

ELEKTRA COSÌ FAN TUTTE



PROGRAM
WINTER 2019

#COCElektra #COCCosi



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Gianna Wichelow. All information is correct at time of
printing. Photo credits are on page 61.

Front cover: Shown is a detail from a costume from
Così fan tutte. See page 16 for the full effect. Sets and
costumes were designed by Debra Hanson.

ELEKTRA



Susan Bullock as Elektra in the COC's 2007 production. In 2019 she sings the role of Klytämnestra.

BY RICHARD STRAUSS

Tragedy in one act ♦ Libretto by Hugo von Hofmannsthal, after Sophocles
First performance: Königliches Opernhaus, Dresden, January 25, 1909

COC REVIVAL

Last performed by the COC in 2007
Jan. 26, 31, Feb. 6, 10, 12, 16, 22, 2019
Sung in German with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

First Maid
Jill Grove

Second Maid
Simona Genga[†]

Third Maid
Lauren Segal[^]

Fourth Maid
Tracy Cantin

Fifth Maid
Lauren Eberwein[†]

The Overseer
Alexandra Loutsion[‡]

Elektra,
Klytämnestra's daughter
Christine Goerke

Chrysothemis,
Klytämnestra's daughter
Erin Wall

Klytämnestra, *widow of Agamemnon*
Susan Bullock

The Confidante of
Klytämnestra
Simone McIntosh[†]

The Trainbearer of
Klytämnestra
Lauren Margison[†]

A Young Servant
Owen McCausland[^]

An Old Servant
Thomas Goerz

Orest, *son of Agamemnon and Klytämnestra*
Wilhelm Schwinghammer[‡]

The Tutor of Orest
Michael Druiett[‡]

Aegisth, *Klytämnestra's lover*
Michael Schade

Conductor
Johannes Debus

Director
James Robinson

Associate Director
Omer Ben Seadia

Set Designer
Derek McLane

Costume Designer
Anita Stewart

Lighting Designer
Mimi Jordan Sherin

Price Family Chorus Master
Sandra Horst[^]

Stage Manager
Stephanie Marrs

SURTITLES™ Producer
John Sharpe

SURTITLES™ Writer
Gunta Dreifelds

Johannes Debus is generously underwritten by George & Kathy Dembroski

Christine Goerke's performance is generously sponsored by Jack Whiteside

Lauren Eberwein's performance is generously sponsored by Brian Wilks, Marjorie & Roy Linden

Simona Genga's performance is generously sponsored by Janet Stubbs

Lauren Margison's performance is generously sponsored by The Stratton Trust

Simone McIntosh's performance is generously sponsored by David & Kristin Ferguson

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

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

Performance time is approximately one hour and 45 minutes with no intermission.

DIRECTOR'S NOTE

What a difference 20 years makes. I had the great pleasure of making my Canadian Opera Company debut with this production of *Elektra* in 1997 at the invitation of the late Richard Bradshaw. It was his idea to pair two great Strauss one-acts, *Elektra* and *Salome*, using many of the same physical elements but with two very different directors. I still recall with great pleasure sharing “Strauss progress reports” with Atom Egoyan who created the wonderful *Salome* in his operatic debut.

What intrigued me about *Elektra* 20 years ago still fascinates me today. In the hands of Strauss and Hofmannsthal, Sophocles’ tragedy is less political in nature. Rather, it is a harsh psychological drama that focuses on a brutal and dysfunctional household. In a sense, the epic is distilled into the domestic, the political is given over to the personal. It also presents contrasts in hopes and dreams: Klytämnestra, Elektra’s murderous mother,

is haunted by past crimes and a cruel justice that she fears will be served; Chrysothemis, her sister, dreams of a happy domestic life and wants a perfect family; Elektra herself aspires only to avenge her father’s murder and is singularly focused on bringing down his killers.

That which was the driving force many years ago has, however, somewhat changed. Instead of exaggerated and abstract shapes and gestures (the late-1990s was a time when many of us theatre artists all seemed to be dipping into the same Expressionist well of Edvard Munch-inspired colour and Francis Bacon-esque physical writhing), I have concentrated further on the domestic situation of *Elektra* with a more restrained palette but, hopefully, with deeper psychological focus.

James Robinson, 2019

FREE OPERA INSIGHTS EVENT

Women in Opera Round Table

Monday, January 28 at 7 p.m.

Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts

Hear from some of the industry’s leading women as they discuss what it’s like to be a woman working in opera. Moderated by **Sue Elliott**, this discussion features **Christine Goerke, Miriam Khalil, Danika Lorèn, and Janet Stubbs.**

This event is free but requires a ticket for entry.
Call **416-363-8231** or visit **coc.ca/OperaInsights**



Ewa Podleś as Klytämnestra in the COC's 2007 production.

SYNOPSIS

BACKGROUND

Klytämnestra, Queen of Thebes, has murdered her husband Agamemnon, upon his return from the Trojan Wars, with the help of her lover, Aegisth. Elektra, her daughter, has sent her younger brother Orest to a place of safety in another country. While others, including Elektra's sister Chrysothemis, accept the new regime, Elektra alone keeps alive the memory of her father, praying for the day Orest will return to avenge the murder of their father.

SYNOPSIS

The household servants complain about Elektra. Only one maid comes to her defence. Elektra summons Agamemnon's spirit — a ritual she enacts daily at the hour of his death.

[Elektra's monologue is punctuated by the recurring cry "Agamemnon!" sung to the Agamemnon leitmotiv, which also is heard at the very start of the opera. Strauss used orchestral leitmotifs — short musical phrases associated with characters, objects, emotions or ideas — to illuminate the story. You will hear musical phrases repeated through the opera.]

Chrysothemis begs Elektra to adopt a more conciliatory manner towards Klytämnestra and Aegisth so that life might return to normal and that she may go on to have a family of her own, but Elektra dismisses her.

When Klytämnestra appears, she complains to Elektra that she is suffering from tortuous nightmares and a mysterious illness. Elektra tells her that the dreams will stop only when she is killed by her son. Klytämnestra's shock at this suggestion is soon relieved, however, when news reaches the palace that Orest has died in exile.

Elektra asks Chrysothemis to assist in the killing of their mother and her lover, and when Chrysothemis refuses, Elektra plans to kill them both herself.

At this moment a messenger arrives who at first claims to have been an eyewitness to Orest's recent death, but soon reveals his true identity to Elektra. He is her brother, alive and returned to avenge the murder of their father.

Orest enters the palace and kills Klytämnestra. Elektra then leads Aegisth into the palace where he too is slain. Joyful to the point of insanity, Elektra dances and collapses in death.

[Agamemnon's leitmotiv is heard four times: twice with the first part of a vengeance motive superimposed, and twice in alternation with Chrysothemis's cry "Orest!"]



Johannes Debus (back to camera in both shots) is the COC's Music Director and conductor for Elektra. He is pictured in rehearsal working with (above) Christine Goerke as Elektra and (below) Wilhelm Schwinghammer as Orest (COC, 2019).



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*
Anne Armstrong
Sandra Baron
Bethany Bergman
Nancy Kershaw
Dominique Laplante
Jayne Maddison
Joella Pinto **

VIOLIN II

Paul Zevenhuizen, *Principal*
Csaba Koczó, *Assistant Principal*
James Aylesworth
Hiroko Kagawa*
Renée London*
Louise Tardif
Andrea Tyniec*
Gloria Yip**
Joanna Zabrowarna

VIOLIN III

Jamie Kruspe, *Assistant Concertmaster, Acting Principal*
Aya Miyagawa, *Acting Assistant Principal*
Corey Gemmell*
Elizabeth Johnston
Lynn Kuo*
Yakov Lerner
Lyssa Pelton*
Aysel Taghi-Zada*

VIOLA

Keith Hamm, *Principal*
Joshua Greenlaw, *Assistant Principal*
Carolyn Blackwell*
Rory McLeod*

VIOLA II

Catherine Gray, *Acting Principal*
Yosef Tamir, *Acting Assistant Principal*
Katrina Chitty*
Nicholaos Papadakis*

VIOLA III

Sheila Jaffé, *Acting Principal*
Catherine Cosbey, *Acting Assistant Principal*
Carolyn Farnand**
Shannon Knights*
Angela Rudden*

CELLO I

Guillaume Artus, *Acting Principal**
Paul Widner, *Assistant Principal, Acting Associate Principal*
Maurizio Baccante
Ashton Lim*
Erin Patterson**
Elaine Thompson

CELLO II

Julie Hereish, *Acting Principal**
Olga Laktionova, *Acting Assistant Principal*
Naomi Barron*
Drew Comstock*
Bryan Holt*
Allison Rich**

BASS

Tony Flynt, *Principal*
Robert Speer, *Assistant Principal*
Tom Hazlitt (leave of absence)
Nicholai Bobas*
Nick Davis*
Daniel Lalonde*
Paul Langley
Eric Lee*
Robert Wolanski*

FLUTE

Douglas Stewart, *Principal*
Shelley Brown
Leslie Newman*
Maria Pelletier*

PICCOLO

Shelley Brown
Maria Pelletier*

OBOE

Mark Rogers, *Principal*
Jasper Hitchcock*
Lesley Young

ENGLISH HORN

Lesley Young

HECKELPHONE

Lief Mosbaugh*

CLARINET

Dominic Desautels, *Principal*
Margaret Gillie*
James Ormston*
Michele Verheul*

E♭ CLARINET

Eric Braley*

BASSET HORN

Max Christie*
Juan Olivares*

BASS CLARINET

Colleen Cook

BASSOON

Eric Hall, *Principal*
William Cannaway*
Samuel Fraser*

CONTRA BASSOON

Lisa Chisholm

HORN

Nicholas Hartman, *Acting Principal**
Janet Anderson
Jesse Brooks*

Roslyn Black*

Bardhyl Gjevori
Gary Pattison
David Quackenbush*
Scott Wevers*

WAGNER TUBAS

Roslyn Black*
Bardhyl Gjevori
Gary Pattison
David Quackenbush*

TRUMPET

Robert Weymouth, *Principal*
Brendan Cassin*
Andrew Dubelsten*
Michael Fedyshyn*
Luise Heyerhoff*
Amy Horvey*

BASS TRUMPET

David Pell*

TROMBONE

Charles Benaroya, *Principal*
Ian Cowie

BASS TROMBONE

Herbert Poole

CONTRABASS TROMBONE

Isabelle Lavoie*

TUBA

Scott Irvine, *Principal* (leave of absence)
Sasha Johnson, *Acting Principal**

TIMPANI

Nicholas Stoup, *Principal*

PERCUSSION

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

HARP

Sarah Davidson, *Principal*
Sanya Eng*

CELESTE

Rachael Kerr*

MUSIC LIBRARIAN

Wayne Vogan

ASSISTANT MUSIC LIBRARIAN

Ondrej Golias

STAGE LIBRARIAN

Paul Langley

PERSONNEL MANAGER

Ian Cowie

*extra musician

** Member of COC Orchestra Academy (Jan. 26 only)

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Katy Clark
Leanne Kaufman
Alexandra Lennox
Eve Rachel McLeod
Kathleen (Katie) Murphy

MEZZO-SOPRANOS

Susan Black
Erica Iris Huang
Erin Lawson
Victoria Marshall
Cindy Won

TENORS

Tonatiuh Abrego
Stephen Bell
William Ford
Kevin Myers
Joshua Wales

BARITONES/BASSES

Nicholas Borg
Bradley Christensen
Jesse Clark
Keith Lam
Michael Uloth



Left: Christine Goerke as Elektra (background) and Erin Wall as Chrysothemis in rehearsal (COC, 2019)

Susan Bullock in rehearsal as *Klytämnestra* (COC, 2019).



MUSIC STAFF

Maureen Zoltek (*Head Coach*)
Anne Larlee[^]
Rachael Kerr[†] (*Ensemble Studio Coach*)

GERMAN LANGUAGE COACH

Adreana Braun

ASSISTANT CONDUCTOR

Derek Bate

ASSISTANT DIRECTOR

Allison Grant

ASSISTANT STAGE MANAGERS

Kristin McCollum
Tiffany Fraser

ASSISTANT LIGHTING DESIGNER

Nick Andison

UNDERSTUDIES

<i>Elektra</i>	Alexandra Loutsion
<i>Chrysothemis</i>	Tracy Cantin
<i>Klytämnestra</i>	Jill Grove
<i>The Overseer</i>	Anna-Sophie Neher [†]
<i>First Maid</i>	Wendy Hatala Foley
<i>Second Maid</i>	Erica Iris Huang
<i>Third Maid</i>	Victoria Marshall
<i>Fourth Maid</i>	Leanne Kaufman
<i>Fifth Maid</i>	Anna-Sophie Neher [†]
<i>A Young Servant</i>	Tonatiuh Abrego
<i>An Old Servant</i>	Joel Allison [†]
<i>Orest</i>	Michael Druiett/ Thomas Goerz
<i>The Tutor of Orest</i>	Samuel Chan [†]

[†]Current member of the COC Ensemble Studio

[^]Graduate of COC Ensemble Studio

BIOGRAPHIES: ELEKTRA



DEREK BATE, Assistant Conductor (Toronto, ON)

SELECT COC CREDITS: *Hadrian, The Nightingale and Other Short Fables, Rigoletto* (2018); *Arabella, Götterdämmerung* (2017); *Norma* (2016). RECENT: (as conductor) *Die Fledermaus* (Toronto Operetta Theatre); *Candide, The Pirates of Penzance, The Student Prince* (Toronto Operetta Theatre); *Rigoletto* (Opéra de Québec). UPCOMING: *Otello* (COC)



SUSAN BULLOCK, *Klytämnestra* (Soprano; Cheshire, England)

COC CREDITS: *Brünnhilde, Götterdämmerung, Die Walküre, Siegfried* (2007, 2006). RECENT: *Minnie, La fanciulla del West* (Maryland Lyric Opera); *Mum/First Sphinx/Second Waitress, Greek* (Edinburgh International Festival); *Kostelnička, Jenůfa* (Grange Park Opera); *Gertrud/Witch, Hansel and Gretel* (Opera North). UPCOMING: Liz Stride, *Jack the Ripper* (English National Opera); *Witch/Mother, Hansel and Gretel* (Grange Park Opera)



TRACY CANTIN, *Fourth Maid* (Soprano; Summerside, PEI)

COC CREDITS: *Anna Bolena, Anna Bolena* (2018). RECENT: *Anna Bolena, Anna Bolena*; *Fifth Maid, Elektra* (Lyric Opera of Chicago); *Chrysothemis, Elektra* (Edmonton Opera); *Beethoven's Symphony No. 9* (Melbourne Symphony; Oregon Symphony; Thunder Bay Symphony); *Bernstein's Songfest* (BBC Scottish Symphony Orchestra). UPCOMING: *Immolation Scene from Götterdämmerung* (Vancouver Symphony); *Verdi's Requiem* (Okanagan Symphony); *Bernstein's Songfest* (Seattle Symphony)



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

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



MICHAEL DRUIETT, The Tutor of Orest (Baritone; Yorkshire, England)

COC DEBUT. RECENT: Carter Hobson, *Peter Grimes* (Opéra de Monte-Carlo); *Inspector/Uncle, The Trial* (Scottish Opera); *The Bonze, Madama Butterfly* (Glyndebourne); *Wotan, Das Rheingold* (Opera North); *Commendatore, Don Giovanni* (Deutsche Oper am Rhein). UPCOMING: *The King of Egypt, Aida* (Opera North)



LAUREN EBERWEIN, *Fifth Maid* (Soprano; Qualicum Beach, BC)

COC CREDITS: *The Cook, The Nightingale and Other Short Fables*; *Countess Cepreno, 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). UPCOMING: National Recital Tour (Musicians from the Marlboro Music Festival); *Messiaen's Poèmes pour Mi* (COC's Free Concert Series); *Wagner's Wesendonck Lieder* (Pocket Concerts)



SIMONA GENGA, *Second Maid* (Mezzo-soprano; Vaughan, ON)

COC CREDITS: *Cindy, WOW Factor: A Cinderella Story* (Opera for Young Audiences, 2018). RECENT: *Annina, La Traviata* (Opera Theatre of Saint Louis); *Nettie Fowler, Carousel* (Chautauqua Voice Festival); *Sister Helen, Dead Man Walking* (Opera NUOVA); *La Sciaurata, Prima Zombie* (UofT Opera). ADDITIONAL: *Norcop Song Prize in Song*; *Fellow at Ravinia Festival's Steans Music Institute*



CHRISTINE GOERKE, *Elektra* (Soprano; Valley Stream, NY, USA)

COC CREDITS: *Brünnhilde, Götterdämmerung*, (2017), *Siegfried* (2016), and *Die Walküre* (2015). RECENT: *Brünnhilde, Siegfried* and *Die Walküre* (Lyric Opera of Chicago); *Ortrud, Lohengrin*; *Princess Turandot, Turandot* (Royal Opera House); *Elektra, Elektra* (The Metropolitan Opera [Met], Houston Grand Opera, San Francisco Opera). UPCOMING: *Brünnhilde, Götterdämmerung, Siegfried* and *Die Walküre* (Met)



THOMAS GOERZ, *An Old Servant* (Bass-baritone; Kitchener, ON)

COC CREDITS: *Lord Rochefort, Anna Bolena* (2018); *Djura, Arabella* (2017); *Baron Duphol, La Traviata* (2015); *Quince, A Midsummer Night's Dream; Benoit/Alcindoro, La Bohème* (2009). RECENT: *Owen Hart, Dead Man Walking; Lodovico, Otello* (Vancouver Opera); *Tituel, Parsifal* (Le Festival de Lanaudière); *Mikado, The Mikado* (Calgary Opera); *Father Palmer, Silent Night* (L'opéra de Montréal); *Field Marshall Haig, Ours* (Opera on the Avalon)



ALLISON GRANT, Assistant Director (Toronto, ON)

COC CREDITS: *Anna Bolena* (2018); *Ariodante; The Marriage of Figaro* (2016); *Revival Director, Semele* (at Brooklyn Academy of Music, 2015); *Choreographer, Dido and Aeneas* (2003); *Movement Director, Queen of Spades* (2002). RECENT: *HMS Pinafore* (Anchorage Opera); *The Magic Flute* (Hawaii Opera Theatre and Sarasota Opera); *The Marriage of Figaro* (Sarasota Opera); *Die Fledermaus* (Edmonton Opera); *Roméo et Juliette; Così fan tutte* (Vancouver Opera); *Carmen; Falstaff* (Opera Hamilton); *Choreographer, Eugene Onegin* (Vancouver Opera and COC).



JILL GROVE, First Maid (Mezzo-soprano; San Antonio, TX, USA)
COC CREDITS: Auntie, *Peter Grimes* (2013); Amneris, *Aida* (2010). RECENT: Fortune Teller, *Arabella*; Mamma Lucia, *Cavalleria rusticana*; First Maidservant, *Elektra*; Madelon, *Andrea Chénier*; Grandmother Buryja, *Jenůfa* (San Francisco Opera); Ježibaba, *Rusalka* (Des Moines Metro Opera); Dame Marthe, *Faust*; Filipyevna, *Eugene Onegin* (Lyric Opera of Chicago); Phaedra, *Phaedra* (Opera Piccola San Antonio). UPCOMING: Verdi's *Requiem* (New Mexico Philharmonic); *Götterdämmerung*, *Dialogues des Carmélites* (Metropolitan Opera); Governess, *Pique Dame* (Lyric Opera of Chicago)



SANDRA HORST, Chorus Master (Toronto, ON)
SELECT COC CREDITS: *Hadrian*, *Eugene Onegin*, *Anna Bolena*, *The Nightingale and Other Short Fables*, *The Abduction from the Seraglio*, *Rigoletto* (2018). RECENT: (as conductor) *Who Killed Adriana?*, *Street Scene*, *Of Thee I Sing* (UofT Opera). UPCOMING: *Così fan tutte*, *Otello*, *La Bohème* (COC). ADDITIONAL: Director of Musical Studies at UofT Opera



ALEXANDRA LOUSSION, The Overseer (Soprano; Pittsburgh, PA, USA)
COC DEBUT. RECENT: Princess Turandot, *Turandot* (New Orleans Opera, Tulsa Opera and Pittsburg Opera); Leonora, *Il Trovatore* (Central City Opera); Floria Tosca, *Tosca* (Palm Beach Opera, Wolf Trap Opera and Central City Opera); The Overseer, *Elektra* (San Francisco Opera); Cio-Cio San, *Madama Butterfly* (Palm Beach Opera). UPCOMING: *Elektra*, *Elektra* (Minnesota Opera); Turandot, *Turandot* (Austin Opera and Palm Beach Opera)



LAUREN MARGISON, The Trainbearer of Klytämnestra (Soprano; Toronto, ON)
COC CREDITS: Principal Fée, *WOW Factor: A Cinderella Story* (Opera for Young Audiences, 2018). RECENT: Clorinda, *La Cenerentola* (l'Opéra de Montréal); Missia, *La Veuve joyeuse* (Atelier Lyrique); Micaëla, *Carmen* (Brott Music Festival); Fiordiligi, *Così fan tutte* (Highlands Opera Studio). ADDITIONAL: First Prize Winner at George London Competition



STEPHANIE MARRS, Stage Manager (Toronto, ON)
COC CREDITS: *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); (as Assistant Stage Manager) *Arabella* (2017); *Siegfried* (2016); *Don Giovanni*, *Bluebeard's Castle/Erwartung* (2015). RECENT: *Louis Riel* (National Arts Centre/Opéra de Québec); *The Magic Flute* (Opéra de Québec)



OWEN MCCAUSLAND, A Young Servant (Tenor; Saint John, NB)
COC CREDITS: The Fisherman, *The Nightingale and Other Short Fables*; Pedrillo, *The Abduction from the Seraglio* (2018); Tamino, *The Magic Flute* (2017); Lurcanio, *Ariodante* (2016); Testo, *Il combattimento di Tancredi e Clorinda* (2015). RECENT: Jacquino, *Fidelio* (Pacific Opera Victoria); Don Ottavio, *Don Giovanni* (Manitoba Opera); Chaakapesh, *The Trickster's Quest* (Orchestre symphonique de Montréal). UPCOMING: Rodrigo, *Otello* (COC). ADDITIONAL: Canadian Encouragement Award at George London Singing Competition



SIMONE MCINTOSH, The Confidante of Klytämnestra (Mezzo-soprano; Vancouver, BC)
COC CREDITS: Tisbe, *WOW Factor: A Cinderella Story* (Opera for Young Audiences, 2018); The Page, *Rigoletto* (2018). RECENT: Tamiri, *Il re pastore* (Merola Opera); Ruggiero, *Alcina*; Prince Orlofsky, *Die Fledermaus*; Judith, *Bluebeard's Castle*; Meg, *Little Women* (Opera McGill); Donna, *Crush* (Banff Centre); Béatrice, *Béatrice et Bénédicte* (MYOpera). UPCOMING: Angelina, *La Cenerentola* (Vancouver Opera)



DEREK MCLANE, Set Designer (London, England)
COC CREDITS: *Salome* (2002, 1996); *Elektra* (1996); *Jenůfa* (1995); *Lulu* (1991). RECENT: *Merrily We Roll Along* (Roundabout Theatre); *American Son* (Booth Theatre); *The Oscars* (Academy of Motion Picture Arts and Sciences); *Hairspray Live!* (NBC). UPCOMING: *Moulin Rouge* (Hirschfield Theatre). ADDITIONAL: Tony Award for Best Scenic Design, two Emmy Awards for Best Scene Design



JAMES ROBINSON, Director (New York City, NY, USA)
COC CREDITS: *The Elixir of Love* (2017); *Nixon in China* (2011); *Lucia di Lammermoor* (2004); *Il viaggio a Reims* (2002). RECENT: *Porgy and Bess* (English National Opera and Dutch National Opera); *Regina* (Opera Theatre of St. Louis [OTSL]); *Giulio Cesare in Egitto* (Houston Grand Opera); *Vanessa* (Santa Fe Opera [SFO]); *Champion* (Washington National Opera). UPCOMING: *Porgy and Bess* (Metropolitan Opera); *Fire Shut Up In My Bones* (OTSL); *Grapes of Wrath* (Michigan Opera Theatre). ADDITIONAL: Artistic Director, OTSL



MICHAEL SCHADE, Aegisth (Tenor; Oakville, ON)
COC CREDITS: Don Ottavio, *Don Giovanni* (2015); Tito, *La clemenza di Tito* (2013); Gabriel von Eisenstein, *Die Fledermaus* (2012); Tamino, *The Magic Flute* (2011). RECENT: Lukas, *Die Jahreszeiten* (Brucknerfest Linz); Flamand, *Capriccio*; Gabriel von Eisenstein, *Die Fledermaus*; Matteo, *Arabella* (Wiener Staatsoper); Idomeneo, *Idomeneo* (Fondazione Teatro del Maggio). UPCOMING: Leukippos, *Daphne* (Staatsoper Hamburg); *Arabella* (Wiener Staatsoper); and recitals at Madrid Teatro de la Zarzuela, Musikverein Vienna and Musikgebouw Amsterdam and Grafenegg, and Handel's *Messiah* at Barocktage Melk.



WILHELM SCHWINGHAMMER, Orest (Bass; Vilsbiburg, Germany)
COC DEBUT. RECENT: Sarastro, *The Magic Flute* (Palau de les Arts Reina Sofia); Heinrich der Vogler, *Lohengrin* (Opera Vlaanderen); Osmin, *The Abduction from the Seraglio* (Sächsische Staatsoper); Baron Ochs, *Der Rosenkavalier* (Israel Philharmonic Orchestra). UPCOMING: Rocco, *Fidelio* (Staatsoper Hamburg); Bass, Mahler's Eighth Symphony (Brucknerhaus)



OMER BEN SEADIA, Associate Director (Tel Aviv, Israel)
COC DEBUT. RECENT: *La Bohème* (Opera Santa Barbara); *Charlie Parker's Yardbird* (Atlanta Opera); *Idomeneo* (Wolf Trap Opera); *Steal a Pencil for Me* (Opera Colorado - world premiere); *Faust* (Tulsa Opera). UPCOMING: *Ariadne auf Naxos* (Cincinnati Opera); *After Life and Josephine* (Opera Colorado)



LAUREN SEGAL, Third Maid (Mezzo-soprano; Thornhill, ON)
COC CREDITS: Third Lady, *The Magic Flute* (2017, 2011); Flora Bervoix, *La Traviata* (2015); Meg Page, *Falstaff* (2014); Nicklausse/Muse, *The Tales of Hoffmann* (2012). RECENT: Haydn's *Theresienmesse* (Grant Park Music Festival); Mozart's *Requiem* (Regina Symphony); Charlotte, *Werther* (Manitoba Opera); Olga, *Eugene Onegin* (Calgary Opera); Handel's *Messiah* (Symphony Nova Scotia). UPCOMING: Maddalena, *Rigoletto* (Calgary Opera)



MIMI JORDAN SHERIN, Lighting Designer (Seattle, WA, USA)
COC CREDITS: *Ariodante* (2016); *Il viaggio a Reims* (2002); *Elektra* (1996). RECENT: *La Bohème* (Lyric Opera of Chicago and Royal Opera House); *Don Giovanni* (Den Norske Opera); *Der Rosenkavalier* (Glyndebourne); *Parsifal* (Opéra national de Paris); *Roméo et Juliette* (Gran Teatre del Liceu). UPCOMING: *Judgment Day* (The NY Armory); *Der Meistersinger* (Norwegian National Opera); *Ariodante* (Lyric Opera of Chicago)



ANITA STEWART, Costume Designer (Portland, ME, USA)
COC Credits: *Elektra* (1996). RECENT: (as Set and Costume Designer) *Ben Butler*, *Lady Day at Emerson's Bar and Grill* (Portland Stage). UPCOMING: (as Set Designer) *Skeleton Crew* (Portland Stage). ADDITIONAL: Executive & Artistic Director of Portland Stage



ERIN WALL, Chrysothemis (Soprano; Calgary, AB)
COC CREDITS: *Arabella*, *Arabella* (2017); Countess, *The Marriage of Figaro* (2016); Antonia, *The Tales of Hoffmann*; Clémence, *Love from Afar* (2012). RECENT: Elettra, *Idomeneo* (Lyric Opera of Chicago); Ellen Orford, *Peter Grimes* (Vancouver Symphony; Edinburgh International Festival); Donna Anna, *Don Giovanni* (San Francisco Opera); Desdemona, *Otello* (Vancouver Opera). UPCOMING: Marguerite, *Faust* (Washington National Opera); Countess, *The Marriage of Figaro* (National Arts Centre)

COSÌ FAN TUTTE



BY WOLFGANG AMADEUS MOZART

Dramma giocosa in two acts ♦ Libretto by Lorenzo da Ponte
First performance: Burgtheater, Vienna, January 26, 1790

Edited for the Neue Mozart Ausgabe by Faye Ferguson and Wolfgang Rehm
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COC REVIVAL

Last performed by the COC in 2014
Feb. 5, 7, 9, 13, 15, 17, 21, 23, 2019
Sung in Italian with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Ferrando, *Dorabella's fiancé*
Ben Bliss[‡]

Guglielmo, *Fiordiligi's fiancé*
Johannes Kammler[‡]

Don Alfonso, *an old Philosopher*
Russell Braun

Fiordiligi
Kirsten MacKinnon

Dorabella, *her sister*
Emily D'Angelo[^]

Despina, *maid to Fiordiligi and Dorabella*
Tracy Dahl

Conductor
Bernard Labadie

Director
Atom Egoyan

Associate Director
Marilyn Gronsdal[^]

Set & Costume Designer
Debra Hanson

Lighting Designer
Michael Walton

Price Family Chorus Master
Sandra Horst[^]

Stage Manager
Jenifer Kowal

Projections Co-ordinator
Anthony Headley

SURTITLES™ Producer
John Sharpe

SURTITLES™ Writer
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Russell Braun's performance is generously sponsored by Earlaine Collins
Emily D'Angelo's performance is generously sponsored by David E. Spiro
Tracy Dahl's performance is generously sponsored by Valarie Koziol
Sandra Horst and the COC Chorus are generously underwritten by Tim & France Price

[‡]COC mainstage debut [†]Current member of the COC Ensemble Studio [^]Graduate of the COC Ensemble Studio
Butterfly imagery from the film *The Duke of Burgundy* used by permission of the director Peter Strickland and Rook Films Ltd.

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

Performance time is approximately three hours and 25 minutes, including one intermission.

ACT I: 90 minutes **INTERMISSION 25 minutes** **ACT II: 90 minutes**

Left: *The final scene from Così fan tutte (COC, 2014)*

DIRECTOR'S NOTE

For those familiar with *Così fan tutte*, this production may be surprising in two ways. First, we are taking the alternative title of the work and using it literally. It takes place in “A School for Lovers,” with Don Alfonso the teacher of this school in which he demonstrates to his students the laws of attraction.

The second surprise is that the sisters seem to be in on Don Alfonso’s experiment from the beginning. I was curious to explore what might happen to the dynamics of the opera if there were a parallel wager with the two women. While we can’t know the specific nature of this wager, we gather it concerns marriage. Perhaps the two women already understand that “everyone does it” (a literal translation of *Così fan tutte*), but that “doing it” won’t alter the existing bonds of their marital engagements.

What excites me about this concurrent wager is that it makes the two women fully cognizant of the convolutions of the plot which follows, and allows them to set their own agenda. By having the women in on the plot from the very beginning, it simultaneously empowers them while making the emotional confusions of the second act even more pronounced. They challenge their own rational structure.

This idea is at the core of the work. One of the central tenets of Enlightenment philosophy is that reason can be the only guide in an uncertain moral climate.

In *Così*, librettist Lorenzo da Ponte shows us that while reason and clear thinking is to be held above all else, it is often made unreliable because of shifting emotion.

Mozart’s brilliant music underlines this tension in an exquisite and at times unbearably beautiful way. For the true libertine such as Don Alfonso, the total lack of rationale behind the laws of attraction is a cause for alarm and certainly a subject worth illuminating to his students. While butterflies — the very symbol of freedom — can be caught and pinned down, such is not the case with the human heart. As Frida Kahlo’s painting “Two Fridas” makes clear, the heart can be brutally exposed, with a surgical clamp in one hand, and the romantic talisman of a beloved brooch in the other.

With *Così fan tutte*, the extraordinary collaboration of Mozart and da Ponte challenges the inherent optimism of the Enlightenment itself, with its battle against the mysteries of religion and superstition. While the libretto lays out one set of ideas, the music often tells us something completely different. This complex alchemy between objective thought and intense piercing emotion creates its own mysterious force, as we experience the human capacity to feel, to hurt, and to love.

Atom Egoyan, 2019

Robert Gleadow as Guglielmo and Paul Appleby
as Ferrando in the COC’s 2014 production.



SYNOPSIS

ACT I

Naples

Don Alfonso goads two young men into a wager regarding their fiancées' fidelity. Ferrando and Guglielmo are convinced their lovers — Dorabella and Fiordiligi, respectively — are true, and agree to test the women's faithfulness through trickery. The men agree to do everything Don Alfonso says to pull off their ruse.

Sisters Dorabella and Fiordiligi are met by Don Alfonso. He tells them that their fiancés have been recalled to military duty. The two soldiers arrive to bid their unhappy fiancées farewell. The sisters are inconsolable and, with Don Alfonso, bid farewell to the two men.

[This exquisite trio, "Soave sia il vento," ("Gentle be the breeze"), begins with the orchestra strings mimicking the sounds of sea waves.]

Once the men have departed, their maid Despina suggests that Dorabella and Fiordiligi amuse themselves in the meantime by meeting other men. The women refuse to be unfaithful to their lovers.

Don Alfonso speaks privately with Despina, enlisting her aid in introducing two prospective lotharios to the sisters. He then presents to Despina two "Albanians," who are none other than Guglielmo and Ferrando in disguise. When Fiordiligi and Dorabella arrive, the men proclaim their affection. The women demand that the strangers leave their house.

[In Fiordiligi's aria "Come scoglio," she compares her fidelity to an unmovable rock. This dazzling, virtuosic aria is one of the most challenging in the soprano repertoire.]

Later that day, the Albanians burst into the garden where the two sisters lament the absence of their sweethearts. The men drink what they claim is poison, expressing their wish to die for love. A doctor arrives (Despina in disguise) and "revives" the two men.

INTERMISSION

ACT II

Despina attempts to persuade Dorabella and Fiordiligi that they should be more receptive to the Albanians' advances. The sisters reluctantly agree that a flirtation might prove a welcome distraction in the absence of their fiancés. The men return once more to serenade the sisters, and this time Dorabella exchanges words of love with Guglielmo [*in a deeply expressive love duet, "Il core vi dono" — "I give you this heart"*] — to his astonishment. Ferrando has less luck with Fiordiligi.

Ferrando is told of his lover's betrayal and vows revenge. Don Alfonso reminds the soldiers that the test is not over yet.

Dorabella confesses her new fondness for her Albanian to Despina. Fiordiligi admits that she also has feelings for her Albanian (the disguised Ferrando), but scolds her sister's lack of control and vows to remain true to her fiancé. But when Ferrando returns, secretly accompanied by Guglielmo and Don Alfonso, Fiordiligi yields to his advances.

Ferrando and Guglielmo lament their lovers' betrayal and express a desire for revenge. Don Alfonso urges the now bitterly disillusioned soldiers to marry the women.

Wedding preparations are quickly made. Don Alfonso produces a notary — Despina in disguise — who in turn produces a marriage contract. A drum is heard, signaling the return of the soldiers. Having hastily removed their disguises, Ferrando and Guglielmo appear and feign outrage at the incriminating scene. But when they put on their Albanian disguises, the whole truth comes out.

In the final chorus all four lovers, in the spirit of reconciliation, sing hopefully of accepting life as it presents itself and maintaining a sense of humour. But will they be able to when faced with an uncertain future?

Tracy Dahl as Despina and Sir Thomas Allen as Don Alfonso in the COC's 2014 production.



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*
Bethany Bergman
Anne Armstrong
Sandra Baron
Nancy Kershaw
Dominique Laplante
Yakov Lerner
Jayne Maddison

VIOLIN II

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

VIOLA

Keith Hamm, *Principal*
Joshua Greenlaw, *Assistant Principal*
Catherine Gray
Sheila Jaffé
Beverley Spotton
Yosef Tamir

CELLO

Guillaume Artus, *Acting Principal**
Paul Widner, *Assistant Principal, Acting Associate Principal*
Maurizio Baccante, *Acting Assistant Principal*
Olga Laktionova
Elaine Thompson

BASS

Tony Flynt, *Principal*
Robert Speer, *Assistant Principal*
Tom Hazlitt (leave of absence)
Paul Langley

FLUTE

Douglas Stewart, *Principal*
Shelley Brown

OBOE

Mark Rogers, *Principal*
Lesley Young

CLARINET

Dominic Desautels, *Principal*
Colleen Cook

BASSOON

Eric Hall, *Principal*
Lisa Chisholm

HORN

Scott Wevers, *Acting Principal**
Gary Pattison

TRUMPET

Robert Weymouth, *Principal*
Amy Horvey*

TIMPANI

Nicholas Stoup, *Principal*

PERCUSSION

Trevor Tureski, *Principal*

CONTINUO CELLO

Julie Hereish*

FORTEPIANO

Michael Shannon*

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Wayne Vogan

ASSISTANT MUSIC LIBRARIAN

Ondrej Golias

STAGE LIBRARIAN

Paul Langley

PERSONNEL MANAGER

Ian Cowie

*extra musician

MUSIC STAFF

Andrea Grant (*Head Coach*)
Michael Shannon*
Stéphane Mayer† (*Ensemble Studio Coach*)

ASSISTANT CONDUCTOR

Ingmar Beck

ASSISTANT STAGE MANAGERS

Lesley Abarquez
Kate Sanderson

ASSISTANT LIGHTING DESIGNER

Mikael Kangas

UNDERSTUDIES

Fiordiligi
Dorabella
Guglielmo
Ferrando
Despina
Don Alfonso

Lauren Margison†
Simone McIntosh†
Samuel Chan†
Owen McCausland†
Anna-Sophie Neher†
Joel Allison†

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

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Katy Clark
Leanne Kaufman
Alexandra Lennox
Eve Rachel McLeod
Kathleen (Katie) Murphy

MEZZO-SOPRANOS

Susan Black
Erica Iris Huang
Erin Lawson
Victoria Marshall
Cindy Won

TENORS

Tonatiuh Abrego
Stephen Bell
William Ford
Kevin Myers
Joshua Wales

BARITONES/BASSES

Nicholas Borg
Bradley Christensen
Jesse Clark
Keith Lam
Michael Uloth



(l-r) Robert Gleadow as Guglielmo, Paul Appleby as Ferrando, Wallis Giunta as Dorabella, and Layla Claire as Fiordiligi in the COC's 2014 production.

BIOGRAPHIES: COSÌ FAN TUTTE



INGMAR BECK, Assistant Conductor (Vienna, Austria)
 COC CREDITS: *The Magic Flute* (2017). RECENT: (as assistant conductor) *Beatrice di Cenci* (Bregenzer Festspiele); J. Strauss' *Nacht in Venedig* (Opera Lyon concert tour to Oman); (as conductor) Concerts with Nürnberger Symphoniker; Christmas concerts with Asam Classical Soloists. UPCOMING: Conductor, *The Night of the Sea Urchins* (World premiere - Staatsoper Hamburg)



BEN BLISS, Ferrando (Tenor; Prairie Village, KS, USA)
 COC DEBUT. RECENT: Tamino, *The Magic Flute* (Metropolitan Opera [Met]/Opera Philadelphia); Ferrando, *Così fan tutte* (Met/Oper Frankfurt/Seattle Opera); Peter Quint, *The Turn of the Screw* (Seattle Opera); Dr. Robert Wilson, *Doctor Atomic* (Santa Fe Opera). UPCOMING: Don Ottavio, *Don Giovanni* (Houston Grand Opera); Ferrando, *Così fan tutte* (Santa Fe Opera)



RUSSELL BRAUN, Don Alfonso (Baritone; Georgetown, ON)
 SELECT COC CREDITS: Louis Riel, *Louis Riel* (2017); Count Almaviva, *The Marriage of Figaro* (2016); Don Giovanni, *Don Giovanni* (2015). RECENT: Pentheus, *The Bassarids* (Salzburg Festival, Teatro dell'Opera); Alfred III, *Der Besuch der alten Dame* (Theater an der Wien); Louis Riel, *Louis Riel* (National Arts Centre, Opéra de Québec). UPCOMING: Peter, *Hänsel und Gretel* (Michigan Opera Theatre)



EMILY D'ANGELO, Dorabella (Mezzo-soprano; Toronto, ON)
 COC CREDITS: Second Lady, *The Magic Flute* (2017). RECENT: Second Lady, *The Magic Flute* (Metropolitan Opera [Met]); Cherubino, *The Marriage of Figaro* (Berlin Staatsoper Unter den Linden). UPCOMING: Annio, *La clemenza di Tito*; Soeur Mathilde, *Dialogues des Carmélites* (Met); Dorabella, *Così fan tutte* (Santa Fe Opera). AWARDS: 2016 Metropolitan Opera National Council Audition Finals winner; 2018 Operalia winner of the First Prize, Zarzuela Prize, Birgit Nilsson Prize, and Audience Prize



TRACY DAHL, Despina (Soprano; Winnipeg, MB)
 COC CREDITS: Despina, *Così fan tutte* (2014); Zerbinetta, *Ariadne auf Naxos* (1995, 1988); Nannetta, *Falstaff* (1992). SELECT CREDITS: Florestine, *The Ghosts of Versailles*; Zerbinetta, *Ariadne auf Naxos*; Adele, *Die Fledermaus* (Metropolitan Opera); Lucia, *Lucia di Lammermoor* (San Francisco Opera); Gilda, *Rigoletto* (Calgary/Edmonton opera); Cunegonde, *Candide* (Toronto Symphony Orchestra/Calgary Opera); Madame Mao, *Nixon in China* (Opera Theatre of Saint Louis/Vancouver Opera). UPCOMING: Despina, *Così fan tutte* (Santa Fe Opera). ADDITIONAL: Member of the Order of Canada



ATOM EGOIAN, Director (Toronto, ON)
 COC CREDITS: *Die Walküre* (2004, 2006, 2015); *Così fan tutte* (2014); *Salome* (1996, 2002, 2013). SELECT CREDITS: (film) *The Sweet Hereafter*, *Ararat*, *Exotica*, *Chloe*, *Remember*; engagements with London's West End, Lincoln Center Festival, Venice Biennale, Canadian Stage, Houston Grand Opera, Pacific Opera Victoria, Luminato, TIFF and Spoleto Festival USA. ADDITIONAL: Two Academy Award® nominations; Governor General's Performing Arts Award for Lifetime Achievement; Companion of the Order of Canada; Chevalier of France's Ordre des Arts et des Lettres



MARILYN GRONSDAL, Associate Director (Toronto, ON)
 SELECT COC CREDITS: Revival Director, *The Nightingale and Other Short Fables* (2018); Assistant Director, *Eugene Onegin* and *Rigoletto* (2018); *Götterdämmerung* (2017); Associate Director, *Siegfried* (2015/2016); Director, *La Bohème* (2009). RECENT: Director, *Don Giovanni* (UoFT Opera). UPCOMING: Revival Director, *Così fan tutte* (Israeli Opera, Tel Aviv)



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DEBRA HANSON, Set and Costume Designer (Toronto, ON)
COC CREDITS: *Così fan tutte* (2014). SELECT CREDITS: (For opera/stage) *Jenůfa* and *Erewhon* (Pacific Opera Victoria); *A Little Night Music*, *Translations* (Stratford Festival), *Venus in Fur*, *Cruel and Tender* (Canadian Stage); productions for the National Arts Centre, Shaw Festival, Banff Centre; (for film/TV) *Orphan Black*, *Schitt's Creek*, *Remember*, *Adoration*, *Away from Her*, *Chloe*, *Bomb Girls*, *The Firm*



SANDRA HORST, Chorus Master (Toronto, ON)
SELECT COC CREDITS: *Hadrian*, *Eugene Onegin*, *Anna Bolena*, *The Nightingale* and *Other Short Fables*, *The Abduction from the Seraglio*, *Rigoletto* (2018). RECENT: (as conductor) *Who Killed Adriana?*, *Street Scene*, *Of Thee I Sing* (UofT Opera). UPCOMING: *Elektra*, *Otello*, *La Bohème* (COC). ADDITIONAL: Director of Musical Studies at UofT Opera



JOHANNES KAMMLER, Guglielmo (Baritone; Augsburg, Germany)
COC DEBUT. RECENT: Marcello, *La Bohème*; Dr. Malatesta, *Don Pasquale*; Pantalone, *Die Liebe zu drei Orangen* (Staatsoper Stuttgart); Count Dominik, *Arabella*; Le Comte de Vaudemont, *Les Vêpres Siciliennes*; Tschekunow, *Aus einem Totenhaus*; Dancaïro, *Carmen* (Bayerische Staatsoper); Willem/Gerichtsdienster/Advokat, *Der Prozess* (Salzburg Festival). UPCOMING: Wachtmeister, *Der Prinz von Homburg*; Guglielmo, *Così fan tutte* (Stuttgart)



JENIFER KOWAL, Stage Manager (Thornhill, ON)
SELECT COC CREDITS: *Eugene Onegin*, *The Nightingale* and *Other Short Fables*, *Rigoletto* (2018); *Arabella*, *Tosca* (2017); *Norma* (2016). UPCOMING: *Otello* (COC)



BERNARD LABADIE, Conductor (Quebec City, QC)
COC CREDITS: *The Magic Flute* (2017). SELECT CREDITS: Engagements with the Metropolitan Opera; Gran Teatre del Liceu; Santa Fe Opera; Cincinnati Opera; Glimmerglass Festival; New York and Los Angeles Philharmonic; Chicago, Boston, San Francisco, Saint Louis, Houston, Melbourne, and Toronto symphonies; Academy of Ancient Music; Orchestre National de France. ADDITIONAL: Founder/Music Director, Les Violons du Roy and La Chapelle de Québec; Principal Conductor of the Orchestra of St. Luke's in New York



KIRSTEN MACKINNON, Fiordiligi (Soprano; Squamish, BC)
COC CREDITS: Pamina, *The Magic Flute* (2017). RECENT: Hannah Glawari, *The Merry Widow*; Countess, *Capriccio*; First Lady, *The Magic Flute*; Ines, *L'Africaine* (Oper Frankfurt); Fiordiligi, *Così fan tutte* (Glyndebourne Festival); Micaëla, *Carmen* (Opera Philadelphia). UPCOMING: Lyra, *The Thirteenth Child* (Santa Fe Opera); Musetta, *La Bohème* (Santa Fe Opera); Micaëla, *Carmen*; Countess, *The Marriage of Figaro* (Oper Frankfurt). ADDITIONAL: Winner, 2017 Metropolitan Opera National Council Auditions



MICHAEL WALTON, Lighting Designer (Stratford, ON)
COC CREDITS: *Così fan tutte* (2014). RECENT: *Jenůfa*, *Maria Stuarda*, *Albert Herring* (Pacific Opera Victoria); *The Rocky Horror Show*; *The Music Man*; *The Tempest*; *Napoli Milionaria!* (Stratford Festival); *Tartuffe* (Canadian Stage); *The Full Light of Day* (Electric Company) UPCOMING: *A Doll's House Part II* (Royal Manitoba Theatre Centre/Mirvish); *Billy Elliot*, *Little Shop of Horrors*, *Birds of a Kind* (Stratford Festival)

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Ballet Creole (2013), photo: Chris Hutcheson

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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.



What a night! The cast, creative team, staff and donors celebrated the opening night of the COC's world premiere of *Hadrian* with a post-performance toast.



Members of the *Hadrian* cast and creative team took time out between rehearsals to take part in the Talks at Google speaker series. They were (l-r) Isaiah Bell (Antinous), Cori Ellison (dramaturg), Peter Hinton (director), Daniel MacIvor (librettist), and Rufus Wainwright (composer). The lively group was moderated by Google's Bob Cornwall.



Just the day after opening, members of the cast and creative team took part in a highly successful all-day conference on *Hadrian*. The final roundtable consisted in part of (l-r): Daniel MacIvor (librettist), Rufus Wainwright (composer), Thomas Hampson (*Hadrian*); and Cori Ellison (dramaturg). For more **FREE** events, see **page 48** of this program or visit **learn.coc.ca**.



COC Props Supervisor Wulf Higgins presented a Spotlight Series event for donors, where attendees learned about the fascinating world of designing, building and maintaining a wide array of stage props, with a chance to get up close and personal with the pieces.



(Left) Celebrating opening night of *Eugene Onegin* were (l-r) Peter McClintock (Associate Director), soprano Joyce El-Khoury (Tatyana) and bass-baritone Gordon Bintner (*Onegin*).

Below: Here are some of the amazing staff, artists and supporters who came out to run, walk and cheer for the 2018 Scotiabank Toronto Waterfront Marathon.



Above: At the Spotlight Series event, *Wages of Love*, Ensemble Studio soprano Lauren Margison sang and also took part in a panel with musicologist and COC Opera Talks speaker Margaret Cormier, *Hadrian* Assistant Director Russell Wustenberg, and *Hadrian* dancer Rodney Diverlus.



Right: The COC were guests for the ROM's *Friday Night Live: VOX* this past November. Ensemble Studio soprano Lauren Eberwein serenaded an audience member with "Sempre libera" and made his night!



TEN YEARS AT THE PODIUM!



The COC continues its season of milestones this winter, which marks the 10th anniversary of Johannes Debus' appointment as the company's Music Director.

When Johannes made his COC debut in 2008, conducting Prokofiev's *War and Peace*, he immediately clicked with the COC Orchestra and General Director Alexander Neef offered him the permanent position of Music Director. He officially started in January 2009.

To celebrate the occasion, we're taking a look back at his many career highlights at the COC.

Clockwise from above: Chatting with director Atom Egoyan at a behind-the-scenes event for *Così fan tutte* (2014). Celebrating the world premiere of *Hadrian* with Assistant Conductor Derek Bate (2018). With the inaugural COC Orchestra Academy class (2014), the opera-focused mentorship program for young orchestral musicians started by Johannes. Johannes leads members of the COC Orchestra through Wagner's *Siegfried Idyll* in the Free Concert Series in the Richard Bradshaw Amphitheatre (2013). Johannes conducting the COC Orchestra at the company's Diamond Anniversary Concert (2009). Johannes celebrating with (l-r) COC Price Family Chorus Master Sandra Horst and soprano Erin Wall at the opening night of *Love from Afar* (2012).



Top of page: A true multitasker, Johannes played the recitatives from the podium while conducting *Così fan tutte* (2014). Above: Johannes (centre) with the COC Orchestra.



SUMMER OPERA CAMPS

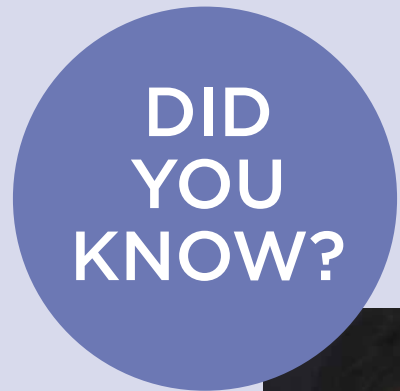
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JOIN US IN JULY!
 2019 DATES FOR GRADES 1 - 12

- July 2 - 5 LITTLE COMPANY (grades 1 - 3)
- July 8 - 12 JUNIOR COMPANY (grades 4 - 6)
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- July 22 - 27 SENIOR COMPANY OPERA IMMERSION (grades 9 - 12+)

Four Seasons Centre for the Performing Arts
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DETAILS AND REGISTRATION
coc.ca/Camps 416-363-8231



The COC recently announced a new mainstage commission: The Old Fools by the celebrated Montreal-based composer Ana Sokolović and seasoned British librettist Paul Bentley.



The previously announced La Reine-Garçon is moving forward as a COC co-commission with the Opéra de Montréal – the first mainstage collaboration of its kind between the two major Canadian opera companies; at its helm are two exceptional Canadian artists: Julien Bilodeau (below left) as composer and Michel Marc Bouchard (below right) as librettist.



MEET THE 2019 COC ORCHESTRA ACADEMY!

“This holistic training approach is an opportunity aspiring young musicians can’t get anywhere else in this country.”

COC Music Director Johannes Debus

Every winter since 2014, the COC has welcomed young orchestral musicians into an intensive three-week program in which participants work side-by-side with COC Orchestra members, coaches and staff, to get rare insights into what it takes to work in an opera orchestra.

The COC Orchestra Academy was established by COC Music Director Johannes Debus, and developed in collaboration with The Glenn Gould School at the Royal Conservatory of Music, the University of Toronto’s Faculty of Music, and the Schulich School of Music at McGill University.

The participants pack a lot in, learning how a performance comes together, how to prepare their part of a score, and the development and improvement of an orchestra over the course of rehearsals and performances.

Each student musician is paired with a mentor from the COC Orchestra to provide one-on-one guidance. This season’s mentors are: Jayne Maddison (first violin), Paul Zevenhuizen (second violin), Sheila Jaffé (viola), Paul Widner (assistant principal cello), and Tony Flynt (principal bass).

On opening night of *Elektra*, you will find our young Academists performing alongside their mentors under COC Music Director Johannes Debus — the grand finale of their three weeks of rehearsal and training. In our most ambitious Orchestra Academy program to date, the student musicians also share the stage with artists of the COC Ensemble Studio in a performance of arias in our Free Concert Series, at Union Station, and as part of our Opera Insights series. In preparation for these performances, COC Ensemble Studio Head Coach Liz Upchurch and a small army of trainers will provide immersive, hands-on training in all aspects of operatic performance and production, ranging from voice lessons, dramatic coachings, lyric diction, breath and body alignment, and nutrition classes to lectures on historical performance practice, backstage tours and observing staging and technical rehearsals. In three short weeks, the Orchestra Academy members will gain invaluable skills, lasting friendships, and unique insight into the rich and fascinating world of opera.

Read more about our 2019 participants at coc.ca/Academy

You can also follow their adventures online using the tasty hashtag **#COCOA**

2019 COC ORCHESTRA ACADEMY MEMBERS



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The Glenn Gould School



GLORIA YIP
Violin
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CAROLYN FARNAND
Viola
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ERIN PATTERSON
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ALLISON RICH
Cello
University of Toronto



Left: Each season, the COC Orchestra Academy performs at the Free Concert Series in the Richard Bradshaw Amphitheatre, just one of several performances they give. For more information on these free concerts, visit coc.ca/FreeConcerts.

DID YOU KNOW?

The COC's new Composer-in-Residence is Ian Cusson, a Métis and French-Canadian composer of art song, opera, and orchestral work.

Ian's work explores the Canadian Indigenous experience, including the history of the Métis people, the hybridity of mixed-racial identity, and the intersection of Western and Indigenous cultures. He is the inaugural artist of the COC Academy's newly developed Composer-in-Residence program, with a residency that officially begins on August 19, 2019.

As part of Cusson's composer residency, the COC has commissioned a new work with award-winning Canadian playwright and librettist Colleen Murphy. The opera, to be performed in a future season, is being developed with families and young people in mind. While further details will be released at a later date, the pair says that audiences can expect "a spine-tingling quest" that weaves mythical elements into a contemporary urban setting.

#COCAcademy




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Winter programming includes recitals by tenor **Michael Schade** (Aegisth in *Elektra*) with violinist (and COC Concertmaster) **Marie Bérard** and pianist (and COC Price Family Chorus Master) **Sandra Horst** (Jan 29); **Artists of the COC Ensemble Studio** (Feb. 11, Feb. 20, Feb. 21); and the **1,000th concert** in the Free Concert Series with soprano **Susan Bullock** (Klytämnestra in *Elektra*) and pianist (and COC's Head of the Ensemble Studio) **Liz Upchurch** (Feb 19).

For complete listings, visit

coc.ca/FreeConcerts



Atis Bankas and
Costanze Beckmann
(2018)



(Above left:) Simona Genga as Cindy; (above right:) Charles Sy as Lil' Charm. Below: The inevitable happy finale! Bottom of page: Bryna Berezowska (COC's Children, Youth & Family Programs Manager) leads a post-performance Q&A.



"I want the singers to know that my mom came to the opera too and she liked it!"

- Grade 1 student, Market Lane Public School

WOW! WHAT A SHOW!

This fall the COC presented its second Opera for Young Audiences production, *WOW Factor: A Cinderella Story*. Based on Rossini's *La Cenerentola*, it featured a new English libretto by Joel Ivany, with musical adaptation and new music composed by COC Ensemble Studio coach Stéphane Mayer.

Through Opera for Young Audiences:

- ◆ Over 1,500 children, their teachers, and families experienced an opera production tailored specifically for young people
- ◆ The COC piloted a relaxed performance – a first for a COC production – hosting families through Autism Ontario's Potential Programme
- ◆ The COC welcomed over 110 children and families from Cabbagetown Community Arts Centre, Dixon Hall School of Music, Nai Kids Choir, Sistema Toronto, University Settlement Music & Arts School, West Neighbourhood House, and "Esplanadians" from our local Esplanade community!

Further details on the COC's Opera for Young Audiences in 2019/2020 will be revealed in April 2019. Sign up for *eOpera* at learn.coc.ca to receive all the information!

The Canadian Opera Company was among the first arts organizations in Toronto to establish a discount program for young people.

Opera Under 30 offers \$22 tickets to anyone between 16 and 29 and includes show admission, a free pre-show chat, and time to explore the Four Seasons Centre.

coc.ca/OperaUnder30

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Check out these **FREE** events!

STILL CRAVING MORE OPERA?

WOMEN IN OPERA ROUNDTABLE DISCUSSION

OPERA INSIGHTS
Monday, January 28 at 7 p.m.
Richard Bradshaw Amphitheatre
Four Seasons Centre

Hear from some of the industry's leading women as they discuss what it's like to be a woman working in opera. Moderated by **Sue Elliott**, this discussion features **Christine Goerke**, **Miriam Khalil**, **Danika Lorèn**, and **Janet Stubbs**.

YOURS FAITHFULLY: COSÌ FAN TUTTE

OPERA TALKS
Wednesday, January 30 at 7 p.m.
Don Mills Public Library

Join opera expert **Wayne Gooding** for a lecture on Mozart's *Così fan tutte* — a tuneful 18th-century take on the messy complications that arise when the heart follows its own course.

FASHION AND FANTASY: COSTUMES AND WIGS

OPERA INSIGHTS
Thursday, February 14 at 7 p.m.
Education Centre, Four Seasons Centre

Costume Supervisor **Sandra Corazza** and Wig & Make-Up Supervisor **Sharon Ryman** take you into their fantastical worlds to share how they balance unbridled imagination with stage and historic requirements to bring the director's vision to life.

OPERA EXPRESS FOR KIDS!

OPERA CONNECT
Wednesday, March 13 at 12 p.m.
Union Station, West Wing

Experience a March Break medley like no other! Canada's brightest young opera talent bring their voices to Union Station for an interactive performance that hits the right notes with kids of all ages.

SING-ALONG OPERA CHORUSES

OPERA INSIGHTS
Monday, April 8 at 7 p.m.
Richard Bradshaw Amphitheatre
Four Seasons Centre

Warm up those vocal cords for the fourth annual opera sing-along! With Price Family Chorus Master **Sandra Horst**, we'll learn some of opera's most loved choruses and perform them together. No musical experience necessary.

YOURS FAITHFULLY: OTELLO

OPERA TALKS
Wednesday, April 10 at 7 p.m.
North York Central Library

Join opera expert **Wayne Gooding** for a lecture on Verdi's *Otello* — an uncompromising musical presentation, via Shakespeare, of loving not wisely, but too well.

PREPARING FOR PUCCINI: HOW THE COC'S YOUNG ARTISTS TRANSFORM FOR LA BOHÈME

OPERA INSIGHTS
Tuesday, April 16 at 7 p.m.
Richard Bradshaw Amphitheatre
Four Seasons Centre

This casual 90-minute performance and discussion brings you inside the world of COC opera singers in training as they prepare to perform the rich and romantic crowd favourite, *La Bohème*.

For more details on these events and more, visit coc.ca/AdultPrograms

COME BACK THIS SPRING



Experience all the emotion that opera has to offer through the power of the human voice, live this spring at the Canadian Opera Company, with Verdi's searing *Otello* and Puccini's beloved *La Bohème*.

Visit coc.ca/Tickets or call 416-363-8231 or 1-800-250-4653.

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MEMORIAL AND HONORARY DONATIONS

The COC expresses its sincere appreciation to all donors who have made memorial and honorary donations.

In Memory of
 Elizabeth Margaret Blake
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 Geraldine Heffernan
 Danielle Jeffrey
 Paddy Menzies
 Johanna Metcalf
 Grant Reuber
 Joan Wakely

In Honour of
 Earline Collins
 Kenneth Moy
 Wedding of Emma Noakes &
 Flavio Daniel Cruz Caracas

Corporate Matching Partners

The Canadian Opera Company gratefully acknowledges the following organizations that have matched gifts by their employees:

Burgundy Asset Management Ltd.
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The above Individual Support Gifts were made as of January 4, 2019.

* five to nine years of support

** 10 to 14 years of support

*** 15 to 19 years of support

**** 20 or more years of support

† COC administration, chorus or orchestra member

‡ Endowment

Despite the staff's extensive efforts to avoid errors and omissions, mistakes can occur. If your name was omitted, listed incorrectly or misspelled, we apologize for any inconvenience this may have caused. We would appreciate being notified of any errors at 416-847-4949.

2018/2019 CORPORATE SPONSORS AND FOUNDATION SUPPORTERS

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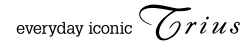
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GOVERNMENT SUPPORT

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

OPERATING SUPPORT



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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

Ontario Arts Council

\$100,000 +

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PATRON INFORMATION AND POLICIES

GO SCENT FREE

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

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 (#COCElektra and #COCCosi). 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.

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 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.

FOUR SEASONS CENTRE FACILITY TOURS

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

PRE-PERFORMANCE OPERA CHATS

COC Education and Outreach staff and 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.

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 from 20 to 2,000 people and full catering services. For further details visit fourseasonscentre.ca or call **416-342-5233**.

TICKET SERVICES

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

ONLINE: coc.ca

BY PHONE:

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

Monday to Friday - 10 a.m. to 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

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

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

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



FOOD AND BEVERAGE SERVICE

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



OPERA NATION



SAVE THE DATE
THURSDAY, MAY 16, 2019

North America's biggest opera party returns to transform the Four Seasons Centre for the Performing Arts into a celebration of art, fashion and opera! All proceeds from Operanation go towards the COC Ensemble Studio, the nation's premier training program for young Canadian opera artists.



PARTY TICKETS
ON SALE FEBRUARY 6, 2019

FOUR SEASONS CENTRE
FOR THE PERFORMING ARTS

OPERANATION.CA



**VIP DINNER
TICKETS &
TABLES**

ON SALE
FEBRUARY 6, 2019