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FIDELIO LA BOHÈME

PROGRAM
FALL 2023

#COCFidelio
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FOUR SEASONS CENTRE
FOR THE PERFORMING ARTS





LAND ACKNOWLEDGEMENT

Before enjoying today's performance, we invite you to experience the Canadian Opera Company's land acknowledgement ***where the water meets the land*** by viewing the installation in the lobby or by watching the digital version on our website.

This artwork was created by Rebecca Cuddy and Julie McIsaac, as inaugural participants in the COC's new Land Acknowledgement Commissioning Program.

Visit coc.ca/LandAcknowledgement for more information.

Detail from ***where the water meets the land*** by Rebecca Cuddy and Julie McIsaac

A MESSAGE FROM PERRYN LEECH

Hello and welcome to the Canadian Opera Company's 2023/2024 season!

This fall, we've put together an incredible slate of musical experiences, beginning with *Fidelio*, the only opera from master composer Ludwig van Beethoven. Its powerful story about wrongful imprisonment remains, unfortunately, all too resonant today. In the hands of visionary director Matthew Ozawa, the opera has been staged in an imposing, modern day prison facility—a striking foil for the utterly sublime musical ode to freedom.

I'm also thrilled for the return of our beloved COC production of *La Bohème* from Giacomo Puccini. It's a timeless story about trying to follow your dreams, friendship, love and the difficulty of living as an artist... and it also happens to have one of the most iconic romances and soaring music in all of opera. In addition to welcoming back Dora Award-winning soprano Amina Edris as our Mimi, I can't wait for you to meet our cast, full of opera's next wave of performing artists.

October marks Latin American Heritage Month and we're celebrating with a series of free Showcase Series performances in our Richard Bradshaw Amphitheatre! I hope you'll join us for one of our weekly concerts featuring poetry, dance, jazz, folk, and chamber music.

And, of course, you'll want to come back for Centre Stage: Ensemble Studio Competition **on Thursday, October 26!** Hosted this year by ET Canada's Sangita Patel and with guest judges Adrienne Pieczonka, Measha Brueggergosman, and Thom Allison, the opera house is going full Hollywood for this year's theme of "Lights. Camera. Opera!" Hear some of Canada's most amazing emerging singers as they compete for prizes—and your vote—in one of the most fun nights of the year.

The performing arts and its audiences form the beating heart of any great city and I thank you for coming out and supporting Canadian opera! We're so glad to have you and can't wait for you to feast your ears and eyes and fill your souls.

Best wishes,



Perryn Leech
COC General Director

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Front cover: A set detail from the COC's *La Bohème* (2019).

All information is correct at time of printing. Photo credits are on the bottom of page 51.

FIDELIO



BY LUDWIG VAN BEETHOVEN

Opera in two acts ♦ Libretto by Joseph Sonnleithner and Georg Friedrich Treitschke, after the libretto by Jean Nicolas Bouilly of *Léonore ou L'amour conjugal* composed by Pierre Gaveaux

First performance: Theater an der Wien, Vienna, November 20, 1805

Production from San Francisco Opera ♦ Sung in German with English SURTITLES™
Last performed by the COC in 2009 ♦ September 29, October 1, 7, 12, 14, 18, 20, 2023

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Jaquino, <i>jailer</i> Josh Lovell ^D	Florestan, <i>prisoner of state, Leonore's husband</i> Clay Hilley ^D	Associate Costume Designer Lynly A. Saunders
Marzelline, <i>Rocco's daughter</i> Anna-Sophie Neher ^A	Don Fernando, <i>Minister</i> Sava Vemić ^D	Lighting Designer Yuki Nakase Link ^D
Rocco, <i>chief jailer</i> Dimitry Ivashchenko	Conductor Johannes Debus	Price Family Chorus Master Sandra Horst ^A
Leonore, <i>Florestan's wife, in disguise as Fidelio</i> Miina-Liisa Värelä ^D	Director Matthew Ozawa	Stage Manager Stephanie Marrs
Don Pizarro, <i>Governor of the prison</i> Johannes Martin Kränzle ^D	Set and Projections Designer Alexander Nichols ^D	Fight and Intimacy Coordinator Siobhan Richardson
First Prisoner Wesley Harrison ⁺	Costume Designer Jessica Jahn	SURTITLES™ Producer John Sharpe
Second Prisoner Alex Halliday ^A		SURTITLES™ Writer Gunta Dreifelds

Johannes Debus is generously sponsored by George & Kathy Dembroski.

Wesley Harrison is generously sponsored by ARIAS: Canadian Opera Student Development Fund.

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

The COC Orchestra is generously sponsored, in part, by W. Bruce C. Bailey, in honour of Christie Darville, COC Deputy General Director, and Johannes Debus, COC Music Director, and, in part, by The Schulich Foundation

⁺Current member of the COC Ensemble Studio ^DCOC mainstage debut ^AGraduate of the COC Ensemble Studio
Program information is correct at time of printing. All casting is subject to change.

Performance time is approximately two hours and 30 minutes, including one intermission.

ACT 1: 70 minutes	INTERMISSION 35 minutes	ACT 2: 45 minutes
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Left: Russell Thomas as Florestan in Fidelio (San Francisco Opera, 2021)

10 THINGS TO KNOW ABOUT *Fidelio*

Beethoven's only opera returns to the COC for the first time in nearly 15 years, in a brand new production reflecting the bold creative vision of acclaimed director Matthew Ozawa. Ozawa's staging uses revolving steel cages, industrial lights, and television screens to create an opera as arresting visually as it is musically—a revolutionary retelling of Beethoven's triumphant hymn to justice and freedom.

Below: A scene from Fidelio (San Francisco Opera, 2021)



BEETHOVEN'S BÊTE NOIRE

Beethoven found the process of writing and producing an opera nothing less than tortuous, and he vowed that he would never compose another. Still, despite his struggles to bring *Fidelio* to completion, he later wrote that “It is the work that brought me the most sorrow, for that reason it is the one most dear to me.”

A STORY OF HOPE AND HEROISM

The story begins with a woman, Leonore, disguising herself as a male guard named Fidelio to enter the prison where she suspects her husband is being held as a political prisoner. Here she discovers a world of abuse and oppression, as well as a sinister plot to kill her husband before the perpetrators can be held accountable. Undeterred, her actions offer hope and strength to those she encounters, building fresh impetus for political resistance.

A REVOLUTIONARY OPERA

As a young man, Beethoven had been appalled by the political violence and gross abuses of power that raged through Paris following the French Revolution. *Fidelio* was his response to what he witnessed and a celebration of justice, freedom, and the power of the human spirit to triumph over tyranny. One of several rescue-themed works that were popular at the time, the opera celebrates the heroism of its main character, Leonore, as well as the great humanitarian ideals of the age.

FIDELIO OR LEONORE?

Fidelio was originally titled *Leonore*! The first two incarnations of the opera, which premiered in Vienna in 1805 and was restaged the following year in a shortened version, were billed as *Fidelio* to prevent confusion with other contemporary operas

that also included the name Leonore in their titles, such as Pierre Gaveaux's *Léonore, ou l'amour conjugal*. Convention is now to refer to the first two versions as *Leonore*, and to the final iteration, which appeared in 1814, as *Fidelio*.

SCHUBERT WAS THERE

The 17-year-old Franz Schubert attended the 1814 premiere, having sold his school books to afford a ticket. Beethoven conducted the performance himself, despite the fact that his hearing loss was already quite advanced by this point. The role of the prison governor, Don Pizarro, was sung by Johann Vogl, who would later become one of Schubert's most important musical collaborators.

MUSICAL HIGHLIGHT: THE PRISONERS' CHORUS

Perhaps the most famous ensemble piece from the opera is the rousing “O welche Lust” (“O what joy”), popularly known as the Prisoners' Chorus. This ode to freedom, constructed in overlapping four-part harmony, is sung by a group of political prisoners who have been allowed outside for a rare breath of fresh air. “Oh what joy, in the open air freely to breathe again!” they sing. “Up here alone is life! The dungeon is a grave.”

MULTIPLE OVERTURES

Beethoven struggled with the composition of the overture, working through four different versions before settling on what is now known as the *Fidelio* overture, in E major, for the 1814 revival. Although this is the version that is generally played in modern productions, his second attempt (in C major) is considered by many to be the greater piece musically (and is sometimes performed as a concert piece); as a full-scale symphonic movement, however, it was thought to overwhelm the opening scenes of the opera.

A HYMN TO FREEDOM

Fidelio was the first opera to be performed in Berlin after the end of World War II, by the Deutsche Oper at the Theater des Westens, in September 1945. Somewhat surprisingly, the anti-tyrant opera hadn't been banned by the Nazis, causing the novelist Thomas Mann to observe "What amount of apathy was needed [for audiences] to listen to *Fidelio* in Himmler's Germany without covering their faces and rushing out of the hall!"

HISTORIC RESONANCES

Fidelio opened at the Semperoper in Dresden in October 1989 to mark the 40th anniversary of the East German DDR, producing such applause following the

Prisoners' Chorus that the performance was temporarily delayed. One month later, the fall of the Berlin Wall signalled the beginning of the end of the Cold War and the reunification of East and West Germany.

A PERSONAL CONNECTION

The story of *Fidelio* is deeply personal to Japanese-American director Matthew Ozawa, whose father was born during World War II in a Montana internment camp for Japanese-Americans. In this production, Ozawa sets the action in a modern-day prison facility, reminding audiences that Beethoven's warnings about power and corruption remain as relevant today as when *Fidelio* was composed over 200 years ago.

A scene from Fidelio (San Francisco Opera, 2021)





10TH ANNUAL CENTRE STAGE COMPETITION

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Tickets for Centre Stage: Ensemble Studio Competition range from \$60-\$150, with Opera Under 30 tickets priced at \$35 anywhere in the auditorium.

HOST: SANGITA PATEL

**JUDGES: PERRYNN LEECH, ROBERTO MAURO, ADRIANNE PIECZONKA,
MEASHA BRUEGGERGOSMAN, THOM ALLISON**

For further details, please visit coc.ca/CentreStage.

DIRECTOR'S NOTE

Fidelio has consistently served as a symbol of hope for generations of people afflicted by oppression: a revival in 1814 served as a protest against Napoleon's autocratic tyranny; an Arturo Toscanini-led performance in 1937, as well as a Bruno Walter conducted Metropolitan Opera performance in 1941, affirmed the dignity of humanity and the countless victims escaping Europe's Nazi terror; performances of *Fidelio* in 1954 following the death of Stalin became a statement of outrage for those who were unjustly condemned to the regime's prisons. Each performance reaffirmed and celebrated the power of humanity to defeat tyranny and overcome oppression. The questions we now ask ourselves are: Who is afflicted by oppression in the USA and globally? What does shining a light on injustice look like? How is true freedom achieved?

Beethoven's only opera is demanding, revolutionary, and shockingly relevant. It is a story of hope, self-sacrifice, love, and liberation. At the heart of *Fidelio* is the heroism of a woman, Leonore, a vision for the modern age, whose personal sacrifice to free her husband from wrongful incarceration results in the liberation of all those imprisoned in a state facility. Far from the customary roles for women in opera, Leonore's courage and bravery are empowering. Driven by a noble and just cause, as well as immense love for her husband, Leonore fights from within the "system" and thus becomes a medium for the liberating light that frees all those from darkness. Her heroic exposure of injustice reminds us that we, too, have the power to be agents of change. Each person deserves the opportunity for their voice to be heard, and each small action carries the potential to create immense ripples in the wave of revolutionary freedom.

The frame that holds Leonore's journey is that of a prison, and the narrative sharply spotlights the many perspectives and tiers of power embedded within such a facility. On one end of the spectrum are workers in the facility, where those controlling and propping up the "system" are disconnected from the oppression they are upholding. On the other end are those completely without power: the prisoners, and at the very bottom is Florestan, Leonore's husband, who is silenced for speaking truth to power. In order to navigate such a divide, Leonore must transform herself into *Fidelio* to keep from being othered or outed in her pursuit to find and free her husband.

Beethoven's intention to choose such a location and story perfectly reflects his revolutionary and humanistic leanings. Living during the Enlightenment era, he was impacted by Europe's renewed optimism that democratic progress would consolidate egalitarian ideals, ideals proclaiming that people deserve equal rights and opportunities. Enlightenment ethos elevated principles of freedom and civility, with the hope of creating a utopia that would decrease the disparity between the wealthy and impoverished. These ideals ignited the French Revolution in 1789. However, as in many cycles where power is threatened, they were quickly crushed by the Reign of Terror, as well as the economic and social injustices nurtured by the Industrial Revolution. Emerging from this feverish time in history were many dramas that highlighted patriotic and political themes, such as unjust imprisonment, escape, and heroic rescue. One such drama was *Léonore, ou L'Amore conjugal*, which became the basis for *Fidelio*.

Early on it became clear that our production wanted to mirror the dualities inherent in the narrative and music. How could

we visually manifest Beethoven's surging expression and juxtaposition of sonorities? How could we create a structure that would depict the facility, the system, and the tiers of people who inhabit it? We were cognizant that the opera's original setting of the late 18th century was close to the time period in which it was written and premiered. It would have felt very contemporary and relevant to those that saw it. Therefore, we set our production in a recent past or near future detention facility, somewhere in the world. This setting allows us to investigate

contemporary structures that remove those that are deemed an "other" and a threat and to give voice to those who have been powerless to speak. In doing so, not only do we aim to honor the rich history and spirit of the work but also recognize the countless people who have overcome oppression, fought for liberty, and have been agents of change. Might we all learn from Leonore's journey and celebrate the power of love and collective action.

Matthew Ozawa, 2021



Above: Dimitry Ivashchenko as Rocco and Miina-Liisa Väre as Leonore with director Matthew Ozawa in rehearsal for the COC's 2023 production of Fidelio.

SYNOPSIS

BACKGROUND

Florestan, a fighter for freedom, has been unjustly imprisoned and silenced by his enemy, Pizarro, the governor of a state prison used to detain political prisoners. There he is slowly being tortured and starved to death. Florestan's wife, Leonore, believing her husband to still be alive, makes it her mission to find and free him. Disguised as a young man, Fidelio, she is employed by the chief jailer, Rocco, as his assistant.

ACT 1

Scene 1

The young prison employee Jaquino courts Marzelline in vain, for she has fallen in love with Fidelio. Her father, Rocco, also wants a union between his daughter and Fidelio and hopes for the governor's permission to use the latter as a helper with the secret prisoners. Marzelline fears that Fidelio won't be able to bear all the misery that such work entails, but Leonore knows she must have courage and strength to carry out her secret plan—the rescue of her husband.

Scene 2

Pizarro receives news from a friend that the minister, Don Fernando, intends a surprise inspection of the prison. Fearing that Florestan will be found, he resolves to have him killed. A soldier is posted on the guard tower to give a signal as soon as the minister is sighted. Rocco, while not willing to be a murderer, agrees to hold his tongue for money and later hide Florestan's body in a ruined cistern. Leonore, who has overheard

the plan to murder a prisoner, resolves to save him, whoever he may be. At her request Rocco allows some of the prisoners to go into the courtyard. Leonore is distressed that Florestan is not among them. Pizarro, furious at Rocco's independent actions, has the prisoners locked up again.

INTERMISSION

ACT 2

Scene 1

In a secret isolated cell, Florestan, weakened from torture, hunger, and thirst, has a vision: his wife appears to him as an angel of freedom. Rocco and Leonore come down into the deepest vault of the prison to open the cistern which is to be used as a grave. Leonore recognizes the unknown prisoner as her husband. Against Pizarro's orders she hands him bread and wine, but dares do no more. When Pizarro appears and tries to stab the defenseless Florestan, she rushes to shield him. Pizarro, in a burst of rage, attempts to kill them both. Leonore draws a pistol and levels it at him. Suddenly a trumpet call is heard announcing the minister's arrival. Leonore and Florestan are saved and reunited.

Scene 2

Florestan's fellow prisoners have been freed by the minister and Leonore removes Florestan's chains. Pizarro is arrested and led away, as the crowd hails Leonore for her courageous actions.

SYNOPSIS IN A MINUTE:

Leonore believes her husband Florestan has been unjustly imprisoned by the corrupt Don Pizarro. Disguised as a man, and calling herself Fidelio, she gets work at the prison, finds out that her husband is there, and finally saves his life and exposes Don Pizarro, to general rejoicing by all.

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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
James Aylesworth
Sandra Baron
Bethany Bergman
Nancy Kershaw
Dominique Laplante
Clara Lee
Yakov Lerner
Andrea Tyniec*

VIOLIN II

Paul Zevenhuizen, *Principal*
Csaba Koczó, *Assistant Principal*
Terri Croft
Calvin Cheng*
Heemin Choi*
Patrick Goodwin*
Elizabeth Johnston
Lynn Kuo*
Aya Miyagawa
Louise Tardif
Joanna Zabrowarna (leave of absence)

VIOLA

Sheila Jaffé, *Principal*
Joshua Greenlaw, *Assistant Principal*
Carolyn Blackwell
Catharine Gray (leave of absence)
Nicholaos Papadakis*
Angela Rudden*
Yosef Tamir
Adriana Arcila Tascon*
Clara Tran*

CELLO

Leana Rutt, *Associate Principal, Acting Principal*
Paul Widner, *Assistant Principal, Acting Associate Principal*
Olga Laktionova, *Acting Assistant Principal*
Maurizio Baccante
Bryan Holt*
Elaine Thompson

BASS

Tony Flynt, *Principal*
Robert Speer, *Assistant Principal*
Michael Cox*
Ben Heard
Samuel Vachon

FLUTE

Douglas Stewart, *Principal*
Shelley Brown (leave of absence)
Leslie Newman*

PICCOLO

Maria Pelletier*

OBOE

Aleh Remezau*, *Acting Principal*
Mark Rogers, *Principal* (leave of absence)
Ari Cohen Mann*
Lesley Young (leave of absence)

CLARINET

Dominic Desautels, *Principal*
Colleen Cook

BASSOON

Eric Hall, *Principal*
William Cannaway*

CONTRA BASSOON

Lisa Chisholm

HORN

Scott Wevers, *Principal*
Janet Anderson
Jessie Brooks*
Bardhyl Gjevori
Gary Pattison (leave of absence)

TRUMPET

Amy Horvey*, *Acting Principal*
Charlie Watson

TROMBONE

Robert Conquer, *Principal*
Ian Cowie

TIMPANI

Nicholas Stoup, *Principal*

OFFSTAGE TRUMPET

Richard Sandals*

.....

MUSIC LIBRARIAN

Ondrej Golias

STAGE LIBRARIAN

Aya Miyagawa

ORCHESTRA PERSONNEL MANAGER

Janet Anderson

*extra musician

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Lindsay Barrett
Christina Bell
Mary Bella
Stacie Carmona
Virginia Hatfield
Leanne Kaufman
Alexandra Lennox
Eve Rachel McLeod
Jennifer Robinson
Teresa van der Hoeven

MEZZO-SOPRANOS

Michal Aloni
Susan Black
Sandra Boyes
Wendy Hatala Foley
Erica Iris Huang
Kathryn Knapp
Karen Olinyk
Megan Quick
Marianne Sasso
Vilma Indra Vitols

TENORS

Vanya Abrahams
Stephen Bell
Marcel d'Entremont
Ryan Downey
Stephen Erickson
Mike Fan
Derek Kwan
Jason Lamont
James Leatch
Nazar Lozynskyy
Stephen McClare
Derrick Paul Miller
Ross Mortimer
Daevyd Pepper
Tan Vu

BARITONES/BASSES

Grant Allert
Kenneth Baker
Peter Barnes
Cesar Bello Rodriguez
Nicholas Borg
Sung Chung
Jesse Clark
Bruno Cormier
Keith Lam
Jason Nedecky
Calvin Powell
Michael Sproule
Peter Wiens
Gene Wu
Michael York



Above: Dimitry Ivashchenko as Rocco and Miina-Liisa Väre as Leonore in rehearsal for the COC's 2023 production of Fidelio.

MUSIC STAFF

Anne Larlee[^] (*Head Coach*)

Rachael Kerr[^]

Brian Cho⁺ (*Ensemble Studio Intern Coach*)

ASSISTANT CONDUCTOR

Derek Bate

ASSISTANT DIRECTOR

Marilyn Gronsda[^]

ASSISTANT STAGE MANAGERS

Lesley Abarquez

Tamara Vukovic

APPRENTICE STAGE MANAGER

Elizabeth Schieman

ASSISTANT LIGHTING DESIGNER

Sarah Mansikka

UNDERSTUDIES

Jaquino

Marzelline

Rocco

Leonore

Don Pizarro

First Prisoner

Second Prisoner

Florestan

Don Fernando

Wesley Harrison[†]

Karoline Podolak[†]

Alex Halliday[^]

Kirsten LeBlanc

Gregory Dahl

Ryan Downey

Michael York

Corey Bix

Blaise Malaba

[†]Current member of the COC Ensemble Studio

[^]Graduate of the COC Ensemble Studio

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BIOGRAPHIES



LESLEY ABARQUEZ, Assistant Stage Manager (Newmarket, ON)
SELECT COC CREDITS: (as Stage Manager) *Pomegranate* (2023); *La Bohème* (2009); *Don Giovanni*, *Le Renard* (2008); *Die Walküre*, *The Bear*, *Swoon* (2006); and ASM for over 50 mainstage productions. RECENT: *Don Giovanni* (National Arts Centre, Banff Centre); *Flight*, *Rinaldo*, *Svadba* (The Glenn Gould School); *Figaro's Wedding*, *Kopernikus*, *Orphee*, *A Little Too Cozy* (Against the Grain Theatre); *Gould's Wall*, *Shanawdithit* (Tapestry Opera). UPCOMING: *Dialogues des Carmélites* (The Glenn Gould School); *Don Pasquale* (COC)



DEREK BATE, Assistant Conductor (Toronto, ON)
COC CREDITS: *Salome* (2023); *The Flying Dutchman*, *La Traviata*, *Bluebeard's Castle*, In Concert: Jane Archibald (2022); *In Winter*; Mozart's *Requiem*; In Concert: Russell Braun and Tamara Wilson (2021); *Hansel & Gretel* (2020); *Turandot*, *Otello*, *Elektra* (2019) (as Conductor) *Hansel & Gretel* (Opera for Young Audiences, 2020). RECENT: (as conductor) *A Waltz Dream*, *H.M.S. Pinafore*, *The Gypsy Baron*, *Die Fledermaus*, *Candide* (Toronto Operetta Theatre); *Rigoletto* (Opéra de Québec). UPCOMING: *The Merry Widow* (Toronto Operetta Theatre)



JOHANNES DEBUS, Conductor, COC Music Director (Toronto, ON/Berlin, Germany)
SELECT COC CREDITS: *Salome* (2023); *The Flying Dutchman*, *La Traviata* (2022); *In Winter*, Mozart's *Requiem*, In Concert (2021); *Hansel & Gretel*, *Rusalka*, *Otello*, *Elektra* (2019). RECENT: *La Traviata*, *Hansel & Gretel* (Oper Leipzig); *Dialogues des Carmélites* (Bayerische Staatsoper); *The Lord of Cries*, *Jenůfa* (Santa Fe Opera). UPCOMING: *The Cunning Little Vixen*, *Don Giovanni* (COC); *Béatrice et Bénédict* (Opéra de Lyon)



MARILYN GRONSDAL, Assistant Director (Toronto, ON)
COC CREDITS: (as Associate Director) *Salome* (2023); *Così fan tutte* (2019); (as Assistant Director) *Tosca* (2023); *La Traviata*, *Bluebeard's Castle* (2022); *Turandot* (2019); (as Revival Director) *The Flying Dutchman* (2022, Dora Award nominee for Best Opera Direction); *The Nightingale* and *Other Short Fables* (2018). RECENT: (as Revival Director) *Così fan tutte* (Israeli Opera); (as Director) *The Rape of Lucretia* (The Glenn Gould School). UPCOMING: (as Assistant Director) *Don Giovanni*, *Don Pasquale*



ALEX HALLIDAY, 2nd Prisoner (Bass-baritone; Toronto, ON)
COC CREDITS: Servant, *Macbeth*; Jailor, *Tosca*; Cappadocian, *Salome* (2023); Moralès, *Carmen*; Noah/Bleeding Zombie, *Fantasma* (2022); Soloist, *In Winter*; Guccio, *Gianni Schicchi* (2021) RECENT: *Don Pasquale*, *Don Pasquale* (Under the Spire Music Festival); Figaro, *The Marriage of Figaro*; Sir Thomas Bertram, *Mansfield Park*; Nardo, *La finta giardiniera*; Inspector Brinks, *Who Killed Adrianna?*; Carl Olsen, *Street Scene*; Alexander Throttlebottom, *Of Thee I Sing*; Masetto, *Don Giovanni* (UofT Opera)



WESLEY HARRISON, First Prisoner (also Parpignol in *La Bohème*; Tenor; Windsor, ON)
COC DEBUT. RECENT: Don Ottavio, *Don Giovanni*; Valcour, *L'amant anonyme* (Opera McGill)



CLAY HILLEY, Florestan (Tenor; Athens, GA, USA)
COC DEBUT. RECENT: Siegfried, *Götterdämmerung* (Bayreuther Festspiele); Soloist, *Das Lied von der Erde* (St. Louis Symphony, Houston Symphony Orchestra); Tristan, *Tristan und Isolde* (Deutsche Oper Berlin, Bayreuther Festspiele); Der Kaiser, *Die Frau ohne Schatten* (Festspielhaus Baden-Baden, Berliner Philharmoniker). UPCOMING: Walther von Stolzing, *Die Meistersinger von Nürnberg*; Siegfried, *Siegfried*; Siegfried, *Götterdämmerung* (Deutsche Oper Berlin); Laca Klemeň, *Jenůfa* (Staatsoper Hamburg); Parsifal, *Parsifal* (Bayerische Staatsoper); Bacchus, *Ariadne auf Naxos* (Hong Kong Arts Festival)



SANDRA HORST, Price Family Chorus Master (Toronto, ON)
 SELECT COC CREDITS: *Tosca*, *Macbeth*, *The Marriage of Figaro* (2023); *Carmen*, *The Flying Dutchman*, *La Traviata* (2022). RECENT: (as Conductor) *Orphee+* (Edmonton Opera); *A Tale of Two Cities*, *The Tender Land*, *A Comedic Trilogy* (UofT Opera); (as Coach) Brott Opera, Banff Centre for Arts and Creativity. UPCOMING: *The Cunning Little Vixen*, *Don Giovanni*, *Medea*, *Don Pasquale* (COC); (as Conductor) *Cendrillon*, *Lysistrata* (UofT Opera). ADDITIONAL CREDITS: Head of Opera, University of Toronto Faculty of Music



DIMITRY IVASHCHENKO, Rocco (Bass; Barnaul, Russia)
 COC CREDITS: *Oroveso*, *Norma* (2016); Hunding, *Die Walküre* (2015). RECENT: Filippo II, *Don Carlo* (Oper Graz); Prince Gremin, *Eugene Onegin* (Wiener Staatsoper); Rocco, *Fidelio* (Coro de Manos Blancas, Hessisches Staatstheater Wiesbaden); King Marke, *Tristan und Isolde* (Staatstheater Cottbus); Hunding, *Die Walküre* (Festspielhaus Baden-Baden); Kaspar, *Der Freischütz* (Internationales Musikfest Hamburg, Freiburger Barockorchester); Soloist, Verdi's *Requiem* (Sinfonieorchester Basel). UPCOMING: Sarastro, *The Magic Flute* (Bayerische Staatsoper, Staatsoper Dresden); Kaspar, *Der Freischütz* (Hessisches Staatstheater Wiesbaden), Daland, *The Flying Dutchman* (Opernhaus Zürich)

Below: Miina-Liisa Värelä as Leonore with director Matthew Ozawa in rehearsal for the COC's 2023 production of Fidelio.





JESSICA JAHN, Costume Designer (Brooklyn, NY, USA)

COC DEBUT: *Norma* (2016). RECENT: *West Side Story* (Lyric Opera of Chicago, Teatro Lirico di Cagliari); *The Passion of Mary Cardwell Dawson* (Washington National Opera, Glimmerglass Festival); *Castor and Patience* (Cincinnati Opera); *Hamlet* (The Public Theatre); *Orfeo ed Euridice* (San Francisco Opera); *Blue* (Dutch National Opera & Ballet); *Rigoletto* (Dallas Opera) UPCOMING: *Rigoletto* (Atlanta Opera)



JOHANNES MARTIN KRÄNZLE^P, Don Pizarro (Baritone; Augsburg, Germany)

COC DEBUT. RECENT: Don Pasquale, *Don Pasquale* (Opernhaus Zürich); *Wozzeck*, *Wozzeck* (Wiener Staatsoper); Gabriel von Eisenstein, *Die Fledermaus* (Bayerische Staatsoper); Forester, *The Cunning Little Vixen* (Musiktheater im Revier). UPCOMING: Papageno, *The Magic Flute* (Hessisches Staatstheater Wiesbaden); Gabriel von Eisenstein, *Die Fledermaus* (Wiener Staatsoper); Alberich, *Das Rheingold*; Alberich, *Götterdämmerung* (Staatsoper Unter den Linden); Don Alfonso, *Così fan tutte* (Bayerische Staatsoper); Herr von Faninal, *Der Rosenkavalier* (Teatro alla Scala)



JOSH LOVELL^P, Jaquino (Tenor; Victoria, BC)

COC DEBUT. RECENT: Ferdinand, *The Tempest* (Teatro alla Scala); Don Ottavio, *Don Giovanni* (Oper Leipzig); Gérard, *Lakmé* (Deutsche Oper Berlin); Prince Casimir, *La princesse de Trébizonde* (Opera Rara, London Philharmonic Orchestra); Ernesto, *Don Pasquale* (Wiener Staatsoper). UPCOMING: Ferrando, *Così fan tutte* (Opéra national de Paris); Medoro, *Orlando Paladino* (Teatro Real, Gran Teatre del Liceu); Count Almaviva, *The Barber of Seville* (Bayerische Staatsoper); Ernesto, *Don Pasquale* (Vancouver Opera); Clistene, *L'Olimpiade* (Theater an der Wien, Royal Opera of Versailles)



STEPHANIE MARRS, Stage Manager (Toronto, ON)

COC CREDITS: *Tosca* (2023); *Carmen* (2022, 2016); *The Magic Flute* (2022, 2017); *In Winter*, Mozart's *Requiem*, In Concert (2021); *The Barber of Seville* (2020); *Elektra* (2019); *Hadrian*, *Anna Bolena*, *The Abduction from the Seraglio* (2018); *Louis Riel* (2017); *Ariodante* (2016); *La Traviata* (2015); *Madama Butterfly* (2022, 2014, 2009, 2003). RECENT: *Musik für das Ende* (Soundstreams); *Louis Riel* (National Arts Centre, Opéra de Québec [OdQ]); *The Magic Flute* (OdQ). UPCOMING: *The Cunning Little Vixen*, *Medea* (COC)



YUKI NAKASE LINK, Lighting Designer (Hudson Valley, NY, USA)

COC DEBUT. RECENT: *Orfeo ed Euridice* (San Francisco Opera); *Madama Butterfly* (Cincinnati Opera, Detroit Opera); *VALIS* (MIT Center for Art, Science & Technology); *L'Orfeo* (Santa Fe Opera); *Proving Up* (Juilliard Opera); *In a Grove* (Pittsburgh Opera); *Blood Moon* (Baruch Performing Arts Center, PROTOTYPE Opera Festival). UPCOMING: *Angel Island* (Brooklyn Academy of Music, PROTOTYPE Opera Festival); *Émigré* (Shanghai Philharmonic Orchestra, New York Philharmonic); *Europas: 3 & 4* (Detroit Opera)



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

COC CREDITS: Micaëla, *Carmen*; Pamina, *The Magic Flute* (2022); The Sandman/The Dew Fairy, *Hansel & Gretel*; Gretel, *Hansel & Gretel* (Opera for Young Audiences) (2020); First Wood Nymph, *Rusalka*; Clorinda, *WOW Factor: A Cinderella Story* (Opera for Young Audiences, 2019); Lavia, *Hadrian* (2018). RECENT: Niece 1, *Peter Grimes*; Antigone, *Œdipe* (Opéra national de Paris); Soloist, Bernard Labadie and Beethoven's Mass in C (Orchestre symphonique de Québec).



ALEXANDER V. NICHOLS^P, Set and Projection Designer (Berkeley, CA, USA)

COC DEBUT. RECENT: *Orfeo ed Euridice* (San Francisco Opera); *Latin History for Morons* (North American Tour); *Kiss My Aztec* (Hartford Stage); *Out of Character* (Berkeley Repertory Theater); *Finale Finale*, Violin Concerto (San Francisco Ballet); *Mon Île, Mon Cœur* (Espace St. Denis); *The Headlands* (American Conservatory Theater). UPCOMING: *Swan Lake* (Hong Kong Ballet); *All That We Are* (Les 7 Doigts de la main)



MATTHEW OZAWA, Director (Pasadena, CA, USA)

RECENT: *Madama Butterfly* (Cincinnati Opera); *Roméo et Juliette* (Opera San Antonio, San Diego Opera); *Orfeo ed Euridice*, *Fidelio*, *The Barber of Seville*: Drive-In Opera (San Francisco Opera); *An American Dream* (Kentucky Opera); *The Queen of Spades* (Des Moines Metro Opera); *Hansel & Gretel* In the Park (Lyric Opera of Chicago). UPCOMING: *Roméo et Juliette* (Lyric Opera of Kansas City); *Madama Butterfly* (Detroit Opera)



SIOBHAN RICHARDSON, Fight and Intimacy Coordinator (Toronto, ON)

COC CREDITS: (as Fight and Intimacy Director) *Carmen* (2023); (as Intimacy Director) *Macbeth* (2023); *Salome* (2023); *Hadrian* (2018); (as Actor) *Macbeth* (2023). RECENT: (as Actor) Danny Geller, *The Christie Pits Riot* (Hogtown Experience); Clown 2, *The 39 Steps* (St. Lawrence Shakespeare Festival); Katharina, *Untamed* (Tarragon Theatre); (as Intimacy Coordinator and Director) *The Play That Goes Wrong* (Western Michigan University); *Indecent* (Studio 180 Theatre, Mirvish Productions)



LYNLY A. SAUNDERS, Associate Costume Designer (Washington, DC, USA)

COC DEBUT. RECENT: (as Costume Designer) *Faust* (Wolf Trap Opera); *Così fan tutte*, *Proving Up*, *Approaching Ali* (Washington National Opera); *Much Ado About Nothing* (Chesapeake Shakespeare Company); *The Barber of Seville* (Glimmerglass); *Mass*, *West Side Story* (National Symphony Orchestra); *Henry V*, *The Merchant of Venice*, *The Miser* (Faction of Fools); *Interstellar Ghost Hour* (Longacre Lea). UPCOMING: *Riders to the Sea* (Peabody Opera Theatre)



MIINA-LIISA VÄRELÄ, Leonore (Soprano; Vammala, Finland)

COC DEBUT. RECENT: Ariadne, *Ariadne auf Naxos* (Gran Teatre del Liceu); Ortrud, *Lohengrin* (Oper Frankfurt); Sieglinde, *Die Walküre*; Turandot, *Turandot* (Finnish National Opera); Isolde, *Tristan und Isolde* (Los Angeles Philharmonic); The Dyer's Wife, *Die Frau ohne Schatten* (Oper Frankfurt, Osterfestspiele Baden-Baden, Berlin Philharmoniker). UPCOMING: Soloist, Verdi's *Requiem* (Vancouver Symphony Orchestra); The Dyer's Wife, *Die Frau ohne Schatten* (Semperoper Dresden); Isolde, *Tristan und Isolde* (Glyndebourne)



SAVA VEMIC, Don Fernando (Bass; Belgrade, Serbia)

COC DEBUT. RECENT: Crespel, *Les contes d'Hoffmann*; Il Commendatore, *Don Giovanni*; Sparafucile, *Rigoletto* (Staatstheater am Gärtnerplatz); Kvartalniy, *Lady Macbeth of Mtsensk* (Staatsoper Hamburg); Don Guy Gomez de Silva, *Ernani* (Vlaamse Opera); Fifth Jew, *Salome*; Angelotti, *Tosca* (Opéra national de Paris); The King of Egypt, *Aida* (Fondazione Arena di Verona); Don Quichotte, *Don Quichotte* (National Theatre, Belgrade). UPCOMING: Prince de Bouillon, *Adriana Lecouvreur* (Opéra national de Paris); Gorodovoy, *Lady Macbeth of Mtsensk* (Boston Symphony Orchestra)



TAMARA VUCKOVIC (Assistant Stage Manager; Toronto, ON)

COC DEBUT. RECENT: (as Stage Manager) Handel's *The Resurrection* (Opera Atelier); *Martyr*, *Gloria*, *Oil* (ARC); *The Shape of Home* (Crow's Theatre, County Stage); *Electric Messiah*, *Hell's Fury* (Soundstreams); *Marjorie Prime* (Coal Mine Theatre); (as Assistant Stage Manager) *Treemonisha* (Volcano); *HMS Pinafore* (Vancouver Opera); (as Producer) *Martyr*, *Gloria*, *Oil* (ARC); *Freedom Cabaret*, *Beneath Springhill*: *The Maurice Ruddick Story* (Firebrand Theatre) UPCOMING: *Rocking Horse Winner* (Tapestry Opera)

LA BOHÈME



Angel Blue as Mimì and Atalla Ayan as Rodolfo in the COC's 2019 production.

BY GIACOMO PUCCINI

Opera in four acts ♦ Libretto by Giuseppe Giacosa and Luigi Illica, based on *Scènes de la vie de bohème* by Henri Murger and the play *La vie de bohème* by Murger and Théodore Barrière

First performance: Teatro Regio, Turin, February 1, 1896

COC Revival ♦ Last performed by the COC in 2019

October 6, 8, 11, 13, 19, 21, 22, 28, 2023 ♦ Sung in Italian with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Marcello, *a painter*

Joo Won Kang^D

Rodolfo, *a poet*

Pene Pati^D

Kang Wang^D (Oct. 22, 28)

Colline, *a philosopher*

Blaise Malaba^D

Schaunard, *a musician*

Justin Welsh[^]

Benoît, *their landlord*

Gregory Dahl

Mimi, *a seamstress*

Amina Edris

Jonelle Sills^D (Oct. 22)

Parpignol, *a toy vendor*

Wesley Harrison⁺

Alcindoro, *a state councilor*

and Musetta's admirer

Gregory Dahl

Musetta, *a singer*

Charlotte Siegel⁺

Customs Officer

Korin Thomas-Smith⁺

Customs House Sergeant

Gene Wu

Conductor

Jordan de Souza

Original Director

John Caird

Revival Director

Katherine M. Carter

Set & Costume Designer

David Farley

Lighting Designer

Michael James Clark

Revival Lighting Designer

Nick Andison

Fight and Intimacy

Coordinator

Siobhan Richardson

Price Family Chorus Master

Sandra Horst[^]

Stage Manager

Jenifer Kowal

SURTITLES™ Producer

John Sharpe

SURTITLES™ Writer

Gunta Dreifelds

Wesley Harrison is generously sponsored by ARIAS: Canadian Opera Student Development Fund

Charlotte Siegel is generously sponsored by Joy Levine

Korin Thomas-Smith is generously sponsored by Catherine Fauquier

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

The COC Orchestra is generously sponsored, in part, by W. Bruce C. Bailey, in honour of Christie Darville, COC Deputy General Director, and Johannes Debus, COC Music Director, and, in part, by The Schulich Foundation

^DCOC mainstage debut ⁺Current member of the COC Ensemble Studio [^]Graduate of COC Ensemble Studio
Program information is correct at time of printing. All casting is subject to change.

Performance time is approximately two hours and 10 minutes, including one intermission.

ACTS 1 & 2: 53 minutes

INTERMISSION 25 minutes

ACTS 3 & 4: 52 minutes

10 THINGS TO KNOW ABOUT *La Bohème*

Puccini's heartrending opera about a group of struggling Parisian artists is one of the most performed operas worldwide, beloved for its recognizable melodies, lush orchestration, and tragic romanticism. But it wasn't a success from the start...



IN A NUTSHELL

La Bohème follows the loves and losses of two impoverished couples living in 19th-century Paris: the poet Rodolfo and his seamstress neighbour Mimì, and his painter friend Marcello and the singer Musetta. Plagued by jealousy and illness, their love is severely tested by the harsh realities of poverty—exposing the price exacted by living for their art.

AN UNPROMISING BEGINNING

The opera was far from a great success when it premiered in 1896 in Turin. Yet despite an underwhelming response from audiences and divided critical reviews, *La Bohème* quickly gained in popularity: by 1903 the Opéra-Comique had already presented it a hundred times, and it has since become one of the most loved and frequently performed operas worldwide.

TWO BOHÈMES

Puccini based *La Bohème* on Henry Murger's *Scènes de la vie de Bohème*, a novel romanticizing the lives of artists living in the Latin Quarter. The book was in turn adapted into a stage play by Théodore Barrière, which inspired several opera librettos. When he heard about Puccini's *Bohème*, composer Ruggero Leoncavallo publicly announced that he had previously offered Puccini a completed libretto for the opera, thereby claiming precedence. Puccini responded to the accusation in an open letter, writing "Let him compose. I will compose. The audience will decide." (Leoncavallo's *La Bohème* enjoyed a successful premiere in Venice in 1897, before promptly disappearing from the public consciousness).

Left: a scene from the COC's 2019 production.

THE ARTIST AS OUTSIDER

The story is set in Paris circa 1830—a moment when, in the aftermath of revolution and war, French artists found themselves adrift without the historic support of the aristocracy and church. The characters of *La Bohème* quickly came to represent a generation of creative and economic misfits, disconnected from the rest of society by circumstances and choice, contributing to an idea of the artist as outsider which endures to this day.

THAT'S STAYING POWER

Conductor Arturo Toscanini was just 28 at the world premiere of *La Bohème*, and 50 years later—in 1946—he conducted a commemorative radio performance that was later released on vinyl record, tape, and CD. This would be the only recording ever made of a Puccini opera featuring its original conductor.

A VERISMO OPERA

La Bohème is a popular example of *verismo* opera. Emerging in the late 19th century, this style was characterised by a focus on realism and naturalism, showing everyday people in recognizable situations, spurred to act by passionate emotions. *Tosca* and *Madama Butterfly* are two other Puccini operas that fall into the *verismo* tradition.

MUSICAL HIGHLIGHTS

The music of *La Bohème* includes some of the most famous arias ever composed, such as "Che gelida manina" ("Your tiny hand is frozen") and "Sì, mi chiamano Mimì" ("Yes, they call me Mimì"). Many of Puccini's beautifully lyrical melodies are structured to include small intervals between the notes, rather than the dramatic leaps of earlier operas—part of the composer's attempt to reflect what he called "the small people" and their everyday lives.

MUSICAL DESCENDANTS

Puccini's opera later inspired a number of other well-known musical works, from Bobby Worth's 1959 pop song "Don't You Know?" (which reimagines "Musetta's Waltz"), to jazz pianist Dave Burrell's 1969 recording *La Vie de Bohème*, to Jonathan Larson's 1996 musical *Rent*.

PARIS, JE T'AIME

Our signature COC production of *La Bohème* features a set designed of shifting painted canvases in an evocative nod to the Romantic

artists at its heart. Under the direction of Tony Award-winner John Caird, whose production of the original *Les Misérables* has since played all over the world, an underdog's Paris is once again brought to life in all of its gritty glory.

LIFE IMITATES ART

Real-life married couple, tenor Pene Pati and soprano Amina Edris, will star this fall as the show's tragic lovers. This will be the first time that they sing these roles together!

*Angel Blue as Mimì and Atalla Ayan as Rodolfo
in a scene from the COC's 2019 production.*



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Photo by Robert Godwin

DIRECTOR'S NOTE

Henri Murger was 23 years old when he started writing *Scènes de la vie de bohème* and Théodore Barrière was 25 when he adapted the work for the stage. Both men knew very well the world they were describing, so there is a raw authenticity about their efforts that requires an interpreter to take these young characters and their plight very seriously.

Nothing very much *happens* in *La Bohème*—four young artists share a garret apartment, two of them have lovers, one of whom is seriously ill. These relationships flounder—from jealousy and infidelity—and then one of the girls dies. It is all very real and intensely sad—but not the stuff of genuine tragedy. In fact, the essential tone of *La Bohème* is comedic. Although dirt poor and struggling artistically, these witty, mocking, irreverent students take life in their stride. Were it not for the intensity with which they suffer emotionally, *Bohème* would be an outright comedy with a sad ending. But this is a drama with a distinctly French ingredient—it is the same essential mixture of emotions that Balzac achieved in his *Comédie humaine*—genuine laughter, sometimes angry, sometimes joyous but always mixed with tears.

Herein lies the true genius of Puccini's achievement. By giving every one of Murger's characters a real musical specificity, Puccini allows them to move from laughter to tears and back again with effortless ease—and his orchestral background overflows with the most lovingly crafted detail in support of their complex emotional journeys.

For this production, designer David Farley and I have chosen to imagine that the characters of the opera may act as our

interpreters. If Schaunard, the composer, is represented in the pit by Puccini himself, the scenic world that the bohemians inhabit is as if painted by Marcello. Every surface of the set is a canvas drawn from the same rich and chaotic pictorial world as that of Toulouse-Lautrec—a contemporary of Puccini and an artist who was himself obsessed by the bohemian underworld of Paris.

We only get a brief glimpse of the lives of the artists in *Bohème*, but we can be allowed to imagine that these young men may turn out to be influential figures in their own right. The lives of so many artists start out in desperation, poverty, and disappointment before they realize their full potential—and their intimate friends and muses, if they survive, can bear witness to the reality of these early struggles.

The two muses in *Bohème* represent two very different aspects of this witness. Musetta is an intensely practical young woman who knows that she must sell herself in order to live in any sort of comfort—despite the fact that she clearly adores Marcello. Mimi is a different case altogether—the minute she walks into the garret she brings mystery, beauty and stillness with her. Puccini allows himself to linger over her dreams and those of Rodolfo—and these dreams provide us with the emotional heart of the work. Murger and Puccini are both saying the same thing, one with words and the other with music. Life can be harsh, and unfair, and horribly brief—but it can always be mitigated by beauty—the beauty of a face, or a dream, or a mind, or a melody. Love and art will always prove more powerful than death.

John Caird, 2013

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SYNOPSIS

ACT 1

It is Christmas Eve in Paris. Two poverty-stricken young artists, Marcello, a painter, and Rodolfo, a poet, attempt to work in their freezing garret; in desperation they burn one of Rodolfo's dramas to keep warm. Their two roommates, Colline, a philosopher, and Schaunard, a musician, return home. Even though Schaunard has brought food, the four bohemians decide to eat their Christmas dinner in the Latin Quarter. Just then, Benoît, their landlord, arrives to demand his overdue rent. The men ply him with drink and, when he boasts of marital indiscretions, they feign moral indignation and throw him out. Marcello, Colline, and Schaunard leave for the Latin Quarter. Rodolfo, always the loner, promises to join them after finishing some work, but a knock on the door interrupts him. Mimì, a young neighbour, enters in search of a light for her candle. Clearly ill, and breathless from the stairs, she faints and drops her room key. Rodolfo is entranced by her and, when she recovers, manages to detain her by concealing the key. Either by accident or design, both their candles go out, and as they search in the darkness for the lost key, their hands touch. Both of them solitary, both poetic, they are instantly attracted, and gratefully declare their love before leaving to join Rodolfo's friends.

ACT 2

A festive crowd celebrates Christmas Eve in the Latin Quarter. At the Café Momus, Rodolfo introduces Mimì to his roommates. Their carefree mood changes when Musetta, Marcello's former lover, appears with Alcindoro, her aging sugar-daddy. Musetta, still in love with Marcello, attempts to attract his attention. Marcello deliberately ignores her but eventually cannot resist her obvious play for him. Musetta shrewdly gets rid of the besotted Alcindoro and leaves him to

foot the entire bill as she and her bohemian friends escape through the crowd.

INTERMISSION

ACT 3

Early one snowy February morning, Mimì seeks out Marcello, who is painting a mural at a tavern near the city gates where Musetta now makes an honest living entertaining the travellers. Mimì tells Marcello she and Rodolfo have separated because of his jealousy. As Marcello tries to comfort her, Rodolfo appears, also seeking Marcello's advice. Mimì conceals herself and overhears their conversation. Rodolfo tells Marcello he is leaving Mimì because of her flirtations with other men. Marcello is skeptical and forces Rodolfo to admit the truth — Mimì is mortally ill and Rodolfo is consumed by feelings of guilt and remorse, knowing that the harsh conditions of their life together have endangered her health. Mimì's cough gives her away, and Rodolfo realizes she has overheard everything. Overwhelmed by her plight, Rodolfo promises to stay with Mimì until the spring, but Marcello and Musetta argue viciously and separate.

ACT 4

Rodolfo and Marcello, both now separated from Mimì and Musetta, are working in their garret. Schaunard and Colline arrive with supper, and the four fantasize about attending a fancy ball. Suddenly, Musetta enters with Mimì, now close to death and desperate to be with Rodolfo. Marcello and Musetta leave to summon a doctor and to buy Mimì a muff to warm her hands. Colline also departs to sell his beloved overcoat. Left alone for a few moments, Mimì and Rodolfo remember their happier times together. The others return, but before the doctor can arrive, Mimì dies.

Adapted from a synopsis by Houston Grand Opera

*Angel Blue as Mimi and Atalla Ayan as Rodolfo
in a scene from the COC's 2019 production.*



SYNOPSIS IN A MINUTE: Set against the exhilaration and poverty of 19th-century bohemian Paris, poet Rodolfo falls in love with the fragile Mimi, while his painter friend Marcello reunites with his former flame Musetta. Jealousy plagues both couples and they break up. Mimi, deathly ill with tuberculosis, returns to Rodolfo, only to die in his arms.

CANADIAN OPERA COMPANY ORCHESTRA

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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
Terri Croft
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Dominique Laplante
Yakov Lerner
Aya Miyagawa
Emilie Pare*

VIOLIN II

Paul Zevenhuizen, *Principal*
Csaba Koczó, *Assistant Principal*
James Aylesworth
Heemin Choi*
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Lynn Kuo*
Clara Lee
Louise Tardiff
Andrea Tyniec*
Joanna Zabrowarna (leave of absence)

VIOLA

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Carolyn Blackwell
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Shannon Knights*
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Angela Rudden*
Yosef Tamir

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Leana Rutt, *Associate Principal, Acting Principal*
Paul Widner, *Assistant Principal, Acting Associate Principal*
Olga Laktionova, *Acting Assistant Principal*
Maurizio Baccante
Bryan Holt*
Elaine Thompson

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Tony Flynt, *Principal* (leave of absence)
Robert Speer, *Acting Principal*
Ben Heard, *Acting Assistant Principal*
Michael Cox*
Samuel Vachon
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Shelley Brown (leave of absence)
Leslie Newman*

PICCOLO

Kaili Maimets*

OBOE

Mark Rogers, *Principal*
Jasper Hitchcock*

ENGLISH HORN

Lesley Young

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Dominic Desautels, *Principal*
Michele Verheul*

BASS CLARINET

Colleen Cook

BASSOON

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Lisa Chisholm

HORN

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Janet Anderson
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Bardhyl Gjevori
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TIMPANI

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Chung Ling Lo*
Ryan Scott*

HARP

Sarah Davidson, *Principal*

Banda

PICCOLO

Tristan Durie*
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SIDE DRUM

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.....

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Ondrej Golias

STAGE LIBRARIAN

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PERSONNEL MANAGER

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Karen Olinyk
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Marianne Sasso
Wilma Indra Vítols

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Stephen Bell
Ryan Downey
Stephen Erickson
Mike Fan
Derek Kwan
Jason Lamont
James Leatch
Derrick Paul Miller
Daevyd Pepper

BARITONES/BASSES

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Bruno Cormier
Keith Lam
Jason Nedecky
Michael Sproule
Peter Wiens
Gene Wu

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Teri Dunn, *Music Director & Principal Chorus Conductor*

Christina Faye, *Principal Chorus Pianist*

Members of the Canadian Children's Opera Company's Principal Chorus 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 4-18. It specializes in the development and production of operas specifically performed by and for young people. Auditions can be arranged through the CCOC website: canadianchildrensopera.com

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Jonelle Sills

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Ryan Downey

Jesse Clark

Bruno Cormier

[†]Current member of the COC Ensemble Studio

[^]Graduate of the COC Ensemble Studio

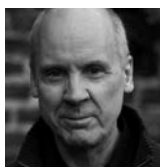
BIOGRAPHIES



NICK ANDISON, Revival Lighting Designer (Toronto, ON)
COC CREDITS: (as Assistant Lighting Designer) *The Flying Dutchman* (2022). RECENT: (as Lighting Designer) *Village Wooing, Too True To Be Good; Flush* (Shaw Festival); *A Closer Walk With Patsy Cline, Stag & Doe* (Capitol Theatre); *Bunny, Cottagers and Indians, Mustard, Midsummer* (A Play with Songs) (Tarragon Theatre); *This Isn't Happening* (Theatre Animal); *The Electric Messiah* (Soundstreams); *The Snow Queen* (Canadian Children's Opera Company); *Das Ding (The Thing)* (Theatre Smash, Canadian Stage); (as Assistant Lighting Designer) *Gypsy, Blithe Spirit, The Doctor's Dilemma* (Shaw Festival)



MICHAEL BARRS, Assistant Stage Manager (Toronto, ON)
SELECT COC CREDITS: 15 seasons with productions including *Macbeth* (2023), *The Magic Flute* (2022, 2017), *The Barber of Seville* (2020), *The Abduction from the Seraglio* (2018)
RECENT: *Harry Potter and the Cursed Child, The Shark is Broken* (Mirvish Productions); *Shakespeare in High Park* (Canadian Stage); *Mark Crawford's Bed and Breakfast* (cross-country tour). UPCOMING: *Medea* (COC); *Uncle Vanya* (Crow's Theatre, Theatre Aquarius, Off-Mirvish)



JOHN CAIRD, Director (Edmonton, AB)
COC CREDITS: *La Bohème* (2019, 2013). RECENT: *Orfeo* (Garsington Opera); *Jane Eyre* (Royal Academy of Music); *Spirited Away, Knights' Tale* (Imperial Theatre); *Estella Scrooge* (New York); *The Phoenix, Tosca* (Houston Grand Opera); *La Bohème* (San Francisco Opera); *Love's Labours Lost* (Stratford Festival); *Daddy Long Legs* (Davenport Theatre, Theatre Creation); *Tosca, Parsifal* (Lyric Opera of Chicago)



KATHERINE M. CARTER, Revival Director (New York, NY, USA)
COC CREDITS: *La Bohème* (2019). RECENT: *Song of the Nightingale* (On Site Opera); *Thérèse, Les pêcheurs de perles* (Sarasota Opera); The Ryan Opera Center Scenes (Lyric Opera of Chicago); *L'Enfant et Cendrillon, Rinaldo* (Carnegie Mellon University); (as Intimacy Director) *Lady Macbeth of Mtsensk, Don Giovanni, Champion* (Metropolitan Opera). UPCOMING: *Roméo et Juliette* (Indiana University); *Carousel* (Intermountain Opera); *La Rondine* (Manhattan School of Music); (as Intimacy Director) *Carmen* (Metropolitan Opera)



MICHAEL JAMES CLARK, Lighting Designer (Houston, TX, USA)
COC CREDITS: *La Bohème* (2019, 2013). RECENT: (as Lighting Designer) *Another City, Snowy Day* (Houston Grand Opera); *La Traviata* (San Francisco Opera); (as Revival Lighting Designer) *Tosca, The Marriage of Figaro, Werther* (Houston Grand Opera). UPCOMING: *Falstaff* (Houston Grand Opera)



GREGORY DAHL, Benoit/Alcindoro (Baritone; Winnipeg, MB)
SELECT COC CREDITS: *Escamillo, Carmen* (2022); *Hermogenes, Hadrian* (2018); *Sharpless, Madame Butterfly, Silvano, A Masked Ball* (2014). RECENT: *The Dutchman, The Flying Dutchman* (Vancouver Opera, Opéra de Québec); *Hermogenes, Hadrian*, (Teatro Real); *Count di Luna, Il Trovatore* (Manitoba Opera); *Scarpia, Tosca; Enrico, Lucia di Lammermoor* (Opéra de Montréal); *Tomsky, The Queen of Spades* (English National Opera). UPCOMING: *Don Pasquale, Don Pasquale* (Vancouver Opera); *Soloist, Handel's Messiah* (Newfoundland Symphony Orchestra, Orchestre Classique de Montréal)



JORDAN DE SOUZA, Conductor (Toronto, ON)
COC CREDITS: *The Marriage of Figaro* (2016). RECENT: *La Bohème* (Glyndebourne, Deutsche Oper Berlin); *Tristan und Isolde* (Seattle Opera); *The Flying Dutchman* (Mannheim National Theatre); *Der Rosenkavalier* (Garsington Opera); *Don Giovanni* (Opernhaus Zürich); *The Magic Flute* (Bayerische Staatsoper); Concerts with OSM, NACO, BBC Proms, Adelaide Festival
UPCOMING: Concerts with Philharmonia Orchestra and Royal Philharmonic Orchestra (London); *La Traviata* (Opéra de Montréal); *The Righteous* (Santa Fe Opera). ADDITIONAL CREDITS: Designated General Music Director (Opernhaus Dortmund)



AMINA EDRIS, Mimi (Soprano; Cairo, Egypt)

COC CREDITS: Violetta Valéry, *La Traviata* (2021). RECENT: Musetta, *La Bohème*; Soloist, Mozart's *Requiem* (Théâtre des Champs-Élysées); Manon Lescaut, *Manon* (Gran Teatre del Liceu); Ariane, *Ariane* (Palazzetto Bru Zane); Marguerite, *Faust* (Opera Omaha); Cleopatra, *Antony and Cleopatra* (San Francisco Opera). UPCOMING: Liù, *Turandot* (Teatro di San Carlo); Thaïs, *Thaïs* (Opéra de Toulon); Beatriz, *The Exterminating Angel* (Opéra national de Paris); Caroline, *Die Fledermaus* (Opéra de Lille)



DAVID FARLEY, Set and Costume Designer (Dorset, England, UK)

COC CREDITS: *La Bohème* (2019, 2013). RECENT: *Clue!* (UK Tour); *The Rocky Horror Show* (European Tour); *The Comedy About a Bank Robbery* (UK Tour); *Daddy Long Legs* (Daemyung Culture Factory Vivaldi Park Hall). UPCOMING: *Parsifal* (Lyric Opera of Chicago)



WESLEY HARRISON, Parpignol (also First Prisoner in *Fidelio*; Tenor; Windsor, ON)

COC DEBUT. RECENT: Don Ottavio, *Don Giovanni*; Valcour, *L'amant anonyme* (Opera McGill)



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

SELECT COC CREDITS: *Tosca*, *Macbeth*, *The Marriage of Figaro* (2023); *Carmen*, *The Flying Dutchman*, *La Traviata* (2022). RECENT: (as Conductor) *Orphee+* (Edmonton Opera); *A Tale of Two Cities*, *The Tender Land*, *A Comedic Trilogy* (UofT Opera); (as Coach) Brott Opera, Banff Centre for Arts and Creativity. UPCOMING: *The Cunning Little Vixen*, *Don Giovanni*, *Medea*, *Don Pasquale* (COC); (as Conductor) *Cendrillon*, *Lysistrata* (UofT Opera). ADDITIONAL CREDITS: Head of Opera, University of Toronto Faculty of Music



JOO WON KANG, Marcello (Baritone; Seoul, South Korea)

COC DEBUT. RECENT: Giorgio Germont, *La Traviata* (Seattle Opera); Count di Luna, *Il Trovatore* (Korea National Opera); The Count of Lerma, *Don Carlos*; Marcello, *La Bohème* (Metropolitan Opera). UPCOMING: Ping, *Turandot* (Metropolitan Opera); Workman, *Lady Macbeth of Mtsensk* (Boston Symphony Orchestra); Marcello, *La Bohème* (Minnesota Opera)



JENIFER KOWAL, Stage Manager (Thornhill, ON)

SELECT COC CREDITS: *Macbeth*, *Salome* (2023); *The Flying Dutchman*; *La Traviata*, *Bluebeard's Castle* (2022); *Gianni Schicchi* (2021); *Hansel & Gretel* (2020); *Rusalka*, *Otello*, *Così fan tutte* (2019); *Eugene Onegin*, *The Nightingale and Other Short Fables*, *Rigoletto* (2018); *Arabella*, *Tosca* (2017); *Norma* (2016). UPCOMING: *Don Giovanni* (COC)



SIMONE LUTI, Assistant Conductor and Head Coach (Lucca, Italy)

SELECT COC CREDITS: *Tosca*, *Macbeth*, *The Marriage of Figaro* (2023); *Gianni Schicchi* (2021); *The Barber of Seville* (2020); *La Bohème* (2019). RECENT: *Hansel & Gretel*, *Falstaff*, *Alcina*, *The Elixir of Love* (Western Opera); *Otello* (InSeries Opera); *The Mikado*; *The Turn of the Screw* (Western Opera); *La finta Giardiniera* (AEDO & Western Opera); *The Marriage of Figaro* (Accademia Europea dell'Opera); *La Bohème* (Opéra de Montpellier); *Norma* (Théâtre du Chatelet)



BLAISE MALABA, Colline (Bass; Kisangani, Congo)

COC DEBUT. RECENT: King of Egypt, *Aida*; Mandarin, *Turandot*; Dr. Grenvil, *La Traviata*; Abimélech, *Samson et Dalila*; Montano, *Otello*; High Priest, *Nabucco*; Second Elder, *Susanna* (Royal Opera House); Speaker, *The Magic Flute* (Opéra national de Montpellier); Mother, *The Seven Deadly Sins* (Teatro Colón); Samuel, *A Masked Ball* (Opera Holland Park); Alidoro, *La Cenerentola* (New Generation Festival). UPCOMING: Zuniga, *Carmen*; Mandarin, *Turandot* (Royal Opera House); Gran Sacerdote, *Nabucco* (Théâtre du Capitole de Toulouse)



JENNIFER NICHOLS, Assistant Director (Collingwood, ON)
COC DEBUT. RECENT: *Sweat* (Bicycle Opera); *Haus Musik* (Tafelmusik Baroque Orchestra); (as Choreographer) *Die Fledermaus* (Opera5); Handel's *Messiah* (Against the Grain Theatre); *Pandora* (FAWN Chamber Creative); *Seven Deadly Sins* (Toronto Symphony Orchestra, Oregon Summer Music Festival, Banff Centre for the Creative Arts); *La Belle Hélène* (The Glenn Gould School); *L'Histoire du Soldat* (Toronto Summer Music Festival). UPCOMING: *Sweat* (Feature Film, Bicycle Opera)



PENE PATI, Rodolfo (Tenor; Apia, Samoa)
COC DEBUT. RECENT: Faust, *La Damnation de Faust* (Opéra de Monte Carlo); Des Grieux, *Manon* (Gran Teatre del Liceu); Rodolfo, *La Bohème* (Théâtre des Champs-Élysées). UPCOMING: Nemorino, *The Elixir of Love* (San Francisco Opera); Orombello, *Beatrice di Tenda* (Opéra national de Paris); Le Chevalier des Grieux, *Manon* (Staatsoper Hamburg); The Duke of Mantua, *Rigoletto* (Staatsoper Unter den Linden).



SIOBHAN RICHARDSON, Fight and Intimacy Coordinator (Toronto, ON)
COC CREDITS: (as Fight and Intimacy Director) *Carmen* (2022); (as Intimacy Director) *Macbeth*, *Salome* (2023); *Hadrian* (2018); (as Actor) *Macbeth* (2023). RECENT: (as Actor) Danny Geller, *The Christie Pits Riot* (Hogtown Experience); Clown 2, *The 39 Steps* (St. Lawrence Shakespeare Festival); Katharina, *Untamed* (Tarragon Theatre); (as Intimacy Coordinator and Director) *The Play That Goes Wrong* (Western Michigan University); *Indecent* (Studio 180 Theatre, Mirvish Productions)



CHARLOTTE SIEGEL[†], Musetta (Soprano; Toronto, ON)
COC CREDITS: Lady-in-waiting/Second Apparition, *Macbeth* (2023); Second Lady, *The Magic Flute* (2022); Soloist, *In Winter* (2021). RECENT: Soloist, *Bond and Beyond* (National Arts Centre); Soloist, *Spirit Song Symphony* (Manitoba Chamber Orchestra); Soloist, Beethoven's Symphony No. 9 (Koerner Hall, La Maison Symphonique); Rose Maurant, *Street Scene*; Elle, *Knoxville: Summer of 1915*; Mother Marie, *Dialogues des Carmélites* (Opera McGill). UPCOMING: Donna Elvira, *Don Giovanni* (COC). ADDITIONAL CREDITS: Former Civic Engagement Quartet Young Artist (Pacific Opera Victoria)



JONELLE SILLS, Mimi (Soprano; Toronto, ON)
COC DEBUT. RECENT: Helena, *A Midsummer Night's Dream* (Vancouver Opera); Tatyana, *Eugene Onegin* (Highlands Opera Studio); Mimi, *La Bohème* (Against the Grain Theatre); Esther, *Silent Light* (Banff Centre); Countess, *The Marriage of Figaro* (Toronto City Opera); Female Chorus, *The Rape of Lucretia* (MYOpera). UPCOMING: Hanna Glawari, *The Merry Widow* (Toronto Operetta Theatre); Donna Anna, *Don Giovanni* (Edmonton Opera); Micaëla, *Carmen* (Vancouver Opera)



ANNA SPENCER (Assistant Stage Manager; Toronto, ON) (She/They)
COC DEBUT. RECENT: *Detroit: Music of a Motor City*, *A Christmas Carol* (Soulpepper Theatre Company); *Women of the Fur Trade*, *The Crucible* (Stratford Festival); *Vierge* (Factory Theatre); *Flight* (The Glenn Gould School); *Entrances & Exits: Home for the Holidays* (The Howland Company); *The Rocky Horror Show* (Neptune Theatre); *Gould's Wall*, *Hook Up*, *Oksana G.* (Tapestry Opera); *The Barber of Seville* (Opera5). UPCOMING: *Rosencrantz and Guildenstern are Dead* (Neptune Theatre, Mirvish Productions)



KORIN THOMAS-SMITH, Officer (also Second Prisoner in *Fidelio*; Baritone; Toronto, ON)
COC DEBUT. RECENT: Argante, *Rinaldo* (Glimmerglass); Raimbaud, *Le Comte Ory*; Tarquinius, *The Rape of Lucretia* (Yale Opera); Dulcamara, *The Elixir of Love* (Yale Opera); Soloist, Beethoven's Symphony No. 9 (Koerner Hall); S.O.S. Sketch Opera Singers (Tapestry Opera). UPCOMING: Malatesta, *Don Pasquale*; Poacher, *The Cunning Little Vixen* (COC); Soloist, *Electric Messiah* (Soundstreams)



KANG WANG, Rodolfo (Tenor; Harbin, China)
COC DEBUT. RECENT: Rodolfo, *La Bohème* (Washington National Opera [WNO], Opera Hong Kong, Zürich Opera House); Ferrando, *Così fan tutte* (WNO); An Italian singer, *Der Rosenkavalier* (Metropolitan Opera); Soloist, Verdi's *Requiem* (Melbourne Symphony Orchestra); Alfredo Germont, *La Traviata* (Opera Hong Kong, State Opera South Australia, Opera Queensland). UPCOMING: Alfredo Germont, *La Traviata* (Opera Australia)



JUSTIN WELSH, Schaunard (Baritone; Toronto, ON)

SELECT COC CREDITS: Pinellino, *Gianni Schicchi* (2021); Yakuside, *Madama Butterfly* (2009); Le Dancaire, *Carmen*; Herald, *Otello* (2010); Guglielmo, *Così fan tutte* (2009); Kedril, *From the House of the Dead* (2008). RECENT: Leporello, *Don Giovanni* (National Arts Centre); Wiedhopf, *Die Vögel*; Leporello, *Don Giovanni*; Immigration Officer, *Flight*; White Rabbit, *Garden of Alice* (Pacific Opera Victoria); Izunna, *Of the Sea*; The Teacher, *Gould's Wall* (Tapestry Opera). UPCOMING: Leporello, *Don Giovanni* (Edmonton Opera)



GENE WU, Sergeant (Baritone; Toronto, ON)

COC CREDITS: The Bonze, *Madama Butterfly* (2022); Customs House Sergeant, *La Bohème* (2019); Flora's Servant, *La Traviata* (2015); Yakuside, *Madama Butterfly* (2014). RECENT: Uberto, *La serva padrona* (Windsor Symphony Orchestra)

A scene from the COC's 2019 production.



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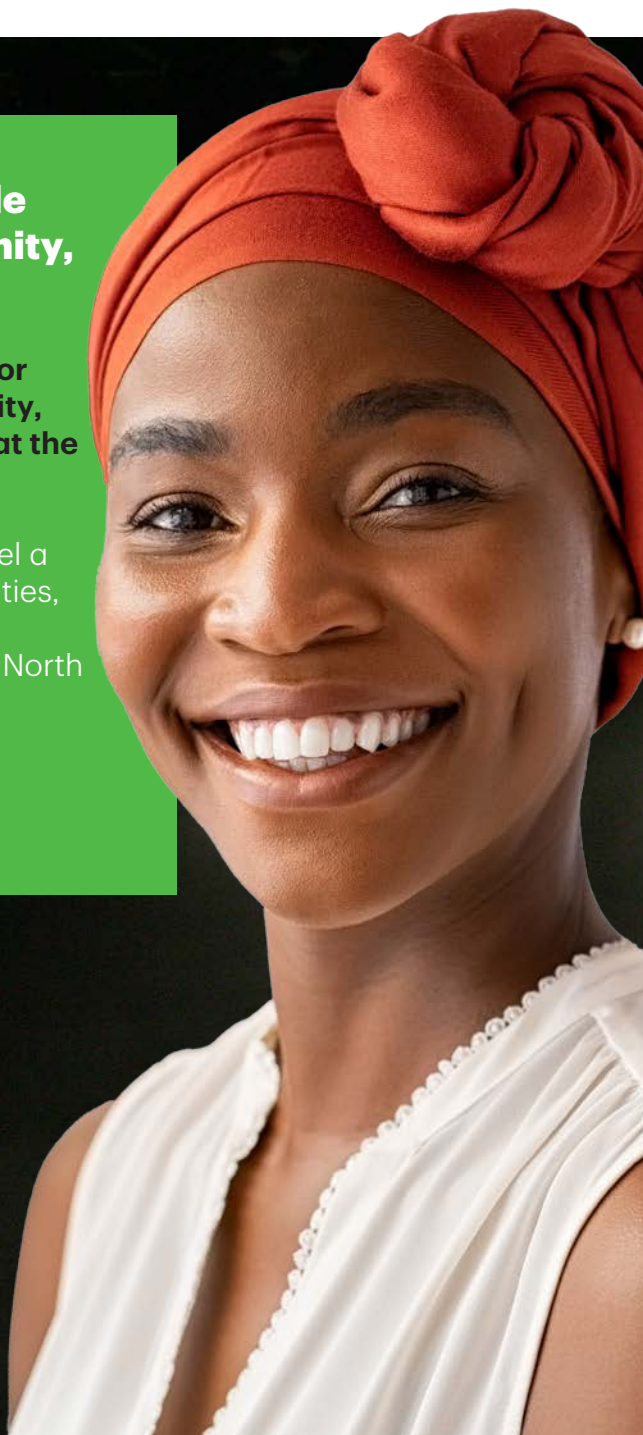


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Participants will have the opportunity to experience musical performances which feature Argentine Tango, Dominican Pambiche, Colombian Chamber music, and songs from Ibero-American composers.

Performances are free but require registration. Group registration for schools or community groups over five is required. Register online, through education@coc.ca (school groups only), or call COC Ticket Services at **416-363-8231** to reserve your spot.

coc.ca/Showcase

(l-r) Felipe Téllez, Solidaridad Tango, Junior Santos, Obsidiana Duo

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PATRON INFORMATION AND POLICIES

COAT AND PARCEL CHECK

To uphold the safety of the building, oversized bags and parcels may be prohibited from entering R. Fraser Elliott Hall. Coat check is located in the Lower Lobby, where the following services are also available: booster seats, back supports, and rental of binoculars, on a first-come, first-served basis.

NOISE ETIQUETTE

Patrons are reminded that R. Fraser Elliott Hall is an extremely lively auditorium and that all audience noise will be accentuated and audible to other patrons. Turn off all electronic devices, avoid talking, coughing, humming, moving loose seats, kicking the backs of seats, rustling programs, and unwrapping candies or cough drops. Please remain in your seat until the performance has completely ended and the house lights have been turned on.

ELECTRONIC DEVICES

The use of mobile and smartphones and all other electronic devices is extremely disruptive and is strictly prohibited during performances. If a patron has an emergency and needs to be contacted during a performance, he or she should contact Patron Services for assistance before the performance.

CAMERAS/RECORDING DEVICES

Please feel free to take selfies and videos at the opera house—it's a breathtaking space—and share on social by tagging us (@canadianopera) and using our show hashtags (#COCFidelio, #COCBoheme). However, no pictures, video or sound recordings are permitted during the performance.

LATECOMERS

In the interest of safety and for the comfort of all patrons and performers, latecomers may not enter the auditorium or be seated unless there is a suitable break in the performance (usually at intermission and this is determined by the General Director). Patrons leaving the auditorium during the performance or returning late after intermission may not be readmitted.

FOOD AND BEVERAGE

Outside food and beverages are prohibited from entering the Four Seasons Centre. Several beverage options designed to be enjoyed within the hall are available; please speak to our bar staff to see which best suits your taste.

RECORDINGS

Patrons consent to appear in recorded material by attending FSC performances/events.

OBJECTIONABLE BEHAVIOUR

Management reserves the right to refuse admission without refund, and expel from the premises, any person whose presence or conduct is deemed objectionable.

CHILDREN AND BABES-IN-ARMS

All patrons, including children, must have a ticket for the performance. All children must be seated next to an accompanying adult. Young children should be able to sit quietly throughout the performance. If unable to do so, children and their accompanying adult will be asked to leave the auditorium. Babes-in-arms will not be admitted.

MEDICAL EMERGENCIES AND FIRST AID

A house doctor is present at most performances. Please contact an usher if medical services are required.

LOST AND FOUND

During performances please speak with an usher or visit Patron Services at the Coat Check in the Lower Lobby. Following performances, please e-mail lostandfound@coc.ca or call **416-342-5200** for information.

PARKING

There is parking on a first-come, first-served basis for about 200 vehicles underneath the Four Seasons Centre. The entrance is located on the west side of York Street, south of Queen Street. Additional parking is conveniently located just steps away in the Green P lot underneath Nathan Phillips Square. For directions, visit greenp.com.

SPECIAL EVENTS AND CATERING

The Four Seasons Centre is available for rental for all of your presentation, meeting or special events needs, with spaces accommodating 100 to 2,000 people and full catering services.

Located in Toronto's historic Corktown, the Canadian Opera Company Theatre offers an intimate hall, well suited for live performances, gallery exhibits, and product launches. A secluded courtyard provides a picturesque backdrop for receptions and photography.

For further details:

Visit coc.ca/Venues
Email fscrentals@coc.ca
Call **416-342-5233**

GO SCENT FREE

In consideration of patrons with allergies, please avoid wearing scented products and fragrances.



TICKET SERVICES

Canadian Opera Company subscriptions and individual tickets are available through COC Ticket Services:

ONLINE: coc.ca

BY PHONE:

416-363-8231 or long distance **1-800-250-4653**

Monday to Friday – 10 a.m. to 5 p.m.

Saturday – 10 a.m. to 3 p.m.

Sunday – Closed

Extended phone hours on all performance days from 10 a.m. to curtain.

IN PERSON:

Four Seasons Centre Box Office
145 Queen St. W.

Monday to Friday: 11 a.m. to 6 p.m.

Saturday and Sunday – Closed

The Box Office is open on all performance days from 11 am until the end of the first intermission.

EMAIL INQUIRIES: tickets@coc.ca

The Four Seasons Centre for the Performing Arts Box Office also services ticketing needs for The National Ballet of Canada and all other Four Seasons Centre events.

GROUP SALES Groups of 10 or more enjoy savings on regular individual ticket prices.

For more information or to reserve seats, email groupsales@coc.ca or call **416-306-2356**.

FOOD AND BEVERAGE SERVICE

We are pleased to offer, for the convenience of all our patrons, a pre-order system for intermission purchases for all COC performances. Place your intermission pre-order at any bar before the performance begins, to decrease your wait time during intermission. Bars are located throughout the Isadore and Rosalie Sharp City Room's many levels. New this season: enjoy a drink during performances with new beverage options at the Four Seasons Centre.

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A scene from *La Bohème*, (COC, 2019)
Photo: Michael Cooper

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