the CCOC is the only permanent children's opera company in Canada, providing musical and dramatic training to hundreds of children and youth aged 4 to 18. It specializes in the development and production of operatic and choral repertoire performed by children. Auditions can be arranged through the CCOC website: canadianchildrensopera.com

BIOGRAPHIES: **HADRIAN**



RUFUS WAINWRIGHT

Composer (Los Angeles, CA)

COC DEBUT. Canadian-American vocalist, composer, and songwriter Rufus Wainwright has released eight studio albums, three DVDs, and three live albums. He has

collaborated with artists such as Elton John, David Byrne, Robbie Williams, Mark Ronson, Joni Mitchell, and Burt Bacharach. In 2006, his album *Rufus Does Judy*, recorded at Carnegie Hall, was nominated for a Grammy. His first opera, *Prima Donna*, premiered at the Manchester International Festival in 2009 and has since been presented in London, Toronto, New York, Hungary, and Germany. In 2018/2019, Wainwright revisits his first two studio albums, *Rufus Wainwright* and *Poses*, on an international tour marking the 20th anniversary of his eponymous album.



DANIEL MACIVOR

Librettist (Toronto, ON and Halifax, NS)

COC DEBUT. Daniel MacIvor is an award-winning Canadian playwright, actor, and screenwriter. He has received the Governor

General's Award for Drama, Obie and GLAAD awards, a Canadian Screen Award and in 2008 he was awarded the prestigious Siminovitch Prize in Theatre. From 1986 – 2007, he ran da da kamera, a respected international touring theatre company. His selected works include *Marion Bridge*, *See Bob Run*, *The Best Brothers*, *His Greatness*, and a number of solo works developed with Daniel Brooks including *House*, *Here Lies Henry*, *Monster*, and *Who Killed Spalding Gray?*. Currently he is developing *Here's What It Takes*, a new musical for the Stratford Festival with Steven Page, and his play *New Magic Valley Fun Town* premieres at Tarragon Theatre in Toronto this February.



JOEL ALLISON, Superior Senator (also Zaretsky in *Eugene Onegin*; Bass-baritone; Ottawa, ON)

RECENT: Baritone Soloist, *Ode to Purcell* (Lamèque International Baroque Music); Leporello, *Don Giovanni* (Westben/Music Niagara); Imeneo, *Imeneo* (UofT Opera); Basilio, *The Barber of Seville* (Saskatoon Opera); Antonio, *The Marriage of Figaro* (Brott Opera). **UPCOMING:** Schaunard, *La Bohème* (COC); Bass Soloist, Handel's *Messiah* (Newfoundland Symphony Orchestra/Choral Connection St. Thomas)



DEREK BATE, Assistant Conductor (Toronto, ON)

COC CREDITS: *The Nightingale and Other Short Fables*, *Rigoletto* (2018); *Arabella*, *Götterdämmerung* (2017); *Norma* (2016). **RECENT:** (as conductor) *Candide*, *The Pirates of Penzance*, *The Student Prince* (Toronto Operetta Theatre); *Rigoletto* (Opéra de Québec). **UPCOMING:** *Elektra*, *Otello* (COC); (as conductor) *Die Fledermaus* (Toronto Operetta Theatre)



BONNIE BEECHER, Lighting Designer (Toronto, ON)

COC CREDITS: *Louis Riel* (2017); *Don Giovanni/Renard* (2008); *La Traviata* (2007); *Tancredi* (2005). **RECENT:** *A Midsummer Night's Dream* (Pacific Opera Victoria); *Alcina, Persée, The Magic Flute, The Abduction from the Seraglio, Der Freischütz, The Marriage of Figaro, La clemenza di Tito, Idomeneo* (Opera Atelier); *Oh What a Lovely War* (Shaw Festival); *Paradise Lost* (Stratford). **UPCOMING:** *Aknahten* (Dortmund Opera)



ISAIAH BELL, Antinous (Tenor; Victoria, BC)

COC CREDITS: *Hotel Porter*, *Arabella* (2017). **RECENT:** Morfeo, *Gli amori d'Apollo e di Dafne* (Innsbruck Festival of Early Music); Eurimaco, *The Return of Ulysses* (Opera Atelier); The Madwoman, *Curlw River* (Brooklyn Academy of Music with the Mark Morris Dance Group). **UPCOMING:** Britten's *War Requiem* (National Arts Centre Orchestra); Handel's *Messiah* (Carnegie Hall); *Acis, Acis and Galatea* (San Francisco Chamber Orchestra)



(l-r) Michael Gianfrancesco (set designer) and Gillian Gallow (costume designer) in conversation with Daniel MacIvor (librettist)



LAURIE-SHAWN BORZOVY, Projection Designer (Toronto, ON)
COC CREDITS: *Bluebeard's Castle/Erwartung* (1992, 1995, 2015). SELECT CREDITS: Projection Design, *Frame by Frame*; *The Weight of Absence* (National Ballet of Canada); Design projects for CBC, Ex Machina, Canadian Stage, and numerous others for over 30 years; Creative direction and design of award-winning multi-media live events. ADDITIONAL: Freelance communications strategist/creative director; Volunteer Chair of UrbanArts Community Arts Council



AMBUR BRAID, Sabina (Soprano; Terrace, BC)
SELECT COC ROLES: Queen of the Night, *The Magic Flute* (2017); Dalinda, *Ariodante* (2016); Vitellia, *La clemenza di Tito* (2013, Ensemble Studio performance); Adele, *Die Fledermaus* (2012); Amore, *Orfeo ed Euridice* (2011). RECENT: Floria Tosca, *Tosca* (Calgary Opera); Elisabetta, *Roberto Devereux*; Queen of the Night, *The Magic Flute* (Oper Frankfurt). UPCOMING: Helmwig, *Die Walküre*; Scintilla, *Satyricon* (Oper Frankfurt)



SAMUEL CHAN, Sycophantic Senator (also the Captain in *Eugene Onegin*. Baritone; Calgary, AB)
SELECT COC CREDITS: Japanese Envoy 2, *The Nightingale and Other Fables*; Usher, *Rigoletto* (2018); Papageno, *The Magic Victrola* (Opera for Young Audiences, 2017). RECENT: Baritone soloist, *Cantos para Hermanar al Mundo* (Teatro Isaura Martinez); Baritone soloist, Opening Night Gala (Elora Festival). UPCOMING: Customs House Sergeant, *La Bohème* (COC)



DENISE CLARKE, Choreographer (Calgary, AB)
COC DEBUT. RECENT: *Moon, Moon, No Moon Cabaret*; *All The Little Animals I Have Eaten* (One Yellow Rabbit); Marquise de Merteuil, *Dangerous Liaisons* (Alberta Ballet); Performance Ensemble Member (Järna Festival Academy). UPCOMING: *Damien Frost* (One Yellow Rabbit). ADDITIONAL: Member of The Order of Canada; Associate Artist, One Yellow Rabbit



GREGORY DAHL, Hermogenes (Baritone; Toronto, ON)
SELECT COC CREDITS: Sharpless, *Madama Butterfly*; Silvano, *A Masked Ball* (2014); Crespel/Schlemil, *The Tales of Hoffmann* (2012). RECENT: Scarpia, *Tosca* (Calgary Opera/L'Opéra de Montréal); Sharpless, *Madama Butterfly* (Manitoba Opera); Rigoletto, *Rigoletto* (Opéra de Québec); Iago, *Otello* (Vancouver Opera). UPCOMING: Donner, *Das Rheingold* (L'Opéra de Montréal); Rigoletto, *Rigoletto* (Calgary Opera); Handel's *Messiah* (Winnipeg Symphony)



JOHANNES DEBUS, Conductor, COC Music Director (Berlin, Germany/Toronto, ON)
 SELECT COC CREDITS: *The Nightingale and Other Short Fables*; *The Abduction from the Seraglio* (2018); *Louis Riel*; *Götterdämmerung* (2017); *Ariodante* (2016). RECENT: *Beatrice Cenci* (Bregenz Festival); *The Tales of the Hoffmann*, *Salome* (Metropolitan Opera). UPCOMING: *Elektra*, *Otello* (COC); *Jenůfa* (Santa Fe Opera)



CORI ELLISON, Dramaturg (New York, NY, USA)
 COC DEBUT. SELECT: (as Staff Dramaturg) Glyndebourne Festival (2012-2017), New York City Opera (1997-2010); (as Production Dramaturg) *The Coronation of Poppea* (Cincinnati Opera), *Orphic Moments* (National Sawdust), *The Ring Cycle* (Washington National Opera), *The Nose* (Opera Boston); Various new works development (Opera Philadelphia, Arizona Opera). ADDITIONAL: Dramaturg, Santa Fe Opera; Faculty Member at The Juilliard School, Ravinia Steans Music Institute



GILLIAN GALLOW, Costume Designer (Toronto, ON)
 COC CREDITS: *Louis Riel* (2017). RECENT: *Long Days Journey Into Night* (Stratford Festival); *Stage Kiss*, *An Octoroon* (Shaw Festival); *Orlando*, *Idomeneus* (Soulpepper). UPCOMING: *The Runner* (Human Cargo); *The Russian Play* (Shaw Festival). ADDITIONAL: Dora Mavor Moore Award for Set and Costume Design, Virginia and Myrtle Award for Costume Design



MICHAEL GIANFRANCESCO, Set Designer (Toronto, ON)
 COC CREDITS: *Louis Riel* (2017); *The Barber of Seville* (Ensemble Studio School Tour [ESST], 2008); (as set design coordinator) *The Marriage of Figaro* (2007); *The Magic Flute* (ESST, 2002). RECENT: *Ricciardo e Zoraide* (Rossini Opera Festival); *Frame By Frame* (National Ballet of Canada/Ex Machina); *The Music Man*, *The Rocky Horror Show* (Stratford Festival), *Dracula* (Shaw Festival), *The Hockey Sweater* (Segal Centre)



THOMAS GLENN, Nervous Senator (Tenor; Calgary, AB)
 COC CREDITS: Charles Mair, *Louis Riel* (2017). RECENT: Nemorino, *The Elixir of Love* (Opera Idaho); Dr. Blind, *Die Fledermaus* (Cincinnati Opera); McAlpine, *Filumena* (Calgary Opera); The Shepherd, *Oedipus Rex* (Philharmonia Orchestra of London)



THOMAS HAMPSON, Hadrian, (Baritone; Elkhart, IN, USA)
 COC DEBUT. RECENT: Simon Boccanegra, *Simon Boccanegra* (Wiener Staatsoper); Scarpia, *Tosca* (Bayerische Staatsoper); Graf Danilo Danilowitsch, *The Merry Widow* (Opéra national de Paris); Soloist, The Bernstein Centennial Celebration (Tanglewood Music Festival). UPCOMING: Giorgio Germont, *La Traviata* (Semperoper Dresden); Scarpia, *Tosca* (Wiener Staatsoper); Lorenzo Da Ponte, *The Phoenix* (Houston Grand Opera); Altair, *Die Ägyptische Helena* (Teatro alla Scala)



BEN HEPPNER, Dinarchus (Tenor; Toronto, ON)
 SELECT COC CREDITS: Peter Grimes, *Peter Grimes*; Tristan, *Tristan und Isolde* (2013). SELECT CREDITS: Host, *Saturday Afternoon at the Opera* and *Backstage with Ben Heppner* (CBC Radio); Engagements with the Metropolitan Opera, Teatro alla Scala, Royal Opera House, Wiener Staatsoper, Bayerische Staatsoper, Dutch National Opera, Lyric Opera of Chicago, among others. ADDITIONAL: Three-time Grammy Award winner; Companion of the Order of Canada



PETER HINTON, Director (Niagara-on-the-Lake, ON)
 COC CREDITS: *Louis Riel* (2017). RECENT: *Oh What a Lovely War*; *An Octoroon* (Shaw Festival); *Dido*, *Queen of Carthage* (York University); *Missing* (Pacific Opera/City Opera Vancouver); *The Millennial Malcontent* (Tarragon Theatre); *All's Well that Ends Well* (The Shakespeare Company). UPCOMING: *Sex*, by Mae West (Shaw Festival); *All For Love* (University of Alberta). ADDITIONAL: Artistic Director, National Arts Centre English Theatre (2005-2012); Officer of the Order of Canada (2009)



ROGER HONEYWELL, Trajan (Tenor; Stratford, ON)

SELECT COC CREDITS: Bob Boles, *Peter Grimes* (2013); An Officer, *Ariadne auf Naxos* (2011); Macduff, *Macbeth* (2005). RECENT: Charlie, *Mahagonny Songspiel*; Father, *The Seven Deadly Sins* (Opéra National du Rhin); Captain Ahab, *Moby-Dick* (Pittsburgh Opera/Utah Opera); Dick Johnson, *La Fanciulla del West* (Virginia Opera). UPCOMING: Loge, *Das Rheingold* (L'Opéra de Montréal); Shuysky, *Boris Godunov* (Royal Opera House)



SANDRA HORST, Price Family Chorus Master (Toronto, ON)

SELECT COC CREDITS: *Anna Bolena*, *The Nightingale and Other Short Fables*, *The Abduction from the Seraglio*, *Rigoletto* (2018). RECENT: (as conductor) *Vengeance*, *Of Thee I Sing*, *Prima Zombie: The Diva that just wouldn't stay dead* (UofT Opera). UPCOMING: *Elektra*, *Così fan tutte* (COC); *Street Scene* (UofT Opera). ADDITIONAL: Director of Musical Studies at UofT Opera



DAVID LEIGH, Turbo (Bass; New York, NY, USA)

COC DEBUT. RECENT: Colline, *La Bohème* (Bolshoi Theatre); Le Surintendant des plaisirs, *Cendrillon* (Metropolitan Opera); Il Commendatore, *Don Giovanni* (Grand Théâtre de Luxembourg/Opéra National de Lorraine). UPCOMING: Zuniga, *Carmen* (San Francisco Opera); King, *The Thirteenth Child* (Santa Fe Opera); Sparafucile, *Rigoletto* (Kentucky Opera)



JOHN MAC MASTER, Fabius (Tenor; Moncton, NB)

SELECT COC CREDITS: Aegisth, *Elektra* (2007); Laca, *Jenůfa* (2003). RECENT: Choral Spectacular (Brott Festival); *Carmina Burana* (McGill Chamber Orchestra); Verdi's *Requiem* (Laval Symphony); Aegisth, *Elektra* (Opéra de Montréal). UPCOMING: *Carmina Burana* (Ottawa Symphony); Tribute to Lili Boulanger (McGill University)



STEPHANIE MARRS, Stage Manager (Toronto, ON)

COC CREDITS: *Anna Bolena*, *The Abduction from the Seraglio* (2018); *The Magic Flute*, *Louis Riel* (2017); *Ariodante*, *Carmen* (2016); *La Traviata* (2015); *Madama Butterfly* (2003, 2009, 2014); *Hercules* (2003); Assistant Stage Manager: *Arabella* (2017); *Siegfried* (2016); *Don Giovanni*, *Bluebeard's Castle/Erwartung* (2015). RECENT: *Louis Riel* (National Arts Centre/Opéra de Québec). UPCOMING: *Elektra* (COC)



KARITA MATTILA, Plotina (Soprano; Somero, Finland)

COC DEBUT. RECENT: Sieglinde, *Die Walküre* (San Francisco Opera); Leokadia Begbick, *Aufstieg und Fall der Stadt Mahagonny* (Opernhaus Zürich); Kundry, *Parsifal* (Turku Music Festival); Ariadne, *Ariadne auf Naxos* (Bayerische Staatsoper). Upcoming Credits: Kostelnička Buryjovka, *Jenůfa* (Bayerische Staatsoper); Cizi kněžna, *Rusalka* (Opéra national de Paris); Madame de Croissy, *Dialogues des Carmélites* (Metropolitan Opera)



ANNA-SOPHIE NEHER, Lavia (Soprano; Gatineau, QC)

COC DEBUT. RECENT: Blanche, *Dialogues des Carmélites* (Opera McGill); Adele, *Die Fledermaus* (Opera McGill); Pamina, *The Magic Flute* (Bard College); Belinda, *Dido and Aeneas* (Montreal Conservatory of Music); Barbarina, *The Marriage of Figaro* (Orford International Summer Festival). UPCOMING: Clorinda, *WOW Factor: A Cinderella Story* (COC). ADDITIONAL: First place OSM Manulife Competition; Wirth Vocal Prize Winner; Jacqueline Desmarais Scholarship



RUSSELL WUSTENBERG, Assistant Director (Farmington, MN, USA)

COC DEBUT. RECENT: *Oksana G* (Tapestry Opera); *Die Fledermaus* (Opera 5); *Carmen* (Brott Opera); (as director) *Abraham and Isaac* (Rose Festival Montréal); (as stage manager) Engagements with Eugene Opera, Fargo-Moorhead Opera, Opera McGill, and Opera 5