



“COC raises  
the stakes”  
*Toronto Star*

**2013-2014**  
SEASON **ANNUAL REPORT**

# OUR ORGANIZATIONAL PRIORITIES

## FINANCIAL STRENGTH

*Upholding standards of financial responsibility, efficiency, and transparency*

FINANCIAL STATEMENTS

PAGES 12-13

## FUNDRAISING

*An extraordinarily committed, diverse, and ever-evolving community of supporters sustains this art form*

SPECIAL EVENTS  
BEHIND-THE-SCENES ACCESS  
SECURING THE FUTURE

PAGES 14-15

## ARTISTIC QUALITY

*Presenting live opera of the very highest standards*

**&**  
*working with companies, artists and creative teams that represent the leading edge of opera today*

LA BOHÈME	4
PETER GRIMES	6
COSÌ FAN TUTTE	7
A MASKED BALL	8
HERCULES	9
ROBERTO DEVEREUX	10
DON QUICHOTTE	11

## TRAINING

*Finding, developing, and promoting Canada's most talented young artists*

PERFORMANCE OPPORTUNITIES  
NATIONAL COMPETITION  
ORCHESTRA ACADEMY

PAGES 16-17

## PARTICIPATION AND COMMUNITY

*Connecting and interacting with the larger cultural landscape, we strive to ensure the art form remains accessible and relevant*

FREE CONCERTS  
MAKING OPERA MORE AFFORDABLE  
SHARING CONTENT AND MEDIA

PAGES 18-19

## EDUCATION AND OUTREACH

*Enriching our schools, neighbourhoods, and public spaces with living art*

GLENCORE SCHOOL TOUR  
OPERA CREATION PROGRAM  
SUMMER YOUTH INTENSIVE

PAGE 20

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/1314AnnualReport](http://coc.ca/1314AnnualReport).



# THIS IS YOUR OPERA COMPANY



Photo: Bruce Zinger

The Canadian Opera Company has become a jewel in the crown of the arts community that is Toronto. Over its long, storied history, the COC has never achieved such acclaim, attracted such talent and engaged such strong community support. The COC continues to be on fire!

Alexander Neef is an exceptional leader of the COC and the Board feels the company gets stronger each year under his direction. The calibre of our productions and the artists the company attracts simply get better and better. Music Director Johannes Debus is an astounding asset as the COC Orchestra and Chorus achieve even greater heights. Our signature training program, the Ensemble Studio, has become even more renowned within the opera and general communities. From an administrative perspective, an important plus is that many of our leaders including Alexander, Johannes and Christie Darville, our formidable head of development, are young and energetic, and have long runways ahead of them.

From a business point of view, however, our economic model has challenges. Simply stated, opera costs much more to present than can possibly be recovered from ticket sales, even at the high prices we are forced to charge. In fact, ticket sales cover less than half of the costs. Government support helps significantly, but represents a declining proportion of our budget. The balance is provided by an annual contribution from the Canadian Opera Foundation, and, most significantly, by our extensive base of supporters, who pay what they can through annual donors programs.

In the 2013/2014 season, the COC produced 58 performances of seven operas. Ticket sales came to approximately \$10 million, almost 70% of which came from subscription sales. Subscriptions are the financial backbone of the COC as the sales are predictable, paid in advance, and, because most subscribers come to all of the operas, they provide consistency of attendance in the theatre. Unfortunately, due in large part to the sheer number of people it takes to produce an opera (most involve between 200 and 400 craftspeople,

technicians and artists), ticket revenue falls far short of our production costs, even before the cost of running the company is taken into account.

Fortunately, last season our base of supporters contributed over \$12 million by way of our endowment, annual giving programs, corporate sponsorships, and special events. The company's prowess in fundraising is outstanding for an organization of our size, but we could not do it without our President's Council or Golden Circle members. These two groups of our most loyal supporters, some 1,000 strong, are the key to our fundraising, contributing almost 83% of our annual contributions.

Our annual donor programs and the regular gifts that we receive from our Foundation are critical to our company for more than just the financial support. Because of the recurring nature of those gifts, they allow us to do the long-term planning and make the artistic commitments that keep our artistic standards high. The best artists in the world are in short supply and high demand, and our stable funding is critical to our ability to commit to them.

We are also fortunate that our Endowment Fund is strong and getting stronger every day. It currently stands at almost \$34 million – \$13 million more than in 2009. Annual contributions to the endowment, combined with solid investment returns, play a crucial role in our ongoing efforts to build and sustain a more stabilized financial future and excellence in our performances and programs.

If you love and appreciate opera, and feel strongly about the COC, I would ask you to consider joining our family of supporters. Membership is a great way to get near the action, meet the artists, attend dinners and backstage functions. Please contact Christie Darville to explore partnership opportunities. It is a fun and rewarding experience!

Thank you for your support of the COC. This is your opera company. And if you have any comments or suggestions, please let us know.

Best,

**Tony Arrell**  
President, Canadian Opera Company



Romance is alive in COC's  
*La Bohème*... John Caird's new  
production fairly spills over with life."

*Toronto Sun*

# LA BOHÈME

GIACOMO PUCCINI October 3 – 30, 2013  
Co-production with Houston Grand Opera and San Francisco Opera

Soaring melodies and a thoughtful and detailed scenic environment blended seamlessly with the vitality of the young cast to make this new COC production of *La Bohème* a triumph of style and substance. Director John Caird and designer David Farley created an onstage world constructed of paintings, bare canvases, and sketches, highlighting the all-consuming artistic activity fueled by the raw material of the bohemians' personal lives and passions. Conductor Carlo Rizzi, one of the world's most sought-after Puccini experts, turned the composer's familiar melodies into a refreshingly new musical experience,

and audiences were swept along by the physical exuberance and glorious voices of Dimitri Pittas, Eric Margiore, Michael Fabiano, Grazia Doronzio, Joyce El-Khoury, Joshua Hopkins, Phillip Addis, Ensemble Studio graduate Simone Osborne, Ensemble member Cameron McPhail, Christian Van Horn, and Tom Corbeil. Veteran Thomas Hammons turned in memorable comic performances as both Benoît and Alcindoro. This *La Bohème* lived up to its billing as "the greatest love story ever sung."

This production was generously underwritten by  
Jerry and Geraldine Heffernan

## Making New Productions Possible

Though we loved the *La Bohème* production that we've had for about 25 years, it was time to create a new staging of this classic. The complex undertaking (see next page) could only happen thanks to Jerry and Geraldine Heffernan.



# PRODUCTION AT A GLANCE: **LA BOHÈME**

Created over long arcs of time, new productions require prudent financial and artistic planning, space for thoughtful collaboration between creative and technical teams, and extraordinary donor support to bring them to fruition. Below, we share a glimpse into the scale and scope of what was involved in creating and performing our new *La Bohème*.

## Time



Long-term planning committee approves *La Bohème* as part of the 13/14 season.



Approximately 48 months later, the production opens in Toronto to a sold-out house.



## Distance

**6702.7 km**

Total distance travelled by *La Bohème* for its initial run with the co-creating organizations.

## Scale



By industry standards *La Bohème*, at four trucks' worth, is a medium-to-large show to ship. By comparison, our Brian Macdonald production of *Madama Butterfly* is uniquely compact, fitting one truck. On the other side of the spectrum, *Falstaff* (which premiered October 2014) needs eight shipping containers.

## Props



1 bird cage



1 200lb. cast iron stove



100+ paintbrushes



13 paintings



4 boxes of snow



1 deck of cards



3 rifles

## Flipping the Set



4 stagehands



5 horsepower motor



less than 60 seconds



130' of 1/4" aircraft cable

*La Bohème* presents a number of challenges when it comes to executing scene changes over its four-act structure. In response, designer David Farley created a revolving set on two pivot points, taking the audience seamlessly through the production's locales and eliminating the need for lengthy interruptions. Two of the act changes happen in full view of the audience.

**299**

People involved in creating and rehearsing the production

## It Takes a Village

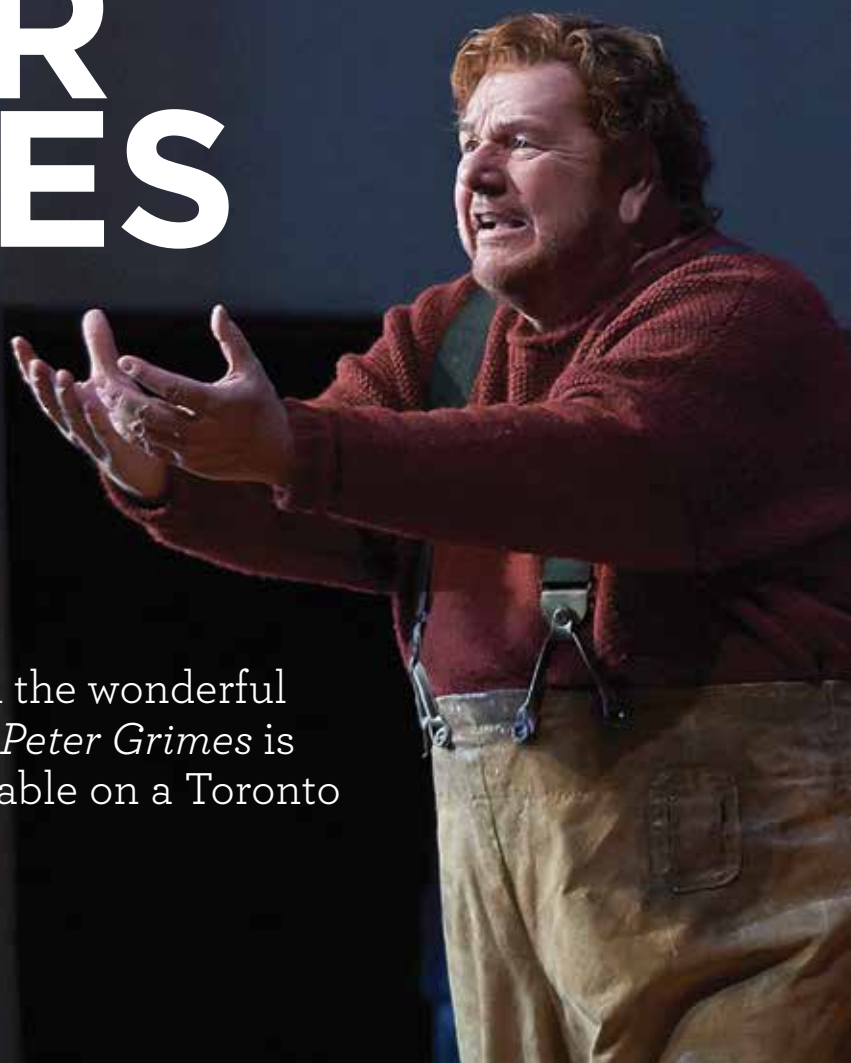
People involved on and off the stage at every performance

**432**



# PETER GRIMES

BENJAMIN BRITTEN October 5 – 26, 2013  
Opera Australia, Houston Grand Opera and  
West Australia Opera production



“Ben Heppner’s mad scene in the wonderful Canadian Opera Company’s *Peter Grimes* is the greatest experience available on a Toronto theatre stage.”

*National Post*

“Visceral,” “emotionally charged,” “extraordinary theatre” were only some of the accolades heaped upon *Peter Grimes*. Britten’s early opera about an alienated fisherman and the gossip-riddled town that fears his otherness is Britten’s metaphor for outcasts everywhere. Ben Heppner, the world’s leading Peter Grimes, returned to his home company, giving one of the most moving interpretations (and, as it turns out, final mainstage appearance) of his career. Ensemble graduate Ileana Montalbetti also returned to the COC in a breakout turn as Ellen Orford. Alan Held and Jill Grove were welcomed back to our stage with hearty, wise performances as Balstrode and Auntie. Robert Pomakov and an assortment of Ensemble members and graduates – Peter Barrett, Roger Honeywell, Claire de Sévigné, and Danielle MacMillan – completed the outstanding cast. Jubilant acclaim was accorded to the COC Chorus which embodied a living, breathing force of malevolent suspicion. Music Director Johannes Debus marshaled their forces as well as the magnificent COC Orchestra to create incredible and indelible performances.



## A Million-Dollar Group

This season, our exceptional Dora Award-winning chorus was hailed with applause and consistent media raves. Generous supporters Tim and Frances Price made an extraordinary, five-year commitment of \$1.25 million towards underwriting Chorus Master Sandra Horst and the singers, ensuring that their outstanding work continues to captivate and enthrall audiences.

NEW COC PRODUCTION

# COSÌ FAN TUTTE

## OR, THE SCHOOL FOR LOVERS

W. A. MOZART  
January 18 – February 21, 2014

“[This production] captures the complex spirit of its original creators.”

*Globe and Mail*

Never content to engage with art at face value, director Atom Egoyan and designer Debra Hanson looked beyond *Così fan tutte*'s breezily improbable and ultimately uncomfortable plotline, and delved deep into the heart and psyche of Mozart and Da Ponte's final collaboration. Following the work's subtitle, the creative team used a schoolroom setting to illuminate the opera's exploratory approach to the often unfathomable forces of love and desire. Set pieces both fanciful (butterflies and flowers) and sinister (giant pins and masks), were used throughout as metaphors for the freedom and romance of youth as well as the tricky undercurrents of temptation and fidelity. Layla Claire, Wallis Giunta, Paul Appleby, and Robert Gleadow performed with creamy voices and cheerful, thoughtful consideration to the dualities and uncertainties experienced by the four young lovers. Revered artists Sir Thomas Allen and Tracy Dahl delivered their roles with canny aplomb and sparkling comic timing. Johannes Debus, conducting from the piano, gave the entire score, especially the recitatives, a sensitive and surprisingly personal touch.

This new COC production was generously underwritten in part by

Philip Deck & Kimberley Bozak

BMO  Financial Group

### Young Artists Impress

Committed to offering unparalleled opportunities to young artists, we showcased the Ensemble Studio in their own performance of *Così* on February 7.

“The COC is wise to give its young singers a chance on the Four Seasons stage... artists always gain something, and audiences have a chance to see them early in their careers, before they go on to perform at houses around the world.”  
*NOW Magazine*





# A MASKED BALL

GIUSEPPE VERDI  
February 2 – 22, 2014  
Berlin Staatsoper production



Verdi at his finest... powerfully  
sung and fascinatingly staged.”

*Toronto Star*

Masters Sergio Morabito and Jossi Wieler moved 1690s Boston to an “invented America” of the 1960s for their version of Verdi’s most-frequently displaced opera. While resolutely faithful to the original score and the libretto, Morabito and Wieler used a broad spectrum of real and mythic American tropes to illustrate the romantic, political, and social tensions of the opera’s (somewhat) historical plotline. At the heart of the piece was Canada’s reigning star soprano Adrienne Pieczonka who, in this role debut, stunned audiences and depleted critics’ supply of superlatives. As her onstage lover, Dimitri Pittas, in another role debut, exuded personal and vocal charisma and affable charm. Roland Wood, Elena Manistina, and Simone Osborne all contributed to the vivid and powerful passion on stage. Conductor Stephen Lord made a welcome return to the COC presiding over Verdi’s score, which skipped delightfully between French music hall-styled high spirits and the composer’s trademark romanticism, giving all of the production’s stars, and the COC Chorus and Orchestra a highly effective platform to demonstrate their artistry.

Production Sponsor



## Behind-the-Scenes Access

Throughout the season our generous donors enjoy exclusive opportunities to get closer to the art form and artists of the COC. Following a performance of *A Masked Ball* on February 11, for example, our Golden Circle supporters were backstage to witness Adrienne Pieczonka being named the recipient of the prestigious Paul de Hueck and Norman Walford Career Achievement Award from the Ontario Arts Foundation.

## 40 Member events

including post-performance toasts, backstage receptions, working rehearsals, exclusive recitals, concerts, opening-night parties, and more – all experienced by our supporters this season.





# HERCULES

G. F. HANDEL April 5 – 30, 2014  
COC co-production with Lyric Opera of Chicago

“Peter Sellars melts boundaries with his art, and this *Hercules*... merges us all into a vision of life and redemption which is his own special gift to his audience.”

*Globe and Mail*

Using the myth of “Hercules, the world’s strongest man” as his metaphor for western imperialism, Sellars created a production that transcended time and place, setting it in the nether world between the centuries and amongst the ruins of history. A dream cast of Alice Coote, Richard Croft, Lucy Crowe, David Daniels and Eric Owens performed with emotional reserves rarely seen on stage and achingly luminous vocal power. The COC Orchestra under the baton of maestro Harry Bicket was transformed into the most delicate of baroque orchestras, and the COC Chorus was superb as the embodiment of a populace devastated by pain and loss, yet gloriously capable of renewal and hope. Internationally renowned for offering transformative theatre, Sellars gave us an eloquent example of how opera can be so much more than just entertainment.

This production was generously underwritten in part by

Anne and Tony Arrell

Donald E. O’Born

## Not Just Theatre

In conjunction with Sellars’ vision of opera as a place where traumas can begin to heal, the COC invited Canadian Forces personnel and their families to experience the dress rehearsal. Later, in partnership with the University of Toronto and the Munk School of Global Affairs, Sellars sat on a day-long panel discussing music and war trauma. The riveting event was streamed live, or viewed later, by over 1,000 people.

“The end [of *Hercules*] for me was very emotional, because I’ve seen the draped coffin many times.”

Corporal Romeo Daley,  
Korean War veteran



# ROBERTO DEVEREUX

GAETANO DONIZETTI April 25 – May 21, 2014

Among the most portrayed historical figures in art and literature, Elizabeth I of England is shown off perhaps nowhere more dramatically than in Donizetti's brilliant display of vocal pyrotechnics, *Roberto Devereux*. Supported by a sumptuous set and costume design, spot-on direction from veteran Stephen Lawless, and nuanced conducting by Corrado Rovaris, star soprano (and Torontonians) Sondra Radvanovsky once again chose to make a career-defining role debut at the COC, and, in doing so, sealed her reputation as the world's leading interpreter of the great 19th-century Italian prima donna roles. COC favourites Russell Braun and Ensemble graduate Allyson McHardy in role debuts as Nottingham and his wife Sara, as well as tenors Leonardo Capalbo, Ernesto Ramírez, and José Bros as

Devereux, provided the perfect vocal balance for Radvanovsky's fearless and searing portrayal of the aging queen. Extraordinary vocal prowess and ferocious acting from Radvanovsky and the rest of the cast unleashed roars of ecstatic ovations at each curtain call.

## Direct Artist Engagement

Our closest friends and colleagues receive unparalleled opportunities to engage with a worldwide network of artists. In 2012, COC supporters traveled to New York to see Ms. Radvanovsky perform with the Met; they also enjoyed an exclusive dinner with the star soprano in the Flatiron District. This season, the same group of philanthropists welcomed her back to Toronto, with COC Board Member Colleen Sexsmith generously hosting an intimate dinner to toast Ms. Radvanovsky's triumphant role debut.

"Radvanovsky turned a showpiece into a masterful work of emotional art."

*Globe and Mail*





# DON QUICHOTTE

JULES MASSENET May 9 – 24, 2014  
Seattle Opera production

Massenet's gentle ode to the age of chivalry and idealism, *Don Quichotte*, was anchored by the revered bass Ferruccio Furlanetto, who made his Canadian debut singing his signature role. The legendary singer drew on decades of unrivaled artistry to give COC audiences a poignant and tender interpretation of the aging knight errant, the dreamer in search of love, truth, and justice. Quinn Kelsey was the epitome of blustery charm as Don Quichotte's trusty sidekick, Sancho Panza, and Anita Rachvelishvili was delightful as the enchanting and unwitting object of Quichotte's love, Dulcinée. The always impressive COC Chorus and Orchestra were led by Johannes Debus making his debut with this opera. The exuberant cast, whimsical set designs, fiery flamenco dancers, and cameos from a stage-savvy horse and mule, all made *Don Quichotte* an audience favourite and a joyful finale to the 13/14 season.

"In the COC's hands, *Don Quichotte* made a successful entry into one of the most enterprising seasons in the company's history."

*Opera Canada*

## Art House

We were delighted to welcome Toronto artist Mitchell Chan's *The Ingenious Gentleman Don Quixote of La Mancha* to the opera house this spring. Originally created in 2011, this art installation dematerializes the content of Miguel de Cervantes' novel, "translating" the text into water, air, and vapour. In our venue, Chan's piece not only entered into a contemporary dialogue with the mainstage opera, but reasserted the COC as a place where diverse artistic disciplines, experiences, and modes of expression can intersect.



# Canadian Opera Company

## CONDENSED CONSOLIDATED FINANCIAL STATEMENTS

The consolidated financial statements of the Canadian Opera Company (“COC”) include the results for the fiscal year ended June 30, 2014 of both COC and Canadian Opera House Corporation (“COHC”). COHC is an affiliated charitable organization controlled by the COC. COHC owns and operates the Four Seasons Centre for the Performing Arts, the performance space for both the COC and The National Ballet of Canada. We believe that the presentation of consolidated financial information provides our stakeholders with the most meaningful and holistic view of the total operations and financial position.

### CONDENSED CONSOLIDATED BALANCE SHEET

As at June 30 (in thousands)

Assets	2014	2013
Current Assets		
Cash and cash equivalents	\$ 134	\$ 730
Accounts receivable	3,523	2,906
Due from Canadian Opera Foundation	74	340
Other	951	932
	4,682	4,908
Investments	4,017	4,038
Capital assets, net	142,159	145,478
Other	1,607	1,205
	<u>\$ 152,465</u>	<u>\$ 155,629</u>
Liabilities and Net Assets		
Current Liabilities		
Accounts payable and accrued liabilities	\$ 1,708	\$ 1,673
Deferred revenue	8,433	7,844
	10,141	9,517
Deferred capital contributions	113,381	116,217
Internally restricted net assets	444	513
Operating net assets	28,499	29,382
	<u>\$ 152,465</u>	<u>\$ 155,629</u>

### CONDENSED CONSOLIDATED STATEMENT OF OPERATIONS AND NET DEFICIT

For the years ended June 30 (in thousands)

Revenue	2014	2013
Box office and fees	\$ 10,129	\$ 10,005
Fundraising	9,800	10,446
Rental, bar, event and parking	6,820	7,429
Grants	6,080	6,429
Other	1,113	1,086
Contributions from Canadian Opera Foundation	1,000	900
Amortization of deferred capital contributions		
Four Seasons Centre	3,401	3,401
Other capital assets	186	147
	<u>\$ 38,529</u>	<u>\$ 39,843</u>
Total Revenue		
	<u>\$ 38,529</u>	<u>\$ 39,843</u>
Expenses		
Production	\$ 18,492	\$ 18,736
Bar, event and parking	4,598	4,800
General and administrative	4,317	3,856
Facilities	3,633	3,473
Communications	2,609	2,340
Development	2,068	1,522
Ensemble Studio Program	762	703
Education	425	441
Other	529	562
Interest	8	6
Depreciation of capital assets		
Four Seasons Centre	3,401	3,401
Other capital assets	314	265
Grants to Canadian Opera Foundation	308	616
Total expenses	41,464	40,721
Operating deficit for the year	(2,935)	(878)
Additional contribution from Canadian Opera Foundation	1,983	990
Excess of revenue over expenses	(952)	112
Transfer from internally restricted net assets	69	(97)
Net change in operating net assets	(883)	15
Operating net assets, beginning of year	29,382	29,367
Net assets, end of year	<u>\$ 28,499</u>	<u>\$ 29,382</u>



# Canadian Opera Foundation

## FINANCIAL STATEMENTS

The Canadian Opera Foundation (the “Foundation”) is a charitable organization that is independent of the Canadian Opera Company. The Foundation acquires, holds in trust and applies funds to assist in the development of opera for the benefit of the COC. Accordingly, these funds are not included in the accounts and financial statements of the COC. The audited market value of the net assets held by the Foundation as at December 31, 2013, totaled approximately \$32,225,000. In addition, at December 31, 2013, the Foundation administered funds totaling \$79,000 on behalf of the Company. This amount is not included in the statements of financial position or revenue, expenses, and fund balances of the Foundation. The following sets out the statements of financial position, as well as of revenue and expense, for 2013 and 2012.

### STATEMENT OF FINANCIAL POSITION

As at December 31 (in thousands)

Assets	2013	2012
Miscellaneous receivables	\$ 26	\$ 21
Due from Canadian Opera Company	232	1,167
Investments (at market value)	31,991	26,966
	<u>\$ 32,249</u>	<u>\$ 28,154</u>

Liabilities and Fund Balances	2013	2012
Accounts payable and accrued liabilities	\$ 24	\$ 29
Fund Balances	32,225	28,125
	<u>\$ 32,249</u>	<u>\$ 28,154</u>

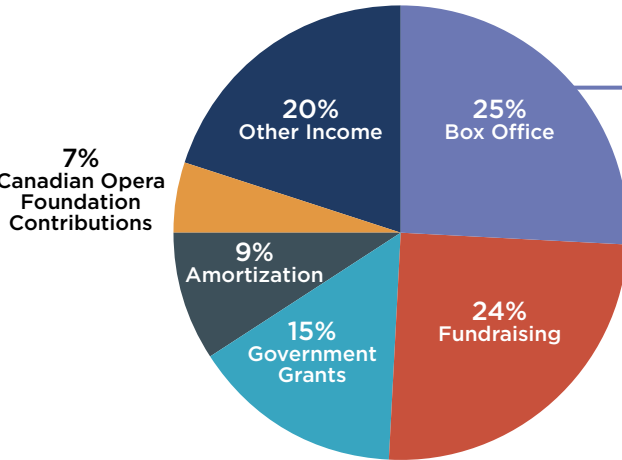
### STATEMENT OF REVENUE AND EXPENSE

For the years ended December 31 (in thousands)

Revenue	2013	2012
Investment income	\$ 4,898	\$ 2,185
Donations and bequests	3,010	2,965
	<u>\$ 7,908</u>	<u>\$ 5,150</u>

Expenses	2013	2012
Investment and counsel fees and services	\$ 202	\$ 151
Administration	40	37
	<u>242</u>	<u>188</u>
Net revenue before grants	7,666	4,962
Grants to Canadian Opera Company and individuals	3,566	2,182
	<u>4,100</u>	<u>2,780</u>
Net revenue	4,100	2,780
Fund balances beginning of year	28,125	25,345
Fund balances, end of year	<u>\$ 32,225</u>	<u>\$ 28,125</u>



### COC 13/14 OPERATING REVENUES

#### BOX OFFICE

- 7 MAINSTAGE PRODUCTIONS
- 58 PERFORMANCES
- 94% AVERAGE ATTENDANCE
- 111,421 TOTAL ATTENDANCE
- 38,066 SINGLE TICKETS SOLD
- 68,682 SUBSCRIPTION TICKETS SOLD
- 9,159 TICKETS SOLD TO PEOPLE UNDER THE AGE OF 30
- \$9.7 MILLION TOTAL TICKET REVENUE (NET)
- \$3.2 MILLION SINGLE TICKETS REVENUE (NET)
- \$6.5 MILLION SUBSCRIPTION TICKET REVENUE (NET)

# FUNDRAISING:

Our work at the COC is made possible by generous supporters of every stripe: opera-lovers young and old, as well as corporate, foundation, and government partners committed to maintaining the power and quality of our art form. We sincerely thank them for their help. In recognition of their vital patronage, supporters are treated to benefits designed to enhance their opera-going experience and bring them closer to our artists, productions, and programs.

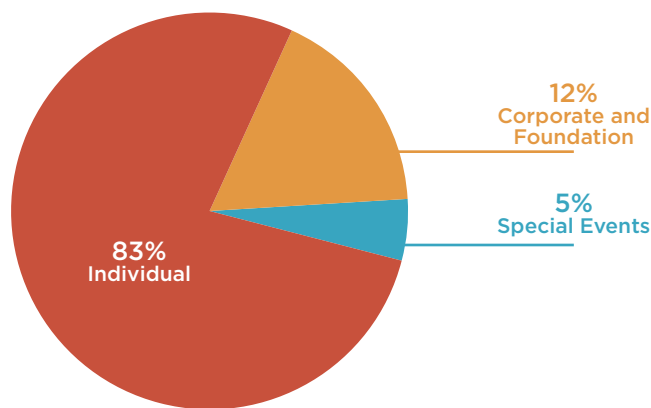
## FUNDRAISING REVENUES 2013/2014

**\$12.6 million**

TOTAL FUNDRAISING REVENUE  
(COMBINED NET OPERATING  
AND ENDOWMENT)

**\$10.4 million**

IN INDIVIDUAL COMMITMENTS



**\$132,000**

raised at *Operation:  
A Night of Temptation*  
RECORD ATTENDANCE!

**\$305,000**

raised at *Centre Stage: Ensemble  
Studio Competition Gala*  
INAUGURAL FLAGSHIP GALA!

**\$161,000**

raised at *Fine Wine Auction*  
15TH ANNIVERSARY!

**100%**

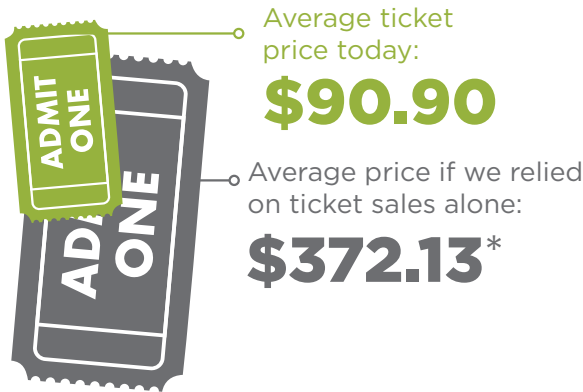
of Ensemble Studio members underwritten  
with artist sponsorships  
FIRST TIME IN HISTORY OF ENSEMBLE PROGRAM!





# SUPPORTING THE ART FORM

## MEETING PERFORMANCE COSTS



No opera company in modern history has survived on ticket sales alone, and for good reason – admission cannot be priced at its real value. If it were, **an average COC ticket would be completely prohibitive**. Opera needs additional sources of revenue to survive, be it through generous individual donors, corporate partnerships, government grants – ideally, a healthy mix of all three. Individual enthusiasts must continue to lead the way and, wherever possible, increase their support. Because greater donor participation is the only viable means of keeping the art form alive.

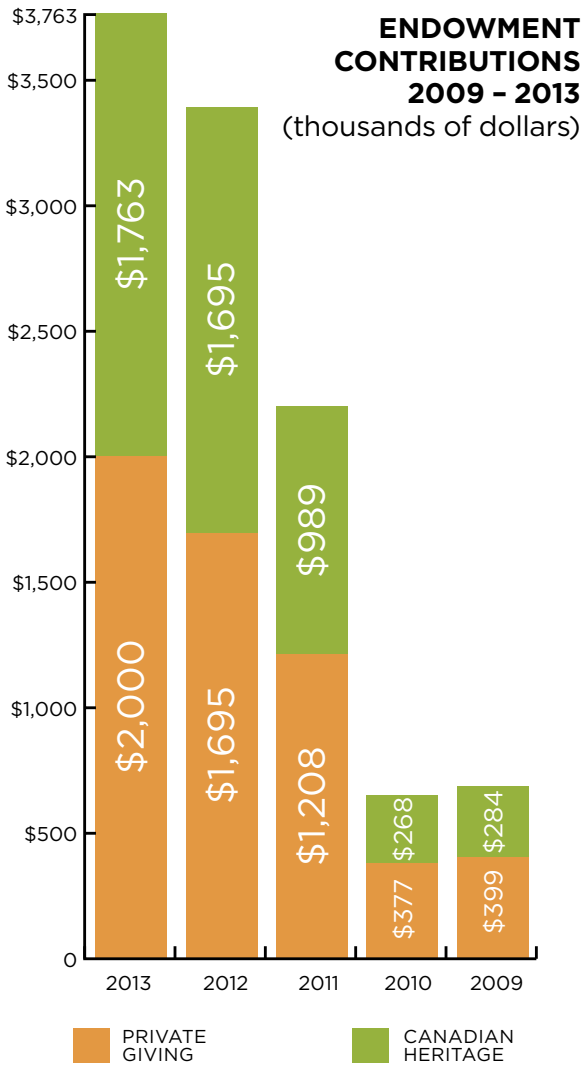
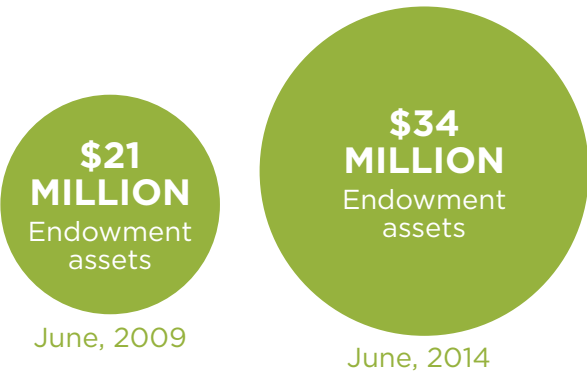
*\*Estimate made assuming zero dollars in government grants and other contributed revenue*

## OVER \$3 MILLION TO ENDOWMENT

To ensure the company’s artistic success, sustainable growth, and financial stability over the long term, the COC needs a strong endowment program. Our supporters recognize this necessity and have **given generously to our future with \$2 million in gifts**.

Crucially, **private contributions allow us to leverage significant grants from the Department of Canadian Heritage, which matches a percentage of all eligible donations** to stimulate endowment giving. Together with these government funds, **a total of \$3.7 million in contributions** was received toward endowment over last season.

Moreover, under the current structure of the program, **the COC can access an additional \$6.5 million in federal matching grants before reaching the maximum allowable total**.



# TRAINING THE NEXT GENERATION

An essential part of our mission at the COC is to nurture, develop, and champion our homegrown talent, most notably through the Ensemble Studio. Founded in 1980, the Ensemble is the country’s leading opera training program for young artists, serving as a bridge to professional careers in the industry. Combining advanced study with practical experience, including vocal, theatrical, and career development instruction, the Ensemble continues to be one of the most respected programs of its kind in North America.

## 2013/2014 COC Ensemble Studio Members

1. Charlotte Burrage

2. Gordon Bintner

3. Sasha Djihanian\*

4. Aviva Fortunata

5. Clarence Frazer

6. Andrew Haji
7. Danielle MacMillan

8. Owen McCausland

9. Cameron McPhail\*

10. Michael Shannon\*

11. Claire de Sévigné\*
- \*Graduating artists

**180+ artists**  
have graduated from the Ensemble Studio since it was founded in 1980

**over 90%**  
of those graduates are enjoying successful careers in their chosen opera/theatre specialty

**more than 1/3**  
of solo singing roles on the mainstage in 13/14 were performed by Ensemble Studio members or graduates

“The Ensemble attracts a refreshingly diverse group of people who greatly contribute to the shape and flavour of the Canadian Opera Company itself.”  
*Broadway World*



# CENTRE STAGE: ENSEMBLE STUDIO COMPETITION AND GALA

On November 26, 2013, we expanded the scale of our Ensemble Studio Competition dramatically, reaching a larger audience and creating a much grander platform for celebrating the future of opera in Canada.

For the first time in the history of the Ensemble, auditioning singers performed in the R. Fraser Elliott Hall, accompanied by the full force of the COC Orchestra under Music Director Johannes Debus. Acclaimed Canadian singer-songwriter and composer Rufus Wainwright hosted the evening and delighted the audience with a surprise performance.

The three prize-winners from the competition – soprano Karine Boucher, tenor Jean-Philippe Fortier-Lazure, and bass-baritone Iain MacNeil – join the 2014/2015 Ensemble Studio, along with pianist Jennifer Szeto.

**150+ singers**  
auditioned in Montreal,  
Toronto, Vancouver,  
and New York

**9 finalists**  
performed in the  
final phase of the  
competition

**\$11,000**  
in prize money



## ORCHESTRA ACADEMY

In January 2014, we launched the COC Orchestra Academy, a new initiative building on our commitment to training opera artists. Developed in collaboration with The Glenn Gould School at the Royal Conservatory of Music and the University of Toronto's Faculty of Music, the mentorship program is led by Johannes Debus. This past year, three students were paired with veteran COC Orchestra players, allowing the young musicians to observe, learn, and play with a world-class orchestra.

## REMEMBERING LOTFI

The beginning of our season was tinged with melancholy, as we said farewell to the Ensemble Studio's founder and former COC General Director, Lotfi Mansouri. Yet his passing also prompted meaningful reflection on the legacy of his leadership, the company's tremendous history and growth, and the enduring stamp he placed on opera culture in Canada and abroad.

The first Ensemble Studio recital of the season, on September 26, 2013, was dedicated to the memory of Lotfi Mansouri, as was the Ensemble performance of *Così fan tutte* in February 2014.



# PARTICIPATION

As a cornerstone of Canadian culture, we are dedicated to maintaining and increasing the accessibility of the COC and our art form, financially, culturally, and physically. Moreover we remain deeply committed to opening ourselves up to the larger arts community, interacting with like-minded organizations – ranging from shoestring companies to major institutions – and participating in the shared goal of keeping Canadian arts and artists thriving.

“There’s no city in North America with an opera house to compare to the Four Seasons Centre in Toronto.”

*Maclean’s*

## BUILT FOR GREATNESS

Over the course of a season at the Four Seasons Centre for the Performing Arts we log a lot of hours, open a lot of doors, and scan, tear and hand over almost twice as many ticket stubs as there are people in Prince Edward Island.

**265,000+**

attendance at the FSCPA for opera and ballet performances, special events, education and outreach programs, and third party rentals

**243**

hours of load in/out of productions

**345**

hours of cuing lights on stage

**46**

building tours

**280**

days of the year the building was in use

## FREE CONCERT SERIES IN THE RICHARD BRADSHAW AMPHITHEATRE

**15,000**

people attended concerts in 13/14

**27**

Canadian composers featured

**404**

performers featured

**5**

Canadian premieres

**382**

of performers were Canadian

**5**

world premieres

**79**

concerts presented completely free of charge

“The quality of performers for these free noon-hour concerts always amazes me.”

*Musical Toronto*



# AND COMMUNITY

## LAUNCHING IN STYLE

In January, we launched our 2014/2015 season with a special event for subscribers that included live performances and interviews with artists. Our audiences appreciated the opportunity to discover the season in an engaging and entertaining format, and voiced their support through a multitude of positive responses in the hall, on Twitter, Facebook, and other channels where we stay in touch.





**@james\_miller**

Canadian Opera jumps into the premier league for #coc1415 season. Great season announcement party today!

## MAKING OPERA MORE AFFORDABLE

In the winter of 2014, the company unveiled restructured pricing options for the 14/15 season, offering a new level of affordability in certain sections of the house and making it easier than ever for anyone to attend the opera. The demand is clearly strong; even before the 13/14 season came to an end, more than half of our new value pricing subscription packages had been sold.

**1,311**  
Value Pricing  
Subscriptions sold

**74%**  
purchased by first-time subscribers



## SHARING CONTENT AND MEDIA

Our online presence continued showing positive growth this year, as we chatted, tweeted, posted and shared original and informative content such as *Inside Opera* videos, listening guides, podcasts, and more.



22.5%  
vs. 12/13

**665,308**  
visitors to coc.ca



5.5%  
vs. 12/13

**2,843,554**  
page views

**8,835**  
Facebook followers

**14,154**  
Twitter followers

**140,787**  
YouTube and COC  
Radio hits combined

**Most popular  
blog post**

*Roberto Devereux*  
Listening Guide

**Most popular videos**

*La Bohème* trailer  
Up Close and Personal with  
Sondra Radvanovsky



# EDUCATION AND OUTREACH

**40,046**

adults, youth, and children took part in our education and outreach activities this season

**8**

adults' programs

**23,512**

participants

**7**

school programs

**15,140**

participants

**3**

children's programs

**1,223**

participants

**2**

young adult programs

**171**

participants

Each year, the COC delivers high-quality education programs to a diverse array of participants, encompassing every age group from kindergartners to senior citizens. These efforts – after-school programs, community concerts, speakers' series, academic symposia, and so much more – actively engage our neighbourhoods and communities with opera and carry broader benefits that improve the quality of life in our city.

"How many children can actually say, 'We've not only written and performed our own opera but we were able to work with a real opera company!'"

*Grade 5 Teacher, Stephanie Bloomberg*



## OPERA IN THE CLASSROOM

This year we continued partnering with elementary schools throughout the GTA to bring our pioneering Opera Creation Program to their classrooms. Supporting and complementing the Ontario curriculum, OCP allows students and teachers to work with professional artists, who act as creative catalysts facilitating each step in the creation of an original, school-specific opera.



## A SCHOOL TOUR FIRST

For the first time in the history of the Glencore Ensemble Studio School Tour, the COC presented an opera production, *La Serva Padrona*, geared specifically to high-school students, demonstrating our ongoing efforts to develop and engage new audiences across all levels of the company. The school tour, which also featured Dean Burry's beloved *The Brothers Grimm*, reached over 10,000 children and youth across Ontario.

## SUMMER YOUTH INTENSIVE

This program gave teenagers from grades nine through 12 the opportunity to connect with peers who share their passion for opera, to learn from high calibre artists and educators, and to benefit from interacting with the people and spaces at the COC. Through specialized masterclasses, scene studies, and technical sessions participants developed their skills and gained an appreciation for the depth and breadth of opera as an art form.



CANADIAN OPERA COMPANY BOARD OF DIRECTORS

OFFICERS

Mr. Tony Arrell, <i>President</i>	Mr. John H. Macfarlane, <i>Secretary</i>	Mr. Robert Lamb, <i>Managing Director</i>
Mr. Philip C. Deck, <i>Chair</i>	Mr. Alexander Neef, <i>General Director</i>	( <i>ex officio</i> )
Mr. Paul A. Bernards, <i>Treasurer</i>	( <i>ex officio</i> )	

MEMBERS

Mr. Mark Appel	Mr. Michael Gibbens	Mrs. Sue Mortimer
Ms. Nora Aufreiter	Mr. Peter Hinman	Mr. Nicholas Mutton
Ms. Cecily Bradshaw	Dr. Linda Hutcheon	Mr. Ian Pearce
Mr. Rob Brouwer	Ms. Trinity Jackman	Ms. Frances Price
Ms. Marcia Lewis Brown	Mr. Justin Linden	Mr. Arthur R.A. Scace, C.M.
Mr. Stewart Burton	Mr. Jeff Lloyd	Ms. Colleen Sexsmith
Mr. Peter M. Deeb	Ms. Anne Maggisano	Ms. Sandra Simpson
Mr. George S. Dembroski	Mr. Stephen O. Marshall	Mr. Philip S.W. Smith
Mr. William Fearn ( <i>ex officio</i> )	Ms. Judy Matthews	Mr. Paul B. Spafford
Mr. David C. Ferguson	Ms. Trina McQueen	Ms. Michele Leighton Symons
Mr. Adam Froman	Mr. Jonathan Morgan	Ms. Kristine (Kris) Vikmanis
		Mr. John H. (Jack) Whiteside

CANADIAN OPERA HOUSE CORPORATION BOARD OF DIRECTORS

Mr. Arthur R. A. Scace, <i>President &amp; Chief Executive Officer</i>	Mrs. Christie Darville, <i>Chief Advancement Officer</i>
Mr. Robert Lamb, <i>Vice-President</i>	Hon. Barbara McDougall
Mr. Paul A. Bernards, <i>Treasurer</i>	Mr. Jonathan Morgan
Mr. John H. Macfarlane, <i>Secretary</i>	Mr. Nicholas Mutton
Ms. Lindy Cowan, <i>Director, Finance</i>	Mr. Paul B. Spafford
Mr. Alexander Neef, <i>Chief Operating Officer</i>	

CANADIAN OPERA FOUNDATION BOARD OF DIRECTORS

Mr. Tony Arrell	Mr. William Fearn, <i>Chair</i>	Mr. Gary Grad
Mr. Jonathan Bloomberg	Mr. David Forster, <i>Treasurer</i>	Mr. Chris Hoffmann
Mr. J. Rob Collins	Mr. Michael Gough	Mr. David Spiro, <i>Secretary</i>

HONORARY DIRECTORS

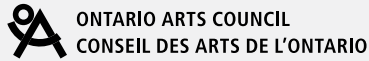
Mr. George Hamilton
Hon. Dennis Lane

**Front cover:** Sondra Radvanovsky as Elisabetta in *Roberto Devereux*, 2014. Sets by Benoît Dugardyn, costumes by Ingeborg Bernerth and lighting by Mark McCullough. Photo: Michael Cooper; **Page 4:** Eric Margiore as Rodolfo and Joyce El-Khoury as Mimi in *La Bohème*, 2013. Sets and costumes by David Farley, lighting by Michael James Clark. Photo: Chris Hutcheson; **Page 6: (main):** Ben Heppner in title role of *Peter Grimes*, 2013. Directed by Neil Armfield, revival director Denni Sayers, sets by Ralph Myers, costumes by Tess Schofield, original lighting by Damien Cooper recreated by Wendy Greenwood. Photo: Michael Cooper; **(circle):** COC Chorus Master Sandra Horst with Tim and Frances Price. Photo: Dave Cox; **Page 7: (main):** Scene from *Così fan tutte*, 2014. Sets and costumes by Debra Hanson, lighting by Michael Walton. Photo: Michael Cooper; **(circle):** Claire de Sévigné as Despina and Gordon Bintner as Don Alfonso in the Ensemble Studio performance of *Così fan tutte*, 2014. Photo: Michael Cooper; **Page 8: (main):** (l-r) Adrienne Pieczonka as Amelia, Dimitri Pittas as Riccardo and Roland Wood as Renato (standing) in *A Masked Ball*, 2014. Sets by Barbara Ehnes, costumes by Anja Rabes, lighting by Olaf Freese. Photo: Michael Cooper; **(top circle):** Ms. Pieczonka backstage receiving OAF award. Photo: Joey Lopez; **(bottom circle):** *Operation*. Photo: Ryan Emberley; **Page 9:** A scene from *Hercules*, 2014. Sets by George Tsylin, costumes by Dunya Ramicova, lighting by James F. Ingalls. Photo: Michael Cooper; **Page 10:** (l-r) Sondra Radvanovsky as Elisabetta and Leonardo Capalbo as Roberto Devereux in *Roberto Devereux*, 2014. Photo: Michael Cooper; **Page 11: (main):** (l-r) Ferruccio Furlanetto as Don Quichotte and Quinn Kelsey as Sancho Panza in *Don Quichotte*, 2014. Directed by Linda Brovsky, sets by Donald Eastman, costumes by Christina Poddubiuk and lighting by Connie Yun. Photo: Michael Cooper; **(inset):** Elements of Mitchell Chan's artwork, images courtesy of the artist; **Page 14: (top):** *Peter Grimes* backstage reception. Photo: Joey Lopez; **(bottom, l-r):** *Operation*. Photo: Ryan Emberley; *Centre Stage Ensemble Studio Competition*. Photo: Jenna Marie Wakani; *Hercules* opening night party. Photo: Henry Chan; *Fine Wine Auction*. Photo: Joey Lopez; **Page 16:** 13/14 Ensemble Studio members. Photo: Karen Reeves; **Page 17: (top):** *Centre Stage*. Photo: Michael Cooper; **(middle):** Johannes Debus (second from left) with the inaugural students of the COC Orchestra Academy; (l-r) cellist Ashton Lim, violinist Rebecca MacLeod and oboist Alessandro Rauli. Photo: Michael Cooper; **(bottom):** Detail from Ensemble recital in RBA. Photo: Karen Reeves; **Page 18 (left):** Backstage detail. Photo: Joey Lopez; **(right background):** Parul Gupta. Photo: Kevin Lloyd; **(right foreground):** Shannon Butcher Quartet. Photo: Karen Reeves; **Page 19 (top):** 14/15 Season Launch Celebration. Photo: Michael Cooper; **(bottom):** Culture Days participants. Photo: Rider Dyce; **Page 20 (clockwise):** March Break concert in the RBA. Photo: Tim Flynn; Custom Opera Workshop. Photo: COC; Summer Youth Intensive participants. Photo: COC; Clarence Frazer as Uberto and Claire de Sévigné as Serpina in the Glencore Ensemble Studio School Tour production of *La serva padrona*, 2013. Photo: Chris Hutcheson; **Back cover:** A scene from *Così fan tutte*, 2014. Photo: Michael Cooper.

## GOVERNMENT SUPPORT

The Canadian Opera Company gratefully acknowledges the generous support of these government agencies and departments.

## OPERATING GRANTS



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO



Canada Council  
for the Arts

Conseil des Arts  
du Canada

## ENSEMBLE STUDIO & ENDOWMENT SUPPORT



Canadian  
Heritage

Patrimoine  
canadien

## SPECIAL PROJECT FUNDING

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

EMPLOYMENT AND SKILLS DEVELOPMENT CANADA

## MAJOR CORPORATE SPONSORS 2013/2014 SEASON

BMO Financial Group Pre-Performance Opera Chats  
and BMO Financial Group Student Dress Rehearsals  
Production Sponsor, Mozart's *Così fan tutte*



Presenting Sponsor of SURTITLES™



Making the Arts  
More Accessible®

Official Automotive Sponsor of the  
COC at the FSCPA



Mercedes-Benz

Glencore Ensemble Studio  
School Tour

GLENCORE

Major Supporter, Ensemble Studio Competition Supporter,  
*Centre Stage*: Ensemble Studio Competition Gala



Presenting Sponsor  
Opera Under 30 and  
*OperanatiOn: A Night of Temptation*



Preferred Fragrance

euphoria  
Calvin Klein

Official Canadian Wine  
of the COC at the FSCPA



Program Sponsor  
After School Opera Program



Production Sponsor,  
Verdi's *A Masked Ball*



Performance Sponsor



Preferred Hotel



Golden Circle Hosting Partner



Official Media Sponsors



Preferred Medical  
Services Provider





# 2013/2014 SPONSORS

## PERFORMANCE SPONSORS

Blake, Cassels & Graydon  
Fionn MacCool's  
Four Seasons Hotels and Resorts  
Linden & Associates  
Norton Rose Fulbright LLP  
Osler, Hoskin & Harcourt  
PwC  
San Pellegrino

## HOSTING SPONSOR

nota bene

## PREFERRED FLORISTS

Bloom The Flower Company  
Quince Flowers

## CORPORATE AND FOUNDATION DONORS

### \$50,000+

The Slight Family Foundation  
The Hal Jackman Fund at the Ontario Arts Foundation

### \$10,000 - \$49,999

Audrey S. Hellyer Charitable Foundation  
Great West Life, London Life and Canada Life  
J.P. Bickell Foundation  
The Lloyd Carr-Harris Foundation  
OCC Lasik  
The McLean Foundation  
Anonymous (1)

### \$5,000 - \$9,999

The Hope Charitable Foundation  
JMV Food Services Canada Ltd.  
Local 58 Charitable Benefit Fund  
Mill Street Brewery  
Shinex Window Cleaning Inc  
State Street  
Unit Park Holdings Inc.  
The WholeNote Magazine

### \$2,500 - \$4,999

Classical 96.3 FM  
Hicks Memorial Fund at The Calgary Foundation  
Vida Peene Fund at the Canada Council for the Arts

### \$1,000 - \$2,499

D'Avignon Freight Services Inc.  
Jarvis & Associates  
Loch-Sloy Holdings Ltd.  
MAC Cosmetics  
Milgram Group of Companies Ltd.  
O'Shanter Development Company Ltd.  
The Powis Family Foundation

## CENTRE STAGE: ENSEMBLE STUDIO COMPETITION GALA 2013

### COMPETITION SUPPORTERS

RBC and RBC Foundation  
Peter M. Deeb  
Hal Jackman Foundation

### PLATINUM SPONSOR

Mercedes-Benz

### GOLD SPONSORS

Brookfield Asset Management  
Extuple  
Scotiabank

## OPERANATION: A NIGHT OF TEMPTATION

### PRESENTING SPONSOR

TD Bank Group

### VIP SPONSOR

J.P. Morgan

### OFFICIAL FRAGRANCE

Calvin Klein DOWNTOWN

### PARTNERING SPONSORS

Burgundy Asset Management  
Globalive Communications Corp.

### CONTRIBUTING SPONSORS

BMO  
WeirFoulds LLP

### EVENT SPONSORS

10tation  
Alan Candy  
Chair-man Mills  
KAELEN  
Knot PR  
Lilium  
Media Needs  
Mill St.  
Perrier  
Sheridan Nurseries  
Toronto Life  
Trius Wines

## FINE WINE AUCTION 2014

### PRESENTING SPONSORS

TD Securities  
Bloomberg  
Graywood Group

### PARTNERING SPONSOR

Blake, Cassels & Graydon LLP  
Thomson Reuters

### SUPPORTING SPONSORS

IAMGOLD  
Ozz Electric

### CHEESE SPONSOR

The Cheese Boutique

### AUCTIONEER

Stephen Ranger Fine Art Valuation & Consultancy



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**