




CANADIAN
OPERA
COMPANY

LA BOHÈME OTELLO

PROGRAM
SPRING 2019

#COCBoheme
#COCOtello

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Front cover: Detail from the COC's spring production of *La Bohème*.

A PART OF OUR COC STORY

OPERA IS A **LIVING** ART FORM

We embrace the classic and the contemporary (and everything in between). As opera is a living art form, the COC has proudly commissioned seven operas. Most recently, Rufus Wainwright's *Hadrian*, "a gay love story for our times" (*The New York Times*), had its world premiere here in fall 2018, and an upcoming season will see the premiere of *The Old Fools* by celebrated Montreal-based composer Ana Sokolović and seasoned 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 present world-class operas while removing perceived barriers to your experience. For instance, the COC invented the use of **SURTITLES™**, which are the English translations we project above the stage during each performance to ensure you can follow the story. All this to say: opera is for you to enjoy, whether you come to us in black-tie or a Canadian tuxedo.

LA BOHÈME



*Eric Margiore as Rodolfo and
Joyce El-Khoury as Mimi in
the COC's 2013 production.*

BY GIACOMO PUCCINI

Opera in four acts ♦ Libretto by Giuseppe Giacosa and Luigi Illica, based on *Scènes de la vie de bohème* by Henri Murger and the play *La vie de bohème* by Murger and Théodore Barrière
First performance: Teatro Regio, Turin, February 1, 1896

COC REVIVAL

Last performed by the COC in 2013
April 17, 26, 28, May 2, 4, 5, 7, 11 (2 p.m. and 7:30 p.m.), 22, 2019
Sung in Italian with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Marcello, *a painter*
Lucas Meachem^{D*}
Andrzej Filończyk^{D**}

Rodolfo, *a poet*
Atalla Ayan^{D*}
Joshua Guerrero^{**}

Colline, *a philosopher*
Brandon Cedel^{D*}
Önay Köse^{D**}

Schaunard, *a musician*
Phillip Addis^{*}
Joel Allison^{†**}

Benoît, *their landlord*
Donato Di Stefano

Mimi, *a seamstress*
Angel Blue^{D*}
Miriam Khalil^{^***}

Parpignol, *an itinerant toy vendor*
Taras Chmil

Alcindoro, *a state councillor and Musetta's admirer*
Donato Di Stefano

Musetta, *a grisette*
Andriana Chuchman^{*}
Danika Lorèn^{^**}

Customs Officer
Jan Vaculik

Customs House Sergeant
Samuel Chan[†]

Conductor
Paolo Carignani^{*}
Antonello Allemandi^{D***}

Original Director
John Caird

Revival Director
Katherine M. Carter^D

Set & Costume Designer
David Farley

Lighting Designer
Michael James Clark

Associate Lighting Designer
David Tkach

Price Family Chorus Master
Sandra Horst[^]

Stage Manager
Kate Porter

SURTITLES™ Producer
John Sharpe

SURTITLES™ Writer
Gunta Dreifelds

*April 26, 28, May 2, 4, 7, 11 (7:30 p.m.)

** May 5, 11 (2 p.m.), 22

*** May 22

PRODUCTION ORIGINALLY MADE POSSIBLE BY

Jerry & Geraldine Heffernan

Danika Lorèn's performance is generously sponsored by Catherine Fauquier

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

Samuel Chan's performance is generously sponsored by June Shaw

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

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

Performance time is approximately two hours and 10 minutes, including one intermission.

ACTS I & II: 53 minutes **INTERMISSION 25 minutes** **ACT III & IV: 52 minutes**

DIRECTOR'S NOTE

Henri Murger was 23 years old when he started writing *Scènes de la vie de bohème* and Théodore Barrière was 25 when he adapted the work for the stage. Both men knew very well the world they were describing, so there is a raw authenticity about their efforts that requires an interpreter to take these young characters and their plight very seriously.

Nothing very much *happens* in *La Bohème* — four young artists share a garret apartment, two of them have lovers, one of whom is seriously ill. These relationships flounder — from jealousy and infidelity — and then one of the girls dies. It is all very real and intensely sad — but not the stuff of genuine tragedy. In fact, the essential tone of *La Bohème* is comedic. Although dirt poor and struggling artistically, these witty, mocking, irreverent students take life in their stride. Were it not for the intensity with which they suffer emotionally, *Bohème* would be an outright comedy with a sad ending. But this is a drama with a distinctly French ingredient — it is the same essential mixture of emotions that Balzac achieved in his *Comédie humaine* — genuine laughter, sometimes angry, sometimes joyous but always mixed with tears.

Herein lies the true genius of Puccini's achievement. By giving every one of Murger's characters a real musical specificity, Puccini allows them to move from laughter to tears and back again with effortless ease — and his orchestral background overflows with the most lovingly crafted detail in support of their complex emotional journeys.

For this production, designer David Farley and I have chosen to imagine that the characters of the opera may act as our

interpreters. If Schaunard, the composer, is represented in the pit by Puccini himself, the scenic world that the bohemians inhabit is as if painted by Marcello. Every surface of the set is a canvas drawn from the same rich and chaotic pictorial world as that of Toulouse-Lautrec — a contemporary of Puccini and an artist who was himself obsessed by the bohemian underworld of Paris.

We only get a brief glimpse of the lives of the artists in *Bohème*, but we can be allowed to imagine that these young men may turn out to be influential figures in their own right. The lives of so many artists start out in desperation, poverty and disappointment before they realize their full potential — and their intimate friends and muses, if they survive, can bear witness to the reality of these early struggles.

The two muses in *Bohème* represent two very different aspects of this witness. Musetta is an intensely practical young woman who knows that she must sell herself in order to live in any sort of comfort — despite the fact that she clearly adores Marcello. Mimì is a different case altogether — the minute she walks into the garret she brings mystery, beauty and stillness with her. Puccini allows himself to linger over her dreams and those of Rodolfo — and these dreams provide us with the emotional heart of the work. Murger and Puccini are both saying the same thing, one with words and the other with music. Life can be harsh, and unfair and horribly brief — but it can always be mitigated by beauty — the beauty of a face, or a dream, or a mind or a melody. Love and art will always prove more powerful than death.

John Caird, 2013



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SYNOPSIS

ACT I

It is Christmas Eve in Paris. Two poverty-stricken young artists, Marcello, a painter, and Rodolfo, a poet, attempt to work in their freezing garret; in desperation they burn one of Rodolfo's dramas to keep warm. Their two roommates, Colline, a philosopher, and Schaunard, a musician, return home. Even though Schaunard has brought food, the four bohemians decide to eat their Christmas dinner in the Latin Quarter. Just then, Benoît, their landlord, arrives to demand his overdue rent. The men ply him with drink and, when he boasts of marital indiscretions, they feign moral indignation and throw him out. Marcello, Colline, and Schaunard leave for the Latin Quarter. Rodolfo, always the loner, promises to join them after finishing some work, but a knock on the door interrupts him. Mimì, a young neighbour, enters in search of a light for her candle. Clearly ill, and breathless from the stairs, she faints and drops her room key. Rodolfo is entranced by her and, when she recovers, manages to detain her by concealing the key. Either by accident or design, both their candles go out, and as they search in the darkness for the lost key, their hands touch. Both of them solitary, both poetic, they are instantly attracted, and gratefully declare their love before leaving to join Rodolfo's friends.

[Rodolfo has told Mimì about himself, and then he listens to her story. Then they join in a passionate and ecstatic love duet; after all, Puccini was the master of the form!]



Clockwise from top left: Brandon Cedel (Colline), Lucas Meachem (Marcello), Phillip Addis (Schaunard) and Atalla Ayan (Rodolfo) in rehearsal for the COC's 2019 production.

ACT II

A festive crowd celebrates Christmas Eve in the Latin Quarter. At the Café Momus, Rodolfo introduces Mimì to his roommates. Their carefree mood changes when Musetta, Marcello's former lover, appears with Alcindoro, her aging sugar-daddy. Musetta, still in love with Marcello, attempts to attract his attention.

[Musetta's aria, "Quando m'en vo," is a much-loved waltz-time melody and introduces Musetta as a flirtatious and focus-pulling personality!]

Marcello deliberately ignores her but eventually cannot resist her obvious play for him. Musetta shrewdly gets rid of the besotted Alcindoro and leaves him to foot the entire bill as she and her bohemian friends escape through the crowd.

INTERMISSION

ACT III

Early one snowy February morning, Mimì seeks out Marcello, who is painting a mural at a tavern near the city gates where Musetta now makes an honest living entertaining the travellers. Mimì tells Marcello she and Rodolfo have separated because of his jealousy. As Marcello tries to comfort her, Rodolfo appears, also seeking Marcello's advice. Mimì conceals herself and overhears their conversation. Rodolfo tells Marcello he is leaving Mimì because of her flirtations with other men. Marcello is skeptical and forces Rodolfo to admit the truth — Mimì is mortally ill and Rodolfo is consumed by feelings of guilt and remorse, knowing that the harsh conditions of their life together have endangered her health. Mimì's cough gives her away, and Rodolfo realizes she has overheard everything. Overwhelmed by her plight, Rodolfo promises to stay with Mimì until the spring, but Marcello and Musetta argue viciously and separate.

[The quartet that ends this act is comprised of two couples experiencing very different stages in their relationships, but listen to how Puccini melds the moods of words and music to work perfectly together in a masterful ensemble.]

ACT IV

Rodolfo and Marcello, both now separated from Mimì and Musetta, are working in their garret. Schaunard and Colline arrive with supper, and the four fantasize about attending a fancy ball. Suddenly, Musetta enters with Mimì, now close to death and desperate to be with Rodolfo. Marcello and Musetta leave to summon a doctor and to buy Mimì a muff to warm her hands. Colline also departs to sell his beloved overcoat. Left alone for a few moments, Mimì and Rodolfo remember their happier times together. The others return, but before the doctor can arrive, Mimì dies.

[This last act contains many reiterations of previous themes. For example, the melancholy melody that Mimì sings when she and Rodolfo are finally alone is adapted from Rodolfo's Act I aria and is repeated in the final moments of the opera, now intensely blazing with emotion as Rodolfo grieves at her bedside.]

Adapted from a synopsis by Houston Grand Opera

OPERA IN A MINUTE

Set against the exhilaration and poverty of 19th-century bohemian Paris, poet Rodolfo falls in love with the fragile Mimì, while his painter friend Marcello reunites with his former flame Musetta. Jealousy plagues both couples and they break up. Mimì, deathly ill with tuberculosis, returns to Rodolfo, only to die in his arms.

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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
Hiroko Kagawa*
Nancy Kershaw
Dominique Laplante
Clara Lee
Yakov Lerner
Jayne Maddison

VIOLIN II

Paul Zevenhuizen, *Principal*
Csaba Koczó, *Assistant Principal*
James Aylesworth
Heemin Choi*
Elizabeth Johnson
Renée London*
Aya Miyagawa
Louise Tardif
Andrea Tyniec*
Joanna Zabrowarna

VIOLA

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

CELLO

Daniel Wachsmuth, *Acting Principal*
Paul Widner, *Assistant Principal, Acting Associate Principal*
Maurizio Baccante, *Acting Assistant Principal*
Naomi Barron*

Julie Hereish*
Olga Laktionova
Elaine Thompson (leave of absence)

BASS

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

Martin Limoges, *Acting Principal*
Janet Anderson
Bardhyl Gjevori
Gary Pattison

TRUMPET

Robert Weymouth, *Principal*
Brendan Cassin*
Luise Heyerhoff*

TROMBONE

Charles Benaroya, *Principal*
Ian Cowie

BASS TROMBONE

Herbert Poole

CIMBASSO

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

TIMPANI

Nicholas Stoup, *Principal*

PERCUSSION

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

HARP

Sarah Davidson, *Principal*

Banda

PICCOLO

Maria Pelletier*
Tristan Durie*

TRUMPETS

Andrew Dubelsten*
Michele Wylie*

DRUM

Michelle Colton*

MUSIC LIBRARIAN

Wayne Vogan

ASSISTANT MUSIC LIBRARIAN

Ondrej Golias

STAGE LIBRARIAN

Paul Langley

PERSONNEL MANAGER

Ian Cowie

*extra musician

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

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

MEZZO-SOPRANOS

Susan Black
Wendy Hatala Foley
Erica Iris Huang
Lilian Kilianski
Anne McWatt
Karen Olinyk
Megan Quick
Marianne Sasso
Vilma Indra Vitols
Cindy Won

TENORS

Vanya Abrahams
Tonatiuh Abrego
Stephen Bell
Taras Chmil
Stephen Erickson
William Ford
John Kriter
Jason Lamont
Stephen McClare
Derrick Paul Miller
Kevin Myers

BARITONES/BASSES

Sung Chung
Bruno Cormier
Michael Downie
Jason Nedecky
Michael Sproule
Michael Uloth
Jan Vaculik
Marcus Wilson
Gene Wu
Michael York

*Atalla Ayan
(Rodolfo) and
Angel Blue
(Mimi) in
rehearsal.*



MUSIC STAFF

Ben Malensek (*Head Coach*)
Hyejin Kwon[^]
Rachael Kerr[†] (*Ensemble Studio Coach*)

ASSISTANT CONDUCTOR

Simone Luti^P

ASSISTANT DIRECTOR

Anna Theodosakis

ASSISTANT STAGE MANAGERS

Michael Barrs
Jessica Severin

ASSISTANT LIGHTING DESIGNER

Angeline St. Amour

UNDERSTUDIES

Mimi
Musetta
Marcello
Customs House Sergeant

Lauren Margison[†]
Lauren Eberwein[†]
Samuel Chan[†]
Gene Wu

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

CANADIAN CHILDREN'S OPERA COMPANY

Teri Dunn, *Music Director*

Ken Hall, *Managing Director*

Stan Klebanoff, *Chief Executive Officer*

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

Isobel Arseneau
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Sophie Filip-Vicari
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Arianna Forgione
Uma Ganguli
Sarah Gorfinkel
Henry Kemeny-Wodlinger
Paulina Leyva-Arcos

Clare Lowe
Julia Luko dos Santos
Emilia Madala
Daniel Park
Madelaine Ringo-Stauble

Vera Sevelka
Finleigh Smart
Celine Tan
Victoria Tanner
Emma Zwick

BIOGRAPHIES: LA BOHÈME

▷ COC mainstage debut

† Current member of the COC Ensemble Studio

^ Graduate of COC Ensemble Studio



PHILLIP ADDIS, Schaubard (Baritone; Stratford, ON)
COC CREDITS: Papageno, *The Magic Flute* (2017); Pyramus/Tancredi, *Pyramus and Thisbe* with *Lamento d'Arianna* and *Il combattimento di Tancredi e Clorinda*; Schaubard/Marcello, *La Bohème* (2013). RECENT: Marcello, *La Bohème* (Vancouver Opera); Billy Budd, *Billy Budd* (Teatro dell'Opera di Roma); Don Giovanni, *Don Giovanni* (Edmonton Opera). UPCOMING: Count Almaviva, *The Marriage of Figaro* (Edmonton Opera); Pelléas, *Pelléas et Mélisande* (Teatro Regio di Parma)



ANTONELLO ALLEMANDI▷, Conductor (Milan, Italy)
COC DEBUT. RECENT: *Semiramide* (Bayerische Staatsoper); *Otello* (Bolshoi Theater, Deutsche Oper am Rhein); *The Italian Girl in Algiers* (Teatro Colón); *The Elixir of Love* (Semperoper Dresden); *La Traviata* (Palm Beach Opera). UPCOMING: *Madama Butterfly* (Theater Basel); *The Barber of Seville* (New National Theatre Tokyo); *Andrea Chenier* (Royal Opera House Muscat); *Falstaff* (Opéra de Lille); *La Favorite* (Teatro Cervantes de Málaga)



JOEL ALLISON†, Schaubard (Bass-baritone; Ottawa, ON)
COC CREDITS: Mr. Magnifico, *WOW Factor: A Cinderella Story* (Opera For Young Audiences, 2018); Superior Senator, *Hadrian*; Zaretsky, *Eugene Onegin* (2018). RECENT: Bass Soloist, Handel's *Messiah* (Newfoundland Symphony Orchestra/Choral Connection St. Thomas); Baritone Soloist, *Ode to Purcell* (Lamèque International Baroque Music); Leporello, *Don Giovanni* (Westben/Music Niagara). UPCOMING: Bass Soloist, Brandenburg Five and Lutheran Masses (Toronto Bach Festival)



ATALLA AYAN▷, Rodolfo (Tenor; Belem, Brazil)
COC DEBUT. RECENT: Hoffmann, *The Tales of Hoffmann* (Staatsoper Stuttgart); Rinuccio, *Gianni Schicchi* (Metropolitan Opera); Rodolfo, *La Bohème* (Teatro Colón, Opéra national de Paris, Royal Opera House); The Duke of Mantua, *Rigoletto* (Opera Australia); Chevalier des Grieux, *Manon* (Oper Köln); Alfredo, *La Traviata* (San Francisco Opera). UPCOMING: Rodolfo, *La Bohème* (Bayerische Staatsoper); Alfredo, *La Traviata* (Munich Opera Festival)



ANGEL BLUE▷, Mimi (Soprano; Apple Valley, CA, USA)
COC DEBUT. RECENT: Violetta, *La Traviata* (Teatro alla Scala, Royal Opera House, Manitoba Opera); Mimi, *La Bohème* (Sächsische Staatsoper); Mimi/Musetta, *La Bohème* (Metropolitan Opera); Bess, *Porgy and Bess* (Seattle Opera); Marguerite, *Faust* (Portland Opera); Liù, *Turandot* (San Diego Opera); Peri, *Das Paradies und die Peri* (Accademia Nazionale di Santa Cecilia). UPCOMING: Floria Tosca, *Tosca* (Théâtre de l'Archevêché, Aix-en-Provence); Bess, *Porgy and Bess* (Metropolitan Opera)



JOHN CAIRD, Director (Edmonton, AB)
COC CREDITS: *La Bohème* (2013). RECENT: *Love's Labour's Lost* (Stratford Festival); *Knights' Tale* (Imperial Theatre); *La Bohème* (Houston Grand Opera, San Francisco Opera); *Don Giovanni* (Welsh National Opera); *Hamlet* (Tokyo Metropolitan Theatre); *Tosca* (Los Angeles Opera, Houston Grand Opera, Lyric Opera of Chicago). UPCOMING: *The Phoenix* (Houston Grand Opera)



PAOLO CARIGNANI, Conductor (Milan, Italy)
COC CREDITS: *Carmen* (2016). RECENT: *Nabucco* (Staatsoper Hamburg); *La Gioconda* (La Monnaie, De Munt); *Les Vêpres siciliennes* (Bayerische Staatsoper); *A Masked Ball* (Bolshoi Theatre); *Ali Baba and the Forty Thieves* (Teatro alla Scala). UPCOMING: *A Masked Ball* (Bayerische Staatsoper); *Macbeth* (Opera Vlaanderen); *La forza del destino* (Berlin Deutsche Oper); *Nabucco* and *Otello* (Hamburgische Staatsoper); *Simon Boccanegra* (Wiener Staatsoper); *La Bohème* (New National Theatre Tokyo)



Above: Katherine M. Carter (revival director) and Atalla Ayan (Rodolfo) in rehearsal.



KATHERINE M. CARTER[®], Revival Director (New York, NY, USA)
 COC DEBUT. RECENT: *The Feigned Courtesans* (The New School for Drama); *The Pussy Grabber Plays* (The Public Theater). UPCOMING: *La Bohème* (Houston Grand Opera); *Little Bunny Foo Foo* (Parallel 45 Theatre); *Rinaldo* (Carnegie Mellon University)



BRANDON CELED[®], Colline (also Montano/Herald in *Otello*; Bass-baritone; Hershey, PA, USA)
 COC DEBUT. RECENT: Masetto, *Don Giovanni* (Metropolitan Opera); Marchese d'Obigny, *La Traviata*; Der Bote, *Oedipus Rex*; Cesare Angelotti, *Tosca*; Sprecher, *The Magic Flute*; Lieutenant Ratcliffe, *Billy Budd*; Donner, *Das Rheingold*; A Convict, *Aus einem Totenhaus* (Oper Frankfurt).
 UPCOMING: Masetto, *Don Giovanni* (Lyric Opera of Chicago); Brander, *La damnation de Faust* (Oper Frankfurt); Argante, *Rinaldo* (Glyndebourne)



SAMUEL CHAN[†], Customs House Sergeant (Baritone; Calgary, AB)
 SELECT COC CREDITS: Tiny Dan, *WOW Factor: A Cinderella Story* (Opera for Young Audiences, 2018); Sycophantic Senator, *Hadrian*; the Captain, *Eugene Onegin*; 2nd Japanese Envoy, *The Nightingale and Other Short Fables* (2018). RECENT: Baritone soloist, *Cantos para Hermanar al Mundo* (Teatro Isaura Martinez); Baritone soloist, Opening Night Gala (Elora Festival).
 UPCOMING: Dr. Falke, *Die Fledermaus* (Saskatoon Opera); Dancairo, *Carmen* (Pacific Opera Victoria)



TARAS CHMIL, Parpignol (Tenor; Toronto, ON)
 COC CREDITS: Baptiste Lépine, *Louis Riel* (2017); Third Burgess, *Peter Grimes* (2013). RECENT: Alfredo, *La Traviata* (Capitol Opera); Don José, *Carmen*; Riccardo, *A Masked Ball* (Opera by Request); Cavaradossi, *Tosca* (Opera Camerata, Chelsea Opera); Duca, *Rigoletto* (Opera Vicina).
 UPCOMING: Pinkerton, *Madama Butterfly* (Windsor Symphony)



ANDRIANA CHUCHMAN, Musetta (Soprano; Winnipeg, MB)

COC CREDITS: Olympia, *The Tales of Hoffmann* (2012). RECENT: Euridice, *Orfeo ed Euridice* (Staatsoper Hamburg, Opera Theatre of Saint Louis, Lyric Opera of Chicago); Mary Hatch, *It's a Wonderful Life* (San Francisco Opera); Marie, *The Daughter of the Regiment* (Atlanta Opera, Washington National Opera). UPCOMING: Euridice, *Orfeo ed Euridice* (Staatsoper Hamburg); Michal, *Saul* (Houston Grand Opera); Giulietta, *I Capuletti e i Montecchi* (Opera Omaha)



MICHAEL JAMES CLARK, Original Lighting Designer (Los Angeles, CA, USA)

RECENT: *La Bohème* (Houston Grand Opera); *Tosca* (San Francisco Opera); *Lucia di Lammermoor* (Florida Grand Opera); (as Lighting Supervisor) *The Little Prince*, *The Magic Flute*, *Otello*, *Die Fledermaus*, *Aida*, *Il Trovatore*, *La Traviata*, *Mary Stuart*, and *The Rape of Lucretia* (Houston Grand Opera). UPCOMING: *The Phoenix* (Houston Grand Opera)



DONATO DI STEFANO, Benoît/Alcindoro (Bass; Sora, Italy)

COC CREDITS: A Sacristan, *Tosca* (2017); Don Magnifico, *La Cenerentola* (2011); Don Bartolo, *The Barber of Seville* (1998). RECENT: Maestro Spinelloccio, *Gianni Schicchi* (Bayerische Staatsoper); Geronimo, *Il matrimonio segreto*; Bartolo, *The Marriage of Figaro* (Oper Köln); Ramfis, *Aida* (Opera Bergen)



DAVID FARLEY, Set and Costume Designer (Teddington, UK)

RECENT: *The Comedy About a Bank Robbery* (Mischief Theatre Company); *La Bohème* (Houston Grand Opera, San Francisco Opera); *The Rocky Horror Show* (BB Promotion) UPCOMING: *The Phoenix* (Houston Grand Opera). ADDITIONAL: Tony Award nominations for Costume Design and Best Set Design for *Sunday in the Park with George* (Roundabout Theatre)



ANDRZEJ FIŁOŃCZYK^P, Marcello (Baritone; Wrocław, Poland)

COC DEBUT. RECENT: Figaro, *The Barber of Seville* (Bolshoi Theatre); Lord Guglielmo Cecil, *Maria Stuarda*; Figaro, *The Barber of Seville* (Opernhaus Zürich); Silvio, *Pagliacci*; Schaunard, *La Bohème* (Royal Opera House). UPCOMING: Frank/Fritz, *Die tote Stadt* (Bayerische Staatsoper); Lord Guglielmo Cecil, *Maria Stuarda*; Schaunard, *La Bohème* (Metropolitan Opera); Belcore, *The Elixir of Love* (Lyric Opera of Chicago)



JOSHUA GUERRERO, Rodolfo (Tenor; Las Vegas, NV, USA)

COC CREDITS: The Duke of Mantua, *Rigoletto* (2018). RECENT: Arcadio, *Florenzia en el Amazonas* (Houston Grand Opera); Alfredo Germont, *La Traviata* (Washington National Opera); B.F. Pinkerton, *Madama Butterfly* (Santa Fe Opera, Glyndebourne Festival); The Duke of Mantua, *Rigoletto* (Michigan Opera Theatre). UPCOMING: Rodolfo, *La Bohème* (Des Moines Metro Opera, Komische Oper Berlin); Des Grieux, *Manon Lescaut* (Oper Frankfurt)



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

SELECT COC CREDITS: *Così fan tutte*, *Elektra* (2019), *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: *Turandot* and *Rusalka* (COC, 2019); *The Barber of Seville* and *Hansel and Gretel* (COC, 2020). ADDITIONAL: Director of Musical Studies at UofT Opera



MIRIAM KHALIL[^], Mimi (Soprano; Ottawa, ON)

COC CREDITS: Pamina, *The Magic Flute* (2006); Laura, *Luisa Miller*; The Confidante, *Elektra* (2007). RECENT: Marcellina, *Fidelio* (Pacific Opera Victoria); Alcina, *Alcina* (Fargo-Moorhead Opera); Mimi, *La Bohème* (Minnesota Opera). UPCOMING: Mimi, *La Bohème* (Calgary Opera); Nour Haddad, *Bound* (Against the Grain Theatre)



ÖNAY KÖSE^P, Colline (also Lodovico in *Otello*; Bass; Amasya, Turkey)
 COC DEBUT. RECENT: Oroveso, *Norma* (Ópera Nacional de Chile); Timur, *Turandot* (Oper Köln); Basilio, *The Barber of Seville*; Prince Gremin, *Eugene Onegin*; Julian Pinelli, *Die Gezeichneten*; Commendatore, *Don Giovanni*; Pluto, *Orpheus*; Sarastro, *The Magic Flute*; A Nightwatchman, *Die Meistersinger von Nürnberg* (Kommische Oper Berlin); Méphistophélès, *Faust* (Tulsa Opera); Sparafucile, *Rigoletto* (Oper Frankfurt)



DANIKA LORÈN[^], Musetta (Soprano; Saskatoon, SK)
 COC CREDITS: Woglinde, *Götterdämmerung* (2017); Soloist, *The Nightingale and Other Short Fables* (2018). RECENT: *BOUND*; Coloratura Soprano, *Kopernikus* (Against the Grain Theatre); Rosina, *The Barber of Seville* (Saskatoon Opera); Mozart's Requiem (Regina Symphony Orchestra); Haydn's *Die Schöpfung* (Pax Christi Chorale). UPCOMING: Adele, *Die Fledermaus* (Saskatoon Opera)



SIMONE LUTI^P, Assistant Conductor (Lucca, Italy)
 COC DEBUT. RECENT: *The Turn of the Screw* (Western Opera); *The Marriage of Figaro* (Accademia Europea dell'Opera); *La Bohème* (Opéra de Montpellier). UPCOMING: *La Finta Giardiniera* (Western Opera). ADDITIONAL: Lecturer. Symphony Orchestra Director, Opera Music Director/Head Coach at Western University



LUCAS MEACHEM^P, Marcello (Baritone; Minneapolis, MN, USA)
 COC DEBUT. RECENT: Robert, *Iolanta*; Marcello, *La Bohème* (Metropolitan Opera); Figaro, *The Barber of Seville* (Michigan Opera Theatre, Houston Grand Opera); Germont, *La Traviata* (Washington National Opera); Don Giovanni, *Don Giovanni* (Semperoper Dresden); Athanaël, *Thaïs* (Minnesota Opera). UPCOMING: Figaro, *The Barber of Seville* (Dallas Opera); Prince Yeletsy, *The Queen of Spades* (Lyric Opera of Chicago)



KATE PORTER, Stage Manager (Toronto, ON)
 SELECT COC CREDITS: *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: *The Overcoat: A Musical Tailoring* (Canadian Stage/Tapestry Opera/Vancouver Opera); *Dead Man Walking*, *Rigoletto* and *Carmen* (Vancouver Opera)



ANNA THEODOSAKIS, Assistant Director (Vancouver, BC)
 COC CREDITS: (as Director) *WOW Factor: A Cinderella Story* (Opera for Young Audiences, 2018); (as Assistant Director) *The Nightingale & Other Short Fables* (2018); *Arabella* (2017). RECENT: (as Director) *Tears of the Knife/Hin und Zurück* (Glenn Gould Conservatory); *The Tender Land* (Opera Laurier); (as Choreographer) *Street Scene* (UofT Opera). UPCOMING: *dawn always begins in the bones* (University of Toronto & Manitoba)



DAVIDA TKACH, Revival Lighting Designer (New York, NY, USA)
 COC CREDITS: *The Magic Victrola* (Opera for Young Audiences, 2017); (as Assistant Lighting Designer) *Anna Bolena*; *Rigoletto* (2018), *Arabella* (2017), *Norma* (2016), *The Barber of Seville*, *La Traviata* (2015). Recent: *Wrong For Each Other* and *Old Love* (The Foster Festival); *Mikveh* (Harold Green Jewish Theatre); *A Closer Walk with Patsy Cline* (Western Theatre Company) UPCOMING: *August Osage County* (Soulpepper)



JAN VACULIK, Customs Officer (Baritone; Toronto, ON)
 SELECT COC CREDITS: Janvier Ritchot, *Louis Riel* (2017); Messenger, *La Traviata* (2015); Fiorello, *The Barber of Seville* (Ensemble Studio Performance, 2015); Officer, *The Barber of Seville* (2015); Polish Father, *Death in Venice* (2011). Recent: Figaro, *The Marriage of Figaro* (Brott Opera); Belcore, *The Elixir of Love* (State Opera Slovakia). UPCOMING: Don Giovanni, *Don Giovanni* (Košice State Opera)

OTELLO



*A scene from Otello
(English National Opera, 2013)*

BY GIUSEPPE VERDI

Lyric Drama in four acts ♦ Libretto by Arrigo Boito, after the tragedy *Othello* by William Shakespeare ♦ First performance: La Scala, Milan, February 5, 1887

Last performed by the COC in 2010
April 27, 30 May 3, 9, 12, 15, 18, 21, 2019
Sung in Italian with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Montano, *Otello's predecessor as Commander in Cyprus*
Brandon Cedel^D

Cassio, *Otello's lieutenant*
Andrew Haji[^]

Iago, *Otello's ensign*
Gerald Finley

Roderigo, a Venetian gentleman
Owen McCausland[^]

Otello, a Moor, general in the Venetian army
Russell Thomas

Desdemona, *Otello's wife*
Tamara Wilson

Emilia, *Iago's wife and Desdemona's companion*
Carolyn Sproule

A Herald
Brandon Cedel^D

Lodovico, *ambassador of the Venetian republic*
Önay Köse^D

Conductor
Johannes Debus

Director
David Alden

Associate Director
Ian Rutherford

Set & Costume Designer
Jon Morrell

Lighting Designer
Adam Silverman

Associate Lighting Designer
Andrew Cutbush

Movement Director
Maxine Braham

Price Family Chorus Master
Sandra Horst[^]

Stage Manager
Jen Kowal

SURTITLES™ Producer
John Sharpe

PRODUCTION GENEROUSLY
UNDERWRITTEN IN PART BY

Howard & Sarah D. Solomon Foundation
in honour of Gerard Mortier

PRODUCTION
SPONSOR



Johannes Debus is generously underwritten by George & Kathy Dembroski

Major artist support made possible by Jack Whiteside

Russell Thomas' performance is generously sponsored by Robert Sherrin

Gerald Finley's performance is generously sponsored by Sue Mortimer

Tamara Wilson's performance is generously sponsored by Kristine Vikmanis & Denton Creighton

Andrew Haji's performance is generously sponsored by Marjorie & Roy Linden

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

^DCOC mainstage debut [^]Graduate of the COC Ensemble Studio

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

Performance time is approximately two hours and 40 minutes, including one intermission.

ACTS I & II: 65 minutes **INTERMISSION 25 minutes** **ACT III & IV: 70 minutes**

This production was originally created by English National Opera as a co-production with Royal Swedish Opera and Teatro Real Madrid

DIRECTOR'S NOTE

Verdi's *Otello* is one of the absolute pinnacles of the art form — a miraculous creation. The creative journey the composer travelled in his long career is astounding. From his earlier colourful and sometimes crude works, full of inspired music and drama but still very much in the mould of Rossini and Donizetti, to his penultimate masterpiece — sophisticated, daring and utterly free of all convention, his growth and development is staggering. The opera demands everything from its performers: singers gifted with voices of power and beauty who are capable of delicate word painting and acting of great range and intensity; an orchestra at the very top of its game, capable of tremendous symphonic power as well as solos and chamber music of extreme delicacy; and a chorus that can rise to the challenge of one of the composer's most demanding scores. Plus, a production that can boldly confront Verdi's and Boito's version of one of Shakespeare's most troubling plays and present it to a modern audience in all its complexity and range.

Designer Jon Morrell and I have tried to create a simple, almost abstract space to evoke the island of Cyprus — war-torn and caught between the conquering Muslim forces in the past and the current occupying Venetian (Christian) army. The opera is a slimmed-down and focused version of Shakespeare's more complicated drama, a harsh existential dance of love and jealousy essentially between three people — rough walls, a large empty arena and intense contrasts of darkness and light are all you really need as a playing space. The

production is (ambiguously) set around the period of the opera's composition, the late-19th century.

The age-old issue of racism is at the dark heart of Shakespeare's play. The wealthy and powerful Venetian State relies on the brilliant Moorish warrior Othello (once a slave, now a general) to lead its armies and protect it from the threat of Muslim invasion. Publicly, they need him and honour him — but privately there is ugly racist resentment which explodes when Othello's secret marriage to Desdemona is discovered. It is very possible that the ease with which Iago manipulates and infects Othello with murderous jealousy has much to do with the internalized conflict and insecurity of a black man in an aggressively white society.

In Verdi's and Boito's adaptation of the text for the opera, the racism is more latent and submerged. Shakespeare's first act, where Desdemona's father publicly insults Othello with vile rhetoric, is cut completely — what remains are a few ugly asides from Iago and a moment (hidden within a quartet) where *Otello* muses on his possible misunderstanding of some subtleties in the alien white world around him. But the insidious poison of racism still lurks in the DNA of the opera — the courage of the warrior *Otello* and his beloved *Desdemona* in defying the society around them and daring to love and marry, and the tragedy of how this love can so easily be perverted and destroyed, resounds through the ages and continues to move us and challenge us.

David Alden, 2019



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CIBC Capital Markets is a proud sponsor of the Canadian Opera Company and its production of Giuseppe Verdi's *Otello*.

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SYNOPSIS

ACT I

Cyprus

A storm rages. Otello, General of the Venetian army, arrives safely in port having defeated the Turks at sea.

Iago reveals to Roderigo that he hates Otello. Otello appointed Cassio as his lieutenant over Iago. Roderigo is secretly in love with Desdemona, whom Otello has just married. Iago plots to turn Otello against Cassio and promises Desdemona to Roderigo. Iago encourages Cassio to drink at the victory celebration. When former governor of Cyprus, Montano, arrives, a fight ensues and a drunken Cassio wounds Montano. Otello enters and demotes Cassio. Alone, Otello and Desdemona celebrate their love.

[This love duet culminates in Otello's three requests for a kiss, "un bacio." Listen for the kiss theme which you will hear again, tragically, at the very end of the opera.]

ACT II

At Iago's suggestion, Cassio asks Desdemona to plead his case for reinstatement. Iago makes casual remarks to Otello concerning Cassio's and Desdemona's friendship and plants seeds of doubt in Otello's mind.

Desdemona asks her husband to forgive Cassio. In response, Otello becomes agitated and Desdemona offers a handkerchief to wipe his brow. He tosses it to the ground. Iago retrieves the handkerchief with the intention of planting it in Cassio's quarters. Iago tells Otello of how he witnessed Cassio, in a dream, speaking Desdemona's name and how he has seen a handkerchief belonging to her in Cassio's possession. Otello explodes in a jealous fury, and Iago joins him in swearing an oath of vengeance.

[The musical conclusion to this act is both heroic and sinister. Iago and Otello sing together, and then finally in unison, symbolizing Iago's malevolent influence and his success in deceiving Otello.]

INTERMISSION

ACT III

Desdemona approaches Otello. He demands to see the handkerchief, and when she cannot produce it, he accuses her of being unfaithful. Desdemona swears she is innocent but Otello violently dismisses her. Iago contrives a scene where Otello sees Cassio with the handkerchief. Otello and Iago plan how to kill Desdemona.

Lodovico and dignitaries from Venice arrive in Cyprus to recall Otello and Desdemona to Venice and instate Cassio as the new governor. Otello publicly denounces Desdemona. As the dignitaries flee the scene, Iago celebrates his power over Otello.

ACT IV

Desdemona prepares for bed. She is apprehensive and prays for her soul.

[This is a quiet scene in comparison to what has come before. Desdemona bids farewell to Emilia, first quietly, and then in extreme anguish as though she knows what is to come. What follows is her prayer, "Ave Maria." Listen for the gentle high notes from the strings in the orchestra as the prayer ends, and how they are immediately followed by ominous low notes as Otello enters.]

Otello solemnly enters. He asks Desdemona if she has prayed that evening and again accuses her of infidelity.

Unconvinced by her denials, he murders her.

Emilia, Desdemona's attendant and wife to Iago, discovers Desdemona's body. She calls out for help and reveals to Otello the truth about the handkerchief and Iago's plot. Otello stabs himself and dies, struggling to reach Desdemona for one final kiss.

[Here, once more, you will hear the kiss theme.]

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
Heemin Choi*
Elizabeth Johnstone
Hiroko Kagawa*
Dominique Laplante
Yakov Lerner
Jayne Maddison

VIOLIN II

Paul Zevenhuizen, *Principal*
Csaba Koczó, *Assistant Principal*
James Aylesworth
Jennie Baccante*
Corey Gemmell*
Lynn Kuo*
Clara Lee
Renée London*
Aya Miyagawa
Aysel Taghi-Zada*
Louise Tardif
Joanna Zabrowarna

VIOLA

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

CELLO

Daniel Wachsmuth, *Acting Principal**
Paul Widner, *Assistant Principal, Acting Associate Principal*
Olga Laktionova, *Acting Assistant Principal*
Maurizio Baccante
Naomi Barron*
Julie Hereish*
Bryan Holt*
Amy Laing*
Elaine Thompson (leave of absence)

BASS

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

FLUTE

Douglas Stewart, *Principal*
Shelley Brown
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
William Cannaway*
Samuel Fraser*

HORN

Martin Mangrum, *Acting Principal**
Janet Anderson
Bardhyl Gjevori
Gary Pattison

CORNET

Robert Weymouth, *Principal*
Brendan Cassin*

TRUMPET

Andrew Dubelsten*
Luise Heyerhoff*

TROMBONE

Charles Benaroya, *Principal*
Ian Cowie

BASS TROMBONE

Herbert Poole

CIMBASSO,

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

TIMPANI

Nicholas Stoup, *Principal*

PERCUSSION

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

HARP

Sarah Davidson, *Principal*

Banda

TRUMPET

Carlene Brown*
Marc Dharmaratnam*
Jonathan Elliotson*
Aaron Hodgson*
Anita McAlistar*
Michele Wylie*

TROMBONE

Nate Fanning*
David Pell*

PERCUSSION

Michelle Colton*

MANDOLINS

Ira Irokhina*
Nancy Kershaw

GUITAR

Michael Kolk*
Jeffrey McFadden*

ORGAN

Wayne Vogan*

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.

MUSIC STAFF

Andrea Del Bianco (*Head Coach*)
 Michael Shannon[^]
 Stéphane Mayer[†] (*Ensemble Studio Coach*)

ASSISTANT CONDUCTOR

Derek Bate

ASSISTANT DIRECTOR

Russell Wustenberg

ASSISTANT STAGE MANAGERS

Michael Lewandowski
 Tiffany Fraser

ASSISTANT LIGHTING DESIGNERS

Jennifer Lennon
 Ella Wieckowski

FIGHT DIRECTOR

James Binkley

UNDERSTUDIES

<i>Otello</i>	Limmie Pulliam
<i>Iago</i>	Gregory Dahl
<i>Desdemona</i>	Lauren Margison [†]
<i>Cassio</i>	Joshua Guerrero
<i>Emilia</i>	Erica Iris Huang
<i>Roderigo</i>	Taras Chmil

DANCERS

Claudia Agüero
 Darren Burkett, *Cover*
 Anurag Choudhury
 Cameron Francis
 Graeme Goodhall
 Sebastian Hirtenstein
 Neesa Kenemy, *Cover*
 Callum Lurie
 Jack Rennie, *Dance Captain*
 Adam Sergison
 Deltin Sejour
 Preston Phillip Vendramin

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

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Lindsay Barrett
 Christina Bell
 Margaret Evans
 Gwenna Fairchild-Taylor
 Virginia Hatfield
 Ilona Karan
 Leanne Kaufman
 Alexandra Lennox
 Ingrid Martin
 Caitlin McCaughey
 Eve Rachel McLeod
 Victoria Pinnington
 Jennifer Robinson
 Teresa van der Hoeven
 Ilana Zarankin

MEZZO-SOPRANOS

Marianne Bindig
 Susan Black
 Sandra Boyes
 Wendy Hatala Foley
 Erica Iris Huang
 Lilian Kilianski
 Anne McWatt
 Karen Olinyk
 Lyndsay Promane
 Megan Quick
 Marianne Sasso
 Lisa Spain
 Vilma Indra Vitols
 Amanda Weatherall
 Cindy Won

TENORS

Vanya Abrahams
 Tonatiuh Abrego
 Fabian Arciniegas
 Stephen Bell
 Taras Chmil
 Stephen Erickson
 William Ford
 John Krier
 Jason Lamont
 James Leatch
 Stephen McClare
 Derrick Paul Miller
 Kevin Myers
 Conrad Siebert
 Joshua Wales

BARITONES/BASSES

Kenneth Baker
 Peter Barnes
 Nicholas Borg
 Sung Chung
 Bruno Cormier
 Michael Downie
 Jason Neddecky
 Michael Sproule
 Michael Uloth
 Jan Vaculik
 Peter Wiens
 Marcus Wilson
 Dylan Wright
 Gene Wu
 Michael York

CANADIAN CHILDREN'S OPERA COMPANY

Teri Dunn, *Music Director*

Ken Hall, *Managing Director*

Stan Klebanoff, *Chief Executive Officer*

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

OFFSTAGE CHORUS

Isobel Arseneau
 Sylvia Dai
 Sophie Filip-Vicari
 Zoë Finkelshtein
 Derin Su Firat

Josh Fralick
 Uma Ganguli
 Sarah Gorfinkel
 Afarin Jahanbegloo
 Henry Kemeny-Wodlinger

Emilia Madala
 Madelaine Ringo-Stauble
 Cecilia Rugard
 Charlotte Rugard
 Vera Sevelka

Celine Tan
 Victoria Tanner
 Nur Liyana Tino
 Kaiya Winter
 Emma Zwick



*Russell Thomas (above) as
Otello and Tamara Wilson
(below) as Desdemona, in
rehearsal for the COC's
2019 production.*



BIOGRAPHIES: OTELO

▷ COC mainstage debut

† Current member of the COC Ensemble Studio

^ Graduate of COC Ensemble Studio



DAVID ALDEN, Director (New York, NY, USA)

SELECT COC CREDITS: *Maometto II* (2016); *Lucia di Lammermoor* (2013); *The Abduction from the Seraglio* (1980). RECENT: *La Calisto* (Teatro Real); *Kát'a Kabanová* (Gran Teatre del Liceu); *Lucia di Lammermoor* (English National Opera, Teatro Real); *Lohengrin* (Opera Vlaanderen). UPCOMING: *Jenůfa* (Santa Fe Opera); *Otello* (Washington National Opera)



DEREK BATE, Assistant Conductor (Toronto, ON)

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



MAXINE BRAHAM, Movement Director (London, UK)

COC CREDITS: *Lucia di Lammermoor* (2013). RECENT: *Lohengrin*, *The Return of Ulysses*, *Tannhäuser* (Royal Opera House, Covent Garden); *War Requiem* (Opéra de Lyon); *Billy Budd* (English National Opera [ENO], Bolshoi Theatre, Deutsche Oper); *Lucia di Lammermoor* (ENO, Teatro Real Madrid, Royal Norwegian Opera); *A Midsummer's Night's Dream* (Mariinsky Theatre). UPCOMING: *Otello* (Washington National Opera); *A Masked Ball* (Metropolitan Opera); *Jenůfa* (Santa Fe Opera)



BRANDON CEDEL, Montano/Herald (also Colline in *La Bohème*; Bass-baritone; Hershey, PA, USA)

COC DEBUT. RECENT: Masetto, *Don Giovanni* (Metropolitan Opera); Marchese d'Obigny, *La Traviata*; Der Bote, *Oedipus Rex*; Cesare Angelotti, *Tosca*; Sprecher, *The Magic Flute*; Lieutenant Ratcliffe, *Billy Budd*; Donner, *Das Rheingold*; A Convict, *Aus einem Totenhaus* (Oper Frankfurt); Collatinus, *The Rape of Lucretia* (Boston Lyric Opera). UPCOMING: Masetto, *Don Giovanni* (Lyric Opera of Chicago); Brander, *La damnation de Faust* (Oper Frankfurt); Argante, *Rinaldo* (Glyndebourne)



ANDREW CUTBUSH, Revival Lighting Designer (London, UK)

COC CREDIT: *Lucia di Lammermoor* (2013). RECENT: *Lucia di Lammermoor* (English National Opera, Teatro Real, Royal Norwegian Opera); *The Pirates of Penzance* (English National Opera, Theatre De La Ville Luxembourg); *The Makropulos Case* (Theater Bonn Opernhaus); *Peter Grimes* (Teatro Nacional de São Carlos); *Otello* (Trondheim Opera, Teatro Real); *Billy Budd* (Bolshoi Theatre). UPCOMING: *Otello* (Washington National Opera)



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

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



GERALD FINLEY, Iago (Bass-baritone; Montreal, QC)

SELECT COC CREDITS: Falstaff, *Falstaff* (2014). RECENT: Bluebeard, *Bluebeard's Castle* (Metropolitan Opera); Iago, *Otello* (Bayerische Staatsoper); Scarpia, *Tosca* (Staatsoper Unter den Linden, Royal Opera House); Amfortas, *Parsifal* (Festspielhaus Baden-Baden). UPCOMING: Iago, *Otello* (Munich Opera Festival)

Gerald Finley in
rehearsal as Iago.



ANDREW HAJI[^], Cassio (Tenor; London, ON)
SELECT COC CREDITS: Nemorino, *The Elixir of Love*; Tamino, *The Magic Flute* (2017); Alfredo, *La Traviata* (2015); Almaviva, *The Barber of Seville* (Ensemble Studio Performance, 2015).
RECENT: Nemorino, *The Elixir of Love* (Vancouver Opera); Rustighello, *Lucrezia Borgia* (Salzburg Festival); Rodolfo, *La Bohème* (Opera Theatre of Saint Louis); Hélios, *Herculanum* (Wexford Festival Opera). UPCOMING: Alfredo, *La Traviata* (Vancouver Opera)



SANDRA HORST[^], Price Family Chorus Master (Toronto, ON)
SELECT COC CREDITS: *Così fan tutte*, *Elektra* (2019); *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: *Turandot*, *Rusalka*, *The Barber of Seville*, *Hansel and Gretel* (COC). ADDITIONAL:
Director of Musical Studies at UofT Opera



ÖNAY KÖSE, Lodovico (also Colline in *La Bohème*; Bass; Amasya, Turkey)
COC DEBUT. RECENT: Oroveso, *Norma* (Ópera Nacional de Chile); Timur, *Turandot* (Oper Köln); Basilio, *The Barber of Seville*; Prince Gremin, *Eugene Onegin*; Julian Pinelli, *Die Gezeichneten*; Commendatore, *Don Giovanni*; Pluto, *Orpheus*; Sarastro, *The Magic Flute*; A Nightwatchman, *Die Meistersinger von Nürnberg* (Komische Oper Berlin); Méphistophélès, *Faust* (Tulsa Opera); Sparafucile, *Rigoletto* (Oper Frankfurt)



JENIFER KOWAL, Stage Manager (Thornhill, ON)
SELECT COC CREDITS: *Così fan tutte* (2019); *Eugene Onegin*, *The Nightingale and Other Short Fables*, *Rigoletto* (2018); *Arabella*, *Tosca* (2017); *Norma* (2016). UPCOMING: *Rusalka*, *Hansel & Gretel*, *The Flying Dutchman* (COC)



OWEN MCCAUSLAND, Roderigo (Tenor; Saint John, NB)
 SELECT COC CREDITS: A Young Servant, *Elektra* (2019); 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 [POV]); Don Ottavio, *Don Giovanni* (Manitoba Opera); Chaakapesh, *The Trickster's Quest* (Montreal Symphony Orchestra). UPCOMING: Lensky, *Eugene Onegin* (Opéra de Montréal); Rinuccio, *Gianni Schicchi* (POV); Ferrando, *Così fan tutte* (Vancouver Opera)



JON MORRELL, Set and Costume Designer (London, UK)
 COC CREDITS: *Maometto II* (2016); *Aida* (2010). RECENT: *Cinderella and The Queen of Spades* (Royal Danish Ballet); *Kát'a Kabanová* (Gran Teatre del Liceu); *Rigoletto* (Scottish Opera); *Peter Grimes* (Opera Frankfurt); *Otello* (English National Opera [ENO], Royal Opera Stockholm, Teatro Real Madrid); *Partenope and Jenůfa* (ENO); *La Finta Giardiniera* (Santa Fe Opera [SFO]).
 UPCOMING: *Georgiana* (Buxton Festival); *Jenůfa* (SFO); *Karen Blixen* (Royal Danish Ballet)



IAN RUTHERFORD, Associate Director (Ringmer, East Sussex, UK)
 COC CREDIT: *Lucia di Lammermoor* (2013). RECENT: *Lucia di Lammermoor* (Norwegian National Opera); *Peter Grimes* (Teatro Nacional de São Carlos); *Die Meistersinger von Nürnberg* (San Francisco Opera, Lyric Opera of Chicago); *The Abduction from the Seraglio* (Glyndebourne). UPCOMING CREDITS: *Billy Budd* (San Francisco Opera); *Otello* (Washington National Opera)



ADAM SILVERMAN, Original Lighting Designer (Chicago, IL, USA)
 COC CREDIT: *Lucia di Lammermoor* (2013). RECENT: *Adriana Lecouvreur* (Metropolitan Opera); *Lohengrin* (Royal Opera House, Covent Garden [ROH]); *Gloriana* (Teatro Real Madrid); *The Second Violinist* (De Nationale Opera); *Grief Is The Thing With Feathers* (Barbican Theatre).
 UPCOMING: *Downstate* (Royal National Theatre); *I masnadieri* (Teatro alla Scala); *Medusa* (ROH)



CAROLYN SPROULE, Emilia (Mezzo-soprano; Montreal, QC)
 COC CREDIT: Maddalena, *Rigoletto* (2018). RECENT: Flosshilde, *Das Rheingold* (Opéra de Montréal [ODM]); Olga, *Eugene Onegin* (Michigan Opera Theatre, Vancouver Opera); Maddalena, *Rigoletto* (ODM); Ulrica, *A Masked Ball* (Teatro Lirico di Cagliari); The Page of Herodias, *Salome* (Metropolitan Opera [MET]); Erika, *Vanessa* (Wexford Festival Opera).
 UPCOMING: Olga, *Eugene Onegin* (Opéra de Montréal); Dorabella, *Così fan tutte* (MET); Carmen, *Carmen* (Victoria Pacific Opera, Houston Grand Opera)



RUSSELL THOMAS, Otello (Tenor; Miami, FL, USA)
 COC CREDITS: Pollione, *Norma* (2016); Don José, *Carmen* (2016); Hoffmann, *The Tales of Hoffmann* (2012). RECENT: Tito, *La clemenza di Tito* (Los Angeles Opera); Manrico, *Il Trovatore* (Lyric Opera of Chicago, Bayerische Staatsoper); Roberto Devereux, *Roberto Devereux* (San Francisco Opera). UPCOMING: Idomeneo, *Idomeneo* (Salzburg Festival); Don Alvaro, *La forza del destino* (Deutsche Oper Berlin); Radames, *Aida* (COC, Houston Grand Opera)



TAMARA WILSON, Desdemona (Soprano; Chicago, IL, USA)
 COC CREDITS: Rosalinde, *Die Fledermaus* (2012); Elettra, *Idomeneo* (2010); Amelia, *Simon Boccanegra* (2009). RECENT: Leonora, *Il Trovatore* (Lyric Opera of Chicago, Liceu Opera Barcelona); Aida, *Aida* (Metropolitan Opera); Chrysothemis, *Elektra* (Houston Grand Opera)
 UPCOMING: Ariadne, *Ariadne auf Naxos* (Teatro alla Scala); Chrysothemis, *Elektra* (Zürich); Turandot, *Turandot* (COC); Aida, *Aida* (COC, Houston Grand Opera), Amelia, *A Masked Ball* (Deutsche Oper Berlin)



RUSSELL WUSTENBERG, Assistant Director (Empire, MN, USA)
 COC CREDITS: *Hadrian* (2018). RECENT: *Oksana G* (Tapestry Opera); *Die Fledermaus* (Opera 5); (as stage manager) 40th Anniversary Gala (Eugene Opera); *3 Decembers* (Fargo-Moorhead Opera), *La Festivale BInge: 7 opéras/24 heures!* (Opera McGill). UPCOMING: *The Ghosts of Versailles* (Glimmerglass Opera Festival)



THURSDAY, MAY 16, 2019

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*On May 16 the COC will turn the page,
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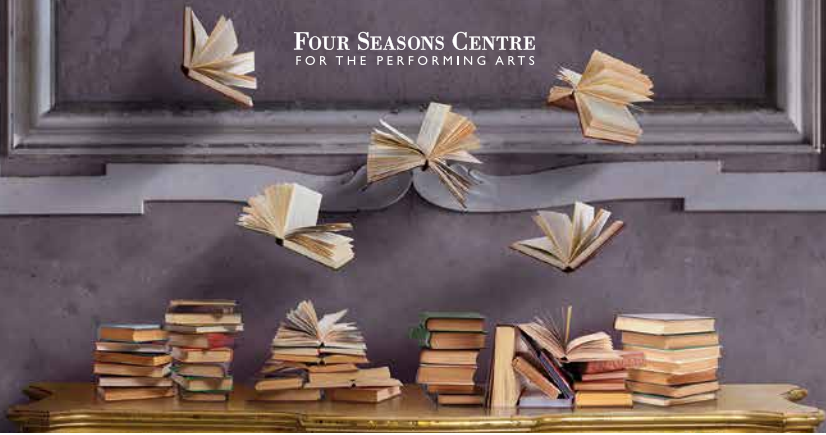
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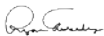
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A night at the opera is always a treat but there are a few ways to make it one to remember forever. Just steps away from the Four Seasons Centre for the Performing Arts, Hilton Toronto has much to offer opera-goers, whether they're visiting Toronto from out of town, enjoying a last-minute staycation, or looking to make the most of a night out. So it's no surprise that so many COC artists, from Canada and abroad, also consider this landmark hotel their “home away from home!”

1 FEEL LIKE AN OPERA SUPERSTAR WITH PERSONALIZED VIP TREATMENT

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**4****DISCOVER THE FLAVOURS OF TORONTO**

Hilton Toronto's signature restaurant is Tundra, led by Executive Chef Kevin Prendergast. It is renowned for placing Canadian cuisine front and centre, and its flavours reflect the ever-evolving and diverse palate of the city. Think miso-glazed B.C. salmon, or Jamaican jerk lamb chops. Opera-goers can also enjoy a two- or three-course pre-fixe dinner menu before their performance. As the closest restaurant to the Four Seasons Centre, there's no need to worry about the stress or hassle of rushing to the opera house. And since the menu changes seasonally, there's always something new for frequent opera-goers and subscribers to discover.

5**A POPULAR HANGOUT FOR COC STARS**

Travel is part of the job of an opera singer; it's not uncommon to spend more than 300 days each year on the road. As the COC's Artist Hosting Partner, Hilton Toronto welcomed more than 50 visiting artists and their families during the 2017/2018 season. The recently renovated 32nd Floor Executive Suites have a condo-living feel and are perfect for lengthier stays or visits with family. The late-night bar menu also makes Tundra a favourite haunt of COC artists after a performance. So if you're hankering for post-show nibble, you might bump into a singer you just saw on stage. (We hear Jane Archibald is a big fan of their sliders.)





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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.



Left: The cast and creative team gathered to celebrate the opening night of *Elektra* with a post-performance toast.

Below: Ensemble Studio baritone Samuel Chan and COC Chorus mezzo-soprano Erica Iris Huang celebrated the opening night of *Così fan tutte*.



Left: COC General Director Alexander Neef and director Atom Egoyan in conversation at the *Così fan tutte* Working Rehearsal Dinner.

Below: Participants of the COC's After School Opera Program at Montgomery's Inn in Etobicoke rehearse their opera, *Opera-AHH!*



Left: During the COC's 2019/2020 Season Reveal, baritone Russell Braun and mezzo-soprano Emily D'Angelo performed "Dunque io son" from Rossini's *The Barber of Seville*, which you can see on our stage in winter 2020.





Above: At the Spotlight Series event, *Movement & Diction*, Ensemble Studio Performance Kinetics Consultant Jennifer Swan and Ensemble Studio baritone Joel Allison (laying down) demonstrated some of the work they do.



Above: At the Spotlight Series event, *Ensemble On-Demand*, audience members voted on arias they wished to hear. One of their selections — “Sul fil d’un soffio etesio” from Verdi’s *Falstaff* — was performed (below) by Ensemble Studio artists, soprano Anna-Sophie Neher and pianist Rachael Kerr.



Above: On Tuesday, February 19, the Canadian Opera Company presented its **1,000th free concert** as part of the Free Concert Series in the Richard Bradshaw Amphitheatre presented by TD Bank Group. Soprano Susan Bullock, who was appearing as Klytämnestra in the COC’s *Elektra*, performed with Ensemble Studio Head Liz Upchurch at the piano.



Above: One of the many free Opera Insights events that the COC has hosted this year was “Women in Opera.” Moderated by musicologist Sue Elliott, the panel consisted of soprano Miriam Khalil, soprano and composer Danika Lorèn, and mezzo-soprano Janet Stubbs.

WHAT WE'RE LOOKING FORWARD TO IN OUR 2019/2020 SEASON

PUCCINI'S *Turandot*

- ◆ It hasn't been performed on the COC's stage since 2004, making this a highly anticipated opportunity to hear some of opera's most famous music, including the tenor aria, "Nessun dorma"
- ◆ The legendary Robert Wilson, "a towering figure in the world of experimental theater," (*The New York Times*) directs this production

DVOŘÁK'S *Rusalka*

- ◆ **Sondra Radvanovsky** will sing the lead, and her astounding voice and stage presence make this an absolute must-see

ROSSINI'S *The Barber of Seville*

- ◆ A family-friendly, colourful comedy to help everyone escape the grey Toronto winter
- ◆ Plus, it will be conducted by **Speranza Scappucci** — she's a much-sought after musical force

HUMPERDINCK'S *Fansel & Götzel*

- ◆ Another family-friendly winter treat
- ◆ Directed by **Joel Ivany** in a new production
- ◆ Joel is the Artistic Director of Against the Grain Theatre, the COC's Company-in-Residence, so we can't wait to see what he does with this holiday favourite!

VERDI'S *Aida*

- ◆ *Aida* raised a few eyebrows last time we put it on; as a company, we're invigorated by artistic challenges and this is a great moment to think through what it means to perform such a canonical work
- ◆ Plus we have an undeniably stellar cast that's not to be missed

WAGNER'S *The Flying Dutchman*

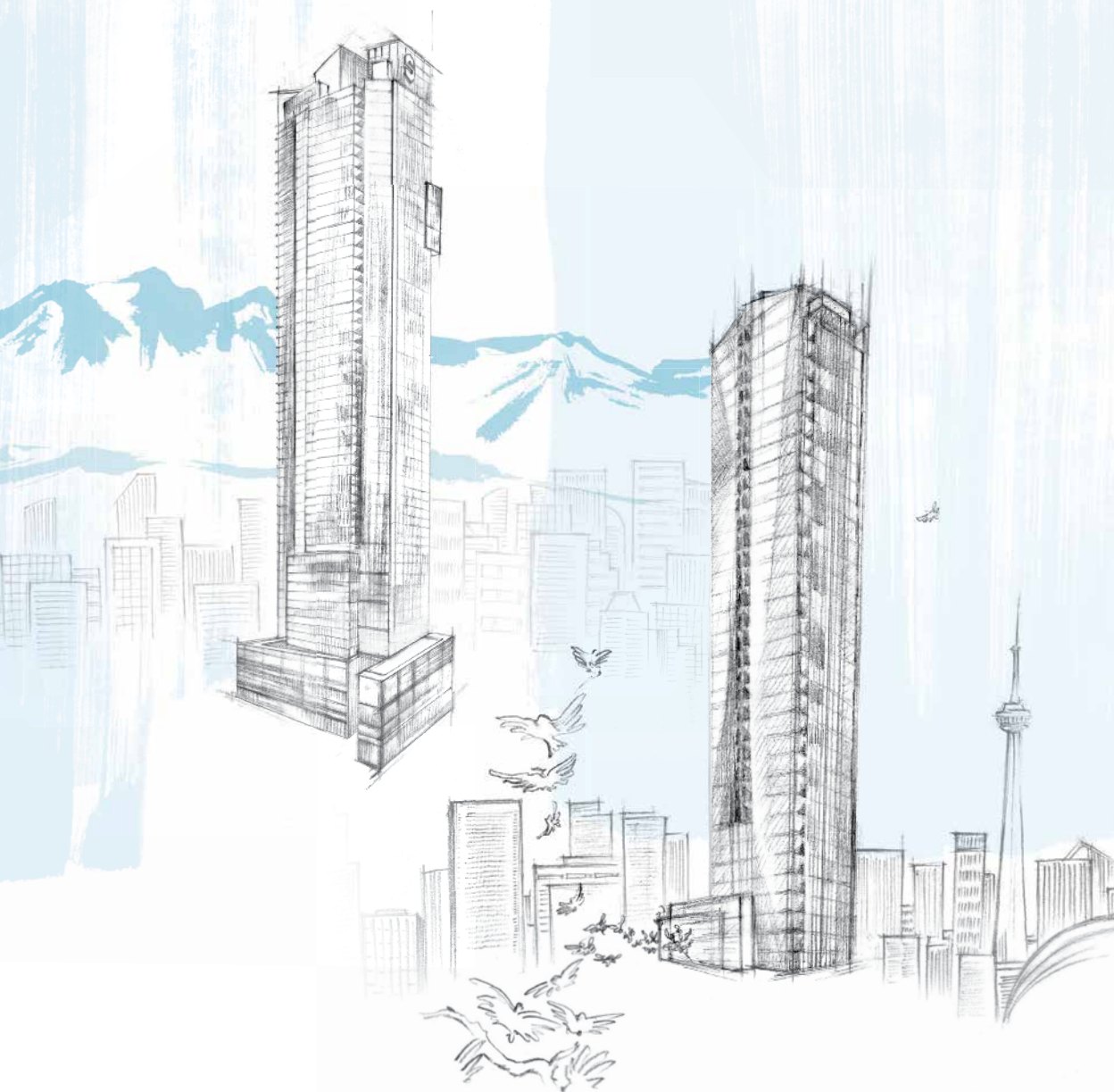
- ◆ This was the very first opera that **Johannes Debus** conducted here after he was appointed our Music Director back in 2009
- ◆ It will be the perfect moment to celebrate a decade under his baton!





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- July 8 - 12 JUNIOR COMPANY (grades 4 - 6) BEST AVAILABILITY
- July 15 - 19 INTERMEDIATE COMPANY (grades 6 - 8) BEST AVAILABILITY
- July 22 - 27 SENIOR COMPANY OPERA IMMERSION (grades 9 - 12+) SOLD OUT

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A woman with short red hair and glasses, wearing a brown jacket, is adjusting the hair of a seated woman. The seated woman is wearing a black top and a floral patterned jacket. They are in a backstage area with clothing racks visible in the background.

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— Novelist Claudia Dey in *Vogue*

Spring programming includes recitals by Artists of the COC Ensemble Studio (April 18 and May 21); soprano **Angel Blue** (Mimi in *La Bohème*) with pianist (and COC Price Family Chorus Master) **Sandra Horst** (April 23); soprano **Andriana Chuchman** (Musetta in *La Bohème*) with pianist **Hyejin Kwon** (April 30); Artists of the COC with pianist (and COC’s Head of the Ensemble Studio) **Liz Upchurch** (May 7); Artists of the COC Orchestra (May 8); and soprano **Miriam Khalil** (Mimi in *La Bohème*) with pianist **Topher Mokrzewski** (May 14).

For complete listings, visit

coc.ca/FreeConcerts



Steven Taetz Quartet (2018)



Ballet Creole (2013), photo: Chris Hutcheson

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PUBLIC SINGING EVENT
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 required!

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

LECTURE AND DEMONSTRATION
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*.

INSIDE THE MUSIC OF VERDI'S *OTELLO*

INTERACTIVE LECTURE
Thursday, April 25, 7 - 8:30 p.m.
Education Centre, Four Seasons Centre

You might already know the Shakespeare play. Now, learn how it gets the full opera treatment in Verdi's *Otello* with musicologist **Matthew Timmermans**. No music reading experience required.

STAGING *OTHELLO* & *OTELLO*

PARTNERSHIP BETWEEN THE STRATFORD FESTIVAL AND THE CANADIAN OPERA COMPANY
Sunday, May 12, 7 - 8:30 p.m.
Education Centre, Four Seasons Centre

Explore the story of Othello as it is understood through Shakespeare's *Othello* and Verdi's opera *Otello*. By focusing on the theme of jealousy, we investigate how Shakespeare, Verdi and the artists performing each work employ the tools of their respective art forms to create such compelling and penetrating expressions of human character.

All events are FREE but registration is recommended.

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

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COMMISSIONING CHANGE

Janet Lindsay unexpectedly discovered opera at age six, when beautiful notes floated along the breeze from a neighbour's open window. "We were living in the Kingway area of Toronto at the time," she says. "And no one I knew listened to opera. But from the moment I heard it, I thought 'This is something special.' It was an absolute moment of inspiration." From that moment, she was hooked and Lindsay has since become a long-time and avid supporter of opera in Canada and the Canadian Opera Company, with her and her husband both serving as members of the COC board.

Carolyn McIntire says she came to love opera later in life, through a friendship that developed between her family and the COC's late General Director, Richard Bradshaw. "He was so passionate and transmitted that passion to everyone he met," recalls McIntire. "We soon became subscribers and haven't missed a season since. And now we get four tickets to each production so we can bring two people, as guests."

Both women share another passion, however, and that's real estate. Having collaborated in that industry for many years, as well as being active members of the COC community, the two recently launched a charitable initiative that merges the two things they love best: for every listing the pair sells referred to them through the COC initiative, they will donate 10% of their net commission to the COC.

"This is such a personal way for us to help," says Lindsay. "We see the way that opera enriches people's lives — and stimulates our own imagination — and this commitment enables us to use our own strengths and skills and put it toward a cause that's very close to both of us."

"Music is with me all the time," adds McIntire. "I'm a pianist, I used to sing, I was an organist — and my granddaughter sings with the Canadian



Above: Janet Lindsay

Right: Carolyn McIntire



Children's Opera Company! This felt like a really organic way of making a major donation, over the years, to an organization and art form that we truly love. Janet and I already enjoy the challenge of exceeding our clients' expectations; this initiative simply adds another layer of meaning and satisfaction to what we do."

McIntire and Lindsay say there's an immense pride in being involved with a company that's boosting the profile of Canadian opera.

"First of all, there's the Four Seasons Centre," says McIntire. "Every time I go in there, I'm just overwhelmed by the beauty — it's gorgeous. And then we have Alexander and Johannes at the helm!"

"Their excitement is contagious," adds Lindsay. "We have this opera house that attracts world-class singers and we have the dynamism of those two leaders, which builds on that — everyone now knows about the COC. And we hope our personal initiative is just one way of helping to build on that momentum."

Carolyn McIntire and Janet Lindsay are sales representatives with Chestnut Park Real Estate Limited, Brokerage. If they had to pick a favourite opera, McIntire lists Orfeo ed Euridice while Lindsay opts for Turandot. For more information, please call Carolyn or Janet at 416-925-9191.

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Michael Shannon (*Otello*)

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Dimitri Pittas and Grazia Doronzio in *La Bohème* (COC, 2013), photo: Michael Cooper

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In consideration of patrons with allergies, please avoid wearing scented 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 (#COCBoheme and #COCotello). 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 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.

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