



TURANDOT RUSALKA

PROGRAM
FALL 2019

#COCTurandot
#COCRusalka

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FOR THE PERFORMING ARTS



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Front cover: A detail of the Four Seasons Centre for the Performing Arts

A PART OF OUR COC STORY

OPERA IS A **LIVING** ART FORM

We embrace the classic, the contemporary, and everything in between. The COC has proudly commissioned seven operas — most recently, Rufus Wainwright and Daniel MacIvor's *Hadrian*, “a gay love story for our times” (*The New York Times*), which had its world premiere here in fall 2018, and a future season will see the premiere of *The Old Fools* by celebrated Montreal-based composer Ana Sokolović and British librettist Paul Bentley.

A PURPOSE-BUILT OPERA HOUSE WITH THE **BEST** ACOUSTICS — AND BEES

In 2006, we opened the space you're in now. The Four Seasons Centre for the Performing Arts is the very first purpose-built opera house in Canada. Designed by the Toronto-based firm Diamond Schmitt Architects, the building has won numerous awards and even connects directly to the subway so that you don't have to brave Toronto weather to get here. (But we do need almost 500 rubber acoustic isolation pads to block out the city noise.) We also share this space with some honeybees, whose hives are on our roof.

WORLD-CLASS OPERA, FOR **YOU**.

Opera is famous for its grandeur — and sometimes infamous for its exclusivity.

We pride ourselves on being elite, but not elitist. That's why we invented SURTITLES™, which are English translations we project above the stage to ensure you can follow the story.

coc.ca

TURANDOT



(Above) Irène Theorin was Turandot when this much-anticipated co-production premiered in Madrid in 2018.

New COC co-production with Teatro Real Madrid, Houston Grand Opera and the Lithuanian National Opera and Ballet Theatre of Vilnius

BY GIACOMO PUCCINI

Lyric drama in three acts and five scenes ♦ Libretto by Giuseppe Adami and Renato Simoni, based on the play *Turandot* by Carlo Gozzi ♦ First performance: La Scala, Milan, April 25, 1926

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NEW PRODUCTION

Last performed by the COC in 2004 ♦ September 28, October 4, 9, 15, 17, 19, 23, 25, 27, 2019
Sung in Italian with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

A Mandarin
Joel Allison[†]

Liù
Joyce El-Khoury*
Vanessa Vasquez^{D**}

Calaf
Sergey Skorokhodov^{D***}
Kamen Chanev^{****}

Timur
David Leigh^{***}
Önay Köse^{****}

Prince of Persia
Matthew Cairns^{D†}

Jim/Ping^p
Adrian Timpau^D

Bob/Pang^p
Julius Ahn

Bill/Pong^p
Joseph Hu^D

Emperor Altoum
Adrian Thompson

Turandot
Tamara Wilson^{***}
Marjorie Owens^{D****}

Conductor
Carlo Rizzi

Direction, design, and
lighting concept
Robert Wilson^D

Co-Director
Nicola Panzer^D

Co-Set Designer
Stephanie Engeln^D

Co-Lighting Designer
John Torres^D

Costume Designer
Jacques Reynaud^D

Make-up Designer
Manu Halligan^D

Dramaturg
José Enrique Macián^D

Video Artist
Tomek Jeziorski^D

Price Family Chorus Master
Sandra Horst[^]

Stage Manager
Kate Porter

Production Consultant
Richard Lee^D

SURTITLES™ Producer
John Sharpe

SURTITLES™ Writer
Cori Ellison

*September 28, October 4, 9, 19, 27

**October 15, 17, 23, 25

***September 28, October 4, 9, 15, 17, 19, 27

****October 23, 25

Tamara Wilson's performance is generously sponsored by Jack Whiteside

Joyce El-Khoury's performance is generously sponsored by Françoise Sutton

Joel Allison's performance is generously sponsored by The Stratton Trust

Matthew Cairns' performance is generously sponsored by Janet Stubbs

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

^DCOC mainstage debut

[†]Current member of COC Ensemble Studio

[^]Graduate of COC Ensemble Studio

^pIn this production, the names of the three ministers have been changed. See page 7 (over) for more information.
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.

ACTS I & II: 80 minutes **INTERMISSION 25 minutes** **ACT III: 40 minutes**



WHAT MAKES *Turandot* SO SPECIAL?

Big emotions: “Nessun dorma” (“None shall sleep”) at the top of Act III is *Turandot*’s musical calling card. Popularized by Luciano Pavarotti at the 1990 FIFA World Cup, it’s the tune that films, commercials, and reality shows reach for when things get larger than life. In a dramatic high-point of the opera, Princess Turandot forbids the citizens of her city from sleeping until they discover Calaf’s name. With his life now hanging in the balance, Calaf delivers a show-stopping piece full of bravado, reaching a triumphant crescendo with his cry, “Vincerò!” (“I will win!”).

Immersive theatre: Director Robert Wilson’s signature style embraces theatre’s unique power to elevate us beyond the everyday, with **mesmerizing, celestial bars of light; bright white makeup** inspired by silent film and Vaudeville theatre; **precise, repeated gestures executed in hypnotic slow-motion**, and **a striking set design** that combines the massive with the minimal.

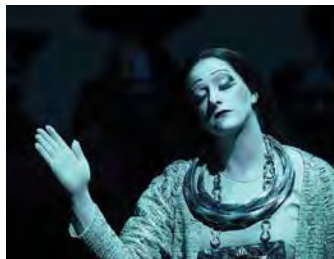
Modern commedia dell’arte: Originating in 16th-century Venice, **commedia dell’arte** used an ingenious theatrical shorthand of **archetypal characters, exaggerated gestures**, and **masks** to present its stories. Puccini’s opera, written in the 1920s, calls back to this form, as does Robert Wilson’s directorial focus on gestures and tableaux.

Above: (l-r) Yolanda Auyanet as Liù, Andrea Mastroni as Timur, Gregory Kunde as Calaf, and Irène Theorin as Turandot in the co-production’s 2018 premiere in Madrid.

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naively pseudo-Asian names to place them in the exotically orientalist world he had created for his early-20th-century audiences. To our ears, these names are dated and offensive, and they now detract from the figures' place in the work as sarcastic, slapstick commentators of the goings-on at court. That is why, in this production, we are calling the three ministers Jim, Bob, and Bill.

In this tradition of masks, as I do in each of my productions, whether I am directing Shakespeare, Sophocles, Beckett, or Wagner, the actors' faces have been whitened and painted over with expressionist features. Because of the contrast between light and dark this creates,



(*l-r*) The *commedia dell'arte* characters of “Franca Trippa and Fritellino” (etching by Jacques Callot, c. 1622); Buster Keaton (*Go West*, 1925); Miren Urbietta Vega as Liù in the Robert Wilson production of *Turandot in Madrid* (2018)

our eyes go first to the actors' faces. And with a smile, a grimace, a glance, the audience can grasp something about the characters and their situation. They are like the stars of silent films, Vaudeville, or the masks of *commedia dell'arte* with their exaggerated appearance. Buster Keaton's face was heavily made-up. His face was like a mask. He created a language with his face. It is very different from modern ideas of psychology.

Often when people stage *Turandot* it is extravagant fake chinoiserie, using all the clichés of Chinese culture. With Puccini's music, one has to be careful not to do too much. There is an interior beauty to the stories and characters that is often overlooked or lost. With the opera's overwrought emotions, in the music and the libretto, sometimes you have to

interrupt it and change the rhythm. Otherwise it becomes monotonous. You are hitting the audience on one level only, continuously, and they stop listening, they stop seeing, they can no longer hear. Humour is essential for anything you do. My work is simultaneously

full of multiple, different and changing speeds of energy, different registers. When Liù dies, you have to have laughed a little bit beforehand, otherwise it will not truly be tragic. Puccini understood that need for humour.

THE *TURANDOT* PROBLEM

How do we watch and listen (and hopefully enjoy) Puccini's *Turandot* in 2019?

It is a challenge to our sensibilities because the work comes from a vastly different historical moment than our own.

Encountering *Turandot* today demands that we ask questions about cultural awareness and representation in the art of opera, about the treatment of women in the repertoire, and whether beauty and art deserve a free pass, when, as part of the work, they are including offensive stereotype and cliché.

Puccini's *Turandot*, composed in early 1920s Italy, is obviously not about any recognizably real China. It is a fantasy, concocted in the mind of the artist, who has set it in a remote location, in a kind of nowhere place.

Yet saying so is cold comfort when that setting is filled in by the imagination of Europeans engaged in an act of Orientalist projection about a "barbaric" Far East filled with gongs and dragons.

The story of *Turandot* is itself a patchwork of appropriations, of tellings and retellings: a French version of a Persian epic, which was adapted in 1700s Venice as a *commedia dell'arte* play, and then transformed into an opera by Puccini, with a fictitious China for its setting.

With a lineage like this, how can we demand cultural authenticity?

Perhaps we need to demand something else first. An honest conversation.

An honest conversation about what this operatic tradition means and how a production in 2019 can push against inherited forms of representation to offer a more inclusive space for today's viewers. Perhaps through these conversations we can actually make change to upend caricature rather than uphold it. And by doing so, perhaps we can all champion meaningful change.

I was asked to be a consultant for this production. But what does this mean? I don't believe that my role should be to force choices on any of the artists involved. But rather I extend to them an offer of change, shining a light onto the more problematic aspects of operatic tradition, and hopefully, to invite more diverse voices into the conversation.

An example of this would be the linguistically stereotyped Ping, Pong, and Pang. This production puts forward instead a Jim, Bob, and Bill to serve as the stock characters of *commedia* origins.

This act of renaming moves *Turandot* into a different space, one that recognizes the urgency and creative potential of having a conversation that pushes us to greater cultural awareness and inclusivity on our stages.

Is it enough? Of course not, but the end goal is for all of us to become better, and for all of us to grow in our awareness. And for that we need patience, compassion and most of all, we need to continue to keep our honest conversation going.

Richard Lee, Production Consultant

PUCCINI'S FINAL MASTERPIECE

Turandot's subject matter was a departure for Puccini, who had spent almost the entirety of his career writing operas rooted in realism — *La Bohème*, for example, is about penniless artists trying to make it in Paris; *Tosca* is a thriller about an opera singer caught in a game of cat-and-mouse during the French Revolutionary Wars. But with *Turandot*, Puccini took a decisive turn away from stories about real people in specific places and entered a realm of the fantastical.

He worked obsessively on the score for *Turandot* for four years, rushing to create the first draft before he even had a libretto from collaborators Giuseppe Adami (who had previously collaborated with Puccini on *La Rondine* and *Il tabarro*) and Renato Simoni. He wrote to his librettists “Hour by hour, minute by minute I think of *Turandot*, and all my music that I have written up to now seems to me something quite different, and pleases me no more” and “I don’t think I have ever become so absorbed in a work as I am in *Turandot*.”

Turandot is arguably Puccini’s most musically adventurous piece. Part of the score, including the folk melody “Mo Li Hua” (“Jasmine Flower”) heard as a theme running through the opera, were based off melodies from a Swiss music box, acquired in China, which belonged to an acquaintance of Puccini’s. He also commissioned a set of 13 pitched gongs specifically for the opera.

Sadly, Puccini was diagnosed with throat cancer and died before completing the opera. Perhaps sensing the end, he begged his friend and famed conductor, Arturo Toscanini, “Don’t let my *Turandot* die.” He had fully completed the music and orchestration up to Liù’s death and funeral in the third act, so Franco Alfano was brought in to finish the opera based on Puccini’s notes for the ending. At *Turandot’s* first performance in 1926, over a year after Puccini’s death, Toscanini stopped the opera with the final note Puccini composed, and upon putting down his baton, declared “Here the Maestro laid down his pen.”

CHANGING THE WAY YOU SEE

Experiencing a Robert Wilson production is like “going to a whole new galaxy” says Janice Price, President and CEO of Banff Centre for Arts and Creativity, who led Toronto’s Luminato Festival when it presented Wilson’s groundbreaking collaboration with Philip Glass, *Einstein on the Beach*, in 2012.

He’s become “a towering figure in the world of experimental theater” (*The New York Times*), and his formalized, abstract style has had a huge impact on the look of the performing arts since the 1960s, with hypnotic, slow-motion gestures, minimalist set design, and striking colour palettes taking centre stage.

Wilson’s artistic partnerships have included dancer Mikhail Baryshnikov, performance artist Marina Abramović, actors Brad Pitt and Robert Downey Jr., and singer/songwriter Lady Gaga, a testament to his enormous impact at all levels of theatre and performance.

Most importantly for you, the audience, his theatrical practice creates a space “for the spectator to really free themselves,” says Pia Kleber, Professor of Drama and Comparative Literature at the University of Toronto. Within a minimalist stage stripped of conventional interpretative markers and with actors moving in abstract choreography that’s closer to ritual than realism, Wilson offers us an original encounter to change how we see and hear art.

THE STORY

Short version

Princess Turandot knows that marriage can be a dangerous commitment. That's why all her suitors must answer three riddles — and if they get even one wrong, they must die. Despite the mortal risk, the exiled prince Calaf is determined to try and win her heart.

Long version

ACT 1

It is declared that any prince who wishes to marry Princess Turandot must answer three riddles. One wrong answer, and they'll be executed.

One of her failed suitors — the Prince of Persia — is to be executed and the crowd is in a frenzy. An old man, Timur, is knocked down and Liù, a slave who cares for him, cries out in alarm. The exiled prince Calaf recognizes Timur is in fact his long-lost father, the deposed leader of a distant kingdom. Liù has been caring for Timur ever since then, all because Calaf once smiled at her in court.

The crowd's eagerness for the execution of the Prince of Persia fades when they realize how cruel it would be to cut his young life short. Turandot arrives and the crowd calls for her mercy. Unmoved, she orders his death.

Calaf is struck by both her beauty and her icy decree; he wants his chance to marry her. Three court ministers (Jim, Bob, and Bill) try to stop him, and so do Liù and Timur. But Calaf's mind and heart are set: he strikes the court's gong indicating he will face the challenge.

ACT II

Jim, Bob, and Bill reminisce about the many executions they have witnessed under Turandot's orders. The Emperor tries to convince Calaf to stand down, but is unsuccessful.

Turandot has reason to be wary of men: her ancestor was murdered by an invading prince. That's why she protects herself with riddles, and that's why the suitors who answer incorrectly are executed.

She asks Calaf all three riddles and, to everyone's astonishment, he's able to answer them correctly. Since Turandot clearly does not want to marry him, Calaf offers her a way out: if she can discover his name by morning, he will offer his life to her. She accepts his challenge.

INTERMISSION

ACT III

Turandot orders everyone in her realm to seek out Calaf's name, foregoing sleep and under threat of death. While the search continues, Jim, Bob, and Bill try to bribe Calaf to leave town, but he refuses.

Desperate to discover Calaf's name, a mob threatens Timur and Liù to reveal it. To protect Timur, and under torture, Liù proclaims that only she knows the name. Mystified by this devotion, Turandot asks Liù why she would sacrifice herself for a man. Liù explains that it's her love for Calaf, and she kills herself before she can be forced to reveal his name.

The sun rises and Turandot has failed Calaf's challenge. Calaf does not want her to marry him unwillingly so he offers her the chance to kill him instead. Between Liù's sacrifice and Calaf's own offer to die for her, Turandot becomes convinced that marriage and love are worth the risk. She agrees to marry Calaf and declares that his true name is "Love."



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CANADIAN OPERA COMPANY ORCHESTRA

VIOLIN I

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

VIOLIN II

Paul Zevenhuizen, *Principal*
Csaba Koczó, *Assistant Principal*
Terri Croft*
Heemin Choi*
Elizabeth Johnston
Hiroko Kagawa*
Clara Lee
Renée London*
Aya Miyagawa
Louise Tardif
Andrea Tyniec*
Joanna Zabrowarna

VIOLA

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

CELLO

Leana Rutt, *Principal*
Paul Widner, *Assistant Principal, Acting Associate Principal*
Maurizio Baccante, *Acting Assistant Principal*
Naomi Barron*
Olga Laktionova
Ashton Lim*
Elaine Thompson
Kimberly Jeong*

BASS

Tony Flynt, *Principal*
Robert Speer, *Assistant Principal*
Nick Bobas*
Nick Davis*
Travis Harrison*
Paul Langley

FLUTE

Douglas Stewart, *Principal*
Shelley Brown
Maria Pelletier*

PICCOLO

Shelley Brown

OBOE

Mark Rogers, *Principal*
Jasper Hitchcock*

ENGLISH HORN

Lesley Young

CLARINET

Dominic Desautels, *Principal*
Michele Verheul*

BASS CLARINET

Colleen Cook

BASSOON

Eric Hall, *Principal*
William Cannaway*

CONTRA BASSOON

Lisa Chisholm

HORN

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

TRUMPET

Robert Weymouth, *Principal*
Andrew Dubelsten*
Brendan Cassin*

TROMBONE

Charles Benaroya, *Principal*
Ian Cowie

BASS TROMBONE

Herbert Poole

CIMBASSO

Sasha Johnson, *Acting Principal**

TIMPANI

Nicholas Stoup, *Principal*

PERCUSSION

Trevor Tureski, *Principal*
Michele Colton*
Chung Ling Lo*
Blair MacKay*
Ryan Scott*

HARP

Sarah Davidson, *Principal*
Sanya Eng*

ORGAN AND CELESTE

Rachael Kerr*

Banda

TRUMPETS

Luise Heyerhoff*
Richard Sandals*
Michelle Wylie*

TROMBONES

William Carn*
Brayden Friesen*
Hillary Simms*

ALTO SAXOPHONE

Wallace Halladay*

PERCUSSION

Blair MacKay*

.....

MUSIC LIBRARIAN

Wayne Vogan

ASSISTANT MUSIC LIBRARIAN

Ondrej Golias

STAGE LIBRARIAN

Paul Langley

PERSONNEL MANAGER

Ian Cowie

*extra musician

Joseph Hu as Bill/Pong,
in rehearsal for the COC's
2019 production.



MUSIC STAFF

Matteo Pais (*Head Coach*)
 Michael Shannon[^]
 Rachael Kerr[†] (*Ensemble Studio Coach*)
 Andrea Grant (*Chorus music rehearsals*)

ASSISTANT CONDUCTOR

Derek Bate

ASSISTANT DIRECTORS

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 Fani Sarantari

ASSISTANT COSTUME DESIGNER

Davide Boni

ASSISTANT STAGE MANAGERS

Tiffany Fraser
 Kristin McCollum

ASSISTANT LIGHTING DESIGNER

Nick Andison

UNDERSTUDIES

A Mandarin Vartan Gabrielian[†]

DANCERS

Calaf Uli Kirsch
Prince of Persia David Ventosa
Executioners Jeremy Segal, Deltin Séjour
Girls/Guards Penelope Artemis, Lisa Auguste, Sydney Keir

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

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

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 Christina Bell
 Mary Bella
 Katy Clark
 Virginia Hatfield
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 Stephen McClare
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 Eric Olsen
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 Keith Lam
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 Michael Sproule
 Michael Uloth
 Jan Vaculik
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 Dylan Wright
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 Michael York

CANADIAN CHILDREN'S OPERA COMPANY

Teri Dunn, *Music Director*

Ken Hall, *Managing Director*

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 Sophia Filip-Vicari
 Derin Su Firat
 Arianna Forgione
 Sarah Gorfinkel

Afarin Jahanbegloo
 Paulina Leyva-Arcos
 Clare Lowe
 Ashley Mattina
 Sophia Millan

Chase Nadeau-Evans
 Daniel Park
 Peter Rutledge
 Vera Sevelka
 Nicholas Skene

Victoria Tanner
 Nur Liyana Tino
 Sabrina Tse
 Elena Warkentin
 Kaiya Winter

BIOGRAPHIES: **TURANDOT**

^D COC mainstage debut

[†] Current member of the COC Ensemble Studio

[^] Graduate of COC Ensemble Studio



JULIUS AHN, Bob/Pang (Tenor; Allston, MA, USA)

COC CREDITS: Goro, *Madama Butterfly* (2014). RECENT: Antenore, *Zelmira* (Washington Concert Opera); Goro, *Madama Butterfly* (Lyric Opera of Kansas City, Pittsburgh Opera, San Francisco Opera/[SFO]); Bardolfo, *Falstaff* (Opera Omaha); Pang, *Turandot* (SFO, Atlanta Opera, Pittsburgh Opera, Opera Philadelphia/[OP]); Monostatos, *The Magic Flute* (Michigan Opera Theatre). UPCOMING: First Jew, *Salome* (Atlanta Opera); Goro, *Madama Butterfly* (Tulsa Opera, OP)



JOEL ALLISON[†], A Mandarin (Bass-baritone, Ottawa, ON)

COC CREDITS: Schaunard, *La Bohème* (2019); Mr. Magnifico, *WOW Factor: A Cinderella Story* (Opera for Young Audiences [OYA], 2018); Superior Senator, *Hadrian*; Zaretsky, *Eugene Onegin* (2018). RECENT: Dr. Roland Angeler, *Der Gesang der Zauberinsel*; Soloist, YSP Final Concert (Salzburger Festspiele). UPCOMING: Bass Soloist, Handel's *Messiah* (Masterworks of Oakville); Fiorello, *The Barber of Seville* (COC); Peter in *Hansel & Gretel* (OYA, 2019); Bass Soloist, Bach's Mass in B Minor (Symphony Nova Scotia)



DEREK BATE, Assistant Conductor (Toronto, ON)

SELECT COC CREDITS: *Otello*, *Elektra* (2019); *Hadrian*, *The Nightingale and Other Short Fables* and *Rigoletto* (2018); *Arabella* and *Götterdämmerung* (2017); *Norma* (2016). RECENT: (as conductor) *The Gypsy Baron*, *Die Fledermaus*, *Candide* and *The Pirates of Penzance* (Toronto Operetta Theatre); *Rigoletto* (Opéra de Québec). UPCOMING: *Turandot*, *Hansel & Gretel*, *Aida* (COC)



DAVIDE BONI^D, Assistant Costume Designer (Milan, Italy)

COC DEBUT. RECENT: *Turandot* (Teatro Real Madrid and Lithuanian national Opera and Ballet Theatre); *Otello* (Festspielhaus Baden Baden)



KAMEN CHANEV, Calaf (Tenor; Sliven, Bulgaria)

COC CREDITS: Cavaradossi, *Tosca* (2017). RECENT: Radames, *Aida*; Duke of Mantua, *Rigoletto* (State Opera Plovdiv); Calaf, *Turandot* (Sofia Opera); Cavaradossi, *Tosca* (State Opera Varna); Radames, *Aida* (State Opera Stara Zagora). UPCOMING: Roberto, *Le Villi* (Opéra de Limoges); Calaf, *Turandot* (Lithuanian National Opera and Ballet)



MATTHEW CAIRNS^{D†}, Prince of Persia (also Gamekeeper, *Rusalka*; Tenor; St. Catharines, ON).

COC DEBUT. RECENT: Liberto, *The Coronation of Poppea* (Opera Theatre of Saint 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); Don Ottavio, *Don Giovanni* (Centre for Opera Studies in Italy/UofT Opera). UPCOMING: Witch in *Hansel & Gretel* (Opera for Young Audiences, 2019); Messenger, *Aida* (COC)



JOYCE EL-KHOURY, Liù (Soprano; Ottawa, ON)

COC CREDITS: Tatyana, *Eugene Onegin* (2018); Violetta, *La Traviata* (2015); Musetta/Mimi, *La Bohème* (2013). RECENT: Elisabetta, *Roberto Devereux* (Welsh National Opera); Mimi, *La Bohème* (Opera Australia); Imogene, *Il Pirata* (Theater St. Gallen); Sylvia, Donizetti's *L'Ange de Nisida* (Royal Opera House – world premiere). UPCOMING: Anna, *Le Villi* (Opéra de Limoges); Mirra, *Sardanapalo* (MüPa Budapest); Rose, *Awakenings* (Opera Theatre of Saint Louis)



The COC's 2019 production in rehearsal.



STEPHANIE ENGELN^D, Set Designer (Yonkers, NY, U.S.A.)

COC DEBUT. RECENT: *La Traviata*, Giuseppe Verdi (Landestheater Linz, Austria; Perm Opera, Russia; Grand Théâtre de la Ville, Luxembourg); *Power and Beauty of China's Last Dynasty* Exhibition at the Minneapolis Institute of Art; *Il Trovatore*, *Le Trouvère*, Giuseppe Verdi (Teatro Farnese, Parma and Teatro Communale, Bologna). UPCOMING: *The Impossible Black Tulip* (Theatrical Production, Shanghai Festival, China); Mozart's *Messiah* (Mozart Week Salzburg and Théâtre des Champs Élysées)



MARILYN GRONSDAL^A, Assistant Director (Toronto, ON)

COC CREDITS: (as Revival Director) *Eugene Onegin*; *The Nightingale and Other Short Fables* (2018); (as Associate Director) *Così fan tutte* (2019); *The Elixir of Love* (2018). RECENT: (as Revival Director) *Così fan tutte* (The Israeli Opera). UPCOMING: (as Associate Director) *The Flying Dutchman* (COC)



MANU HALLIGAN^D, Make-up Designer (Rostock, Germany)

COC DEBUT. RECENT: *Otello* (Festspielhaus Baden-Baden); *The Jungle Book* (Grand Théâtre de la Ville de Luxembourg); *Oedipus Rex* (Teatro Grande Scavi); *Turandot* (Teatro Real Madrid); *Il Trovatore* (Teatro Regio di Parma). UPCOMING: Mozart's *Messiah* (Salzburg Mozart Week); *The Jungle Book* (Düsseldorfer Schauspielhaus)



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

SELECT COC CREDITS: *Otello*, *La Bohème*, *Così fan tutte*, *Elektra* (2019); *Hadrian*, *Eugene Onegin* (2018). RECENT CREDITS: (as conductor) *Who Killed Adriana?*, *Street Scene* (UofT Opera). UPCOMING CREDITS: *The Barber of Seville*, *Aida*, *The Flying Dutchman* (COC); *The Marriage of Figaro*, *Maid and Master*; *The Massey Murder*, *Mansfield Park* (UofT Opera)

ADDITIONAL CREDITS: Director of Musical Studies at UofT Opera



JOSEPH HU^D, Bill/Pong (Tenor; Plano, TX, USA)

COC DEBUT. RECENT: Pong, *Turandot* (National Kaohsiung Center for the Arts, Tulsa Opera, Vancour Opera, Atlanta Opera, Pittsburgh); Goro, *Madama Butterfly* (Pacific Symphony); Basilio/Curzio, *The Marriage of Figaro* (San Diego Opera); Mime in *Das Rheingold* (National Taichung Theater). UPCOMING: Pong, *Turandot* (Austin Opera)



ÖNAY KÖSE, Timur (Bass; Ankara, Turkey)

COC CREDITS: Lodovico, *Otello*; Colline, *La Bohème* (2019). RECENT CREDITS: Oroveso, *Norma* (Ópera Nacional de Chile); Timur, *Turandot* (Oper Köln); Basilio, *The Barber of Seville*; Prince Gremin, *Eugene Onegin*; Julian Pinelli, *Die Gezeichneten*; Komtur, *Don Giovanni*; Pluto, *Orpheus*; Sarastro, *The Magic Flute*; A Nightwatchman, *Die Meistersinger von Nürnberg* (Komische Oper Berlin); Méphistophélès, *Faust* (Tulsa Opera). UPCOMING CREDITS: Ramfis, *Aida* (Boston Youth Symphony Orchestra)



TOMEK JEZIORSKI^D, Video Artist (Warsaw, Poland)

COC DEBUT. RECENT: *Mary Said What She Said* (Théâtre de la Ville); *Otello* (Festspielhaus Baden-Baden); *Il Trovatore* (Teatro Farnese); *The Sandman* (Ruhrfestspiele Festival and Schauspielhaus Theater). UPCOMING: Mozart's *Messiah* (Mozart Week Salzburg)



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

COC CREDITS: Turbo, *Hadrian* (2018). RECENT CREDITS: King Hjarne, *The Thirteenth Child* (Santa Fe Opera/[SFO]); Zuniga, *Carmen* (San Francisco Opera); Colline, *La Bohème* (Bolshoi Theatre), Commendatore, *Don Giovanni* (Festival d'Aix-en-Provence), Surintendant des Plaisirs, *Cendrillon* (Metropolitan Opera). UPCOMING CREDITS: Prince Gremin, *Eugene Onegin* (Seattle Opera); Frate, *Don Carlos* (Dallas Opera); Timur, *Turandot* (Austin Opera); Marke, *Tristan und Isolde* (SFO)



JOSÉ ENRIQUE MACIÁN, Dramaturg (Brighton, UK)

COC DEBUT. RECENT: *Le Trouvère* (Teatro Farnese, Parma); *Turandot* (Teatro Real Madrid and Lithuanian National Opera and Ballet Theatre); *Last and First Men* (London Symphony Orchestra); *Il Trovatore* (Teatro Comunale di Bologna)



MARJORIE OWENS^D, Turandot (Soprano; Chesapeake, VA, USA)

COC DEBUT. RECENT: Norma, *Norma* (Greek National Opera, Utah Opera); Senta, *The Flying Dutchman* (Fondazione del Teatro del Maggio Musicale, Sächsische Staatsoper); Aida, *Aida* (Metropolitan Opera); Leonore, *Leonore* (Washington Concert Opera). UPCOMING: Aida, *Aida* (Boston Youth Symphony Orchestra); Senta, *The Flying Dutchman* (COC); Turandot, *Turandot* (Maggio Musicale Fiorentino); Elektra, *Elektra* (Staatsoper Stuttgart)



NICOLA PANZER^D, Co-Director (Hamburg, Germany)

COC DEBUT. RECENT: *Otello* (Baden-Baden Festival); *Turandot* (Lithuanian National Opera and Ballet Theatre); *Il Trovatore* (Teatro Regio di Parma), *La Traviata* (Les Théâtres de la Ville de Luxembourg, Perm Tchaikovsky Opera and Ballet Theatre). UPCOMING: *Messiah* (Mozart Week Salzburg, Salzburger Festspiele and Théâtre des Champs-Élysées Paris)



KATE PORTER, Stage Manager (Toronto, ON)

SELECT COC CREDITS: *La Bohème*, *WOW Factor: A Cinderella Story* (Opera for Young Audiences, 2018), *The Magic Victrola* (Opera for Young Audiences, 2017); *Götterdämmerung*, *The Elixir of Love* (2017); 15 productions as Assistant Stage Manager (2005-2018). RECENT: *No One's Safe* (Banff Centre); *The Overcoat: A Musical Tailoring* (Canadian Stage/Tapestry Opera/Vancouver Opera [VO]); *Dead Man Walking*, *Rigoletto* and *Carmen* (VO)



JACQUES REYNAUD^D, Costume Designer (Milan, Italy)

COC DEBUT. RECENT: *The Life and Death of Marina Abramović* (Teatro Real Madrid); *L'incoronazione di Poppea* (Teatro alla Scala, Milan); *Der Gefangene / Das Gehege* (Staatsoper Stuttgart); *Turandot* (Teatro Real Madrid and Lithuanian National Opera and Ballet Theatre); *Otello* (Festspielhaus Baden Baden), *Mary Said What She Said* (Théâtre de la Ville, Paris)



CARLO RIZZI, Conductor (Milan, Italy)

COC CREDITS: *La Bohème* (2013). RECENT: *L'equivoco stravagante* (Rossini Opera Festival); *Roberto Devereux* and *A Masked Ball* (Welsh National Opera); *Falstaff* (New National Theatre Tokyo); *Mefistofele* and *Tosca* (Metropolitan Opera [Met]). UPCOMING: *Turandot* and *Simon Boccanegra* (Met); *Rigoletto* (Den Norske Opera); *I vespri siciliani* and *The Marriage of Figaro* (Welsh National Opera); *L'amore dei tre re* (Teatro alla Scala)



FANI SARANTARI^D, Assistant Director (Paris, France)

COC DEBUT. RECENT: *L'Incoronazione di Poppea* (Teatro alla Scala, Milan); *Letter to a Man* (Change Performing Arts); *Les Huguenots*; *The Magic Flute*; *Rusalka*; *Elektra* (Opéra national de Paris). UPCOMING: *Mary Said What She Said* (Théâtre de la Ville)



SERGEY SKOROKHODOV^D, Calaf (Tenor; St. Petersburg, Russia)

COC DEBUT. RECENT: Tannhäuser, *Tannhäuser*; Alfredo Germont, *La Traviata* (Mariinsky Theatre); Prince Andrey Khovansky, *Khovanshchina* (Teatro alla Scala); Pollione, *Norma* (Theater St. Gallen); Lohengrin, *Lohengrin* (Aalto Musiktheater Essen). UPCOMING: Erik, *The Flying Dutchman* (Metropolitan Opera); Prince Andrey Khovansky, *Khovanshchina* (Staatsoper Unter den Linden); Foresto, *Attila* (Sommerfestspiele Baden-Baden); Ivan, *The Nose* (Bayerische Staatsoper)



ADRIAN THOMPSON, Emperor Altoum (Tenor; Oxford, UK)

COC CREDITS: First Jew, *Salome* (2013); Mao, *Nixon in China* (2011)

RECENT: Monostatos, *The Magic Flute* (Royal Opera House and Scottish Opera); Bardolfo, *Falstaff* (Garsington Opera); Shapkin, *From the House of the Dead*; Scribe, *Khovanshchina*; (Welsh National Opera); Mr. Upfold, *Albert Herring* (Grange Festival [GF]). UPCOMING: Mime, *Siegfried* (London Philharmonic Orchestra); Snout, *A Midsummer Night's Dream* (GF); Boyar Nikita Matuta, *The Maid of Pskov* (Grange Park Opera)



ADRIAN TIMPAU^D, Jim/Ping (Baritone; Nisporeni, Republic of Moldova)

COC DEBUT. RECENT: Giorgio Germont, *La Traviata* (Glimmerglass Festival); Nardo, *La finta giardiniera* (Opernhaus Zürich); Moralès, *Carmen*; Larkens, *La Fanciulla del West* (Metropolitan Opera); Escamillo, *Carmen* (Opera Philadelphia). UPCOMING: Eugene Onegin, *Eugene Onegin* (Stadttheater Klagenfurt); Marcello, *La Bohème* (Seattle Opera); Escamillo, *Carmen* (Opernhaus Zürich)



JOHN TORRES^D, Co-Lighting Designer (New York, NY, U.S.A.)

COC DEBUT. RECENT: *Tristan und Isolde* (Théâtre Royal de la Monnaie); *Atlas* (Los Angeles Philharmonic); *Mile Long Opera* (High Line, New York); *Cheek to Cheek Live!* (PBS Great Performances); *Turandot* (Teatro Real Madrid); *The Black Clown* (A.R.T. Cambridge, Lincoln Center). UPCOMING: *Sunday in the Park with George* (Los Angeles Philharmonic)



VANESSA VASQUEZ^D, Liú (Soprano; Scottsdale, AZ, U.S.A.)

COC DEBUT. RECENT: Mimi, *La Bohème* (Santa Fe Opera, Opera Philadelphia); Violetta, *La Traviata* (Arizona Opera); Liú, *Turandot* (Des Moines Metro Opera). UPCOMING: Donna Anna, *Don Giovanni* (Washington National Opera); Mimi, *La Bohème* (Seattle Opera)



ROBERT WILSON^D, Director, Lighting Designer and Set Designer (Waco, TX, U.S.A.)

COC DEBUT. RECENT: *Mary Said What She Said* (Théâtre de la Ville, Thalia Theatre, Internationaal Theater Amsterdam, Teatre Lliure Montjuïc, Centro Cultural de Belém, Espace Cardin and MuseumsQuartier); *Madama Butterfly* (Danish National Opera and Dutch National Opera & Ballet); *Norma* (Opernhaus Zürich); *Otello* (Festspielhaus Baden-Baden); *Il Trovatore* (Teatro Comunale di Bologna, Teatro Regio di Parma, Teatro Farnese). UPCOMING: *Jungle Book* (Le 13eme art, Düsseldorf Schauspielschauspielhaus); *Madama Butterfly* (Opéra national de Paris); *Mary Said What She Said* (Teatro della Pergola, Théâtre des Célestins)



TAMARA WILSON, Turandot (Soprano; Chicago, IL, USA)

COC CREDITS: Desdemona, *Otello* (2019); Rosalinde, *Die Fledermaus* (2012); Elettra, *Idomeneo* (2010); Amelia, *Simon Boccanegra* (2009). RECENT: Amelia, *A Masked Ball* (Deutsche Oper Berlin); Chrysothemis, *Elektra* (Zürich, Houston Grand Opera); Aida, *Aida* (Metropolitan Opera); Ariadne, *Ariadne auf Naxos* (Teatro alla Scala). UPCOMING: Aida, *Aida* (COC, Houston Grand Opera); Elisabeth von Valois, *Don Carlos* (Oper Frankfurt); Isolde, *Tristan und Isolde* (Sante Fe Opera)

RUSALKA

A woman with long dark hair, wearing a white dress, is lying on a large, gnarled tree branch in a dark forest. A large, full moon is visible in the background, partially obscured by the branches. The scene is lit with a greenish-blue hue.

*Ana María Martínez was Rusalka
when this production premiered at
Lyric Opera of Chicago in 2014.*

BY ANTONÍN DVOŘÁK

Lyric fairytale in three acts ♦ Libretto by Jaroslav Kvapil, after the tale *Undine* by Friedrich de la Motte Fouqué ♦ First performance: National Theatre, Prague, March 31, 1901

By arrangement with Boosey & Hawkes, Inc., agent for DILIA — Theatrical, Literary and Audiovisual Agency, Association of Authors.

Last performed by the COC in 2009 ♦ October 12, 16, 18, 20, 22, 24, 26, 2019

Sung in Czech with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

First Wood Nymph
Anna-Sophie Neher[†]

Second Wood Nymph
Jamie Groote^{D†}

Third Wood Nymph
Lauren Segal[^]

Vodník
Štefan Kocán^D

Rusalka
Sondra Radvanovsky

Ježibaba
Elena Manistina

Hunter
Vartan Gabrielian^{D†}

Prince
Pavel Černoch^D

Gamekeeper
Matthew Cairns[†]

Turnspit
Lauren Eberwein[^]

Foreign Princess
Keri Alkema

Conductor
Johannes Debus

Director
Sir David McVicar^D

Set Designer
John Macfarlane^D

Costume Designer
Moritz Junge^D

Lighting Designer
David Finn

Associate Lighting Designer
Christopher Maravich^D

Choreographer
Andrew George^D

Chorus Master
Sandra Horst[^]

Stage Manager
Jenifer Kowal

SURTITLES™ Producer
John Sharpe

SURTITLES™ Writer
Colin Ure^{*}

Johannes Debus is generously underwritten by George & Kathy Dembroski

Major artist support made possible by Jack Whiteside

Sondra Radvanovsky's performance is generously sponsored by

The Tauba and Solomon Spiro Family Foundation

Matthew Cairns' performance is generously sponsored by Janet Stubbs

Anna-Sophie Neher's performance is generously sponsored by Joy Levine

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

Vartan Gabrielian's performance is generously sponsored by Brian Wilks, Marjorie & Roy Linden

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

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

[^]Graduate of the COC Ensemble Studio ^{*}SURTITLES™ translation © Lyric Opera of Chicago, 2014

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

Performance time is approximately three hours and 30 minutes, including two intermissions.

ACTS I: 55 minutes **INTERMISSION 25 minutes** **ACT II: 45 minutes**

INTERMISSION 30 minutes **ACT III: 55 minutes**

WHAT MAKES *Rusalka* SO SPECIAL?

The Little Mermaid Meets Grand, Gorgeous Opera:

Danish author Hans Christian Andersen penned a huge number of fairytales — including *The Emperor's New Clothes*, *The Ugly Duckling*, and *Thumbelina* — but *The Little Mermaid* is his most famous tale thanks to Disney's adaptation. (But be warned: *Rusalka* follows Andersen's original story much more closely, which means it doesn't have that happy Disney ending!)

Dvořák's Finest Music:

At Christmastime in 1899, a colleague asked Czech composer Antonín Dvořák to read a new libretto (the written text of an opera) by the young poet Jaroslav Kvapil. Dvořák had already composed eight other operas by this point in his career, but Kvapil's beautiful writing captivated Dvořák so much that he ended up creating what's arguably his finest work.

Song to the Moon

Rusalka's lush music draws us into the opera's world of mysterious forests, enchanted lakes, and magical sprites. The most well-known and beloved musical highlight comes in Act I, when Rusalka confesses that she has fallen in love with a human prince in her famous "Song to the Moon." In a melancholic turn, shortly after this heartfelt song, Rusalka gives up her voice in exchange for a human form.

“ Moon, glowing in the heavens,
tell me where my lover is, tell him that
I hope he's dreaming of me ”
— Rusalka, "Song to the Moon"

A WATERY MYTH

A mermaid longs for love and enters a dubious bargain with a sea witch, not realizing the ultimate cost. This classic myth exists in numerous versions, with many regional adaptations, including Hans Christian Andersen's *The Little Mermaid* and Friederich de la Motte Fouqué's *Undine*.

In Slavic folklore, the rusalka is a seductive female water spirit that haunts the waterways, luring men to their watery graves. Despite becoming associated with malevolent forces and representing femininity as a threat, the rusalka myth's earliest pagan origins are more benign, symbolizing fertility rather than death.

The libretto combines these various threads into a heartfelt text that the poet Jaroslav Kvapil began composing while spending his summer on the Danish island of Bornholm. Kvapil spent his holidays reading not only Andersen's stories but also the fairytales of Czech writers Karel Jaromír Erben and Božena Neřčová. These evocative stories "accompanied [him] to the seashore... and there impressions from Andersen, the love of my childhood days, and the rhythm of Erben's ballads, those most beautiful of Czech ballads, merged into one. This complex inspiration gave rise to a new fairytale about the love of the water nymph Rusalka for a prince — a human being — for whom she resolves to forsake her native lake."

THE MUSIC

Born in 1841, Antonín Dvořák is one of the most significant Czech composers, alongside important contributors to the repertoire like Bedřich Smetana and Leoš Janáček.

Dvořák first came to opera as a musician — he played violin in an orchestra that was led by Smetana and, in 1863, played a concert of German composer Richard Wagner's music, which was conducted by Wagner himself. Dvořák became fascinated with opera and thought that of all musical forms, it was "the most suitable form for the [Czech] nation" to develop as a storytelling medium. His works drew inspiration from traditional folk music and combined those with opulent orchestration.

Dvořák completed the full score of *Rusalka* in just seven months. Like the librettist Kvapil, he found himself creating in an inspired state, surrounded by a fairytale

setting at his summer residence in Vysoká that transported him: "I am filled with enthusiasm and joy that my work is going so well," he said at the time.

Rusalka is often considered Dvořák's most expressive work, filled with lyrical and impressionistic melodies like "Song to the Moon." Dvořák's admiration of Wagner was also on display in the distinctive *leitmotifs* (recurring musical themes) that accompany various characters as they appear in the story. Wagner, according to Dvořák, "was so great a genius that he was capable of doing things that were beyond the reach of other composers."

In 1901, the opera premiered at the National Theatre in Prague to great acclaim, making an immediate connection with audiences and, to this day, remaining one of the most performed Czech operas of all time.

THE STORY

Short version

To pursue her beloved prince charming, the mermaid Rusalka trades her voice for human form. But if he doesn't stay true to her sacrifice, there will be fatal consequences. Can love overcome a curse?

Long version

ACT 1

Three Wood Nymphs tease the mermaid Rusalka's father, Vodnik, while she is lost in thought.

Rusalka confesses that she has fallen in love with a human prince, and that she wants to meet him on his land — a land of sun, away from their dark watery home.

Vodnik warns how dangerous it is to leave her family home, and that the choice cannot be undone. Undeterred, Rusalka expresses deep love for the Prince in her famous "Song to the Moon" aria.

She meets with the witch Ježibaba, who can exchange Rusalka's voice for a human body and soul. The witch warns her: Rusalka will not be able to speak to the Prince, and if he ever betrays her with affection for another, they will both be cursed to eternal damnation.

Rusalka is confident that her love can overcome all dangers and agrees to the trade. Once the transformation is complete, the Prince arrives with his hunters in search of a white doe. Instead, he finds Rusalka — and immediately falls in love with this beautiful, mysteriously silent girl.

INTERMISSION

ACT II

Already trouble is afoot. Everyone in the realm is skeptical of this silent, nameless woman the Prince has found by the lake. And since she's unable to express her love to the Prince, Rusalka becomes increasingly agitated and anxious.

Frustrated by her silence, the Prince's eye wanders to another Foreign Princess, who quickly realizes the tension between the two.

Vodnik is dismayed by his daughter's fate and Rusalka laments that she has made a terrible mistake. She feels caught between the land and the water, between being a woman and a mermaid — and between life or death.

The Foreign Princess is shocked at how easily the Prince has switched loyalties from Rusalka to herself; she curses them both.

INTERMISSION

ACT III

Rusalka yearns for her watery home and past life. She returns to the witch Ježibaba, who tells her there is only one way to escape her fate: she must kill the Prince for his betrayal. Rusalka is shocked, but Ježibaba tells her that humans always end up spilling each other's blood.

Servants of the Prince arrive, looking for help — he has grown ill, longing for the absent Rusalka.

The three Wood Nymphs try to lighten the mood, but Vodnik warns them that the time for games is over.

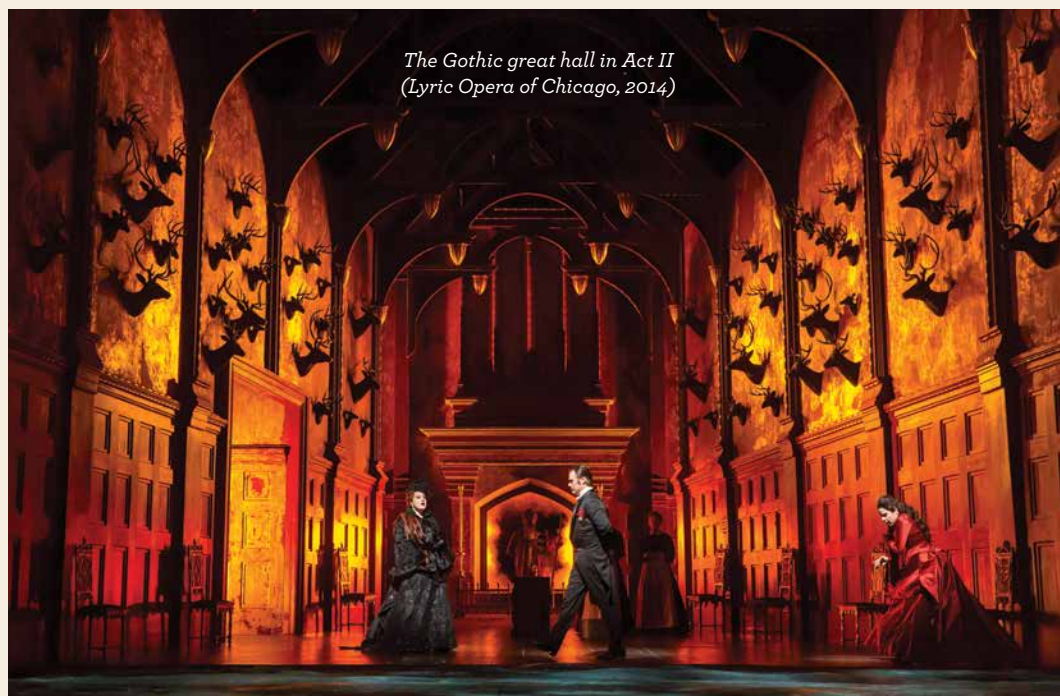
The Prince arrives, once again looking for his beloved ‘white doe’: Rusalka. Their love rekindles, but the Prince’s betrayal means they’re still doomed by the curse. Rusalka warns him that a kiss between them will be fatal. Despite her protestations, the Prince insists on dying to atone for his sins. They kiss.

THE LOOK

This stunning and “psychologically astute” (*Opera News*) production is from acclaimed Scottish director Sir David McVicar, making his COC debut. The shimmering sky and enchanted watery realm evoked in Dvorák’s score have been brought to life by designer John Macfarlane with a rich palette of jewel-tone blues and greens under a luminescent moon. By contrast, scenes on land are set among the harsh, red glow of a Gothic great hall. Classical ballet sequences,

choreographed by Andrew George, reinforce the Rusalka’s inability to dance herself and strike home the ultimate price of her bargain.

According to the *Chicago Tribune*, McVicar “infused his production with the supernatural mysteries and dark humor of Czech folklore, bringing us a world in which pristine nature is progressively despoiled by humankind. This environmental decay runs parallel to the despoiling of the souls of the accursed Rusalka and her lover.”



*The Gothic great hall in Act II
(Lyric Opera of Chicago, 2014)*

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
Clara Lee
Yakov Lerner
Jayne Maddison
Aya Miyagawa

VIOLIN II

Paul Zevenhuizen, *Principal*
Csaba Koczó, *Assistant Principal*
James Aylesworth
Terri Croft*
Heemin Choi*
Elizabeth Johnston
Hiroko Kagawa*
Renée London*
Louise Tardif
Andrea Tyniec*
Alexander Volkov
Joanna Zabrowarna

VIOLA

Keith Hamm, *Principal* (on leave of absence)
Sheila Jaffé, *Acting Principal*
Joshua Greenlaw, *Assistant Principal*
Carolyn Blackwell*
Carolyn Farnand*
Catherine Gray
Rory McLeod*
Nicholaos Papadakis*
Angela Rudden*
Jasmine Schnarr*
Beverley Spotton (on leave of absence)
Yosef Tamir

CELLO

Leana Rutt, *Principal*
Paul Widner, *Assistant Principal*,
Acting Associate Principal
Julia Tom, *Acting Assistant Principal*
Maurizio Baccante
Naomi Barron*
Olga Laktionova
Ashton Lim*
Elaine Thompson

BASS

Tony Flynt, *Principal*
Robert Speer, *Assistant Principal*
Nick Bobas*
Paul Langley
Travis Harrison*
Robert Wolanski*

FLUTE

Douglas Stewart, *Principal*
Leslie Newman*

PICCOLO

Shelley Brown

OBOE

Mark Rogers, *Principal*
Jasper Hitchcock*

ENGLISH HORN

Lesley Young

CLARINET

Dominic Desautels, *Principal*
Michele Verheul*

BASS CLARINET

Colleen Cook

BASSOON

Eric Hall, *Principal*
Lisa Chisholm

HORN

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

TRUMPET

Robert Weymouth, *Principal*
Andrew Dubelsten*
Brendan Cassin*

TROMBONE

Charles Benaroya, *Principal*
Ian Cowie

BASS TROMBONE

Herbert Poole

TUBA

Sasha Johnson, *Acting Principal**

TIMPANI

Nicholas Stoup, *Principal*

PERCUSSION

Trevor Tureski, *Principal*
Chung Ling Lo*
Ryan Scott*

HARP

Sarah Davidson, *Principal*

Banda

HORN

Jessie Brooks*

.....

MUSIC LIBRARIAN

Wayne Vogan

ASSISTANT MUSIC LIBRARIAN

Ondrej Golias

STAGE LIBRARIAN

Paul Langley

PERSONNEL MANAGER

Ian Cowie

*extra musician

GO SCENT FREE. In consideration of patrons with allergies, please avoid using scented products and fragrances.



IN MEMORIAM: LAURA MCALPINE

COC Chorus member Laura McAlpine passed away in Winnipeg on August 12, 2019 after a brief illness. Laura attended Brandon University, the University of Manitoba as well as the University of Toronto. A vivacious performer in the Toronto music community, Laura appeared in seven COC productions over her four seasons with the COC Chorus. She will be greatly missed by all of her colleagues and friends.

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Lindsay Barrett
Christina Bell
Mary Bella
Virginia Hatfield
Ilona Karan
Alexandra Lennox
Ingrid Martin
Kathleen (Katie) Murphy
Jennifer Robinson
Teresa van der Hoeven
Ilana Zarankin

MEZZO-SOPRANOS

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

TENORS

Vanya Abahams
Tonatiuh Abrego
Stephen Bell
Taras Chmil
Stephen Erickson
William Ford
Jason Lamont
James Leatch
Stephen McClare
Derrick Paul Miller
Kevin Myers
Eric Olsen

BARITONES/BASSES

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

MUSIC STAFF

Miloš Repický (*Head Coach*)
Hyejin Kwon[^]
Alex Soloway[†] (*Ensemble Studio Coach*)
Andrea Grant (*Chorus music rehearsals*)

ASSISTANT CONDUCTOR

Jane H. Kim

ASSISTANT DIRECTOR

Russell Wustenberg

BALLET MISTRESS

Annemarie Cabri

SPECIAL EFFECTS

Air Magic

ASSISTANT STAGE MANAGERS

Stephanie Marrs
Jessica Severin

ASSISTANT LIGHTING DESIGNER

Mikael Kangas

UNDERSTUDIES

Rusalka

Vodnik
Foreign Princess
Hunter
Prince
Ježibaba

DANCERS

Jon Drake
Sarahi Cardenas
Michaela Gobas
David Houle
Nyda Kwasowsky
Beth Maslinoff
Godwin Merano
Tarina Paquin
Jack Rennie
Kaela Willey

Sara Gartland
Lauren Margison[†]
David Leigh
Alexandra LoBianco
Joel Allison[†]
Michael Wade Lee
Nicole Piccolomini

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

BIOGRAPHIES: **RUSALKA**

^D COC mainstage debut

[†] Current member of the COC Ensemble Studio

[^] Graduate of COC Ensemble Studio



KERI ALKEMA, Foreign Princess (Soprano; Nashville, TN, USA)

SELECT COC CREDITS: Giovanna Seymour, *Anna Bolena* (2018); Tosca, *Tosca* (2017); Vitellia, *La clemenza di Tito* (2013). RECENT: Cio-Cio-San, *Madama Butterfly* (Opera di Genova); Tosca, *Tosca* (Washington National Opera and Palm Beach Opera); Amelia, *A Masked Ball* (Staatstheater Darmstadt and Gran Teatre del Liceu); Amelia, *Simon Boccanegra* (Opéra de Dijon). UPCOMING: Donna Elvira, *Don Giovanni* (Washington National Opera)



MATTHEW CAIRNS^{D†}, Gamekeeper (also Prince of Persia in *Turandot*; Tenor; St. Catharines, ON)
COC DEBUT. 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); Don Ottavio, *Don Giovanni* (Centre for Opera Studies in Italy/UofT Opera). UPCOMING: Witch in *Hansel & Gretel* (Opera for Young Audiences, 2019); Messenger, *Aida* (COC)



PAVEL ČERNOCHO^D, Prince (Tenor; Prague, Czech Republic)

COC DEBUT. RECENT: Don Carlos, *Don Carlos* (Staatsoper Hamburg); Jason, *Médée* (Salzburg Festspiele); Sergei, *Lady Macbeth of Mtsensk* (Opéra national de Paris); Boris Grigorjevič, *Katya Kabanova* (Royal Opera Hall); Laca Klemen, *Jenůfa* (Bayerische Staatsoper). UPCOMING: Vladimir, *Prince Igor* (Opéra national de Paris); Števa Buryja, *Jenůfa* (Royal Opera House, Covent Garden); Boris Grigorjevič, *Katya Kabanova* (Metropolitan Opera); Prince, *Rusalka* (Dutch National Opera)



JOHANNES DEBUS, Conductor, COC Music Director (Berlin, Germany/Toronto, ON)

SELECT COC CREDITS: *Otello*, *Elektra* (2019); *Hadrian*; *Eugene Onegin*; *The Nightingale & Other Short Fables*; *The Abduction from the Seraglio* (2018); *Louis Riel*; *Götterdämmerung* (2017); *Ariodante* (2016). RECENT: *Jenůfa* (Santa Fe Opera); *Beatrice Cenci* (Bregenz Festival); *The Tales of Hoffmann* and *Salome* (Metropolitan Opera). UPCOMING: *Hansel & Gretel*, *The Flying Dutchman* (COC)



LAUREN EBERWEIN[^], Turnspit (Soprano; Qualicum Beach, BC)

COC CREDITS: Musetta, *La Bohème* (Opera for Toronto performance, 2019); Fifth Maid, *Elektra* (2019); The Cook, *The Nightingale and Other Short Fables*; Countess Ceprano, *Rigoletto* (2018); Giannetta, *The Elixir of Love*; Wellgunde, *Götterdämmerung* (2017). RECENT: Der Komponist, *Ariadne auf Naxos*; Mère Marie, *Dialogues des Carmélites*; Olivia, *Cold Mountain* (Opera Philadelphia); Messiaen's *Poèmes pour Mi* (COC Free Concert Series). UPCOMING: Soloist, National Recital Tour (Marlboro Music Festival); Recital with Gilbert Kalish (The Israeli Chamber Project, NYC); Golijov's *AYRE* (Curtis 20/21 Ensemble); Resident Artist (TaoArts Chamber Festival)



DAVID FINN, Lighting Designer (Mill Valley, CA, USA)

COC CREDITS: *Arabella* (2017); *Götterdämmerung* (2016, 2006); *Siegfried* (2016, 2005); *Macbeth* (2005); *Die Walküre* (2004); *Venus and Adonis* (2001). RECENT: *Così fan tutte* (Dutch National Opera, Opera Australia/[OA]); *Le Vaisseau Fantôme* (Festival d'Opéra de Québec); *Rigoletto* (Savonlinna Opera Festival). UPCOMING: *The Marriage of Figaro* (OA); *Così fan tutte* (Royal Danish Opera); *The Flying Dutchman* and *Tosca* (Metropolitan Opera)



VARTAN GABRIELIAN^{D†}, Hunter (Bass-Baritone; Toronto, ON)

COC DEBUT. RECENT: Sparafucile, *Rigoletto* (Opéra de Montréal and New Jersey State Opera); Sweeney Todd, *Sweeney Todd*; Leporello/Commendatore, *Don Giovanni* (Opera Philadelphia and Curtis Opera Theater); Prince Gremin, *Eugene Onegin* (Curtis Opera Theatre); Colline, *La Bohème* (Orchestra of St. Peter By The Sea); Soloist, Verdi's *Requiem* (Victoria Symphony). UPCOMING: Officer, *The Barber of Seville* (COC)



Left: (foreground)
Lauren Segal, Jamie
Groote, and Anna-
Sophie Neher as the
Water Nymphs in
rehearsal for the COC's
2019 production.



ANDREW GEORGE[®], Choreographer (Tonyrefail, Wales, UK)
COC DEBUT. RECENT: *Don Carlos* (Teatro Real de Madrid); *Rusalka* (San Francisco Opera); *Der Rosenkavalier* (Den Norske Opera); *Carmen* (Dallas Opera); *La Traviata* (Welsh National Opera); *Julius Caesar in Egypt* (Glyndebourne Festival); *Andrea Chénier* (Gran Teatre del Liceu). UPCOMING: *Carmen* (Göteborg Opera); *Don Carlos* (Oper Frankfurt); *Agrippina* (Metropolitan Opera); *Adriana Lecouvreur* (Opéra national de Paris); *La Traviata* (Teatro de la Maestranza)



JAMIE GROOTE[†], Second Wood Nymph (Mezzo-soprano; Oakville, ON)
COC DEBUT. RECENT: *Page, Rigoletto* (OTSL); Donna Elvira, *Don Giovanni* (UofT Opera); Nicklausse, *The Tales of Hoffmann*, Composer, *Ariadne auf Naxos*; Fox, *The Cunning Little Vixen* (WLU Opera); Roméo, *I Capuleti e i Montecchi*; Jade Boucher, *Dead Man Walking*; Mrs. Gibbs, *Our Town* (Opera NUOVA). UPCOMING: Hansel, *Hansel & Gretel* (COC Opera for Young Audiences)



SANDRA HORST[^], Price Family Chorus Master (Toronto, ON)
SELECT COC CREDITS: *Otello*, *La Bohème*, *Così fan tutte*, *Elektra* (2019); *Hadrian*, *Eugene Onegin* (2018). RECENT: (as conductor) *Who Killed Adriana?*, *Street Scene* (UofT Opera). UPCOMING: *The Barber of Seville*, *Aida*, *The Flying Dutchman* (COC); *The Marriage of Figaro*, *Maid and Master*; *The Massey Murder*, *Mansfield Park* (UofT Opera). ADDITIONAL: Director of Musical Studies at UofT Opera



MORITZ JUNGE[®], Costume Designer (Stuttgart, Germany)
COC DEBUT. RECENT: *The Flying Dutchman* (Festival d'Opéra de Québec); *Rusalka* (San Francisco Opera and Lyric Chicago); *The Love for Three Oranges* (Staatstheater Mainz); *Così fan tutte* (Opera Australia); *Don Carlos* (Bolshoi Theatre); *Roberto Devereux* (Theatre Champs-Élysées and Metropolitan Opera [Met]); *Anna Bolena* (Badisches Staatstheater Karlsruhe); *Les Troyens* (Wiener Staatsoper and Royal Opera House); *Cavalleria rusticana* and *Pagliacci* (Met)



JANE H. KIM[®], Assistant Conductor (Brooklyn, NY, U.S.A.)
COC DEBUT. RECENT: *The Barber of Seville* (The Little Orchestra Society)
UPCOMING: *The Magic Flute* (The Little Orchestra Society). ADDITIONAL: Charles Schiff Conducting Prize 2018; Ensemble Connect (Guest Conductor, 2018)



ŠTEFAN KOCÁN[®], Vodník (Bass; Dolné Dubové, Slovakia)
COC DEBUT. RECENT: *Hunding*, *Die Walküre* (Opéra National de Bordeaux); Vodník, *Rusalka* (National Theatre Prague, South Bohemian Theatre); Sparafucile, *Rigoletto* (Metropolitan Opera [Met]); Don Pedro, *Don Giovanni* (Met, Teatro Comunale di Bologna); Philippe II, *Don Carlos* (Slovak National Theatre). UPCOMING: Oroveso, *Norma* (Theater an der Wien); Prince Gremin, *Eugene Onegin* (Palm Beach Opera)



JENIFER KOWAL, Stage Manager (Thornhill, ON)

COC CREDITS: *Otello*, *Così fan tutte* (2019); *Eugene Onegin*, *The Nightingale and Other Short Fables*, *Rigoletto* (2018); *Arabella*, *Tosca* (2017); *Norma* (2016). UPCOMING: *Hansel & Gretel*, *The Flying Dutchman* (COC)



JOHN MACFARLANE^P, Set Designer (Glasgow, Scotland, UK)

COC DEBUT. RECENT CREDITS: *Swan Lake*; *The Magic Flute*; *Frankenstein*; *Giselle*; *Lady Macbeth of Mtsensk*; *L'heure espagnole*; *Gianni Schicchi* (Royal Opera House); *Agrippina*; *The Flying Dutchman* (Metropolitan Opera)



ELENA MANISTINA, Ježibaba (Mezzo-soprano; Saratov, Russia)

COC CREDITS: *Ulrica*, *A Masked Ball* (2014); *Azucena*, *Il Trovatore* (2012)

RECENT: *Larina*, *Eugene Onegin*; *Vlasyevna*, *The Maid of Pskov*; *Ježibaba*, *Rusalka*; *Epanchina*, *The Idiot*; *Maddalena*, *The Journey to Reims* (Bolshoi Theatre); *The Duenna*, *Betrothal in a Monastery* (Stanislavsky Opera). UPCOMING: *The Innkeeper*, *Boris Godunov* (Opéra national de Paris)



SIR DAVID MCVICAR^P, Director (Glasgow, Scotland, UK)

COC DEBUT. RECENT: *Don Carlos*; *Gloriana* (Teatro Real de Madrid); *Medee* (Geneva); *Faust* (Tokyo Bunka Kaikan); *I Masnadieri*; *Rigoletto* (Savonlinna Opera Festival); *The Marriage of Figaro*; *The Trojans* (Royal Opera House, Covent Garden [ROH]); *Rusalka* and *Andrea Chenier* (San Francisco Opera). UPCOMING: *Agrippina* (Metropolitan Opera); *Così fan tutte*; *Faust* (Opera Australia); *The Magic Flute*; *Death in Venice* (ROH); *Carmen* (Göteborg Opera); *Ariodante* (Wiener Staatsoper)



ANNA-SOPHIE NEHER[†], First Wood Nymph (Soprano; Gatineau, QC)

COC CREDITS: *Clorinda*, *WOW Factor: A Cinderella Story* (Opera for Young Audiences); *Lavia*, *Hadrian* (2018). RECENT: *Barbarina*, *The Marriage of Figaro* (National Arts Centre); *Blanche*, *Dialogues des Carmélites* (Opera McGill); *Adele*, *Die Fledermaus* (Opera McGill); *Pamina*, *The Magic Flute* (Bard College). UPCOMING: *The Sandman/The Dew Fairy*, *Hansel & Gretel* (COC); *Gretel*, *Hansel & Gretel* (Opera for Young Audiences, COC)



SONDRA RADVANOVSKY, *Rusalka* (Soprano; Berwyn, IL, USA)

COC CREDITS: *Anna Bolena*, *Anna Bolena* (2018); *Norma*, *Norma* (2016); *Elisabetta*, *Roberto Devereux* (2014). RECENT: *Manon Lescaut*, *Manon Lescaut* (Edinburgh International Festival); *Luisa Miller*, *Luisa Miller* (Gran Teatre del Liceu); *Floria Tosca*, *Tosca* (Wiener Staatsoper, Metropolitan Opera [Met] and Deutsche Oper Berlin). UPCOMING: *Anna Bolena/Maria Stuarda*; *Elisabetta*, *The Three Queens*; *Lisa*, *The Queen of Spades* (Lyric Opera of Chicago); *Imogene*, *Il Pirata* (Opéra national de Paris)



LAUREN SEGAL[^], Third Wood Nymph (Mezzo-soprano; Toronto, ON)

COC CREDITS: *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: *Maddalena*, *Rigoletto* (Calgary Opera); Soloist, Haydn's *Theresienmesse* (Grant Park Music Festival); *Charlotte*, *Werther* (Manitoba Opera); *Olga*, *Eugene Onegin* (Calgary Opera). UPCOMING: Soloist, *Child of Our Time* (Chorus Niagara); Soloist, *Beethoven Ninth Symphony* (Hamilton Philharmonic)



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

COC CREDITS: *Otello* (2019); *Hadrian* (2018). RECENT: *Ghosts of Versailles* (The Glimmerglass Festival); *Oksana G* (Tapestry Opera); *Die Fledermaus* (Opera 5); *Carmen* (Brott Opera); (as director) *Abraham and Isaac* (Rose Festival Montréal); (as stage manager) Engagements with Eugene Opera, Fargo-Moorhead Opera, and Opera McGill. UPCOMING: *Ghosts of Versailles* (Opéra royale au Château du Versailles)

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CHASING THE TASTE

*On October 30, the Four Seasons Centre for the Performing Arts transforms into an aquatic fantasy world for the COC's annual **Centre Stage Gala**. This year the theme is **Subaqueous**, drawing inspiration from this season's **Rusalka** for everything from décor to the decadent on-stage dinner for nearly 400 people, prepared by **The Chase Group**. There's only one catch for one of the city's most accomplished culinary teams: there's no kitchen in the wings of the opera house's iconic mainstage. We asked **Chef Taylor McMeekin** how the team is pulling it off.*



HAS YOUR TEAM EVER ATTEMPTED ANYTHING QUITE LIKE THIS?

We have a very talented group of people so our ability to perform in any situation is among the top in the city. Outdoor events certainly bring their share of challenges and we've faced everything from strong winds to scorching sun. There was one time we were working outside in a remote northern Ontario location, when the skies opened up... just imagine trying to finish an exposed pan of paella in those conditions!

HOW WILL THE DINNER SERVICE FOR CENTRE STAGE BE UNLIKE A TYPICAL NIGHT AT THE RESTAURANT?

Preparing a mass quantity is the biggest difference! But there's also a lot of food that needs to be moved around that night. For Centre Stage, we're actually beginning the prep process, or *mise en place* as we call it, out of two of our restaurants: Planta Queen and The Chase. After that, we'll need to shift everything over to the Four Seasons Centre for set-up. Delivering our signature consistency is also a big priority — seafood is delicate and requires a lot of respect and care in its preparation. Any time you're cooking it in a place without a gas hood is going to be tricky, but we've done the homework and are confident about a seamless execution.



WHAT'S THE PLAN FOR THE NIGHT OF THE EVENT?

Once appetizers are out, our staff will break out into teams for each dish, with their own chef and sous-chef to guide them. We'll have our phones to communicate between venues and I'll be on hand to coordinate everyone on-site. We're looking forward to a great event!

SUBAQUEOUS

— CENTRE STAGE GALA —

OCTOBER 30, 2019

With the help of a thrilling live vocal competition, an exquisite gala dinner on the stage of R. Fraser Elliott Hall, and *Rusalka*-inspired décor, our Centre Stage Gala raises vital funds for the COC's Ensemble Studio, Canada's premier training program for up-and-coming opera stars.

COCKTAIL RECEPTION

5:30 PM

ENSEMBLE STUDIO COMPETITION

6:30 PM

GALA DINNER

SPLASHY BLACK TIE REQUESTED

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BACKSTAGE AND BEYOND!

Here is a look at some of our recent activities, many shared with our wonderful COC donors, including parties, galas, and backstage meet-and-greets with artists.



Last spring (left) Angel Blue (Mimi) and the entire cast and creative team (above) celebrated the opening night of *La Bohème* with a post-performance toast.



Above: *La Bohème* Revival Director Katherine M. Carter spoke with COC General Director Alexander Neef in front of an audience of donors at the Working Rehearsal Dinner.



Above: Price Family Chorus Master Sandra Horst led another highly successful sing-along event in the Richard Bradshaw Amphitheatre, one of many free opportunities for our patrons to engage in opera!



Left: Former Ensemble Studio soprano Lauren Eberwein with Ensemble pianist Rachael Kerr provided some glorious music to commuters at Union Station, part of the COC's Opera Connect events which take place in a range of locations around our city.



Above: Alexander Neef in conversation with *Otello* Director David Alden and COC Music Director and *Otello* Conductor Johannes Debus at the *Otello* Working Rehearsal Dinner.



Above: Tenor Russell Thomas (*Otello*), soprano Tamara Wilson (*Desdemona*) and baritone Gerald Finley (*Iago*) celebrated opening night of *Otello* with a post-performance toast.



Above: A young camper at the COC's Summer Opera Camp 2019.



Right: Audience members at the COC's Opera for Toronto *La Bohème* event enjoyed a pre-show chat in Farsi, led by composer Afarin Mansouri.



Right: Our 18/19 season ended with our big opera party, Operation, and an opera house full of partiers, including (above) Operation Committee Co-chairs Michael Greaves and Odessa Paloma Parker.





MEET THE NEW ENSEMBLE!

In late August, the COC's hallways, warm-up rooms and rehearsal studios were already active with returning and new artists of the Ensemble Studio, Canada's premier training program for young opera professionals.

This year we welcomed four new artists: tenor Matthew Cairns, bass-baritone Vartan Gabrielian, mezzo-soprano Jamie Groote, and pianist and intern coach Alex Soloway.

Returning this season are bass-baritone Joel Allison, mezzo-soprano Simona Genga, pianist and intern coach Rachael Kerr, and sopranos Lauren Margison and Anna-Sophie Neher.

The artists work and learn in a custom-tailored, multi-year program with Liz Upchurch (Head of the Ensemble Studio), Jennifer Swan (Performance Kinetics Consultant), Wendy Nielsen (Head Vocal Consultant), Steven Leigh (Lyric Diction Coach) and visiting specialists from around the world.

The journey to become a member of the Ensemble Studio involves several rounds of auditions and finalists are invited to take part in the annual Ensemble Studio Competition which takes place annually every fall, during the final audition process. Last year Cairns, Gabrielian and Groote won first, second and third prizes respectively with Cairns also taking the CBC Music Young Artist Development Prize.

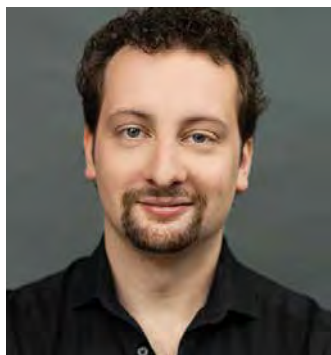
As this program goes to print, auditions are already underway to find new artists for the 2020/2021 season, and finalists for this year's Ensemble Studio Competition on October 30!

Join us for this year's exciting competition.
For information and tickets, visit

coc.ca/Competition

#COCEnsemble

#COCCompetition



JOEL ALLISON

Bass-baritone
Ottawa, ON



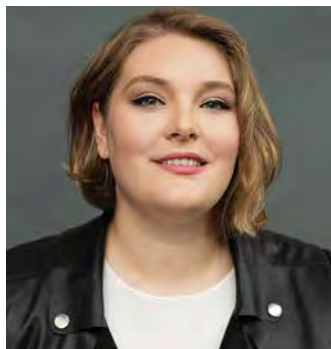
MATTHEW CAIRNS

Tenor
St. Catharines, ON



VARTAN GABRIELIAN

Bass-baritone
Toronto, ON



SIMONA GENGA

Mezzo-soprano
Vaughan, ON



JAMIE GROOTE

Mezzo-soprano
Toronto, ON



RACHAEL KERR

Pianist/Intern Coach
Grand Rapids, MI



LAUREN MARGISON

Soprano
Toronto, ON



ANNA-SOPHIE NEHER

Soprano
Gatineau, QC



ALEX SOLOWAY

Pianist/Intern Coach
Ottawa, ON



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SEASON REVEAL
Monday, February 10, 2020

The COC is supported by an incredible community of subscribers and donors — and on February 10 they'll be the first to discover the next season's monumental lineup.

Formal invitation to follow.

*Interested in attending? Contact **donors@coc.ca** for more details.*

Photo: Gaetz Photography

ENSEMBLE STUDIO COMPETITION

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Opera's next great
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Simona Genga, winner of the 2017 COC Ensemble Studio Competition. Illustration from a photo by Michael Cooper.

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STORYTELLING THROUGH MOVEMENT: ROBERT WILSON'S *TURANDOT*

With Nicola Panzer, co-director and Stephan Bonfield, music critic

Thursday, Sept. 26, 2019, 7-8:30 p.m.
Education Centre

CROSSING BORDERS: THE ORIGINS AND EVOLUTION OF PUCCINI'S *TURANDOT*

With Tony Sheppard, musicologist

Wednesday, Oct. 2, 2019, 7-8:30 p.m.
Richard Bradshaw Amphitheatre

For more information and to
register, visit
coc.ca/OperaInsights



MUSIC & WELLNESS

If you've ever sought out just the right track to unwind after a long day at work or pump you up for a session at the gym, you know how music can affect our mood and state of mind. But music and wellness can also be part of a balanced healthy lifestyle. Explore the way that music can positively impact your well-being in this season's lineup of exciting lecture-recitals, yoga classes, performances, sing-alongs and much more!

YOGA

With Madison Arsenault, yoga instructor, Lauren Eberwein, soprano, and Rachael Kerr, pianist.

Saturday, Oct. 19, 10:30 - 11:30a.m.
Richard Bradshaw Amphitheatre
General public: \$24
Students: \$20

MUSIC AND MENTAL HEALTH LECTURE-RECITAL

With SarahRose Black,
music therapist

Monday, Oct. 28, 2019, 7-8:30 p.m.
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and to register, visit
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COC Wig & Makeup Supervisor Sharon Ryman transforms soprano Tracy Cantin into Anna Bolena at a Spotlight Series event.



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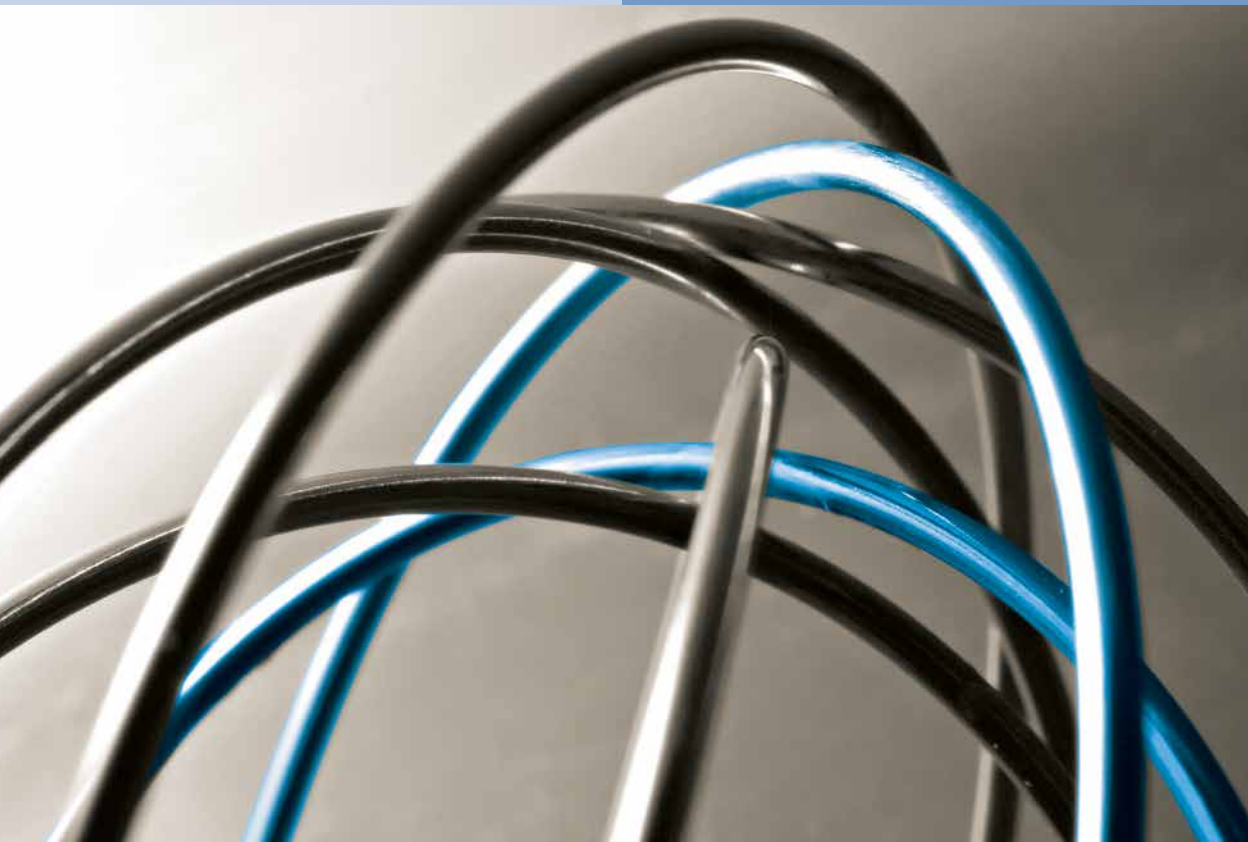
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In consideration of patrons with allergies, please avoid wearing scented products and fragrances.

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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.

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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 (#COCTurandot and #COCRusalka). 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. Food and beverages are not permitted in the auditorium.

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

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

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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.

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

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

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TOURS Tours of the Four Seasons Centre include backstage access! For more information, visit fourseasonscentre.ca.

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Guest speakers offer free, insightful chats about the stories, music and background of all COC productions, 45 minutes prior to each performance in the Richard Bradshaw Amphitheatre. Doors open one hour before each performance. Seating is limited and available on a first-come, first served basis. Please join the line-up early to avoid disappointment.

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ONLINE: 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.

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

EMAIL INQUIRIES: tickets@coc.ca

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

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



FOOD AND BEVERAGE SERVICE

We are pleased to offer, for the convenience of all our patrons, a pre-order system for intermission purchases for all COC performances. Place your intermission pre-order at any bar before the performance begins, to decrease your wait time during intermission. Bars are located throughout the Isadore and Rosalie Sharp City Room's many levels. Food and beverages are not permitted in the auditorium.

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