

# LOUIS RIEL TOSCA

PROGRAM SPRING 2017





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*Front Cover and left: A wall detail from the COC's busy Scene Shop, located in Toronto, where sets are built for our productions and co-producers all around the world.*

## A MESSAGE FROM GENERAL DIRECTOR ALEXANDER NEEF

### NEW EXPERIENCES, NEW INITIATIVES

This spring we celebrate the return of an iconic Canadian opera, Harry Somers' *Louis Riel*.

The fact that 50 years ago Somers and Moore made the bold decision to focus their work on the struggles of Riel and the Métis Nation against Canada's colonial government serves as a challenge for present and future understandings of our country. In Canada's sesquicentennial year, these challenges remain at the forefront of our country's conversations, particularly as part of the ongoing Truth and Reconciliation process.

With this new production of *Louis Riel*, we have taken the opportunity to expand our base of creative knowledge and perspectives to include musical and performance practices that wouldn't have been a part of the artistic conversation in 1967.

Building broader awareness of the art form and creating a welcoming atmosphere for all Canadians is critical to encouraging more diverse voices, experiences, and backgrounds to participate in opera.

We have been exploring a variety of grassroots initiatives that are creating new points of access to the art form and enabling those without the financial means to attend opera regularly. This season alone the COC teamed up



with not-for-profit arts groups, community partners, and social service organizations in Ontario to offer more than 1,000 people the opportunity to experience our mainstage programming free of charge.

Initiatives like these, and the transformative effect that *Louis Riel* is having on our company, are only part of a larger commitment to opening up the art form in order to ensure that we are producing opera not as an unchangeable artifact, but from a dynamic perspective that is in conversation with 21st-century Canada.



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

Program edited by Claudine Domingue, Director of Public Relations; Kristin McKinnon, Publicist and Publications Co-ordinator; and, Gianna Wichelow, Senior Manager, Creative and Publications. Layout by Gianna Wichelow. All information is correct at time of printing. Photo credits are on page 61.

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# LOUIS RIEL

NEW COC CO-PRODUCTION WITH



NATIONAL ARTS CENTRE  
CENTRE NATIONAL DES ARTS  
Canada is our stage. Le Canada en scène.

## BY HARRY SOMERS

Opera in three acts ♦ Libretto by Mavor Moore with the collaboration of Jacques Languirand  
*Louis Riel* was commissioned by the Floyd S. Chalmers Foundation and first produced by the Canadian Opera Company in 1967.  
*Louis Riel* is produced by arrangement with The Talent House, 204A St. George Street, Toronto, ON, M5R 2N5, info@talenthouse.ca.

First performance: O’Keefe Centre, Toronto, October 23, 1967  
Last performed by the COC in 1975 ♦ April 20, 23, 26, 29, May 2, 5, 13, 2017  
Sung in English, French, Michif and Cree with English, French, Michif and Cree SURTITLES™

## THE CAST AND CREATIVE TEAM

The Activist <b>Cole Alvis</b> <sup>º</sup>	Louis Riel <b>Russell Braun</b>	Colonel Garnet Wolseley <b>Peter Barrett</b> <sup>^</sup>	Director <b>Peter Hinton</b> <sup>º</sup>
Folksinger/Elzéar Lagimodière/Clerk of the Court/Prison guard <b>Jani Lauzon</b> <sup>º</sup>	Dr. Schultz <b>Andrew Love</b> <sup>º</sup>	Marguerite Riel, <i>Louis Riel’s wife</i> <b>Simone Osborne</b> <sup>^</sup>	Assistant Director <b>Estelle Shook</b> <sup>º</sup>
William McDougall/Judge <b>Doug MacNaughton</b> <sup>^</sup>	Charles Mair <b>Thomas Glenn</b> <sup>º</sup>	Gabriel Dumont <b>Andrew Haji</b> <sup>^</sup>	Set Designer <b>Michael Gianfrancesco</b>
British soldier/ Hudson’s Bay scout/ Father Moulin <b>Keith Klassen</b> <sup>º</sup>	O’Donaghue, <i>a Fenian</i> / B.B. Osler, <i>a prosecutor</i> <b>Neil Craighead</b> <sup>^</sup>	James Isbister <b>Clarence Frazer</b> <sup>^</sup>	Costume Designer <b>Gillian Gallow</b> <sup>º</sup>
Ambroise Lépine <b>Charles Sy</b> <sup>†</sup>	Bishop Taché <b>Alain Coulombe</b> <sup>^</sup>	Poundmaker <b>Billy Merasty</b> <sup>º</sup>	Lighting Designer <b>Bonnie Beecher</b>
Thomas Scott <b>Michael Colvin</b> <sup>^</sup>	Sir John A. Macdonald <b>James Westman</b> <sup>^</sup>	Louis Schmidt/ Dr. François Roy <b>Bruno Roy</b> <sup>†</sup>	Choreographer <b>Santee Smith</b> <sup>º</sup>
Joseph Delorme <b>Bruno Cormier</b>	Donald Smith/Gen. Sir Frederick Middleton <b>Aaron Sheppard</b> <sup>†</sup>	Wandering Spirit, <i>War Chief of the Crees</i> <b>Everett Morrison</b> <sup>º</sup>	Chorus Master <b>Sandra Horst</b> <sup>^</sup>
Janvier Ritchot <b>Jan Vaculik</b>	Sir George-Étienne Cartier/Father André <b>Jean-Philippe Fortier-Lazure</b> <sup>^</sup>	F.X. Lemieux, <i>Riel’s lawyer</i> <b>Dion Mazerolle</b> <sup>º</sup>	Stage Manager <b>Stephanie Marrs</b>
Elzéar Goulet <b>Michael Downie</b>	Julie Riel, <i>Louis Riel’s mother</i> <b>Allyson McHardy</b> <sup>^</sup>	Buffalo Dancer <b>Justin Many Fingers</b> <sup>º</sup> <b>(Mii-sum-ma-nis-kim)</b>	Michif Translator & Language Coach <b>Norman Fleury</b> <sup>º</sup>
André Nault <b>Vanya Abrahams</b>	Sara Riel, <i>Louis Riel’s sister</i> <b>Joanna Burt</b> <sup>º</sup>	Conductor <b>Johannes Debus</b>	Cree Translator & Language Coach <b>Billy Merasty</b> <sup>º</sup>
Baptiste Lépine <b>Taras Chmil</b>			SURTITLES™ Producer <b>Gunta Dreifelds</b>
			Original sound tapes remastered by <b>Charles Gray</b>

Johannes Debus is generously underwritten by George & Kathy Dembroski  
Peter Hinton is generously sponsored by the Howard & Sarah D. Solomon Foundation in honour of Gerard Mortier  
Russell Braun’s performance is generously sponsored by Earlane Collins  
Allyson McHardy’s performance is generously sponsored by J. Hans Kluge  
Andrew Haji’s performance is generously sponsored by Marjorie and Roy Linden  
Charles Sy’s performance is generously sponsored by Peter and Hélène Hunt  
Aaron Sheppard’s performance is generously sponsored by Margaret Harriett Cameron and the late Gary Smith  
Bruno Roy’s performance is generously sponsored by Catherine Fauquier  
Sandra Horst and the COC Chorus are generously underwritten by Tim and Frances Price

<sup>º</sup> COC Debut    <sup>†</sup> Current member of the COC Ensemble Studio    <sup>^</sup> Graduate of COC Ensemble Studio  
Program information is correct at time of printing. All casting is subject to change.

**ACT I: 45 minutes** **INTERMISSION** 25 minutes **ACT II: 40 minutes** **INTERMISSION** 25 minutes **ACT III: 45 minutes**

Performance time is approximately three hours, including two intermissions.

CANADIAN OPERA COMPANY 2016/2017 **5**



# The COC has joined with Canada’s National Arts Centre to proudly present this new 50th-anniversary production of *Louis Riel*.

## THE CANADIAN OPERA COMPANY GRATEFULLY ACKNOWLEDGES ITS UNDERWRITERS:

The Catherine and Maxwell Meighen Foundation  
Philip Deck & Kimberley Bozak  
Asper Foundation  
The Max Clarkson Family Foundation

## WITH ADDITIONAL SUPPORT FROM

Mark & Gail Appel  
Margaret Harriett Cameron  
Catherine Fauquier  
Sally Holton  
Michiel Horn & Cornelia Schuh  
Michael & Linda Hutcheon  
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Philip Somerville  
Dr. John Stanley &  
Dr. Helmut Reichenbacher  
The Stratton Trust  
Françoise Sutton  
John Wright & Chung-Wai Chow  
Joyce Young

*LOUIS RIEL* HAS BEEN MADE POSSIBLE BY GENEROUS DONORS TO THE NATIONAL ARTS CENTRE FOUNDATION WHO BELIEVE IN INVESTING IN CANADIAN CREATORS, INCLUDING:

Kimberley Bozak & Philip Deck  
Earlaine Collins  
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## THE BACKGROUND

In 1867 Canada was born from a union of Ontario and Quebec with the maritime provinces of Nova Scotia and New Brunswick. In the same year, the Hudson’s Bay Company, holding administrative power in the mid-west under British charter, changed hands—and the new owners proved as anxious to sell the territory to Canada as Canada was to acquire it. Consequently, in 1869 the new Canadian parliament passed legislation for the future government of Rupert’s Land and the North-West Territory, to take effect when ratified by Britain.

In this transaction, the settlers already in the area—British, French, Irish, Métis, and others—were not consulted, and were to receive no recompense for their land. The proposed legislation set up a Crown Colony in which settlers would have no rights of citizenship—a prospect

which deeply concerned those of French origin. When the Canadian government sent out surveyors to mark off the land, even before the transfer of authority, and the Hudson’s Bay Company administration faltered, the alarmed Red River settlers set up their own provisional government, owning allegiance to the Queen alone, in hopes of negotiating better terms before joining Canada.

While recognizing this step as legal under the Law of Nations, the Canadian government in Ottawa proceeded to appoint a governor, William McDougall, and dispatched him via Minnesota to await, just south of the border, the expected proclamation from the Queen. The anti-French, anti-Catholic McDougall grew impatient; and, in November 1869, he tried to enter the territory with a forged proclamation.

It is at this point that the action of the opera begins, and history becomes subject to dramatic license.

## SYNOPSIS

### ACT I

*Scene i: At the U.S.-Canadian border, south of Fort Garry (now Winnipeg), 1869*  
McDougall and his retinue are stopped by a band of Métis. Thomas Scott, a violently fanatic Orangeman scout, attacks the Métis and is arrested.

*Scene ii: Fort Garry, Red River Headquarters of the Hudson’s Bay Company*  
The Fort has been taken over by Riel’s provisional government. Riel prays for divine guidance and frees Scott, against the advice of Lépine and the other Métis.

*Scene iii: The Prime Minister’s Office, Ottawa*  
Macdonald, Cartier and Donald Smith receive Bishop Taché. Macdonald assures Taché of an amnesty for his people but also sends Smith west with promises to the Métis.

*Scene iv: The House of Julie Riel*  
Riel is completing the Manitoba constitution for Taché to take back to Ottawa. Later, alone, Riel recalls the psalm of David and envisions himself as David’s reincarnation, called by God to lead his people.

### INTERMISSION

### ACT II

*Scene i: The Prime Minister’s Office, Ottawa*  
Taché bargains with Macdonald and Cartier. They agree on terms for Manitoba entering Confederation. Macdonald assures Taché the delayed amnesty will come, but later tells Cartier it is “a hot potato we must toss to Britain—there’s an election coming up!”

*Scene ii: Fort Garry*  
Scott is tried for treason and condemned to death. Riel says, “I cannot let one foolish man stand in the way of a whole nation.”

*Scene iii: Fort Garry, the day of Scott’s execution*  
As Riel tells his mother and sister, “It is God himself who guides my hand,” the Métis shoot Scott outside in the courtyard.

*Scene iv: A railway depot in Toronto*  
Schultz and Mair arouse a crowd by producing the rope with which Scott was supposed to have been bound.

*Scene v: The Prime Minister’s Office, Ottawa*  
Macdonald’s cabinet is split: was Scott’s execution a legal act or murder? Colonel Wolseley advises marching on Fort Garry. Cartier warns that Quebec will rise if they do. Macdonald suggests that the army go to keep the peace until the new Governor Archibald arrives with the amnesty,

and Riel resigns as promised. Taché goes to assure Riel all is well.

*Scene vi: The courtyard, Fort Garry*  
Riel’s followers are mollified by the promised amnesty. Smith reads a proclamation from Wolseley stating his mission is peaceful, but scouts report he plans to arrest and hang Riel. Riel accuses Taché of betraying him to Ottawa, then, on Smith’s advice, decides to flee. Wolseley takes over the town.

### INTERMISSION

### ACT III

*Scene i: Riel’s house in Sun River, Montana, 1880*  
Riel, in exile, is a schoolteacher with a Métis wife and infant son. When a deputation arrives from Saskatchewan, Riel agrees to return to Canada, an avowed revolutionist.

*Scene ii: The Prime Minister’s Office, Ottawa*  
The aging Macdonald again calls up Taché who agrees to instruct his French Catholics in the west that “whoever takes up arms will be refused the sacrament.” Macdonald assures Taché the police will be restricted to peacekeeping action. But he instructs General Middleton to mobilize the army to march on 24 hours’ notice.

*Scene iii: Church in Frog Lake, Saskatchewan, 1885*  
Father André’s mass is interrupted by Wandering Spirit who says his people are on the warpath. Riel arrives, accuses the priest of selling out to the enemies and commandeers the church. He arrests André, says he will administer the sacraments himself, and tells of a mystical dream. The people believe him to be a prophet.

*Scene iv: The courtroom in Regina*  
The Métis have been defeated by Middleton at Batoche and Riel is on trial for high treason. Friends in Quebec have sent lawyers to prove him insane. The Crown aims to prove him sane and guilty.

*Scene v: Riel’s cell*  
Riel thinks even God has forsaken him but a visit from his mother renews his courage.

*Scene vi: The Courtroom, Regina*  
Riel eloquently pleads that he should be acquitted if insane. If sane, he says, “Acquit me all the same. I acted... against a government gone mad.” The Crown lawyer Osler declines to address the jury on the grounds that Riel is sane and has made his case for him.

*Scene vii: A street in Ottawa and a square in Regina*  
Taché and Lemieux plead with Macdonald for a reprieve for Riel, while in Regina Riel is calm in the face of death. Macdonald’s reply echoes the words of Riel after Scott’s trial: “I cannot let one foolish man stand in the way of a whole nation.”



NOTES

“My people will sleep for 100 years and when they wake, it will be the artists who give them back their souls.”

Louis Riel, 1885

*Louis Riel* was the first opera written by a Canadian to be presented by the Canadian Opera Company. Commissioned by the Chalmers Foundation in 1966, the piece was devised to commemorate the Centennial of Canada in 1967, and composer Harry Somers and librettist Mavor Moore chose the subject of Louis Riel. It was a contentious and provocative “celebratory” work. It is an artifact of its time, and demands significant context in a contemporary revival.

In the last 50 years, although the opera has held a central place in the Canadian operatic canon, it has not been professionally revived since 1975. For Somers and Moore, defining history of struggle and representation in Canada’s west against colonialist and centralist objectives is not only a metaphor for the conflicts which forged the idea of confederation, but also serves as a cautionary reminder

for present and future understandings of our country. 2017 marks the sesquicentennial of the Confederation of Canada, and the demands of Riel’s history remain ever more important as we reckon with current injustices and the necessary process of “Truth and Reconciliation.”

The challenges are many—and well worth the undertaking. Perhaps the most considerable challenge is the Eurocentric tradition of opera as a form and its collision with the voice, culture and representation of indigeneity in this history. Rather than avoid this tension, or suppose the score and libretto can authenticate a reality, the production uses the tensions of “good intention,” historical research and multiple community perspectives to expose the lines between truth and mythology, and co-existing perspectives of settler and Indigenous stances as Riel’s story is debated and re-told.

Only recently (March 1, 2016) was Riel’s portrait given prominence and due place alongside those of Manitoba’s premiers in the halls of the province’s legislative buildings. Dwight MacAulay, chief of protocol for the province said, “Riel is recognized by virtually everyone as the founding father of the province of Manitoba.” However, it has taken 130 years to acknowledge this in the Legislative Building. While never Premier, Riel was President of the Legislative Assembly of Assiniboia, and he laid the groundwork for

Manitoba to enter Confederation. A small gesture, with enormous impact—long overdue and of our time. This realignment of our history is what our production of *Louis Riel* hopes to address.

*Louis Riel* is sung in English, French, Michif and Cree. If it were written today, certainly there would be more Indigenous participation and involvement in its creation and its expression. It is noteworthy that in 1967 the opera was seen by many as an allegory for Canada’s two solitudes (French and English) and Riel’s representation to Métis and First Nations was ancillary to this. It is our intention that a more inclusive and expansive history shall be restored and amended for our 2017 production. It is a delicate balance of renewing the original spirit of the opera, with contemporary perspectives in order to expose the opera’s colonial biases and bring forward its inherent strengths and power.

Key to the success and meaning of this revival of *Louis Riel* is not only in the work and ideas that we express and sing, but also the counsel of those who have reminded us to listen. Throughout the conceptualization of this production, and through the rehearsal process, we have reached out and been in contact with members of the Indigenous community and followed their guidance and wisdom.

The notion of history is not linear but a circle; a circle which is inclusive and expanding. These are the teachings of Indigenous communities that inform our interpretation of *Louis Riel*.

The expanding and inclusive circle of Indigenous teachings always runs the risk of appropriation and self-interest—especially in our current climate of shifting power and continued colonization. This production of *Louis Riel* may play a small part in this, but a vital one. While by no means is this a definitive production—it is a thoughtful one, and it is in its collisions of cultures and understanding, its determination to restore the truth of Louis Riel and dispel the lies about him, it is my hope that we encounter him again with all his difficulty as a true provocateur for the Land, the People and Justice.

**Peter Hinton**  
**Director**

*The first day of rehearsals: Far left to right: Peter Hinton (director), Russell Braun (Riel), Estelle Shook (assistant director), Allyson McHardy (Julie Riel), Joanna Burt (Sara Riel), and Simone Osborne (Marguerite Riel).*





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 (leave of absence)  
Bethany Bergman  
Terri Croft\*  
Hiroko Kagawa\*  
Nancy Kershaw  
Dominique Laplante  
Yakov Lerner (leave of absence)  
Jayne Maddison  
Neria Mayer  
Joanna Zabrowarna

VIOLIN II

Paul Zevenhuizen, *Principal*  
Csaba Koczó, *Assistant Principal*  
Laura D’Angelo\*  
James Aylesworth  
Jennie Baccante\*  
Elizabeth Johnston  
Clara Lee\*  
Renée London\*  
Aya Miyagawa  
Alexei Pankratov\*  
Louise Tardif (leave of absence)  
Marianne Urke (leave of absence)

VIOLA

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

CELLO

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

BASS

Alan Molitz, *Principal* (leave of absence)  
Tony Flynt, *Acting Principal\**  
Robert Speer, *Assistant Principal*  
Tom Hazlitt  
Paul Langley  
Robert Wolanski\*

FLUTE

Douglas Stewart, *Principal*

PICCOLO

Shelley Brown

OBOE

Mark Rogers, *Principal*

CLARINET

James T. Shields, *Principal* (leave of absence)  
Micah Heilbrunn, *Acting Principal\**  
Colleen Cook

BASS CLARINET

Colleen Cook

BASSOON

Eric Hall, *Principal*

HORN

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

TRUMPET

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

TROMBONE

Charles Benaroya, *Principal*  
Ian Cowie

BASS TROMBONE

Herbert Poole

TUBA

Scott Irvine, *Principal*

TIMPANI

Michael Perry, *Principal*

PERCUSSION

Trevor Tureski, *Principal*  
Michelle Colton\*  
Chung Ling Lo\*  
Blair McKay\*  
Daniel Morphy\*  
Ryan Scott\*

HARP

Sarah Davidson, *Principal*

PIANO AND CELESTE

Stephen B. Hargreaves  
.....

MUSIC LIBRARIAN

Wayne Vogan

ASSISTANT MUSIC LIBRARIAN

Ondrej Golias

STAGE LIBRARIAN

Paul Langley

PERSONNEL MANAGER

Ian Cowie

\*extra musician



Louis Riel in rehearsal: Above left, Russell Braun (Riel) and Dion Mazerolle (F.X. Lemieux, Riel’s lawyer). Above right: COC Music Director Johannes Debus (conductor).

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Lindsay Barrett  
Christina Bell  
Margaret Evans  
Laura Klassen  
Alexandra Lennox-Pomeroy  
Ingrid Martin  
Eve Rachel McLeod  
Samantha Pickett  
Jennifer Robinson  
Teresa van der Hoeven

MEZZO-SOPRANOS

Susan Black  
Sandra Boyes  
Wendy Hatala Foley  
Erica Iris Huang  
Lilian Kilianski  
Laura McAlpine  
Anne McWatt  
Karen Olinyk  
Lisa Spain  
Vilma Indra Vitols

TENORS

Vanya Abrahams  
Stephen Bell  
Taras Chmil  
Sam Chung  
Stephen Erickson  
William Ford  
John Krieter  
James Leatch  
Stephen McClare  
Eric Olsen

BARITONES/BASSES

Kenneth Baker  
Peter Barnes  
Sung Chung  
Bruno Cormier  
Michael Downie  
Jason Nedecky  
Jan Vaculik  
Peter Wiens  
Gene Wu  
Michael York

MUSIC STAFF

Stephen B. Hargreaves (*Head Coach*)  
Andrea Grant  
Stéphane Mayer (*Ensemble Studio Coach*)

FRENCH DICTION COACH

Rosemarie Landry

ASSISTANT CONDUCTOR

Derek Bate

ASSISTANT STAGE MANAGERS

Tiffany Fraser  
Chris Porter

ASSISTANT LIGHTING DESIGNER

Davida Tkach  
Jennifer Lennon

UNDERSTUDIES

*Louis Riel* .....Peter Barrett  
*Sir John A. Macdonald* .....Doug MacNaughton  
*Bishop Taché* .....Dion Mazerolle  
*Julie Riel* .....Lauren Eberwein  
*Sara Riel* .....Danika Lorén  
*Marguerite Riel* .....Lindsay Barrett  
*William McDougall* .....Clarence Frazer  
*Baptiste Lépine* .....Stephen Bell  
*Thomas Scott* .....John Krieter  
*British Soldier* .....Geoffrey Sirett  
*Ambroise Lépine* .....Andrew Haji  
*Joseph Delorme* .....Jason Nedecky  
*Janvier Ritchot* .....Gene Wu  
*Elzéar Goulet* .....Michael York  
*André Nault* .....Sam Chung  
*Dr. Schultz* .....Giles Tomkins  
*Charles Mair* .....William Ford

*O’Donaghue* .....Giles Tomkins  
*Sir George-Étienne Cartier* .....Eric Olsen  
*Donald Smith* .....Thomas Glenn  
*Colonel Garnet Wolseley* .....Bruno Roy  
*Hudson’s Bay Scout* .....Geoffrey Sirett  
*Gabriel Dumont* .....Charles Sy  
*James Isbister* .....Geoffrey Sirett  
*Poundmaker* .....Jason Nedecky  
*Gen. Sir Frederick Middleton* .... Thomas Glenn  
*Father André* .....Eric Olsen  
*Father Moulin* .....Geoffrey Sirett  
*Wandering Spirit* .....Andrew Love  
*Judge* .....Clarence Frazer  
*F. X. Lemieux* .....Stephen McClare  
*B. B. Osler* .....Giles Tomkins

See page 50 for the names of the supernumeraries and members of the Land Assembly.

BERNARD TURGEON:  
*Being Louis Riel*

Renowned Canadian baritone, Bernard Turgeon, passed away only seven months before the COC’s historic revival of *Louis Riel*. A successful baritone before creating the title role in 1967, Turgeon was, for the remainder of his long career, forever associated with the role. He himself called it, “the greatest, most difficult experience of my life.”

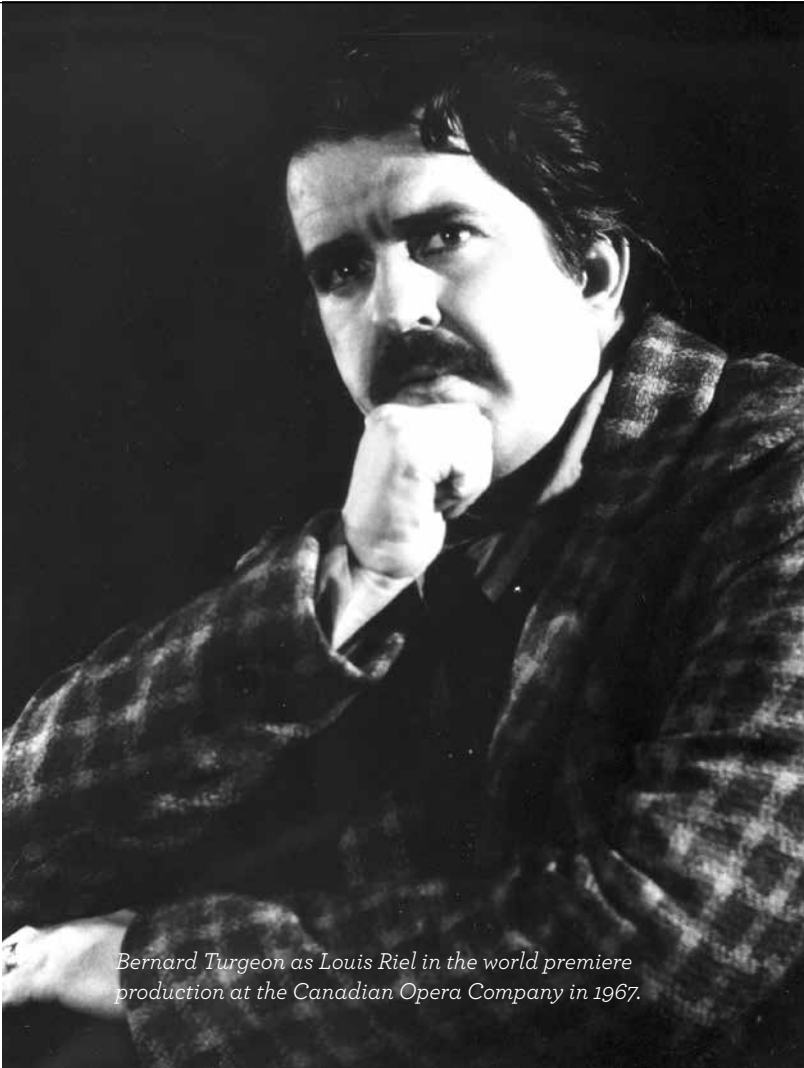
Beyond singing around the world, Turgeon’s career extended to teaching and developing opera programs across Canada. He was also considered the nation’s foremost developer, trainer, consultant and practitioner in the field of neuro-linguistic programming.

Bernard Turgeon was a member of the Canadian Opera Hall of Fame, and Opera Canada magazine described him as “one of Canada’s true musical legends.”

The COC is saddened that he was unable to be here for this 50th-anniversary production of the opera he loved so much.

“Our new production is indebted  
to his talent and inspiration.  
Peace to him and all who mourn his loss.”

Peter Hinton  
Director of *Louis Riel*



Bernard Turgeon as Louis Riel in the world premiere production at the Canadian Opera Company in 1967.



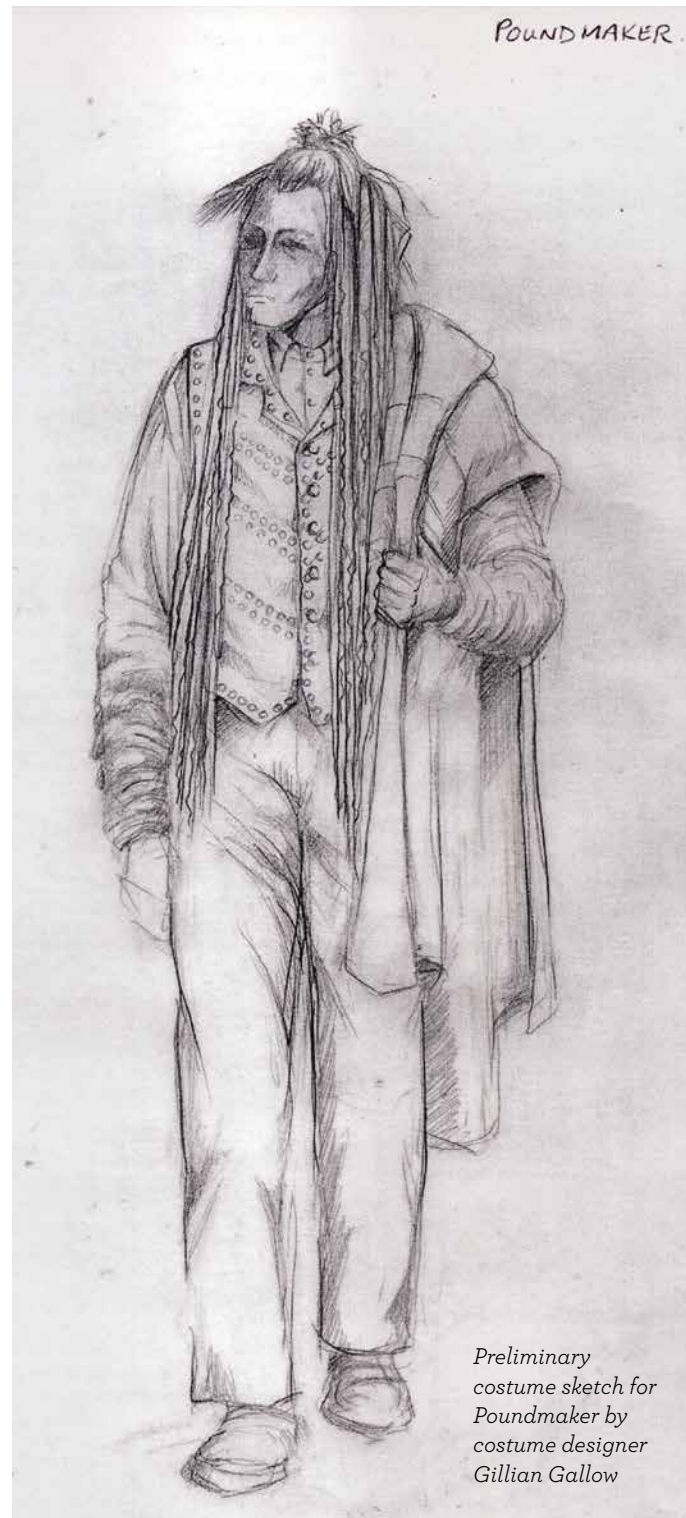
# HONOURING INDIGENEITY IN *LOUIS RIEL*

BY GIANMARCO SEGATO

It was just one year ago that Louis Riel's portrait was finally hung alongside those of Manitoba's other premiers in the halls of Winnipeg's Legislative Buildings. Although never premier, as President of the Legislative Assembly of Assiniboia he helped pave the way for Manitoba to enter Confederation—ironic given his subsequent execution for treason by the same Ottawa government determined to unite Canada at any cost. Manitoba's small but significant acknowledgement of Riel's key role was long overdue, but is the type of historical realignment that also informs director Peter Hinton's new COC production of *Louis Riel*.

Like any form of artistic production, *Louis Riel* is an historical artifact, influenced by the perspectives of its authors, in this case two white men (composer Harry Somers and librettist Mavor Moore), and by its time period, those heady days of Centennial celebration in 1967, and as such, carries a certain degree of cultural baggage. Hinton's production does not apologize for that, nor does it propose to be the definitive telling of Riel's story. In comparison with the COC's original 1967 staging, this 2017 rendition will represent a very carefully considered effort to “de-emphasize colonial biases [inherent in the piece] as much as we can”. To that end, Hinton has secured the involvement of a remarkable group of Métis and First Nations artists who will lend their perspective to Somers' and Moore's interpretation of history, retaining the integrity of the original piece but also bringing it into contemporary, inclusive practice.

When the opera begins, Cole Alvis, former executive director of the Indigenous Performing Arts Alliance, will greet audiences with a territorial land acknowledgement and introduction that places the opera in a contemporary context. As The Activist, he will also be a member of the Land Assembly, the chorus of Indigenous women and men who silently challenge and retaliate, standing for the people and groups fighting for representation by Riel. The first music to be heard, the Folksinger's unaccompanied song “Riel sits in his chamber o' state”, will be sung by Métis performer Jani Lauzon in a contemporary non-operatic style—just one of the ways Hinton's production introduces other cultural perspectives to an art form so steeped in its Western European roots. Other Métis and Indigenous performers include the young soprano Joanna Burt as Riel's sister, Sara, bass-baritone Everett Morrison as Wandering Spirit, and celebrated dancer Justin Many Fingers (Mii-sum-ma-nis-kim) as Buffalo Dancer.



Preliminary  
costume sketch for  
Poundmaker by  
costume designer  
Gillian Gallow

Hinton is adamant that his staging honour the opera's iconic status while still leaving room to correct the historical inaccuracies and cultural insensitivities inherent in a piece conceived 50 years ago in a very different social/historical context. For example, according to the opera's version of history, three men visit Riel in Montana and encourage his return to Manitoba to lead the Métis cause: Métis leader, Gabriel Dumont; Cree chief Poundmaker; and James Isbister, the lone Anglo-Métis delegate. In actual fact, a fourth man was part of the group, the European settler Louis Schmidt who has been re-included in this production. He will sing lines originally given to Poundmaker, allowing for a more nuanced, culturally sensitive portrayal of the great chief by Cree actor Billy Merasty.

One of the main challenges of re-staging *Louis Riel* is dealing with its complex conflation of languages. As Hinton points out, language itself defines much of the opera's main content. Characters manipulate each other simply by speaking in a language the other cannot understand (for example French versus English) in order to make their political points. The original libretto was in English, French and Cree but for the first time with this production, Michif, the official Métis language colonized out of practice but now experiencing a revival, will form part of the sung and spoken text, in addition to being projected on stage alongside a new Cree translation.

From the earliest stages of his production's development, Hinton has recognized that if the opera were written today “there would be more Indigenous participation and involvement in its creation and its expression.” While no staging can be

definitive, Hinton's aim has been to question suppositions the opera makes about the historical Riel; to provide a thoughtful, multi-faceted examination of what it commemorates; to question why we need to keep re-telling our history; and, to offer some perspective on what that history might mean today. Most importantly, it will give voice to Métis and First Nations perspectives that have not been brought to bear on this opera before and as such, contribute to Canada's ongoing efforts to reach meaningful reconciliation with its Indigenous peoples.

*Gianmarco Segato is Adult Programs Manager at the COC.*

*“The notion of history is not linear but a circle; a circle which is inclusive and expanding. These are the teachings of Indigenous communities that inform our interpretation for Louis Riel.”*

*“It is my intention that a more inclusive and expansive history shall be restored and amended for our 2017 production. It is a delicate balance of renewing the original spirit of the opera, with contemporary perspectives in order to revise the opera's colonial biases and bring forward its inherent strengths and power.”*

*Peter Hinton*

*Below: Billy Merasty, standing (Poundmaker, and also the production's Cree translator and language coach) in rehearsal with (seated, l-r) Charles Sy (Ambroise Lépine) and Jean-Philippe Fortier-Lazure (Sir George-Étienne Cartier/Father André)*



Every aspect of this new production of *Louis Riel*—from blueprint to set, from vision to voice, and from downbeat to curtain call—has been made possible by the combined efforts of generous individuals, foundations, and artist sponsors. We extend our deepest appreciation to this engaged community of supporters for continuing to recognize the vitality and importance of Canadian operatic theatre.



# COMPOSER HARRY SOMERS ADOPTS A MODERN TONE IN *LOUIS RIEL*

BY DR. RÉA BEAUMONT

In his opera *Louis Riel*, Canadian composer Harry Somers (1925-1999) creates an intricately woven tapestry of cultures, languages, and compositional techniques. Written for Canada's centennial celebrations in 1967 during a period of great nationalistic pride, the opera's protagonist is an important historic figure who was tried and executed for high treason in 1885.

Harry Somers trained at Toronto's Royal Conservatory of Music in the 1940s with John Weinzwieg, a groundbreaking composer and a founder of contemporary Canadian classical music. Somers also studied in Paris with French composer Darius Milhaud, a proponent of polytonality in which music is performed in multiple keys simultaneously. In the 1960s Somers worked in the University of Toronto's electronic music lab and then lived in Rome for two years where he studied Gregorian Chant. As one of the country's most renowned and prolific composers Somers was named a Companion of the Order of Canada in 1971.

During the course of his career, Somers skillfully assimilated diverse compositional influences and developed an openness to blending different musical traditions and styles epitomized in *Louis Riel*, which the composer described as a "music drama." This innovative work combines tonal music (written in a major or minor key) with atonal music (not in any key), in addition to electronic and pre-recorded sounds, folk elements, and songs from Métis and First Nations cultures. It is a complex, multi-layered work with a

multilingual libretto in English, French, Cree and Latin by Canadian playwright Mavor Moore.

Somers' adventurous score adds a modern element to historical events, reinforcing the duality and tension that permeate the opera. For example, at the beginning of *Louis Riel* the unaccompanied song "Riel sits in his chamber o' state" is based on a march written by a Hudson Bay Company officer, one of Riel's contemporaries. The march was composed for the soldiers sent to free the prisoners Riel was holding at Fort Garry in Manitoba. In *Louis Riel*, Somers alters the original march, creating the impression it is a First Nations lament. To accomplish this he slows the tempo, decorates notes to imitate the style of a First Nations vocalist and alters pitches at the end of the tonal/modal melody to make it atonal, giving the piece a contemporary sound. In this new production, the song will be performed by Métis singer Jani Lauzon.

Somers also uses 20th-century compositional techniques in the Church Scene from Act III. When the Cree war chief Wandering Spirit arrives and interrupts the peaceful Maundy Thursday service, Somers juxtaposes sleigh bells and drums against the tonal singing of the Catholic Latin Mass. The music grows increasingly agitated and atonal to convey the settlers' fears as the priest Father André is removed and Riel takes over the church. In the ensuing orchestral Interlude, Riel's final encounter with government troops at the Battle of Batoche is depicted solely through the orchestral

writing. To further intensify the sonic experience, Somers adds pre-recorded and electronic sounds to intentionally create disturbing effects.

One of Somers' greatest musical accomplishments in *Riel* is his implementation of numerous musical approaches and compositional techniques to delineate the various characters. The music and libretto together portray Canada's first Prime Minister Sir John A. Macdonald in an unflattering light, as a clever but duplicitous leader who manipulated Riel and the Métis, promising amnesty with no intention of following through. In the "Sugar" aria, from Act I, Macdonald sends Hudson Bay Company representative Donald Smith to settle the longstanding issue of land ownership with Riel, encouraging him to 'sweeten' the deal since "sugar is the oil for political machines." Here, as in the majority of his scenes, Macdonald's character is given highly rhythmic 'sung-speech' to communicate the text and deliver the satirical political commentary while instruments interject with humorous effect. The modern atonal music associated with Macdonald's scenes, with off-kilter rhythms and vaudeville influences, creates a mocking effect that references the Prime Minister's alleged alcohol dependency.

In contrast with the sung-speech of Macdonald, Somers writes long, lyrical legato lines for most of Riel's solos, supporting the librettists' depiction of the protagonist in a sympathetic light as a victim-hero and an impassioned visionary who collided with Federal power in his

attempt to defend Métis Nation rights. At the end of Act I, the virtuoso aria "Dieu! O mon Dieu!" ["God, O my God"] requires tremendous vocal agility to express intense emotion as Riel experiences visions, believing he is the reincarnation of the Prophet David. The florid melodic line with its highly decorated notes imitates a Cree melody that captures the heightened drama as Riel reaches an agitated state.

At the opening of the final act, Riel's wife, Marguerite, sings a profoundly moving lullaby, "Kuyas" [Cree for 'long ago'], to their baby. Although she only appears briefly in the opera, Somers communicates Marguerite's emotional journey through the poignant lyricism of the melodic line, intense repeating notes, expressive ornamentation and a distinctive downward *glissando* at the end of a phrase to convey her anguish. To help the singer replicate a First Nations vocal style, Somers provides elaborate and extensive performance instructions for Marguerite's character that include phonetic spellings and 11 types of *fermata* to indicate pauses of different durations. Initially accompanied only by sparse flute and percussion, the intensity of her role continues to build thought the scene. A Canadian contingent arrives asking Riel to again help the Métis and the music becomes progressively dissonant until the scene culminates in Marguerite's plea for Riel to stay with her instead of returning to Canada.

Through his use of contemporary compositional techniques, Somers brings a modern perspective to historically based events and diverse musical traditions, resulting in one of the most compelling and celebrated operas ever written by a Canadian composer.

© 2017 Dr Réa Beaumont

*Dr. Réa Beaumont is a scholar of Canadian music, published author, and a prolific pianist who has premiered over 50 compositions.*

# THE NISGA'A HISTORY OF THE "KUYAS" ARIA

*"For impressiveness nothing approached the song of Skateen ... The lament of the mourners rose plaintively and fell in descending curves, like the wind in the storm. It was the voice of nature crying out ... I heard Dr. MacMillan say, when he was trying to transcribe it from the phonograph: 'Those things can't be written down on our stave, they simply can't.' But they could, our stave being a rack upon which to pin down sounds and rhythms whatever they are, at least approximately."* — Marius Barbeau (1933)

It may surprise listeners to learn that Marguerite's aria which opens Act III is based on the Nisga'a song described above by Barbeau, and not on a Métis song. "Song of Skateen" is one of hundreds of First Nations songs collected by ethnographers during the early 20th century. Many of our ancestors were convinced by ethnographers that sharing their songs would keep them safe for future generations. Many agreed to have their songs recorded believing that the Indian Act's censorship from performing our songs and dances would result in their eventual loss. From 1880-1951, under Section 3 of the Indian Act, the Canadian government considered singing and dancing in potlatch and winter dances an offence: "Every Indian or other person who engages in or assists in celebrating the Indian festival known as the 'Potlatch'... is guilty of a misdemeanour, and shall be liable to imprisonment..." And so, our ancestors agreed for their songs to be recorded.

Little did our ancestors know that when they shared their songs with ethnographers for safe keeping, their songs might also become "pinned down" in contemporary compositions like *Louis Riel* without their consent. The "Song of Skateen," a Nisga'a mourning song, was used by Harry Somers without knowledge of Nisga'a protocol that dictates that such songs must only be sung at the appropriate times, and only by those who hold the hereditary rights to sing such songs. To sing mourning songs in other contexts is a legal offence for Nisga'a people and can also have negative spiritual impacts upon the lives of singers and listeners.

We are grateful to have an opportunity to gather with Nisga'a, Métis and other First Nations arts and music community members, members of *Louis Riel*'s production team, the Canadian Opera Company, National Arts Centre and Canadian Music Centre as part of a community consultation to consider First Nations song protocol, the use of Indigenous songs in Canadian compositions like *Louis Riel*, and how to move forward and address these important issues together.

DYLAN ROBINSON (Stó:lō), Assistant Professor, Queen's University  
WAL'AKS KEANE TAIT (Nisga'a)  
GOOTHL TS'IMILX MIKE DANGELI (Nisga'a)

*Louis Riel* Cultural Advisors



# A CANADIANIZED *RIEL*: MAKING SPACE FOR MÉTIS TO SPEAK

BY ADAM GAUDRY, PH.D.

*On April 21, Métis academic Adam Gaudry, Assistant Professor in the Faculty of Native Studies and Department of Political Science at the University of Alberta, speaks as part of "Hearing Riel," the COC's day-long symposium organized in conjunction with the University of Toronto's Faculty of Music and the Munk School of Global Affairs. Here is a summary of some of his thoughts around Louis Riel:*

The presentation on April 21 considers Louis Riel's vision of Métis nationalism, which understood the Métis as an independent Indigenous people with their own systems of law, governance, and political authority. The Métis of Riel's day were a nation independent of foreign power and unaffiliated with the Dominion of Canada. In fact, Riel's life is punctuated by a battle for continuing Métis independence in an era of growing Canadian settler colonialism. Riel's life of struggle, his political vision for his people, and the on-the-ground Métis fight to remain self-governing exists in opposition with the more recent popular

understanding of Riel, widespread since the 1960s, that celebrates him as a Canadian hero. Riel has, quite paradoxically, come to represent a Canadian nationhood premised on multicultural bilingualism and a national "métissage" that subsumes Indigenous peoples within a sovereign Canadian Confederation. While Riel spent most of his adult life fighting a Canadian project that had no aspiration to be either multicultural or respectful of Indigenous peoples, much of this reality is ignored by mythmaking that claims Riel as a visionary for contemporary Canadian nationhood. In spite of this

mythmaking, Indigenous peoples have long held that Indigenous-Canada relations are premised on international treaties. For Riel, treaties like the Manitoba Treaty, which created a new Métis-majority province in Confederation in 1870, imply not a merging or integration of cultures, political communities, and identities, but a basis for the respectful, independent co-existence of distinct peoples. As such, our common understanding of Louis Riel must be premised on this treaty-based vision of co-existence and respect for independent Métis nationhood.

*Below, left: Justin Many Fingers (Buffalo Dancer) and other members of the Land Assembly, and (right) head coach Stephen B. Hargreaves with cast member Jani Lauzon*



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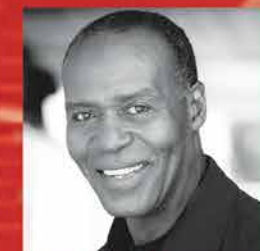
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with Music Arrangements by  
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BY GIACOMO PUCCINI

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Sung in Italian with English SURTITLES™

## THE CAST AND CREATIVE TEAM

(in order of vocal appearance)

Cesare Angelotti, *Consul of the Roman Republic*  
**Musa Ngqungwana<sup>D</sup>**

A Sacristan  
**Donato Di Stefano**

Mario Cavaradossi, *a painter*  
**Marcelo Puente<sup>D</sup>**  
**Kamen Chaney<sup>\*D</sup>**

Floria Tosca, *a celebrated singer*  
**Adrianne Pieczonka**  
**Keri Alkema<sup>\*</sup>**

Baron Scarpia, *Chief of Police*  
**Markus Marquardt<sup>D</sup>**  
**Craig Colclough<sup>D\*</sup>**

Spoletta, *a police agent*  
**Joel Sorensen<sup>D</sup>**

Sciarrone, *a gendarme*  
**Giles Tomkins<sup>D</sup>**

A Shepherd Boy  
**Clara Moir<sup>C</sup>**  
**Isobel Arseneau<sup>C\*</sup>**

A Jailer  
**Bruno Roy<sup>†</sup>**

Conductor  
**Keri-Lynn Wilson<sup>D</sup>**

Director  
**Paul Curran**

Assistant Director  
**Marilyn Gronsdal<sup>^</sup>**

Set and Costume Designer  
**Kevin Knight**

Lighting Designer  
**David Martin Jacques**

Chorus Master  
**Sandra Horst<sup>^</sup>**

Stage Manager  
**Jenifer Kowal**

SURTITLES™ Producer  
**Gunta Dreifelds**

\*May 7, 11, 14, 18, 20, 2017

Keri-Lynn Wilson is generously sponsored by Robert Sherrin  
Paul Curran is generously sponsored by David E. Spiro  
Adrianne Pieczonka'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 and Frances Price

<sup>D</sup> COC Debut    <sup>†</sup> Current member of the COC Ensemble Studio  
<sup>^</sup> Graduate of COC Ensemble Studio    <sup>C</sup> is a member of the Canadian Children's Opera Company

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

**ACT I: 45 minutes** **INTERMISSION 25 minutes** **ACT II: 40 minutes** **INTERMISSION 25 minutes** **ACT III: 30 minutes**

Performance time is approximately two hours and 45 minutes, including two intermissions.





# NOTES

For a director, Puccini’s *Tosca* represents some of the most common and most surprising challenges in creating a production of an opera. The action of the story is written in almost moment-to-moment purely human perfection—no tales of knights, dragons, water spirits or mermaids here—and the characters are entirely both human and vivid. The challenge is: how do we bring this brilliantly written story to light in a way that is clear, relevant and worthwhile for audiences today? That really is a challenge...

Fantasy operas are different; we are generally looking for effects and character traits to remind us of our own wide and varied human traits. *Tosca* is pure flesh and blood from the first bars to the end. In other words, there is very little to bedazzle, impress with or hide behind (Puccini already provides most of that). Characters, relationships and a credible *verismo*... “reality.” Another challenge!

The joy and task of directing *Tosca* is not only in the glorious music and razor-sharp libretto, but ideally in working closely with the talents of the singers playing and fleshing out their roles. As the curtain rises it is the characters and relationships we must believe in. Characters are built bar by bar, phrase by phrase and discussion by discussion. No word is too small that it might not be the trigger for a singer to find a new angle into their character’s life or psyche, and the job of the director, I believe, is in part to help the cast explore and discover just these subtleties. Tosca, for example, is a deeply religious woman which we learn from much of the text she sings; how then do we manifest her deep faith within a story of an enforced sexual blackmail and, eventually, murder? Cavaradossi, a wealthy nobleman who paints, is anti-organized religion, which we learn from his Voltairean political beliefs, yet he is painting a portrait in a church, the very institution he so opposes. Why? Is it a protest from the inside? Does he paint the Maddalena as a blue-eyed blonde purely out of deference to the Attavanti family who are paying him, or does he have another, more political, agenda?

It’s a wonderful privilege to spend days working on and discussing such ideas with such talented casts. The results will be a new creation—a moment-to-moment creation of a story told in words and music freshly enlivened and vital, we hope. For me, the ultimate compliment is in an audience coming out of the theatre engrossed in the story through the characters. I have long believed that opera is essentially about sex, religion and politics: our desires and loves, what we believe in to guide our lives spiritually and what we believe in to guide our lives in society. No opera encapsulates these elements of human existence quite like Puccini’s *Tosca*. The challenge is on...

*Paul Curran, Director*

*Left: “Scarpia—we meet before God!” The final, hair-raising seconds of Puccini’s melodrama starred Adrienne Pieczonka as Tosca and Carlo Ventre as the fallen Cavaradossi in the COC’s 2012 production.*

# SYNOPSIS

*Rome, 1800*  
**ACT I**  
Angelotti, the escaped Consul of the Roman Republic, staggers into a chapel in the church of Sant’Andrea della Valle. He finds a key and uses it to hide in the Attavanti chapel. The Sacristan enters, followed by the painter Mario Cavaradossi, who resumes work on his painting of a blonde Mary Magdalene, while his thoughts drift to his dark-haired lover, the opera singer Floria Tosca. When the Sacristan leaves, shutting the chapel door, Angelotti emerges. Cavaradossi, his compatriot, recognizes him, but tells him to hide again—he has heard the approach of Tosca. Angelotti is weak with hunger and Cavaradossi gives him his lunch.

Entering, Tosca jealously demands to know why the door was locked. Cavaradossi appeases her and they arrange to meet at his home after her performance that evening. As she leaves, Tosca angrily recognizes the beautiful Marchesa Attavanti in the face of Cavaradossi’s painting of Mary Magdalene. Cavaradossi’s passionate protests finally placate her, but she asks that he paint the eyes dark, like her own. After Tosca leaves, Angelotti joins Cavaradossi and informs him that the Marchesa Attavanti is his sister. Cavaradossi tells him of a hidden path to his villa and of a hiding place halfway down the garden well. They quickly leave when they hear a cannon shot announcing the discovery of Angelotti’s escape from prison.

The Sacristan returns, followed by choirboys and clerics, who are all excited at the news of Napoleon’s defeat. Everyone falls silent at the arrival of Baron Scarpia, the chief of police. The police find the Attavanti chapel gate unlocked. Inside they find a woman’s fan with the Attavanti crest and an empty lunch basket. Scarpia recognizes the Marchesa in the painting. The Sacristan tells him that the artist is Cavaradossi, a suspected traitor and Floria Tosca’s lover.

Tosca returns to the church intending to reluctantly cancel that evening’s assignation with Cavaradossi. She has to sing that evening as the Farnese Palace in celebration of Napoleon’s defeat. Scarpia uses the fan to convince Tosca that her lover is being unfaithful to her. He consoles her as she breaks down. Tosca rushes off to confront her lover. Scarpia orders his men to follow her. As the cardinal’s procession enters the church, Scarpia congratulates himself on the prospect of catching Angelotti, jailing the traitor Cavaradossi and, most importantly, winning the beautiful Tosca.

**INTERMISSION**

**ACT II**  
Scarpia is dining in his apartment in the Farnese Palace. Scarpia gives Sciarrone a letter for Tosca, requesting a meeting after her performance. Alone, Scarpia exults in

his plans to conquer Tosca, extolling the merits of violent conquest over romantic love. Spoletta enters, reporting that Angelotti could not be found at Cavaradossi’s villa, but that they have arrested the painter instead. Cavaradossi is brought into the room, but he refuses to answer questions. Tosca enters and, before he is dragged from the room, Cavaradossi warns her to say nothing to Scarpia. Scarpia questions Tosca about her visit to the villa, and when she says nothing, he threatens to torture her lover until one of them tells the truth. Tosca begs for mercy for Cavaradossi, and then, upon hearing an anguished cry from her lover, she tells Scarpia to look in the garden well.

The beaten Cavaradossi is brought out, but rallies to curse Tosca when Scarpia reveals her betrayal. But when Sciarrone enters to tell them that Napoleon has defeated the reactionary forces at Marengo, Cavaradossi scornfully celebrates the victory in Scarpia’s face. Enraged, Scarpia condemns him to death and orders him removed. Alone with Scarpia, Tosca begs for his mercy, asking Scarpia to name his price. He tells her that she is the price: she must submit to his lust. In despair, Tosca wonders why she, who has lived for art and love, is repaid by God with such misery.

Spoletta enters with the news that Angelotti has committed suicide upon his discovery. Tosca agrees to Scarpia’s demands but insists that Cavaradossi be set free at once. Scarpia tells her that he will stage a mock execution, telling Spoletta: “just like Palmieri.” Spoletta nods in understanding and leaves. Tosca insists on a letter of safe conduct. As Scarpia writes the letter, Tosca picks up a knife. As Scarpia rises to seize Tosca, she stabs him, crying “This is Tosca’s kiss!” Standing over the dead Scarpia, she forgives him, and leaves the room, with the safe conduct letter in her hand.

**INTERMISSION**

**ACT III**  
At the ramparts of Castel Sant’Angelo, a shepherd boy sings in the distance as Cavaradossi is brought out to await his execution. Writing a farewell letter to Tosca, he loses himself in memories of their love. Suddenly Tosca enters, and joyfully shows him the letter of safe conduct. Tosca tells Cavaradossi all, preparing him to pretend to die during the fake execution. They ponder their happy future.

The firing squad enters to lead Cavaradossi to his execution. As the shots are fired, Cavaradossi falls convincingly. Tosca waits for everyone to leave before she approaches him. When Cavaradossi is unresponsive, Tosca realizes Scarpia’s final deceit. Having discovered the murdered corpse of Scarpia, Spoletta and Sciarrone enter to arrest Tosca. Upon seeing them, the griefstricken Tosca runs to the parapet, and jumps to her death, crying, “Scarpia, we meet before God!”



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  
James Aylesworth  
Jennie Baccante\*  
Sandra Baron (leave of absence)  
Bethany Bergman  
Nancy Kershaw  
Dominique Laplante  
Clara Lee\*  
Yakov Lerner (leave of absence)  
Jayne Maddison  
Neria Mayer

VIOLIN II

Paul Zevenhuizen, *Principal*  
Csaba Koczó, *Assistant Principal*  
Elizabeth Johnston  
Hiroko Kagawa\*  
Renée London\*  
Aya Miyagawa  
Louise Tardif  
Andréa Tyniec\*  
Marianne Urke  
Joanna Zabrowarna

VIOLA

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

CELLO

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

BASS

Alan Molitz, *Principal* (leave of absence)  
Tony Flynt, *Acting Principal\**  
Robert Speer, *Assistant Principal*  
Tom Hazlitt  
Paul Langley  
Robert Wolanski\*

FLUTE

Douglas Stewart, *Principal*  
Shelley Brown  
Marie Pelletier\*

PICCOLO

Shelley Brown  
Marie Pelletier\*

OBOE

Mark Rogers, *Principal*  
Jasper Hitchcock\*

ENGLISH HORN

Lesley Young

CLARINET

James T. Shields, *Principal* (leave of absence)  
Micah Heilbrunn, *Acting Principal\**  
Juan Olivares\*

BASS CLARINET

Colleen Cook

BASSOON

Eric Hall, *Principal*  
Lisa Chisolm\*

CONTRA BASSOON

William Cannaway\*

HORN

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

TRUMPET

Robert Weymouth, *Acting Principal*  
Andrew Dubelsten\*  
Luise Heyerhoff\*

TROMBONE

Charles Benaroya, *Principal*  
Ian Cowie

BASS TROMBONE

Herbert Poole

CIMBASSO

Scott Irvine, *Principal*

TIMPANI

Michael Perry, *Principal*

PERCUSSION

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

HARP

Sarah Davidson, *Principal*

ORGAN AND CELESTE

Michael Shannon\*

Banda

FLUTE

Douglas Stewart

VIOLA

Sheila Jaffé

HARP

Sanya Eng\*

PERCUSSION

Trevor Tureski  
Ryan Scott\*

MUSIC LIBRARIAN

Wayne Vogan

ASSISTANT MUSIC LIBRARIAN

Ondrej Golias

STAGE LIBRARIAN

Paul Langley

PERSONNEL MANAGER

Ian Cowie

\* extra musician

MUSIC STAFF

Matteo Pais (*Head Coach*)  
Michael Shannon  
Hyejin Kwon (*Ensemble Studio Coach*)

ASSISTANT STAGE MANAGERS

Lesley Abarquez  
Michael Lewandowski

ASSISTANT LIGHTING DESIGNERS

Davida Tkach  
Jennifer Lennon

UNDERSTUDIES

*Cesare Angelotti* Neil Craighead  
*Spoletta* Aaron Sheppard  
*A Sacristan* Gene Wu  
*Sciarrone* Jan Vaculik  
*A Jailer* Sung Chung

See page 50 for the names of the supernumeraries.

CANADIAN OPERA COMPANY CHORUS

SOPRANOS

Lindsay Barrett  
Christina Bell  
Margaret Evans  
Laura Klassen  
Alexandra Lennox-Pomeroy  
Ingrid Martin  
Eve Rachel McLeod  
Samantha Pickett  
Jennifer Robinson  
Teresa van der Hoeven

MEZZO-SOPRANOS

Susan Black  
Sandra Boyes  
Wendy Hatala Foley  
Erica Iris Huang  
Lilian Kilianski  
Laura McAlpine  
Anne McWatt  
Karen Olinyk  
Lisa Spain  
Vilma Indra Vitols

TENORS

Vanya Abrahams  
Stephen Bell  
Taras Chmil  
Sam Chung  
Stephen Erickson  
William Ford  
John Kritter  
James Leatch  
Stephen McClare  
Eric Olsen

BARITONES/BASSES

Kenneth Baker  
Peter Barnes  
Sung Chung  
Bruno Cormier  
Michael Downie  
Jason Nedecky  
Jan Vaculik  
Peter Wiens  
Gene Wu  
Michael York

CANADIAN CHILDREN’S OPERA COMPANY

Teri Dunn, *Music Director*

Ken Hall, *Managing Director*

Dean Burry, *Artistic Director*

Members of the Canadian Children's Opera Company appear in all Canadian Opera Company productions requiring children's voices. Founded in 1968, the CCOC is the only permanent children's opera company in Canada, providing musical and dramatic training to hundreds of participants each year. It specializes in the development of operatic and choral repertoire for children.

Abbigael Arseneau  
Isobel Arseneau  
Alexandra Bernstein  
Geneva Bernstein  
Anna Farley

Sophia Filip-Vicari  
Arianna Forgione  
Uma Ganguli  
Sophie Habkirk  
Victoria Martinez

Nicholas Mochocki  
Clara Moir  
Beatrice Nusink  
Frances Quilty  
Madelaine Ringo-Stauble

Felicity Rugard  
Finleigh Smart  
Maaïke van Benthem  
Claudia Winfield-Hicks  
Nathalie Winfield-Hicks



*In the COC's 2012 production, Mark Delavan was Scarpia, the corrupt Chief of Police, determined to have Tosca for himself, at the same time destroying her lover. Adrianne Pieczonka starred in the title role.*



# A PASSION FOR PUCCINI

MAESTRA KERI-LYNN WILSON  
ON *TOSCA*, CONDUCTING,  
AND HER UNEXPECTED  
JOURNEY TO THE PODIUM

BY KRISTIN MCKINNON

Canadian conductor Keri-Lynn Wilson has impressed audiences and critics alike with her nuanced and expressive performances while leading some of the most prestigious orchestras around the world. This spring she comes home to make her Canadian Opera Company debut conducting Puccini's *Tosca*. With such success, it's hard to believe that an international conducting career was not always part of her plans.

Growing up in Winnipeg, Wilson knew her future career would involve music. You could say it is in her blood. "I grew up in this very musical family," she says. "My grandmother taught me piano and my father (conductor, educator and violinist Carlisle Wilson) taught me violin." She was also an accomplished flautist, playing in the Winnipeg Youth Orchestra which her father conducted. "Playing in the orchestra was the most memorable part of my childhood. I lived for the weekly

Saturday afternoon youth orchestra rehearsals." These experiences sparked an early fascination with conducting. "I knew at some point that I wanted to conduct but I didn't know how seriously I would actually pursue it," says Wilson. "I would have never imagined that I would have ended up having the career I have."

She went on to study at the prestigious Juilliard School in New York City, pursuing both a master's and a bachelor's degree in flute, with the intention of becoming a professional orchestral musician. But in her final year, she hit a crossroads. "I became bored with flute," she recalls. "I was taking all sorts of other courses, like conducting courses and various opera courses... I wanted to broaden my horizons in every way." It was after observing one of these conducting classes that she came to a sudden realization. "Somebody said to me, 'Are

you intending on taking the audition at Juilliard for conducting?' And I said 'Oh, no, no, no. I'm just fascinated with watching the conducting.' When I walked home that night through Central Park, I thought 'Why don't I take the conducting audition?' So I made the overnight decision (to audition)." It was a choice that changed her life.

After undergoing a grueling audition process, where the inexperienced Wilson had less than six months to prepare challenging repertoire, including *The Rite of Spring*, for her colleagues in the Juilliard orchestra, she was accepted into the conducting program. She studied under German-American conductor Otto-Werner Mueller, who became a major formative influence. Like Wilson, Mueller's early career started in Canada where he was a pianist, composer, arranger, and conductor for CBC. He then moved to

the United States, joining the faculties of Juilliard, the Yale School of Music and the Curtis Institute of Music over the course of his career, and became one of the country's most eminent educators and conductors. "He was from the German school and had a very thorough way of teaching orchestral repertoire," says Wilson, and he had way with teaching young conductors.

Another important mentor was Claudio Abbado, one of the most celebrated conductors of the 20th century. During her time off from Juilliard, he allowed Ms. Wilson to watch his rehearsals with the Berlin and Vienna philharmonic orchestras and she even assisted him at the Salzburg Festival one summer. "He was a huge influence because he represented the spontaneous and fantastic, yet emotional, approach to conducting. The artistry of Claudio Abbado is an inspiration." He contrasted with Mueller's more analytical approach but their dual influence proved to be a "perfect complement" for Wilson as she embarked on her own professional career.

After graduating from Juilliard, Wilson spent four years at the Dallas Symphony Orchestra. Initially a purely symphonic conductor, she leapt at the chance to "enter the lion's den" and conduct her first opera, *Lucia di Lammermoor*, in Verona. The resulting success opened doors to companies across Italy and she established herself as a specialist in Italian opera early in her career. These days, her repertoire has become more varied. She has a special passion for Russian music and a desire to conduct more Wagner, and she performs with symphonies and opera companies around the world, including recent appearances with the Bolshoi and Mariinsky theatres, English National Opera and Bayerische Staatsoper. While she prefers to keep a "perfectly balanced season" of symphonic and operatic music, she enjoys the intellectual challenge of conducting opera. "Symphonic is pure music... however, opera is embracing of so much—the music, the story, the passion, the libretto, the history... I love that."

The COC's *Tosca* marks a return to Wilson's conducting roots. It was the first Puccini opera she ever conducted and



*“I’ve performed Puccini all over the world and it’s never any different—audiences just love Puccini... It connects immediately to your emotional being. It gives anyone shivers... It’s just so fantastic.”*

despite revisiting it many times since—including at the “magical” Puccini Festival in Torre del Lago where she received Puccini’s granddaughter’s seal of approval—it continues to captivate her. “It’s always fresh to come back to because I love it so much for its passion, its dramatic energy, its power, its beauty and its intensity.” Audiences around the world agree, with *Tosca* continuing to be one of the most performed works in the operatic canon since its premiere in 1900. “I’ve performed Puccini all over the world and it’s never any different – audiences just love Puccini,” says Ms. Wilson. “It connects immediately to your emotional being. It gives anyone shivers... It’s just so fantastic.”

Her passion and respect for the music comes through when she’s at the podium. “When I conduct *Tosca*, I feel it through my entire body. It’s so easy to communicate because I really feel it. It’s an incredible emotional journey.” She finds Act II particularly moving and a testament to Puccini’s perfection. “It’s the most thrilling to conduct because it feels like you’re becoming Scarpia or becoming *Tosca*. Right from the beginning, it is one big dramatic force of passionate beauty and intensity.”

Wilson has travelled the world as a sought-after maestra and has conducted *Tosca* numerous times, but with a fresh cast and production, the experience is always new. She’s particularly looking forward to the COC’s cast, most of whom she’s never worked with before. “It’s fantastic seeing how one *Tosca* is different from the next... It’s a journey, a discovery.” And returning to the country of her birth, where she maintains close ties and got her musical start, gives her COC debut added meaning. “When I’m in Europe, I proudly say I’m Canadian,” she says. “I’m really excited to come back.”

***Kristin McKinnon is the COC’s Publicist and Publications Co-ordinator.***

Keri-Lynn Wilson is generously sponsored by Robert Sherrin

*Tosca and Cavaradossi are refreshingly modern lovers. Wildly different in personality, they complement each other, and there is a sense of equality, vulnerability and honesty between them that makes them one of the most authentic couples in all opera. Here are Carlo Ventre and Adrienne Pieczonka in 2012.*



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# GET TO KNOW ADRIANNE PIECZONKA!



Adrienne (right) with her wife Laura Tucker (left)  
and their daughter Grace.

**What is your go-to song for karaoke?** “I Will Survive”  
by Gloria Gaynor

**What is the best advice you’ve been given?** “Slow and steady wins the race”. I’m soon approaching my 30-year anniversary on stage so this is fitting. I like to pass this advice on to young singers.

**If you weren’t an opera singer, you would be?** A high school music teacher who would also direct the yearly school musical production.

**What is your dream operatic role, regardless of voice type?** Rodrigo Marquis de Posa in Verdi’s *Don Carlo*. He gets the most beautiful arias and duets and dies a noble, heartbreaking death.

**What book have you read again and again?** Alice Munro’s *Lives of Girls and Women*

**If you could go anywhere in the world, where would you go?** I’ve always wanted to go to Australia... maybe I’d catch the Australian Open tennis tournament while I was there.

**If you were in a girl band, what would the band’s name be?** “Nasty Women”

**Who are three people, alive or dead or fictional, that you would like to have dinner with?** Wolfgang Amadeus Mozart, Albert Einstein and Meryl Streep

**Who is your favourite artist of all time, from any art form?** Franz Schubert

**What is the first thing you do when you arrive in a new city?** Make sure the Wi-Fi is working in my apartment or hotel. The internet and Skype are the lifeline to my family and I feel lost without it.

**What is the first thing you do when you arrive back home?** Hug my wife and daughter and then cuddle our two cats.

**You can only watch one movie/TV show for the rest of your life. What would that be?** The film *Sense and Sensibility* starring Emma Thompson and Kate Winslet. The imagery of the English countryside itself is exquisite, not to mention this brilliant adaptation of Jane Austen’s classic novel.

**If you had to be locked up in a building overnight, what building would you most like to be locked in?** What an intriguing question! Being locked up in a spa would be pretty nice. I love swimming, saunas and steam rooms, and I could easily spend a night doing all three.

**What is one thing people would be surprised to know about you?** I’m an introvert.

**What’s the best thing about being an opera singer?** Singing is good for the soul and studies have shown that singing also has other health benefits too. One takes it for granted when one is younger, but the older I am, the more grateful I am that I can earn my living as an opera singer. It’s a privilege!

**What’s something that you have always wanted to try but you’ve been too scared to do?** Parachuting. I’m still too scared! When I turned 30, I actually booked a parachute jump in Austria but I chickened out and canceled it! I’m still too scared.

**What would be the title of your autobiography?**  
*An die Musik*

**What is one piece of advice for Tosca?** Make sure you judge the distance between you and Scarpia carefully when you rush in to stab him in Act II. If not it can look very awkward indeed! And good luck for the final jump of course. :-)

Adrienne about to make that final jump  
in the COC’s 2012 production of *Tosca*!



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<sup>1</sup> The Toronto-Dominion Bank and its affiliates are not responsible for the seat upgrade offer (“Seat Upgrade”). To be eligible for the Seat Upgrade you must purchase your 2017/2018 Canadian Opera Company (COC) subscription with your TD® Aeroplan® Visa Infinite Privilege\* Card by April 30, 2017. Cardholders are entitled to one Seat Upgrade per subscription, up to a maximum of four subscriptions, for a single performance. If you qualify, you will receive information on how to upgrade your seat with your COC subscription tickets. The COC will also contact you by telephone between August and September 2017 and assist you with upgrading your seat for a performance between October 5, 2017 to May 26, 2018 as part of the 2017/2018 season subscription. Seat Upgrades are granted on a case-by-case basis and are subject to availability. Account must be in good standing at the time you upgrade your seat. A Seat Upgrade has no cash value and is non-transferable. The COC reserves the right to modify these terms and conditions at any time.

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## OPERA INSIGHTS

features big conversations and interactive events that take participants inside the operas of the COC's 2016/2017 season... ALL FOR **FREE!**

### THE WORLD OF THE OPERA DIRECTOR

Saturday, April 29, 1:30 – 3 p.m.

COC *Tosca* director **Paul Curran**'s productions appear at the world's greatest opera houses including the Met, the Royal Opera House, and La Scala. Pianist, coach and *Schmopera* editor **Jenna Douglas** leads an in-depth conversation with Curran, exploring the current state of directing in the opera world today.

### MEZZO MADNESS: FROM PANTS TO PINAFORES

Wednesday, May 10, 7 – 8:30 p.m.

Join COC Ensemble Studio singers **Emily D'Angelo**, **Lauren Eberwein** and **Megan Quick** as we explore the mezzo-soprano voice in all its fascinating facets.

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Spring programming includes *A Woman's Life and Love* (Artists of the COC Ensemble Studio); *Testament of Youth: The Early Piano Music of Harry Somers* (Adam Sherkin, piano); *Schubert Octet* (Artists of the COC Orchestra); *Women on the Edge* (Allyson McHardy, mezzo-soprano and Rachel Andrist, piano), and the world premiere of Ana Sokolović's *Dawn Always Begins in the Bones* on May 16, presented by the Canadian Art Song Project and sung by members of the Ensemble Studio.

For complete listings, and to sign up for e-mail updates, visit [coc.ca/FreeConcerts](http://coc.ca/FreeConcerts)

LOCATION  
Richard Bradshaw Amphitheatre  
Four Seasons Centre for the Performing Arts  
145 Queen St. W., Toronto

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# BACKSTAGE AND BEYOND!



Here is a look at some of our recent activities, many shared with our wonderful COC donors, including parties, galas, and backstage meet-and-greets with artists.



**[1]** Long-standing President's Council member Harley Smyth and major gift supporter Keith Ambachtsheer hear from Alexander Neef and stage director Tim Albery about Wagner's *Götterdämmerung* at a donor-exclusive chat and production preview.

**[2]** Golden Circle and Life Trustees Council member Earlane Collins shares a laugh with COC Board member and Chorus underwriter Frances Price at the *Götterdämmerung* working rehearsal dinner.

**[3]** COC Board member Jack Whiteside has made a multi-year commitment to bringing the best voices to Toronto, and he poses here with renowned soprano Christine Goerke, whose "superb, intensely real, stunning performance [as Brünnhilde at the COC this winter]" (*Globe and Mail*) was made possible by Mr. Whiteside's generosity.

**[4]** Selfie time! At the opening night celebration for this winter's production of *The Magic Flute*, soprano Ambur Braid (Queen of the Night) posed with Clara Moir (Third Spirit and member of the Canadian Children's Opera Company).

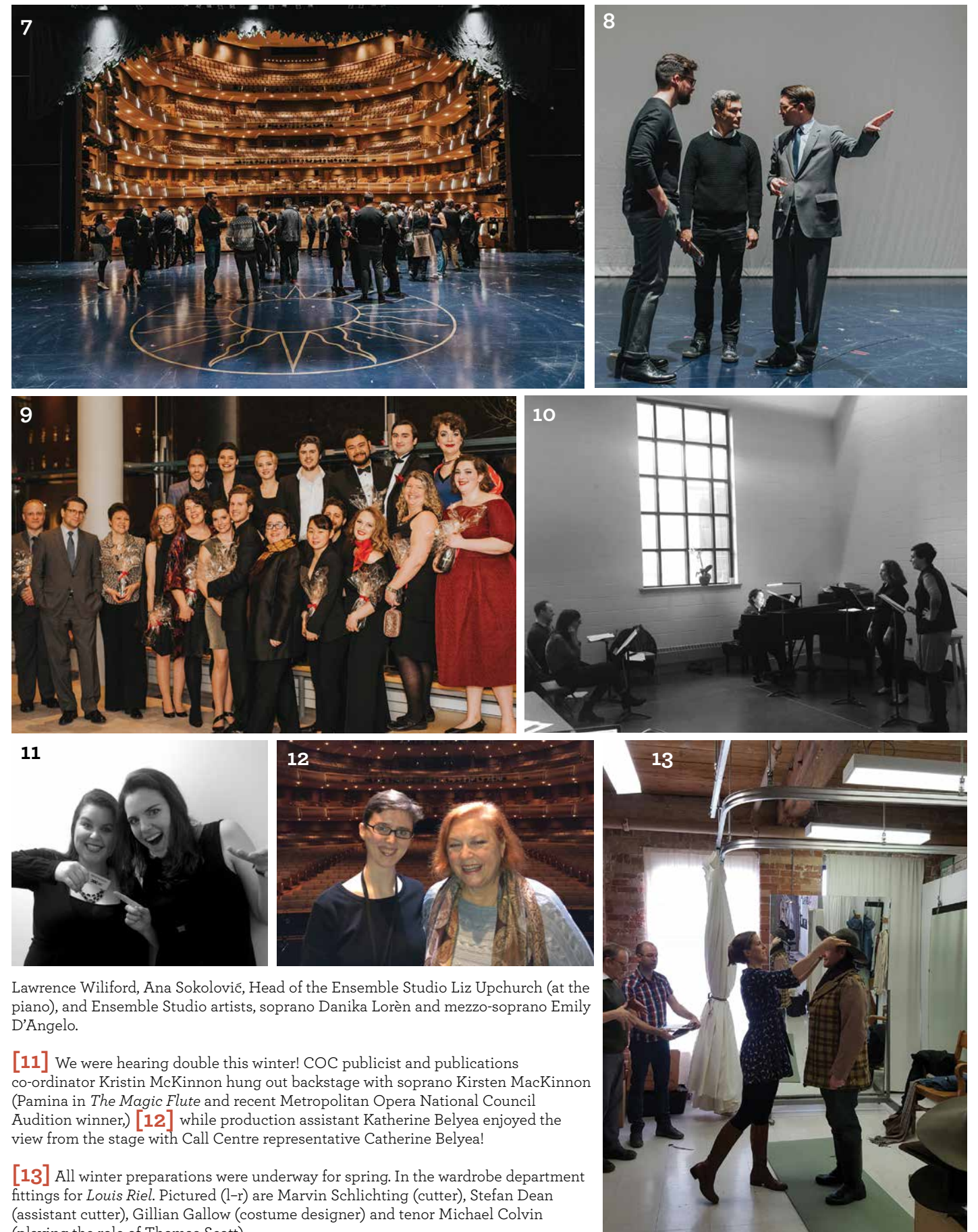
**[5]** It was a packed house for the COC's 2017/2018 Season Launch Celebration on January 12. Host Brent Bambury talked with Alexander Neef and Johannes Debus, and live performances from the COC Orchestra and special guests made it a night to remember.

**[6]** Ensemble Studio mezzo-soprano Emily D'Angelo's sister, Lauren, and mother, Catherine, joined the after-party celebrating the opening night of *The Magic Flute* and Emily's first appearance in a mainstage production with the COC.

Opera Club is the COC's dedicated membership program for young professionals, connecting members to the company's work through behind-the-scenes events, unique artist talks, and cross-disciplinary programming. **[7]** This winter members and guests enjoyed a post-performance gathering on the stage of the Four Seasons Centre after a presentation of Mozart's *The Magic Flute*. **[8]** Alexander Neef (right) in conversation with Opera Club member and Toronto gallerist Daniel Faria (centre) and guest Grant Hill. To find out more about Opera Club, call 416-306-2309 or e-mail [operaclub@coc.ca](mailto:operaclub@coc.ca).

**[9]** A post-performance toast was enjoyed after *An Evening with the Ensemble Studio*, the first event of its kind, and a wonderful opportunity to showcase the exceptional young talent of the program. Excerpts from Mozart's *La finta giardiniera*, Bellini's *Norma*, and Handel's *Ariodante* were performed with the COC Orchestra conducted by Johannes Debus.

**[10]** Artists of the COC Ensemble Studio rehearsed *Dawn Always Begins in the Bones*, a new work commissioned by the Canadian Art Song Project set to premiere in the Richard Bradshaw Amphitheatre in May, with its composer Ana Sokolović. From left to right:



Lawrence Wiliford, Ana Sokolović, Head of the Ensemble Studio Liz Upchurch (at the piano), and Ensemble Studio artists, soprano Danika Lorèn and mezzo-soprano Emily D'Angelo.

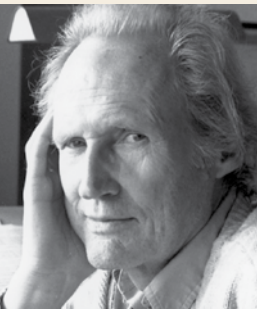
**[11]** We were hearing double this winter! COC publicist and publications co-ordinator Kristin McKinnon hung out backstage with soprano Kirsten MacKinnon (Pamina in *The Magic Flute* and recent Metropolitan Opera National Council Audition winner), **[12]** while production assistant Katherine Belyea enjoyed the view from the stage with Call Centre representative Catherine Belyea!

**[13]** All winter preparations were underway for spring. In the wardrobe department fittings for *Louis Riel*. Pictured (l-r) are Marvin Schlichting (cutter), Stefan Dean (assistant cutter), Gillian Gallow (costume designer) and tenor Michael Colvin (playing the role of Thomas Scott).

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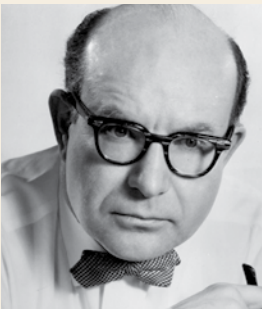


BIOGRAPHIES: LOUIS RIEL



**HARRY SOMERS, CC**  
(1925 – 1999)  
Composer

Arguably Canada’s most renowned composer, Harry Somers produced scores for stage, concert hall, film, radio and television in a wide variety of forms. He was a founding member of the Canadian League of Composers and in 1971 was the first composer named a Companion of the Order of Canada. He received honorary doctorates from the University of Ottawa, the University of Toronto, and York University. From the late 1950s he composed almost exclusively on commissions from a wide variety of North American musical organizations and individuals. He left Canada and the world of music an inestimable legacy of some of the most original and dramatically powerful scores of the century. His work has embodied Canadian music for the last half century and is a major part of Canada’s artistic heritage.



**MAVOR MOORE, OC, OBC**  
(1919 – 2006)  
Librettist

One of the most influential figures in the Canadian cultural community, Mavor Moore was a writer, composer, producer, director, actor, administrator, critic, educator, and the creator of over 100 plays, documentaries, musicals and librettos for the stage, radio and television. He was also a founding father of many of the country’s key arts organizations; the first production chief for CBC TV; the first artist to chair the Canada Council; and the founding director of the Charlottetown Festival and the St. Lawrence Centre for the Arts; and, the founding chair of the British Columbia Arts Council, the Canadian Theatre Centre, and the Guild of Canadian Playwrights. Mr. Moore was made an Officer of the Order of Canada in 1973 and a Companion in 1988, and was named to the Order of British Columbia. He also received the Molson Prize and a Governor General’s Award for Lifetime Achievement, among many other honours.



**VANYA ABRAHAMS**  
Tenor (Stratford, ON)  
**André Nault**

COC CREDITS: COC Chorus Member (2008-Present)

SELECT CREDITS: Chime, *Scourge of Hyacinth* (Grand Théâtre de Genève); Lead, *Beatrice Chancey* (Edmonton Opera); Jim, *Porgy and Bess* (Bregenz Festspiele); Ensemble, *Showboat* (Original Broadway Cast)

ADDITIONAL: Zachy Achmat, *Fig Trees* (dir. J. Greyson, Opera-doc, 2008); The Historian, *The Assassination of D’Arcy McGee* (comp. W. Miller, Orpheus Chamber Orchestra, YouTube, 2016)



**COLE ALVIS**  
Theatre Artist with Métis-Irish/English heritage from the Turtle Mountains in Manitoba  
**The Activist**

COC DEBUT

RECENT: Paddy, *A City* (Necessary Angel); Stephen/Victor, *Body Politic* (Buddies in Bad Times Theatre); Director, *bug* by Yolanda Bonnell (Weesageechak Begins To Dance, Native Earth Performing Arts)

UPCOMING: Dancer, *MSM* [men seeking men] (national tour); Dramaturge, *The Smell of Horses* by Donna-Michelle St. Bernard (lemonTree creations)

ADDITIONAL: Artistic Producer, lemonTree creations; Executive Director, Indigenous Performing Arts Alliance (2013 – 2017)



**PETER BARRETT**  
Baritone (Corner Brook, NL)  
**Colonel Garnet Wolseley**

SELECT COC CREDITS: Moralès, *Carmen* (2016); Ned Keene, *Peter Grimes* (2013); Dr. Falke, *Die Fledermaus* (2012); Harlekin, *Ariadne auf Naxos* (2011); Marcello, *La Bohème* (2009)

RECENT: Moralès, *Carmen*; Mercutio, *Romeo et Juliette*; Dr. Falke, *Die Fledermaus* (Metropolitan Opera); Jason, *M’Dea Undone* (Tapestry Opera); Mozart’s *Requiem* (Newfoundland Symphony Orchestra)

UPCOMING: Emile De Becque, *South Pacific* (Calgary Opera)



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

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*, *The Student Prince* (Toronto Operetta Theatre)

UPCOMING: *Arabella*, *Rigoletto* and *The Nightingale and Other Short Fables* (COC)

As his first professional engagement at an opera company, Derek Bate was a vocal coach for the COC’s 1975 revival of *Louis Riel*!



**BONNIE BEECHER**  
(Toronto, ON)  
**Lighting Designer**

COC CREDITS: *La Calisto* (1996); *Giasone* (1998); *La Traviata* (1999, 2007); *Giulio Cesare in Egitto* (2001); *Tancredi* (2005); *Don Giovanni/Renard* (2008)

RECENT: *A Midsummer Night’s Dream* (Pacific Opera Victoria); *Petite Cérémonie* (State Ballet of Georgia); John Gabriel Borkman (Stratford Festival); *It’s a Wonderful Life: The Radio Play* (Soulpepper Theatre); *Salome* (Stuttgart Ballet); *The Vital Unrest* (Ballet im Reveir, Germany)

UPCOMING: *An Octoroon* (Shaw Festival); *The Changeling* (Stratford Festival)



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Adrianne Pieczonka as the title role in *Tosca* (COC, 2012), photo Gary Beechey





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Matthew Aucoin: *The Orphic Moment* (Canadian premiere)  
Brian Current: *The Seven Heavenly Halls* (Ontario premiere)  
Unşuk Chin: *snagS&Snarls*  
Samy Moussa: *Kammerkonzert*

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UofT  
OPERA

Sandra Horst & Michael Albano  
Co-Directors

UofT Opera congratulates the  
principal artists of *Louis Riel*, including  
our own distinguished alumni.

Russell Braun  
Michael Colvin  
Bruno Cormier  
Michael Downie  
Andrew Haji  
Andrew Love  
Douglas McNaughton  
Charles Sy  
James Westman



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

ALAIN COULOMBE

Bass (Toronto, ON)

Bishop Alexandre-  
Antonin Taché

SELECT COC CREDITS: Zuniga, *Carmen* (2016, 2009); The King, *Aida* (2010); Sarastro, *The Magic Flute* (2005); Angelotti, *Tosca* (1998)

RECENT: Il Commendatore, *Don Giovanni* (Salzburg Festival/l'Opéra de Montréal); Geronte di Ravier, *Manon Lescaut* (Dutch National Opera); Der Doktor, *Wozzeck* (Teatro alla Scala)

UPCOMING: Bishop Taché, *Louis Riel* (National Arts Centre/Festival d'Opéra de Québec); Frère Laurent, *Roméo et Juliette* (l'Opéra de Montréal); Timur, *Turandot* (Vancouver Opera)

NEIL CRAIGHEAD

Bass-baritone (Calgary, AB)

O'Donaghue/B. B. Osler

SELECT COC CREDITS: Second Armed Man, *The Magic Flute* (2017); Dr. Grenvil, *La Traviata* (2015); Nottingham's Servant, *Roberto Devereux* (2014); Publio, *La clemenza di Tito* (Ensemble Studio Performance, 2013)

RECENT: Pietro, *Simon Boccanegra* (Pacific Opera Victoria); Leporello, *#UncleJohn* (Against the Grain Theatre); Sarastro, *The Magic Flute* (Edmonton Opera)

UPCOMING: Count Ceprano, *Rigoletto* (COC)

JOHANNES DEBUS

COC Music Director (Berlin, Germany/  
Toronto, ON)

SELECT COC CREDITS: *Götterdämmerung* (2017); *Ariodante*, *Siegfried* and *The Marriage of Figaro* (2016); *Pyramus and Thisbe* with *Lamento d'Arianna* and *Il combattimento di Tancredi e Clorinda* (2015)

RECENT: *Salome* (Metropolitan Opera [Met]); *The Tales of Hoffmann* (Bregenz Festival); *The Cunning Little Vixen* (Oper Frankfurt); *The Marriage of Figaro* (Komische Oper Berlin); Engagements with the National Arts Centre Orchestra, San Diego Symphony, Cleveland Orchestra, Houston Symphony, BBC Philharmonic, Aspen Music Festival and Baltimore Symphony Orchestra

UPCOMING: *The Abduction from the Seraglio*; *The Nightingale and Other Short Fables* (COC); *The Tales of Hoffmann* (Met)

MICHAEL DOWNIE

Bass-baritone (Toronto, ON)

Elzéar Goulet

COC CREDITS: COC Chorus Member (1995 – Present), including *Oedipus Rex with Symphony of Psalms* (COC tour to Edinburgh Festival) and *Semele* and *The Nightingale and Other Short Fables* (COC tours to Brooklyn Academy of Music); Chimney Sweepers, *La Bohème* (2005), Burgess, *Peter Grimes* (2013);

JEAN-PHILIPPE

FORTIER-LAZURE

Tenor (Kitchener-Waterloo, ON)

Sir George-Étienne  
Cartier/Father André

COC CREDITS: Le Remendado, *Carmen* (2016); Don Curzio, *The Marriage of Figaro* and Giuseppe, *La Traviata* (2015)

RECENT: Soloist, *Schumann and the Songwriters* (National Arts Centre); Pelléas, *Pelléas et Mélisande* (Nova Scotia Opera Company); Mozart's Mass in C Minor (Toronto Symphony), *Carmina Burana* (Montreal Symphony)

UPCOMING: Monteverdi Vespers (Victoria Philharmonic); Sir George-Étienne Cartier/Father André, *Louis Riel* (National Arts Centre)

RUSSELL BRAUN

Baritone (Georgetown, ON)

Louis Riel

SELECT COC CREDITS: Count Almaviva, *The Marriage of Figaro* (2016); Don Giovanni, *Don Giovanni* (2015); Ford, *Falstaff* and Nottingham, *Roberto Devereux* (2014); Jaufré, *Love from Afar* (2012)

RECENT: The Man, *Senza Sangue* (BBC Symphony Orchestra [BBC]/Orchestra dell'Accademia Nazionale di Santa Cecilia); Soloist, Fauré's *Requiem* and Brahms' Four Serious Songs (Toronto Symphony Orchestra); Soloist, *Knocking at the Hell Gate* (BBC)

UPCOMING: Louis Riel, *Louis Riel* (National Arts Centre); Golaud, *Pelléas et Mélisande* (Cincinnati Symphony); Figaro, *The Barber of Seville* (Calgary Opera)

ADDITIONAL: Officer of the Order of Canada, 2016

JOANNA BURT

Soprano (Lindsay, ON)

Sara Riel

COC DEBUT

RECENT: Oberta, Alcina and the Chorus, *Cendrillon* (The Glenn Gould School); Performer, 2015 Pan Am Games and Parapan Am Games Opening Ceremonies; Summer Youth Cultural Program Interpreter (Métis Nation of Ontario); Soloist, Equal Voice Gala (Equal Voices Daughters of the Vote, Canadian Museum of History)

EDUCATION: Artist Diploma in voice, The Glenn Gould School (expected 2017)

TARAS CHMIL

Tenor (Toronto, ON)

Baptiste Lépine

COC CREDITS: Third Burgess, *Peter Grimes* (2013); COC Chorus Member (2008 – Present)

RECENT: Alfredo, *La Traviata* (Capitol Opera); Cavaradossi, *Tosca* (Opera Camerata); Cavaradossi, *Tosca* (Chelsea Opera)

RECENT: Duke of Cornwall, *Lear* (Opéra National de Paris); The Painter, *Lulu* (English National Opera); L'Aumônier, *Dialogues des Carmélites* (Dutch National Opera); Rodolphe, *Guillaume Tell* (Royal Opera House)

UPCOMING: Duke of Cornwall, *Lear* (Salzburg Festival); Vlaamse Opera (2017); Opéra Monte Carlo; Royal Opera House (2018); Opéra National de Paris (2019).

MICHAEL COLVIN

Tenor (Toronto, ON)

Thomas Scott

SELECT COC CREDITS: Monostatos, *The Magic Flute* (2017); Basilio, *The Marriage of Figaro* (2016); Dr. Caius, *Falstaff* (2014); L'Aumônier, *Dialogues des Carmélites* (2013); Ferrando, *Così fan tutte* (2006)

RECENT: Duke of Cornwall, *Lear* (Opéra National de Paris); The Painter, *Lulu* (English National Opera); L'Aumônier, *Dialogues des Carmélites* (Dutch National Opera); Rodolphe, *Guillaume Tell* (Royal Opera House)

UPCOMING: Duke of Cornwall, *Lear* (Salzburg Festival); Vlaamse Opera (2017); Opéra Monte Carlo; Royal Opera House (2018); Opéra National de Paris (2019).

BRUNO CORMIER

Baritone (Chéticamp, NS)

Joseph Delorme

COC CREDITS: COC Chorus Member (1999 – Present); Zuniga (understudy), *Carmen* (2016); Third Bandit, *Don Quichotte* (2014)

ADDITIONAL: Don Inigo Gomez (cover), *L'heure espagnole* (Seiji Ozawa Opera Project/Veroza Japan Company); Marullo, *Rigoletto* (Edmonton Opera)

CLARENCE FRAZER

Baritone (Mississauga, ON)

James Isbister

COC CREDITS: Figaro, *The Barber of Seville* (Ensemble Studio Performance [ESP], 2015); Guglielmo, *Così fan tutte* (ESP, 2014); Officer, *The Barber of Seville* (2015); Prince Yamadori, *Madama Butterfly* (2014); Sergeant, *La Bohème* (2013)

RECENT: Elmo, *A Little Too Cozy* (Against the Grain Theatre); Figaro, *The Barber of Seville* (Pacific Opera Victoria/Saskatoon Opera); Jean, *Julie* (Canadian Stage)

UPCOMING: Figaro, *The Marriage of Figaro* (Windsor Symphony Orchestra)

GILLIAN GALLOW

(Toronto, ON)

Costume Designer

COC DEBUT

RECENT: *Incident at Vichy*, *Testament of Mary* (Soulpepper Theatre); *The Physicists* (Stratford Festival); *King Lear* (National Arts Centre)

UPCOMING: *An Octoroon* (Shaw Festival); *A Christmas Carol* (Royal Manitoba Theatre Centre)

MICHAEL

GIANFRANCESCO

Set Designer (Toronto, ON)

COC CREDITS: *La serva padrona* (Ensemble Studio School Tour [ESST], 2013); *The Barber of Seville* (ESST, 2008); *The Magic Flute* (ESST, 2001)

RECENT: Set and Costume Designer: *A Chorus Line* (Stratford Festival), *A Woman of No Importance* (Shaw Festival), *Constellations* (Centaur Theatre/Canadian Stage Company); *Bunny* (Stratford Festival)

UPCOMING: Set and Costume Designer, *Dracula* (Shaw Festival)

THOMAS GLENN

Tenor (Calgary, AB)

Charles Mair

COC DEBUT

RECENT: Alfred, *Die Fledermaus*; McAlpine, *Filumena* (Calgary Opera); Sandy, *The Lighthouse* (Opera Parallèle); Tamino, *The Magic Flute* (Opera Idaho); The Shepherd, *Oedipus Rex* (Philharmonia Orchestra of London)

UPCOMING: Soloist, Rossini's *Stabat Mater* (Oakland Symphony); Nemorino, *The Elixir of Love* (Opera Idaho)

ANDREW HAJI

Tenor (London, ON)

Gabriel Dumont

COC CREDITS: Tamino, *The Magic Flute* (2017); Alfredo, *La Traviata* (2015); Count Almaviva, *The Barber of Seville* (Ensemble Studio performance [ESP], 2015); Ferrando, *Così fan tutte* (ESP, 2014); Rodriguez, *Don Quichotte* (2014)

RECENT: Rodolfo, *La Bohème* (Opera Theatre of Saint Louis and Centre for Opera Studies in Italy); Hélios, *Herculanum* (Wexford Festival Opera); Soloist, Verdi's *Requiem* (Grand River Chorus and Cambridge Symphony Orchestra)

UPCOMING: Nemorino, *The Elixir of Love* (COC); Rustighello, *Lucrezia Borgia* (Salzburger Festspiele)

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CANADIAN OPERA COMPANY 2016/2017 37





**PETER HINTON**  
(Niagara-on-the-Lake, ON)  
Director

COC DEBUT

RECENT: *The Millennial Malcontent* (Tarragon Theatre); *Constellations* (Centaur Theatre/Canadian Stage); *All's Well that Ends Well* (The Shakespeare Company)

UPCOMING: *An Octoroon* (Shaw Festival), *Missing* (Pacific Opera/City Opera Vancouver)

ADDITIONAL: Artistic Director, National Arts Centre English Theatre (2005–2012); Officer of the Order of Canada (since 2009)



**SANDRA HORST**  
(Toronto, ON)  
Chorus Master

SELECT COC CREDITS: *The Magic Flute*, *Götterdämmerung* (2017); *Ariodante* (2016); *Norma* (2016, 1998); *Carmen*, *Maometto II*, *The Marriage of Figaro*, *La Traviata*, *Pyramus and Thisbe* with *Lamento d'Arianna* and *Il combattimento di Tancredi e Clorinda* (2015)

RECENT: Conductor, *Prima Zombie: The Diva that just wouldn't stay dead* (UofT Opera)

UPCOMING: *Arabella*, *The Elixir of Love*, *Rigoletto*, *The Nightingale* and *Other Short Fables*, *Anna Bolena* (COC)

ADDITIONAL: Director of Musical Studies at University of Toronto Opera



**KEITH KLASSEN**  
Tenor (Toronto, ON)  
British Soldier/Hudson's Bay Scout

COC DEBUT

RECENT: Oscar, *Rocking Horse Winner*; Soloist, *Songbook VII* (Tapestry Opera); Edward, *The Pencil Salesman* (Westben Arts Festival Theatre); A Servant, *The Killing Flower* (University of Toronto Faculty of Music)

UPCOMING: Konstantin, *Oksana G* (Tapestry Opera)



**JANI LAUZON**  
Singer/Actor (Cranbrook, BC)  
Folk Singer/Elzéar Lagimodière/Clerk of Court/Prison Guard

COC DEBUT

SELECT CREDITS: *Cordelia/The Fool*, *King Lear* (National Arts Centre); Elder, *Apocalypse* (Luminato Festival); Dr. Leah Boyden, *Saving Hope* (CTV); (as puppeteer) Grannie, *Mr. Dressup* (CBC)

UPCOMING: Performer, *The Breathing Hole* (Stratford Festival); Writer/Performer, *I Call myself Princess* (Paper Canoe Projects/Cahoots Theatre)

ADDITIONAL: Managing Artistic Director of Paper Canoe Projects; Artist Educator at the Centre for Indigenous Theatre



**ANDREW LOVE**  
Baritone (Calgary, AB)  
Dr. Schultz

COC DEBUT

RECENT: Charlie, *Filumena* (Calgary Opera); Baron Douphol, *La Traviata* (Opéra de Québec/Calgary Opera); Swing/Javert, *Les Misérables* (Broadway)

UPCOMING: Marcello, *La Bohème* (Against the Grain Theatre); Mercutio, *Roméo et Juliette* (Calgary Opera); Schaunard, *La Bohème* (Pacific Opera Victoria)



**DOUG MACNAUGHTON**  
Baritone (Brandon, MB)  
William McDougall/Judge

SELECT COC CREDITS: Antonio, *The Marriage of Figaro* (2016); The Lackey, *Ariadne auf Naxos* (2011); Elviro, *Xerxes* (1999); Marullo, *Rigoletto* (1996); Count Almaviva, *The Marriage of Figaro* (1989)

ADDITIONAL: Judge Turpin, *Sweeney Todd* (Vancouver Opera); Donner, *Das Rheingold* (Pacific Opera Victoria); Luther/Crespel/Schlemil, *The Tales of Hoffmann* (Edmonton Opera); Wozzeck, *Wozzeck* (Banff Centre); Papageno, *The Magic Flute*, (Cleveland Opera/L'Opéra de Québec/Manitoba Opera/Opera Lyra Ottawa); Dandini, *La Cenerentola*, (Calgary Opera/Knoxville Opera); *Guitariás* (recording of self-accompanied songs for voice and guitar)



**MII-SUM-MA-NIS-KIM**  
(LONG TIME BUFFALO ROCK)

**JUSTIN MANY FINGERS**  
Dancer (Lavern Kainai Blackfoot Reserve, AB)

Buffalo Dancer

COC DEBUT

RECENT: Garin, *Yukonstyle* (Talisman Theatre); Performer/Creator, *What's Left of Us* (Native Earth Performing Arts); Performer/Creator, *509* (Casa)

UPCOMING: Founding Member, *Making Treaty #7 Show* (Making Treaty #7 Cultural Society); *Side Show*, *Freaks and Circus Injuns* (Chocolate Woman Collective); Assistant Director, *Our Sisters* (Making Treaty #7)



**STEPHANIE MARRS**  
(Toronto, ON)  
Stage Manager

SELECT COC CREDITS: *The Magic Flute* (2017); *Ariodante*; *Carmen* (2016); *La Traviata* (2015); *Madama Butterfly* (2003, 2009, 2014); *Hercules* (2013); Assistant Stage Manager, *Siegfried* (2016); *Don Giovanni*, *Bluebeard's Castle*/Erwartung (2015)

RECENT: *Tsould presents Underneath* (The Beaches Jazz Festival); *Apocalypse* (Luminato Festival); *Panamañia* (Pan Am Games 2015 Arts and Culture Festival)

UPCOMING: *Louis Riel* (National Arts Centre); *Turandot* (Vancouver Opera); *The Abduction From The Seraglio*, *Anna Bolena* (COC)



**DION MAZEROLLE**  
Baritone (Toronto, ON)  
F. X. Lemieux

COC DEBUT

RECENT: Moralès/Le Dancaire, *Carmen* (Société d'art lyrique du Royaume); Dosifey, *Khovanshchina*; Falstaff, Salieri's *Falstaff* (Opera in Concert); Mandarin, *Turandot* (Edmonton Opera)

UPCOMING: Dick Deadeye, *HMS Pinafore* (Edmonton Opera)



**ALLYSON MCHARDY**  
Mezzo-soprano (Toronto, ON)  
Julie Riel

SELECT COC CREDITS: Sarah, *Roberto Devereux* (2014); Juno, *Semele* (2012); Suzuki, *Madama Butterfly* (2009)

RECENT: Hippolyta, *A Midsummer Night's Dream* (Beijing Music Festival/Festival d'Aix-en-Provence); Suzuki, *Madama Butterfly* (Vancouver Opera); Marguerite, *The Damnation of Faust* (Grant Park Music Festival)

UPCOMING: Julie Riel, *Louis Riel* (National Arts Centre); Soloist, *Afghanistan: Requiem for a Generation* (Toronto Symphony Orchestra)

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**BILLY MERASTY**  
Actor (Brochet, MB)  
Poundmaker

COC DEBUT

SELECT CREDITS: Gloucester, *King Lear*; Norval Morrisseau, *Copper Thunderbird* (National Arts Centre [NAC]); Floyd, *Where the Blood Mixes* (Luminato Festival/National Tour); Kaagwa, *Frontier* (Discovery Channel); Elder, *Murdoch Mysteries* (CBC); Leonard Sky, *Moose TV* (Showcase); Kiskiaki, *The New World* (dir. Terrence Malick)

UPCOMING: Shaneyney, *Sal Capone: The Lamentable Tragedy of* (NAC); Creator, *Godly's Divinia* (*Love and Tragedy in Bare Rock*, MB) (Workshop)



**EVERETT MORRISON**  
Bass-baritone (Moosonee, ON)  
Wandering Spirit

COC DEBUT

RECENT: Performances throughout Northern Ontario and Northern Quebec; Facilitates voice workshops for indigenous youth

EDUCATION: Graduate of Cambrian College and Laurentian University vocal programs; studied with Marion Harvey Hannah, Monica Zerbe and Dr. Robert Hall



**SIMONE OSBORNE**  
Soprano (Vancouver, BC)  
Marguerite Riel

SELECT COC CREDITS: Micaëla, *Carmen* (2016); Nannetta, *Falstaff*; Oscar, *A Masked Ball* (2014); Musetta, *La Bohème* (2013)

RECENT: 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: Marguerite Riel, *Louis Riel* (National Arts Centre); Adina, *The Elixir of Love* (COC)



**BRUNO ROY**  
Baritone (Montreal, QC)  
Louis Schmidt/Dr. François Roy

(also the Jailer in *Tosca*)

COC CREDITS: Second Priest, *The Magic Flute* (2017)

RECENT: 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)



**AARON SHEPPARD**  
Tenor (St. John's, NL)  
Donald Smith/Sir Frederick Middleton

COC CREDITS: Odoardo, *Ariodante*; Selimo, *Maometto II* (2016); Don Curzio, *The Marriage of Figaro* (Ensemble Studio performance, 2016)

RECENT: Fernando, *A Little Too Cozy* (Against the Grain Theatre); Charlie Whitten, *Ours* (Opera on the Avalon); Soloist, *Lord Nelson Mass* (Newfoundland Symphony Orchestra); Kronprinz, *Silent Night* (Opéra de Montréal)

UPCOMING: Pavlo, *Oksana G*, Tapestry Opera



**ESTELLE SHOOK**  
(Toronto, ON)  
Assistant Director

COC DEBUT

RECENT: Director, *Sunday in Sodom* and *Julius Caesar* (Canadian Stage); Assistant Director, *Harper Reagan* (Canadian Stage)

UPCOMING: Interim Artistic and Managing Director, Caravan Farm Theatre (2017/2018 and 2018/2019 seasons)



**SANTEE SMITH**  
(Six Nations of the Grand River, ON)  
Choreographer

COC DEBUT

RECENT: (as director/choreographer/performer) *NeoIndigenA*; *The Honouring*, 2017 tour (Kaha:wi Dance Theatre); *Re-Quickening* (NextSteps at Harbourfront Centre)

UPCOMING: (as director/choreographer/performer) *NeoIndigenA* tour to Wellington, New Zealand; North American Indigenous Games Opening Ceremonies (Aviva Centre); *Skennen* (Banff Playwrights Colony/Young People's Theatre's Leaps and Bounds); *Sewatonha ren - May Your Spirit Be Well* (residential school performance work)

ADDITIONAL: Founding Artistic Director of Kaha:wi Dance Theatre and Living Ritual-International Indigenous Performing Arts Festival



**CHARLES SY**  
Tenor (Toronto, ON)  
Ambroise Lépine

COC CREDITS: First Priest, *The Magic Flute* (2017); Flavio, *Norma*; Condulmiero, *Maometto II* (2016); Gastone, *La Traviata* (2015)

RECENT: Adolfo, *La Rondine* (Opera Theatre of Saint Louis); Mr. Owen, *Postcard from Morocco* (UofT Opera); Tamino, *The Magic Flute* (Chautauqua Institute and Hawaii Performing Arts Festival)

UPCOMING: Britten-Pears Young Artist Program, Juilliard Artist Diploma in Opera Studies (ADOS); Nemorino, *The Elixir of Love* (Centre for Opera Studies in Italy)



**JAN VACULIK**  
Baritone (Toronto, ON)  
Janvier Ritchot

SELECT COC CREDITS: Messenger, *La Traviata* (2015); Fiorello, *The Barber of Seville* (Ensemble Studio Performance, 2015); Officer, *The Barber of Seville* (2015); Polish Father, *Death in Venice* (2011)

RECENT: Figaro, *The Marriage of Figaro* (Brott Opera); Belcore, *L'elisir d'amore* (State Opera Slovakia)

UPCOMING: Le Dancaïre, *Carmen* (Brott Opera)



**JAMES WESTMAN**  
Baritone (Stratford, ON)  
Sir John A. Macdonald

SELECT COC CREDITS: Germont and Baron Douphol, *La Traviata* (2015); Frank, *Die Fledermaus* (2012); Sharpless, *Madama Butterfly* (2003, 2009)

RECENT: Enrico, *Lucia di Lammermoor* (Utah Opera); The Old Doctor, *Vanessa* (Wexford Opera Festival); Soloist, *Ein deutsches Requiem* (National Arts Centre Orchestra/Vancouver Symphony)

UPCOMING: Germont, *La Traviata* (Manitoba Opera); Rigoletto, *Rigoletto* (Opéra de Montréal/Utah Opera); Soloist, *Carmina Burana* (St. Louis Symphony); Soloist, Martin's *In Terra Pax* (Grant Park, Chicago)



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BIOGRAPHIES: *TOSCA*



**KERI ALKEMA**  
Soprano (Palm Beach, FL)  
Floria Tosca

SELECT COC CREDITS: Vitellia, *La clemenza di Tito* (2013); Giulietta, *The Tales of Hoffmann* (2012)

RECENT: Floria Tosca, *Tosca* (English National Opera); Donna Elvira, *Don Giovanni* (Santa Fe Opera); Elisabetta, *Maria Stuarda* (Edmonton Opera/Seattle Opera); Eboli, *Don Carlos* (Opéra National de Bordeaux)

UPCOMING: Floria Tosca, *Tosca* (Oper Frankfurt/Palm Beach Opera); Magda, *La rondine* (Théâtre du Capitole, Toulouse); Giovanna Seymour, *Anna Bolena* (COC)



**KAMEN CHANEV**  
Tenor (Sliven, Bulgaria)  
Mario Cavaradossi

COC DEBUT

RECENT: Calaf, *Turandot* (Opera Nationala Romana Timisoara [ONRT]); Andrea Chénier, *Andrea Chénier* (Hungarian State Opera); Turiddu, *Cavalleria rusticana* (State Opera Stara Zagora); Radamès, *Aida* (l'Opéra de Montréal/ONRT); Pinkerton, *Madama Butterfly* (State Opera Plovdiv); Manrico, *Il Trovatore* (Deutsche Oper Berlin)

UPCOMING: Calaf, *Turandot* (Deutsche Oper Berlin)



**CRAIG COLCLOUGH**  
Bass-baritone (Claremont, CA)  
Baron Scarpia

COC DEBUT

RECENT: Scarpia, *Tosca*; Kurwenal, *Tristan und Isolde* (English National Opera); Doristo, *Diana's Garden* (Minnesota Opera); Falstaff, *Falstaff* (Arizona Opera); Oroveso, *Norma* (Florida Grand Opera)

UPCOMING: Falstaff, *Falstaff* (Opera Saratoga); Peter Vogel, *Polykrates* (Dallas Opera); Engagements with Royal Opera House and Opera Vlaanderen



**PAUL CURRAN**  
(Glasgow, Scotland)  
Director

COC CREDITS: *Tosca* (2012, 2008); *Otello* (2010); *Lady Macbeth of Mtsensk* (2007)

RECENT: *La Donna del lago* (Metropolitan Opera); *La Traviata* (Opera Philadelphia); *La Cenerentola* (Teatro Maestanza Seville); *Tristan und Isolde* (Teatro La Fenice); *The Man of La Mancha* (Opera Utah); *Death in Venice* (Garsington Opera)

UPCOMING: *The Golden Cockerel* (Santa Fe Opera)



**DONATO DI STEFANO**  
Bass (Sora, Italy)  
A Sacristan

COC CREDITS: Simone, *Gianni Schicchi* (2012); Don Magnifico, *La Cenerentola* (2011); Bartolo, *The Marriage of Figaro* (2007)

RECENT: Geronimo, *Il matrimonio segreto* (Innsbrucker Festwochen der Alten Musik); Bartolo, *The Barber of Seville* (Bergen International Festival/ Nordnorsk Opera); Mustafâ, *The Italian Girl in Algiers* (Opéra de Massy)



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

COC CREDITS: *Götterdämmerung* (2017); *Norma* (2016); *Maometto II*, *Pyramus and Thisbe with Lamento d'Arianna and Il combattimento di Clorinda e Tancredi* (2015/2016); Associate Director, *Siegfried* (2015/2016); Director, *La Bohème* (2009)

RECENT: Co-director, *Madama Butterfly* (Saskatoon Opera); Director, *La Cecchina* (The Glenn Gould School)

UPCOMING: Director, *Don Giovanni* (Saskatoon Opera)



**SANDRA HORST**  
(Toronto, ON)  
Chorus Master

SELECT COC CREDITS: *The Magic Flute*, *Götterdämmerung* (2017); *Ariodante* (2016); *Norma* (2016, 1998); *Carmen*, *Maometto II*, *The Marriage of Figaro*, *La Traviata*, *Pyramus and Thisbe with Lamento d'Arianna and Il combattimento di Tancredi e Clorinda* (2015)

RECENT: Conductor, *Prima Zombie: The Diva that just wouldn't stay dead* (UofT Opera)

UPCOMING: *Arabella*, *The Elixir of Love*, *Rigoletto*, *The Nightingale and Other Short Fables*, *Anna Bolena* (COC)

ADDITIONAL: Director of Musical Studies at University of Toronto Opera



**DAVID MARTIN JACQUES**  
(Long Beach, CA)  
Lighting Designer

SELECT COC CREDITS: *Tosca* (2012, 2008); *Otello* (2009); *Lady Macbeth of Mtsensk* (2007)

RECENT: *The Man of La Mancha* (Utah Opera); *Tosca* (English National Opera/Central City Opera [CCO]); *The Ballad of Baby Doe* (CCO); *The Invention of Morel* (Chicago Opera Theater [COT]); *The Perfect American* (Long Beach Opera [COT])

UPCOMING: *A Midsummer Night's Dream* (Teatro Massimo di Palermo); *My Fair Lady* (Teatro di San Carlo)



**KEVIN KNIGHT**  
(London, England)  
Set and Costume Designer

SELECT COC CREDITS: *Tosca* (2012, 2008); *Lady Macbeth of Mtsensk* (2007)

RECENT: *La Donna del lago* (Metropolitan Opera); *Frau Schindler* (Münchner Staatstheater); *The Marriage of Figaro* (Norwegian National Opera)



**JENIFER KOWAL**  
(Thornhill, ON)  
Stage Manager

SELECT COC CREDITS: *Norma* (2016); *Maometto II*, *The Marriage of Figaro* and *Pyramus and Thisbe with Lamento d'Arianna and Il combattimento di Clorinda e Tancredi* (2015/2016); *Bluebeard's Castle/ Erwartung* (2015)

RECENT: *ATG's Messiah* (Against the Grain Theatre)

UPCOMING: *Arabella*, *Rigoletto* and *The Nightingale and Other Short Fables* (COC)



**MARKUS MARQUARDT**  
Bass-baritone (Düsseldorf, Germany)  
Baron Scarpia

COC DEBUT

RECENT: Rigoletto, *Rigoletto*; Wanderer, *Siegfried*; Wotan, *Das Rheingold*; Jochanaan, *Salome* (Semperoper Dresden [SD]); Nabucco, *Nabucco* (Oper Stuttgart [OS]); Jaroslav Prus, *Makropulos Case* (Wiener Staatsoper)

UPCOMING: Alfio, *Cavalleria rusticana*; Tonio, *Pagliacci* (SD); Amfortas, *Parsifal* (OS); Der Herrscher, *Das Wunder der Heliane* (Opera Vlaanderen); Bauer, *Gurrelieder* (Dutch National Opera)



**FRANCESCO MILIOTO**  
(Toronto, ON)  
Assistant Conductor

COC DEBUT

RECENT: *Eugene Onegin*, *The Magic Flute*, *Der Rosenkavalier* (Lyric Opera of Chicago); *La Fanciulla del West* (Santa Fe Opera); *Moby-Dick* (Dallas Opera)

UPCOMING: Illinois Philharmonic Orchestra (Chicago); *The Golden Cockerel* (Santa Fe Opera); *The Barber of Seville* (Arizona Opera)



**MUSA NGQUNGWANA**  
Bass-baritone (Port Elizabeth, South Africa)  
Cesare Angelotti

COC DEBUT

RECENT: Queequeg, *Moby-Dick* (Los Angeles Opera/Dallas Opera); Zuniga, *Carmen* (Norwegian National Opera); Colline, *La Bohème* (Washington National Opera); Gottardo, *La gazza ladra* (Glimmerglass Festival)

UPCOMING: Porgy, *Porgy and Bess* (Glimmerglass Festival); Queequeg, *Moby-Dick* (Pittsburgh Opera)



**ADRIANNE PIECZONKA**  
Soprano (Toronto, ON)  
Floria Tosca

SELECT COC CREDITS: Amelia, *A Masked Ball* (2014); Madame Lidoine, *Dialogues des Carmélites* (2013); *Tosca*, *Tosca* (2012); Ariadne, *Ariadne auf Naxos* (2011); Elisabetta, *Don Carlos* (2006); Sieglinde, *Die Walküre* (2004, 2006)

RECENT: Leonore, *Fidelio* (Metropolitan Opera [Met]); Chrysothemis, *Elektra* (Met/Gran Teatre del Liceu/Deutsche Oper Berlin); Amelia, *A Masked Ball* (Deutsche Oper Berlin)

UPCOMING: Die Kaiserin, *Die Frau ohne Schatten*; Amelia, *A Masked Ball* (Bayerische Staatsoper); Chrysothemis, *Elektra* (San Francisco Opera); *Tosca*, *Tosca* (Royal Opera House, Covent Garden)



**MARCELO PUENTE**  
Tenor (Rivadavia, Argentina)  
Mario Cavaradossi

COC DEBUT

RECENT: Pinkerton, *Madama Butterfly* (Royal Opera House/Théâtre Royal de la Monnaie/Göteborgs Operan/Oper Leipzig); Don José, *Carmen* (Michigan Opera Theatre)

UPCOMING: Cavaradossi, *Tosca* (Deutsche Oper am Rhein); Pinkerton, *Madama Butterfly* (Staatsoper Hamburg)

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### BRUNO ROY

Baritone (Montreal, QC)

**The Jailer** (Also Louis Schmidt/Dr. François Roy in *Louis Riel*)

COC CREDITS: Second Priest, *The Magic Flute* (2017)

RECENT: 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)



### JOEL SORENSEN

Tenor (Canton, OH)

**Spoletta**

COC DEBUT

RECENT: Dr Caius, *Falstaff*; Spoletta, *Tosca* (San Diego Opera); Incredible, *Andrea Chénier*; Vitek in *The Makropulos Case* (San Francisco Opera)

UPCOMING: Pong, *Turandot* (San Francisco Opera and San Diego Opera)

## REMEMBERING STUART HAMILTON

Legendary vocal coach, broadcaster, pianist, author, raconteur, opera quiz master, artistic director, producer, and champion of singers, Stuart Hamilton passed away on January 1, 2017.

Stuart started out as a promising pianist in the late 1940s at the then-called Toronto Conservatory of Music (where he shared teacher Alberto Guerrero with Glenn Gould) and within a few years was at the centre of Canada's music scene, eventually becoming one of the country's top vocal coaches, accompanists and lecturers. His engaging autobiography, *Opening Windows: Confessions of a Canadian Vocal Coach*, is available from Dundurn Press.

The COC's long relationship with Stuart began in the 1950s when he frequented performances and events at the young opera company. Later, in 1980, he became the music director for the COC's newly created Ensemble Studio. Throughout those years and until the last few weeks of his life, Stuart worked with virtually every Canadian singer, and forged notable and long-lasting professional and personal relationships with many, including singers Lois Marshall and Maureen Forrester. His legacy is extraordinary and his loss immeasurable.

He is survived by his two sisters, former singer and COC Archives volunteer Dorothy Marshall, and famed actress Patricia Hamilton.

The COC dedicated its February 9 concert in the Richard Bradshaw Amphitheatre to his memory. Entitled *Mémoires of the Heart*, it featured Ensemble Studio members Emily D'Angelo and Bruno Roy singing Stuart's beloved French repertoire accompanied by Ensemble pianists Hyejin Kwon and Stéphane Mayer.

*"Over his lifetime, Stuart shared his many gifts with his singers, and with legions of concert and radio audiences. We will miss him more than we can say."*

Janet Stubbs

*Mezzo-soprano Janet Stubbs was a member of the COC's first Ensemble Studio (1980/1981) and currently works with the COC in the Advancement department. The first Ensemble group is photographed below with Stuart in the back row (second gentleman from the right) and Janet is reclining just in front of him.*



### GILES TOMKINS

Bass-baritone (Toronto, ON)

**Sciarrone**

COC DEBUT

RECENT: Orest's Tutor, *Elektra*; Timur, *Turandot* (Edmonton Opera[EO]); Don Basilio, *The Barber of Seville* (Pacific Opera Victoria[POV]/Opera Lyra); Raimondo, *Lucia di Lammermoor* (POV/EO)

UPCOMING: Sossiya, *The Overcoat* (Canadian Stage/Vancouver Opera Festival)



### KERI-LYNN WILSON

(Winnipeg, MB)

**Conductor**

COC DEBUT

RECENT: *Don Giovanni* (Bilbao Opera); *Don Carlo* (Bolshoi Opera); *La Fille du Régiment* (Royal Opera House of Muscat and Teatro Massimo di Palermo); *The Flying Dutchman* (Polish National Opera); *Otello* (L'Opéra de Montréal); *Hänsel und Gretel* (Mariinsky Theatre)

UPCOMING: *Aida* (English National Opera); *The Barber of Seville* and *La Traviata* (Munich State Opera); *Rusalka* (Czech National Opera)



## EVERY NOTE COUNTS

This spring, support the continued excellence of your COC Orchestra under Maestro Johannes Debus by participating in the Season-End Matching Campaign.

A generous donor is **matching all gifts made before June 30, 2017**, the official end of our season.

There's still time to make a contribution and **have your gift doubled** to create a significant impact on the work of the COC Orchestra in our communities and our opera house.

Committed to the highest levels of artistic excellence, the COC Orchestra is recognized as a world-class ensemble, renowned for its technical mastery, range of dramatic expression, and versatility in performing repertoire from early music to contemporary opera.

Star soprano Sondra Radvanovsky recently hailed our orchestra as "amazing... one of the best that I've worked with in the world," and it continues to be celebrated by critics and audiences alike as a "a gift for the senses" (*Toronto Star*).

Every note is the product of extraordinary artistic commitment and hours of rehearsal and rigorous training. Your support ensures the orchestra's continued excellence and range of activities, including professional mentorship opportunities for student instrumentalists through the Orchestra Academy initiative. This project gives valuable hands-on experience, apprenticeship, and performance opportunities to the next generation of orchestral musicians, creating a bright future for opera music in Canada and the artists who bring it to life.

**MAKE YOUR MARK:** SUPPORT YOUR COC ORCHESTRA  
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# MEET A BOARD MEMBER: JEFFREY REMEDIOS

BY NIKITA GOURSKI

Among the newest members of the COC's Board of Directors is Jeffrey Remedios, President of Universal Music Canada.

"I fell in love with opera at an early age," says Jeffrey, "but found the landscape difficult to navigate. The Canadian Opera Company proved my trusted guide to the thrills of the form. With their marvelous productions, I was inspired to become more involved at every opportunity."

One such opportunity was Operanation, our annual party that transforms the Four Seasons Centre for the Performing Arts into a meld of art forms and musical styles—with food, drink, and dancing on offer—as well as an atmosphere that encourages younger party-goers to experience the COC through a different lens while supporting the company's activities.

As co-founder of the indie music label Arts & Crafts, Jeffrey was instrumental in bringing the Toronto band Broken Social Scene to Operanation in 2010 for a memorable performance with then-Ensemble Studio mezzo-soprano Wallis Giunta and soprano Ambur Braid. The resulting cross-pollination of sounds proved a pivotal moment

for Operanation's development, with collaborations between operatic and contemporary music becoming a mainstay of the Operanation identity.

Jeffrey went on to act as Co-Chair of the Operanation Committee for the next three years, and in this capacity not only drew acts like Austra, Nelly Furtado, the Arkells, and the Sam Roberts Band to the event stage, but built meaningful connections between the COC and the contemporary music and arts communities more broadly.

"I think Jeffrey understands that opera doesn't exist in a silo, that we can interact with different art forms, including contemporary music, in a way that engages new audiences, creates exciting opportunities for artists, and reaffirms the vitality of our shared work," says COC General Director Alexander Neef. "As a company, we're committed to working with young cultural leaders and it's great to have Jeffrey on our Board because he brings that voice to the table."

Despite Jeffrey's extremely busy schedule as a record executive, he was one of the first members of the COC's Opera Club: the company's dedicated



COC Board Member and President of Universal Music Canada, Jeffrey Remedios, together with his wife, freelance photographer and owner of Analogue Gallery, Lucia Graca Remedios, at Centre Stage 2015.

membership program for young professionals, which complements mainstage opera with behind-the-scenes events, unique artist talks, and cross-disciplinary programming.

"Being part of the COC community," Jeffrey notes, "is a privilege for me, as it brings together multiple passions towards goals I share: a vibrant arts scene in my home city, authentic engagement between artists and audience, and a hub of culture that can be the envy of the world."

Nikita Gourski is the COC's Development Communications Officer

## OPERANATION: A NIGHT OF CURIOSITIES

Featuring Canadian multi-instrumentalist Kiesza

Thursday, May 25, 2017, 9 p.m.

SEE PAGE 31 FOR MORE DETAILS

## OPERA CLUB

To find out more, call 416-306-2309 or e-mail [operaclub@coc.ca](mailto:operaclub@coc.ca).

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The collaboration of soprano Ambur Braid (centre left) and mezzo Wallis Giunta (centre right) with members of Broken Social Scene at Operanation VII: Cinderella Rock the Ball, 2010, created a new template for musical performance at Operanation.







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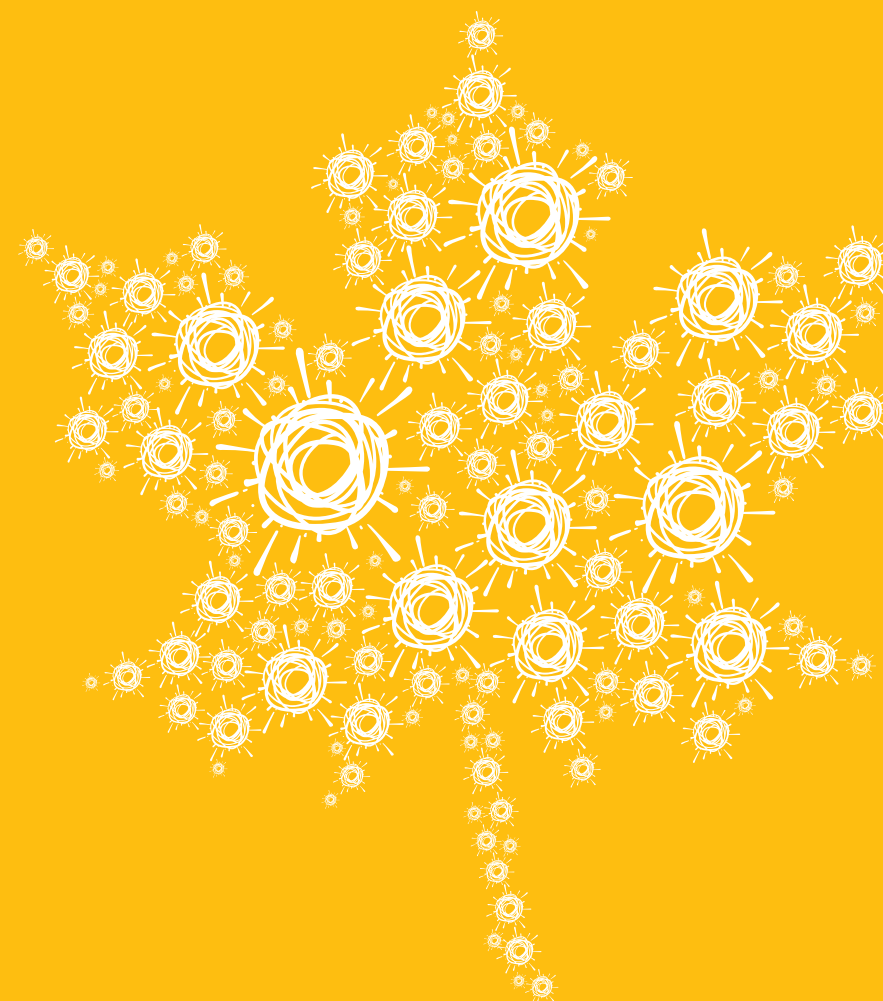


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CREDITS AND ACKNOWLEDGMENTS

The Canadian Opera Company would like to thank all those who volunteer both on a daily basis and for special events with the company.

Michael Cooper, Official Photographer

Musical excerpts provided by Universal Classics



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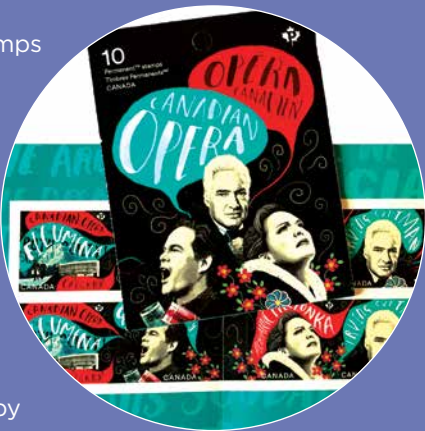
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STAMPS AND SCULPTURES THIS SPRING AT THE COC!



This February, Canada Post launched five stamps celebrating Canadian opera. Two operas are featured: *Louis Riel* (Somers/Moore) and *Filumena* (Estacio/Murrell), along with three great artists: soprano Adrienne Pieczonka, bass-baritone Gerald Finley, and director Irving Guttman. The striking designs were created by Parcel Design Inc., with their team of creative director Gary Beelik, designer Kristine Do, and illustrator Peter Strain.



This winter, the COC received two art works on loan. The first (above) is situated in the Henry N. R. Jackman Lounge and is titled *Dancer* (1959) by Italian sculptor Giacomo Manzù (1908-1991). At the bottom of the Grand Staircase is a work by Canadian artist Douglas Coupland (right), called *A Meditation on Plastic*, 2014. This sculpture is made of maple, steel, lacquer, and stands just over 14 feet. The piece is generally shown as part of a group, but this is the first time it has been exhibited on its own.

We hope you'll take some time to visit these pieces during performances this spring!

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ORDER OF CANADA RECOGNIZES TONY ARRELL

This winter, Tony Arrell—CEO of Burgundy Asset Management and long-time COC supporter—was appointed to the Order of Canada in recognition of his “achievements in the investment industry and for his contributions to strengthening public institutions in his community.”

Together with his wife Anne, Tony has been actively involved with the COC for nearly 30 years. During that time they have led by example, personally contributing over \$3 million toward the bricks-and-mortar facilities of the company, as well as in support of our artists, productions, touring opportunities, and training initiatives that develop emerging Canadian artists and bring opera to our communities.

Tony’s astute leadership and business acumen were especially critical to the on-time and on-budget construction of the Four Seasons Centre for the Performing Arts. More recently he was a vital force in making possible the company’s first-ever strategic planning process, giving rise to our guiding vision of COC365.

He continues his transformative leadership as a member of the COC’s Board of Directors, as well as of the Board of the Canadian Opera Foundation, which seeks to ensure long-term financial security of the COC by leveraging government grants and investment returns to grow our endowment.

We congratulate Tony on this prestigious honour!

Incidentally, friends of the COC, baritone Russell Braun (who is with us this spring as Louis Riel) and tenor Michael Schade were also honoured by the Order of Canada, recognized as Officers of the Order.





*The Nightingale and Other Short Fables*

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Francesco Milioto (Tosca)  
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BRUCE McMULLAN  
(1934–2017)

Former longtime COC Technical Director Bruce McMullan passed away in February at the age of 82. Bruce joined the COC at the suggestion of then-General Director Lotfi Mansouri in 1981 after years of teaching drama at both University of New Mexico and then Dartmouth College, and directing summertime operas at Santa Fe Opera. Bruce retired from the COC in 1999, but returned as a technical advisor throughout the construction of the Four Seasons Centre until its opening in 2006.

“Decades ago, I started coming to Toronto on occasion with rentals from New York City Opera, and I first met Bruce McMullan when I came up with La Rondine (1990). In my time with him, I found Bruce to be warm and genuine. He actually made you feel like a guest, and not just a technician who had come up to assemble a show. It was only a few years later in San Diego that he dubbed me an honorary Canadian. If we’d only known!”

Chuck Giles, COC’s Director of Production (2013-present)

On behalf of the many staff, artists and creative teams who knew Bruce, the COC sends its condolences to Bruce’s family.



MANY THANKS TO OUR SUPPORTERS

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The Life Trustees Council salutes the leaders of the COC community whose efforts have been integral to the company’s artistic evolution and transformative history of accomplishment.

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The E. Louise Morgan Society was created to reflect the vision and commitment of its founder and the members who have created a legacy of leadership, passion and philanthropy in support of the goals of the Canadian Opera Company.

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**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 sound-recording 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.

### 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.

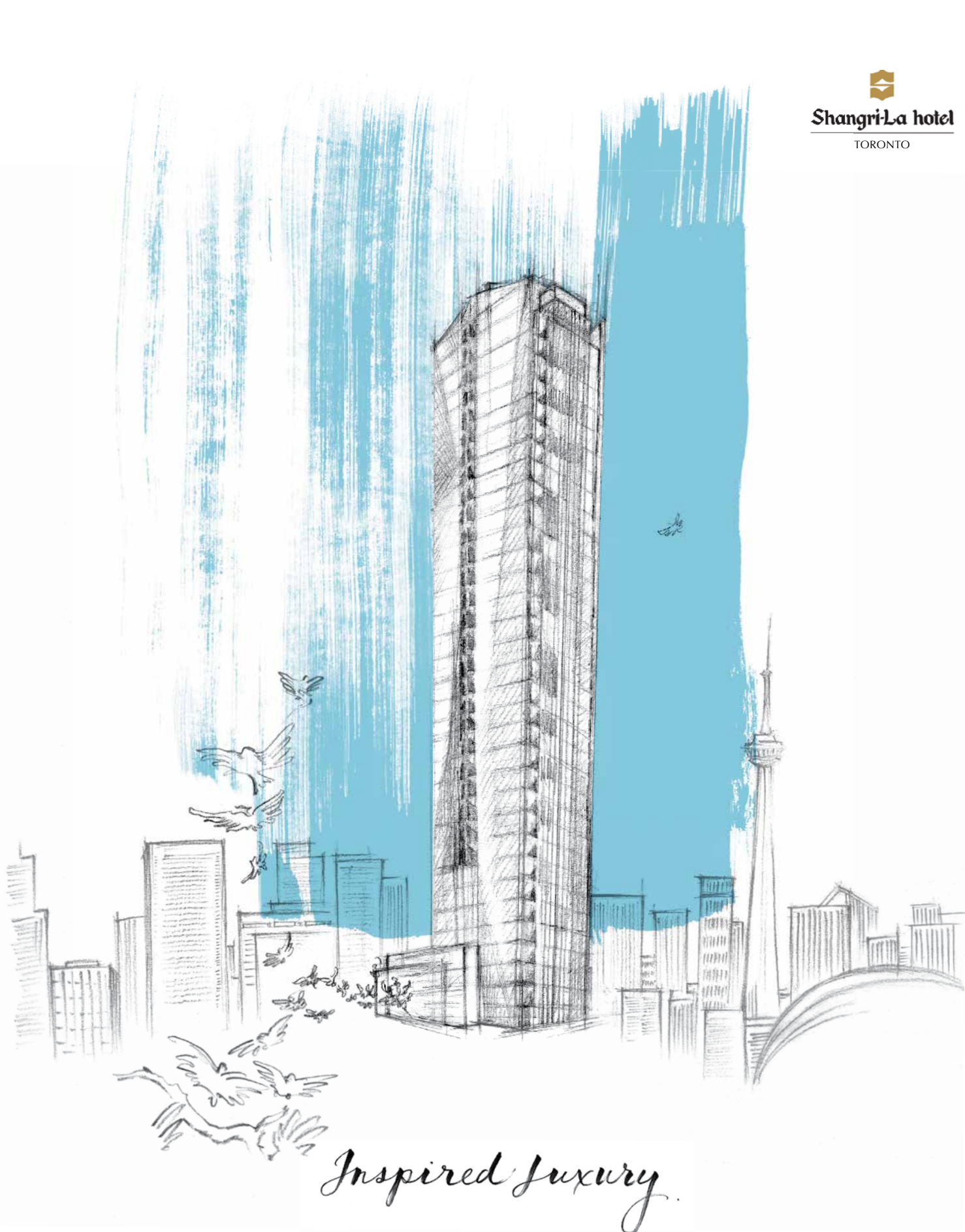
**GROUP SALES** Groups of 10 or more enjoy savings on regular individual ticket prices. For more information or to reserve seats call **416-306-2356**.

**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**.







## Worthy of a standing ovation.

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