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COMPANY

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A black and white photograph of two women in classical-style costumes. They are facing each other, holding hands, and looking at each other with expressions of joy and connection. The woman on the left has short, dark, curly hair and is wearing a dark, sleeveless dress with a beaded necklace. The woman on the right has long, dark hair and is wearing a light-colored, sleeveless dress with a patterned shawl draped over her shoulders. The background is a soft-focus outdoor setting with trees.

POMEGRANATE

SPRING 2023 HOUSE PROGRAM
CANADIAN OPERA COMPANY THEATRE

coc.ca



LAND ACKNOWLEDGEMENT

Before watching *Pomegranate*, we invite you to experience the Canadian Opera Company's land acknowledgement **where the water meets the land** by watching [this video](#).

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

Visit coc.ca/land-acknowledgement for more information.



WELCOME TO THE CANADIAN OPERA COMPANY THEATRE

Welcome to the Canadian Opera Company Theatre (COCT) and the world premiere of *Pomegranate* by composer Kye Marshall and librettist Amanda Hale.

The COCT is part of the larger Joey and Toby Tanenbaum Opera Centre that houses our administrative offices, rehearsal facilities, and many elements of the COC's production and creative work, including our wigs, costumes, and props departments.

The incredible room you're in today is a dedicated theatre space for original, contemporary works that break down boundaries and make room for new voices, especially those previously unheard or historically underrepresented at opera companies. It's an intimate space that closely connects audiences to the art form, with flexibility to adapt to the creator's vision, and allows a showcase for the incredible artistic talent in our community.

Pomegranate is a labour of love that began as a conversation between friends, was workshopped over years across the city, evolving and slowly building up a following as early audiences were delighted to witness a story about the beauty and challenges of a timeless connection between two women. *Pomegranate* has now arrived as a fully-staged opera that includes lush orchestration, performed here by our COC Orchestra, as well as moving choral numbers performed by our COC Chorus. Its female-led creative team features Jennifer Tarver as director and Rosemary Thomson conducting, as well the COC debuts of mezzo-soprano Adanya Dunn and soprano Danielle Buonaiuto as the story's young lovers.

These performances of *Pomegranate* have sold out before opening night—and I believe that's a powerful testament to how ready our audiences are for new and diverse storytelling. Under my leadership, the Canadian Opera Company is proud to commission, create, nurture, and support this work and we are thrilled to present this exciting world premiere.

Enjoy *Pomegranate*!

Perryn Leech
COC General Director

Great opera lives here.



Camille Rogers and Rebecca Gray in
Pomegranate (Buddies in Bad Times
Theatre, 2019). Photo: Dahlia Katz.

BMO



At BMO, we take pride in our local communities,
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CREATORS' ACKNOWLEDGEMENTS

Pat Murphy ran the Fly By Night lesbian bar in the heart of Toronto's downtown core from 1979 to 1981. The bar was located on Dundas Street East behind a hotel advertising "Girls, girls, girls!" Pat was one of the famous Brunswick Four—a group of women who were arrested for singing "I enjoy being a Dyke" (takeoff from the 1958 musical, *Flower Drum Song*) in the Brunswick House pub. She was a feminist, a spokesperson for lesbian and gay rights, and a strong political activist. **We honour Pat's memory and dedicate this production of *Pomegranate* to her as the "Priestess" of the Fly By Night, where she held a safe space for us.**

"Operation Soap" was the code name for the **1981 Toronto Bathhouse Raids**. This was Toronto's Stonewall. The police violence and brutality that took the patrons of four separate gay bars by surprise on a cold February night, and ruined the lives of many who were closeted for fear of losing their families and jobs, backfired on the police by sparking the rage of the gay and lesbian communities, thus empowering what became the LGBTQ movement.

We acknowledge **Vincenzo Pietropaolo** for his generosity in consultations on Toronto's Italian immigrant culture during the 1970s/80s; about language, customs, and the dangerous construction work engaged in by many of the male immigrants. Vincenzo is renowned for his photo-documentation of Toronto's Italian community, as well as for many social justice issues. His most recent book, *Toronto as Community: Fifty Years of Photographs*, is a retrospective journey in images and words.

POMEGRANATE

MUSIC BY KYE MARSHALL LIBRETTO BY AMANDA HALE

WORLD PREMIERE ♦ Opera in two acts ♦ Co-production with Vancouver Opera
Sung in English ♦ June 2, 3, 4, 2023

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Suli/Suzie
Adanya Dunn^D

Cassia/Cass
Danielle Buonaiuto^D

Livia/Suzie's Mother
Catherine Daniel^D

Marcus/Uncle Salvatore
Peter Barrett[^]

Priestess/Jules
Teiya Kasahara 笠原 貞野[^]

Conductor
Rosemary Thomson^D

Director
Jennifer Tarver^D

Set Designer
Lorenzo Savoini

Costume Designer
Andjelija Djuric^D

Lighting Designer
Kimberly Purtell^D

Fight Director
Matt Richardson

Price Family Chorus Master
Sandra Horst[^]

Stage Manager
Lesley Abarquez

Orchestral Copyist
Ondrej Golias

POMEGRANATE IS GENEROUSLY UNDERWRITTEN, IN PART, BY
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MAJOR CULTURAL EVENT 2023



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

^DCOC mainstage debut [^]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 25 minutes, including one intermission.

ACT 1: 75 minutes **INTERMISSION: 20 minutes** **ACT 2: 50 minutes**



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

We're proud to support the Canadian Opera Company. 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.

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**TD READY
COMMITMENT**



COMPOSER'S NOTE

The twists and turns of my musical career that enabled me to compose *Pomegranate*'s eclectic music have been guided by close encounters with significant people. It started with my mother who insisted I take my Grade 8 piano exam. I accused her of "blighting my life" as I would rather have been playing baseball than practice. Of course I would never have the tools to be a composer without that grounding in music and I am eternally grateful to her.

In high school I started the double bass and in Grade 10 we got a new dynamite and inspiring teacher, Natalie Kuzmich. She needed an extra cello player and I agreed only to please her; I had only heard cello played by an untalented student and had no idea what it could sound like—when I did, it was love at first sound.

After university (where I studied music education) I got a job with the touring orchestra of the Canadian Opera Company! Full circle. It was my first encounter with opera and it was great fun. We toured *The Barber of Seville* starting in Winnipeg and ending up in Alaska.

I became a gigging musician in Toronto. However, I decided I wanted to compose and chose to study with a jazzier, Gord Delamont. I had an intuitive sense that I had to study with him and it was a decision that changed my life. Through Gordon I met Carolyn Lomax who had founded the Association of Canadian Women Composers. Up until this time I did not know that women composers existed: not once during my whole music education did I play or hear about a piece written by a woman. She arranged a concert in a proper concert venue as well as on CBC Radio. My first string quartet had an audience!

I started to realize the cello could play different musical styles other than classical. I started performing with free improv groups but I also needed structure so I decided to pursue jazz, studying and performing on my cello. Don Thompson, Canada's premiere jazz performer and composer, continues to be my mentor and friend. I went on to produce five jazz CDs of original music.

It the early 80s I met Amanda Hale, a multitalented playwright, poet, and visual artist. She gave me her *Pomegranate* poems and I was entranced. She agreed to my request to set them to music so we hired a harpist and two singers and *Pomegranate* was born. Amanda is a very musical writer and

her words just flow into music for me. Years of development and workshops led us to here, to the COC. We thank Roberto Mauro [COC's Director, Artistic Planning] for his faith in us, his kindness, and his guidance.

All the experiences I have had over my eclectic music career prepared me to compose *Pomegranate* which takes place in two very different time periods requiring music that ranges in style from classical to blues, ballads, bossa, and a bit of funk.

This opera couldn't have happened for me without the wisdom, support, and guidance from my partner Linda Briskin. Thank you Linda.

I have been asked why it is important that *Pomegranate* is staged. I think it is essential that the world sees members of the LGBTQ2S+ community portrayed on a main stage—as ordinary people who fall in love.

One of the opera's main messages is about the illusion of safety. In both acts there are spaces that seem safe and protected—the Temple of Isis and the lesbian bar—but, in reality, they are not safe. Likewise the illusion/lack of safety of LGBTQ2S+ people that exists today, even right here in Canada.

LGBTQ2S+ rights are being violated more and more, worldwide; we are discriminated against in both subtle and brutal ways that still include execution in some countries. Hopefully *Pomegranate* will bring pleasure to audiences but also expand the acceptance arena of different styles of music and for more LGBTQ2S+ perspectives and stories in opera.

In Canada, 64% of LGBTQ2S+ students do not feel safe in school.

417 anti-LGBTQ2S+ bills have been introduced in state legislatures across the United States.

*45% of LGBTQ2S+ Canadian youth seriously considered attempting suicide in the past year.**

Kye Marshall
May 2023

* Sources:
[Statistics Canada](#) [thetrevorproject.org](#)

LIBRETTIST'S NOTE

In 2001 I visited the ruins of Pompeii and entered the Villa of Mysteries, with its mosaic floor, and frescoed walls. The fresco images told me a tale of rituals passed through by young women housed in that Villa—something like a girls' boarding school—where they slept behind the wine press and passed through daily rituals in preparation for initiation into the Dionysian Mysteries, perhaps becoming Maenads in the Bacchanalian revelries.

A couple of years later I began to write the story of Suli and Cassia as a Mediterranean love story in poetic form. I published the *Pomegranate* poems in 2007. When Kye Marshall set some of them to music, five of the poems became a song cycle, capturing the arc of Suli and Cassia's ritualized love affair. On March 8, 2014, we presented this 10-minute cycle at Toronto's Heliconian Club, with two young singers, and a harpist from The Glenn Gould School. The audience was enchanted by the music Kye had composed for the love duets, and encouraged us to develop *Pomegranate* into a chamber opera.

Over the next five years *Pomegranate* grew in complexity, with plot twists and additional characters, including a Centurion from Rome, charged with destroying the Mystery cults throughout the Empire. It is a clandestine world we enter through Cass's fantasy in Act 1. The Priestess honors the Goddess Isis in her Temple; Suli and Cassia meet and fall in love in the Villa of Mysteries; the voice of Vesuvius rumbles throughout until the climactic eruption that destroys Pompeii. But this is Cass's fantasy, so all is not lost. However, she must now face the music of 1980s Toronto in the Fly By Night bar.

Kye and I became acquainted in the heyday of Toronto's feminist fervor. We danced in the lesbian bars of the day, and were immersed in lesbian-feminist politics. Act 2 is informed by our memories of that exciting time as Toronto became home to many political immigrants from

Latin America and Europe, enriching the city with cultural diversity and an empowered LGBTQ movement.

We have worked together on *Pomegranate* since 2014, incorporating ideas and suggestions from Toronto's generous community of opera professionals, starting with Michael Mori at Tapestry Opera, who guided us through two developmental workshops, and directed an initial production of *Pomegranate* at Buddies in Bad Times Theatre in June 2019, coinciding with Pride Month. Roberto Mauro attended a Buddies performance and has been our guide into the arena of the Canadian Opera Company, resulting in the inclusion of *Pomegranate* in the COC's 2022/2023 season.

What you see now is the world premiere of a re-visioned production of *Pomegranate*—same music, same story, enriched by the addition of a six-member chorus, an expanded orchestra, new costumes and scenic design—in other words, all the benefits of an expanded budget, and the generosity of our major donor, Nancy Ruth. During these years, we have worked with many talented professionals, and are now privileged to be working with Jennifer Tarver as director and Rosemary Thomson as musical director, together with an excellent team of theatrical designers and technicians. In addition, we are supported by the COC's amazing team of administrative and promotional staff.

Pomegranate will tour to Vancouver in August 2024 for a production by Vancouver Opera in celebration of Pride Week. We are proud to be the creators of a rare lesbian opera with both political and classical content. On a personal note, I feel blessed to be working with Kye Marshall whose hauntingly beautiful music has brought this love story to life.

Amanda Hale
May 2023

Watch "The Making of *Pomegranate*" video [HERE](#).



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SYNOPSIS

On a fateful trip to Pompeii's ruins, the fantasies of smitten teenagers Suzie and Cass are ignited. They are transported from 1977 to 79 AD, where they discover romantic freedom in the looming shadow of Mount Vesuvius – but not for long. The timeline shifts to 1981 and the Fly by Night, a Toronto lesbian bar, in the aftermath of the infamous **Bathhouse Raids**. As the couple struggles to repair their love in the face of homophobia and a family ultimatum, the tragedy unfolds, revealing a transcendent love.

ACT 1

Outside the Bar: February 5, 1981

On a cold winter night Cass, estranged from her lover, is waiting outside for the Fly By Night to open. She remembers when she and Suzie fell in love three years ago on a school trip to the ruins of Pompeii.

Jules, the bartender, interrupts the reverie, and invites Cass into the Fly By Night. *“Forget Suzie, Come on in, have a drink.”* But as Cass lingers on the street, the light flickers, something begins to shift, and once more she is gazing with Suzie at the Ash-Embrace bodies of two lovers ‘frozen in time.’ The girls are transported to Pompeii 79 AD, to the Villa of Mysteries where they fall in love during initiation into the Dionysian Mysteries. The Priestess names them Cassia and Suli, and vows to protect them against Roman Centurion Marcus Quintus, who is enchanted with Suli, and determined to destroy the Mystery Cult and take her to Rome. The Priestess predicts *“a coming devastation”* as Vesuvius rumbles ever louder, and Marcus and his legion invade the inner sanctum of the Temple of Isis.

ACT 2:

Saturday night at the Fly by Night: February 6, 1981.

Jules the Bartender encourages the women to join a protest march against police brutality during last night's Bathhouse Raids. Cass mourns her breakup with Suzie. Jules and the women tell Cass to forget her.

When Suzie enters the bar, the estranged lovers reminisce about meeting in high school, and becoming lovers after their school trip to Pompeii. Suzie reveals that she's just come out to her mother. Cass has been thrown out by her own parents and lives in a lonely basement apartment. She wants Suzie to move in with her, but Suzie won't leave her widowed mom. The couple argue and Cass worries about Suzie's future; about her uncle's plans to marry her off.

When Suzie's uncle bursts into the bar, all hell breaks loose. He and Suzie's mother have followed Suzie and plan to take her home, but Suzie wants freedom to reunite with Cass. She is given an impossible choice—to take the protection of family, or go with her lover and be banished forever from her Italian immigrant community.

Everyone exits to join the protest march, leaving Cass to bid farewell to her fantasy in a final duet. Suli appears holding a pomegranate in her hands. They vow to *“remember where we have been.”*

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*

VIOLIN II

Paul Zevenhuizen, *Principal*
Csaba Koczó, *Assistant Principal*
James Aylesworth

VIOLA

Sheila Jaffé, *Principal*
Joshua Greenlaw, *Assistant Principal*

CELLO

Leana Rutt, *Associate Principal, Acting Principal*
Paul Widner, *Assistant Principal, Acting Associate Principal*
Olga Laktionova

BASS

Tony Flynt, *Principal*

FLUTE

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

OBOE

Mark Rogers, *Principal*

CLARINET, BASS CLARINET, ALTO SAXOPHONE

Dominic Desautels, *Principal*

BASSOON

Eric Hall, *Principal*

HORN

Scott Wevers, *Principal*
Janet Anderson

TRUMPET

Robert Weymouth, *Principal* (leave of absence)
Amy Horvey, *Acting Principal**

TROMBONE

Robert Conquer, *Principal*

TIMPANI

Nicholas Stoup, *Principal*

PERCUSSION

Trevor Tureski, *Principal*
Nicholas Stoup

HARP

Sarah Davidson, *Principal* (leave of absence)
Sanya Eng, *Acting Principal**

ELECTRIC PIANO

Trevor Chartrand*

ELECTRIC BASS

Samuel Vachon*

.....

MUSIC LIBRARIAN & STAGE LIBRARIAN

Wayne Vogan

ASSISTANT MUSIC LIBRARIAN & STAGE LIBRARIAN

Ondrej Golias

PERSONNEL MANAGER

Ian Cowie

* extra musician

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Lindsay Barrett
Alexandra Lennox

MEZZO-SOPRANOS

Susan Black
Sandra Boyes
Erica Iris Huang
Megan Quick

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MUSIC STAFF

Trevor Chartrand (Head Coach)^D
Brian Cho[†] (*Ensemble Studio Intern Coach*)

ASSISTANT CONDUCTOR

Jennifer Tung^D

ASSISTANT DIRECTOR, MOVEMENT COORDINATOR, AND INTIMACY COORDINATOR

Marie-Josée Chartier^D

ASSISTANT STAGE MANAGER

Stephanie Marrs

UNDERSTUDIES

Cassia/Cass
Suli/Suzie
Livia/Maria (Suzie's Mother)
Marcus/Uncle Salvatore

Midori Marsh[†]
Alex Hetherington[†]
Simona Genga[^]
Jonah Spungin[†]

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

[^]Graduate of the COC Ensemble Studio

BIOGRAPHIES



KYE MARSHALL

(Composer; Toronto, ON)
COC DEBUT. Kye Marshall is an eclectic composer and cellist, whose love of melody and facility as a classical and jazz musician and avant-garde improviser inform her unique style of composition. She has performed with

the Epic String Quartet, as principal cellist in the O'Keefe Centre Orchestra, and as assistant principal cellist in the National Ballet Orchestra. She has five CD's of original jazz music to her credit. Her many chamber works have been performed across Canada and worldwide with ensembles such as I Solisti Veneti. Amidst four film scores, 40 jazz compositions, and music for theatre, dance, and CBC Radio drama, *Pomegranate* represents her first full-length opera composition. She is also an exhibiting photographer whose work will be on display in the lobby of the Canadian Opera Company Theatre during the run of *Pomegranate*.



AMANDA HALE

(Librettist; Hornby Island, BC)
COC DEBUT. Amanda Hale began her writing career as an immigrant to Montréal in the 1970s. She has written for theatre, and has published novels, poetry,

and short fiction collections. Her work has won wide acclaim, with awards such as the Prism International Prize for Creative Non-Fiction. *Pomegranate* marks her entry into the world of opera as librettist for this ground-breaking opera, seeded by her 2007 book of lesbian love poems.



LESLEY ABARQUEZ, Stage Manager (Newmarket, ON)

SELECT COC CREDITS: *La Bohème* (2009); *Don Giovanni*, *Le Renard* (2008); *Die Walküre*, *The Bear/Swoon* (2006); *The Magic Flute* (2005); *Dido and Aeneas/Coffee Cantata* (2004)
RECENT: *Flight*, *Rinaldo*, *Svadba*, *Die Fledermaus*, *The Magic Flute* (The Glenn Gould School); *Figaro's Wedding*, *Kopernikus*, *Orphée+*, *A Little Too Cozy* (Against the Grain Theatre); *Gould's Wall*, *Shanawdithit*, *Tables Turned*, *Dark Star Requiem* (Tapestry Opera). UPCOMING: *Don Giovanni* (National Arts Centre, Banff Centre for the Arts)



PETER BARRETT, Marcus/Uncle Salvatore (Baritone; Corner Brook, NL)

SELECT COC CREDITS: Amantio, *Gianni Schicchi* (2021); Colonel Walseley, *Louis Riel* (2017); Moralès, *Carmen* (2016); Ned Keene, *Peter Grimes* (2013); Dr. Falke, *Die Fledermaus* (2012); Harlekin, *Ariadne auf Naxos* (2011). RECENT: Soloist, *Ein deutsches Requiem* (Calgary Philharmonic Orchestra); Ratefreund, *Die Vögel* (Pacific Opera Victoria); Scarpia, *Tosca* (Edmonton Opera); Dom, *R.U.R. A Torrent of Light* (Tapestry Opera); Marcello, *La Bohème* (Calgary Opera, Edmonton Opera, Minnesota Opera); Valentin, *Faust* (Vancouver Opera)



DANIELLE BUONAIUTO, Cassia/Cass (Soprano; Brooklyn, NY, USA)

COC DEBUT. RECENT: [Helena], R.U.R. A Torrent of Light (Tapestry Opera); Julie, *Julie* (New Camerata Opera); Lauren, *Different Stars* (Film Freeway); Natasha, *December* (Essential Opera); ADDITIONAL CREDITS: Founding Member of ChamberQUEER



MARIE-JOSÉE CHARTIER, Assistant Director/Intimacy Coordinator (Toronto, ON)

COC DEBUT. RECENT: *Rinaldo*, *Venus and Adonis* (The Glenn Gould School); *Love Songs*, *The Film* (Le Vivier, Festival de Films sur l'Art); (as dancer) *You see Us* (MOonhORSE Dance Theatre)
UPCOMING: Faculty Mentor at Stimme, Lieb & Seele; Evolution: Classical 2023 (Banff Centre for the Arts)



CATHERINE DANIEL, Livia/Maria (Mezzo-soprano; Edmonton, AL)

COC DEBUT. RECENT: Katie Ellen, *Omar* (Boston Lyric Opera); Madame, *La Flambeau* (Orchestre classique de Montréal); Soloist, *Messiah/Complex* (Against the Grain Theatre); Erda, *Das Rheingold*; Emelda Griffith, *Champion* (Opéra de Montréal); Santuzza, *Cavalleria rusticana*; Elisabetta, *Maria Stuarda* (Knoxville Opera); Carmen, *La Tragédie de Carmen* (The Little Opera Company); Jezebel/Angel, *Elijah* (Winnipeg Symphony Orchestra). UPCOMING: Fricka, *Das Rheingold* (Edmonton Opera)

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ANDJELIJA DJURIC, Costume Designer (Toronto, ON)
 COC DEBUT. RECENT: (as Set Designer) *Toka* (lemonTree creations); (as Set and Costume Designer) *Svadba* (Royal Conservatory of Music); *Revolt She Said* (Discord and Din Theatre); *A City* (Necessary Angel Theatre Company); *It Comes In Waves* (Necessary Angel Theatre Company, bluemouth inc.); *Eunoia* (Fujiwara Dance Inventions); *Little Match Girl Passion* (Soundstreams)



ADANYA DUNN (she/her), Suli/Suzie (Mezzo-soprano; Toronto, ON)
 COC DEBUT. RECENT: Tisbe, *La Cenerentola* (Manitoba Opera); Hermia, *A Midsummer Night's Dream* (Santa Fe Opera); Soloist, *WANDELCONCERT: A Performance Journey through the Red Light District* (Red Light Arts & Culture); Soloist, Mozart's *Requiem* (Orchestre philharmonique de Radio France, Festival de Pâques); Soloist, Philhar'Intime Barbara Hannigan (Orchestre philharmonique de Radio France); Zenobia, *Radamisto* (Residentie Orkest Den Haag); *Berio Sequenza III* (New European Ensemble Belgium)



SANDRA HORST, Price Family Chorus Master (Toronto, ON)
 SELECT COC CREDITS: *Tosca*, *Macbeth*, *The Marriage of Figaro* (2023); *Carmen*, *The Flying Dutchman*, *The Magic Flute*, *La Traviata* (2022). RECENT: (as Conductor) *Orpheé+* (Edmonton Opera); *A Comedic Trilogy*, *A Tale of Two Cities* (UofT Opera). UPCOMING: *Fidelio*, *La Bohème*, *The Cunning Little Vixen*, *Don Giovanni*, *Don Pasquale*, *Medea* (COC). ADDITIONAL CREDITS: Director of Musical Studies at UofT Opera



TEIYA KASAHARA 笠原 貞野 (they/them), Priestess/Jules (Soprano; Toronto, ON)
 SELECT COC CREDITS: Creator/Performer, *The Queen In Me* (2022); *2 Poems by Constantin Balmont*, *The Nightingale and Other Short Fables* (Brooklyn Academy of Music Tour); Echo, *Ariadne auf Naxos* (2011); Frasquita, *Carmen* (2010). RECENT: Soloist, Beethoven's 9th Symphony (Kingston Symphony); Soloist, *Songbook XII* (Tapestry Opera). UPCOMING: Creator/Performer, *The Butterfly Project* (Toronto Summer Music Festival, Amplified Opera); Creator/Performer, *The Queen In Me* (National Arts Centre); Soloist, Verdi's *Requiem* (Toronto Mendelssohn Choir)



KIMBERLY PURCELL, Lighting Designer (Toronto, ON)
 COC DEBUT. RECENT: *Indecent* (Mirvish Productions, Studio 180 Theatre); *The Resurrection*, *Dido and Aeneas* (Opera Atelier); *Anything Goes*, *Newsies* (Arena Stage); *Life Reflected*, *unDisrupted* (National Arts Centre); *The Barber of Seville* (Vancouver Opera, Pacific Opera Victoria); *Maggie* (Theatre Aquarius); *Gaslight*, *Cyrano de Bergerac*, *Our Town* (Shaw Festival); *A Wrinkle In Time*, *Hamlet*, *Man of La Mancha* (Stratford Festival). UPCOMING: *Don Giovanni* (National Arts Centre); *Frankenstein* (Stratford Festival); *Orpheus and Eurydice* (Opera Atelier)



MATT RICHARDSON, Fight Director (Ottawa Valley, ON)
 COC CREDITS: Fight Director, *Tosca* (2023); Dandy, *Lucia di Lammermoor* (2013). RECENT: *Christie Pits Riot* (The Hogtown Experience); Yerma, *Detroit* (Coal Mine Theatre); *Villains!*, *Club Pirate*, *Hunt Fer Jack* (Disney Cruise Lines); *Henry V* (Stratford Festival); *Beauty and the Beast* (Young Peoples' Theatre); *Dancock's Dance* (Hogtown Collective); *Crazy For You* (Port Hope Festival Theatre); The Clockmaker, *Beauty and the Beast* (Sudbury Theatre Centre); *Macbeth* (King's Players)



LORENZO SAVOINI, Set Designer (Toronto, ON)
 COC CREDITS: *Così fan tutte* (2009). RECENT: *Mahabharata: Karma*, *Mahabharata: Dharma*, *Prince Hamlet* (why not theatre); *Idomeneus*, *A Streetcar Named Desire*, *Pipeline*, *Eurydice*, *Copenhagen*, *Father Comes Home From the Wars* (Soulpepper Theatre); *Network* (Citadel Theatre, Royal Manitoba Theatre Centre [RMTC]); *Mother's Daughter* (Stratford Festival, Soulpepper Theatre); *Lady Chatterley's Lover* (Les Grands Ballets Canadiens); *The Miser* (Stratford Festival); *Mary Poppins* (The Grand Theatre, London); *Julius Caesar* (Crow's Theatre)



JENNIFER TARVER, Director (Toronto, ON)
 COC DEBUT. RECENT: *Stabat Mater* (Edmonton Opera); *Svadba* (The Glenn Gould School) UPCOMING: (as Producer) New Voices Festival (Toronto Metropolitan University)

*A big thank you to
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naming this world premiere of
POMEGRANATE a Pride Toronto
2023 major cultural event.*



Adanya Dunn (Suli/Suzie) and Danielle Buonaiuto (Cassia/Cass) in rehearsal for the COC's Pomegranate, 2023





ROSEMARY THOMSON, Conductor (Kelowna, BC)
COC DEBUT. RECENT: *Béatrice et Bénédicte* (Opera Kelowna); *H.M.S. Pinafore* (Vancouver Opera); *Shanawdithit* (Tapestry Opera). UPCOMING: *Così fan tutte* (Opera Kelowna).
ADDITIONAL CREDITS: Artistic Director of Opera Kelowna; Music Director of Okanagan Symphony Orchestra; Conductor-in-Residence of Calgary Philharmonic Orchestra (2001-2005)



JENNIFER TUNG, Assistant Conductor (Toronto, ON)
COC DEBUT. RECENT: *Show Room* (Continuum); *Of The Sea* (Tapestry Opera, Obsidian Theatre); *Gould's Wall* (Tapestry Opera, Royal Conservatory of Music); *S.O.S. Sketch Opera Singers* (Tapestry Opera); *Shanawdithit* (Tapestry Opera, Opera on the Avalon); *Plaything* (Opera McGill); *Don Giovanni*, *Tosca*, *Cavalleria rusticana*, *Nabucco* (Toronto City Opera); *Orfeo ed Euridice* (Vancouver Opera). UPCOMING: *Don Giovanni* (National Arts Centre/Banff Centre); *Dialogues des Carmélites* (The Glenn Gould School)

Amanda Hale (librettist) and Kye Marshall (composer) during rehearsals for the COC's Pomegranate, 2023



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