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ARABELLA THE ELIXIR OF LOVE PROGRAM FALL 2017

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CONTENTS

- 5 A MESSAGE FROM ALEXANDER NEEF
- 6 WHAT'S PLAYING: ARABELLA
- 16 ABOUT ARABELLA
- 18 GET TO KNOW JANE ARCHIBALD
- 20 WHAT'S PLAYING: THE ELIXIR OF LOVE
- **30** A FEEL-GOOD *ELIXIR*
- 32 BACKSTAGE AND BEYOND
- 34 LEVINE AND DIAMOND JOIN THE LIFE TRUSTEES COUNCIL
- 36 CENTRE STAGE: TRUE NORTH
- 38 CANADIAN CHILDREN'S OPERA COMPANY AT 50
- 40 LIFTING UP VOICES: TIM AND FRANCES PRICE
- 52 MANY THANKS TO OUR SUPPORTERS
- 62 PATRON INFORMATION AND POLICIES

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Front cover: A detail from the COC's busy wigs and make-up department

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FROM OUR STAGE... ... TO THE WORLD



WEDNESDAY, NOVEMBER 1, 2017

5:30 P.M. COCKTAIL RECEPTION 6:30 P.M. ENSEMBLE STUDIO COMPETITION HOSTED BY BEN HEPPNER

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A MESSAGE FROM GENERAL DIRECTOR ALEXANDER NEEF

The opera house has always been more than just a venue for entertainment.

It's a space where we can come together and share an experience that enlarges our world.

For a few hours, we can unplug from the noise of information and encounter the music of the human voice—not to ignore the former but to listen all the better.

In Richard Strauss and Hugo von Hofmannsthal's brilliant comedy *Arabella* (1933), we hear a world chattering in the midst of rapid social change. Endless parties, luxury hotels, glittering ballrooms—all on borrowed credit—are the basic co-ordinates of Arabella's life in old-world Vienna. Yet her personal character transcends the hedonism and fashion of the moment. Indeed, Arabella emerges as a strikingly contemporary figure, whose quest for self-determination will resonate with anyone who has tried to live on their own terms rather than conform to the expectations of family or the conventions of society.

Composed nearly 100 years earlier, Donizetti's charming *The Elixir of Love* (1832) overflows with joyous music and happiness, and offers a different perspective on love. We've brought a twist to this classic by setting it in a small Ontario town at the turn of the 20th century, a quaint Niagara-on-the-Lake during a fall harvest. Nemorino's thwarted attempts—and eventual triumph—in winning Adina's heart



are brought to life with genuine human pathos and the kind of perfectly crafted storytelling that moves us to laugh and cheer with characters we recognize from our own lives.

Those are the shared experiences that reflect us all, from Vienna to southwestern Ontario, and it's what opera does best.

We all watch the news and know the state of our world. But being alert to the many issues facing us out there doesn't lessen our essential need for the arts everywhere.



WE WILL BRING THE TRANSFORMATIVE EXPERIENCE OF OPERA TO OUR LOCAL, NATIONAL AND GLOBAL AUDIENCE EVERY DAY OF THE YEAR.



ARABELLA

BY RICHARD STRAUSS

Lyric comedy in three acts + Libretto by Hugo von Hofmannsthal First performance: Sächsisches Staatstheater, Dresden, July 1, 1933

COC PREMIERE

Co-production with Santa Fe Opera and Minnesota Opera October 5, 10, 14, 18, 20, 22, 28, 2017 Sung in German with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

A Fortune Teller Megan Latham

Adelaide **Gundula Hintz**▷

Zdenka, *her daughter* Jane Archibald

Matteo, a young officer Michael Brandenburg^D

Arabella, *Adelaide's daughter* **Erin Wall**

Count Elemer, *Arabella's suitor* **Corey Bix**^D

Count Waldner, Arabella's father John Fanning[^]

Hotel Porter **Isaiah Bell**¤ Mandryka, *a landowner* Tomasz Konieczny^D

Welko, *Mandryka's servant* Geoffrey Sirett

Count Dominik, *Arabella's suitor* **Craig Irvin**

Count Lamoral, Arabella's suitor

Bruno Roy⁺

The Fiakermilli Claire de Sévigné[^]

Djura, *Mandryka's servant* **Thomas Goerz**

Head Waiter Ernesto Ramírez Conductor Patrick Lange

Director Tim Albery

Assistant Director Anna Theodosakis^D

Set and Costume Designer Tobias Hoheisel

Lighting Designer David Finn

Price Family Chorus Master Chair Sandra Horst[^]

Stage Manager Jenifer Kowal

SURTITLES™ Producer **Nikita Gourski**

Jane Archibald's performance is generously sponsored by Jack Whiteside Bruno Roy's performance is generously sponsored by Catherine Fauquier Sandra Horst and the COC Chorus are generously underwritten by Tim & Frances Price

^D COC Debut [†] Current member of the COC Ensemble Studio

^ Graduate of COC Ensemble Studio

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

Performance time is approximately three hours, including one intermission.

ACT I: 85 minutes INTERMISSION 25 minutes ACT II: 70 minutes

Left: Erin Wall, the COC's Arabella, also appeared in the title role when this production premiered at Santa Fe Opera in 2012.

NOTES

Nature or civilization, town or country, the flow of the river or the rush of the city, the glitter of the ballroom or the cool of the woods, the slow rhythm of the seasons or the dazzle of the social whirl. These age-old contrasts are at the heart of *Arabella*, where Vienna, the setting of the story, represents city life at its most enticing and corrupting.

Though the libretto of *Arabella* was written in the late 1920s, it is based on a short story that Hofmannsthal had published before the First World War. And it is Vienna at that time of hedonistic triviality—with the looming cataclysm of the war that would destroy all the certainties of the Austro-Hungarian Empire—that Arabella captures.

It is carnival day. Two young sisters face having their emotional futures sacrificed to their parents' financial desperation. Arabella must choose a husband from one of three aristocratic suitors before the evening's ball. And her younger sister Zdenka has to live her life disguised as a boy because her parents lack the money to clothe her and bring her out into society, tortured all the while by a hidden love of her own.

Arabella encapsulates within herself the dilemma of the longing for financial security, not only for her but her whole family, pitted against the desire for romantic freedom. She loves fun, beautiful things, the adoration of men, everything that money can offer; but she also feels an emptiness, knowing instinctively that life and love can and should be something more.

Then Mandryka arrives from the country unsophisticated, totally unconcerned with fashion or the opinions of others, fully content ruling benevolently over his country estates as a kind of Austrian Tolstoy, rooted in his beloved countryside. Arabella immediately recognizes that, unlike anyone she has ever met, he is utterly his own person; that together, away from the world, they will be complete "for all time and eternity."

Of course *Arabella* is a romance, so, conveniently, Mandryka has inherited the enormous wealth necessary to support the rural idyll that Arabella chooses. But beneath the charming improbabilities of the plot and the entrancing lyrical outpourings of Strauss' music, lies the endlessly fascinating question: "What is the good life?" Does the craving for money and status distort what is real and authentic in human relationships? Is there a harmony in the natural world that we have lost as we hurtle ever faster into the future?

Tim Albery Director

SYNOPSIS

ACT I

Financially strapped but aristocratically entitled, the Waldners have raised their younger daughter, Zdenka, as a boy to cut the cost of her upbringing – at least until her beautiful older sister is married. Posing as their son, "Zdenko," the girl wards off creditors as her mother consults a fortuneteller, who predicts an advantageous marriage for Zdenka's sister, Arabella. The young officer Matteo enlists his friend "Zdenko's" help in courting Arabella; it's that or suicide, he insists.

Arabella is being pursued by many other suitors. Three - Counts Elemer, Dominik and Lamoral - have left gifts for her. Zdenka, who secretly loves Matteo, urges her to consider him, but Arabella feels that when the right candidate appears, she'll know. Count Elemer calls on Arabella to go sleigh riding; as she leaves to change her outfit, she alerts Zdenka to a stranger peering up from the street below. Their father, Count Waldner, returns, upset by his many creditors and continuing bad luck at cards. But no sooner has he told his wife of his latest stratagem - sending a letter and photo of Arabella to his wealthy old army friend Mandryka - than a caller also named Mandryka is announced. Nephew of the elder, now deceased Mandryka, he has read the letter to his uncle and fallen in love with Arabella's photograph. Now he has journeyed from his rich estates in Slavonia to the Waldners' hotel suite in Vienna solely to lend Count Waldner money and seek his daughter's hand in marriage.

Unaware of this bright new prospect, Arabella is despondent, wondering why no suitor seems right, and knowing that she has promised her parents to choose one of them by the end of the Coachman's ball that evening; perhaps the ball will brighten her mood. She leaves with Zdenka for their sleigh ride.

INTERMISSION

ACT II

At the Coachman's Ball, Count Waldner introduces Mandryka to the Countess and Arabella; recognizing him as the stranger she noticed earlier, Arabella is instantly drawn to him. Mandryka feels confirmed in his earlier feelings and confides in her, describing his estates, his young wife's

death, and his country's tradition of pledging troth with a glass of water - a symbol of purity. Arabella reciprocates his love, but wants to stay and enjoy the Ball as a last celebration of youth. When she is named its queen, Mandryka is thrilled and lavishes champagne and flowers on the attendees as Arabella bids farewell to her past suitors. Amid the heightened gaiety she does not notice the desperate Matteo seeking some sign of her affection - or Zdenka, who presses a key into his hand, saying it is from Arabella and is the key to her bedroom. Inevitably, Mandryka overhears; disillusioned and angry, he abandons himself to wine-soaked recklessness until Count Waldner calms him and they return to the hotel.

Pause

ACT III

Arabella returns from the ball unaware that Matteo has been in her bedroom, ostensibly with her. Only the absent Zdenka knows the truth. As Matteo tries to slip from the hotel unnoticed, he is baffled to find Arabella already in the lobby, cool and unresponsive; Mandryka, judging the situation as he arrives with the Waldners, cannot believe Arabella's innocence and urges the Count to demand satisfaction from Matteo. Finally Zdenka rushes in from upstairs. She confesses giving herself to Matteo to prevent his suicide, and now, wracked by guilt, considers her own. But she is immediately forgiven by her parents and embraced by Matteo. Arabella and Mandryka are left alone together. Arabella asks him to have a glass of water sent to her room and then she, too, leaves. Mandryka is racked with guilt; how will she feel about him now after he failed to trust her? Reappearing at the top of the stairs with her dignity intact and the water glass in her hand, Arabella rapturously reaffirms her love and their engagement.

Courtesy of Santa Fe Opera

CANADIAN OPERA COMPANY ORCHESTRA

VIOLIN I

Marie Bérard. Concertmaster The Concertmaster's chair has been endowed in perpetuity by Joey and Toby Tanenbaum Aaron Schwebel, Associate Concertmaster Jamie Kruspe, Assistant Concertmaster Anne Armstrong Sandra Baron Bethany Bergman Nancy Kershaw Dominique Laplante Yakov Lerner Jayne Maddison Neria Mayer Aya Miyagawa

VIOLIN II

Paul Zevenhuizen, Principal Csaba Koczó, Assistant Principal James Aylesworth Christine Chesebrough* Elizabeth Johnston Hiroko Kagawa* Lynn Kuo* Renée London* Clara Lee* Alexey Pankratov* Louise Tardif Marianne Urke (leave of absence) Joanna Zabrowarna

VIOLA

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

CELLO

Bryan Epperson, Principal Alastair Eng, Associate Principal (leave of absence) Paul Widner, Assistant Principal, Acting Associate Principal Olga Laktionova, Acting Assistant Principal Maurizio Baccante (leave of absence) Peter Cosbey* Bryan Holt* Ashton Lim* Elaine Thompson (leave of absence)

BASS

Travis Harrison, Acting Principal* Robert Speer, Assistant Principal Tom Hazlitt Paul Langley Robert Wolanski*

FLUTE

Douglas Stewart, *Principal* Shelley Brown Maria Pelletier*

PICCOLO Shelley Brown

OBOE

Mark Rogers, *Principal* Jasper Hitchcock*

ENGLISH HORN Leslev Young

CLARINET James Shields, *Principal* (leave of absence) Dominic Desautels, *Acting Principal** James Ormston* Michele Verheul*

BASS CLARINET Colleen Cook

BASSOON

Eric Hall, *Principal* (leave of absence) Samuel Banks, *Acting Principal** William Cannaway* Lisa Chisolm*

CONTRA BASSOON William Cannaway*

HORN

Mikhailo Babiak, *Principal* Janet Anderson Bardhyl Gjevori Gary Pattison

TRUMPET

Robert Weymouth, *Principal* Andrew Dubelsten* Michael Fedyshyn*

TROMBONE

Charles Benaroya, *Principal* Ian Cowie

BASS TROMBONE

TUBA

Scott Irvine, *Principal* (leave of absence) Jennifer Stephen, *Acting Principal**

TIMPANI Michael Perry, *Principal* (leave of

absence) Ed Reifel, Acting Principal*

PERCUSSION Trevor Tureski, *Principal* Ed Reifel*

HARP Sarah Davidson, *Principal*

MUSIC LIBRARIAN Wayne Vogan

ASSISTANT MUSIC LIBRARIAN Ondrej Golias

STAGE LIBRARIAN Paul Langley

PERSONNEL MANAGER lan Cowie

*extra musician

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Lindsay Barrett Alexandra Lennox-Pomeroy Ingrid Martin Eve Rachel McLeod Jennifer Robinson Teresa van der Hoeven

MEZZO-SOPRANOS

Susan Black Wendy Hatala Foley Erica Iris Huang Lilian Kilianski Erin Lawson Karen Olinyk

TENORS

Tonatiuh Abrego Stephen Bell Taras Chmil William Ford James Leatch Kevin Myers Eric Olsen

BARITONES/BASSES

Jesse Clark Michael Downie Jason Nedecky Michael Uloth Jan Vaculik Gene Wu Michael York MUSIC STAFF Anne Larlee (Head Coach) Stéphane Mayer (Ensemble Studio Coach) Laurie Rogers

GERMAN DICTION COACH Adreana Braun ASSISTANT CONDUCTOR Derek Bate

ASSISTANT STAGE MANAGERS Stephanie Marrs Chris Porter

ASSISTANT LIGHTING DESIGNER Davida Tkach

UNDERSTUDIES

Arabella Erika Wueschner Zdenka Danika Lorèn Count Waldner Thomas Goerz Adelaide Megan Latham Mandryka Craig Irvin Matteo Corey Bix Count Elemer Taras Chmil Count Dominik Jan Vaculik Count Lamoral Samuel Chan The Fiakermilli Andrea Núñez A Fortune Teller Megan Quick

Below: Erin Wall as Arabella and Zach Borichevsky as the lovesick Matteo at Santa Fe Opera, 2012.



BIOGRAPHIES: ARABELLA



TIM ALBERY, Director (Mono, ON)

COC CREDITS: Götterdämmerung (2017, 2006); Aida (2010); War and Peace (2008); Rodelinda (2005); Peter Grimes (2003). RECENT: The Coronation of Poppea (Opera North); Les Troyens (Lyric Opera of Chicago); Capriccio (Santa Fe Opera); Idomeneo, re di Creta (Garsington Opera); Tannhaüser (Royal Opera House). UPCOMING: A Masked Ball (Opera North); Ariadne auf Naxos (Santa Fe)



JANE ARCHIBALD, Zdenka (Soprano; Truro, NS)

SELECT COC CREDITS: Ginevra, Ariodante; Susanna, The Marriage of Figaro (2016); Donna Anna, Don Giovanni (2015); Semele, Semele (2012, 2014 Brooklyn Academy of Music tour). RECENT: Adele, Die Fledermaus (Santa Fe Opera); Angelica, Orlando paladino (Opernhaus Zürich); Zerbinetta, Ariadne auf Naxos (Bayerische Staatsoper); Donna Anna, Don Giovanni (Theater an der Wien). UPCOMING: Konstanze, The Abduction from the Seraglio; The Nightingale, The Nightingale and Other Short Fables (COC); Armida, Rinaldo (The English Concert on Tour)



DEREK BATE, Assistant Conductor (Conductor; Toronto, ON)

SELECT COC CREDITS: Götterdämmerung (2017); Norma (2016); Carmen, Siegfried, Pyramus and Thisbe (with Lamento d'Arianna and Il combattimento di Clorinda e Tancredi) (2015/2016); Conductor, Don Quichotte (2014); Conductor, Carmen (1979). RECENT: (as conductor) The Pirates of Penzance (Toronto Operetta Theatre); The Student Prince (Toronto Operetta Theatre). UPCOMING: Rigoletto and The Nightingale and Other Short Fables (COC); Candide (Toronto Operetta Theatre)



ISAIAH BELL, Hotel Porter (Tenor; Victoria, BC)

COC DEBUT. RECENT: Seven Deadly Sins (Toronto Symphony Orchestra); Soloist, Handel's Messiah (TSO/Calgary Philharmonic); The Madwoman, Curlew River (Brooklyn Academy of Music with the Mark Morris Dance Group); Lysander, A Midsummer Night's Dream (Opéra de Metz). UPCOMING: Eurimaco, The Return of Ulysses (Opera Atelier); Soloist, Beethoven's Ninth Symphony (Seattle Symphony); Soloist, Haydn's Creation (Nashville Symphony)



COREY BIX, Count Elemer (Tenor; Clarinda, IA, USA)

COC DEBUT. RECENT: Énée and Hélénus, *Les Troyens*; Heinrich, *Tannhäuser* (Lyric Opera of Chicago); Max, *Der Freischütz*; Eric, *The Flying Dutchman* (Virginia Opera); Augustin Moser, *Die Meistersinger von Nurnberg* (San Francisco Opera); Lenny, *Of Mice and Men* (Austin Opera)



MICHAEL BRANDENBURG, Matteo (Tenor; Austin, IN, USA)

COC DEBUT. RECENT: Pinkerton, *Madama Butterfly* (Opera Theatre of Saint Louis and Opera North); Anatol, *Vanessa* (Wexford Festival); Don José, *Carmen* (Lyric Opera of Chicago [LOC]); Rodolfo, *La Bohème* (Glimmerglass Festival). UPCOMING: Faust, *Faust* (LOC, cover); San Diego Opera debut. ADDITIONAL: Grand finalist winner, Metropolitan Opera's National Council Auditions (2013)



CLAIRE DE SÉVIGNÉ, The Fiakermilli (Soprano; Hudson, QC)

SELECT COC CREDITS: Despina, *Così fan tutte* (Ensemble Studio Performance, 2014); Servilia, *La clemenza di Tito* (ESP, 2013); First Niece, *Peter Grimes* (2013); Ida, *Die Fledermaus* (2012). RECENT: Blonde, *The Abduction from the Seraglio* (Savonlinna Opera Festival/Opernhaus Zürich); Le Feu/La Princesse/Le Rossignol, *L'Enfant et les sortilèges* (Internationale Opernstudio, Zurich); Hermione, *Orest* (Opernhaus Zürich); Queen of the Night, *The Magic Flute* (Opera Theatre of Saint Louis). UPCOMING: Blonde, *The Abduction from the Seraglio* (COC)



JOHN FANNING, Count Waldner (Baritone; Dundas, ON) COC CREDITS: Gunther, *Götterdämmerung* (2006), Tomsky, *The Queen of Spades* (2002). RECENT: Boris, *The Pencil Salesman* (Westben Arts Festival); Sharpless, *Madama Butterfly* (English National Opera and Edmonton Opera). ADDITIONAL: Member of the Order of Canada; Voice Professor (University of Montreal)



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

COC CREDITS: Venus and Adonis (2001); Ring Cycle (2006/2007, 2015, 2016, 2017); Macbeth (2005). RECENT: Les Troyens (Lyric Opera of Chicago); Tannhäuser (Royal Opera House/ Staatsoper im Schiller Theater); Così fan tutte (Opera Australia); Roméo et Juliette (Deutsche Oper Berlin and Dutch National Opera); Rigoletto (Savonlinna Festival). UPCOMING: Tosca and Parsifal (Metropolitan Opera)



THOMAS GOERZ, Djura (Bass-baritone; Kitchener, ON)

SELECT COC CREDITS: Baron Duphol, *La Traviata* (2015); Quince, *A Midsummer Night's Dream*; Benoit/Alcindoro, *La Bohème* (2009); Nikitich/Chernikovsky, *Boris Godunov* (2002). RECENT: Owen Hart, *Dead Man Walking*; Lodovico, *Otello* (Vancouver Opera); Titurel, *Parsifal* (Le Festival de Lanaudière); Mikado, *The Mikado* (Calgary Opera); Father Palmer, *Silent Night* (L'opéra de Montréal)



GUNDULA HINTZ, Adelaide (Mezzo-soprano; Berlin, Germany) COC DEBUT. RECENT: Herodias, Salome (Staatstheater Darmstadt); Soloist, Mahler's Das Lied von der Erde (Berlin Philharmonic); Fräulein Schneider, Cabaret (Theater Augsburg); Fricka, Das Rheingold; Dämonia, Dornröschen (Oper Leipzig); Waltraute/Second Norn, Götterdämmerung; Fricka, Die Walküre and Das Rheingold (Oper Halle). UPCOMING: Mahler's Symphony No. 3 and "Das Klagende Lied" (Berlin Philharmonic)



TOBIAS HOHEISEL, Set & Costume Designer (Frankfurt am Main, Germany) COC CREDITS: Orfeo ed Euridice, Iphigénie en Tauride (2011). RECENT: Capriccio (Santa Fe Opera); director/designer, Norma, (Aalto Theater Essen); Les Troyens (Lyric Opera Chicago). UPCOMING: Orfeo ed Euridice, (TCE/Versailles); Ariadne auf Naxos (Santa Fe Opera); Arabella (San Francisco Opera)



SANDRA HORST, Price Family Chorus Master Chair (Toronto, ON)

SELECT COC CREDITS: Louis Riel, Tosca, The Magic Flute, Götterdämmerung (2017); Ariodante (2016); Norma (2016, 1998). RECENT: Conductor, Prima Zombie: The Diva that just wouldn't stay dead (UofT Opera). UPCOMING: Rigoletto, The Abduction from the Seraglio; The Nightingale and Other Short Fables, Anna Bolena (COC); Vengeance and Of Thee I Sing (UofT Opera). ADDITIONAL: Director of Musical Studies at University of Toronto Opera



CRAIG IRVIN, Count Dominik (Baritone; Waukee, IA, USA)

COC CREDITS: First Nazarene, Salome (2013); Betto, Gianni Schicchi (2012). RECENT: Escamillo, Carmen (Fort Worth Opera); Dan Packard, Dinner at Eight (Minnesota Opera); Macbeth, Macbeth (Loft Opera); Lt. Horstmayer, Silent Night (Atlanta Opera). UPCOMING: Stub, Moby-Dick (Utah Opera); Dan Packard, Dinner at Eight (Wexford Festival); Lt. Horstmayer, Silent Night (Austin Opera)



TOMASZ KONIECZNY, Mandryka (Bass-baritone; Lodz, Poland)

COC DEBUT. RECENT: Herzog Antoniotto Adorno/Capitano, *Die Gezeichneten* (Münchner Opernfestspiele); Wotan/Wanderer, *Die Walküre* and Siegfried (Wiener Staatsoper); Telramund, *Lohengrin* (Opéra national de Paris). UPCOMING: Wotan, *Die Walküre* (Théâtre du Capitole); Wotan, *Das Rheingold, Die Walküre* and *Siegfried* (Wiener Staatsoper); Lindorf/Coppélius/ Miracle/Dapertutto, *The Tales of Hoffmann* (New National Theatre Tokyo); König Karl, *Fierrabras* (La Scala)



JENIFER KOWAL, Stage Manager (Thornhill, ON) SELECT COC CREDITS: Tosca (2017); Norma (2016); Maometto II, The Marriage of Figaro and Pyramus and Thisbe (with Lamento d'Arianna and II combattimento di Clorinda e Tancredi) (2015/2016). RECENT: ATG's Messiah (Against the Grain Theatre). UPCOMING: Rigoletto and The Nightingale and Other Short Fables (COC)



PATRICK LANGE, Conductor (Bavaria, Germany)

COC CREDITS: Madama Butterfly (2014). RECENT: Eugene Onegin (Wiener Staatsoper); Tosca (Sächsische Staatsoper); Fidelio (Oper Stuttgart). UPCOMING: Tannhäuser, The Flying Dutchman, Arabella, A Masked Ball (Hessisches Staatstheater Wiesbaden); Arabella, Hansel und Gretel (Wiener Staatsoper)



MEGAN LATHAM, Fortune Teller (Mezzo-soprano; Abbotsford, BC) SELECT COC CREDITS: Marcellina, *The Marriage of Figaro* (Ensemble Studio performance, 2016); Rossweisse, *Die Walküre* (2015); Giovanna, *Rigoletto* (2012); Florence Pike, *Albert Herring* (2004). RECENT: Emilia, *Otello* (Vancouver Opera); Third Lady, *The Magic Flute* (Pacific Opera Victoria); Ruth, *Dark Sisters* (Vancouver Opera); Alisa, *Lucia di Lammermoor* (Edmonton Opera); Genevieve, *Pelléas et Mélisande* (Against the Grain Theatre). UPCOMING: Giovanna, *Rigoletto* (COC)



ERNESTO RAMÍREZ, Head Waiter (Tenor; Guadalajara, Mex)

SELECT COC CREDITS: Roberto Devereux, *Roberto Devereux* (2015); Ruiz, *Il Trovatore* (2012). RECENT: Steve, *Filumena* (Calgary Opera); Soloist, Mozart's *Requiem* (Brott Festival); Soloist, Verdi's *Requiem* (Guelph Symphony Orchestra); Pinkerton, *Madama Butterfly* (Opera de León)



BRUNO ROY, Count Lamoral (Baritone; Montreal, QC)

COC CREDITS: Louis Schmidt/Dr. François Roy, *Louis Riel*; the Jailer, *Tosca*; Second Priest, *The Magic Flute* (2017). RECENT: Schmidt/Roy/Col. Wolseley, *Louis Riel* (Festival Opéra de Québec); Mercutio, *Roméo et Juliette* (Canadian Vocal Arts Institute); Matt, *Crush* (Banff Centre); Belcore, *The Elixir of Love* (Atelier lyrique de l'Opéra de Montréal and Opera McGill); John Brooke, *Little Women*; Count Almaviva, *The Marriage of Figaro* (Opera McGill). UPCOMING: Marullo, *Rigoletto*; Baritone 1/Japanese Envoy 3, *The Nightingale and Other Short Fables* (COC)



GEOFFREY SIRETT, Welko (Baritone, Kingston, ON)

COC DEBUT. RECENT: Orest, *Elektra*; Ping, *Turandot* (Edmonton Opera); William Dale, *Silent Night* (Opéra de Montréal); *The Seven Deadly Sins* (Toronto Symphony Orchestra); *Elijah* (Pax Christie Chorale); Handel's *Messiah* (Newfoundland Symphony). UPCOMING: Akaki, *The Overcoat* (Vancouver Opera/Tapestry/Canadian Stage); Capt. Corcoran, *HMS Pinafore* (Edmonton Opera)



ANNA THEODOSAKIS, Assistant Director (Vancouver, BC)

COC DEBUT. RECENT: Director: *The Elixir of Love* (Centre for Opera Studies Italy); *La bohème* (Muskoka Opera); *The Tales of Hoffmann* (Opera Laurier); *The Rape of Lucretia* (Toronto Summer Music Festival/MYOpera); Assistant Director: *La Cecchina* (The Glenn Gould School); Mozart's *Requiem* (TSO). UPCOMING: Director: *The Tender Land* (Opera Laurier); Choreographer: *Of Thee I Sing* (UofT Opera)



ERIN WALL, Arabella (Soprano; Vancouver, BC)

COC CREDITS: Countess, The Marriage of Figaro (2016); Antonia, The Tales of Hoffmann; Clémence, Love from Afar (2012). RECENT: Ellen Orford, Peter Grimes (Edinburgh International Festival); Donna Anna, Don Giovanni (San Francisco Opera); Desdemona, Otello (Vancouver Opera); Vanessa, Vanessa (Santa Fe Opera). UPCOMING: Marguerite, Faust (Lyric Opera of Chicago)

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ABOUT ARABELLA

Although not intended as such, Arabella was to be the final collaboration between composer Richard Strauss and his long-time librettist partner Hugo von Hofmannsthal. They had previously worked together on Elektra (1909), Der Rosenkavalier (1911), Ariadne auf Naxos (1912), Die Frau ohne Schatten (1919) and Die ägyptische Helena (1927). And even though Arabella premiered in Dresden in 1933, Hofmannsthal began thinking about the story as early as 1910 when he wrote a short sketch, Lucidor, Characters for an Unwritten Comedy, where the focus was not on Arabella but her tomboy sister, Lucile (which would become the role of Zdenka in the opera). Additional inspiration came from a fragment of his play, Der Fiaker als Graf concerning the Viennese cabbies' ball and their mascot "Fiakermilli" (a show-stopping, high-coloratura soprano in the opera). The libretto went through over 20 revisions before Hofmannsthal even sent the first draft to Strauss. Tragic circumstances dictated that the composer had a larger share in shaping the text than was normal since Hofmannsthal died suddenly in July

1929, a few days after he had finally revised the first act.

The libretto was created in the form of the Konversationsstück, a type of comedy of manners popular at the Burgtheater in Vienna in the mid-19th century. Accordingly, Hofmannsthal wrote much of it in what he called a "telegraph" or naturalistic styleconversations move with great speed, and lots of detail; words and music speak of a hectic and nervous society. Strauss himself said he wanted to create the atmosphere of a "rather vulgar and dubious Vienna." Composer and librettist were certainly in tune with their historical setting in this regard. Vienna in the 1860s was undergoing a massive boom that saw the building of the Ringstrasse and all the museums and theatres around it-this required huge infusions of cash that did not hide the fact the city was living on credit and that the Hapsburg Empire was suffering from serial defeats abroad. They lost wars in Piedmont, Lombardy, Milan, Venice and the Veneto as the Kingdom of Italy was being established.

Then, in 1867, after decades of antagonism between the Austrian and Hungarian halves of the Empire, they brokered a compromise whereby each half became autonomous under the Dual Monarchy of Austria-Hungary.

All of this social upheaval informs the opera's opening scene which finds Count Waldner (Arabella's father) in a perilous financial state as a stream of unwelcome creditors are knocking down the door of his hotel suite—he is even cut off by a lowly waiter when he asks for another whisky! It is into this tawdry atmosphere that Strauss and Hofmannsthal inserted the self-reliant Arabella and her touchingly impulsive sister, Zdenka. Arabella's love interest, Mandryka (not found in Hofmannsthal's original selfborrowed source material), was invented as a contrast to the Waldners' Viennese "sophistication," steeped as he is in his world of unspoiled villages, oak forests untouched by axe and the ancient Slavic folk-songs Strauss inserted into his score.

After being lukewarmly received following its July 1, 1933 Dresden premiere, Arabella fared better after the Vienna premiere on October 21 and over the next few seasons was presented in Stockholm, Basel, Monte Carlo, Buenos Aires, Amsterdam, Budapest and London. It didn't appear in the United States until its 1955 premiere at Metropolitan Opera. As Strauss and Hofmannsthal's final collaboration, it can squarely be considered their most popular and successful opera in the post-Der Rosenkavalier period. It has maintained a place in the active repertoire ever since its premiere, more so in Austro-German opera houses than in North American, perhaps understandable given its very culturally specific setting and musical language.

This fall the COC welcomes two outstanding artists in lead roles they have sung before. Canadian soprano Erin Wall was Arabella when the COC's new production premiered at Santa Fe in 2014. Polish bass-baritone Tomasz Konieczny has performed Mandryka many times in Vienna and Budapest. Here's what they had to say about the characters they are playing.



ERIN WALL

"I love singing this role! I like her strength, the way she is always prepared to do what's

right, and her good heart. She stays calm and collected and dignified through turmoil, a quality I wish I had, and you see her take a bit of a journey towards maturity and womanhood through the course of the opera. It's always fun to sing a role where your character gets a happy ending—lately, with the roles I've been singing— Donna Anna, Desdemona, Vanessa, and Ellen Orford—that has most decidedly not been the case, so I love the way Arabella's story ends. I don't think it even needs saying, but the music is amazing to sing—long lush lines, complex harmonies—it's very enjoyable!

TOMASZ KONIECZNY Mandryka

"Mandryka is a very atypical lover in the opera world. On the one hand, he is very



sensitive, and on the other very strong, with his feet firmly on the ground. He is very rich, but money does not matter to him. And once in love with Arabella, he will do everything to be with her. He is also funny in his naiveté, but also a wise and instinctively natural man; he is very authentic and beautiful in his truth."

GET TO KNOW JANE ARCHIBALD

Jane Archibald is the COC's inaugural Artist-in-Residence for the 2017/2018 season. In addition to performing the role of Zdenka during our fall run, Jane returns this winter as Konstanze in *The Abduction* from the Seraglio (one of her most acclaimed roles), and the Nightingale in *The* Nightingale and Other Short Fables later in the spring. Jane will also give a recital as part of the COC's Free Concert Series in the Richard Bradshaw Amphitheatre on Tuesday, February 20, 2018, with a program titled Vienna to Paris.



Guaranteed to make Jane smile – her daughter's giggle, almost audible through this picture!

What is one thing that would surprise people to learn about you?

I LOVE to be "MacGyver" when I'm on the road. Some of my proudest "fix-it" moments involve rigging upright showers and shower curtains (usually in France, for some reason!).

Sequels happen all the time in movies. What sequel to an opera would you like to see happen?

Fledermaus 2, Rosalinda's mid-life crisis! (Of course, I star in this sequel!)

If you got stuck in the elevator and were forced to listen to only one song, what song would it be?

"Take it Easy" by the Eagles.

What always brings a smile to your face? My daughter's giggle.

If you could have personally witnessed anything, what would you want to have seen?

The entire scope of the Roman Empire at its height (well, not the gory bits with lions and gladiators).

What drives you to do what you do? What motivates you?

It's a complicated mix these days, if I'm honest (and I have a hard time not being honest!). Briefly: the joy of music-making, paying the bills and the existential question "who would I even be if I weren't a singer?"

If you could trade lives with one person for an entire day who would it be and why?

My husband. Can you imagine how amazing that would be for a marriage?! To REALLY understand what it is to walk in your partner's shoes? :-)

What is something you've always wanted to try but have been too scared?

Nothing, really. I learned to overcome fear at a young age by singing in front of people on a stage (my whole career is a testament to overcoming fears!!!)

What is your favourite Disney movie of all time?

I'm just not a Disney/animated-movie kind of girl. I do appreciate that more recent "kids" films have been designed to entertain adults too, but they're never my first choice...

If you weren't an opera singer, you would be?

Not a writer, exactly, but some job having to do with language and writing... maybe PR?

If you could go anywhere in the world, where would you go?

Australia!! I keep hoping to get hired to sing there... Anyone listening in Australia? Bueller? Bueller?

Who are three people, alive or dead or fictional, that you would like to have dinner with?

Mozart, my dad, my maternal grandmother.

Who is the performer that you would drop anything and everything to go see?

I would have done so for Sutherland!!

What is the first thing you do when you arrive in a new city?

Completely unpack, buy groceries and then assess the apartment in order to shop for all the things that are missing/ broken/ancient. Comfort comes first when you spend your life on the road.

What is the first thing you do when you arrive back home?

Flop on my OWN couch and my OWN bed and open my OWN fridge and sigh contentedly at how great it is to be HOME!

Any pre-performance or postperformance rituals?

Pre: Sleep in, stay in PJs, eat a smallish meal mid-afternoon. I also, weirdly, always wait to brush my teeth at the theatre, after makeup but before putting my lipstick on!

Post: Haagen-Dazs, Netflix/internet surfing until the adrenaline wears off and I can sleep! I also like to walk home from the theatre to decompress a bit.

What's the best thing about being an opera singer?

The thrill of making music with other amazing musicians. Whether it happens in a rehearsal, coaching or during a performance, those special moments are absolutely spectacular.

What is one piece of advice for Zdenka?

Be yourself, lady! Life is too short!

Jane in The Abduction from the Seraglio, which the COC presents this winter



THE ELIXIR (L'ELISIR D'AMORE)

OF LOVE

BY GAETANO DONIZETTI

Comic opera in two acts

Libretto by Felice Romani, after Eugène Scribe's libretto for Daniel Auber's *Le philtre* (1831) First performance: Teatro della Canobbiana, Milan, May 12, 1832

NEW COC PRODUCTION

Last performed by the COC in 1999 October 11, 15, 17, 21, 27, 29, November 2, 4, 2017 Sung in Italian with English SURTITLES™

THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Giannetta, *Adina's friend* Lauren Eberwein⁺

Nemorino, *in love with Adina* **Andrew Haji**^

Adina, bookish and confident Simone Osborne[^]

Belcore, a sergeant Gordon Bintner[^]

Dr. Dulcamara, *a travelling* medicine man **Andrew Shore**^D Conductor **Yves Abel**^D

Director James Robinson

Assistant Director Marilyn Gronsdal^

Set Designer Allen Moyer

Original Costume Designer Martin Pakledinaz Revival Costume Designer Amanda Seymour^D

Lighting Designer Paul Palazzo

Price Family Chorus Master Chair Sandra Horst^

Stage Manager Kate Porter

SURTITLES™ Producer **Nikita Gourski**

Yves Abel is generously sponsored by Peter & Hélène Hunt Andrew Haji's performance is generously sponsored by Marjorie & Roy Linden Simone Osborne's performance is generously sponsored by Riki Turofsky & Charles Petersen Lauren Eberwein's performance is generously sponsored by Brian Wilks, Marjorie & Roy Linden Sandra Horst and the COC Chorus are generously underwritten by Tim & Frances Price

^D COC 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 35 minutes, including one intermission.

ACT I: 65 minutes INTERMISSION 25 minutes ACT II: 65 minutes

Left: René Barbera as Nemorino and Susannah Biller as Adina (Opera Theatre of Saint Louis, 2014)

NOTES

An under-achieving small-town bumpkin, a beautiful and educated young woman, a visiting quack doctor, and a blustery recruiting officer. A small village in the middle of a rural landscape, a collection of townspeople and farmers. Gorgeous tunes, lovely duets, uproarious comedy. *The Music Man? Oklahoma!*? No, it's the delicious comic opera by Donizetti, *The Elixir of Love*.

Several years ago, I was asked to create a production of this Donizetti masterpiece for a consortium of American opera companies in San Francisco, Boston, Denver and elsewhere. The goal was to take a fresh look at the piece and gently transport it to a slightly more recent time and place. Elixir has always been my favourite Italian comedy, and it certainly didn't need to be ripped from its original time and place only to be thrust into the glare of the modern world. But one thing I have always found with this operatic charmer is that the lack of specificity-time, place, characterization, situation-made it seem to many opera goers, unfortunately, as a mere confection, a *meringue italienne*.

So taking a page from the playbook of the classic American musical, my colleagues and I decided to place this opera in what we would call Anytown, USA circa 1914. Along the way, we tweaked the production to reflect some regional flavors—a hint of early Napa Valley for San Francisco, a slightly more frontier town feel for Denver, a touch of New England for Boston, etc.

When the Canadian Opera Company asked me to bring this production of *The Elixir of Love* to Toronto, we all thought it would be a wonderful opportunity to make it more specific to this province. So from Anytown, USA we travel to Anytown, Ontario. The goal, as has always been with this production, is to infuse the story with some local colour while preserving all of its original charm. Fortunately for me, looking back with a bit of nostalgia at Southern Ontario on the eve of World War One has been a rich and exciting journey.

James Robinson Director



SYNOPSIS

ACT I

Rich, beautiful, and learned Adina is watched by the love-sick Nemorino, who believes that such a woman could never love him. Adina reads aloud the story of Tristan. who, burning with unrequited love, uses an "elixir of love" to win Isolde's heart. Sergeant Belcore arrives and immediately sets out to woo Adina to the dismay of Nemorino. When Belcore goes off to settle in the town. Adina and Nemorino are left alone. He professes his love for her but she spurns him. In the town square there is great excitement about the arrival of Doctor Dulcamara, who is selling an elixir which he promises will cure anything. Nemorino, remembering the story of Tristan and the potion, offers all his money for the elixir of love. The doctor sells the potion to Nemorino warning that it will take 24 hours to take effect. Nemorino gloats over the success he will have in the morning and pays no attention to Adina, who, angered by this, agrees to marry Sergeant Belcore in six days' time. A messenger then brings urgent news for Belcore to leave immediately so Belcore urges Adina to marry him that day. Adina, noting Nemorino's distress, agrees despite his desperate pleadings.

INTERMISSION

ACT II

The second act opens in the midst of a banquet at which Doctor Dulcamara is one of the honoured guests. When everyone leaves for the signing of the marriage contract, Nemorino approaches Dulcamara and desperately pleads for help. The Doctor advises another dose of elixir, and he tells Nemorino to return when he has found more money. Belcore suggests that he get it by enlisting in the army. News passes around the town that Nemorino's uncle has died and left him all his property, making Nemorino a very rich man. When Nemorino enters, he still does not know about his good fortune and the girls immediately fawn over him, convincing him of the efficacy of the potion. When Adina sees him happily surrounded with girls, she is startled and upset: Dulcamara explains the story of the elixir he sold Nemorino. When she returns, she explains to Nemorino that she has bought back his enlistment contract from Belcore so that he will not have to leave town. Nemorino hands back the contract, determined to die a soldier if Adina does not love him. Adina eventually declares her love. They embrace as Belcore enters, followed by Dulcamara and the rest of the townsfolk. Belcore graciously accepts his defeat. The happy lovers bid farewell to Doctor Dulcamara.

Left: Director James Robinson addresses the cast, creative team and COC staff before the first rehearsal of The Elixir of Love in Toronto, this past September.

CANADIAN OPERA COMPANY ORCHESTRA

VIOLIN I

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

VIOLIN II

Paul Zevenhuizen, *Principal* Csaba Koczó, *Assistant Principal* James Aylesworth Elizabeth Johnston Hiroko Kagawa* Aya Miyagawa Louise Tardif (leave of absence) Marianne Urke Joanna Zabrowarna

VIOLA

Keith Hamm, *Principal* Joshua Greenlaw, *Assistant Principal* Catherine Gray Sheila Jaffé (leave of absence) Rory McLeod* Beverley Spotton Yosef Tamir

CELLO

Bryan Epperson, Principal Alastair Eng, Associate Principal (leave of absence) Paul Widner, Assistant Principal, Acting Associate Principal Olga Laktionova, *Acting Assistant Principal* Maurizio Baccante Peter Cosbey* Elaine Thompson

BASS

Travis Harrison, *Acting Principal** Robert Speer, *Assistant Principal* Tom Hazlitt Paul Langley

FLUTE Douglas Stewart, *Principal* Shelley Brown

PICCOLO Shelley Brown

OBOE Mark Rogers, *Principal* Lesley Young

CLARINET

James Shields, *Principal* (leave of absence) Dominic Desautels, *Acting Principal** Colleen Cook

BASSOON Eric Hall, *Principal* William Cannaway*

HORN Mikhailo Babiak, *Principal* Gary Pattison

TRUMPET Robert Weymouth, *Principal* Brendan Cassin* TROMBONE Charles Benaroya, *Principal* Ian Cowie

BASS TROMBONE Herbert Poole

TIMPANI Michael Perry, *Principal* (leave of absence) Ed Reifel, Acting Principal*

PERCUSSION Trevor Tureski, Principal

HARP Sarah Davidson, Principal

FORTEPIANO Michael Shannon*

Banda

CORNETTO Andrew Dubelsten*

TAMBURO Chung Ling Lo*

.....

MUSIC LIBRARIAN Wayne Vogan

ASSISTANT MUSIC LIBRARIAN Ondrej Golias

STAGE LIBRARIAN Paul Langley

PERSONNEL MANAGER lan Cowie

*extra musician

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Lindsay Barrett Alexandra Lennox-Pomeroy Ingrid Martin Eve Rachel McLeod Jennifer Robinson Teresa van der Hoeven

MEZZO-SOPRANOS

Susan Black Wendy Hatala Foley Erica Iris Huang Lilian Kilianski Erin Lawson Karen Olinyk

TENORS

Tonatiuh Abrego Stephen Bell Taras Chmil William Ford James Leatch Kevin Myers Eric Olsen

BARITONES/BASSES

Jesse Clark Michael Downie Jason Nedecky Michael Uloth Jan Vaculik Gene Wu Michael York MUSIC STAFF Matteo Pais (Head Coach) Michael Shannon Rachael Kerr (Ensemble Studio Intern Coach)

ASSISTANT CONDUCTOR Roberto Kalb ASSISTANT STAGE MANAGERS Kristin McCollum Lesley Abarquez

ASSISTANT LIGHTING DESIGNER Mikael Kangas

UNDERSTUDIES

NemorinoErnesto RamirezAdinaDanika Lorèn†BelcoreBruno Roy†Dr. DulcamaraGeoffrey SirettGiannettaSimone McIntosh†

Below: A scene from The Elixir of Love (Opera Theatre of Saint Louis, 2014)





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Falstaff (COC, 2014), photo: Michael Cooper. Sentry, Sentry Investments and the Sentry Investments logo are trademarks of Sentry Investments Corp.

BIOGRAPHIES: THE ELIXIR OF LOVE



YVES ABEL, Conductor (Toronto, ON)

COC DEBUT. RECENT: Seven Angels (Aspen Music Festival); A Midsummer Night's Dream (Staatsoper Hamburg); Madama Butterfly (Deutsche Oper Berlin and San Francisco Opera); Carmen (New National Theatre Tokyo). UPCOMING: Pelléas et Mélisande (Ópera de Oviedo); Carmen (Opera Philadelphia); The Barber of Seville (Rossini Festival, Pesaro); La fille du Régiment (Teatro Comunale di Bologna). ADDITIONAL: Chief Conductor (Nordwestdeutsche Philharmonie); Principal Guest Conductor (Deutsche Oper Berlin, 2005-2012)



GORDON BINTNER, Belcore (Bass-baritone; Regina, SK)

SELECT COC CREDITS: Count Almaviva, *The Marriage of Figaro* (Ensemble Studio Performance, 2016); Don Basilio, *The Barber of Seville* (ESP, 2015); Don Alfonso, *Cosi fan tutte* (ESP, 2014). RECENT: Astolfo, *Lucrezia Borgia* (Salzburg Festival); Don Giovanni, *Don Giovanni* (Festival International d'Opéra Baroque de Beaune/Opéra de Montréal); Angelotti, *Tosca;* Chorèbe, *Les Trayens* (Oper Frankfurt). UPCOMING: The Count, *Capriccio*; Alexandr Petrovič Gorjančikov, *From the House of the Dead*; Bogdanovitch, *The Merry Widow* (Oper Frankfurt)



LAUREN EBERWEIN, Giannetta (Soprano; Qualicum Beach, BC)

COC CREDITS: Wellgunde, *Götterdämmerung* (2017). RECENT: Artist in Residence (Marlboro Music Festival); Soloist (Gamut Bach Ensemble, Philadelphia); *Franz Liszt: Holy and Infernal Genius* (Alice Tully Hall, Lincoln Center); Olivia, *Cold Mountain*; Clairon, *Capriccio*; Der Komponist, *Ariadne auf Naxos* (Opera Philadelphia); Handel's *Israel in Egypt* (New York Choral Society/ Carnegie Hall). ADDITIONAL: Recipient of a 2016 Sullivan Foundation Career Grant



MARILYN GRONSDAL, Assistant Director (Director; Toronto, ON)

COC CREDITS: Tosca, Götterdämmerung, Norma (2016/2017); Maometto II, Pyramus and Thisbe (with Lamento d'Arianna and II combattimento di Clorinda e Tancredi) (2015/2016); Associate Director, Siegfried (2016). RECENT: Director, Don Giovanni (Saskatoon Opera); Director, La Cecchina (The Glenn Gould School). UPCOMING: Director, Don Giovanni (University of Toronto Opera Division); Revival Director, The Nightingale & Other Short Fables (COC)



ANDREW HAJI, Nemorino (Tenor; London, ON)

COC CREDITS: Gabriel Dumont, *Louis Riel*; Tamino, *The Magic Flute* (2017); Alfredo, *La Traviata* (2015); Count Almaviva, *The Barber of Seville* (Ensemble Studio performance, 2015); Ferrando, *Cosi fan tutte* (ESP, 2014); Rodriguez, *Don Quichotte* (2014). RECENT: Rustighello, *Lucrezia Borgia* (Salzburg Festival); Rodolfo, *La Bohème* (Opera Theatre of Saint Louis); Hélios, *Herculanum* (Wexford Festival Opera); Soloist, Verdi's *Requiem* (Grand River Chorus and Cambridge Symphony Orchestra). UPCOMING: Nemorino, *The Elixir of Love* (Vancouver Opera)



SANDRA HORST, Price Family Chorus Master Chair (Toronto, ON)

SELECT COC CREDITS: Louis Riel, Tosca, The Magic Flute, Götterdämmerung (2017); Ariodante (2016); Norma (2016, 1998) ~ RECENT: Conductor, Prima Zombie: The Diva that just wouldn't stay dead (UofT Opera). UPCOMING: Rigoletto, The Abduction from the Seraglio; The Nightingale and Other Short Fables, Anna Bolena (COC); Vengeance and Of Thee I Sing (UofT Opera). ADDITIONAL: Director of Musical Studies at University of Toronto Opera



ROBERTO KALB, Assistant Conductor (Conductor; Mexico City, Mexico) COC DEBUT. RECENT: Head of Music (Opera Theatre of Saint Louis [OTSL]); Conductor, *Madama Butterfly* and *La clemenza di Tito* (OTSL); Assistant Conductor: *La fanciulla del West* (Michigan Opera Theater [MOT]). UPCOMING: Conductor, *27* (MOT); Resident Conductor (OTSL); Conductor, *La Traviata* and *Orfeo* (OTSL)



ALLEN MOYER, Set Designer (Brooklyn, NY, USA)

COC CREDITS: The Flying Dutchman (1995, 1999, 2009); Il viaggio a Reims (2002); Die Fledermaus (2012). RECENT: Die Fledermaus (Santa Fe Opera); The Grapes of Wrath (Opera Theatre of Saint Louis); The Abduction from the Seraglio (Los Angeles Opera/Houston Grand Opera); Champion and Dead Man Walking (Washington National Opera). UPCOMING: The House without a Christmas Tree (Houston Grand Opera); Regina (Opera Theatre of Saint Louis)



SIMONE OSBORNE, Adina (Soprano; Vancouver, BC)

SELECT COC CREDITS: Marguerite Riel, *Louis Riel* (2017, also at National Arts Centre/ Festival Opéra de Québec); Micaëla, *Carmen* (2016); Nannetta, *Falstaff*; Oscar, *A Masked Ball* (2014); Musetta, *La Bohème* (2013). RECENT: *Knoxville: Summer of 1915* and Mozart's *Exsultate Jubilate* (Utah Symphony); Pamina, *The Magic Flute*; Gilda, *Rigoletto* (Vancouver Opera); Soloist, *The Metropolitan Opera's Rising Stars Concert Series* (national tour); Soloist, Mahler's Symphony No. 4 (Toronto Symphony Orchestra). UPCOMING: Solo recital series for *Music in the Morning*



MARTIN PAKLEDINAZ, 1953 – 2012, Original Costume Designer (Sterling Heights, MI) COC CREDITS: Tristan und Isolde (2013); Il Trovatore (2005); Jenufa (1995); Werther, Rigoletto (1992). SELECT CREDITS AND AWARDS: Tony Award for Best Costume Design (Thoroughly Modern Millie and Kiss Me, Kate); American Theater Hall of Fame inductee; Nice Work If You Can Get It, The Normal Heart (Broadway); Lucia di Lammermoor, Rodelinda, Iphigénie en Tauride (Metropolitan Opera)



PAUL PALAZZO, Lighting Designer (Brooklyn, NY, USA) COC CREDITS: *Die Fledermaus* (2012); *Nixon in China* (2010). RECENT: *The Abduction from the Seraglio* (Los Angeles Opera); *Nixon in China* (Houston Grand Opera); *Die Fledermaus* (English National Opera)



KATE PORTER, Stage Manager (Toronto, ON)

SELECT COC CREDITS: *Götterdämmerung*; 13 productions as Assistant Stage Manager including *Macbeth* (2005); *Norma* (2016); *Semele* (Brooklyn Academy of Music, 2015). RECENT: *Dead Man Walking*, *Rigoletto* and *Carmen* (Vancouver Opera); *Into the Woods* and *The Pirates of Penzance* (Thousand Islands Playhouse)



JAMES ROBINSON, Director (New York City, NY, USA)

COC CREDITS: Nixon in China (2011); Lucia di Lammermoor (2004); Il viaggio a Reims (2002). RECENT: The Grapes of Wrath (Opera Theatre of Saint Louis); The Abduction from the Seraglio (Houston Grand Opera/LA Opera); Champion (Washington National Opera); Vanessa (Santa Fe Opera). UPCOMING: Giulio Cesare in Egitto (Houston Grand Opera); Regina (Opera Theatre of Saint Louis). ADDITIONAL: Artistic Director, Opera Theatre of Saint Louis



AMANDA SEYMOUR, Revival Costume Designer (Costume Designer; New York City, NY) COC DEBUT. RECENT: *Giulio Cesare* (Boston Baroque Opera); *Candide* (Orlando Philharmonic); *Ariadne auf Naxos, The Barber of Seville* (Opera Theatre of Saint Louis); *Diner: the Musical* (Delaware Theatre Company); *Macbeth* (The Public Theatre's Mobile Shakespeare Unit); *Ping Pong* (The Public Theatre). ASSOCIATE CREDITS: Disney's Frozen (Broadway); *Hedwig and the Angry Inch* (first national tour); Madonna's *Rebel Heart* (world tour)



ANDREW SHORE, Dr. Dulcamara (Baritone; Oldham, England) COC DEBUT. RECENT: Dad/Café Manager/Chief of Police, *Greek* (Edinburgh Festival); Maj.-Gen. Stanley, *The Pirates of Penzance* (English National Opera [ENO]); Quince, *A Midsummer Night's Dream* (Beijing Music Festival/Aldeburgh Festival); UPCOMING: Lord Chancellor, *Iolanthe* (ENO)



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A FEEL-GOOD ELIXIR REUNITING AT THE COC FOR DONIZETTI'S MOST POPULAR COMEDY

BY KRISTIN McKINNON

Who doesn't love a good rom-com? Donizetti's The Elixir of Love is a bubbly concoction of romance, humour and beautiful bel canto. It' a timeless story that sees a kind-hearted but impoverished young man seek the powers of a "magic" potion to win the woman of his dreams. But unlike the Tristan and Isolde myth, which the opera nods to (and Richard Wagner would adapt to very different effect in his famous music drama more than 30 years later), love triumphs and the good guy wins out in the end. It serves as a perfect showcase for the three recent Ensemble Studio graduates to reunite on the Four Seasons Centre stage: tenor Andrew Haji stars as the love-struck Nemorino, alongside soprano Simone Osborne as the object of his affection, Adina, and bass-baritone Gordon Bintner, as the pompous Sergeant Belcore. We checked in with them to find out what they love most about Donizetti's popular comedy.

Whether comedy or opera seria, Donizetti's soaring bel canto music (literally translated as "beautiful singing") is always a main draw for audiences and singers alike. "The music is stunningly beautiful," says Andrew, singling out the famous "Una furtiva lagrima" aria which he sings in the second act. Both Simone and Gordon agree that their characters are served well by Donizetti's music. "(He) is a true singer's composer," says Simone. "There are so many glorious lines that all of his characters get to spin out over the course of the performance." Gordon adds that the opera "is an absolute joy to sing and Beclore's music is some of my very favourite in opera. Donizetti is a master of capturing the character of text in his musical setting. His melodies perfectly portray the spirit of each individual character and their unique tone of expression."

Andrew is also drawn to Donizetti's characterizations. "The characters are relatable and endearing," he says. "What I love most about Nemorino is his honesty, sincerity, and his determination. He is a good, kind person who will stop at nothing to win the adoration of the girl he loves. Of course, he's also very naive but his optimism and sincerity are traits we could all stand to have a bit more of." On playing Adina, Simone agrees that "the characters are completely approachable, believable, and in the case of Adina, multi-faceted. She's headstrong and feisty, bright and well-read, independent and forward thinking. She is a total feminist before her time! The role has always been on my bucket list and to debut her at the COC is a dream come true."

The familiar storyline is made all the more charming by director James Robinson's nostalgic production. Set in a quaint, unnamed rural town just before the First World War, it's reminiscent of Niagaraon-the-Lake or, to fans of Canadian literature and television, even Avonlea. Previous incarnations of the production incorporated local touches into the set and costumes, depending on the location of each performance-Napa Valley for San Francisco, a frontier feel for Colorado-and the Toronto version is no exception. "I think it's a brilliant concept," says Andrew. "I have a great appreciation for making the story of an opera more relevant to the audience. It makes the opera seem more real; more like something that might actually have happened in your own hometown." Simone agrees, adding that "we are fortunate with Elixir to not have any specific political figures or events referenced, so we are able to change the time period of the story while remaining completely true to the score. James has made the show fun and fresh for opera veterans and even more approachable for new opera-goers."

Its approachability, along with its charm and levity, mean it's no surprise that *The Elixir of Love* is one of the most-performed operas of all time. "(It's) a feel-good opera," says Gordon. "The music is joyful, beautiful, exciting, and, at times, heart-wrenching." Simone adds: "The comedic plot provides some much-needed respite from the complicated times we find ourselves living in. It's one of the few operas where nobody dies at the end, and (almost) everyone skips off the stage filled with glee!"

The on-stage reunion of Andrew, Simone and Gordon will be a real treat for audience members who have followed their burgeoning international careers from their earliest days as promising young artists in the Ensemble Studio-Simone's career has taken her from Japan to Zurich, while Andrew and Gordon arrived at Elixir rehearsals straight from the prestigious Salzburg Festival. Returning home to sing the lead roles in a COC production is something the trio looks forward to as well, especially real-life husband and wife Gordon and Simone. "It's always a complete delight to come back and perform at the COC," says Simone, "but this time it's especially wonderful as I am joining two other recent Ensemble Studio graduates whose artistry I have long-admired. I hope we'll be able to create something quite special for all of you."

Kristin McKinnon is the COC's Publicist and Publications Co-ordinator

Don't miss Gordon and Simone in their first recital together on October 19 as part of the Free Concert Series in the Richard Bradshaw Amphitheatre. Visit **coc.ca/FreeConcerts** for more details!





[1] Last spring, President's Council and Golden Circle members took to the stage to hear from tenor Charles Sy and Music Director Johannes Debus about the unique relationship between singer, conductor, and orchestra.

[2] Long-time donor and Emeritus Council Executive Committee member Cathy Fauquier celebrates another successful opera season at the Golden Circle Summer Party, generously hosted by Canadian Opera Foundation Chair Phil Deck and Kim Bozak.





[3] Adrianne Pieczonka, her wife Laura Tucker, and conductor Keri-Lynn Wilson toast the opening night of *Tosca* during a post-performance celebration in the Henry N. R. Jackman Lounge.

[4] Golden Circle members John McVicker and Bruce Thomas pose with our spirited statue of St. Michael at the COC's administrative offices during our Season Closing Party.

[5] Friend of the COC Deborah Holdsworth and President's Council member Joan Sinclair enjoy a drink in the Rotman Terrace before the *Tosca* Working Rehearsal Dinner and Opera Insider Chat.

[6] Members of our Encore Legacy program had a chance to learn more about the complex music of *Louis Riel* from interdisciplinary scholar, writer, and lecturer Stephan Bonfield, with live musical excerpts performed by Canadian soprano Simone Osborne (pictured), baritone James Westman, and pianist Stéphane Mayer.





[7] Director Peter Hinton, Alexander Neef, and Johannes Debus illuminated some of the challenges and intricacies of *Louis Riel* at a donor dinner before the show's working rehearsal performance.

[8] COC staff gathered on a sunny afternoon for an end-of-season celebration at the Joey and Toby Tanenbaum Opera Centre.

[9] A very busy season of education and outreach events for all ages wound up with our youngest patrons giving their final performances of the Scotiabank After School Opera Program, now entering its 20th season!

[10] Activity continued into the summer with summer camps for three age groups. Pictured here is the final performance by participants of the Senior Company.

[11] And suddenly it was August and we welcomed the new and returning members of the Ensemble Studio, in their first official photo shoot.

[12] On October 2, we unveiled a new recognition wall celebrating individuals and foundations whose investment in the COC's work is creating a bright future for the art form.

LIFE TRUSTEES COUNCIL WELCOMES TWO GREAT CANADIANS

BY NIKITA GOURSKI

We are delighted to announce two new appointments to the Life Trustees Council, a community of COC leaders whose efforts have been integral to the company's artistic evolution.



MICHAEL LEVINE Set and Costume Designer

Michael Levine has advanced the operatic art form in Canada and abroad with a remarkable body of work, including his designs for the COC's ambitious *Ring Cycle*. Evocative, stylish, and visually breathtaking, his work invites the audience into the emotional core of an opera, whether the setting is a plush room in a wood-paneled Victorian men's club (as in our Rigoletto, coming to the stage this winter) or the human mind itself, fraught with internal conflict and unravelling at the seams, as in the COC's Erwartung (the second half of a critically acclaimed double-bill that also features a Levine-designed Bluebeard's Castle).

A highly sought-after artist across many disciplines, Michael Levine has worked with the National Ballet of Canada, Opéra de Lyon, Opernhaus Zürich, English National Opera, and many other prestigious companies all over the world.

Left: The gentleman's club-inspired designs for the COC's Rigoletto, returning to the mainstage this winter. In the company's 2011 production, Alain Coulombe was Count Ceprano and Mireille Asselin his Countess.



Opera relies on unamplified voices and unamplified instruments. This makes the venue in which it's seen and heard critical to the total experience.

With the Four Seasons Centre for the Performing Arts, the South African-born Canadian architect Jack Diamond created a performance venue that equalled, at last, the company's artistic aspirations.

An opera house that is literally transparent to the city street, this is a building of civic pride. It is also an architectural and engineering marvel, featuring an auditorium completely insulated ("an egg in a nest") from the surrounding noisescape, with nearperfect acoustical conditions and sightlines. It has been rightly hailed as one of the finest opera houses in the world, and its transformative effect on what the COC has accomplished—and still aspires to achieve continues to resonate in every note.

As leading practitioners in their respective fields—and creative partners to the COC in accomplishments of truly generational impact—Michael Levine and Jack Diamond exemplify the values of excellence and innovation that have made this company an internationally celebrated opera producer. We honour their contributions to our history and look forward to championing the possibilities of opera through the Life Trustees Council.

Nikita Gourski is the COC's Strategic Advisor and Artistic Associate

CENTRE STAGE: TRUE NORTH

BY JENNIFER PUGSLEY AND NIKITA GOURSKI

Centre Stage, the Canadian Opera Company's glittering black-tie gala, returns to the Four Seasons Centre for the Performing Arts on November 1, 2017.

Taking its cue from Canada 150—a coastto-coast moment of national celebration— Centre Stage offers a timely reminder that opera is a field where Canadians are excelling like never before. While the Great White North has been producing toptier singers, directors, and conductors for generations, the sheer volume and wealth of talent coming out of Canada these days is generating a global tipping point, with sources like *The New York Times* recognizing opera as "an increasingly important Canadian export."

For Centre Stage co-chairs Julie Lassonde and Michael Gibbens, it's obvious that the COC has been vital to building and sustaining that artistic ecosystem. In fact, the couple met at a COC performance of *Tristan und Isolde*, starring the legendary Canadian tenor—not to mention Ensemble Studio graduate and Centre Stage master of ceremonies—Ben Heppner. "We both feel strongly that the passion, the drama, and the voices that are brought to the stage in this art form compare to no other," says Julie, regarding her and Michael's decision to become philanthropically involved with the company and take on the leadership of co-chairing Centre Stage.

At the heart of the event is the Ensemble Studio Competition, a vocal showcase of the best up-and-coming singers from across the country. Finalists perform accompanied by the full force of the COC Orchestra under Maestro Johannes Debus. On the line are cash prizes, including the Audience Choice Award—a reliable bellwether of further accolades—and larger hopes of reaching the COC's Ensemble Studio program, Canada's premier training ground for young opera professionals. The evening packs an extraordinary atmosphere of high stakes and exhilarating artistry. And after the winners are announced, the gala portion of the evening unfolds with an exclusive dinner by Executive Chef David Lee of Nota Bene on the mainstage of the Four Seasons Centre.

"I love that moment when I realize I am standing where the performers normally stand and I look out into the auditorium where there would be 2,000 audience members," shares Lassonde. "It always gives me a *frisson*."

"Our fervent hope is that a patron at Centre Stage walks away knowing that the COC is an outstanding Canadian institution that produces world-class opera right here at home," says Michael Gibbens. "And if Centre Stage is someone's first touch of opera, we hope that the small taste they get of the power and the drama of these incredibly trained voices leaves them in awe, and a desire to see what happens when those qualities come together in a full-length opera."

Jennifer Pugsley is the COC's Senior Development Officer, Partnerships. Nikita Gourski is the COC's Strategic Advisor and Artistic Associate.

Tickets to Centre Stage are \$100 for the cocktail reception and competition, and \$1,500 for the gala dinner.

Visit COCCentreStage.ca for details.



Above: the stage is set for the 2016 gala dinner with an unforgettable view into R. Fraser Elliott Hall. Left: 2016 Ensemble Studio Competition First Prize winner mezzo-soprano Simone McIntosh.

FIFTY YEARS YOUNG! THE CANADIAN CHILDREN'S OPERA COMPANY

In 1968, a small group of Torontonians led by the legendary Ruby Mercer and Lloyd Bradshaw (the COC's first permanent chorus master) created the Canadian Children's Opera Chorus (Chorus was replaced by Company in 2008). They were ready in time to take part in the Canadian Opera Company's season opening production of *La Bohème* that September.

In the crowd of children swarming around Parpignol in Act II was a very young David Fallis, who would later found the Toronto Consort and become a widely respected conductor. A few years later, a young Karina Gauvin found her CCOC experience beneficial on so many levels, from greatly improved school grades, to finding her way in life to become one of Canada's great singers. In a limited edition anniversary book (available later this year), author John Terauds states:

"This is a story that tells us, over and over again, of how children can blossom and grow as individuals as well as collaborators when exposed to music, singing, acting, and the opportunity to work with creative mentors. There are now several generations of CCOC alumni, many of whom have gone on to professional careers in music and the other arts. Each young participant had their horizons broadened, their circle of friendships widened, and their lives enriched."

A high standard was always paramount for the chorus. The original music director Lloyd Bradshaw was succeeded by a succession of greatly experienced musicians including Donald Kendrick, Derek Holman, John Tuttle, Ann Cooper Gay and more recently conductor Teri Dunn and composer Dean Burry.

Along with their own staged productions (including 14 commissions), the CCOC has performed hundreds of concerts on their own and with organizations such as the Toronto Symphony Orchestra and the National Ballet of Canada, appeared in televised productions and made many recordings. The chorus has also expanded from its original 32 into over 150 children, divided by age, ability and experience. And of course, the company has provided young singers for numerous COC productions. They have also had their offices in the COC's administrative building on Front Street East since 1993.

COC General Director Alexander Neef says "Getting good children for operatic work is a challenge anywhere in the world. Here, we have someone who can train them and have them ready for the stage. These are little things that turn you from a good company into a great company, and the CCOC does this in an exceptional way."





This year the CCOC celebrates this milestone anniversary with a special concert named in honour of its founding wonder woman, Ruby Mercer. *Ruby's Gold: CCOC's 50th Anniversary Celebration* takes place on October 26, 2017 and features opera stars, including some CCOC alumni! For tickets, see below.

To learn more about everything the CCOC is up to during their exciting anniversary season, visit their website at canadianchildrensopera.com.



The CCOC has appeared in many COC productions over the decades. Just four of them are: (opposite page) Carmen (2016); (this page, clockwise from top left): The Magic Flute (2017, with tenor Andrew Haji), La Bohème, (2009) and A Midsummer Night's Dream (2009, with soprano Laura Claycomb)

Tickets to *Ruby's Gold: CCOC's 50th Anniversary Celebration* start at \$30 and can be purchased through the COC at **416-363-8231** or **coc.ca/Tickets**

LIFTING UP VOICES TIM AND FRANCES PRICE MAKE HISTORIC INVESTMENT IN COC CHORUS MASTER BY NIKITA GOURSKI

The high school Frances Price attended in Surrey, England, just south of London, was known for its stringent academics. "They really weren't terribly interested in you unless you were going to Oxford or Cambridge."

The school also provided a rich musical education to lasting effect: "We had an extraordinarily strict music teacher," Frances recalls, "who also engendered a love of singing. I particularly remember the year when we did [Schubert's] 'Der Erlkönig.' We used to belt that out, we thought it was marvellous."

That passionate engagement with the human voice has been a mainstay of Frances' life and now finds a satisfying symmetry as she and her husband Tim make a major investment in the COC Chorus Master position, endowing the work of this critical artistic post.

The groundwork for all this was put in place by Frances' mother, a musically inclined teacher and homemaker who would sing in the house; gather her family at an upright; and bring her children to professional performances of fare like Gilbert and Sullivan in London. "Can't bear it now," Frances says of the operettas, "but I liked them then."

Later on, living in the capital and studying physiotherapy, Frances frequently attended Sadler's Wells Theatre and the Royal Opera House at Covent Garden, without necessarily thinking of herself as an opera aficionado— "it was just something that one did."

Equally part of the cultural milieu in '60s London was a keen desire to travel and see





Tim and Frances Price with Sandra Horst (centre)

the world. "In those days, we were ready to go. The idea of hanging around home was unappealing." So when Frances completed her qualifications as a physiotherapist, the question wasn't so much whether to leave England as where to go first. Around the same time, a friend had returned from a visit to Montreal and had no shortage of praise for the city and its Expo 67 celebrations.

"I thought, 'I'll start there,"' Frances recalls. "And that's where I met my husband." Frances and Tim spent a few years in Montreal before moving to Antigua for his business. They eventually came back from the Caribbean and settled in Toronto, where they've lived since, raising four children and supporting a variety of local organizations, including the COC.

"I spent many happy years singing in a choir and that seems like a very good fit," Frances says of their most recent gift. In the past they have provided significant support to the Capital Campaign; underwritten individual opera productions; and, in fact, already lent multi-year support to Sandra Horst and the COC Chorus.

But this gift represents a completely new magnitude of generosity—matching, in a way, the indelible power of music to transform lives permanently.

"Opera is extremely hard work," says Chorus Master Sandra Horst. "I am grateful to Frances and Tim for their generous support of the superb COC Chorus; I know our work will continue to make them proud."

Nikita Gourski is the COC's Strategic Advisor and Artistic Associate





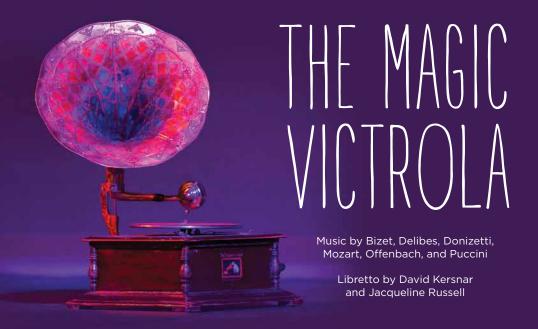
Reaching their Someday is music to everyone's ears.

The hard work, perseverance and vision of emerging artists demonstrate the power of having – and the joy of realizing – a Someday[™]. Together with programs like Ensemble Studio at the Canadian Opera Company, we support a diverse range of Canadian talent in communities across the country through the RBC Emerging Artists Project.

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AN OPERA FOR YOUNG AUDIENCES



Gracie and Sam discover a mysterious trunk in their grandfather's attic, full of costumes, opera recordings, and an old-fashioned record player... a Victrola. As they begin to play it, scenes from great operas magically come to life before them!

Duration is one hour. Suitable for ages five and up.

Saturday, Dec. 2

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coc.ca/OYA or 416-363-8231

School performances take place on Nov. 29 and Dec. 1. For more information, contact Madelyn Wilkinson at madelynw@coc.ca.



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Explore the operas of the COC's 2017/2018 season by participating in big conversations and interactive events offered for **FREE**!

FALL 2017

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Thursday, Oct. 12, 2017 – 7 to 8:30 p.m. Join COC Ensemble coaches **Liz Upchurch**, **Jennifer Swan** and **Wendy Nielsen** for a live version of their popular 2016 TEDx Talk.

THE TWO PERSONALITIES OF RICHARD STRAUSS

Thursday, Oct. 19, 2017 – 7 to 8:30 p.m. Explore Strauss' lushly-scored, late Romantic love story with musicologist **Stephan Bonfield** and COC Orchestra Associate Concertmaster **Aaron Schwebel**.

ELIXIR OF LOVE BOOTCAMP!

Thursday, Oct. 26, 2017 – 7 to 8:30 p.m. Join Conductor **Yves Abel** as he prepares members of the COC Ensemble Studio for their understudy roles in Donizetti's *The Elixir* of Love.

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50 CANADIAN OPERA COMPANY 2017/2018



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PATRON INFORMATION AND POLICIES

GO SCENT FREE

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

COAT AND PARCEL CHECK

To uphold the safety of the building, oversized bags and parcels may be prohibited from entering R. Fraser Elliott Hall. Patrons attending COC performances may be offered complimentary parcel check. Coat check is located in the Lower Lobby, where the following services are also available: booster seats, back supports, infrared hearing-assistive devices and rental of binoculars, on a first-come, first-served basis.

NOISE ETIQUETTE

Patrons are reminded that R. Fraser Elliott Hall is an extremely lively auditorium and that all audience noise will be accentuated and audible to other patrons. Turn off all electronic devices, avoid talking, coughing, humming, moving loose seats, kicking the backs of seats, rustling programs, and unwrapping candies or cough drops. Please remain in your seat until the performance has completely ended and the house lights have been turned on.

ELECTRONIC DEVICES

The use of mobile and smartphones and all other electronic devices is extremely disruptive and is strictly prohibited during performances. If a patron has an emergency and needs to be contacted during a performance, he or she should contact Patron Services for assistance before the performance.

CAMERAS/RECORDING DEVICES

The use of cameras, video cameras or soundrecording devices of any kind is prohibited in R. Fraser Elliott Hall during performances. If you'd like to get a picture inside the auditorium, do so before the performance begins. However, the design and direction of the production is restricted under intellectual property law, so patrons must have the permission of the COC to take pictures of the production's set or the stage before or during performances. Any person using an unauthorized recording device will be required to surrender or erase any recordings, photographic or digital images and may be asked to leave. No refunds will be issued. Be sure to take a look at our Facebook page for official photos of our productions!

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 or may be accommodated in an alternate viewing location.

FOOD AND BEVERAGE

Outside food and beverages are prohibited from entering the venue.

RECORDINGS

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

OBJECTIONABLE BEHAVIOUR

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

CHILDREN AND BABES-IN-ARMS

All patrons, including children, must have a ticket for the performance. All children must be seated next to an accompanying adult. Young children should be able to sit quietly throughout the performance. If unable to do so, children and their accompanying adult will be asked to leave the auditorium. Babes-in-arms will not be admitted.

MEDICAL EMERGENCIES AND FIRST AID

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

LOST AND FOUND

During performances please speak with an usher or visit Patron Services at the Coat Check

in the Lower Lobby. Following performances, please e-mail **lostandfound@coc.ca** or call **416-342-5200** for information.

PARKING

There is parking on a first-come, first-served basis for about 200 vehicles underneath the Four Seasons Centre. The entrance is located on the west side of York Street, south of Queen Street. Additional parking is conveniently located just steps away in the Green P lot underneath Nathan Phillips Square. For directions visit **greenp.com**.

FOUR SEASONS CENTRE FACILITY TOURS

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

PRE-PERFORMANCE OPERA CHATS

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

SPECIAL EVENTS AND CATERING

The Four Seasons Centre is available for rental for all of your presentation, meeting or special events needs, with spaces accommodating from 20 to 2,000 people and full catering services. For further details visit **fourseasonscentre.ca** or call **416-342-5233**.

TICKET SERVICES

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

ONLINE: coc.ca

BY PHONE: **416-363-8231** or long distance **1-800-250-4653** Monday to Friday – 10 a.m. to 6 p.m. Saturday – 10 a.m. to 4 p.m.

IN PERSON: Four Seasons Centre Box Office 145 Queen St. W. Monday to Saturday: 11 a.m. to 6 p.m. or through first intermission Sunday (performance days only): 11 a.m. to 3 p.m. or through first intermission

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 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. Our pre-order system is designed to decrease your wait time at the bar during intermission and we invite you to make use of it at every COC performance. Bars are located throughout the Isadore and Rosalie Sharp City Room's many levels. Food and beverages are not permitted in R. Fraser Elliott Hall.

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