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# LA TRAVIATA THE MAGIC FLUTE

PROGRAM  
SPRING 2022

#COCTraviata  
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## LAND ACKNOWLEDGEMENT

Before watching today's performance, we invite you to experience the Canadian Opera Company's 2022 land acknowledgement ***where the water meets the land*** by viewing the installation in the lobby or by watching [this video](#).

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

Visit [coc.ca/LandAcknowledgement](https://coc.ca/LandAcknowledgement) for more information.

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

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Front cover: A detail from a costume for *La Traviata*

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Charles Castronovo & Ekaterina Siurina  
in *La Traviata* (COC, 2015)  
Photo: Michael Cooper

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# LA TRAVIATA

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PRODUCTION UNDERWRITTEN IN PART BY THE ESTATE OF HELEN ALLEN STACEY

*Charles Castronovo as  
Alfredo and Ekatarina  
Siurina as Violetta in the  
COC's 2015 production.*

# BY GIUSEPPE VERDI

Opera in three acts, Libretto by Francesco Maria Piave, after a play adapted from Alexandre Dumas *filis'* novel *La Dame aux camélias*

First performance: Teatro La Fenice, Venice, March 6, 1853

COC co-production with Houston Grand Opera and Lyric Opera of Chicago  
Last performed by the COC in 2015

April 23, May 1, 3, 7, 12, 18, 20, 2022 ♦ Sung in Italian with English SURTITLES™

## THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Violetta Valéry  
**Amina Edris<sup>D</sup>**

Flora Bervoix  
**Jamie Groote<sup>†</sup>**

The Marquis d'Obigny  
**Jonah Spungin<sup>†</sup>**

Baron Douphol  
**Gregory Dahl**

Dr. Grenvil  
**Vartan Gabrielian<sup>†</sup>**

Gastone, Viscount de Letorières  
**Adam Luther<sup>^</sup>**

Alfredo Germont  
**Matthew Polenzani<sup>D</sup>**

Annina  
**Midori Marsh<sup>†</sup>**

Giorgio Germont  
**Simone Piazzola<sup>D</sup>**

Giuseppe  
**Stephen Bell**

A Messenger  
**Jesse Clark**

Flora's Servant  
**Gene Wu**

---

Conductor  
**Johannes Debus**

Director  
**Arin Arbus**

Set Designer  
**Riccardo Hernandez**

Costume and Puppetry  
Designer  
**Cait O'Connor**

Lighting Designer  
**Marcus Doshi**

Associate Lighting Designer  
**Siobhan Sleath**

Choreographer  
**Austin McCormick**

Associate Choreographer  
**Laura Careless**

Price Family Chorus Master  
**Sandra Horst<sup>^</sup>**

Stage Manager  
**Jenifer Kowal**

SURTITLES™ Producer  
**John Sharpe**

SURTITLES™ Writer  
**Gunta Dreifelds**

Johannes Debus is generously sponsored by an anonymous donor

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

Jamie Groote's performance is generously sponsored by Patricia and Frank Mills

Jonah Spungin's performance is generously sponsored by Catherine Fauquier

Midori Marsh's performance is generously sponsored by Marcia Lewis Brown

<sup>D</sup>COC mainstage debut

<sup>†</sup>Current member of COC Ensemble Studio

<sup>^</sup>Graduate of COC Ensemble Studio

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

Performance time is approximately two hours and 48 minutes, including two intermissions.

**ACT I: 32 minutes** **INTERMISSION: 20 minutes** **ACT II: 63 minutes**

**INTERMISSION: 20 minutes** **ACT III: 33 minutes**



WHAT MAKES

# *La Traviata*

SO SPECIAL?





## A DEMANDING SOPRANO ROLE

The role of Violetta is one of the most famous and challenging soprano roles in all of the operatic canon, described by renowned soprano Renée Fleming as “one of the roles by which all historic sopranos have been measured.” The role requires a soprano who can deftly navigate two different styles of

soprano singing: the opera’s earlier free-spirited coloratura passages (usually quick, high and precise singing) as well as a shift to lyric soprano singing with great dramatic range to convey Violetta’s brokenhearted and withering state.

## FROM FLOP TO SUCCESS

While *La Traviata* is one of the most performed and celebrated works in the operatic canon today, it was a failure when it was first performed. Thought to be considerably modern at the time, the subject matter of a courtesan entertaining many men was scandalous and hit a little close to

home for many members of the audience, who were often accompanied to the opera by courtesans. To avoid offending early audiences, producers set the action a century earlier, making it difficult for audiences to form an immediate connection to the times they lived in.

## A SPECTACULAR FEAST FOR THE EYES

Arin Arbus’ production of *La Traviata* offers a vision of Parisian opulence, overflowing with vibrant colour, grand sets, and dazzling costumes reminiscent of Baz Luhrmann’s 2001 hit jukebox-musical film *Moulin Rouge!* Reflecting on the show’s inspired visuals, costume designer Cait O’Connor notes, “we went way over-the-top Baroque all through the lens of 1860;” saturated swaths of colour wash over the many impressive gowns, striking to behold on both page and stage.

“I think the ball gowns are amazing,” says O’Connor, adding, “they took an incredible amount of work, an incredible amount of fabric, and an incredible amount of trim... it’s got to be upwards of 1,600 yards.” The scale of artistry and craftsmanship involved supports the big emotional storytelling of Verdi’s tragic romantic opera, bringing a world of lavish grandeur to life before your eyes, in sweeping shapes and colours.

Read more about the craftsmanship—and yards upon yards of material—that went into this production’s opulent costumes at **COC News**.

*Left: Preliminary costume sketch for Violetta by costume and puppetry designer Cait O’Connor. Right: the COC’s busy wardrobe department.*



# INCOMPARABLE ARIAS, CHORUSES, AND MELODIES

Featuring some of Verdi's most-recognizable music, *La Traviata* alternates between bigger-than-life party scenes and intimate, dramatic moments of unparalleled emotional depth and humanity. One of the most famous pieces in *Traviata* combines the full artistic forces of an opera company to glorious effect: orchestra, chorus, and soloists in the iconic drinking song "Libiamo ne' lieti calici," led by the show's leading characters, Violetta and Alfredo. The

piece is immediately recognizable from its countless film and television appearances—including stops in Academy Award Best Picture winners *The Godfather* and *The Lost Weekend*. Hearing this toast performed by our artistic community gathered under the baton of Music Director Johannes Debus, supported by Price Family Chorus Master Sandra Horst and concertmaster Marie Bérard, is a fitting celebration of our first in-person performances in more than two years!



A scene from the COC's  
*La Traviata*, 2015

“The opera exists  
in its own time, but  
speaks to us of our  
time, too.”

— Original Director Arin Arbus

## A TIME AND PLACE FOR EXTRAVAGANCE

The story of *Traviata* is as much about its characters as its setting. 1850s Paris was a booming city, growing in both size and influence to become a leading European financial and cultural center of the emerging, modern world. As the city's power grew, so too did the authority of the powerful, affluent elite. Against that background, Verdi focused his creative energy, as Arbus notes, on “a woman struggling to survive in a moneyed,

stratified patriarchy.” Verdi interrogates the very structure of this society through the dramatic fulcrum of the opera: the tragic story of young lovers from opposite walks of life. While the social dynamics of the piece are firmly anchored in a specific time and place, their resonance is universal, says Arbus: “the opera exists in its own time, but speaks to us of our time, too.”

## ICONIC ROLES PLAYED BY ESTABLISHED AND EMERGING OPERA STARS

Singing the role of the heroine Violetta, Egyptian-born soprano Amina Edris is one of the most exciting up-and-coming soprano voices on the international stage. Opposite Edris, American tenor Matthew Polenzani is a seasoned Alfredo, having taken recent turns in the role at the Metropolitan Opera,

Teatro Real de Madrid, and Zurich Opera House. Completing the cast are some familiar faces from the COC Ensemble Studio—with crowd favourites Matthew Cairns, Vartan Gabrielian, Jamie Groote, Midori Marsh, and Jonah Spungin all appearing in this production.

## A TIMELESS TALE OF TRAGIC LOVE

Of course, the driving force behind this iconic work is its heartbreaking story. The most captivating courtesan in all of Paris, Violetta Valéry falls for the handsome gentleman Alfredo Germont, and dares to embrace a different type of life and love.

Alfredo's father, however, intervenes and secretly convinces Violetta to break off the love affair. Cut off from her chance at happiness and emotionally shattered, Violetta's heartbreaking trajectory gives us one of opera's most compelling heroines, full of compassion and tender humanity.

*Charles Castronovo as Alfredo and Ekatarina Siurina as Violetta in the final act of the COC's 2015 production.*





## DIRECTOR'S NOTES

One must remember *La Traviata* scandalized the censors when it was written. Why? Because Verdi chose to write about the hypocrisies of the society in which he lived. As much as the opera is a deeply drawn psychological portrait of a woman struggling to love and survive, it's a social critique. The story depicts a woman destroyed by a brutal and petty world. The love which Violetta and Alfredo create together is a kind of rebellion against that world.

The chorus embodies the 'teeming desert of Paris' from which Violetta attempts to escape. It's a stratified and monied sphere, filled with courtesans who are briefly kept by upper-class and aristocratic patrons until they are discarded, often to destitution.

In *The Lady of the Camellias*, upon which the opera is based, Dumas fils writes: "[Courtesans of Paris] are suns which set as they rose, unobserved. Their death, when they die young, is heard of by all their lovers at the same moment, for in Paris almost all the lovers of a well-known woman are friends. A few recollections are exchanged, and everybody's life goes on as if the incident had never occurred, without so much as a tear...one has friends only when one is perfectly well."

Violetta's life is a solitary and empty one, despite the crowds, the pleasures and the parties. She has no friends. No family. This kind of life has made her sick—physically and psychically.

Giorgio Germont reveals the bourgeois principles from which Alfredo rebels. Germont has conventional, rigid ideas about right and

wrong. He values appearances and reputation more than love or happiness. This is a world which Verdi knew well.

Years after his wife and children had died, Verdi endured admonishments for living outside of marriage with the renowned soprano Giuseppina Strepponi. In an extraordinary letter to his former father-in-law, Verdi wrote what Violetta does not say to Germont: "I am not accustomed to interfere in other people's business, because I demand that no one interfere in mine...In my house there lives a free, independent lady who loves seclusion as I do...Neither she nor I owe any account of our action to anyone. Who knows whether she is my wife or not? And who knows in this special case what our thoughts and reasons are for not making it public? Who knows whether this is good or bad? Why might it not be a good thing? And even if it were bad, who has the right to hurl the ban against us?"

We have set this production in the 19th century, as Verdi intended, because the dramaturgy rests so deeply upon 19th-century bourgeois concepts of morality, and because the life and trade of a Parisian courtesan were so specific. Violetta's shame and her precarious financial situation are rooted in the values of her time and sit at the crux of the tragedy.

But the period is just the surface. The immediacy of the music, the characters, their situations and passions remain vital and relevant. How different is Violetta's world from our own?

~ *Arin Arbus*

# SYNOPSIS

## ACT I

While entertaining members of the demi-monde of French society in her Parisian home, the beautiful but frail courtesan Violetta Valéry is introduced to Alfredo Germont, a young man from Provence. Alfredo tells her that he has adored her since he first set eyes on her, and proclaims that no one could ever love her as much as he now does. Violetta gently rebuffs him but invites him to call on her the next day. Later, when alone, she ponders the possibility of finding true love, then laughs off the idea, declaring that her life will remain a whirl of pleasure.

## INTERMISSION

## ACT II

### *Scene i*

Violetta has renounced her life as a Parisian courtesan and is now living happily in the country with Alfredo. Alfredo is surprised to learn that Violetta has been secretly selling off her possessions in Paris to pay for their living expenses, and, disturbed by this, he departs for Paris to raise enough money to buy back Violetta's belongings. After he has left, Alfredo's father, Giorgio Germont, pays a visit to Violetta. He tells her that he has a daughter who is currently engaged to a young man from a respectable family. He explains that Alfredo's affair with a woman of Violetta's reputation is a threat to his daughter's marriage and begs Violetta to leave Alfredo forever. At his insistence Violetta agrees to break with Alfredo and writes a letter to him. Alfredo returns unexpectedly and Violetta quickly takes her leave, promising to return later.

A messenger then delivers the letter to Alfredo, in which she tells him that she has left him forever to return to her former life in Paris. Germont returns, asking Alfredo to return to their family home but Alfredo, hurt and angered by Violetta's rejection, sets off to find her in Paris.

### *Scene ii*

A party is in progress at the home of Violetta's friend, Flora. Alfredo enters and proceeds to gamble. Violetta has returned to Baron Douphol, her rich protector. Fearing their confrontation could lead to a duel, Violetta begs Alfredo to leave. He is overcome with rage and, in front of all the guests, he insults Violetta who faints. Germont, in search of his son, arrives to witness the whole scene.

## INTERMISSION

## ACT III

Violetta lies dying of consumption. She comforts herself by re-reading a letter from Germont, in which he explains that he has told his son the true reason for Violetta's sudden break with him. Violetta's maid Annina informs her that Alfredo has arrived and he rushes in, begging her to leave Paris with him forever. Violetta eagerly agrees but collapses. The doctor is summoned and he arrives with Alfredo's deeply remorseful father. After saying her final farewell to Alfredo, Violetta dies in his arms.

**SYNOPSIS IN A MINUTE:** Alfredo woos the lovely courtesan Violetta into giving up her madcap life in Paris to be with him alone. However his father persuades her to give up Alfredo, but not to tell him that the reason is to save his family's honour. Back in Paris, Violetta suffers Alfredo's anger and a fatal attack of tuberculosis. She is reunited with him at last, but it is too late, and she dies in his arms.

# CANADIAN OPERA COMPANY ORCHESTRA

## VIOLIN I

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

## VIOLIN II

Paul Zevenhuizen, *Principal*  
Csaba Koczó, *Assistant Principal*  
James Aylesworth  
Elizabeth Johnston  
Clara Lee  
Aya Miyagawa  
Louise Tardif  
Joanna Zabrowarna

## VIOLA

Keith Hamm, *Principal* (leave of absence)  
Steven Dann, *Acting Principal\**  
Joshua Greenlaw, *Assistant Principal*  
Carolyn Blackwell  
Catherine Gray (leave of absence)  
Sheila Jaffé  
Jasmine Schnarr\*  
Yosef Tamir

## CELLO

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

## BASS

Tony Flynt, *Principal*  
Robert Speer, *Assistant Principal*  
Travis Harrison\*  
Robert Wolanski\*

## FLUTE

Douglas Stewart, *Principal*  
Shelley Brown

## PICCOLO

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

## TRUMPET

Robert Weymouth, *Principal* (leave of absence)  
James Gardiner, *Acting Principal\**  
Isabelle Marois\*

## TROMBONE

Charles Benaroya, *Principal* (leave of absence)  
Vanessa Fralick, *Acting Principal\**  
Ian Cowie

## BASS TROMBONE

Herbert Poole

## CIMBASSO

Daniel Hill, *Principal*

## TIMPANI

Nicholas Stoup, *Principal*

## PERCUSSION

Trevor Tureski, *Principal* (leave of absence)  
Chung Ling Lo, *Acting Principal\**  
Andrew Rasmus\*

## Banda

## HARP

Sarah Davidson, *Principal*

## FLUTE

Leslie Newman\*  
Maria Pelletier\*

## CLARINET

Juan Olivares\*  
Michele Verheul\*

## HORN

Jessie Brooks\*  
Christine Passmore\*  
David Quackenbush\*

## TRUMPET

Brendan Cassin\*

## TROMBONE

Isabelle Lavoie\*

## PERCUSSION

Andrew Rasmus\*

.....  
**MUSIC LIBRARIAN &  
STAGE LIBRARIAN**  
Wayne Vogan

**ASSISTANT MUSIC LIBRARIAN**  
Ondrej Golias

**PERSONNEL MANAGER**  
Ian Cowie

\*extra musician

# CANADIAN OPERA COMPANY CHORUS

## SOPRANOS

Lindsay Barrett  
Stacie Carmona  
Margaret Evans  
Virginia Hatfield  
Alexandra Lennox  
Ingrid Martin  
Eve Rachel McLeod  
Jennifer Robinson  
Teresa van der Hoeven  
Ilana Zarankin

## MEZZO-SOPRANOS

Susan Black  
Sandra Boyes  
Wendy Hatala Foley  
Erica Iris Huang  
Lilian Kilianski  
Kathryn Knapp  
Karen Olinyk  
Megan Quick  
Lisa Spain  
Cindy Won

## TENORS

Vanya Abrahams  
Stephen Bell  
Marcel d'Entremont  
Stephen Erickson  
Jason Lamont  
James Leatch  
Stephen McClare  
Derrick Paul Miller  
Ross Mortimer  
Eric Olsen

## BARITONES/BASSES

Grant Allert  
Sung Chung  
Jesse Clark  
Bruno Cormier  
Jason Nedecky  
Michael Sproule  
Michael Uloth  
Peter Wiens  
Gene Wu  
Michael York



## MUSIC STAFF

Simone Luti (*Head Coach*)  
Hyejin Kwon<sup>^</sup> (*Chorus Music*)  
Frances Thielmann<sup>†</sup> (*Ensemble Studio Coach*)

## ASSISTANT CONDUCTOR

Derek Bate

## ASSISTANT DIRECTOR

Marilyn Gronsda<sup>^</sup>

## ASSISTANT STAGE MANAGERS

Lesley Abarquez  
Al Gadowsky

## ASSISTANT LIGHTING DESIGNER

Sarah Mansikka

## DANCERS

Sarahi Cardenas  
Paul Charbonneau  
Emilio Colalillo  
Kiri Figueiredo

## UNDERSTUDIES

Violetta Valéry  
Flora Bervoix  
Marquis d'Obigny  
Baron Duphol  
Gastone  
Alfredo Germont  
Annina  
Dr. Grenvil  
Giorgio Germont

Lucia Cesaroni  
Lauren Segal<sup>^</sup>  
Alex Halliday<sup>†</sup>  
Michael York  
Asitha Tennekoon  
Matthew Cairns<sup>†</sup>  
Megan Quick<sup>^</sup>  
Michael Uloth<sup>^</sup>  
Gregory Dahl

<sup>†</sup>Current member of the COC Ensemble Studio    <sup>^</sup>Graduate of the COC Ensemble Studio

# BIOGRAPHIES

<sup>‡</sup> COC mainstage debut

<sup>†</sup> Current member of the COC Ensemble Studio

<sup>^</sup> Graduate of COC Ensemble Studio



### ARIN ARBUS (Director; Brooklyn, NY, USA)

COC CREDITS: *La Traviata* (2015). RECENT: Terrence McNally's *Frankie and Johnny in the Clair de Lune* with Audra McDonald and Michael Shannon (Broadway, Tony nomination for best revival), Thornton Wilder's *The Skin of Our Teeth* (Theatre for a New Audience, Obie Award) UPCOMING: *The Merchant of Venice* (Theatre for a New Audience, Shakespeare Theater of DC).



### DEREK BATE Assistant Conductor (Toronto, ON)

SELECT COC CREDITS: *Bluebeard's Castle*; *In Concert: Jane Archibald* (2022); *In Winter*; Mozart's *Requiem*; *In Concert: Russell Braun and Tamara Wilson* (2021); *Hansel & Gretel* (2020); *Turandot*, *Otello*, *Elektra* (2019); *Hadrian*, *The Nightingale & Other Short Fables*, *Rigoletto* (2018); (as Conductor) *Hansel & Gretel* (Opera for Young Audiences, 2020). RECENT: (as conductor) *H.M.S. Pinafore*, *The Gypsy Baron*, *Die Fledermaus*, *Candide* (Toronto Operetta Theatre); *Rigoletto* (Opéra de Québec). UPCOMING: *A Waltz Dream* (Toronto Operetta Theatre).



### STEPHEN BELL, Giuseppe (Tenor; Toronto, ON)

COC DEBUT. RECENT: Gernando, *L'Isola disabitata* (13 Strings Ottawa); Beppe, *Pagliacci* (Maritime Concert Opera); (as COC Chorus member) *Madama Butterfly* (2022); *The Barber of Seville* (2020); *Turandot*, *Otello*, *Così fan tutte*, *Elektra*, *Eugene Onegin*, *Hadrian* (2019). UPCOMING: (as COC Chorus member) *The Magic Flute* (2022).



### LAURA CARELESS, Associate Choreographer (Brighton, UK)

COC CREDITS: *La Traviata* (2015). RECENT: (as Soloist) *Rusalka* (Metropolitan Opera); *Kes* (BBC/The Space); *Die Königin*, *Snow White and Sugar Plum Fairy*, *Nutcracker Rouge* (Company XIV); (as Choreographer) *Awake in the Dark* (Spun Glass Theatre); (as Associate Choreographer) *La Traviata* (Houston Grand Opera); *The Machine* (Donmar Warehouse, Manchester Festival). UPCOMING: (as Creator and Performer) *She-Wolves* (Edinburgh Festival) ADDITIONAL CREDITS: Dance Lead Faculty, Summer Performing Arts with Juilliard; Dance Education Consultant, Rambert.



**JESSE CLARK**, Messenger (also COC Chorus member in *The Magic Flute*, Baritone; Toronto, ON)  
COC CREDITS: Figaro, *The Barber of Seville* (School Tour Performance); Aide-de-Camp to Prince Eugene, *War and Peace* (2008). RECENT: (as COC Chorus member) *In Winter*, Mozart's *Requiem* (2021); *The Barber of Seville* (2020); *Rusalka*, *Turandot*, *Così fan tutte* (2019); *Hadrian*, *Eugene Onegin* (2018).



**GREGORY DAHL**, Baron Duphol (Baritone; Toronto, ON)  
SELECT COC CREDITS: Hermogenes, *Hadrian* (2018); Sharpless, *Madama Butterfly* (2014); Silvano, *A Masked Ball* (2014); Crespel, *The Tales of Hoffmann* (2012); Yermalov, *War and Peace* (2008). RECENT: Scarpia, *Tosca*; Enrico, *Lucia di Lammermoor* (Opéra de Montréal); The Dutchman, *The Flying Dutchman*; Germont, *La Traviata* (Opéra de Québec); Rigoletto, *Rigoletto* (Calgary Opera); Soloist, Handel's *Messiah* (Rhode Island Symphony). UPCOMING: Alfio, *Cavalleria rusticana* (Vancouver Opera); Count di Luna; *Il Trovatore* (Manitoba Opera).



**JOHANNES DEBUS**, Conductor, COC Music Director (Toronto, ON/ Berlin, Germany)  
SELECT COC CREDITS: *In Winter*, Mozart's *Requiem*, *In Concert* (2021); *Hansel & Gretel* (2020), *Rusalka*, *Otello*, *Elektra* (2019); *Hadrian*; *Eugene Onegin*; *The Nightingale & Other Short Fables*, *The Abduction from the Seraglio* (2018); *Louis Riel*; *Götterdämmerung* (2017); *Ariodante* (2016)  
RECENT: *The Lord of Cries*; *Jenůfa* (Santa Fe Opera); *Hansel & Gretel* (Teatro Lirico di Cagliari); *Beatrice Cenci* (Bregenz Festival); *The Tales of Hoffmann*; *Salome* (Metropolitan Opera).



**MARC DOSHI** (Lighting Designer; Chicago, IL, USA)  
COC CREDITS: *La Traviata* (2015). RECENT: *Tannhäuser* (LA Opera); *La Traviata* (Minnesota Opera); *Pass Over* (August Wilson Theatre); *Linda Vista* (The Hayes Theatre); *Les Mamelles de Tirésias* (Palau de les Arts Reina Sofia); *Vienna 1900: In the Garden of Dreams* (Da Camera)  
UPCOMING: *The Wreckers*, *La Traviata* (Houston Grand Opera); *Edward Tulane* (Minnesota Opera); *Champion* (Boston Lyric Opera); *The Merchant of Venice* (Theatre for a New Audience/ Shakespeare Theatre).



**AMINA EDRIS**<sup>o</sup>, Violetta Valéry (Soprano; Christchurch, New Zealand)  
COC DEBUT. RECENT: Micaëla, *Carmen* (Opéra national du Rhin); Violetta, *La Traviata* (Opéra de Limoges); Alice, *Robert le diable* (Opéra National de Bordeaux); Manon Lescaut, *Manon* (Opéra national de Paris, Opéra National de Bordeaux); Fatime, *Les Indes galantes* (Grand Théâtre de Genève); Juliette, *Roméo et Juliette*; (San Francisco Opera); Glycère, *Sapho* (Washington Concert Opera); Adina, *The Elixir of Love* (New Zealand Opera). UPCOMING: Thalie/La Folie, *Platée* (Opéra national de Paris).



**VARTAN GABRIELIAN**<sup>†</sup>, Dr. Grenvil (also Second Armed Man in *The Magic Flute*; Bass-baritone; Toronto, ON)  
SELECT COC CREDITS: Soloist, *In Winter*; Soloist, Mozart's *Requiem*; Betto, *Gianni Schicchi* (2021); Sergeant, *The Barber of Seville* (2020); Hunter, *Rusalka*; Mandarin, *Turandot* (2019)  
RECENT: Yama, God of Death, *Sāvitri* (Against the Grain Theatre); Colline, *La Bohème* (Orchestra St. Peter by the Sea); Leporello/Commendatore, *Don Giovanni* (Opera Philadelphia)  
UPCOMING: Figaro, *The Marriage of Figaro*; Seneca, *The Coronation of Poppea* (Trentino Festival)



**MARILYN GRONSDAL**<sup>^</sup>, Assistant Director (Toronto, ON)  
COC CREDITS: (as Assistant Director) *Turandot* (2019); (as Revival Director) *Eugene Onegin*, *The Nightingale & Other Short Fables* (2018); (as Associate Director) *Così fan tutte* (2019); *The Elixir of Love* (2018). RECENT: (as Revival Director) *Così fan tutte* (Israeli Opera).



**JAMIE GROOTE**<sup>†</sup>, Flora Bervoix (also First Lady in *The Magic Flute*; Soprano; Etobicoke, ON)  
SELECT COC CREDITS: Léa, *Fantasma*; Kate Pinkerton, *Madama Butterfly* (2022); Soloist, *In Winter*; La Ciesca, *Gianni Schicchi* (2021); Second Wood Nymph, *Rusalka* (2019); Hansel, *Hansel and Gretel* (COC Opera for Young Audiences, 2020). RECENT: Page, *Rigoletto* (Opera Theatre of St. Louis); Donna Elvira, *Don Giovanni* (UofT Opera); Composer; *Ariadne auf Naxos*; Fox, *The Cunning Little Vixen* (WLU Opera).



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**RICCARDO HERNANDEZ**, Set Designer (Hamden, CT, USA)

COC CREDITS: *La Traviata* (2015). RECENT: *Mes Frères*; *Splendid's* (La Colline théâtre national); *Admissions* (Lincoln Center Theater); *Jesus Hopped the 'A' Train*; *La Dame aux Camélias* (Théâtre National de Bretagne); *Mlima's Tale* (Public Theater); *Red Speedo*; *The Invisible Hand* (New York Theater Workshop); *The Death of the Last Black Man in the Whole Entire World* (Signature Theatre); *Don Giovanni* (Santa Fe Opera). UPCOMING: *Carmen* (Minnesota Opera).



**SANDRA HORST**<sup>^</sup>, Price Family Chorus Master (Toronto, ON)

SELECT COC CREDITS: *In Winter*, Mozart's *Requiem* (2021); *The Barber of Seville* (2020); *Rusalka*, *Turandot*, *Otello*, *La Bohème*, *Così fan tutte*, *Elektra* (2019); *Hadrian*, *Eugene Onegin* (2018). RECENT: (as conductor) *Mansfield Park*, *The Marriage of Figaro*, *A Little Nacht Music*, *Escape Room* (UofT Opera). UPCOMING: *The Tender Land*, *Disobedience* (UofT Opera)

ADDITIONAL CREDITS: Director of Musical Studies at UofT Opera.



**JENIFER KOWAL**, Stage Manager (Thornhill, ON)

SELECT COC CREDITS: *Bluebeard's Castle* (2022); *Gianni Schicchi* (2021); *Hansel & Gretel* (2020); *Rusalka*, *Otello*, *Così fan tutte* (2019); *Eugene Onegin*, *The Nightingale & Other Short Fables*, *Rigoletto* (2018); *Arabella*, *Tosca* (2017); *Norma* (2016). RECENT: *Garden of Vanished Pleasures* (Soundstreams).



**ADAM LUTHER**<sup>^</sup>, Gastone (Tenor; Toronto, ON)

COC CREDITS: *Sailor/Shepard*, *Tristan und Isolde*; *Fourth Jew*, *Salome*; *First Commissary*, *Dialogues des Carmélites* (2013); *Second Priest/First Armoured Man*, *The Magic Flute* (Ensemble Studio Performance); *Tenor 1/Japanese Envoy 1*, *The Nightingale & Other Short Fables* (2011); *Remendado*, *Carmen* (2010). RECENT: *Don José*, *Carmen*; *Count Tassilo*, *Countess Maritza* (Pacific Opera Victoria); *Roméo*, *Roméo et Juliette* (Calgary Opera); *Soloist*, *Beethoven's 9th Symphony* (Edmonton Symphony Orchestra). UPCOMING: *Rodolfo*, *La Bohème* (Edmonton Opera).



**MIDORI MARSH**<sup>†</sup>, Annina (also Papagena in *The Magic Flute*; Soprano; Cleveland, OH, USA)

COC CREDITS: *Ivy*, *Fantasma* (2022); *Soloist*, *In Winter*; *Soloist*, Mozart's *Requiem*; *Nella*, *Gianni Schicchi* (2021). RECENT: *Mary Crawford*, *Mansfield Park*; *Susanna*, *The Marriage of Figaro*; *Cecilia Corfield*, *Maid & Master: The Massey Opera*; *Arminda*, *La finta giardiniera*; *Rose Maurrant*, *Street Scene* (UofT Opera); *Sarah Thorpe*, *No One's Safe*; *Johan's Mother*, *Silent Light* (Banff Centre); *Frasquita*, *Carmen* (Waterloo Symphony); *Annina*, *La Traviata* (Cambridge Symphony Orchestra); *Zerlina*, *Don Giovanni* (Portland Summer Opera Workshop).



**AUSTIN MCCORMICK**, Choreographer (New York, NY, USA)

COC CREDITS: *La Traviata* (2015). RECENT: *Samson et Dalila*, *Rusalka* (Metropolitan Opera), *Orphée* (Opera Columbus), *La Traviata* (Houston Grand Opera, Lyric Opera of Chicago), *Nutcracker Rouge* (Company XIV). UPCOMING: *Seven Sins* (Company XIV).



**CAIT O'CONNOR**, Costume & Puppet Designer (New York, NY, USA)

COC CREDITS: *Le Rossignol* (2010); *La Traviata* (2015). RECENT: *The Silver Shoes* (Cincinnati Ballet Company); *Titus Andronicus* (The Public Theater); *Inpiré* (Cirque du Soleil). UPCOMING: *Self Portraits of Others* (Series Seven Gallery); *The Sweetest Life* (The New Victory Theater); *La Traviata* (Houston Grand Opera).



**SIMONE PIAZZOLA**<sup>o</sup>, Giorgio Germont (Baritone; Verona, Italy)

COC DEBUT. RECENT: *Alfonso*, *La Favorita* (Fondazione Teatri di Piacenza); *Giorgio Germont*, *La Traviata* (Teatro Goldoni, Teatro Verdi di Padova, Fondazione Arena di Verona, Teatro Massimo di Palermo); *Ford*, *Falstaff* (Fondazione del Teatro del Maggio Musicale Fiorentino); *Don Carlo di Vargas*, *La forza del destino* (Opéra royal de Wallonie); *Don Carlo*, *Ernani* (Teatro Massimo di Palermo); *Amonasro*, *Aida* (Fondazione Arena di Verona). UPCOMING: *Giorgio Germont*, *La Traviata* (San Francisco Opera); *Count di Luna*, *Il Trovatore* (Auckland Philharmonia Orchestra); *Verdi Gala* (Royal Liverpool Philharmonic).



Clockwise from above:  
Amina Edris (*Violetta*) and Matthew Cairns (*Alfredo* understudy) in rehearsal.

Johannes Debus (conductor) and Derek Bate (assistant conductor) in rehearsal.

Arin Arbus (director) and Vartan Gabrielian (*Dr. Grenvil*) in rehearsal.



**MATTHEW POLENZANI**<sup>®</sup>, Alfredo Germont (Tenor; Evanston, IL, USA)  
COC DEBUT. RECENT: Don Carlos, *Don Carlos*; Tamino, *The Magic Flute* (Metropolitan Opera); Soloist, Verdi's *Requiem* (Orchestra Sinfonica Siciliana); Nemorino, *The Elixir of Love* (Opéra national de Paris); Idomeneo, *Idomeneo*; Soloist, *Liederabend*; Soloist, Matthew Polenzani & Julius Drake (Bayerische Staatsoper); Alfredo Germont, *La Traviata* (Teatro Real). UPCOMING: Don Carlo, *Don Carlo* (Hungarian State Opera); Cavaradossi, *Tosca* (Savonlinna Opera Festival).



**SIOBHAN SLEATH**, Associate Lighting Designer (Toronto, ON)  
COC CREDITS: (as Assistant Lighting Designer) *The Nightingale & Other Short Fables* (2018); *Ariodante* (2016). RECENT: (as Lighting Designer) *The Tender Land* (U of T Opera); *Ann* (Arkansas Repertory Theatre); *Figaro's Wedding* (Against the Grain Theatre); *A Horse and His Boy* (Shaw Festival); (as Associate Lighting Designer) *Come from Away* (Mirvish Productions) UPCOMING: *Ephemeral Artifacts* (Anandam Dancetheatre), *Ring of Fire* (Theatre Aquarius), *The Hobbit* (Adirondack Theatre Festival).



**JONAH SPUNGIN**<sup>†</sup>, Marquis d'Obigny (also Second Priest in *The Magic Flute*; Baritone; Ottawa, ON)  
COC CREDITS: John/Fantasma, *Fantasma* (2022); Soloist, *In Winter*; Marco, *Gianni Schicchi* (2021). RECENT: Marullo, *Rigoletto*; Mike Groom, *Everest*; King Melchior, *Amahl and the Night Visitors*; Paris, *Roméo et Juliette* (Calgary Opera); Eisenstein, *Die Fledermaus*; Gideon March, *Little Women* (Opera McGill); Baron Mirko Zeta, *The Merry Widow*; Captain Corcoran, *HMS Pinafore* (McGill Savoy Society); Ludovic Athenodorus, *Ghost Opera* (Calgary Opera, The Old Trout Puppet Workshop).



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

# THE MAGIC FLUTE

PRODUCTION ORIGINALLY MADE POSSIBLE BY  
THE CATHERINE AND MAXWELL MEIGHEN FOUNDATION

*Ambur Braid as the Queen of the Night in the COC's 2017 production*

# BY WOLFGANG AMADEUS MOZART

Opera in two acts. Libretto by Emanuel Schikaneder

Edited for the New Mozart Edition (Neue Mozart-Ausgabe) by Gernot Gruber and Alfred Orel, Used by arrangement with European American Music Distributors Company, Sole US and Canadian agent for Baerenreiter-Verlag, publisher and copyright owner.

First performance: Freihaus-Theater auf der Wieden, Vienna, 1791

COC production ♦ Last performed by the COC in 2017

May 6, 8, 11, 14, 17, 19, 21, 2022 ♦ Sung in German with English SURTITLES™

## THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Tamino

**Ilker Arcayürek<sup>D</sup>**

First Lady

**Jamie Groote<sup>+</sup>**

Second Lady

**Charlotte Siegel<sup>+</sup>**

Third Lady

**Lauren Segal<sup>^</sup>**

Papageno

**Gordon Bintner<sup>^</sup>**

Queen of the Night

**Caroline Wettergreen<sup>D</sup>**

Monostatos

**Michael Colvin<sup>^</sup>**

Pamina

**Anna-Sophie Neher<sup>^</sup>**

First Spirit

**Katie Lair<sup>\*</sup>**

**Emma Moreau<sup>\*</sup>** (May 19)

Second Spirit

**Samantha Weisdorf<sup>\*</sup>**

**Alice Malakhov<sup>\*</sup>** (May 19)

Third Spirit

**Derin Su Firat<sup>\*</sup>**

**Leo Kemeny-Wodlinger<sup>\*</sup>**

(May 19)

First Priest

**Asitha Tennekoon<sup>D</sup>**

Second Priest

**Jonah Spungin<sup>+</sup>**

Sarastro

**David Leigh**

First Armed Man

**Matthew Cairns<sup>+</sup>**

Second Armed Man

**Vartan Gabrielian<sup>+</sup>**

The Speaker

**Russell Braun**

Papagena

**Midori Marsh<sup>+</sup>**

Conductor

**Patrick Lange**

Director

**Diane Paulus**

Revival Director

**Anna Theodosakis**

Set & Costume Designer

**Myung Hee Cho**

Lighting Designer

**Scott Zielinski**

Associate Lighting Designer

**Sarah Mansikka**

Price Family Chorus Master

**Sandra Horst<sup>^</sup>**

Stage Manager

**Stephanie Marrs**

SURTITLES™ Producer

**John Sharpe**

SURTITLES™ Writer

**Gunta Dreifelds**

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

Matthew Cairns' performance is generously sponsored by Janet Stubbs

Jamie Groote's performance is generously sponsored by Patricia and Frank Mills

Midori Marsh's performance is generously sponsored by Marcia Lewis Brown

Charlotte Siegel's performance is generously sponsored by Joy Levine

Jonah Spungin's performance is generously sponsored by Catherine Fauquier

<sup>+</sup>Current member of the COC Ensemble Studio    <sup>D</sup>COC mainstage debut

<sup>^</sup>Graduate of the COC Ensemble Studio    <sup>\*</sup>Canadian Children's Opera Company member

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

Performance time is approximately two hours and 55 minutes, including one intermission.

**ACT I: 70 minutes**   **INTERMISSION 25 minutes**   **ACT II: 80 minutes**



# WHAT MAKES *The Magic Flute* SO SPECIAL?

## A FAMILY FAVOURITE

Since premiering in 1791, Mozart's fairytale opera has become one of the most performed operas, delighting audiences of all ages around the world. The comical characters in Emanuel Schikaneder's libretto paired with Mozart's folksong-like melodies

and Singspiel composition—incorporating sung and spoken parts in a style similar to a musical long before the art form's creation—makes it one of the most charming operatic works.

*Owen McCausland as Tamino and Kirsten MacKinnon as Pamina in the COC's 2017 production.*



## THE QUEEN OF THE NIGHT ARIA

One of the most famous arias in *The Magic Flute*—and all the operatic canon—is “Der Hölle Rache,” often referred to as the “Queen of the Night aria.” This aria covers two

octaves of the singer’s vocal range, and the soprano performing it requires the ability to produce remarkably high notes with clean precision and tone.

## FINDING YOUR WAY THROUGH THE WORLD

*The Magic Flute*’s popularity also lies in its timeless, universal themes of finding wisdom, truth, and love. With the power of a magical musical instrument, Tamino

sets off on his quest with his bird catcher friend Papageno, and they soon find out that nothing is quite as it seems.

## A CLASSIC FROM A LEGENDARY COMPOSER

*The Magic Flute* was created by Mozart with German libretto by Emanuel Schikaneder. Mozart capped off his prolific and tragically brief musical career with this final opera, which premiered just two months before his passing. Composing more than 600 works throughout the Classical period (roughly 1750-1820), Mozart’s finale speaks to the greater concerns of the period, in which composers were interested in

expanding the dramatic palette of music while simultaneously embracing simpler melodies that were written in evenly structured phrases, making them catchier and more memorable. This strategy would pay off for *Flute*, which celebrated its 100th performance just over a year after its premiere, and today stands as both Mozart’s most frequently performed opera and one of the most performed in the operatic canon.

## AN A-LIST CREATIVE TEAM

Premiering at the COC in 2011, this production of *Flute* was created by the team of Tony Award-winning Broadway director Diane Paulus with set and costume designer Myung Hee Cho. “We wanted to capture the fairy tale aspect,” Paulus said, “but also bring out the deeper meanings of enlightenment, ritual, Masonic architecture, and the structure and enigma that are

hidden inside.” As part of their approach, Paulus created a play-within-a-play structure, acted out on a charming stage within the stage. Combined with the intentionally low-tech creature designs, the creative team offers audiences the experience of stumbling upon the scenes whimsically played out in a garden.

# A FAIRYTALE OPERA ROOTED IN THE REAL WORLD

The plot of *Flute* concerns a noble prince, Tamino, who is ordered by the mysterious Queen of the Night to rescue a beautiful kidnapped princess, Pamina. With the aid of his comic sidekick—the bird catcher Papageno—and the help of a magic flute, Tamino sets off on an epic quest through the trials and tribulations of love. Mozart’s magical story continues his exploration of Enlightenment ideals of the era, which also influence his classic opera *Così fan*

*tutte* (which premiered just over a year before *Flute*). The emerging ideas of the Enlightenment period placed reason at the centre of human potential and are evidenced in the names of the temples Tamino must enter: Wisdom, Reason, and Nature. The composer’s own fascination with the rituals of Freemasonry weigh into the work, too, influenced by both Mozart and librettist Emanuel Schikaneder’s membership in the same Masonic lodge.

This production marks 70 years of *The Magic Flute* at the COC. See this opera’s many stagings throughout the years at **COC News**.

*Right: Claudia Cummings as the Queen of the Night and Costanza Cuccaro as Pamina in the COC’s 1982 production.*



## A CELEBRATED FAN FAVOURITE

This is our third staging of Diane Paulus’ *Flute* since its premiere in 2011, and it has received critical acclaim: reviewing its last appearance in 2017 for the *Toronto Star*, Catherine Kustanczy noted the production “uses an eye-catching combination of whimsical designs and clever blocking to create a frothy, fun atmosphere that makes the most of the piece’s fantastical elements.”

Speaking to the opera’s approachability, *Stage Door*’s Christopher Hoile said “with singing and acting of such a high level, this production should be a fine introduction for those new to opera and an excellent reminder of the playfulness of Mozart’s genius for those who already know the opera well.”



Owen McCausland as Tamino in the COC's 2017 production.



## A SHOWCASE OF EXCEPTIONAL OPERA TALENT

*Flute* features many current and former members of the COC Ensemble Studio, our innovative artist development program for emerging Canadian opera professionals. Starring as Princess Pamina, alumna soprano Anna-Sophie Neher returns alongside fellow alum bass-baritone Gordon Bintner as Papageno. Current Ensemble Studio artists Midori Marsh, Jamie Groote, Charlotte Siegel, Matthew Cairns, Jonah Spungin, and Vartan Gabrielian all sing

roles in the production as well, alongside established opera stars like Ilker Arcayürek, Caroline Wettergreen, and Russell Braun. They are led by German conductor Patrick Lange, who has a special relationship with the family classic: Lange made his debut in his current role of Music Director of the Hessisches Staatstheater Wiesbaden by developing the company's *The Magic Flute* for Children performance.



## DIRECTOR'S NOTES

In creating this production of *The Magic Flute*—one of the most beloved of all Mozart operas—the creative team has focused on what makes the story so engagingly theatrical for audiences of every generation. We have sought to explore the layers of comedy, fairytale, and myth that come together in live performance. The entire opera has been re-imagined as a play-within-a-play, a performance being created before our eyes by the members of a household and their guests, in celebration of the name day of the opera's heroine, Pamina. It is something out of the world of Shakespearean comedy, where the concepts of the theatre and the stage are presented for what they can reveal to us about our own real-world natures. Pamina and Tamino begin their journey to love and enlightenment as living and breathing actors treading the boards of an outdoor stage.

We have set the action in 1791, the year in which the opera was first performed, against the backdrop of the Enlightenment. The entire play-within-a-play is presented in the open space of a nobleman's garden, itself a place of enchantment and symbolic power during this historical period. As the drama unfolds, the actors leave the theatre behind and continue to enact their story in an elaborate labyrinth that covers the grounds of the estate. The theatricality of

their journey is enhanced by the mysteries of the outdoor world beneath the cover of night where they act out the rituals of the drama. All distinctions between fantasy and reality fade away as their pageant lasts through the night until dawn.

For Enlightenment thinkers, journeying through the architectural spaces created by a labyrinth held a metaphorical significance, as well as an aesthetic appeal. The opera references the rites and rituals of the Freemasons, the Enlightenment society in which Mozart and the librettist Emanuel Schikaneder were lodge brothers. In Masonry, a journey through a maze symbolized the passage from death to rebirth, as well as the cyclical progression from night to day. In our production, especially important is the journey of the heroine Pamina, whose admission to the Temple of Wisdom and participation in the trials by fire and water is essential to the outcome, for only in the union of the male and female do the characters successfully pass through the trials. In this complex world of imagination, we hope *The Magic Flute* will become a new living experience for every member of our audience as well.

~ *Diane Paulus*

(from the COC's 2011 house program)



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**Emerging  
Artists**

# SYNOPSIS

## ACT I

Prince Tamino is pursued by a serpent. He collapses and is saved by Three Ladies who slay the serpent and leave to tell their queen of his arrival in their land. Tamino revives as Papageno, a bird catcher, enters. When Papageno claims responsibility for slaying the serpent, the Three Ladies reappear and padlock his mouth as punishment for lying. They give Tamino a portrait of a young woman, with whom Tamino falls immediately in love. She is Pamina, the Queen of the Night's daughter, and captive of Sarastro. The Queen herself appears and tells Tamino that if he rescues her daughter, Pamina will be his forever. The Three Ladies remove Papageno's padlock, giving him a set of magic chimes with instructions to accompany Tamino. The Ladies give Tamino

a magic flute which will protect him from danger. Three Spirits guide Tamino and Papageno on their journey.

In Sarastro's palace Pamina is pursued by the lustful slave Monostatos. Papageno saves her and tells Pamina that her mother has sent a handsome prince to rescue her, one who is already in love with her. Pamina is overjoyed and together they reflect on the importance of love.

The Three Spirits bring Tamino to the Temples of Wisdom, Reason, and Nature. The Speaker enters from the Temple of Wisdom and informs him that the Queen of the Night is the villain, not Sarastro, as he will understand when he enters the temple. He leaves in search of Papageno, who, with



the help of his magic chimes, saves Pamina once more from Monostatos. Sarastro enters and tells Pamina he cannot let her return to her mother. Tamino is brought in and he and Pamina joyfully meet at last. Tamino and Papageno prepare to be tested for admittance to the brotherhood.

## INTERMISSION

### ACT II

Near the temple, Sarastro leads a prayer to Isis and Osiris, to assist Pamina and Tamino.

Tamino and Papageno begin the first test, during which they must remain silent. The Three Ladies try to tempt them to talk, only succeeding with Papageno.

Pamina is saved from Monostatos with the appearance of the Queen of the Night who demands that her daughter kill Sarastro. Alone, she is once again accosted by Monostatos, but Sarastro enters and chases the slave away. Sarastro comforts Pamina, telling her that love, not vengeance, lives in the walls of the Temple.

In the Temple a hooded crone appears to Papageno, claiming that she is his sweetheart. She disappears and the Three Spirits appear, returning the magic flute and

chimes to Tamino and Papageno. Pamina enters but Tamino will not speak to her, leaving her heartbroken.

In the inner sanctum of the temple, Sarastro calls for Tamino and Pamina to be brought forth. Tamino has two more trials to go, the most dangerous ones.

The old crone reappears to Papageno. He tells her he'd rather have her than nothing. She removes her disguise, revealing a beautiful young woman. She's immediately whisked away, as Papageno is still unworthy of her.

Pamina is prevented from taking her life by the Three Spirits and is reunited joyfully with Tamino, in time to take his last two trials with him, those of fire and water. They emerge triumphant, earning admission to the order as initiates.

The Three Spirits prevent Papageno from taking his own life, reminding him to play his chimes. Papageno appears and the two lovers are together at last.

The Queen of the Night attempts to seize power from Sarastro but is defeated. All celebrate the triumph of Tamino and Pamina.

**SYNOPSIS IN A MINUTE:** Prince Tamino is on a quest—with the help of Papageno, a birdcatcher—to rescue the beautiful Pamina, daughter of the Queen of the Night. When the Queen turns out to be the real villain of the piece, Tamino and Pamina instead choose to take the trials necessary to enter the temple of Sarastro. With the help of a magic flute, Tamino and Pamina triumph and find love with each other. There's even a sweetheart for Papageno, for a perfect happy ending!

*Left: Ilker Arcayürek (Tamino), Gordon Bintner (Papageno) and Anna Theodosakis (director, back to camera) in rehearsal.*



# CANADIAN OPERA COMPANY ORCHESTRA

## VIOLIN I

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

## VIOLIN II

Paul Zevenhuizen, *Principal*  
Csaba Koczó, *Assistant Principal*  
James Aylesworth  
Terri Croft  
Elizabeth Johnston  
Clara Lee  
Aya Miyagawa  
Louise Tardif  
Joanna Zabrowarna

## VIOLA

Keith Hamm, *Principal* (leave of absence)  
Steven Dann, *Acting Principal\**  
Joshua Greenlaw, *Assistant Principal*  
Carolyn Blackwell  
Catherine Gray  
Sheila Jaffé  
Yosef Tamir

## CELLO

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

## BASS

Tony Flynt, *Principal*  
Robert Speer, *Assistant Principal*  
Travis Harrison\*

## FLUTE

Douglas Stewart, *Principal*  
Shelley Brown

## PICCOLO

Shelley Brown

## OBOE

Mark Rogers, *Principal*  
Lelsey Young

## CLARINET

Dominic Desautels, *Principal*  
Colleen Cook

## BASSET HORN

Dominic Desautels  
Colleen Cook

## BASSOON

Eric Hall, *Principal*  
Lisa Chisholm

## HORN

Scott Wevers, *Principal*  
Gary Pattison

## TRUMPET

Robert Weymouth, *Principal*  
Luise Heyerhoff\*

## TROMBONE

Charles Benaroya, *Principal* (leave of absence)  
Robert Conquer, *Acting Principal\**  
Ian Cowie

## BASS TROMBONE

Herbert Poole

## TIMPANI

Nicholas Stoup, *Principal*

## KEYBOARD GLOCKENSPIEL

Stéphane Mayer\*

.....

## MUSIC LIBRARIAN & STAGE LIBRARIAN

Wayne Vogan

## ASSISTANT MUSIC LIBRARIAN

Ondrej Golias

## PERSONNEL MANAGER

Ian Cowie

\*extra musician

# CANADIAN OPERA COMPANY CHORUS

## SOPRANOS

Lindsay Barrett  
Stacie Carmona  
Margaret Evans  
Virginia Hatfield  
Alexandra Lennox  
Ingrid Martin  
Eve Rachel McLeod  
Jennifer Robinson  
Teresa van der Hoeven  
Ilana Zarankin

## MEZZO-SOPRANOS

Susan Black  
Sandra Boyes  
Wendy Hatala Foley  
Erica Iris Huang  
Lillian Kilianski  
Kathryn Knapp  
Karen Olinsky  
Megan Quick  
Lisa Spain  
Cindy Won

## TENORS

Vanya Abrahams  
Stephen Bell  
Marcel d'Entremont  
Stephen Erickson  
Jason Lamont  
James Leatch  
Stephen McClare  
Derrick Paul Miller  
Ross Mortimer  
Eric Olsen

## BARITONES/BASSES

Grant Allert  
Sung Chung  
Jesse Clark  
Bruno Cormier  
Jason Nedecky  
Michael Sproule  
Michael Uloth  
Peter Wiens  
Gene Wu  
Michael York

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**MUSIC STAFF**

Anne Larlee<sup>^</sup> (*Head Coach*)  
 Stéphane Mayer<sup>^</sup>  
 Hyejin Kwon<sup>^</sup> (*Chorus Music*)  
 Vladimir Soloviev<sup>†</sup> (*Ensemble Studio Coach*)

**GERMAN LANGUAGE COACH**

Adreana Braun

**ASSISTANT CONDUCTOR**

Samuel Tam<sup>^</sup>

**ASSISTANT DIRECTOR**

Mario Pacheco<sup>‡</sup>

**ASSISTANT STAGE MANAGERS**

Kate Porter  
 Michael Barrs

**ASSISTANT LIGHTING DESIGNER**

Julian Iacob

**UNDERSTUDIES**

*First Lady*  
*Second Lady*  
*Third Lady*  
*Papageno*  
*First Spirit*  
*Second Spirit*  
*Third Spirit*  
*Sarastro*  
*First Armed Man*  
*Second Armed Man*  
*Papagena*

Lindsay Barrett  
 Eve Rachel McLeod  
 Erica Iris Huang  
 Alex Halliday<sup>†</sup>  
 Emma Moreau<sup>\*</sup>  
 Alice Malakhov<sup>\*</sup>  
 Leo Kemeny-Wodlinger<sup>\*</sup>  
 Giles Tomkins  
 Adam Luther<sup>^</sup>  
 Michael Uloth<sup>^</sup>  
 Virginia Hatfield<sup>^</sup>

**DANCER**

Emilio Colalillo

<sup>‡</sup>COC mainstage debut    <sup>†</sup>Current member of the COC Ensemble Studio

<sup>^</sup>Graduate of the COC Ensemble Studio    <sup>\*</sup>CCOC member



*Anna-Sophie Neher (Pamina) in rehearsal*

## CANADIAN CHILDREN'S OPERA COMPANY

Katherine Semcesen, *Executive Director*

Teri Dunn, *Music Director*

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

# BIOGRAPHIES

▷ COC mainstage debut

† Current member of the COC Ensemble Studio

^ Graduate of COC Ensemble Studio



**ILKER ARCAÜREK**<sup>▷</sup>, Tamino (Tenor; Zurich, Switzerland)  
COC DEBUT. RECENT: Beethoven's *Ninth Symphony* (Vienna Radio Symphony Orchestra); Liszt's *Faust Symphony* (Bavarian Radio Symphony Orchestra); Mozart's *Requiem*; Dvořák's *Requiem* (Antwerp Symphony Orchestra); Bach's *St Matthew Passion* (Palau de la Música Catalana); Schubert recital (San Francisco Performances). UPCOMING: Pater Ecstasticus/Ariel, Scenes from Goethe's *Faust* (Opera Vlaanderen); *Die Schöpfung* (WDR Symphony Orchestra Cologne); Verdi's *Requiem* (Antwerp Symphony Orchestra); Beethoven's *Missa Solemnis* (Orchestre des Champs-Élysées)



**GORDON BINTNER**<sup>^</sup>, Papageno (Bass-baritone; Regina, SK)  
SELECT COC CREDITS: Soloist, *Eugene Onegin* (2018); Belcore, *The Elixir of Love* (2017); Count Almaviva, *The Marriage of Figaro* (Ensemble Studio Performance, 2016). RECENT: Junior, *A Quiet Place* (Opéra national de Paris); Don Alfonso, *Così fan tutte*; Escamillo, *Carmen*; Solo Recital; Don Polidoro, *The Italian Girl in London*; Uberto, *La serva padrona*; Albert, *Werther* (Oper Frankfurt). UPCOMING: Guglielmo, *Così fan tutte* (Royal Opera House)



**RUSSELL BRAUN**, Speaker (Baritone; Georgetown, ON)  
SELECT COC CREDITS: Soloist, *In Concert* (2021); Peter, *Hansel & Gretel* (2020); Don Alfonso, *Così fan tutte* (2019); Louis Riel, *Louis Riel* (2017); Count, *The Marriage of Figaro* (2016); Ford, *Falstaff* (2014). RECENT: Sam, *A Quiet Place* (Paris Opera); Joseph, Berlioz's *The Childhood of Christ* (Orchestre symphonique de Montréal); L'Uomo, *Senza sangue* (Bayerischer Rundfunk); Pentheus, *The Bassarids* (Salzburg Festival); Alfred III, *The Visit* (Theater an der Wien); Louis Riel, *Louis Riel* (National Arts Centre).



**MATTHEW CAIRNS**<sup>†</sup>, First Armed Man (also Alfredo understudy in *La Traviata*; Tenor; St. Catharines, ON)  
SELECT COC CREDITS: Emile, *Fantasma* (2022); Soloist, *In Winter* (2021); Witch, *Hansel & Gretel* (COC Opera for Young Audiences [OYA]); Gamekeeper, *Rusalka*; Prince of Persia, *Turandot* (2019). RECENT: Liberto, *The Coronation of Poppea* (Opera Theatre of St. Louis); Count Belfiore, *La Finta Giardiniera*; Sam Kaplan, *Street Scene*; John P. Wintergreen, *Of Thee I Sing*; Sam Sharkey/German Lumberjack, *Paul Bunyan* (UofT Opera); Detlef, *The Student Prince* (Chautauqua Institute Voice Program).



**MYUNG HEE CHO** (Set & Costume Designer; New York, NY/Los Angeles, CA, USA)  
COC CREDITS: *The Magic Flute* (2017, 2011). RECENT: (as Set and Costume Designer) *The Thieving Magpie*; *Golden Fairytale Fanfare*; *In The Body of the World*; *Sheep Dog*; (as Costume Designer) *The Marriage of Figaro*; (as Set Designer) *The Trojan Women*; *Trans Scripts*; *Aubergine*; *Black Super Hero Magic Mama*; *The Untranslatable Secrets of Nikki Corona...* UPCOMING: *For Colored Girls Who Have Considered Suicide / When the Rainbow is Enuf* (Booth Theater, Broadway); *Richard III*, *As You Like It* (Delacorte Theater/The Public).  
ADDITIONAL CREDITS: Professor of Stage Design at UCLA



**MICHAEL COLVIN**<sup>^</sup>, Monostatos (Tenor; Toronto, ON)  
SELECT COC CREDITS: The Witch, *Hansel & Gretel* (2020); Monostatos, *The Magic Flute*; Thomas Scott, *Louis Riel* (2017); Basilio, *The Marriage of Figaro* (2016); Dr. Caius, *Falstaff* (2014). RECENT: Basilio, *The Marriage of Figaro* (Opéra national de Paris [ONP]); Monostatos, *The Magic Flute* (Royal Opera House); Laïos, *Oedipe* (Salzburger Festspiele); Duke of Cornwall, *Lear* (ONP, Fondazione del Teatro del Maggio Musicale); Bob Boles, *Peter Grimes* (Enescu Festival, Opéra Monte Carlo, English National Opera); Herod, *Salome* (English National Opera).  
UPCOMING: ONP; Teatro Real Madrid; Teatro alla Scala



**VARTAN GABRIELIAN**<sup>†</sup>, Second Armed Man (also Dr. Grenvil in *La Traviata*; Bass-baritone; Toronto, ON)  
SELECT COC CREDITS: Soloist, *In Winter*; Soloist, Mozart's *Requiem*; Betto, *Gianni Schicchi* (2021); Sergeant, *The Barber of Seville* (2020); Hunter, *Rusalka*; Mandarin, *Turandot* (2019). RECENT: Yama, God of Death, *Sāvitrī* (Against the Grain Theatre); Colline, *La Bohème* (Orchestra St. Peter by the Sea); Leporello/Commendatore, *Don Giovanni* (Opera Philadelphia).  
UPCOMING: Figaro, *The Marriage of Figaro*; Seneca, *The Coronation of Poppea* (Trentino Festival)



**JAMIE GROOTE**<sup>†</sup>, First Lady (also Flora Bervoix in *La Traviata*; Soprano; Etobicoke, ON)  
 SELECT COC CREDITS: Léa, *Fantasma* (2022); Soloist, *In Winter*; La Ciesca, *Gianni Schicchi* (2021); Second Wood Nymph, *Rusalka* (2019); Hansel, *Hansel & Gretel* (COC Opera for Young Audiences, 2020). RECENT: Page, *Rigoletto* (Opera Theatre of St. Louis); Donna Elvira, *Don Giovanni* (UofT Opera); Composer, *Ariadne auf Naxos*; Fox, *The Cunning Little Vixen* (WLU Opera)



**SANDRA HORST**<sup>^</sup>, Price Family Chorus Master (Toronto, ON)  
 SELECT COC CREDITS: *In Winter*, Mozart's *Requiem* (2021); *The Barber of Seville* (2020); *Rusalka*, *Turandot*, *Otello*, *La Bohème*, *Così fan tutte*, *Elektra* (2019); *Hadrian*, *Eugene Onegin* (2018). RECENT: (as conductor) *Mansfield Park*, *The Marriage of Figaro*, *A Little Nacht Music*, *Escape Room* (UofT Opera). UPCOMING: *The Tender Land*, *Disobedience* (UofT Opera)  
 ADDITIONAL CREDITS: Director of Musical Studies at UofT Opera



**PATRICK LANGE** (Conductor; Wiesbaden, Germany)  
 COC CREDITS: *Arabella* (2017); *Madama Butterfly* (2014). RECENT: *Elektra*, *Der Ring des Nibelungen*, *Lady Macbeth of Mtsensk*, *Die Meistersinger von Nürnberg*, *Tannhäuser*, *Der Rosenkavalier*, *Salome*, *The Flying Dutchman* (Staatstheater Wiesbaden); *Tosca*, *Ariadne auf Naxos*, *Arabella* (Wiener Staatsoper); *Jenůfa* (Royal Concertgebouw); *Das Rheingold* (Bayerische Staatsoper); *Hansel & Gretel* (Nationaltheater Weimar, Bayerische Staatsoper); *The Magic Flute* (Semperoper Dresden). UPCOMING: *The Magic Flute* (Dutch National Opera Academy); *The Flying Dutchman* (Deutsche Oper am Rhein); *The Sleeping Beauty* (Wiener Staatsoper); *L'enfant et les sortilèges* (Opéra national de Paris)

Midori Marsh (Papagena) and dancer Emilio Colalillo (Crocodile) in rehearsal







**DAVID LEIGH**, Sarastro (Bass; New York, NY, USA)

COC CREDITS: *In Winter*, Mozart's *Requiem* (2019); *Turbo*, *Hadrian* (2018). RECENT CREDITS: Sarastro, *The Magic Flute* (Opéra National de Lorraine); Soloist, Mozart's *Requiem* (Dallas Symphony Orchestra); Snow Queen/Reindeer/Clock, *The Snow Queen* (Opéra national du Rhin); Prince Gremin, *Eugene Onegin* (Seattle Opera). UPCOMING CREDITS: King Marke, *Tristan und Isolde* (Santa Fe Opera)



**STEPHANIE MARRS**, Stage Manager (Toronto, ON)

COC CREDITS: *In Winter*, Mozart's *Requiem*, and *In Concert* (2021); *The Barber of Seville* (2020); *Elektra* (2019), *Hadrian*, *Anna Bolena*, *The Abduction from the Seraglio* (2018); *The Magic Flute*, *Louis Riel* (2017); *Ariodante*, *Carmen* (2016); *La Traviata* (2015); *Madama Butterfly* (2003, 2009, 2014); *Hercules*, *La Bohème* (2013). RECENT: *Musik für das Ende* (Soundstreams); *Louis Riel* (National Arts Centre, Opéra de Québec [OdQ]); *The Magic Flute* [OdQ]



**MIDORI MARSH**<sup>†</sup>, Papagena (also Annina in *La Traviata*; Soprano; Cleveland, OH, USA)

COC CREDITS: Ivy, *Fantasma* (2022); Soloist, *In Winter*; Soloist, Mozart's *Requiem*; Nella, *Gianni Schicchi* (2021). RECENT: Mary Crawford, *Mansfield Park*; Susanna, *The Marriage of Figaro*; Cecilia Corfield, *Maid & Master: The Massey Opera*; Arminda, *La finta giardiniera*; Rose Murrant, *Street Scene* (UofT Opera); Sarah Thorpe, *No One's Safe*; Johan's Mother, *Silent Light* (Banff Centre); Frasquita, *Carmen* (Waterloo Symphony); Annina, *La Traviata* (Cambridge Symphony Orchestra); Zerlina, *Don Giovanni* (Portland Summer Opera Workshop).



**ANNA-SOPHIE NEHER**<sup>^</sup>, Pamina (Soprano; Gatineau, QC)

COC CREDITS: The Sandman/The Dew Fairy, *Hansel & Gretel*; Gretel, *Hansel & Gretel* (Opera for Young Audiences) (2020); First Wood Nymph, *Rusalka*; Clorinda, *WOW Factor: A Cinderella Story* (Opera for Young Audiences, 2019); Lavia, *Hadrian* (2018). RECENT: Antigone, *Œdipe* (Opéra national de Paris); Soloist, Bernard Labadie and Beethoven's *Mass in C* (Orchestre symphonique de Québec); Soprano soloist, *Sea Symphony* (Orchestre Symphonique de Trois-Rivières); Barbarina, *The Marriage of Figaro* (National Arts Centre); Adele, *Die Fledermaus* (Opera McGill).



**MARIO PACHECO**<sup>o</sup>, Assistant Director (Toronto, ON)

COC DEBUT. RECENT: *The Barber of Seville*, *The Tender Land* (UofT Opera). UPCOMING: *The Falling and the Rising*, *The Magic Flute*, *Ariadne auf Naxos*, *Tosca*, *The Sound of Music* (Arizona Opera).



**DIANE PAULUS** (Original Director; New York City, NY, USA)

COC CREDITS: *The Magic Flute* (2017, 2011). RECENT: *Jagged Little Pill*, *Waitress*, *Pippin*, *Porgy and Bess*, *Hair* (Broadway); *Crossing* (American Repertory Theater [A.R.T.], Brooklyn Academy of Music [BAM]); *The Marriage of Figaro*, *Così fan tutte*, *Don Giovanni*, *The Turn of the Screw*, *The Monteverdi Cycle* (Chicago Opera Theater); *L'Orfeo* (BAM). UPCOMING: *1776* (A.R.T., Broadway), *Jagged Little Pill* (National Tour, West End). ADDITIONAL CREDITS: Terrie and Bradley Bloom Artistic Director, American Repertory Theater at Harvard University.



**LAUREN SEGAL**<sup>^</sup>, Third Lady (Mezzo-soprano; Toronto, ON)

COC CREDITS: Third Wood Nymph, *Rusalka*; Third Maid, *Elektra* (2019); Third Lady, *The Magic Flute* (2017, 2011); Flora Bervoix, *La Traviata* (2015); Meg Page, *Falstaff* (2014); Nicklausse/Muse, *The Tales of Hoffmann* (2012). RECENT: Soloist, *Child of Our Time* (Chorus Niagara); Handel's *Messiah* (Brott Festival) Maddalena, *Rigoletto*; Olga, *Eugene Onegin* (Calgary Opera); Soloist, Haydn's *Theresienmesse* (Grant Park Music Festival); Beethoven's *Ninth Symphony* (Toronto Symphony Orchestra); Charlotte, *Werther* (Manitoba Opera).



**CHARLOTTE SIEGEL**<sup>†</sup>, Second Lady (Soprano; Toronto, ON)

COC CREDITS: Manon, *Fantasma* (2022); Soloist, *In Winter* (2021). RECENT: Soloist, Beethoven's *Ninth Symphony* (Koerner Hall); Soloist, *40 Days of Opera* (Pacific Opera Victoria); Rose Murrant, *Street Scene*; Elle, *Knoxville: Summer of 1915*; Nancy, *Albert Herring*; Mother Marie, *Dialogues des Carmélites* (Opera McGill); Micaëla, *Carmen* (Summer Opera Lyric Theatre). UPCOMING: Soloist, *Whispers* (Concours international d'orgue du Canada). ADDITIONAL CREDITS: Former Civic Engagement Quartet Young Artist (Pacific Opera Victoria)

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**JONAH SPUNGIN**<sup>†</sup>, Second Priest (also Marquis d'Obigny in *La Traviata*; Baritone; Ottawa, ON)  
COC CREDITS: John/Fantasma, *Fantasma* (2022); Soloist, *In Winter*; Marco, *Gianni Schicchi* (2021). RECENT: Marullo, *Rigoletto*; Mike Groom, *Everest*; King Melchior, *Amahl and the Night Visitors*; Paris, *Roméo et Juliette* (Calgary Opera); Eisenstein, *Die Fledermaus*; Gideon March, *Little Women* (Opera McGill); Baron Mirko Zeta, *The Merry Widow*; Captain Corcoran, *HMS Pinafore* (McGill Savoy Society); Ludovic Athenodorus, *Ghost Opera* (Calgary Opera, The Old Trout Puppet Workshop).



**SAMUEL TAM**<sup>^</sup>, Assistant Conductor (Toronto, ON)  
COC CREDITS: (as Assistant Conductor) *The Tales of Hoffmann* (2012); *Death in Venice* (2010); *Rusalka* (2009); (as Backstage Conductor) *Aida*; *Idomeneo* (2010). RECENT: Assistant Conductor for Royal Conservatory of Music, Glenn Gould School Opera: *The Magic Flute* (2019), *Die Fledermaus* (2018), *La Belle Hélène* (2015), *The Cunning Little Vixen* (2014). UPCOMING: Conductor of Rose Orchestra Brampton, 2022/2023 season at Rose Theatre Brampton



**ASITHA TENNEKOORN**<sup>®</sup>, First Priest (Tenor; Dehiwala, Sri Lanka)  
RECENT: Ferrando, *Così fan tutte* (Edmonton Opera); Knave of Hearts, *The Garden of Alice* (Pacific Opera Victoria); Paul, *Rocking Horse Winner* (Tapestry Opera, Scottish Opera); Peyton, *Shanawdithit* (Tapestry Opera, Opera on the Avalon); Luis Griffith, *Champion* (Opéra de Montréal); Guovžža, *Two Odysseys: Pimootewin/Gállábártnit* (Soundstreams). UPCOMING: Bénédict, *Béatrice et Bénédict* (Opera Kelowna); Boy Angel, *Angel's Bone* (re:Naissance Opera, Loose Tea Music Theatre, Sound The Alarm Music/Theatre, Array Music)



**ANNA THEODOSAKIS**, Revival Director (Vancouver, BC)  
SELECT COC CREDITS: (as Director) *WOW Factor: A Cinderella Story* (Opera for Young Audiences, 2018); (as Assistant Director) *Gianni Schicchi* (2021); *La Bohème* (2019); *The Nightingale & Other Short Fables* (2018); *Arabella* (2017). RECENT: (as Director) *The Elixir of Love* (Western University); *Love Songs* (University of Ottawa); *Così fan tutte* (Brott Opera); (as Choreographer) *The Tender Land* (University of Toronto Opera). UPCOMING: *Carmen* (Saskatoon Opera)



**CAROLINE WETTERGREEN**<sup>®</sup>, Queen of the Night (Soprano; Oslo, Norway)  
COC DEBUT. RECENT: Gilda, *Rigoletto* (Norwegian Opera & Ballet); Queen of the Night, *The Magic Flute* (Staatsoper Unter den Linden, Glyndebourne Opera Festival, BBC Proms); Nightingale, *Die Vögel*; Princess, *The Snow Queen* (Bayerische Staatsoper). UPCOMING: Queen of the Night, *The Magic Flute* (Opéra national de Paris, Sydney Opera House); Zerbinetta, *Ariadne auf Naxos* (Wiener Staatsoper); Blonde, *The Abduction from the Seraglio* (Bayerische Staatsoper)



**SCOTT ZIELINSKI**, Lighting Designer (New York City, NY, USA)  
COC CREDITS: *The Magic Flute* (2017, 2011). RECENT: *Red Waters* (Opéra de Rennes); *Singulis et Simul* (Le Grand Gardon Blanc); *Mes frères* (Théâtre National de Bretagne); *Le roi Arthur* (Bard SummerScape); *1000 Stages* (National Theater of Taiwan). UPCOMING: *Oklahoma!* (Young Vic Theatre); *La Ronde* (National Theatre, Prague)



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We are thrilled to announce that the Free Concert Series will be returning to the Richard Bradshaw Amphitheatre for the upcoming 2022/2023 season. A performing arts staple in Toronto, the Free Concert Series will once again create accessible opportunities to hear exceptional performances from some of the best creators in music and dance.

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**The COC's Community Partnerships & Programs team is excited to offer a number of creative programs that connect children, youth, and young adults with meaningful experiential learning and professional development opportunities this summer.**

## COC SUMMER OPERA CAMPS

Summer Opera Camps invite young creatives entering grades one through 12 to learn about singing, composition, drama, and set design, through the making of an original opera. Our one-week programs culminate in a final showcase held on the last day for family and friends. No previous experience with opera is required to participate.

[LEARN MORE AND REGISTER](#)

## COC SUMMER OPERA INTENSIVE

Brand new for August 2022, the COC is excited to introduce the Summer Opera Intensive. This one-week program is designed to provide a framework for advanced artists who are interested in exploring a professional singing career.

The goal of the COC Summer Opera Intensive is to seek and support emerging Canadian talent by providing artists with a barrier-free opportunity to learn about the multi-faceted career of professional singing. Successful candidates must audition via video-recording in order to apply. This program will be tuition-free for the 10 selected participants.

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## GET TO KNOW THE CANADIAN OPERA COMPANY THEATRE

Get to know the Canadian Opera Company Theatre (COCT), part of a set of interconnected buildings at the Joey and Toby Tanenbaum Opera Centre that houses our administrative offices, rehearsal facilities, and many elements of our production and creative work, including wig and costume shops, and the props department. During the pandemic shutdown, we took the opportunity to refurbish our exterior signage and are now re-activating the COCT as a venue for bold and boundary-breaking work.

This is part of our commitment to opera of all scales, a key element in General Director Perryn Leech's plans for the creative revitalization at the COC. The COCT space is unique in downtown Toronto—it regularly houses two full-sized opera sets during rehearsals—and is characterized by flexibility that can accommodate a wide variety of production needs.

What this means is we now have a dedicated theatrical space for the presentation of works situated beyond, but in complement to, our core season programming. We are excited about sharing work here that is often new, contemporary, and original, and which opens up space for new voices, those unheard or traditionally underrepresented in the opera canon. We re-opened the space with our recent world premiere production of *Fantasma* by Ian Cusson and Colleen Murphy. In June, we're thrilled to be presenting *The Queen in Me*. Please read the next page for all the information!

All of us at the COC are overjoyed to be back at work doing what we love: creating live opera that showcases the incredible artistic talent in this community and connects audiences to art.

# THE QUEEN IN ME

CREATED AND PERFORMED BY  
**TEIYA KASAHARA**

笠原 貞野

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TICKETS



Our second production at the newly revitalized COCT is a new co-production by the Canadian Opera Company, Amplified Opera, Nightwood Theatre, and Theatre Gargantua.

Featuring music from *La Bohème*, *Lucia di Lammermoor*, *Macbeth*, *Madama Butterfly*, *Manon Lescaut*, *Rigoletto*, *Salome*, and *The Magic Flute*, *The Queen In Me* is an exuberant show by interdisciplinary artist TEIYA KASAHARA 笠原 貞野 (they/them).

It explores the many ways that race, gender, and sexuality are policed in the opera industry, combining comedy, drama, and plenty of opera.

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# ADMINISTRATION AND STAFF

**PERRYN LEECH**  
General Director

CHRISTIE DARVILLE  
Deputy General Director  
Executive Director, Philanthropy & Audiences

JOHANNES DEBUS  
Music Director

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## EXECUTIVE OFFICE

*Executive Assistant to the  
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Marguerite Schabas

*Associate Director,  
Technical Operations*  
Melynda Jurgenson (on leave)

*Interim Associate Technical Director*  
Jake Gow

*Head Scenic Artist*  
Richard Gordon  
Nina Hartt

*Rehearsal Head Technician*  
Scott Kitcher

## ARTISTIC PLANNING

*Director, Artistic Planning*  
Roberto Mauro

*Manager, Digital Production*  
Taylor Long

*Assistant Production Manager*  
Murphy Diggon

*Properties Supervisor*  
Wulf Higgins

*Contracts Manager*  
Karen Olinyk

*Assistant Technical Directors*  
Angel Everett, Nida Haroon

*Properties Shop*  
Katie Horrill  
Sophie Moynan

*Company Manager*  
Olwyn Lewis

*Head Electrician*  
Joe Nalepka

*Head of Costumes*  
Sandra Corazza

*Price Family Chorus Master*  
Sandra Horst

*Assistant Electricians*  
Douglas Claus  
Josh McGill

*Costume Coordinators*  
Chloe Anderson  
Natassia Brunato

*Assistant to the Music Director*  
Derek Bate

*Head of Sound*  
Bob Shindle

*Costume Assistants*  
Gwyneth Whalen-Hughes  
Erica Theriault

*Scheduling Manager*  
Kathryn Garnett

*Assistant Sound*  
Craig Kadoke

*Cutter*  
Tracey Glas

*Artistic Planning Coordinator*  
Tiffany Lam

*Head Carpenter*  
Paul Watkinson

*Head of Wardrobe*  
Nancy Hawkins

*Interim Scheduling Assistant*  
Lesley Abarquez

*Assistant Carpenter*  
David Middleton

*Assistant Head of Wardrobe*  
Leslie Brown

*Production Assistants*  
Lindsay McDonald  
Yvonne Morris

*Head Flyperson*  
Jason Kewell

*First Hand*  
Janelle Hince

*Orchestra Personnel Manager*  
Ian Cowie

*Head of Properties*  
Simon Evans

*Stitchers*  
Victoria Bruer  
Alison Conway

*Music Librarian*  
Wayne Vogan

*Head of Front of House*  
Aiden Nagle

*Additional Costumes by*  
Felsen Tailors  
Kaz Maxine  
Industry Costumes  
Marjory Fielding

*Assistant Music Librarian*  
Ondrej Golias

*Core Crew*  
Doug Closs  
Gregg Feor  
Terry Hurley  
Paul Otis

*Wig & Make-up Supervisor*  
Sharon Ryman

## PRODUCTION

*Technical Director*  
Mike Ledermueller

*Scene Shop Coordinator*  
Amy Cummings

*Head of Wig & Make-up Crew*  
Cori Ferguson

*Production Manager*  
Michael Freeman

*Head Scene Shop Carpenter*  
David Retzleff

*SURTITLES™ Writer*  
Gunta Dreifelds

*Lighting Supervisor*  
Daniele Guevara

*Assistant Scene Shop Carpenter*  
Andrew Walker

*SURTITLES™ Assistants*  
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*Amina Edris (Violetta in La Traviata) at a costume fitting*



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## **GOVERNMENT SUPPORT**

The Canadian Opera Company gratefully acknowledges the generous support through operating grants from these government agencies and departments:

### **OPERATING SUPPORT**



Canada Council  
for the Arts

Conseil des arts  
du Canada



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
an Ontario government agency  
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### **ENSEMBLE STUDIO AND ENDOWMENT SUPPORT**



### **SPECIAL PROJECT FUNDING**

For many programs and special initiatives undertaken each year by the Canadian Opera Company, we gratefully acknowledge project funding from:

Employment and Social Development Canada

Canada Council for the Arts

### **PHOTO & IMAGE CREDITS**

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# PATRON INFORMATION AND POLICIES

**Masks are mandatory for all patrons unless actively eating or drinking.**

## **COAT AND PARCEL CHECK**

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

## **NOISE ETIQUETTE**

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

## **ELECTRONIC DEVICES**

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

## **CAMERAS/RECORDING DEVICES**

Please feel free to take selfies and videos at the opera house — it's a breathtaking space — and share on social by tagging us (@canadianopera) and using our show hashtags (#COCTraviata, #COCFlute). 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 intermission). 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. Other than bottled water, food and beverages are not permitted in the auditorium.

## **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 all 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](mailto: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](https://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 20 to 2,000 people and full catering services. For further details visit [fourseasonscentre.ca](https://fourseasonscentre.ca) or 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](https://coc.ca)

BY PHONE:

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

Monday to Friday – 10 a.m. to 6 p.m.

Saturday – 10 a.m. to 4 p.m.

Sunday (performance days only) – 10 a.m. to 2 p.m.

IN PERSON:

Four Seasons Centre Box Office  
145 Queen St. W.

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

Saturday: 11 a.m. to 6 p.m.

Sunday (performance days only): 11 a.m. to 3 p.m.

Hours are extended to the end of the first intermission on performance days.

EMAIL INQUIRIES: [tickets@coc.ca](mailto: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](mailto: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. Other than bottled water, food and beverages are not permitted in the auditorium.



The COC thanks our membership community  
for their passion and commitment.

The vital support provided by our Golden Circle,  
President's Council, Friends of the COC, and  
Vox members has allowed us to continue to share  
the power of music, and has brought us  
to this joyous moment of return.

*Thank you,  
we applaud you!*



*A scene from the  
COC's The Abduction  
from the Seraglio  
(2018).*