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DON PASQUALE MEDEA

PROGRAM
SPRING 2024

#COCPasquale
#COCMedea





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 part of the COC's 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 an incredible spring season at the Canadian Opera Company!

On our mainstage, we are presenting two very different operatic experiences: *Don Pasquale* by Gaetano Donizetti and *Medea* from Luigi Cherubini.

With *Don Pasquale*, bright colours and retro-themed staging abound, designed by the visionary French-Canadian creative pairing of Barbe & Doucet. If you loved the fun and high-flying antics of our *Barber of Seville* some seasons back, you are going to adore this feel-good comedy that features some of opera's most intricate and challenging vocals. As Norina and Ernesto, we're glad to welcome back Simone Osborne and Santiago Ballerini, with Misha Kiria making his COC house debut as our title bachelor opposite one of the most preeminent Canadian opera stars, Joshua Hopkins, returning to the Four Seasons Centre. A spectacular cast.

In a special treat, current and graduate members of our Ensemble Studio will also take the stage in an additional performance of *Don Pasquale* on May 14! All season long, you've seen these rising stars featured on our mainstage, in concert, and in our communities—but this night is all about them and I hope you'll show your support for Canada's next generation of great singers by being part our audience.

I'm also thrilled for audiences to finally experience *Medea*, right here in Toronto, for the very first time in COC history. This is truly a legendary combination of an opera that's rarely performed anywhere in the world, under the visionary direction of Sir David McVicar, featuring an all-star cast of operatic greats, including COC favourites and Metropolitan Opera regulars, Sondra Radvanovsky and Matthew Polenzani. I'm also delighted to welcome COC debuts for Chiara Isotton, Janai Brugger, Alfred Walker, and Zoie Reams.

The excitement continues with our announced 2024/2025 season ahead, featuring even more COC firsts: a brand-new COC production of *Faust*, our first *Nabucco* in company history, and the Toronto premiere of an original COC co-commission, *La Reine-garçon*. If you haven't yet secured your 24/25 subscription, don't wait another minute!

With so many new stories, stunning productions, and thrilling artists on our stages, there's never been a better time to be experiencing live opera in Toronto and we are so glad to have you with us.

Best wishes,



Perryn Leech
COC General Director

CONTENTS

4 WHAT'S PLAYING:
DON PASQUALE

22 WHAT'S PLAYING:
MEDEA

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53 MANY THANKS TO
OUR SUPPORTERS

62 PATRON INFORMATION
AND POLICIES

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Front cover: Props cats from the COC's *Don Pasquale* (2024) photographed in the Four Seasons Centre. All information is correct at time of printing. Photo credits are on the bottom of page 59.

DON PASQUALE



BY GAETANO DONIZETTI

Dramma buffo in three acts ♦ Libretto by Giovanni Ruffini and the composer after Angelo Anelli's libretto for Stefano Pavesi's *Ser Marcantonio*

First performance: Théâtre-Italien, Paris, January 3, 1843

Production from Scottish Opera ♦ Last performed by the COC in 1994
April 26, May 2, 4, 8, 10, 12, 14, 18, 2024 ♦ Sung in Italian with English SURTITLES™

THE CREATIVE TEAM

Conductor

Jacques Lacombe

Simone Luti (*May 14*)

Stage Direction, Dramaturgy,

Sets & Costumes

Barbe^D & Doucet^D

Associate Director

Kathleen Stakenas^D

Lighting Designer

Guy Simard^D

Price Family Chorus Master

Sandra Horst[^]

Stage Manager

Lesley Abarquez

SURTITLES™ Producer

John Sharpe

SURTITLES™ Writer

Barbe & Doucet

THE CAST (in order of vocal appearance)

April 26, May 2, 4, 8, 10, 12, 18, 2024

Don Pasquale

Misha Kiria^D

Dr. Malatesta

Joshua Hopkins

Ernesto

Santiago Ballerini

Norina

Simone Osborne[^]

Notary

Alex Halliday[^]

ENSEMBLE PERFORMANCE: May 14, 2024

Don Pasquale

Alex Halliday[^]

Dr. Malatesta

Korin Thomas-Smith[†]

Ernesto

Wesley Harrison[†]

Norina

Ariane Cossette[†]

Notary

Doug MacNaughton[^]

With the Canadian Opera Company Orchestra and Chorus

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

ACTS I & II: 80 minutes

INTERMISSION: 25 minutes

ACT III: 45 minutes

Left: A scene from Don Pasquale (Scottish Opera, 2014)

Simone Osborne is generously sponsored by June Shaw & the late Dr. Ralph Shaw

Ariane Cossette is generously sponsored by Tony & Anne Arrell

Wesley Harrison is generously sponsored by Brian Wilks

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

Ensemble Studio performance generously underwritten by the Estate of Thomas Charles Messecar Logan

Below: Misha Kiria (Don Pasquale) in rehearsal for the COC's 2024 production.



24
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145 Queen St. W., Toronto

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10 THINGS TO KNOW ABOUT

Don Pasquale



Donizetti's dazzling comedy *Don Pasquale* makes its first appearance at the COC in 30 years this season, in a company debut for French-Canadian creative team Renaud Doucet and André Barbe. Set in 1960s Rome, this production promises eye-popping artistic design to complement the musical fireworks of Donizetti's score.

A COMPOSER OF THE PEOPLE

Donizetti was a prolific composer whose operas were mostly put together very quickly and with an eye to popular success. Like his contemporary Rossini, he had strong theatrical instincts; *Don Pasquale* has stood comparison with *The Barber of Seville* largely for this reason. Meanwhile, like Verdi after him, Donizetti's operas were strongly informed by the tastes of the Italian public and aimed to reflect and reveal the lives of the common people.

OPERA BUFFA AT ITS BEST

Don Pasquale was Donizetti's 64th opera, composed in 1842 toward the end of his career when he had just been appointed music director and composer for the imperial court of Emperor Ferdinand I of Austria. It is today regarded as one of his best, representing the high point (and conclusion) of the 19th-century tradition of *opera buffa*, or comic opera.

A CLAMOROUS SUCCESS

The opera premiered on January 3, 1843 at the Théâtre-Italien in Paris to great acclaim; one critic wrote, "No opera composed expressly for the Théâtre-Italien has had a more clamorous success. Four or five numbers repeated, callings-out of the singers, callings-out of the Maestro—in sum, one of those ovations...which in Paris are reserved for the truly great."

HIS FINAL TRIUMPH

Don Pasquale would be the last great success that Donizetti would remember: soon after it took Europe by storm, he was diagnosed with cerebro-spinal degeneration from a syphilitic infection, and by 1847 he was paralysed and largely unable to speak. He died in 1848, just five years after the glowing premiere at Théâtre-Italien in Paris.

IN BRIEF

The story of a stubborn old man cured of his desire to wed a much younger woman, *Don Pasquale* opens with an aging Pasquale refusing to let his nephew Ernesto marry. Instead, deciding to find a bride for himself, Pasquale chooses Norina—unaware that she is in fact Ernesto's secret lover. A generational battle of wits and wills ensues, to hilarious consequences...

RECOGNIZE ANYONE?

The opera makes reference to the colourful stock characters of the *commedia dell'arte*, a theatrical form popular in Europe from the 16th to 18th centuries (COC audiences might remember this style from our 2020 production of *The Barber of Seville*). Pasquale evokes the cunning Pantalone, Ernesto the lovelorn Pierrot, Malatesta the servant Scapino, and Norina the saucy Columbina, who is also Pierrot's wife. Such types as the elderly buffoon, the lovestruck admirer, and the clever mistress were common in comic operas of this period.

Previous page: A scene from Don Pasquale (Scottish Opera, 2014)

IT'S NOT EASY

Donizetti's original cast featured some of the most famous singers of the day, whose vocal and dramatic abilities were familiar to him and whose talents were matched to the formidable challenge of the material. True to the *bel canto* style of emphasizing vocal beauty and flair, the music of *Don Pasquale* was composed in part to show off the virtuosity of its performers, with dazzling flourishes and dizzying speeds designed to awe and delight—as they continue to do today.

MUSICAL HIGHLIGHTS: NORINA

Norina's Act I aria "Quel guardo di cavaliere" ("That glance, it pierced the knight's heart") is a soulful *cantilena*, or gently lyrical song, intended to be sung by a virtuoso coloratura soprano. As it opens, Norina is reading a passage from a romantic novel; by the end, we are left in no doubt that she knows everything there is to know about getting a man to do as she pleases.

MUSICAL HIGHLIGHTS: POOR ERNESTO!

In his Act II aria "Cerchero lontana terra" ("I shall seek a distant land"), Ernesto laments his decision to leave Rome, having been driven out by his uncle—never to see his love again. "I shall seek a distant land, where I can sigh unknown," he sings. He departs the stage just before Pasquale arrives to be introduced by Dr. Malatesta to his "sister", Sofronia—in fact, none other than Norina herself.

MUSICAL HIGHLIGHTS: A DEVILISH DUET

Appearing in Act III of *Don Pasquale*, "Cheti cheti immantimente" ("Quietly, quietly, right away") features a conspiratorial discussion between Don Pasquale and the doctor Malatesta that tests new limits for speed and vocal agility. This duet is famous for its *sillabato*, or rapid speech-singing (an early version of a patter song). Intricate, precise, and perfectly timed, it is one of the opera's undoubted highlights!

A scene from *Don Pasquale* (Scottish Opera, 2014)



HAUI X SEAN MAYES
APORTIA CHRYPTYCH

A BLACK OPERA FOR PORTIA WHITE



JUNE 14 - 16

Canadian Opera Company Theatre, 227 Front St. E.

Nova Scotian contralto Portia White was the first Black Canadian classical singer to achieve international fame in the mid-20th century. Yet today, her name remains largely unknown. *Aportia Chryptych: A Black Opera for Portia White* is a bold, new Black opera that sets out to change this. Spoken word, rap, folk songs, hip-hop, R&B, and classic opera repertoire collide in an explosive score to tell her remarkable story.

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DIRECTORS' NOTE

After studying the score, we thought that the creative vitality and energy of Rome in the mid-1960s was an ideal setting for *Don Pasquale*, Donizetti's generation-clash opera.

We imagined that Don Pasquale owns a small, run-down *pensione*. Old and something of a hermit, he leaves the running of the hotel to his nephew Ernesto and his staff—a rum bunch including a chain-smoking chambermaid, a greasy cook, and a past-it porter, so old that he has shrunk inside his uniform. A chorus of tourists come and go.

Don Pasquale's real love is: cats. He spends hours watching them wandering freely in the streets. Alas, the tragedy of his life is that he is allergic to these beloved felines. For years, Dr. Malatesta has been trying to cure him, but without success. Don Pasquale hoards cat-related items to fill the void of his lonely existence.

The young widow Norina, who has moved into the *pensione* to put her life back on track, has fallen in love with Ernesto. He reciprocates her feelings, in spite of his uncle wishing him to marry a girl from a wealthier family. Seeing that Ernesto is not willing to comply with his orders, Don Pasquale decides to remove him from his will and, instead, to find a bride for himself to make sure that his inheritance will not go to waste.

Malatesta, witnessing the conflict, decides to teach a lesson to the old curmudgeon by passing off Norina as his younger sister, Sofronia, fresh out of the convent. Don Pasquale falls immediately for the young girl with cat-like features. He is not aware that this kitten will soon transform herself into a panther once the wedding contract is signed.

The dramaturgy of the opera is illustrated during the overture by the video projection of a typically Italian 1960s "Fotoromanzo" starring the principal characters, enabling the audience to immediately jump into the action of this *dramma giocoso*.

André Barbe & Renaud Doucet

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SYNOPSIS

1960s Rome

ACT I

Don Pasquale, a reclusive old man with a penchant for cats, runs a crumbling pensione with a chain-smoking chambermaid, a prehistorical porter and a greasy cook for company. Worried that his wealth will be squandered, he has chosen a bride for his nephew Ernesto. Ernesto, who is in love with the young widow Norina, asserts that he won't marry a woman of his uncle's choice. So Pasquale determines to find himself a wife. Dr. Malatesta suggests his beautiful younger sister as Pasquale's prospective bride; an enlivened Pasquale asks his friend to arrange a meeting at once. Pasquale tells Ernesto to move out of the pensione and announces his own marriage plans. Astonished, and with prospects of his inheritance slipping away, Ernesto sees his dreams evaporating. A further hurt: he learns that his confidant Malatesta has arranged Pasquale's marriage.

Norina laughs at a romantic story that she's reading, and confidently reflects on her ability to charm a man. Dr. Malatesta arrives and explains the plan he's concocted on behalf of her and Ernesto: Norina will pose as Malatesta's sister, marry Pasquale in a mock ceremony. Norina is keen to play the role if it will result in her and Ernesto being together.

ACT II

Ernesto, unaware of Malatesta's scheme, is despondent at being separated from Norina, and dreads a future in exile. Don Pasquale is impatient to meet his prospective bride. When Sofronia, the distinctly feline young lady turns up, he is instantly smitten. Pasquale decides that they should marry immediately. Ernesto bursts in on the

ceremony and accuses Norina of being unfaithful. Malatesta takes Ernesto aside and explains the secret plan to him. Ernesto acts then as a witness to the wedding contract.

Once the document is sealed, Norina-as-Sofronia moves into the second stage of the caper: setting aside the role of timid kitten, she leans heavily into the role of the tigress. Pasquale is shocked: having a wife is not quite as straightforward as he expected...

INTERMISSION

ACT III

In addition to her new shift in attitude, "Sofronia" has started living extravagantly, blowing through Pasquale's money. Servants arrive carrying more of her purchases, and Pasquale, at wits end, angrily resolves to assert his rights as husband.

Dressed to go to the theatre, Norina/Sofronia slaps Pasquale when he physically tries to stop her from leaving. She realizes what she did and feels sympathy for the old man's pain but the plan has to go on. Leaving, she drops a letter that implies she has a garden rendezvous with an unknown suitor that night. In desperation, Pasquale sends for Malatesta, who assures him they will trap "Sofronia" in a compromising situation. Pasquale is happy to leave everything to the trusted Malatesta. Meanwhile, Malatesta has told Ernesto to make sure Pasquale will not recognize him when he plays his part in the garden rendezvous ruse that evening.

In the garden, Ernesto serenades Norina, and they declare their love for one another.

Pasquale and Malatesta arrive—too late to recognize Ernesto as the mysterious young

*Simone Osborne
(Norina) in rehearsal
for the COC's 2024
production.*



suitor. Ernesto slips into the house while “Sofronia” plays the innocent wife.

Malatesta announces that Ernesto is about to bring his own new bride, Norina, into the house. “Sofronia” says she will never live under the same roof with another woman and threatens to leave. Pasquale, relieved

to have a way to get out of his unhappy situation, grants permission for Ernesto to marry Norina. Once Sofronia’s true identity is revealed, Pasquale accepts the situation with good humour, gives the couple his blessing, and admits that perhaps marriage isn’t suited to an old bachelor like himself.

STORY IN A MINUTE:

Elderly Don Pasquale refuses his nephew Ernesto permission to marry Norina, and decides to get married himself. Dr. Malatesta schemes to bring the young lovers together by having Norina pose as his demure sister “Sofronia,” offering her to Pasquale in a fake marriage. Pasquale is delighted, until his new young wife turns into a harridan, making his life a misery. When “Sofronia” declares that she will never share her home with another woman (Norina), Pasquale takes the opportunity to force her out, forgives the plotters, and blesses the marriage of Norina and Ernesto at last.

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*
 Sandra Baron
 Bethany Bergman
 Nancy Kershaw
 Dominique Laplante
 Clara Lee
 Yakov Lerner
 Elizabeth Johnston

VIOLIN II

Csaba Koczó, *Assistant Principal, Acting Principal*
 Aya Miyagawa, *Acting Assistant Principal*
 James Aylesworth
 Calvin Cheng*
 Terri Croft
 Patrick Goodwin*
 Louise Tardiff
 Joanna Zabrowarna

VIOLA

Sheila Jaffé, *Principal*
 Joshua Greenlaw, *Assistant Principal*
 Carolyn Blackwell
 Catherine Gray
 Shannon Knights
 Yosef Tamir

CELLO

Daniel Wachsmuth, *Acting Principal*
 Leana Rutt, *Associate Principal*
 Paul Widner, *Assistant Principal*
 Olga Laktionova
 Elaine Thompson

BASS

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

FLUTE

Doug Stewart, *Principal*
 Shelley Brown

OBOE

Mark Rogers, *Principal*
 Lesley Young

CLARINET

Dominic Desautels, *Principal*
 Colleen Cook

BASSOON

Eric Hall, *Principal*
 Lisa Chisholm

HORN

Scott Wevers, *Principal*
 Janet Anderson
 Bardhyl Gjevori
 Gary Pattison (Leave of Absence)
 Courtney Prizrenac

TRUMPET

Declan Scott,* *Acting Principal*
 Charlie Watson

TROMBONE

Robert Conquer, *Principal*
 Cathy Stone*

BASS TROMBONE

Isabelle Lavoie*

TIMPANI

Nicholas Stoup, *Principal*

PERCUSSION

Trevor Tureski, *Principal*

Off-Stage Banda

GUITAR

Tim Beattie
 Rob MacDonald

PERCUSSION

Chung Ling Lo

.....

MUSIC LIBRARIAN

Ondrej Golias

STAGE LIBRARIAN

Catherine Gray

ORCHESTRA PERSONNEL

MANAGER
 Janet Anderson

*extra musician

MUSIC STAFF

Simone Luti (*Head Coach*)
 Rachael Kerr^
 Brian Cho^ (*Ensemble Studio Intern Coach*)

ASSISTANT CONDUCTOR

Simone Luti

ASSISTANT DIRECTOR

Marilyn Gronsdal^

RESIDENT FIGHT & INTIMACY COORDINATOR

Siobhan Richardson

ASSISTANT STAGE MANAGERS

Meghan Speakman
 Jessica Severin

APPRENTICE STAGE MANAGER

M Fera

ASSISTANT LIGHTING DESIGNER

Sarah Mansikka

UNDERSTUDIES

Don Pasquale
Dr. Malatesta
Ernesto
Norina

Alex Halliday^
 Korin Thomas-Smith+
 Wesley Harrison+
 Ariane Cossette+
 Karoline Podolak+ (Ensemble Studio performance)
 Doug MacNaughton^

Notary

ACTORS

The Maid
The Porter
The Cook
Dog

Colleen Winton
 Thomas Jones
 Matthew Romantini
 Minnie

+Current member of the COC Ensemble Studio

^Graduate of the COC Ensemble Studio

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Lindsay Barrett
Ilona Karan
Alexandra Lennox
Teresa van der Hoeven
Ilana Zarankin

MEZZO-SOPRANOS

Susan Black
Erica Iris Huang
Kathryn Knapp
Rachel Miller
Lyndsay Promane
Lisa Spain

TENORS

Vanya Abrahams
Stephen Bell
Taras Chmil
Ryan Downey
Stephen Erickson

BARITONES/BASSES

Grant Allert
Jesse Clark
Jason Nedecky
Michael Sproule
Gene Wu

*Santiago Ballerini (Ernesto) and
Misha Kiria (Don Pasquale) in
rehearsal for the COC's 2024
production.*



BIOGRAPHIES



BARBE & DOUCET (Stage direction, dramaturgy, sets, costumes; Montréal, QC)
COC DEBUT. RECENT: *Pelléas et Mélisande* (Teatro Regio di Parma, Opéra Royal de Wallonie); *La Cenerentola* (Théâtre National du Capitole de Toulouse, Latvian National Opera, Staatsoper Hamburg); *Don Pasquale* (Vancouver Opera); *Die Fledermaus* (Staatsoper Hamburg); *La Fille du régiment* (Teatro La Fenice, Teatro Regio di Torino); *La Bohème* (Théâtre National du Capitole de Toulouse); *Il Signor Bruschino* (Rossini Opera Festival, Teatro Comunale di Bologna). UPCOMING: *The Magic Flute* (Glyndebourne Festival), *La Fille du régiment* (Bari), *Carmen* (Bologna), *Don Pasquale* (Scottish Opera)



LESLEY ABARQUEZ, Stage Manager (Newmarket, ON)
SELECT COC CREDITS: (as Stage Manager) Centre Stage: Ensemble Studio Competition, *Pomegranate* (2023); *La Bohème* (2009); *Don Giovanni*, *Renard* (2008); *Die Walküre*, *The Bear*, *Swoon* (2006); and Assistant Stage Manager for over 50 mainstage productions. RECENT: *Dialogues des Carmélites*, *Flight* (The Glenn Gould School); *Electric Messiah*, *The Bright Divide* (Soundstreams); *Don Giovanni* (National Arts Centre, Banff Centre); *Gould's Wall* (Tapestry Opera). UPCOMING: *Indians on Vacation*, *The Handmaid's Tale* (Banff Centre)



SANTIAGO BALLERINI, Ernesto (Tenor; Buenos Aires, Argentina)
COC CREDITS: Count Almaviva, *The Barber of Seville* (2020). RECENT: Argirio, *Tancredi* (Opéra de Rouen Normandie); Count Almaviva, *The Barber of Seville* (Arizona Opera); Ernesto, *Don Pasquale* (Gran Teatro del Liceu); Prunier, *La rondine* (Teatro Regio Torino); Don Narciso, *Il Turco in Italia* (Teatro Colón); Poliuto, *Poliuto* (Teatro Nuovo). UPCOMING: Alfredo Germont, *La Traviata* (Cincinnati Opera Summer Festival); Tamino, *The Magic Flute* (Atlanta Opera)



ARIANE COSSETTE, Norina, Ensemble Studio Performance (Soprano; Trois-Rivières, QC)
COC CREDITS: Pepik/Woodpecker, *The Cunning Little Vixen* (2024); Soloist, COC Community Concert Series (2023); Frasquita, *Carmen* (2022). RECENT: Soloist, *Believe: Arias and Holiday Favourites* (Peterborough Symphony Orchestra); Soloist, *Afternoon at the Opera* (Orchestra Toronto); Micaëla, *La tragédie de Carmen* (Université de Montréal); Selene, *Endymion's Dream* (COSA Canada); Nina, *Nina, o sia La pazza per amore*; Gabrielle, *La Vie parisienne*; Soloist, *Choeurs Éternels* (Boiscommun)



MARILYN GRONSDAL, Assistant Director (Toronto, ON)
COC CREDITS: (as Associate Director) *Salome* (2023); *Così fan tutte* (2019); (as Assistant Director) *Don Giovanni*, *Fidelio* (2024); *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)



ALEX HALLIDAY, Notary (also Don Pasquale in *Don Pasquale*; Ensemble Studio Performance and Captain of the Guard in *Medea*; Bass-baritone; Toronto, ON)
COC CREDITS: Poacher, *The Cunning Little Vixen* (2024); Second Prisoner, *Fidelio*; Servant, *Macbeth*; Jailer, *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* (UofT Opera)



WESLEY HARRISON, Ernesto, Ensemble Studio Performance (Tenor; Windsor, ON)
COC CREDITS: Schoolmaster/Mosquito, *The Cunning Little Vixen* (2024); Parpignol, *La Bohème*; First Prisoner, *Fidelio* (2023). RECENT: Valcour, *L'amant anonyme* (Opera McGill)



JOSHUA HOPKINS, Dr. Malatesta (Baritone; Petawawa, ON)
 COC CREDITS: Papageno, *The Magic Flute* (2017); Figaro, *The Barber of Seville* (2015); Marcello, *La Bohème* (2013); Moralès, *Carmen* (2005). RECENT: Dandini, *La Cenerentola* (Lyric Opera of Chicago); Soloist, Handel's *Messiah* (Toronto Symphony Orchestra); Figaro, *The Barber of Seville* (La Opera); Apollo, *Cassandra* (La Monnaie/De Munt); Don Giovanni, *Don Giovanni* (Hyogo Performing Arts Centre). UPCOMING: Il Cavaliere di Belfiore, *Un giorno di regno* (Garsington Opera); Figaro, *The Barber of Seville* (Semperoper Dresden); Il conte Almaviva, *Le nozze di Figaro* (The Metropolitan Opera); Soloist, *Songs for Murdered Sisters* (Philadelphia Orchestra)



SANDRA HORST, Price Family Chorus Master (Toronto, ON)
 SELECT COC CREDITS: *The Cunning Little Vixen*, *Don Giovanni* (2024); *Fidelio*, *La Bohème*, *Tosca*, *Macbeth*, *The Marriage of Figaro* (2023). RECENT: (as Conductor) *Orphee+* (Edmonton Opera); *Cendrillon*, *A Tale of Two Cities*, *The Tender Land* (UofT Opera); (as Coach) Brott Opera, Banff Centre for Arts and Creativity. UPCOMING: (as Conductor) *Indians On Vacation* workshop (Banff Centre). ADDITIONAL CREDITS: Head of Opera, University of Toronto Faculty of Music



MISHA KIRIA, Don Pasquale (Baritone; Zugdidi, Georgia)
 COC DEBUT. RECENT: Don Magnifico, *La Cenerentola*; Don Pasquale, *Don Pasquale* (Wiener Staatsoper); Michonnet, *Adriana Lecouvreur* (Opéra National de Lyon); Don Bartolo, *The Barber of Seville* (Bayerische Staatsoper); Michele, *Il tabarro*; Gianni Schicchi, *Gianni Schicchi* (Deutsche Oper Berlin). UPCOMING: Don Magnifico, *La Cenerentola*; Sulpice, *La Fille du régiment* (Bayerische Staatsoper); Bartolo, *The Barber of Seville* (Semperoper Dresden); Gianni Schicchi, *Gianni Schicchi* (Royal Danish Theatre)



JACQUES LACOMBE (Conductor; Montreal, QC)
 COC CREDITS: *Carmen* (2022). RECENT: Mozart's *Requiem*, Musica da Cinema: Morricone & Rota, *María de Buenos Aires* (Orchestre classique de Montréal); *Don Pasquale*, *A Midsummer Night's Dream* (Vancouver Opera); *Lakmé* (Opéra de Nice); *Werther* (Greek National Opera); *Tosca*, *Cavalleria rusticana* (Opera West Society); *Il Trovatore* (Opéra de Montréal). UPCOMING: *Starmania* (Festival Classica); *Die Fledermaus*, *Madama Butterfly* (Vancouver Opera); *Hamlet* (Opéra de Montréal); *Don Pasquale* (Calgary Opera)



SIMONE LUTI, Assistant Conductor and Head Coach (also Conductor for *Don Pasquale*: Ensemble Studio Performance; Lucca, Italy)
 SELECT COC CREDITS: *Don Giovanni* (2024); *La Bohème* (2023, 2019); *Tosca*, *Macbeth*, *The Marriage of Figaro* (2023); *Gianni Schicchi* (2021); *The Barber of Seville* (2020). 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)



DOUG MacNAUGHTON, Notary (Baritone; Brandon, MB)
 SELECT COC CREDITS: Antonio, *The Marriage of Figaro* (2023); William McDougall/The Judge, *Louis Riel* (2017). RECENT: Don Pasquale, *Don Pasquale* (ItalfestMTL); Leporello, *Don Giovanni* (Opéra de Québec); François-René de Chateaubriand, *Memories Beyond the Grave* (Upstream Music); (as Actor) The Governor, *Man of La Mancha* (Magnus Theatre, Garner Theatre Productions); Sir Toby Belch, *Twelfth Night* (St. Lawrence Shakespeare Festival); (as Singer/Songwriter) *Old Enough to Know Better* (album, 2023). UPCOMING: Gandalf/Smaug, *The Hobbit* (Canadian Children's Opera Company)



SIMONE OSBORNE, Norina (Soprano; Vancouver, BC)
 COC CREDITS: Gretel, *Hansel & Gretel* (2020); Adina, *The Elixir of Love*; Marguerite Riel, *Louis Riel* (2017); Micaëla, *Carmen* (2015); Oscar, *A Masked Ball*; Nannetta, *Falstaff* (2014); Musetta, *La Bohème* (2013); Lauretta, *Gianni Schicchi* (2012); Gilda, *Rigoletto* (2011); Pamina, *The Magic Flute* (2010). RECENT: Adina, *The Elixir of Love* (Calgary Opera); Serpina, *La serva padrona* (Oper Frankfurt); Marguerite, *Faust* (Vancouver Opera); Lucia, *Lucia di Lammermoor* (Edmonton Opera)



SIOBHAN RICHARDSON, Fight and Intimacy Coordinator (Toronto, ON)
 COC CREDITS: (as Fight and Intimacy Coordinator) *The Cunning Little Vixen*, *Don Giovanni*, *Fidelio*, *La Bohème*; (as Fight and Intimacy Director) *Carmen* (2023); (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)



JESSICA SEVERIN, Assistant Stage Manager (Toronto, ON)

COC CREDITS: *Madama Butterfly* (2022); *Rusalka*, *La Bohème* (2019); *The Abduction from the Seraglio* (2018). RECENT: *Chris, Mrs.* (Boldly Productions); *Harry Potter and the Cursed Child* (Mirvish Productions); *Something Rich and Strange* (Opera Atelier). UPCOMING: *Aportia Chryptych: A Black Opera for Portia White* (COC)



GUY SIMARD, Lighting Designer (Montreal, QC)

COC DEBUT. RECENT: *Pelléas et Mélisande* (Teatro Regio di Parma, Opéra Royal de Wallonie); *La Bohème* (Théâtre du Capitole); *La Fille du régiment* (La Fenice); *Die Walküre* (Pacific Opera Victoria); *Don Pasquale* (Vancouver Opera); *The Sound of Music* (Volksoper Wien); *Die Fledermaus* (Staatsoper Hamburg). UPCOMING: *The Magic Flute* (Glyndebourne)



MEGHAN SPEAKMAN, Assistant Stage Manager (Toronto, ON)

COC CREDITS: *The Cunning Little Vixen* (2024); *Macbeth* (2023); *La Cenerentola* (2011). RECENT: *Monster* (Factory Theatre); *Canoe* (Native Earth); *Behind the Moon* (Tarragon Theatre); *The Ex-Boyfriend Yardsale* (Soulpepper); *Where You Are* (Lighthouse Festival Theatre); *The Trojan Girls and the Outhouse of Atreus* (Outside the March); *Sweeney Todd* (Talk is Free Theatre); *Making Spirits Bright* (Globe Theatre); *The Ministry of Grace* (Belfry Theatre). UPCOMING: *Age is a Feeling* (Soulpepper)



KATHLEEN STAKENAS, Associate Director (Huntersville, NC, USA)

COC DEBUT. RECENT: *Don Pasquale* (Vancouver Opera, Teatro Carlo Felice, Florida Grand Opera); *La Bohème* (Cincinnati Opera); *The Magic Flute* (Glyndebourne); *Il Bravo* (Wexford Festival Opera).



KORIN THOMAS-SMITH, Dr. Malatesta, Ensemble Studio performance (Baritone; Toronto, ON)

COC CREDITS: *Poacher*, *The Cunning Little Vixen*: Relaxed Performance (2024); *Officer*, *La Bohème* (2023). RECENT: *Argante*, *Rinaldo* (Glimmerglass); *Raimbaud*, *Le comte Ory*; *Tarquinius*, *The Rape of Lucretia*; *Dulcamara*, *The Elixir of Love* (Yale Opera); Soloist, *Beethoven's Symphony No. 9* (Koerner Hall); Soloist, S.O.S. Sketch Opera Singers (Tapestry Opera). UPCOMING: *Officer*, *The Barber of Seville* (Des Moines Metro Opera)

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MEDEA



BY LUIGI CHERUBINI

Tragedy in three acts ♦ Original French libretto by François-Benoît Hoffman, Italian translation by Carlo Zangarini

First performance: Théâtre Feydeau, Paris, March 13, 1797

COC premiere ♦ A co-production of The Metropolitan Opera, Greek National Opera, Canadian Opera Company, and Lyric Opera of Chicago

May 3, 5, 9, 11, 15, 17, 2024 ♦ Sung in Italian with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Medea

Sondra Radvanovsky

Chiara Isotton^D (*May 15, 17*)

Giasone

Matthew Polenzani

Creonte

Alfred Walker^D

Glauce

Janai Brugger^D

Neris

Zoie Reams^D

Captain of the Guard

Alex Halliday[^]

Handmaiden of Glauce 1

Charlotte Siegel[†]

Handmaiden of Glauce 2

Alex Hetherington[†]

Conductor

Lorenzo Passerini^D

Director

Set Designer

Sir David McVicar

Associate Director

Jonathon Loy^D

Costume Designer

Doey Lüthi^D

Lighting Designer

Paule Constable^D

Associate Set Designer

Hannah Postlethwaite^D

Revival Lighting Designer

Clare O'Donoghue^D

Projection Designer

S. Katy Tucker

Associate Projections Designer

Blake Manns

Movement Director

Jo Meredith^D

Price Family Chorus Master

Sandra Horst[^]

Stage Manager

Stephanie Marrs

SURTITLES™ Producer

John Sharpe

SURTITLES™ Writer

Christopher Bergen

With the Canadian Opera Company Orchestra and Chorus

^DCOC mainstage debut [†]Current member of the COC Ensemble Studio [^]Graduate 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 35 minutes, including one intermission.

ACTS I & II: 100 minutes **INTERMISSION: 25 minutes** **ACT III: 30 minutes**

Left: A scene from Medea (The Metropolitan Opera, 2022)

Production generously underwritten in part by The Whiteside Foundation

Sondra Radvanovsky is generously sponsored by The Tauba and Solomon Spiro Family Foundation and The Whiteside Foundation

Charlotte Siegel is generously sponsored by Joy Levine

Alex Hetherington is generously sponsored by Patricia & Frank Mills

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

Below: Alfred Walker (Creonte) and Janai Brugger (Glauce) in rehearsal for the COC's 2024 production.



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The Righteous Illustration
by Benedetto Cristofani

10 THINGS TO KNOW ABOUT *Medea*

Luigi Cherubini's *Medea* is revered as one of the most difficult works in the operatic canon: a rarely performed masterpiece of unparalleled emotional and musical intensity. Our new production from acclaimed director Sir David McVicar brings the story of the vengeful sorceress Medea to fresh life in what promises to be a landmark event of the season.



MYTHICAL BEGINNINGS

The Greek myth on which Cherubini's opera is based was first dramatised in a play by Euripides in 431 B.C. In the original play, Medea is a princess from Colchis living in Corinth with two sons fathered by Jason, whom she helped to capture the Golden Fleece. When Jason abandons her to marry a Corinthian princess, Glauce, Medea seeks vengeance by murdering Glauce and her father, King Creon, before also taking the lives of her own sons. Despite these acts, she retains the sympathy of the gods and escapes to Athens in a divine chariot.

SHE'S NOT FROM AROUND HERE

The fact that Medea is identified as a foreigner from Colchis—a place considered by the wealthy and urbane Corinthians to be primitive and filled with excessively emancipated women—is a telling detail. Located on the Black Sea coast in present-day western Georgia, Colchis has also been considered as a possible homeland for the mythological warrior women, the Amazons.

CHERUBINI'S *MEDÉE*

Cherubini's opera, which originally featured a French libretto, made its world premiere at the Théâtre Feydeau in Paris in 1797. Composed towards the end of the French Revolution, it presents a musical and dramatic bridge between the Classical and Romantic eras, while also capturing a widespread emotional reaction to the shocking cruelty and bloodshed of the recently concluded Terror.

SOUND FAMILIAR?

Ludwig van Beethoven was a contemporary of Cherubini's who rated the composer extremely highly. Beethoven is known to have owned a score of *Medée* and may have based themes in his Pathétique Sonata on figures from the opera.

ONCE MORE, IN ITALIAN

Carlo Zangarini's Italian translation for the opera's premiere at La Scala in 1909 became the standard version performed for the rest of the twentieth century. This version also introduced new recitatives that replaced the old spoken dialogue.

THE ULTIMATE DIVA ROLE

The singer who plays Medea is on stage for almost the entire opera, in a role that is musically and dramatically complex as well as being physically highly demanding. From her Act I aria with Giasone to the furious destruction of the final scene, Medea is a scorching presence on stage: a character whose capacity for passionate love and the cruellest violence makes her one of opera's most challenging parts to play.

AN ICONIC PERFORMANCE

Arguably the definitive Medea to date was portrayed by the legendary American-born Greek soprano Maria Callas in the 1950s and 60s. Having learned the role in just one week, she starred in the 1953 Florence revival to critical acclaim. This was followed by performances at La Scala (with Leonard Bernstein conducting), Dallas Opera, the Royal Opera House, Covent Garden, and the Ancient Theatre of Epidauros in Greece.

Previous page: Sondra Radvanovsky in the title role of Medea (The Metropolitan Opera, 2022)

THE NEXT GREAT MEDEA

The role of Medea is famously difficult, reaching the very top of the soprano vocal range. Director Sir David McVicar has described operatic superstar Sonda Radvanovsky, who starred in the Met's premiere production of the opera in 2022, as "one of the few sopranos in the world that could take this on."

AN EXCLUSIVE DESIGN

Sir David McVicar developed the set design for this production while quarantining at his home in Scotland during the COVID-19 pandemic. Featuring massive walls, mirrors,

barriers, and doors, the set emphasizes Medea's isolation and exclusion from society as well as those she loves most dearly.

SHIFTING INTERPRETATIONS

The story of Medea has undergone a range of readings by artists and writers across the centuries, with some representations stressing the heroine's feminist attributes, and others applying psychoanalytical, political, and philosophical lenses to her actions. Join us for this stunning new production of Cherubini's *Medea* to experience this timeless and endlessly compelling tale—and judge for yourself!

Below: Janai Brugger (Glauce) and Scott Rumble (Giasone cover) in rehearsal for the COC's 2024 production.



Sondra Radvanovsky in the title role of Medea (The Metropolitan Opera, 2022)



SYNOPSIS

ACT I

Ancient Corinth

Outside Creonte's palace on the day before her wedding, Glauce, princess of Corinth, is preparing for her wedding to the hero Giasone. Yet on a day when she should be filled with joy, her overarching emotion is that of fear: For years, Giasone has been in a relationship with the sorceress Medea, the mother of his children. Glauce knows that Medea and Giasone have a long and complicated history—the sorceress used her magic to help him steal the treasure known as the Golden Fleece, murdered her own brother and Giasone's uncle in her efforts to help him regain his throne, and ultimately accompanied him into exile in Corinth. Aware of this past, Glauce worries that Medea, who is still in love with Giasone, may do something to stop the wedding. Giasone promises Glauce that he no longer has any interest in Medea, and preparations for the wedding feast begin. The celebrations are interrupted when Medea appears and demands that Giasone return to her. Giasone rejects Medea's pleas, saying that he has chosen Glauce. Medea, hurt and enraged, curses Giasone, calling on the gods of Olympus to help her take revenge.

ACT II

Inside the palace, Medea is still burning with fury over Giasone's betrayal. Concerned by Medea's obvious distress, Neris suggests that she leave Corinth. King Creonte arrives, and he, too, asks Medea to leave the city. Medea pleads with Creonte to be allowed just one more day with her children. When Creonte agrees, she seems to calm down, and she even orders Neris to deliver a gown and crown as presents to the bride-to-be. As the wedding procession passes by, however, Medea expresses cruel wishes for the newlyweds.

INTERMISSION

ACT III

Between the palace and the temple, Medea greets her two children as a dark storm appears in the sky. Suddenly, cries of lamentation issue from the palace: Medea's presents were soaked in poison, and Glauce has died as a result. As an outraged crowd assembles, Medea, her children, and Neris escape and hide in a nearby temple. When Medea and Neris finally emerge from the temple, the sorceress is holding a bloody knife. Thinking only of hurting Giasone as much as possible, she has murdered her own sons. Giasone, realizing what has happened, collapses in grief. Medea delivers a final curse and sets the temple on fire. Thunder roars and lightning flashes through the sky as the terrified crowd flees the blazing temple.

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STORY IN A MINUTE:

When the sorceress Medea discovers her husband has taken their children and abandoned her for a king's daughter, she embarks on a scorched earth quest for vengeance, destroying everything—and everyone—in her way.



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A scene from Don Pasquale (Scottish Opera, 2014)
Photos: KK Dundas

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*
Sandra Baron
Bethany Bergman
Terri Croft
Nancy Kershaw
Yakov Lerner
Hee-Soo Yoon*
Joanna Zabrowarna

VIOLIN II

Csaba Koczó, *Assistant Principal, Acting Principal*
Aya Miyagawa, *Acting Assistant Principal*
James Aylesworth
Calvin Cheng*
Patrick Goodwin*
Elizabeth Johnston
Clara Lee
Louise Tardiff

VIOLA

Sheila Jaffé, *Principal*
Joshua Greenlaw, *Assistant Principal*
Carolyn Blackwell
Catherine Gray
Shannon Knights
Yosef Tamir

CELLO

Daniel Wachsmuth, *Acting Principal*
Leana Rutt, *Associate Principal*
Paul Widner, *Assistant Principal*
Olga Laktionova
Elaine Thompson

BASS

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

FLUTE

Douglas Stewart, *Principal*

FLUTE/PICCOLO

Shelley Brown

OBOE

Mark Rogers, *Principal*
Jasper Hitchcock*
Lesley Young (leave of absence)

CLARINET

Dominic Desautels, *Principal*
Colleen Cook

BASSOON

Eric Hall, *Principal*
Lisa Chisholm

HORN

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

TIMPANI

Nicholas Stoup, *Principal*

PERCUSSION

Trevor Tureski, *Principal*

Off-Stage Banda

FLUTE

Douglas Stewart
Shelley Brown

OBOE

Lief Mosbaugh*
Ari Cohen Mann*

CLARINET

Juan Olivares*
Juliette Moreno*

BASSOON

Zsofia Stefan*
William Cannaway*

HORN

Bardhyl Gjevori
Janet Anderson

MUSIC LIBRARIAN

Ondrej Golias

STAGE LIBRARIAN

Catherine Gray

PERSONNEL MANAGER

Janet Anderson

*extra musician

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Lindsay Barrett
Christina Bell
Virginia Hatfield
Ilona Karan
Alexandra Lennox
Eve Rachel McLeod
Jennifer Robinson
Teresa van der Hoeven
Ilana Zarankin

MEZZO-SOPRANOS

Susan Black
Wendy Hatala Foley
Erica Iris Huang
Kathryn Knapp
Rachel Miller
Karen Olinyk
Lyndsay Promane
Megan Quick
Lisa Spain

TENORS

Vanya Abrahams
Stephen Bell
Taras Chmil
Ryan Downey
Stephen Erickson
Stephen McClare
Derrick Paul Miller
Ross Mortimer
Daevyd Pepper
David Walsh

BARITONES/BASSES

Grant Allert
Bradley Christensen
Sung Chung
Jesse Clark
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Above: Al Gadowsky (Assistant Stage Manager) and Charlotte Siegel (Handmaiden of Glauce 1). Below: Janai Brugger (Glauce), Alfred Walker (Creonte), and Scott Rumble (Giasone cover). Both images taken during rehearsals for the COC's 2024 production.



MUSIC STAFF

Simone Luti (*Head Coach*)
Alex Soloway[^]
Mattia Senesi[†] (*Ensemble Studio Intern Coach*)

ASSISTANT CONDUCTOR

Derek Bate

ASSISTANT DIRECTOR

Mario Pacheco

RESIDENT FIGHT & INTIMACY COORDINATOR

Siobhan Richardson

ASSISTANT STAGE MANAGERS

Michael Barrs
Al Gadowsky

APPRENTICE STAGE MANAGER

Conner Bustamante

ASSISTANT LIGHTING DESIGNER

Imogen Wilson

CHILDMINDER

Madelyn Narod

UNDERSTUDIES

Giasone
Creonte
Glauce
Neris
Captain of the Guard
Handmaiden of Glauce 1
Handmaiden of Glauce 2

Scott Rumble
Stephen Hegedus
Karoline Podolak[†]
Simona Genga[^]
Keith Lam
Ariane Cossette[†]
Queen Hezumuryango[†]

ACTORS

Medea's Sons

Medea's Son (cover)
Handmaidens/Bridesmaids

Argonauts

Argonauts/Militia

*Argonauts/Militia/
Handmaiden (cover)*
Footman/Militia
*Footman/Militia/
Argonaut (cover)*

Matthew Harmantas
Hugo Kovacic
Hayley Medcof
Miranda Meijer
Chi-Chi Onuah
Jimmy Omino
Anurag Choudhury
Blake Pyne
Matthew Ballantyne
Edz Gyamfi
Ray Jacildo
Jack Rennie
Siobhan Richardson

Robbie Graham-Kuntz
Tyrell Witherspoon

[†]Current member of the COC Ensemble Studio

[^]Graduate of the COC Ensemble Studio

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BIOGRAPHIES



MICHAEL BARRS, Assistant Stage Manager (Toronto, ON)
SELECT COC CREDITS: 15 seasons with productions including *Macbeth* (2023); *La Bohème* (2023, 2019); *The Magic Flute* (2022, 2017); *The Barber of Seville* (2020); *The Abduction from the Seraglio* (2018). RECENT: *Uncle Vanya* (Crow's Theatre, Theatre Aquarius, Off-Mirvish); *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)



DEREK BATE, Assistant Conductor (Toronto, ON)
COC CREDITS: *Fidelio*, *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); (as Conductor) *The Cunning Little Vixen: Relaxed Performance*, *Hansel & Gretel* (Opera for Young Audiences, 2020). RECENT: (as Conductor) *The Merry Widow, A Waltz Dream, H.M.S. Pinafore, The Gypsy Baron, Die Fledermaus, Candide* (Toronto Operetta Theatre); *Rigoletto* (Opéra de Québec)



JANAI BRUGGER, Glauce (Soprano; Chicago, IL, USA)
COC DEBUT. RECENT: Soloist, *Carmina Burana* (Atlanta Symphony Orchestra); Soloist, *Gloria* (Orchestre Métropolitain de Montréal); Pamina, *The Magic Flute* (Metropolitan Opera); Mary Jane Bowser, *Intelligence* (Houston Grand Opera); Susannah, *Susannah* (Opera Theatre of Saint Louis); Liù, *Turandot* (Opera Colorado); Susanna, *The Marriage of Figaro* (LA Opera). UPCOMING: Micaëla, *Carmen* (Glyndebourne); Soloist, Mahler's Symphony No. 2 in C Minor (Polish National Radio Symphony Orchestra); Tovah Odesska, *Émigré* (Beijing Music Festival, Deutsches Symphonie-Orchester Berlin)



PAULE CONSTABLE, Lighting Designer (Devon, England, UK)
COC DEBUT. RECENT: *Nye, Till the Stars Come Down* (National Theatre, London); *Cold War* (Almeida Theatre); *Guys and Dolls* (The Bridge Theatre); *The Handmaid's Tale* (English National Opera); *La Rondine, Masque of Might, Falstaff* (Opera North); *Idomeneo* (Staatsoper Berlin); *Light, Bach Dances* (Hofesh Shechter Company, Royal Danish Opera); *The Confessions* (Alexander Zeldin Company); *Drive Your Plow Over the Bones of the Dead* (Complicité). UPCOMING: *Julius Caesar in Egypt* (Glyndebourne); *Les contes d'Hoffmann* (Salzburg Festival)



AL GADOWSKY, Assistant Stage Manager (Toronto, ON)
COC CREDITS: *Don Giovanni* (2024); *Carmen, La Traviata* (2022). RECENT: *Come From Away* (Mirvish Productions); *Carmen, The Marriage of Figaro, Rigoletto* (Edmonton Opera); *Maggie* (Theatre Aquarius); *The Humans* (Canadian Stage); *Crazy for You, West Side Story* (Citadel Theatre); *Mamma Mia!* (The Grand Theatre); *Anne of Green Gables: The Musical™, Mamma Mia!* (Charlottetown Festival). UPCOMING: Event Operations Supervisor for Volleyball World



ALEX HALLIDAY, Captain of the Guard (also in *Don Pasquale* and *Don Pasquale: Ensemble Studio Performance*; Bass-baritone; Toronto, ON)
COC CREDITS: Poacher, *The Cunning Little Vixen* (2024); Second Prisoner, *Fidelio*; Servant, *Macbeth*; Jailer, *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* (UoFT Opera)



ALEX HETHERINGTON, Handmaiden (Mezzo-soprano; Toronto, ON)
COC CREDITS: Dog, *The Cunning Little Vixen* (2024); Attendant, *Salome* (2023); Mercédès, *Carmen* (2022). RECENT: House, *Rocking Horse Winner*; Riley, *R.U.R. A Torrent of Light* (Tapestry Opera); Soloist, Mozart's *Requiem*; Soloist, *FOCUS: Clara, Robert, Johannes* (National Arts Centre); Soloist, *Songs from the House of Death* (Victoria Symphony); Rosina, *The Barber of Seville*; Carmen, *La tragédie de Carmen* (UoFT Opera); Nicklausse/Muse, *Les contes d'Hoffmann* (Toronto City Opera)



SANDRA HORST, Price Family Chorus Master (Toronto, ON)
SELECT COC CREDITS: *The Cunning Little Vixen, Don Giovanni* (2024); *Fidelio, La Bohème, Tosca, Macbeth, The Marriage of Figaro* (2023). RECENT: (as Conductor) *Orphee+* (Edmonton Opera); *Cendrillon, A Tale of Two Cities, The Tender Land* (UoFT Opera); (as Coach) Brott Opera, Banff Centre for Arts and Creativity. UPCOMING: (as Conductor) *Indians On Vacation* workshop (Banff Centre). ADDITIONAL CREDITS: Head of Opera, University of Toronto Faculty of Music



CHIARA ISOTTON, Medea (Soprano; Belluno, Italy)
COC DEBUT. RECENT: Minnie, *The Girl of the Golden West* (Opéra National de Lyon); Leonora, *Il Trovatore* (I Teatri di Reggio Emilia); Fiora, *L'amore dei tre re* (La Fura dels Baus, Teatro alla Scala); Suor Angelica, *Suor Angelica* (New National Theatre Tokyo); Tosca, *Tosca* (Deutsche Oper Berlin). UPCOMING: Giorgetta, *Il tabarro*; Suor Angelica, *Suor Angelica* (Teatro Comunale di Bologna); Amelia, *A Masked Ball* (Opéra de Marseille); Elisabetta, *Don Carlos* (Royal Danish Opera)



JONATHON LOY, Associate Director (New York City, NY, USA)
COC DEBUT. RECENT: *La Bohème, Don Giovanni* (Berkshire Opera Festival); *Medea* (Greek National Opera); (as Revival Stage Director) *The Marriage of Figaro* (Metropolitan Opera). UPCOMING: *Faust* (Berkshire Opera Festival)



DOEY LÜTHI, Costume Designer (Basel, Switzerland)
 COC DEBUT. RECENT: *Madama Butterfly*, *L'italiana in Londra*, *Tamerlano* (Oper Frankfurt); *Medea* (Greek National Opera, Metropolitan Opera). UPCOMING: *Medea* (Lyric Opera Chicago); *Macbeth* (Oper Frankfurt)



BLAKE MANNS, Associate Projection Designer (Austin, TX, US)
 COC DEBUT. RECENT: (as Projection Designer) *Roméo et Juliette* (Washington National Opera); *The Anonymous Lover* (Atlanta Opera); (as Animator) The 66th Annual Grammy Awards; The 75th Primetime Emmy Awards; BET Awards 2023; American Music Awards 2022; (as Associate Projection Designer) *Medea* (Greek National Opera, Metropolitan Opera); *Linzer Klangwolke 23* (Brucknerhaus); *Love All* (La Jolla Playhouse); *Skeleton Crew* (Broadway–Samuel J. Friedman Theatre); *The (R)evolution of Steve Jobs* (Atlanta Opera, Calgary Opera); *Wet Brain* (Playwrights Horizons)



STEPHANIE MARRS, Stage Manager (Toronto, ON)
 COC CREDITS: *The Cunning Little Vixen* (2024); *Fidelio*, *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). RECENT: *Home for the Holidays* (Edmonton Opera); *Musik für das Ende* (Soundstreams); *Louis Riel* (National Arts Centre, Opéra de Québec)



SIR DAVID McVICAR, Director (Glasgow, Scotland, UK)
 COC CREDITS: *Macbeth* (2023); *Rusalka* (2019). RECENT: *Death in Venice*, *Andrea Chénier*, *The Marriage of Figaro* (Royal Opera House [ROH]); *Médée* (Opéra national de Paris); *Fedora*, *Medea*, *Don Carlo* (Metropolitan Opera); *Il Trittico* (Scottish Opera); *Idomeneo* (Staatsoper Unter den Linden). UPCOMING: *Giulio Cesare* (Glyndebourne); *Il Trittico* (Welsh National Opera); *Maria Stuarda* (Teatro Real); *Der Ring Des Nibelungen* (Teatro alla Scala); *La Traviata* (Scottish Opera); *Andrea Chénier* (ROH)



JO MEREDITH, Movement Director (Northampton, England, UK)
 COC DEBUT. RECENT: *Medea* (Metropolitan Opera, Greek National Opera); *La Calisto* (Teatro alla Scala); *Norma* (Teatro Real); *La Bohème* (Copenhagen Opera Festival); *I Masnadieri* (Teatro alla Scala, Savonlinna Opera Festival); *Drot og marsk* (Royal Danish Opera); *Rigoletto* (Savonlinna Opera Festival); *The Picture of Dorian Gray* (UK Tour); Jette Parker Young Artists Summer Performance (Royal Opera House). UPCOMING: *Norma* (Teatro San Carlo). ADDITIONAL CREDITS: Creative Director of National Youth Ballet



CLARE O'DONOGHUE, Revival Lighting Designer (Lewes, England, UK)
 COC DEBUT. RECENT: *Candide* (Scottish Opera); (as Associate Lighting Designer); *Medea* (Greek National Opera, Polish National Opera)



MARIO PACHECO, Assistant Director (Hamilton, ON)
 COC CREDITS: *The Magic Flute* (2022). RECENT: *Frankenstein* (Arizona Opera); *Candide*, An Evening with Anthony Roth Costanzo (Glimmerglass); *The Magic Flute*, *The Sound of Music* (Arizona Opera). UPCOMING: *La Calisto* (Glimmerglass)



LORENZO PASSERINI, Conductor (Lombardy, Italy)
 COC DEBUT. RECENT: *Norma* (Teatro Real); *Les pêcheurs de perles* (Céleste Productions); *Lucia di Lammermoor* (Staatsoper Hamburg); Beethoven's Piano Concerto No. 4 and Symphony No. 7, *Da Süssmayr A Stravinsky* (Orchestra Antonio Vivaldi); *Aida* (Opera Australia); *Roméo et Juliette* (ABAO Bilbao Opera); *The Barber of Seville* (Deutsche Oper Berlin). UPCOMING: Nadine Sierra & Pretty Yende (Konzerthaus Dortmund); *La Traviata* (Cincinnati Opera Summer Festival); *The Barber of Seville* (Rossini Opera Festival)



MATTHEW POLENZENI, Giasone (Tenor; Evanston, IL, USA)

COC CREDITS: Alfredo Germont, *La Traviata* (2022). RECENT: Soloist, Mozart's *Requiem* (Lyric Opera of Chicago); Tito, *La clemenza di Tito* (Wiener Staatsoper); Soloist, Handel's *Messiah* (Chicago Symphony Orchestra); Florestan, *Fidelio* (Staatsoper Hamburg); Pinkerton, *Madama Butterfly*; Rodolfo, *La Bohème*; Soloist, Verdi's *Requiem* (Metropolitan Opera); Ormbello, *Beatrice di Tenda* (Teatro di San Carlo). UPCOMING: Pinkerton, *Madama Butterfly* (Teatro Real); Werther, *Werther* (Konzerthaus Dortmund)



HANNAH POSTLETHWAITE, Associate Set Designer (Yorkshire, England, UK)

COC DEBUT. RECENT: *Medea* (Greek National Opera, Metropolitan Opera); *Falstaff* (Santa Fe Opera, Scottish Opera); Bernstein Double Bill: *West Side Story*, *Trouble in Tahiti* (Opera North) UPCOMING: *Das Rheingold* (Teatro alla Scala); *Katya Kabanova* (Grange Park Opera); *Maria Stuarda* (Teatro Real)



SONDRA RADVANOVSKY, Medea (Soprano; Berwyn, IL, USA)

COC CREDITS: Rusalka, *Rusalka* (2019); Anna Bolena, *Anna Bolena* (2018); Norma, *Norma* (2016); Elisabetta, *Roberto Devereux* (2014). RECENT: Liza, *The Queen of Spades* (Deutsche Oper Berlin); Soloist, *Sondra Radvanovsky: A Tribute Concert to Maria Callas* (Opera West Society); Soloist, *Las Tres Reinas* (Teatro Real); Turandot, *Turandot* (Teatro di San Carlo, Opernhaus Zürich); Soloist, Recital: *From Loss to Love* (Gran Teatre del Liceu Barcelona). UPCOMING: Maddalena, *Andrea Chénier* (Royal Opera House)



ZOIE REAMS, Neris (Soprano; Chicago, IL, USA)

COC DEBUT. RECENT: Dinah, *Trouble in Tahiti/Autumn*, *Service Provider* (Minnesota Opera); Erika, *Vanessa* (Spoleto Festival); Soloist, *Proximity: A Trio of New American Operas*; Dame Ragonde, *Le comte Ory* (Lyric Opera of Chicago); The Beggar Woman/Lucy Barker, *Sweeney Todd: The Demon Barber of Fleet Street* (Austin Opera). UPCOMING: Erika, *Vanessa* (Spoleto Festival); Gilda, *Rigoletto* (Lyric Opera of Chicago)



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

COC CREDITS: (as Fight and Intimacy Coordinator) *The Cunning Little Vixen*, *Don Giovanni*, *Fidelio*, *La Bohème*; (as Fight and Intimacy Director) *Carmen* (2023); (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)



CHARLOTTE SIEGEL, Handmaiden (Soprano; Toronto, ON)

COC CREDITS: Donna Elvira, *Don Giovanni*; Innkeeper's Wife/Hen, *The Cunning Little Vixen* (2024); Musetta, *La Bohème*; Lady-in-waiting/Second Apparition, *Macbeth* (2023); Second Lady, *The Magic Flute* (2022). 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*. ADDITIONAL CREDITS: Former Civic Engagement Quartet Young Artist (Pacific Opera Victoria)



S. KATY TUCKER, Projection Designer (Beacon, NY, USA)

COC CREDITS: *Hansel & Gretel* (2020). RECENT: *The Pianist* (George Street Playhouse); *Love All* (La Jolla Playhouse); *Letters from Max* (Signature Theatre); *Florencia en el Amazonas* (Metropolitan Opera); *Klangewalke 23* (Brucknerhaus); *Medea* (Greek National Opera, Metropolitan Opera); *Orpheus+* (Edmonton Opera); *The (R)evolution of Steve Jobs* (Calgary Opera, Utah Opera); *Rebecca* (Vereinigte Bühnen Wien); *Elektra* (Washington National Opera [WNO]); *Orfeo ed Euridice* (Seattle Opera). UPCOMING: *Turandot* (WNO); *Das Rheingold* (Teatro alla Scala)



ALFRED WALKER, Creonte (Bass-baritone; New Orleans, LA, USA)

COC DEBUT. RECENT: Orest, *Elektra* (Dallas Opera); Frère Laurent, *Roméo et Juliette*; Rinaldo, *La rondine*; Masetto, *Don Giovanni* (Metropolitan Opera [The Met]); Enobarbus, *Antony and Cleopatra* (San Francisco Opera, Gran Teatre del Liceu); Peter, *Hansel & Gretel* (Lyric Opera of Chicago [LOC]); Henry VIII, *Henry VIII* (Summerscape); Amonasro, *Aida* (Detroit Opera). UPCOMING: Enobarbus, *Antony and Cleopatra* (The Met); Don Fernando, *Fidelio* (LOC); Dutchman, *The Flying Dutchman* (Irish National Opera)

SHOWCASE SERIES

ASIAN HERITAGE

MONTH



Taking place in the Richard Bradshaw Amphitheatre at the Four Seasons Centre for the Performing Arts, the Showcase Series features artists and creatives from the Asian, African and Caribbean, and Latin American diasporas, to celebrate and amplify voices of colour through creative expression, storytelling, and cultural participation.

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

Photo: Babel Choir, 2023

NOW ACCEPTING APPLICATIONS FOR THE 2025/2026 ENSEMBLE STUDIO

Applications are now open for the COC Ensemble Studio, Canada's leading artist development program for emerging opera professionals. Prospective members are invited to submit applications online by August 29 to be invited to our national audition tour:

Calgary ~ September 9
Vancouver ~ September 10
Montreal ~ September 18
Toronto ~ September 23, 24, 26, 27

The audition process will culminate on October 30 at Centre Stage: Ensemble Studio Competition—a public competition on the stage of the magnificent Four Seasons Centre for the Performing Arts, with the full force of the COC Orchestra accompanying our finalists!

APPLY NOW AT

coc.ca/Ensemble

Below: Artists of the Ensemble Studio, 2023/2024





Helping artists bridge the gap from emerging to established.

Together with programs like **Ensemble Studio at the Canadian Opera Company**, we support a diverse range of Canadian talent in local communities and across the country through **RBC Emerging Artists**.

rbc.com/emergingartists



**Emerging
Artists**

COC SUMMER MUSIC CAMPS

Registration is now open for the COC's Summer Music Camps!



Young artists entering Grades 1 to first-year university are immersed in a world of music and performing arts. Participants work alongside teaching artists to hone creative skills and explore singing, composition, drama, and design.

With options available for youth of all ages, campers are supported in a creative and non-competitive environment. Parents and guardians are invited to attend a final showcase on the last day of the program.

LITTLE COMPANY: **Monday, July 8 – Friday, July 12**

JUNIOR COMPANY: **Monday, July 15 – Friday, July 19**

INTERMEDIATE COMPANY: **Monday, July 22 – Friday, July 26**

SENIOR COMPANY: **Monday, July 29 – Friday, August 2**

BURSARIES AVAILABLE

LEARN MORE AT

coc.ca/Camps

WHAT'S YOUR CELLAR WORTH?

With the incredible success of last year's digital Fine Wine Auction selling 100% of the lots, the Canadian Opera Company is thrilled to partner with Iron Gate Auctions again this year on a much-anticipated digital event:

NOVEMBER 26 - DECEMBER 3, 2024.

All wine donations go to support the Ensemble Studio, the COC's innovative career development program for emerging opera artists.

For more information or to make a donation, contact Stephen Ranger at stephen@rangerwine.com or **416-561-0747**.

Please note, all donations must be received by July 1, 2024, with all wine donations eligible for a 2024 charitable tax receipt for their full appraised value.





Opening night toast for Macbeth (2023)



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Thanks to thousands of generous music-lovers just like you, we are able to produce world-class opera in Toronto and connect our communities with innovative programming and expanded partnership initiatives.

Members enjoy a range of benefits, including complimentary coat check, VIP ticketing line, invitations to behind-the-scenes events and artist-driven conversations, as well as lounge access at the opera house.

Help make the magic of music possible. Become a member!

Visit coc.ca/Members to learn more.

All gifts over \$20 are gratefully received by the COC and a tax receipt will be issued for the maximum allowable value.

FREE CONCERT SERIES IN THE RICHARD BRADSHAW AMPHITHEATRE

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COMMITMENT



Jennifer Tran and Jialiang Zhu (2023)

SPRING EXPLORATIONS AT THE FREE CONCERT SERIES

The Free Concert Series in the Richard Bradshaw Amphitheatre, presented by TD Bank Group, will be wrapping up the 2023/2024 season with a line-up of performances you won't want to miss.

Upcoming spring highlights include: a deep dive into the works of Samuel Coleridge-Taylor by pianist Luke Welch, an exploration in early music with The Toronto Consort, an exciting series of farewell performances with graduating Ensemble Studio members, and a spotlight on members of the COC Orchestra including a performance livestreamed coast to coast to coast.

With just a few months left in the current season, be sure to plan your next visit at:

coc.ca/FreeConcerts

We believe that when people participate in their community, good things can happen.

TD is proud to support the Canadian Opera Company as presenting sponsor of the Free Concert Series in the Richard Bradshaw Amphitheatre.

As part of our goal to help people feel a sense of belonging in their communities, TD supports arts and culture events, initiatives, and organizations across North America that amplify diverse voices.



Charlotte Siegel, photo: Karen E. Reeves



DanceWorks, photo: Karen E. Reeves



Payadora Tango Ensemble, photo: Karen E. Reeves

It's just one of the ways we're helping to open doors for a more inclusive and sustainable tomorrow.

Learn more at td.com/artsandculture

**TD READY
COMMITMENT**

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Michael Cooper, Official Photographer

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The Canadian Opera Company operates under the jurisdiction of Canadian Actors' Equity Association, and under the provisions of the Canadian Opera Agreement.

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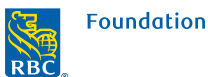
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PATRON INFORMATION AND POLICIES

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, they should contact Patron Services for assistance before the performance.

CAMERAS/RECORDING DEVICES

Please feel free to take selfies and videos at the opera house and share on social by tagging us (@canadianopera) and using our show hashtags (#COCPasquale, #COCMedea). 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 offerings can be enjoyed in the R. Fraser Elliott auditorium; please speak to our bar staff for more information.

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.

Great opera lives here.



Sondra Radvanovsky (centre) as
Medea in *Medea* (The Metropolitan
Opera, 2022). Photo: Marty Sohl

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