



CANADIAN
OPERA
COMPANY

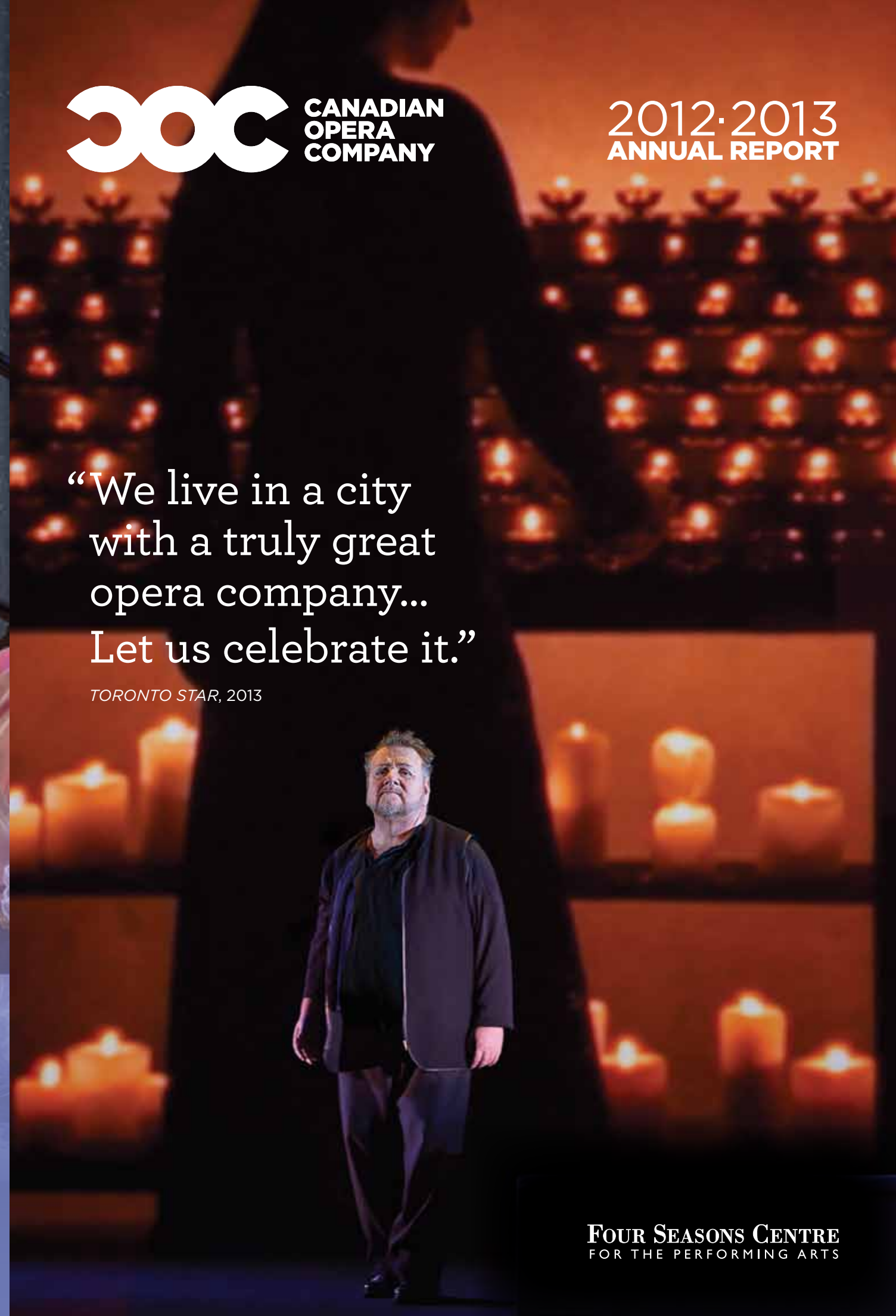
2012-2013
ANNUAL REPORT

“We live in a city
with a truly great
opera company...
Let us celebrate it.”

TORONTO STAR, 2013

The Canadian Opera Company is dedicated to being one of the greatest opera companies in the world. Through the leadership of its artistic team and its management, the COC is committed to creating, innovating and delivering a live experience of the highest quality that reflects the passion, vitality, relevance and power of operatic theatre.

coc.ca










FOUR SEASONS CENTRE
FOR THE PERFORMING ARTS

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THE COC IS:

-  **Fundraising** is a fundamental source of revenue, which allows the COC to pursue its core artistic projects.
-  We are an active contributor and collaborator within our **community**, whether that means supporting the bee population with our own rooftop colony or offering diverse musical experiences beyond the mainstage, many of which are free.
-  Our generous **supporters** enjoy exclusive benefits and access to a behind-the-scenes world where their contributions are transformed into incredible art.
-  We are committed to keeping opera accessible and running a broad range of **education** programs to foster life-long, meaningful engagement with the art form.
-  The general public can take advantage of the fun to be had at the COC’s signature **parties and events**.
-  We have a **bright future**; through programs like the Ensemble Studio, as well as other initiatives, we work to strengthen opera as a vital art form for today and tomorrow.
-  Our **home** is one of the finest opera houses in the world and a hub of activity reflecting the vibrant culture in Toronto.

For complete cast and creative team information, as well as a comprehensive list of donors, supporters and committee members who made this season possible, please see coc.ca/1213AnnualReport.

A TRADITION OF INNOVATION



How can opera maintain its relevance as an art form? That question has been asked over and over again throughout the centuries. And yet, far from losing its appeal, opera has in fact endured and, at the COC, is stronger than ever. Why? My guess is because opera is achingly beautiful. It lifts us to astonishing emotional heights. It is the place where the human soul is shaped.

It’s also an art form from which we walk away feeling just a little more connected to our shared universe. That’s where the Canadian Opera Company excels. Under the dynamic leadership of our General Director, Alexander Neef, and Music Director, Johannes Debus, opera is in very good hands at the COC. The consistently high level of artistic output, the calibre of artists we attract, the companies with whom we collaborate, and the work we do on a daily basis, is truly remarkable.

All of us at the COC are motivated by artistic excellence. Opera has a history and an artistic legacy that we care about. But like any good steward, the COC continues to discover opera’s relevance in the 21st century by furthering the art form; preserving it by staging the productive encounter between tradition and innovation.

The economics of opera are not good. It cannot exist in Toronto, or anywhere else, without donor support, because ticket sales and our relatively stable government

funding cover only slightly more than 40% of our operational costs. To be successful in opera, we must be successful in fundraising, and in 2012/2013 our efforts were spectacular: including endowment monies directed to the Canadian Opera Foundation, we raised a record \$10.83 million (net) – \$8.7 million or 80% from individuals alone. We are truly grateful to all our supporters.

Again this year, we achieved a break-even position by drawing upon an “additional contribution” from our Foundation. This additional grant was created from operating surpluses accumulated from previous years’ activities and set aside in the Foundation. Not surprisingly, these savings will be exhausted soon, and challenges remain: buying patterns have changed dramatically over the last three seasons; our need to attract newer, younger, diverse audience members and a broader base of donors is constant.

But our future is bright indeed. We have an extremely loyal subscriber base; a whopping 90% average attendance rate (virtually unheard of in North America); a balanced budget; no debt; a strong balance sheet with ownership of three valuable pieces of real estate; extraordinarily generous donors; a foundation worth more than \$28 million; an internationally renowned opera house; and a rolodex of the greatest artists and companies in the world who want to work with us. We are a very strong company by any measure.

As the COC grows, change inevitably occurs. No company can survive on the expectation that what has been done in the past will work just as well in the future. That’s why the COC makes it its business to dream more, risk more, and achieve more.

I thank my fellow Board members who have made my first year as President so rewarding. I am grateful to Alexander Neef, Johannes Debus, the staff, artists and the many volunteers who work tirelessly to make the COC one of the best opera companies in the world. I commend you for being in the audience with us, engaging with what you see and hear on our stage. In the end, each and every season is for you, the audience.

With your support, I know our best days lie ahead!

H.A. Arrell

H. Anthony (Tony) Arrell
President, Canadian Opera Company

PRODUCTION FROM OPÉRA DE MARSEILLE

IL TROVATORE

GIUSEPPE VERDI

September 29 – October 31, 2012

“You may have seen this opera before. And you may see it again. But you probably won’t ever see it performed as well.”

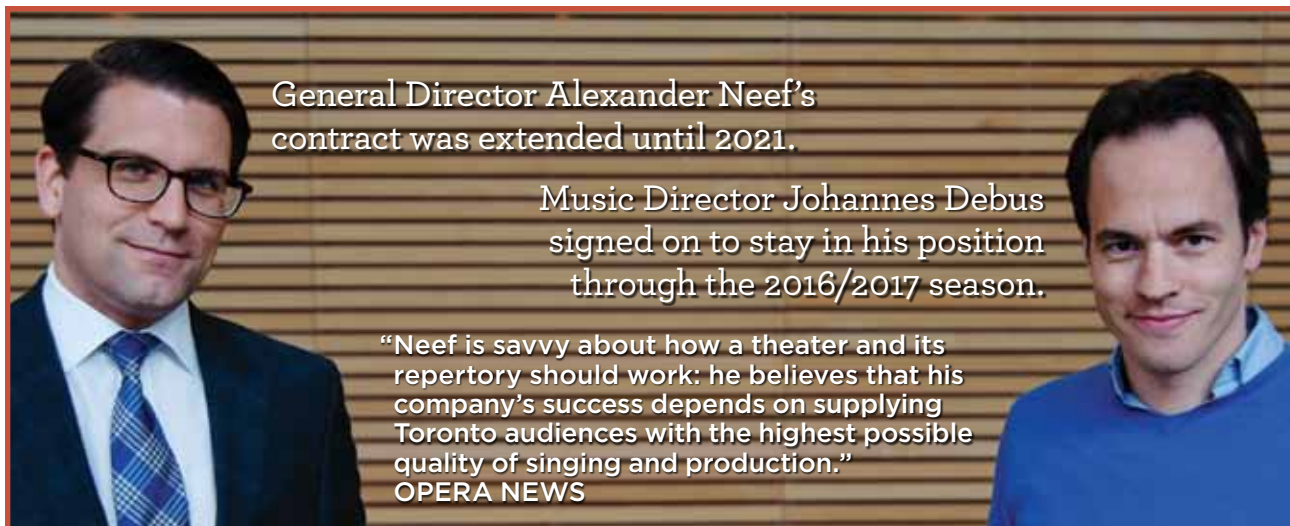
GLOBE AND MAIL

Enrico Caruso’s famous quote about this opera needing the world’s greatest singers might well have been the blueprint for our production, which brought together one of the finest casts available today. Role debuts from three of the five leads raised the excitement level even higher and turned Verdi’s fiery drama into one of the highlights of the season: star tenor Ramón Vargas returned for his first COC mainstage role as Manrico; COC favourite Russell Braun was the Conte di Luna; and new to the COC stage was South African soprano Elza van den Heever as Leonora. Russians mezzo-

soprano Elena Manistina as Azucena and bass Dmitry Belosselskiy as Ferrando completed a perfectly cast production that the *Toronto Sun* called “yet another jewel in the ever-more impressive crown of the Canadian Opera.” Set during Verdi’s lifetime and designed with an eye to the painterly aesthetic of that era, *Il Trovatore* was handsomely supported by the commanding and nuanced work of the COC Orchestra and Chorus led by conductor Marco Guidarini. Verdi never sounded so good and audiences were enraptured.



PROVEN LEADERSHIP FOR THE LONG RUN



General Director Alexander Neef’s contract was extended until 2021.

Music Director Johannes Debus signed on to stay in his position through the 2016/2017 season.

“Neef is savvy about how a theater and its repertory should work: he believes that his company’s success depends on supplying Toronto audiences with the highest possible quality of singing and production.”
OPERA NEWS



YOUNG VOICES, BIG TALENT



The Second Annual Ensemble Studio Competition on November 29, 2012, at the Four Seasons Centre for the Performing Arts was a resounding, sold-out success that showcased the incredible richness of vocal talent in Canada. After the competition, supporters mingled with finalists over drinks and dinner.

Given the interest this event has generated in our community, the COC is poised to expand it into a major gala fundraiser.

The Canadian Opera Company is grateful to the following for their sponsorship support of the Second Annual Ensemble Studio Competition: Laurie and Fareed Ali, Earlane Collins, Ninalee Craig, Marjorie and Roy Linden, Sandra L. Simpson, Colleen Sexsmith, ARIAS: Canadian Opera Student Development Fund, Tom C. Logan, Classical 96.3 FM, Eva Innes and David Medhurst, Sylvia M. McPhee and Brian Wilks. The COC Ensemble Studio Competition was presented in part by RBC Foundation, Hal Jackman Foundation and MEDCAN.

146 SINGERS AUDITIONED
for the Ensemble Studio in Toronto, Vancouver, Montreal and New York

10 FINALISTS PERFORMED
in the Richard Bradshaw Amphitheatre

\$11,000 IN PRIZE MONEY
was awarded to three prize-winners



LEADING THE WAY IN ARTS EDUCATION

In the 12/13 season, the Glencore Ensemble Studio School Tour introduced opera to 15,842 children from kindergarten to grade six across Ontario with performances of Dean Burry’s *The Brothers Grimm* (below) and *Hansel and Gretel*, a specially adapted version of Engelbert Humperdinck’s classic fairy tale opera.



19
EDUCATION AND
OUTREACH PROGRAMS

43,507
PARTICIPANTS
(adults, children and youths, and families)

CANADIAN OPERA REACHES MILESTONE

Commissioned by the COC in 1999, *The Brothers Grimm* (left) is likely the most-performed Canadian opera of all time. The COC celebrated the opera’s 500th performance on December 7, 2012 in Toronto, as part of a specially created GrimmFest that featured three public performances of *The Brothers Grimm* as well as other fairy tale-inspired events.

NEW COC CO-PRODUCTION
WITH ENGLISH NATIONAL OPERA

DIE FLEDERMAUS

JOHANN STRAUSS II

October 4 – November 3, 2012

“Rich, racy
triumph.”

TORONTO STAR



A society dancing on the edge of ruin characterized Christopher Alden’s fresh new look at J. Strauss’s enduring chestnut. Alden moved the Viennese setting forward to the early 20th century – a time of monumental social, personal, financial and political changes, all of which gave piquancy to the screwball plot. Johannes Debus made his debut conducting the “Waltz King’s” witty melodies, marshalling not only the orchestra and chorus, but a large and irrepressible cast. Led by tenor Michael Schade and soprano Tamara Wilson as the devotedly unfaithful von Eisensteins, Ensemble Studio members Ambur Braid and Mireille

Asselin (sharing the role of Adele), Ensemble graduates David Pomeroy (Alfred), James Westman (Frank) and Peter Barrett (Dr. Falke), as well as Laura Tucker (Prince Orlofsky) and David Cangelosi (Dr. Blind), made the most of their roles. In Constance Hoffman’s fanciful costumes and Allen Moyer’s oversized and imaginative set, the artists used their natural high spirits to dust off the cobwebs of nostalgia and give this new production 21st-century wit and style.

This new COC production was generously underwritten by The Catherine and Maxwell Meighen Foundation.



\$8,700,000 IN INDIVIDUAL CONTRIBUTIONS



Individual donors contribute to many areas of the COC’s mandate, including our commitment to new productions. Building a repertoire of company-owned works elevates the COC’s artistic excellence at home. It also creates opportunities for increasingly regular collaboration with some of the biggest and best opera companies internationally. Our new production of *Die Fledermaus*, for example, had its European premiere at London’s English National Opera in the fall of 2013.



CROSS-CULTURAL SMASH HIT

On October 18, 2012, **Operation 9: Sweet Revenge** delighted more than 1,000 philanthropists, art aficionados and party-goers, who descended on the Four Seasons Centre to experience an unparalleled mix of visual art displays, fashion installations, and food and beverage tastings, as well as live music performances from Nelly Furtado (bottom), the Arkells and members of the Ensemble Studio, who were joined on stage for one song by CBC Radio host Jian Ghomeshi (top).

\$117,000 (NET)

Raised in support of
the Ensemble Studio



ON THE MAP

In September 2012, the COC welcomed Google into the FSC to undertake a “mapping” of the building’s interior, which has given users all over the world access to a virtual tour of our opera house. Enter the building today, wherever you are!



RECREATION OF THE OPÉRA NATIONAL DE PARIS PRODUCTION

TRISTAN UND ISOLDE

RICHARD WAGNER

January 29 – February 23, 2013



“A transcendent experience.”

TORONTO STAR

In the history of music, there is “before *Tristan*” and “after *Tristan*,” and arguably, the same can be said about this production’s effect on the COC. The movingly honest direction of the great Peter Sellars, with Bill Viola’s extraordinarily profound videos giving visual expression to Wagner’s metaphysical paean to love, made this *Tristan und Isolde* one of the most sublime artistic achievements in the company’s history. For its North American premiere, this production featured homegrown tenor superstar Ben Heppner, back on our mainstage after 17 years, as well as some of the world’s finest singers. Franz-Josef Selig (King Marke) and Alan Held (Kurwenal) had, along with Heppner, performed this production once before, but Melanie Diener (Isolde) made her debut in the production and the role, and was crowned a star for her impeccable portrayal. Also making his debut with this work was COC Music Director Johannes Debus, who took the piece, with its delicate soundscapes and huge voices, to new heights of expression and technique – one that surprised even the most ardent admirers. This *Tristan* was for the ages.

Production Sponsor



Tristan und Isolde was generously underwritten by Lisa Balfour Bowen and Walter M. Bowen; Cecily and Robert Bradshaw; Philip Deck and Kimberley Bozak; Donald O’Born; Tim and Frances Price; Colleen Sexsmith; Sandra L. Simpson and Ryerson and Michele Symons



CONCERT WITH A TWIST

To kick off Wagner’s bicentenary celebrations in January, artists of the COC Orchestra were led by Johannes Debus in a performance (above) of Wagner’s exquisite chamber work *Siegfried-Idyll*. The piece was delivered in a style reminiscent of its very first performance on the stairs of Wagner’s home to celebrate his wife’s birthday.



ABOVE AND BEYOND

Presenting large-scale operas requires increased financial support. Our community of philanthropists responded to the challenge with generous enthusiasm, rallying together to extend their leadership to make extraordinary commitments to the project, but also opening their homes to various functions, parties, and even, in one instance, providing accommodation for artist-in-residence Bill Viola.

Bill Viola (above left) with his wife and creative partner Kira Perov, alongside sponsors – and hosts – Cecily and Robert Bradshaw



COC’S NEW YORK CONNECTIONS



Major International Projects

Board members and patrons traveled to New York in February to get a first look at our production of Wagner’s *Parsifal* (above), which is coming to Toronto in a future season. Staged by renowned Canadians, director François Girard and set designer Michael Levine, this critically acclaimed collaboration with the Metropolitan Opera and Opéra national de Lyon highlights our strong partnerships with the world’s most important opera companies. Supporters Mark and Gail Appel hosted the COC community at their New York home for brunch, with Girard and Levine in attendance.



Lead Volunteer Internationally Recognized

The association for opera in Canada – Opera.ca – paid tribute to COC Board Member Arthur R. A. Scace (above, right) with the 2013 National Opera Directors Recognition Award, which honours “excellence in opera governance.” Mr. Scace’s remarkable leadership and achievements were celebrated at a dinner and reception hosted by OPERA America in New York City.

PRODUCTION FROM
CHICAGO OPERA THEATER

LA CLEMENZA DI TITO

WOLFGANG AMADEUS MOZART

February 3 – 22, 2013

“The opera will get you talking.
And that’s a good thing.”

NOW MAGAZINE

Director Christopher Alden met Mozart’s ode to regal flattery, *La clemenza di Tito*, head on, reminding audiences of the historical continuum of benevolent dictatorship and munificent tyranny. By setting this production in today’s equivalent of ancient Rome’s public forums – the red carpeted lobby of a Kennedy or Lincoln Center – and outfitting the cast and set with an exuberant mix of 20th-century and “period” dress and accessories, Alden referenced the universal trappings of an empire. This viewpoint was enthusiastically embraced by the exceptional cast, led by Mozart specialist Michael Schade as Tito,

and Met regular Isabel Leonard in her company debut as the guilt-ridden Sesto, a performance which garnered her cheers of adulation from audiences. The COC also welcomed the return of soprano Keri Alkema, Ensemble Studio graduates Robert Gleadow and Wallis Giunta, and Ensemble soprano Mireille Asselin, while Ensemble tenor Owen McCausland gained valuable experience by filling in for an indisposed Mr. Schade for four performances. Conductor Daniel Cohen made his COC debut on short notice when Maestro Debus was pulled into *Tristan und Isolde*.



EXCLUSIVE ACCESS TO ART AT HOME...

In anticipation of an international recital tour, Isabel Leonard (left) chose to perform a dry-run of her repertoire at the COC. Thirty-four of our closest supporters attended this rare, closed-door concert.

...AND ABROAD

Donors meet and mingle with the opera world’s leading artists in an international milieu of outstanding restaurants, intimate parties, and thought-provoking opera. Below, our Golden Circle members are pictured at New York’s NoMad Hotel with *Tito* director Christopher Alden and his brother David, who helmed *Lucia di Lammermoor* at the COC in the spring.



MAINSTAGE OPPORTUNITIES FOR YOUNG SINGERS



On February 6, the Ensemble Studio took to the mainstage in their own performance of *Tito*, continuing a policy whose wisdom, according to one music critic, “was brilliantly borne out” that evening.



The Four Seasons Centre for the Performing Arts was one of Toronto’s most vibrant buildings last year, playing host to opera, ballet, concerts, receptions, fundraisers and, in our rooftop apiary, more than half a million bees.

BUSY AT THE HOUSE

8 PHOTO SHOTS... 37 BACKSTAGE
TOURS... 100 SPECIAL EVENTS...
120+ PIANO TUNINGS... MORE THAN
400 HOURS OF LIVE MUSIC...
MORE THAN 270,000 VISITORS...
AND AT LEAST 1 MARRIAGE PROPOSAL



Canadian Opera Company and Canadian Opera House Corporation

CONDENSED FINANCIAL STATEMENTS

The financial statements of the COC and the Canadian Opera House Corporation (“COHC”) are now presented on a consolidated basis. The COHC is an affiliated charity controlled by the COC. It owns and operates the Four Seasons Centre for the Performing Arts (“FSCPA”). When the final repayment of our construction loan for the FSCPA was made, we decided, along with our auditors, that a consolidated presentation provides our stakeholders with a more meaningful and holistic view of our total operations and financial position. It also underscores that the FSCPA, in addition to catalyzing our artistic excellence, is a key economic asset of the COC. Finally, it clearly demonstrates that our organization is one of the largest not-for-profit performing arts organizations in Canada.

CONDENSED BALANCE SHEET

As at June 30 (in thousands)

Assets	2013	2012
Current Assets		
Cash and cash equivalents	\$ 730	\$ 1,709
Accounts receivable	2,906	3,125
Due from Canadian Opera Foundation	340	626
Other	932	566
	<u>4,908</u>	<u>6,026</u>
Investments	4,038	3,153
Capital assets, net	145,478	148,751
Other	1,205	822
	<u>\$155,629</u>	<u>\$ 158,752</u>
Liabilities and Net Assets		
Current Liabilities		
Accounts payable and accrued liabilities	\$ 1,673	\$ 1,906
Deferred revenue	7,844	8,399
	<u>9,517</u>	<u>10,305</u>
Deferred capital contributions	116,217	118,664
Internally restricted net assets	513	416
Operating net assets	<u>29,382</u>	<u>29,367</u>
	<u>\$155,629</u>	<u>\$ 158,752</u>

BOX OFFICE

7 TOTAL NUMBER OF MAINSTAGE PRODUCTIONS

61 TOTAL NUMBER OF PERFORMANCES

90% AVERAGE ATTENDANCE

114,133 TOTAL ATTENDANCE

35,691 SINGLE TICKETS SOLD

73,606 SUBSCRIPTION TICKETS SOLD

9,278 TICKETS SOLD TO PEOPLE UNDER THE AGE OF 30

\$9.9 MILLION TOTAL TICKET REVENUE (NET)

\$3 MILLION SINGLE TICKETS REVENUE

\$6.9 MILLION SUBSCRIPTION TICKET REVENUE

CONDENSED STATEMENT OF OPERATIONS AND NET DEFICIT

For the years ended June 30 (in thousands)

Revenue	2013	2012
Fundraising	\$ 10,446	\$ 9,429
Box office and fees	10,005	10,991
Grants	6,429	6,806
Bar, event and parking	5,801	6,563
Rental	1,628	1,733
Other	1,086	1,431
Contributions from Canadian Opera Foundation	900	850
Amortization of deferred capital contributions		
Four Seasons Centre	3,401	3,401
Other capital assets	147	51
	<u>\$ 39,843</u>	<u>\$ 41,255</u>
Expenses		
Production	\$ 18,736	\$ 19,804
Bar, event and parking	4,800	5,299
General and administrative	3,856	3,629
Facilities	3,473	3,455
Communications	2,340	2,448
Development	1,522	1,583
Ensemble Studio Program	703	619
Education	441	431
Other	562	713
Interest	6	169
Depreciation of capital assets		
Four Seasons Centre	3,401	3,401
Other capital assets	265	189
Grants to Canadian Opera Foundation	616	566
Total expenses	<u>40,721</u>	<u>42,306</u>
Operating deficit for the year	(878)	(1,051)
Additional contribution from Canadian Opera Foundation	990	1,325
Excess of revenue over expenses	112	274
Transfer to internally restricted net assets	(97)	(143)
Net change in operating net assets	15	131
Operating net assets, beginning of year	29,367	29,236
Net assets, end of year	<u>\$ 29,382</u>	<u>\$ 29,367</u>

Canadian Opera Foundation

FINANCIAL STATEMENTS

The Canadian Opera Foundation (the “Foundation”) acquires, holds in trust and applies funds to assist in the development of opera for the benefit of the Canadian Opera Company (the “Company”). The audited market value of the net assets held by the Foundation as at December 31, 2012, totalled approximately \$28,125,000. These funds are not included in the accounts and financial statements of the Company. In addition, at December 31, 2012, the Foundation administered additional funds totaling \$318,000 on behalf of the Company. This amount is not included in the accounts and financial statements of the Foundation. The following sets out the balance sheet and statement of revenue and expense for 2012 and 2011.

BALANCE SHEET

As at December 31 (in thousands)

Assets	2012	2011
Miscellaneous receivables	\$ 21	\$ 24
Due from Canadian Opera Company	1,167	-
Investments (at market value)	<u>26,966</u>	<u>25,327</u>
	<u>\$ 28,154</u>	<u>\$ 25,351</u>
Liabilities and Fund Balances		
Accrued Liabilities	\$ 29	\$ 6
Fund Balances	<u>28,125</u>	<u>25,345</u>
	<u>\$ 28,154</u>	<u>\$ 25,351</u>

STATEMENT OF REVENUE AND EXPENSE

For the years ended December 31 (in thousands)

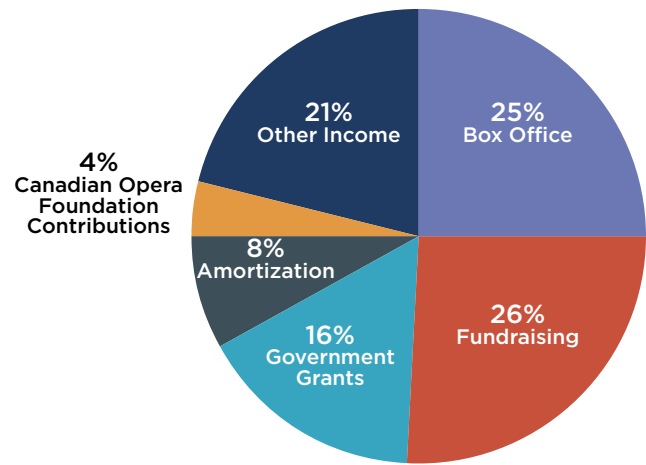
Revenue	2012	2011
Investment income	\$ 2,185	\$ 327
Donations and bequests	<u>2,965</u>	<u>1,478</u>
	<u>\$ 5,150</u>	<u>\$ 1,805</u>
Expenses		
Investment and counsel fees and services	\$ 151	\$ 135
Administration and professional fees	<u>37</u>	<u>31</u>
	<u>188</u>	<u>166</u>
Net revenue before grants	4,962	1,639
Grants to Canadian Opera Company and individuals	<u>2,182</u>	<u>1,058</u>
Net revenue	2,780	581
Fund balances beginning of year	<u>25,345</u>	<u>24,764</u>
Fund balances, end of year	<u>\$ 28,125</u>	<u>\$ 25,345</u>

FUNDRAISING

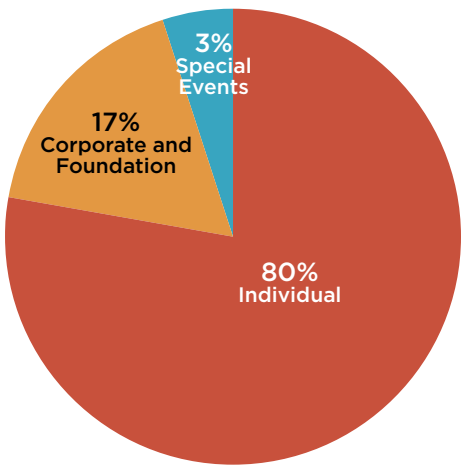
OVER 6,000 SUBSCRIBERS, DONORS, CORPORATIONS AND FOUNDATIONS CONTRIBUTED TO THE COC OVER THE 2012/2013 SEASON, SUPPORTING OUR VISION OF BECOMING THE FINEST OPERA COMPANY IN NORTH AMERICA.

\$10.83 MILLION TOTAL FUNDRAISING REVENUE (COMBINED NET OPERATING AND ENDOWMENT)

\$8.7 MILLION IN INDIVIDUAL COMMITMENTS



COC 12/13
OPERATING REVENUES



COC 12/13
FUNDRAISING REVENUES

PRODUCTION FROM
ENGLISH NATIONAL OPERA

LUCIA DI LAMMERMOOR

GAETANO DONIZETTI

April 17 – May 24, 2013



“Bloody impressive.”

TORONTO SUN

Nineteenth-century Scotland’s darkly brooding atmosphere and repressive social strictures were perfectly captured in David Alden’s celebrated production of Donizetti’s *Lucia di Lammermoor*. Refusing to allow the cascade of romantic melodies to dilute the essential core of this opera, Alden highlighted the psychological realities at stake: in a society that has normalized the exchange of women for financial and political reasons, what happens to a young girl who tries to resist a forced marriage? To answer that question, coloratura soprano Anna Christy made her COC debut (in this production created especially for her) with a dazzling display of musical fireworks and a completely convincing portrayal of a

girl succumbing to despair and, finally, madness. Also making their COC debuts, tenor Stephen Costello earned cheers nightly for his turn as Lucia’s doomed lover, and Brian Mulligan was compellingly sinister as her grasping brother. Conductor Stephen Lord made a welcome return to lead the COC Orchestra (which included the rarely used glass armonica giving a haunting other-worldliness to Lucia’s famous “mad scene”) and the always impressive COC Chorus.

Production Co-sponsors



CIBC MELLON



ART OF ALL STRIPES

Presenting 77 events in 12/13, the Free Concert Series in the Richard Bradshaw Amphitheatre was a place of artistic discovery, with another thoughtfully programmed season spanning vocal, piano, chamber, jazz, world music and dance performances.

Director of Programming
Nina Draganić is “the most
significant concert presenter
in this city outside the Toronto
Symphony Orchestra.”

John Terauds, music critic



14TH ANNUAL FINE WINE AUCTION RAISED

\$167,000 (NET)

COC Wine Auction Record!



HAPPY BIRTHDAY ASOP!

The After School Opera Program – which introduces children between the ages of seven and 12 to opera – celebrated its 15th season with an anniversary performance in the RBA. Through a partnership with the Boys & Girls Club of East Scarborough, ASOP also successfully expanded in 12/13, serving new locations in Toronto East.



4,876 children introduced to opera since 1997

COC CO-PRODUCTION WITH
HOUSTON GRAND OPERA AND VANCOUVER OPERA

SALOME

RICHARD STRAUSS

April 21 – May 22, 2013

“The true star of the production had to have been the COC Orchestra [whose playing] under the direction of Johannes Debus ...was little short of hair-raising.”

OPERA CANADA

Director Atom Egoyan returned to this seminal COC production with a fresh creative outlook, supported by conductor Johannes Debus's sure-handed musical leadership of the enormous Strauss-sized orchestra and a spectacular cast. Soprano Erika Sunnegårdh, in her COC debut, was the perfect embodiment of what Strauss envisioned for the title role, “a 16-year-old princess with the voice of an Isolde.” COC favourite Richard Margison and German mezzo-soprano Hanna Schwarz brought depth and vocal nuance to Salome's degenerate, opportunistic parents. Martin Gantner and Alan Held shared the performances as Jochanaan, the ill-fated object of Salome's perverse desire and the

instrument of her violent demise. Central to this production is the notion that the young princess is a product of an abusive upbringing in a licentious court. Egoyan and shadow artist Clea Minaker re-examined the production's climactic Dance of the Seven Veils as a mesmerizing nightmare-memory of Salome's brutal childhood told in shadow puppetry and dance. The result was a 21st-century production that eschewed the vampiric, sexually frenzied attributes that have perhaps mis-characterized the opera for years.

Salome was generously underwritten in part by Mark and Gail Appel.



GENERATING ARTISTIC CAPITAL

Every production has its fascinating challenges. *Salome* called for the creation of ultra-realistic heads modeled on the features of Alan Held (below) and Martin Gantner, the singers sharing the role of the prophet Jochanaan, who is put to death in the opera by decapitation. This was just one among the myriad of artistic and technical requirements for a successful remount, which was made possible due to the strong support of our donor base. Their commitment to honouring existing COC productions, while continuing to invest in compelling new ones, is a hallmark of our company's excellence.



CONNECTING WITH OUR AUDIENCE

This spring the COC invited first- and second-year subscribers to a series of receptions at the Four Seasons Centre. Alexander Neef and Johannes Debus offered presentations about the upcoming season, answered questions, and mingled with the crowd. Supported by our dedicated board members, these informal, conversation-filled sessions proved an excellent step in enhancing meaningful interaction with our audiences.

marysymons

@alexanderncoc
@CanadianOpera
@ArrellTony have to say best subscriber/patron reception yet tonight... what a great group #endlesspossibilities



HEADING FOR A NIGHT OUT

Members of the Ensemble Circle, our young patron program, experienced the magic of *Salome* on both sides of the curtain!



46 events

gave our community of supporters remarkable opportunities to discover more about opera and the COC.

PRODUCTION FROM
DE NEDERLANDSE OPERA

DIALOGUES DES CARMÉLITES

FRANCIS POULENC

May 8 – 25, 2013

“We leave the theatre
silenced by great art.”

GLOBE AND MAIL



One would be hard-pressed to find a more poignant final scene in the operatic canon than the finale of Poulenc's *Dialogues des Carmélites*. Poulenc's late-in-life conversion to Catholicism and his personal heartbreaks helped him bring an incredible sympathy to his musical portrayal of the 16 Carmelite nuns who perished during the French Revolution. In this celebrated production, director Robert Carsen and his designers (including COC favourite Michael Levine) gave some of the world's finest singers the tools to make the last opera of the COC's 12/13 season one of its most wrenching. Conductor Johannes Debus (making his *Carmélites* debut) led the large, and largely Canadian, cast of Isabel Bayrakdarian, Adrienne Pieczonka, Judith Forst, Hélène Guilmette, Frédéric Antoun, Jean-François Lapointe and Irina Mishura. While the

spare set and minimal props conveyed the Spartan simplicity of the nuns' daily lives, the chaotic upheavals of the Revolution and corresponding shifts in social order were represented by over 100 supernumeraries, whose choreographed movement lent a looming and ominous presence to the stage, and helped create an unforgettable theatrical experience.

Dialogues des Carmélites was generously underwritten in part by Tim and Frances Price.

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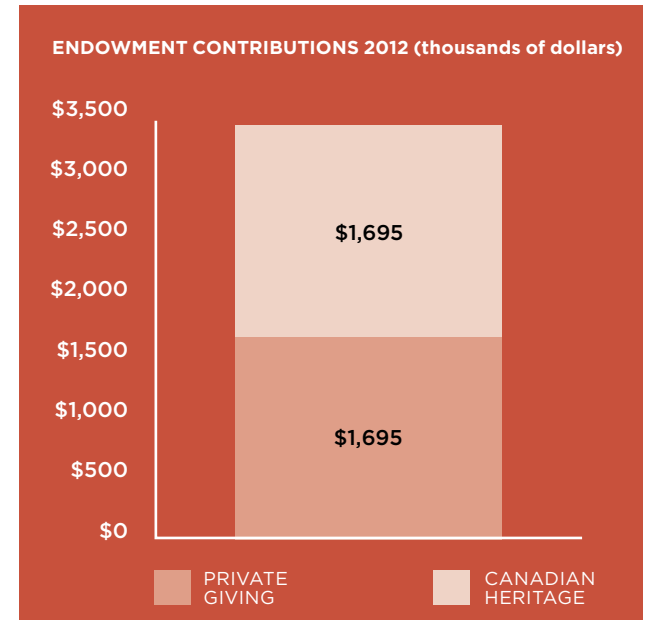


DOLLAR FOR DOLLAR, WE'RE SUPPORTING OUR FUTURE

\$3,390,000 Toward Endowment Funds

Increasing the COC's endowment is vital to our long-term success, as it will provide the financial stability necessary for continued artistic growth, audience accessibility, and educational and training programs well into the future. Our supporters share this vision, and have contributed an impressive \$1,695,000 in gifts to the COC's endowment in 12/13.

Moreover, these generous gifts allowed us to leverage a grant from the Endowment Incentives component of the Canada Cultural Investment Fund (see graph, at right), which brought our total endowment contributions to approximately \$3.39 million for the season. The COC's endowment holdings to date are \$28 million.

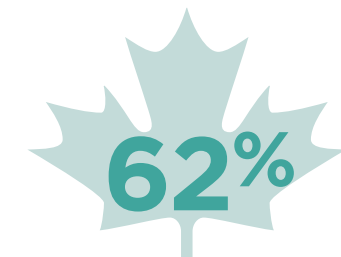


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Every season we reach out to our community with the Year-End Matching Appeal, inviting our patrons to make a gift that will be matched dollar for dollar by a lead donor. The 12/13 campaign, led by an anonymous individual, raised a significant amount in support of our Ensemble Studio, which nurtures, develops and promotes young Canadian artists on the cusp of professional careers. Programs like the Ensemble Studio ensure that Canadian artists continue to thrive and build sustainable careers in Canada and abroad.



CANADIANS
PERFORMED
50 OF 81
SOLO SINGING
ROLES ON THE
MAINSTAGE
IN 12/13



14 OF 16
PRINCIPAL
SINGERS IN
DIALOGUES
WERE
CANADIAN

ALL OVER THE WORLD THE COC IS THERE...

TO DELIGHT



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COC co-production with Royal Opera House Covent Garden, Teatro alla Scala, De Nederlandse Opera and the Metropolitan Opera

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The Canadian Opera Company is playing an increasingly prominent role in creating productions that will define the operatic landscape of our era. These partnerships allow us to bring the best to Toronto, while increasing international exposure of our work, and consolidating the COC's status as one of the world's premier opera companies.

Falstaff and *La Traviata* are sponsored in part by: **BMO**  Financial Group

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Front cover: Ben Heppner as Tristan in *Tristan und Isolde*, 2013. Video by Bill Viola, costumes by Martin Pakledinaz, lighting by James F. Ingalls. Photo: Michael Cooper; **Page 4:** (top) Russell Braun as Conte di Luna in *Il Trovatore*, 2012. Sets by Jean-Noël Lavesvre, costumes by Katia Duflot, lighting by Marc Delamézière. Photo: Michael Cooper; (bottom) (l-r) COC General Director Alexander Neef and COC Music Director Johannes Debus. Photo: bohuan.ca; **Page 5:** (top) Mezzo-soprano Danielle MacMillan performs in the Second Annual Ensemble Studio Competition, 2012. Photo: Chris Hutcheson; (bottom) Cast of *The Brothers Grimm*, 2012. Photo: Chris Hutcheson; **Page 6:** (l-r) David Pomeroy as Alfred, James Westman as Frank and Tamara Wilson as Rosalinde in *Die Fledermaus*, 2012. Sets by Allen Moyer, costumes by Constance Hoffman, lighting by Paul Palazzo. Photo: Michael Cooper; **Page 7:** (top) Ambur Braid as Adele in *Die Fledermaus*, 2012. Photo: Michael Cooper; (overlay) Adele costume sketch by Constance Hoffman; (middle) Photos from *Operation 9: Sweet Revenge*. Photos: Tom Sandler; (bottom) Photos of Google mapping of the FSCPA. Photos: COC; **Page 8:** Melanie Diener as Isolde and Ben Heppner as Tristan in *Tristan und Isolde*, 2013. Photo: Michael Cooper; **Page 9:** (top left) Johannes Debus conducts members of the COC Orchestra as part of the Free Concert Series in the Richard Bradshaw Amphitheatre. Photo: Dave Cox Pictures; (top right) Scene from the COC/Metropolitan Opera (MO)/Opéra national de Lyon co-production of *Parsifal*, 2012, MO. Sets by Michael Levine, costumes by Thibault Vancraenenbroeck, lighting by David Finn. Photo: Ken Howard; (bottom right) (l-r) Patrick Corrigan, chair of Opera.ca, with Arthur Scace, COC Board member and winner of National Opera Directors Recognition Award; (bottom left) (l-r) Bill Viola, Kira Perov, and Cecily and Robert Bradshaw. Photo: Dave Cox Pictures; **Page 10:** Michael Schade as Tito in *La clemenza di Tito*, 2013. Sets by Andrew Cavanaugh Holland, costumes by Terese Wadden, lighting by Gary Marder. Photo: Michael Cooper; **Page 11:** (top left) Isabel Leonard as Sesto in *La clemenza di Tito*, 2013. Photo: Michael Cooper; (top right) 2012 General Director's Tour. Photo: COC; (bottom right): *Operation 9*, photo: Tom Sandler; (bottom left) (l-r) Ambur Braid as Vitellia and Rihab Chaieb as Sesto, and Neil Craighead as Publio and Owen McCausland (front) as Tito in the Ensemble Studio Performance of *La clemenza di Tito*, 2013. Photos: Chris Hutcheson; **Page 14:** Stephen Costello as Edgardo and Anna Christy as Lucia in *Lucia di Lammermoor*, 2013. Sets by Charles Edwards, costumes by Brigitte Reiffenstuel, original lighting by Adam Silverman, recreated by Andrew Cutbush. Photo: Michael Cooper; **Page 15:** (top left, top row, l-r) Franz-Josef Selig. Photo: Chris Hutcheson; COC Orchestra violinist Csaba Koczó. Photo: Chris Hutcheson; Kirk MacDonald. Photo: Chris Hutcheson; A gong used by the Jeng Yi Korean Drumming Ensemble. Photo: Karen Reeves; Jade's Hip Hop Academy. Photo: Chris Hutcheson; (top left, bottom row, l-r) Mireille Asselin. Photo: Chris Hutcheson; Mehdi Ghazi. Photo: Karen Reeves; Jeng Yi Korean Drumming Ensemble. Photo: Karen Reeves; Ballet Creole. Photo: Chris Hutcheson; Ballet Jorgen. Photo: Chris Hutcheson; (top right) 14th Annual Fine Wine Auction. Photo: Dave Cox Pictures; (bottom right) ASOP participants with lead artist Dean Burry. Photo: COC; ASOP 15th Anniversary Concert in the RBA. Photo: Kosta Constantakis; **Page 16:** (l-r) Hanna Schwarz as Herodias and Erika Sunnegårdh as Salome in *Salome*, 2013. Sets by Derek McLane, costumes by Catherine Zuber, lighting by Michael Whitfield. Photo: Michael Cooper; **Page 17:** (top) Alan Held has his features captured for a replica head. Photos: COC; (bottom) EC members enjoy a post-performance event on the FSC stage. Photo: Dave Cox Pictures; **Page 18:** A scene from *Dialogues des Carmélites*, 2013. Sets by Michael Levine, costumes by Falk Bauer, lighting by Jean Kalman. Photo: Michael Cooper; **Page 19:** Members of the 2012/2013 Ensemble Studio: (top row, l-r) Rihab Chaieb, Sasha Djihanian, Timothy Cheung; (second row, l-r) Neil Craighead, Owen McCausland; (third row, l-r) Jenna Douglas, Claire de Sévigné, Mireille Asselin; (bottom row, l-r) Ambur Braid and Cameron McPhail. Photo: Chris Hutcheson; **Page 20:** (top) Ambrogio Maestri as the title character in *Falstaff*, Royal Opera House, 2012. Sets by Paul Steinberg, costumes by Brigitte Reiffenstuel, lighting by Robert Carsen and Peter Van Praet. Photo: Catherine Ashmore; (middle) Kerstin Avemo as Zerlina and Bo Skovhus as Don Giovanni in *Don Giovanni*, Aix-en-Provence, 2010. Sets by Dmitri Tcherniakov, costumes by Tcherniakov and Elena Zaytseva, lighting by Gleb Filshinsky. Photo: Pascal Victor; (bottom) Costume sketches by Cait O'Conner for *La Traviata*, sets by Riccardo Hernandez, lighting by Marcus Doshi. **Back cover:** Ambur Braid as Adele in a scene from *Die Fledermaus*, 2012. Photo: Chris Hutcheson

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