



Prelude

FALL 2013 | VOLUME 21 | NUMBER 1

ALEXANDER NEEF
ANSWERS YOUR QUESTIONS

PETER GRIMES
ANATOMY OF AN OPERA

LA BOHÈME
CANVASES COME ALIVE

CENTRE STAGE
ENSEMBLE STUDIO
COMPETITION



A MESSAGE FROM GENERAL DIRECTOR **ALEXANDER NEEF**

PLANNING THE FUTURE

As we catch the first breath of autumn air, I look forward to the 2013/2014 season with great enthusiasm. After spending much of the summer working on the road, I am happy to be back home surrounded by our wonderful COC family. My summer travels involved visits to young artist programs in New Brunswick, Haliburton and Santa Fe, which provide ample opportunity to see and hear what the future of opera holds. I also spent time in Europe at festivals in Aix-en-Provence, Bayreuth, London and Glyndebourne. These festivals are key when it comes to planning and booking artists for the future. And with a great amount of Wagner on the COC's horizon, it is vital to ensure that we hear and secure these artists well in advance.

The summer closed for us on a sad note, with the sudden passing of former COC General Director Lotfi Mansouri. Lotfi was a legend – there is absolutely no question that he was one of opera's outstanding visionaries. He was dedicated to nurturing and promoting young opera artists, was a tireless advocate for attracting new audiences, and his pure and simple passion for the art form was infectious. I am so grateful for his friendship and for the advice he gave me after I joined the COC. We will all miss him profoundly, and pay tribute to him in the winter edition of *Prelude*.

If you're an avid French opera fan, I encourage you to watch CinéTFO+ this fall, where you can catch productions of operas by Massenet, Chabrier, Gounod, Bizet and Lécocq. I was honoured to be asked to introduce these five productions, and you can find more broadcast details in the notice below.



This fall is a musical feast! *La Bohème* really is a perfect opera – there is nothing wanting in its infectious melodies, romantic storyline and richness of score. And we have a stellar cast of young singers who bring these bohemians to life with youthful vigor and charm. *Peter Grimes* is, of course, a masterpiece. I am thrilled that Ben Heppner is back after his triumphant return in *Tristan* last season, and I am tremendously delighted that Johannes Debus makes his *Grimes* conducting debut this fall with us.

And finally, I answer some of your most frequently asked questions on page 4. The importance of keeping dialogue going after the curtain goes down cannot be overstated. I encourage you to engage with us, and I look forward to seeing you in the fall.

Prelude

A gift to our friends

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Front cover: Dimitri Pittas as Rodolfo and Katie Van Kooten as Mimì in the Canadian Opera Company/Houston Grand Opera (HGO)/San Francisco Opera co-production of *La Bohème*, 2012, HGO.
Photo: Felix Sanchez

All information is correct at time of printing.

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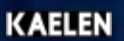


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Ambur Braid in a J Mendel gown available at The Room. Hair & Makeup: Aniya Nandy/Plutino Group. Jewels by Mindham Fine Jewellery. Photo: JJ Thompson/medianeeds.ca © 2013

HEADING OUT!

The Glencore Ensemble Studio School Tour hits the road again in November with two productions travelling to Ontario schools. Dean Burry's *The Brothers Grimm*, suitable for students in kindergarten through grade 6, returns with the story of Jacob and Wilhelm Grimm as they collect three famous fairy tales – *Little Red Cap*, *Rumpelstiltskin*, and *Rapunzel*. **This season the school tour also travels to high schools for the first time with a production of Pergolesi's *La serva padrona*.** In this 18th-century comic opera, a servant tricks her patron into marrying her. This new production of *La serva padrona* will be presented in English. The COC is excited to bring opera to an even wider audience of young people with this new addition.



For more information, including how to book a performance for your school, visit coc.ca/Explore.

A full-length portrait of Alexander Neef, a man with dark hair and glasses, wearing a dark grey suit, white shirt, and a purple and white patterned tie. He is standing with his hands in his pockets against a background of light-colored wooden steps.

ALEXANDER NEEF

YOU ASK? ALEXANDER ANSWERS!

How do you plan a season?

We try to balance a good mix of artists, repertoire, languages, styles and genres that offer as diverse a program as possible that includes both traditional productions and cutting-edge works, something the COC has stood for for over 30 years. I like seasons that demonstrate the breadth of the repertoire, because 400 years of opera is a long period to cover! At the same time, we look at the availability of singers, conductors and directors. Sometimes an artist comes to us and suggests that they would be available for a certain part – or they'd like to make their role debut in a certain opera, so we see if we can fit that into our plans, too. Then, there are the financial considerations – making sure we can afford what we want to do. It's a very long process, which is one of the reasons we start so early. Generally our seasons are finalized at least three years before we announce them.

What do you think has changed since you joined the COC in 2008?

The biggest change is the quality and consistency of the artistic product on stage. From the very beginning I felt that the art on stage had to reflect the superb quality of the opera house, and I think we've achieved that. And it's due to the work we've done in the last six years in bringing our planning in line with the other great companies of the world, because you can't have access to the best artists and productions if you're not planning at least four to five years in advance. I am also proud that we were able to secure Johannes Debus so quickly after my arrival here. His work with our wonderful orchestra and chorus has contributed a great deal to that rise in artistic quality.

I've noticed some empty seats in the opera house lately. How are you dealing with that?

The whole performing arts world across North America has been dealing with a huge retraction of patrons since 2008, and there's no question that it's an issue for us. But I try to focus on the bigger picture which is that in comparison to our colleagues, particularly south of the border, the COC has been faring well under the circumstances. We still average 90% attendance, and we have been very lucky

that our core audience has remained very loyal. The big challenge is the people on the periphery of that core – the people who only come occasionally. It's trying to find ways to bring them in more often, and remaining relevant to them and the entire community.

What can we expect from future seasons?

From the beginning, my general plan for the future has been: more grand operas, more co-productions with other companies, more great artists, and high-level art on stage. We've already made great strides in that direction, but in 2014/2015 we're finally able to make the seasons work the way they should. From the moment I arrived, senior staff and I agreed that we were fundamentally dissatisfied with the seven-opera season model. It was an idea borne out of the excitement of having our own opera house, and a desire to produce more, but, in reality, the heightened success of the first few seasons in the new house masked structural issues that are now more apparent and have to be solved.

Since 2007 we've forced the seven-opera model to function, but at a cost of too many compromises – artistically, financially, and from a patron and staffing perspective. So, starting in 14/15, we will be going back to the model that works best in our current set-up – a six-opera season.

We'll have more financial flexibility to produce more grand operas, and contemplate some new productions. Grand operas call for large casts that require big names, large orchestras and choruses, more rehearsal time, and they are usually longer operas which mean overtime costs in the theatre. New commissions, which require financial commitments for several years before we even get to the stage, have been virtually impossible for us so far.

Six operas will also work better in our schedule. With seven operas we have to squeeze 60-65 performances (plus rehearsals) into only 24 weeks in the Four Seasons Centre. The spring is particularly difficult with three productions scheduled (25 performances, plus rehearsals) into a very short eight weeks. Plus, our audiences have complained that the spring run imposed a subscription model on them that asks them to come three weeks (often weekends) in a row in May. It wasn't working for them. And it wasn't working for us.

In 2010 we began the process of returning to a six-opera season for 2014/2015. We put a lot of thought into this change, took our time, consulted with senior staff, Board members, and our government funders – all of whom were very supportive and in agreement with our plans. It makes sense from an artistic, financial, and human resources standpoint, and I'm pleased that it has been a relatively easy decision to make.

Starting next season, you'll see more varied repertoire, including the potential for one grand and/or one new opera per season, and subscriptions will be more affordable for everyone.

What do you think is the greatest misconception about opera?

It's too bad that people feel they need to be really knowledgeable about opera in order to enjoy it. In fact, there are a lot of things about opera, starting with the music, that make it extremely accessible. And SURTITLES™, which translate the sung words into English, allow audiences to understand what's happening in the plot. Of course, there are pieces that are more intellectually challenging than others, but fundamentally, I think that if you are willing to expose yourself to the art form, there really isn't a lot of information you need in order to understand it. I hope that people begin to trust their own thoughts and ideas and just enjoy the experience.

What's your favourite kind of production?

I like productions where I know that the artistic team has based their work on a deep knowledge of the opera, the music, the composer's life and other works, the historical background of the story and the time it was written. I want to see how that knowledge is transmitted into a production and helps us understand the piece's relevance to a 21st-century audience, and also illustrates the impact the piece made on the public when it first premiered. How can the production help an audience member understand the shock of seeing and hearing *Tristan und Isolde* or *Salome* for the first time? It's not about doing what has been done before. It's about making that experience new and fresh all over again.

Do you feel you push the envelope too far sometimes?

People come to the opera for different reasons, and some will only ever come to it for the entertainment, but I don't think that the operas were written for that reason only. It's not about being serious all the time either, but if you believe in the value of art, there's got to be some thinking involved. For example, this winter's *Un ballo in maschera* is not an "obvious" interpretation, but it is completely valid and worth consideration. Our future *Don Giovanni* also asks for a true commitment from the audience. But I challenge patrons to think beyond what they've seen in the past, and really see and feel how the directors and artists reveal the heart of a work.

What do you do when you're not working?

I love being at home. I moved recently, and because of my summer schedule, I haven't spent much time there, so I'm happy to putter around the apartment, unpacking and finding things. I spend a lot of time with my daughter, but when I'm alone I try to listen to music and read.



Follow our blog at coc.ca/Parlando for more of Alexander's adventures. Send in questions to askme@coc.ca.

THE OPERA SHOP



THIS FALL, ALEXANDER NEEF RECOMMENDS...

Benjamin Britten: A Life in the Twentieth Century

Paul Kildea, Penguin Books, \$40 including tax

Published to celebrate the Britten centenary year in 2013, Paul Kildea has written a definitive biography of Britain's greatest composer of the 20th century. Kildea, a Britten specialist, gives deep insight to the relationship between Britten's music and his private life, taking us as far into the composer's creative process as we are ever likely to go.

FEATURED RECORDINGS FROM UNIVERSAL CLASSICS



Peter Grimes

Decca. Chorus and Orchestra of the Royal Opera House Covent Garden, Colin Davis, conductor. Jon Vickers, Heather Harper, Jonathan Summers, Elizabeth Bainbridge. \$24.75 including tax

This 1978 recording followed a series of renowned live performances at London's Royal Opera House Covent Garden. Canadian legend Jon Vickers, acknowledged as one of the best interpreters of this role, presents a rough-voiced and brutal Grimes, yet still manages to express tenderness and pain, perhaps most movingly in his final mad scene. Most Ellen Orford's would be overwhelmed by this Grimes, but not Heather Harper, who combines strength of purpose and maternal warmth to get to the heart of the role. The late Sir Colin Davis, one of the great Britten specialists, conducts.



La Bohème

Deutsche Grammophon. The Metropolitan Opera Orchestra and Chorus, James Levine, conductor. Teresa Stratas, José Carreras, Renata Scotto, Richard Stilwell. \$25.75 including tax

Finally back on DVD, this classic 1982 revival of Franco Zeffirelli's beloved Metropolitan Opera production has been lovingly remastered to give perfect clarity and surround sound. Many wonderful casts have graced this production, but this might have been the best one ever: Teresa Stratas was considered the greatest singing actress of her generation, and here she offers the essential Mimi. Her Rodolfo is the young, handsome José Carreras, then at the peak of his considerable vocal powers. James Levine presents an impassioned reading of Puccini's masterful score.

2013 FALL COLLECTION

We are excited to feature a range of one-of-a-kind jewellery by local Toronto artisans for the fall season: Rikki Blitt, Alice Chik, Maria Lopez and Sari Teitelbaum.



The intricate chainmail and beadwork from **RIKKI BLITT** return to the Opera Shop. Rikki's one-of-a-kind jewellery is characterized by her attention to detail and stunning colour combinations.



We are excited to feature for the first time the simplicity, functionality and wearability of **MARIA LOPEZ's** paper jewellery as she experiments with the interaction of light, colour and nature.



ALICE CHIK returns to the Opera Shop with her classic fall collection of sterling silver paired with semi-precious stones and freshwater pearls.



SARI TEITELBAUM is a versatile artist, with roots in silversmithing. Her vibrant, handcrafted jewellery integrates sterling silver, fabric, wood, resin, and glass beads often paired with rubber. The Opera Shop will also feature Sari's handmade collection of bohemian-chic wrist cuffs made of luxurious ribbon from Japan, New York and Paris.

TRUNK SHOWS: SATURDAY, OCTOBER 12, 4:30 p.m. and SUNDAY, OCTOBER 20, 2 p.m. **SARI TEITELBAUM JEWELLERY**

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Chef Frank Dodd (left) and
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ANATOMY OF AN OPERA

By Nikita Gourski and Gianmarco Segato

THE MYSTERY OF EVIL

Discover Benjamin Britten's startling 1945 opera **Peter Grimes**

In a sea-battered village on the **east coast of England**, a fisherman named Peter Grimes is suspected of murdering his young apprentice. But his crime – real or not – will soon be eclipsed by something more sinister: a nameless crowd united by hatred, out to persecute the lone outsider in their midst.

The poet George Crabbe was born in Aldeburgh, while Britten was born only a few miles from there in Lowestoft. The geography and landscape of the coastal region underpins their best work.



The “Borough”

The tightly knit, close-minded townspeople who shun Peter Grimes are played by the chorus, along with a number of supporting performers. In Act II, the men of the Borough go off to track down Grimes in his hut while the women, including Ellen, Auntie and the Nieces, are left behind to ponder their position in this rough, male-dominated society. They sing the quartet, “From the gutter,” included at the composer’s insistence to provide “some softening, some change, some relaxation after the intensity of the march to the hut.” Its very specific sound world was directly inspired by the famous final trio from Richard Strauss’s *Der Rosenkavalier* (1911). In turn, Britten’s quartet inspired Leonard Bernstein – conductor of the first American performances of *Peter Grimes* – to similarly use the sound of falling flutes in the song “Somewhere” from *West Side Story* (1957).



Finding Home, Away From Home

In April 1939, with fascism casting a long shadow over Europe, English composer Benjamin Britten relocated to America. While working in California, he discovered the poetry of **George Crabbe**, an English writer from the late 1700s. Crabbe's bracingly realistic depictions of village life in Suffolk filled Britten with nostalgia and homesickness. And the story of a cruel Aldeburgh fisherman, included in Crabbe's 1810 collection, *The Borough*, gave Britten the seed of his first full-scale opera.

In reading Crabbe, Britten noted, "I suddenly realised where I belonged and what I lacked." A year later, he and his partner, tenor Peter Pears, sailed home for England.



Canadian superstar tenor Ben Heppner returns to the COC as Peter Grimes, one of his signature roles.

The Outsider

Crabbe portrayed Grimes as an abusive sadist, unmistakably at fault for the deaths of his boy apprentices. Yet Britten's opera reinterprets the character radically, makes him more sympathetic and renders his culpability a question up for debate. While he is still flawed and violent, in Britten's opera Peter Grimes is also a dreamer: a lonely and poetic soul, victimized by an intolerant community.



In Act I, scene i, Peter Grimes sings the arioso, "What harbour shelters peace?" which includes the opera's most famous leitmotif (recurring musical theme): an interval between two notes (technically, a "rising 9th") whose very sound contains a hopeful, yet haunted quality. At this moment, the interval serves to communicate Grimes's fleeting desire to integrate into his community by marrying Ellen Orford. By the time it returns at the opera's conclusion, it has lost any connection to real life happiness. Grimes has lost his mind and intones the interval in a vain attempt to recall earlier "happier" times.



We've prepared musical excerpts for you to enjoy. When you see the headphone symbol, head over to coc.ca/COCRADIO and listen along.



Entering the Borough

Director Neil Armfield sets *Peter Grimes* in a village hall, one that's probably not so different from the place where Benjamin Britten would have rehearsed the opera in England during the **mid-1940s**. It's a space where members of the community meet, but it's also a venue for performance and the creative process. This is motivated partly by Armfield's own experience of final run-throughs in theatre: owing to the absence of scenery, rehearsals rely on the story's essential ingredients – here, it's Britten's music – which engage our imagination with heightened intensity.

The costumes in our production are typical of British mid-century dress, communicating the adversities of the war years and the hardships of life in a fishing village.



The Saviour

The commission contract for *Peter Grimes* stipulated a female lead and so Britten created the character of Ellen Orford. He felt his piece needed a somewhat “typical” opera heroine; a woman to act as Grimes’s possible saviour. Act II begins with a yearning melody played by the cellos and violas which will subsequently be sung by Ellen when the curtain rises, beginning with her words: “Glitter of waves.” Later in the scene, the same tune returns as she endeavours to engage Grimes’s boy apprentice in conversation with the words “I’ll do the work, you talk.” The melody serves a dual purpose: it gives eloquent “voice” to the apprentice, which is a **silent role**, but also represents Ellen’s hopes (soon to be dashed) that she can save Peter Grimes and perhaps even form a family unit with the fisherman and his apprentice.

Another **silent role** in the opera is Dr. Crabbe. No such character is mentioned in the original poem but Britten’s opera lists him among the dramatis personæ. By creating an observer called Crabbe – the name of the poet who penned the source material – Britten might be giving a nod to the cross-generational process of artistic creation in which he was participating. Armfield’s staging embraces the Dr. Crabbe role; the silent character will be seen throughout the production, a near-constant observer of the goings-on in The Borough, especially during the famous orchestral *Sea Interludes*.



The Sea

Peter Pears, the first tenor to sing Peter Grimes, noted that Britten “imagined the sea as being in the orchestra so it was not necessary to see [the sea] on stage.” Britten personifies its destructive force in six orchestral preludes and interludes, which set the scene and mood, convey a specific psychological tone as well as indicating Peter Grimes’s **state of mind**. The Act II interlude is written as a *passacaglia*: a musical form in which a small fragment is repeated over and over while other material is developed around it. In this instance, the fragment consists of a six-note phrase played pizzicato (plucked rather than bowed tones), first by the cellos and basses, and then with harp, 40 times. A gradual increase in the number of instruments and volume telegraphs the quickening dramatic tension as the village mob approaches Grimes’s hut.

Instead of trying to fix our experience by telegraphing the concrete objects of the story through literalist scenery, Armfield’s staging offers an environment where the revelation of the music can take place as part of an imaginative world we help create: from the poisonous gossip of the villagers to the ever-present sea that, with its splendour and terror, consumes every human tragedy.

Many scholars regard *Peter Grimes* as an allegory about social oppression. On this analysis, Grimes’s “criminality” is not inherent to his character but arises from internalizing the judgement of others, from assimilating a particular view of himself held by a hostile majority. Struggles with social censure were a part of Britten’s personal life too: he was a homosexual, which was considered a criminal offence in Britain at the time, and a committed pacifist, which he remained even at the height of the British war effort.

The advance of the crowd on Grimes is one of the most menacing and chilling scenes in all opera. Aided by our impressive COC Chorus and Orchestra conducted by Johannes Debus, Armfield handles the scene with a simple and highly effective manipulation of the set, which focuses the terrifying experience of crowds and power, into an unforgettable moment of breathtaking theatre.



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Peter Grimes and Britten’s Communities: From 1945 England to Toronto Today

Friday, October 4, 2013, 7:30 to 9:30 p.m.
Joey and Toby Tanenbaum Opera Centre, 227 Front St. E., Toronto
Refreshments and cash bar

This multi-disciplinary event features stimulating presentations from Allan Hepburn (James McGill Professor of 20th-century Literature at McGill University), as well as Stephen Ralls and Bruce Ubukata

(Toronto’s Aldeburgh Connection). Tenor Lawrence Wilford performs a selection of Britten songs, and a panel discussion features Denni Sayers, revival director of the COC’s production of *Peter Grimes*.

The series continues...

Coming Home: Handel’s *Hercules*

Friday, April 4, 2014
Munk School of Global Affairs, 1 Devonshire Pl.

For updated details, visit coc.ca/Explore.

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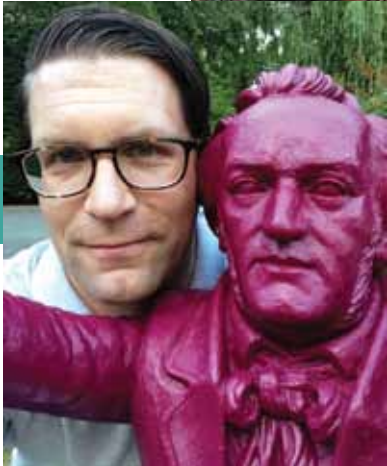
From July 8 to 13, our Summer Youth Intensive participants took over the administrative offices of the COC! All week they explored some of the important steps involved in putting on an opera, and worked with a variety of professional artists to hone their skills. They learned about production techniques, wig- and moustache-making, stage combat, and of course, the ins and outs of their voices in the vocal masterclasses.



The COC's 14th Annual Fine Wine Auction took place in April at the Design Exchange, where guests indulged in elegant hors d'oeuvres, sampled a number of exquisite cheeses and bid on international fine wines from private collections. COC Ensemble Studio members Jenna Douglas, Sasha Djihanian and Mireille Asselin (pictured below, left to right, with COC General Director Alexander Neef) took to the stage with two brilliant arias that captivated guests. This single, sparkling night raised \$165,000!



PLAYING HARD



The summer provided an opportunity for BBQ fun and office hijinks outside in the courtyard of the Joey and Toby Tanenbaum Opera Centre. Development staff got into Blue Jays spirit before heading out to catch a game, while communications staff enjoyed a lunchtime of lawn games and bubbles. Between operas in Bayreuth, Alexander Neef (General Director) posed with a statue of Wagner!



Canadian opera star baritone Gerald Finley stopped by the COC when he was in Toronto recently, giving an inspirational masterclass to our Ensemble Studio members. Then he hung out with our communications department, shooting a video interview for an exciting upcoming appearance with the COC!



IN THE SPOTLIGHT

MEMBERS OF OUR COMMUNITY WHO MAKE EXTRAORDINARY CONTRIBUTIONS IN SUPPORT OF THE COC'S ARTISTIC PROJECTS

HEFFERNANS' OUTSTANDING SUPPORT MAKES NEW *BOHÈME* POSSIBLE

Though we loved the production of *La Bohème* that we've had for about 25 years, it was time for us to create a staging that would introduce Puccini's masterpiece to a new generation of opera-goers but also renew a sense of discovery for those who have come to know the opera well over past seasons.

The resulting production, built in collaboration with Houston Grand Opera and San Francisco Opera, was made possible by two long-time members of our COC family: Jerry and Geraldine Heffernan. This production promises to be an important addition to the COC repertoire, and we are grateful to the Heffernans for their outstanding support of this work. ■

Jerry and Geraldine Heffernan with Christie Darville, the COC's Chief Advancement Officer. Photo: COC



ARTIST SPONSOR FRANÇOISE SUTTON VITAL IN BEN HEPPNER'S RETURN TO COC STAGE

COC subscriber and President's Council member Françoise Sutton has been profoundly involved with the music of Benjamin Britten for many years. In 1975, she established the Canadian Aldeburgh Foundation,

which over the years has distributed over 320 scholarships to young Canadian musicians, enabling them to attend the masterclasses at the Britten-Pears School in Aldeburgh, England. She was a staunch supporter of the Aldeburgh Connection, which, until its final program in May 2013, was a highly successful Toronto-based concert series. In 2010 Mrs. Sutton was the artist sponsor of British maestro Steuart Bedford when he was with the COC to conduct Britten's *Death in Venice*. So it's only natural that this year – Britten's centenary – Mrs. Sutton is extending her generosity by becoming the artist sponsor of Ben Heppner. "Ben is one of the most compelling dramatic tenors in opera today and this is a signature role for him," Françoise Sutton says. "With this year being a milestone for the music of Benjamin Britten, the sponsorship just made sense for me. It gives me great pleasure to play a small part in the presentation of *Peter Grimes*." ■

Trius Wines continues its support

We are delighted to announce that Trius Wines will continue in its role as Official Canadian Wine of the COC at the FSCPA through the 2013/2014 season. This extends a close relationship that the COC has enjoyed with Trius since opening the opera house in 2006. ■

Trius
Niagara-on-the-Lake

SETTING THE RECORD STRAIGHT WITH STEPHEN R. CLARKE

The COC is thrilled to announce the return of popular lecturer and curator of the acclaimed Stratton Estate, Stephen R. Clarke, with a new series of five classes, *Setting the Record Straight: Changes in Operatic Repertory and Taste*. Through guided listening, *Setting the Record Straight* will explore historic opera recordings, shifts in the standard repertory of opera and classical art song, and changes in vocal style and aesthetic. Mr. Clarke will share some of his favourite recordings of famous and little-known artists and arias, including highlights from historic Met broadcasts.

Setting the Record Straight will be held at:
**Joey and Toby Tanenbaum Opera Centre,
227 Front St. E., Toronto.**

Five classes will run from 7 p.m. – 9 p.m. on selected Monday evenings from October 21 to November 25, 2013. To register, call 416-363-8231.

ASOP CELEBRATES 15 YEARS!



Last season, the COC's After School Opera Program (ASOP) reached a significant milestone – its 15th year of programming! ASOP engages children between the ages of seven and 12 in the creation and presentation of opera. Under the guidance of award-winning Canadian composer Dean Burry and choreographer/director/conductor Markus Howard, participants learn about the different elements that make up opera – music, drama, theatre and design. They create and rehearse their own mini-production and perform it before an audience of friends and family. Three 10-week sessions are held each year. Each session focuses on a new theme and engages a different set of guest artists to lead workshops with the children. Over the years, themes have ranged from pigeons to outer space, and 45 guest artists, including designers, mimes, choreographers, baroque

movement specialists, stage combat instructors, Peking opera artists and North Indian Kathak musicians, have collaborated with the young participants. ASOP has engaged and introduced 5,000 children and their families to opera and produced a total of 48 brand new mini-operas over the last 15 years. Currently the program runs out of community centres in Toronto, Etobicoke, North York, and in two locations in Scarborough in partnership with the Boys and Girls Club of East Scarborough.

ASOP's 15th anniversary is a true testament to the hard work and passion of all the participants and their families, artists, program partners, program assistants, administrative staff members and volunteers, as well as the generous support from various funders and donors over the years. To celebrate this achievement, 100 children from

the program came together on June 13 for an anniversary performance in the Richard Bradshaw Amphitheatre at the Four Seasons Centre for the Performing Arts. Each group of 25 children performed a different mini-opera from over the past 15 years of ASOP: *A Pirate's Life* (2000), *Silken Spirits* (2005), *Theseus and the Minotaur* (2007), and *Food Fight* (2010). Those present were thrilled and touched by the musical spirit of the children as they honoured this special moment in ASOP history. ■

Presenting Sponsor



Interested in registering a child for the program? Learn more about program locations and session dates at coc.ca/ASOP

CANVASES COME ALIVE:

SET AND COSTUME DESIGNER DAVID FARLEY DISCUSSES *LA BOHÈME*

By Suzanne Vanstone

Beloved *Bohème*. No matter how many times one experiences this iconic work, the extraordinary pull of Puccini's music continues to draw us in. With 15 COC mainstage productions and numerous mini-*Bohèmes* on tour and in recital, outdoors and in, the company is once again proud to present this cherished opera in a brand new production.

Set and costume designer David Farley visited the COC this past summer to explore the theatre space firsthand. "I had only seen the Four Seasons Centre for the Performing Arts in drawings or photos so it was great to be able to walk the room and get an idea of sightlines, the quirks of the building, and things to watch out for as we approach load-in." He also met with various staff in the COC's production department to discuss sets, costumes, props, wigs and make-up. He wanted to give them insight into how the production works, potentially tricky things to watch out for and, above all, to get everyone excited and invested in the project.

La Bohème is often staged in the 1850s which is when Henri Murger's literary work *Scènes de la vie de bohème* was written. But after some initial conversations, director John Caird and Farley agreed that while they still wanted a period piece, they preferred the 1890s – when the actual opera was written. "It is a prettier era costume-wise with much nicer silhouettes,



and there was a much more vibrant arts scene in Paris at that time." As Farley further researched artists living and working in Paris, he wanted to find the "real-life Marcellos" and quickly came to the conclusion that famed painter Toulouse-Lautrec fit the bill. "Toulouse-Lautrec was the one who was hanging around street corners sketching every last detail of real life – he has a wonderful energy to his work and would literally paint on any surface. There are acres of sketches and studies that he did – not very detailed, but they have a wonderful movement and life to them. They reflect the feel of the music in the opera which is so lush and vibrant."

It is a natural fit for Marcello to represent the Parisian artists who frequent the cafés and sketch life as it swirls around them. Caird and Farley also posited that perhaps Marcello had been recording the lives of his capricious group of friends in his notebook. And perhaps we, the audience, are looking back and seeing this story through *his* eyes. Farley says, "We go from the garret, the artist's studio, where we see Marcello's sketches and

canvases lying around, to the café and the street world that could then literally be created through the canvases that he has painted. With a few flown-in pieces the canvases form a collage, a vista of a street." Art imitating life... imitating art.

In terms of the costumes, Farley said it was tricky finding references to everyday people and not just the fashion prints of the very high class as recorded in portraits. He wanted to know what people *truly* wore. In the course of his research he stumbled across work by photographer Eugène Atget from the early 1900s. Atget, obsessed by the changes that were happening in Paris through industrialization, wanted to record everything, taking hundreds of photos of the bread sellers, the sweet makers, the urchin kids on the street corner, the shop fronts – beautiful, detailed images of people in everyday wear. Using these photographs as his guide, Farley was able to create costumes of great diversity. Members of the chorus have their own individual looks and tell their own individual stories.

La Bohème is a co-production with Houston Grand Opera and San Francisco Opera, and was first mounted in October 2012 in Houston. Having the chance to remount a production is

a gift for a designer. "We always knew it was coming to Toronto and to this specific theatre, so we were able to keep that in mind in terms of sightlines and size of stage, etc. But it is wonderful to be able to revisit a show. No matter how well designed a piece is, there is always something that, once you see it on stage, you wish you had done a little bit differently – but there is just not time nor finances to go back and tweak it at that stage. We have so much of this *Bohème* working beautifully and we know that it has a good solid base, but to finesse those last few things and make them really right – it's great.

"The Four Seasons Centre itself is a beautiful space and it's a real treat to go into a purpose-built, new building. To see a modern performing space that has been designed so well and with such integrity is wonderful. The attention to detail is quite impressive and I am really looking forward to our show 'sitting' here and spending more time in this building.

"*Bohème* is one of those pieces that is so well loved and enjoyed; it just ticks all the boxes. Falling in love, out of love, camaraderie, foolery, slapstick – Puccini runs the gamut and crams a little bit of everything in. You really can't go wrong!" ■

La Bohème is generously underwritten by Jerry and Geraldine Heffernan



Watch David Farley on our Inside Opera videos "Building *Bohème*" at coc.ca/COCRadio.



The lovers in the COC's *La Bohème* share their thoughts on their roles, the music, and the beauty of Puccini's most popular opera.



PHILLIP ADDIS - MARCELLO/ SCHAUNARD

The music of *La Bohème* completes and enhances a simple but beautifully sad story. The text isn't complicated, keeping with the distilled nature of the characters, but Puccini's rich score gives fullness to the drama, suggesting everything that is left unsaid and simply felt from the heart.



JOSHUA HOPKINS - MARCELLO

La Bohème's energetic opening motif instantly transports me into the life of this troubled character. Marcello's fraught relationship with Musetta, coupled with the frustrations of being a starving artist, gives me a lot of dramatic material to sink my teeth into. He lives his life from moment to moment, so exploring his emotional highs and lows in each scene makes for an exciting roller coaster ride each night.



GRAZIA DORONZIO - MIMI

My favourite moment in *La Bohème* is the orchestra interlude before "Sono andati" in Act IV. Mimi is in the spring of life, full of love and passion for every little thing. She finds strength in a ray of sunshine or from the scent of a flower. This beautiful music is a flashback to the moment she first meets Rodolfo, and through this music she finds the courage to die.



ERIC MARGIORE - RODOLFO

As an actor, it is a tremendous joy to bring Rodolfo to life through the interactions with his best friends and with his love, Mimi. My favourite moment of *La Bohème* is when we first see Rodolfo and Mimi falling in love. In the music we hear all the modes of a new love, from the nervous fumbling through the ardent palpitations and declarations. There is a moment in the duet, "O soave fanciulla," when both voices come together in a truly climatic explosion of passion that everyone in the theatre will experience!



JOYCE EL-KHOURY - MIMI/MUSETTA

The most interesting aspect of playing these two roles is that while Mimi is meek, melancholic and pure, and Musetta is extroverted, wild, and argumentative – they are really two sides of the same coin. To play these roles in the same production, on the

same stage is a unique opportunity that allows me to highlight their differences as characters, and identify exactly who they are.



SIMONE OSBORNE - MUSETTA

Musetta is full of life and over the top, but she has real heart as well. It's fun to create a boisterous, seemingly shallow diva character in Act II, and then show real empathy and selflessness by Act IV. Creating a multidimensional character is always a priority for me, and if I can do that while singing glorious Puccini lines, it's been a good night on the stage.



MICHAEL FABIANO - RODOLFO

I think people come to opera because they want to feel and participate in what the performers give to them on stage, and for me, singing Rodolfo is tremendously rewarding as a musician and actor. Rodolfo is madly in love with a woman who he knows (but doesn't want to accept) is terminally ill and can't face it. And this horror of not facing the reality of death makes the character of

Rodolfo so heart-wrenching; to be able to sing such a complex character with some of the greatest music ever composed – that is a dream come true.



DIMITRI PITTAS - RODOLFO

La Bohème is a story that's easy to follow and Puccini drops you right into the opera without needing any background. Singers love it because of its soaring melodies and beautiful orchestration. I love building a rapport with my colleagues and enjoying myself on stage in *Bohème* more than any other opera, and I think

the audience really appreciates witnessing such tight relationships onstage as well. It makes them feel like they're part of something really special, which they are!

CENTRE STAGE SPOTLIGHT SHINES ON COC ENSEMBLE STUDIO

By Jennifer Pugsley

The spotlight the Canadian Opera Company has placed on this country's future opera stars gets brighter this fall with the unveiling of the gala fundraising affair, *Centre Stage*, on November 26.

It's an evening dedicated to the discovery and celebration of the next generation of opera stars and is an event unlike any other in Canada.

Centre Stage features the competitive vocal showcase that is the COC's Ensemble Studio Competition with a twist from past years that intensifies the already awe-inspiring display of operatic talent being fostered in this country. For the first time, finalists in the Ensemble Studio Competition

will now perform from the mainstage of the Four Seasons Centre for the Performing Arts, accompanied by the internationally acclaimed COC Orchestra conducted by COC Music Director Johannes Debus.

It was only two years ago that the annual competition was launched and a public platform was created for celebrating the future of opera in Canada. Here, the opera talent the COC had scouted from across the country through auditions for its Ensemble Studio program, was showcased. Sold-out on both occasions, finalists performed arias within the intimate setting of the Richard Bradshaw Amphitheatre at the Four Seasons Centre.

This year's finalists will now perform before an audience of 1,000 spectators, competing for cash prizes ranging in value from \$1,500 to \$5,000.

Centre Stage Gala guests will go on to enjoy an elegant formal dinner from the privileged vantage point of the Four Seasons Centre stage, where they'll mingle with competition finalists and winners, as well as notable COC artists. The uniqueness of the gala evening is further highlighted by the rare opportunity to enjoy the onsite catering stylings of critically acclaimed Nota Bene Executive Chef David Lee.

As the Ensemble Studio Competition grows in size and stature through a fundraising gala like *Centre Stage*,



what remains constant is that those in attendance witness performances that have the potential to launch a young artist's career. The singers taking to the stage on November 26 will have also auditioned for a spot in the COC Ensemble Studio, Canada's premier training program for young opera professionals, and hope to join its distinguished ranks. Since the inception of the program in 1980,

over 180 young professional Canadian singers, opera coaches, stage directors and conductors have acquired their first major professional operatic experience through the Ensemble Studio. Former members include Ben Heppner, Isabel Bayrakdarian, John Fanning, Wendy Nielsen, Joseph Kaiser, David Pomeroy, Lauren Segal and Krisztina Szabó.

Mezzo-soprano Charlotte Burrage, who won third prize in the 2012 competition, and has gone on to join the Ensemble Studio for the 2013/2014 season, described singing in the competition as "a surreal experience. It was life changing. It justified all of my hard work and validated that I have something to say, or rather, to sing. I will never forget that night and how it changed the course of my future."



For tickets and more information on *Centre Stage*, visit COCCentreStage.ca

2013/2014 ENSEMBLE STUDIO

The singer members of the 2013/2014 Ensemble Studio will feel a kinship of sorts with the finalists at the 2013 competition, having participated in the event themselves over the course of the last two years. Bass-baritone Gordon Bintner, mezzo-soprano Charlotte Burrage, soprano Aviva Fortunata, baritone Clarence Frazer, tenor Andrew Haji and mezzo-soprano Danielle MacMillan join returning members sopranos Claire de Sévigné and Sasha Djihanian, tenor Owen McCausland and baritone Cameron McPhail, for a season full of opportunity for these rising young stars. They are joined by intern coach Michael Shannon, also a new Ensemble member.

The artists take to the mainstage in several productions over the course of the year, including a special performance of *Così fan tutte* on February 7, 2014 with the principal roles sung entirely by Ensemble Studio members. The Ensemble Studio also frequently performs in the COC's Free Concert Series in the Richard Bradshaw Amphitheatre. In fact, the 13/14 Free Concert Series season opens with Meet the Young Artists on September 26, 2013, where the members introduce themselves by performing their favourite arias.

These engagements are in addition to touring to elementary and high schools across the GTA and Ontario with the Glencore Ensemble Studio School Tour, as well as understudying roles on the COC mainstage, and taking part in intensive vocal coaching, language and acting studies, career skills development, and masterclasses with internationally renowned opera professionals.



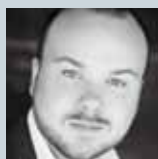
Opposite: The winners of last year's competition celebrate with COC General Director Alexander Neef. (l-r) Gordon Bintner, Charlotte Burrage, Alexander Neef and Andrew Haji. Above are shown some of the many kinds of performances that the Ensemble Studio members take part in throughout the year

ENSEMBLE STUDIO MEMBERS 2013/2014

RETURNING MEMBERS



Soprano and Montreal native **Sasha Djihanian** was the winner of the inaugural COC Ensemble Studio Competition in 2011. Her performances with the COC in the 2012/2013 season included Alisa in *Lucia di Lammermoor* and Annio in the Ensemble Studio performance of *La clemenza di Tito*, as well as stepping into the role for the mainstage presentation of the production. She recently appeared as a vocalist in The National Ballet of Canada's *Pur ti Miro*. This season with the COC, Ms Djihanian sings Fiordiligi in the Ensemble Studio performance of *Così fan tutte* and Pedro in *Don Quichotte*.



New Brunswick native and tenor **Owen McCausland** appeared with the COC during the 2012/2013 season as the Second Nazarene in *Salome*, the title role in the Ensemble Studio performance of *La clemenza di Tito* as well as stepping into the role for the mainstage presentation of the production. He was also a Young Sailor in *Tristan und Isolde* and the Messenger in *Il Trovatore*. This season with the COC, he sings Parpignol in *La Bohème*, Reverend Horace Adams in *Peter Grimes*, the

Servant in *Un ballo in maschera*, Ferrando in the Ensemble Studio performance of *Così fan tutte*, Lord Cecil in *Roberto Devereux* and Juan in *Don Quichotte*.



Brandon, Manitoba native and baritone **Cameron McPhail** made his COC mainstage debut in the 2012/2013 season as the Officer in *Dialogues des Carmélites*. This season with the COC, Mr. McPhail sings Schaunard in *La Bohème* and Guglielmo in the Ensemble Studio performance of *Così fan tutte*.



Soprano **Claire de Sévigné** is a native of Montreal and appeared with the COC during the 2012/2013 season as Une Voix in *Dialogues des Carmélites*, a Slave in *Salome*, Servilia in the Ensemble Studio performance of *La clemenza di Tito* and Ida in *Die Fledermaus*. She recently sang Queen of the Night in *The Magic Flute* with the Music Academy of the West. This season with the COC, she sings the First Niece in *Peter Grimes* and Despina in the Ensemble Studio performance of *Così fan tutte*.

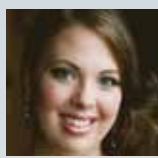
NEW MEMBERS



A native of Regina, bass-baritone **Gordon Bintner** is the first-place and audience-choice winner of the 2012 Ensemble Studio Competition. He recently made his European debut as Colline in *La Bohème* with Angers Nantes Opéra and sang Lescaut in *Manon* with Opéra de Montréal as well as Escamillo in *Carmen* at Saskatoon Opera. This season with the COC, Mr. Bintner sings the Customs Officer in *La Bohème*, Don Alfonso in the Ensemble Studio performance of *Così fan tutte* and the Page in *Roberto Devereux*.



Originally from Woodstock, Ontario, mezzo-soprano **Charlotte Burrage** recently completed a tour of Eastern Quebec and the Maritimes with Jeunesses Musicales. This season with the COC, Ms Burrage takes on the role of Dorabella in the Ensemble Studio performance of *Così fan tutte*.



Calgary native soprano **Aviva Fortunata** is the 2012 Norcop Prize in Song Recital winner and was awarded a judges' commendation in the Mildred Miller International Voice Competition at the Opera Theater of Pittsburgh. This season with the COC, Ms Fortunata sings Fiordiligi in the Ensemble Studio performance of *Così fan tutte*.



Mississauga, Ontario native baritone **Clarence Frazer** is a graduate of Calgary Opera's Emerging Artist Program. He recently appeared with Calgary Opera as Daggoo in *Moby-Dick* and Alcindoro in *La Bohème*. With the COC this season, Mr. Frazer sings the roles of Customs House Sergeant in *La Bohème* and Guglielmo in the Ensemble Studio performance of *Così fan tutte*.



Originally from London, Ontario, tenor **Andrew Haji** recently sang the title role in *Rob Ford: The Opera* as well as Ferrando in *Così fan tutte* in productions by the UofT Opera School. Mr. Haji also made a recent appearance with the Aldeburgh Connection and joined the Music Academy of the West to sing the role of Tamino in Mozart's *The Magic Flute*. This season with the COC, Mr. Haji sings Ferrando in the Ensemble Studio performance of *Così fan tutte* and Rodriguez in *Don Quichotte*.



Born in Toronto, mezzo-soprano **Danielle MacMillan** has pursued music studies and opera training at York University, the International Vocal Arts Institute in Montreal, Istituzione Teatro Lirico Sperimentale di Spoleto in Italy and The Glenn Gould School at The Royal Conservatory of Music. She recently appeared as a vocalist in The National Ballet of Canada's *Pur ti Miro*. This season with the COC, Ms MacMillan sings the Second Niece in *Peter Grimes* and Dorabella in the Ensemble Studio performance of *Così fan tutte*.



London, Ontario native and pianist **Michael Shannon** began pursuing his eclectic musical interests at age three studying piano, with further studies in violin, viola, and voice. Mr. Shannon played for numerous operas while studying voice at McGill University. He spent three summers at Opera NUOVA with Michael McMahon and at the Brevard Music Center with Patrick Hansen. While at Brevard, he was the musical director for the American musical revue *Tintypes*. Last season Mr. Shannon served as resident artist coach and répétiteur for *Tosca* and *Sweeney Todd* with Syracuse Opera and as mainstage répétiteur for Calgary Opera's *La Traviata*. This past summer, he participated in San Francisco's prestigious Merola Opera Program.

The COC Ensemble Studio is underwritten in part by Peter M. Deeb and The Slaughter Family Foundation.

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CALENDAR OF EVENTS

FALL 2013

SEPTEMBER 2013

| | | | |
|-----|----|-----------|--|
| Sat | 21 | 5:30 p.m. | Youth Opera Lab: <i>La Bohème</i> |
| Wed | 25 | 7 p.m. | Opera Connect: <i>Peter Grimes</i> Appel Salon, Toronto Reference Library |
| Thu | 26 | 12 p.m. | Artists of the COC Ensemble Studio* |

OCTOBER 2013

| | | | |
|-----|----|---------------------------|--|
| Tue | 1 | 12 p.m. | Morgan Childs Quartet* |
| Wed | 2 | 12 p.m. | Artists of the COC Orchestra* |
| Wed | 2 | 12:15 p.m. & 1:15 p.m. | Opera Connect: <i>La Bohème</i> Waterfall Stage, First Canadian Place |
| Thu | 3 | 12 p.m. | Hank Knox, harpsichord* |
| Thu | 3 | 7:30 p.m. | <i>La Bohème</i> Opening Performance |
| Fri | 4 | 7:30 p.m. | The Opera Exchange, <i>Peter Grimes</i> Joey and Toby Tanenbaum Opera Centre |
| Sat | 5 | 7:30 p.m. | <i>Peter Grimes</i> Opening Performance |
| Sun | 6 | 2 p.m. | <i>La Bohème</i> |
| Tue | 8 | 12 p.m. | Andrew Downing's Anahtar Project featuring Güc Basar Gülle, oud* |
| Tue | 8 | 7:30 p.m. | <i>Peter Grimes</i> |
| Wed | 9 | 12 p.m. | Artists of the COC Ensemble Studio* |
| Wed | 9 | 7:30 p.m. | <i>La Bohème</i> |
| Thu | 10 | 12 p.m. | <i>Nagata Shachu, taiko ensemble*</i> |
| Thu | 10 | 7 p.m. | Opera Talks: <i>Peter Grimes</i> North York Central Library |
| Fri | 11 | 7:30 p.m. | <i>Peter Grimes</i> |
| Sat | 12 | 4:30 p.m. | <i>La Bohème</i> |
| Tue | 15 | 12 p.m. | Robert Pomakov, bass; The Gryphon Trio* |
| Wed | 16 | 7:30 p.m. | <i>La Bohème</i> |
| Thu | 17 | 12 p.m. | Yegor Dyachkov, cello* |
| Thu | 17 | 7:30 p.m. | <i>Peter Grimes</i> |
| Fri | 18 | 7:30 p.m. | <i>La Bohème</i> |
| Sat | 19 | 7:30 p.m. | <i>La Bohème</i> |
| Sun | 20 | 2 p.m. | <i>Peter Grimes</i> |
| Tue | 22 | 12 p.m. | Artists of the COC Ensemble Studio* |
| Tue | 22 | 7:30 p.m. | <i>La Bohème</i> |
| Wed | 23 | 12 p.m. | Artists of the UofT Opera Division; Sandra Horst, COC Chorus Master; Michael Patrick Albano, director* |
| Wed | 23 | 7:30 p.m. | <i>Peter Grimes</i> |
| Thu | 24 | 9 p.m. | <i>OperanatiOn: A Night of Temptation</i> |
| Fri | 25 | 7:30 p.m. | <i>La Bohème</i> |
| Sat | 26 | 4:30 p.m. | <i>Peter Grimes</i> |
| Sun | 27 | 2 p.m. | <i>La Bohème</i> |
| Tue | 29 | 12 p.m. | Julie Hereish, cello and Michel-Alexandre Broekaert, piano* |
| Tue | 29 | 7:30 p.m. | <i>La Bohème</i> |
| Wed | 30 | 12 p.m. | Artists of the COC Orchestra* |
| Wed | 30 | 7:30 p.m. | <i>La Bohème</i> |
| Thu | 31 | 12 p.m. | Ilya Poletaev, piano* |

NOVEMBER 2013

| | | | |
|-----|----|-----------|--|
| Tue | 5 | 12 p.m. | Monsoon:Synthesis* |
| Wed | 6 | 5:30 p.m. | Adi Braun Quartet* |
| Thu | 7 | 12 p.m. | Amstel Quartet* |
| Tue | 12 | 12 p.m. | Simone Osborne, soprano; Anne Larlee, piano* |
| Wed | 13 | 12 p.m. | John Kameel Farah, piano* |
| Tue | 19 | 12 p.m. | Artists of The Glenn Gould School* |
| Wed | 20 | 5:30 p.m. | Shirantha Beddage Quartet* |
| Thu | 21 | 12 p.m. | Alexander Seredenko, piano* |
| Tue | 26 | 5:00 p.m. | <i>Centre Stage: Ensemble Studio</i> Competition Gala |
| Wed | 27 | 12 p.m. | Dharma Santi and guests* |
| Thu | 28 | 12 p.m. | Shargi Persian Percussion Ensemble* |

DECEMBER 2013

| | | | |
|-----|----|-----------|--|
| Tue | 3 | 12 p.m. | The Glenn Gould School New Music Ensemble; Brian Current, director* |
| Wed | 4 | 5:30 p.m. | Elizabeth Shepherd Trio* |
| Thu | 5 | 12 p.m. | Ensemble Made in Canada* |
| Tue | 10 | 12 p.m. | Stefan Chaplikov, piano* |
| Wed | 11 | 5:30 p.m. | Eliana Cuevas Quintet* |
| Tue | 17 | 12 p.m. | Cadence, a cappella vocal ensemble* |

JANUARY 2014

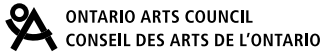
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|-----|----|-----------|---|
| Tue | 7 | 12 p.m. | Mehdi Ghazi, piano* |
| Wed | 8 | 5:30 p.m. | Joe Sealy Trio* |
| Thu | 9 | 12 p.m. | Gadfly Dance; Ofilio Portillo and Apolonia Velasquez, artistic directors/choreographers* |
| Tue | 14 | 12 p.m. | Humber Brazilian Jazz Ensemble; Gordon Sheard, director* |
| Thu | 16 | 12 p.m. | Christopher Goodpasture, piano* |
| Sat | 18 | 7:30 p.m. | <i>Così fan tutte</i> Opening Performance |
| Tue | 21 | 12 p.m. | Infusion Dance; Parul Gupta, artistic director* |
| Wed | 22 | 7 p.m. | Opera Talks: <i>Un ballo in maschera</i> North York Central Library |
| Thu | 23 | 12 p.m. | Humber Contemporary Jazz Ensemble; Kirk MacDonald, director* |
| Fri | 24 | 7:30 p.m. | <i>Così fan tutte</i> |
| Sat | 25 | 5:30 p.m. | Youth Opera Lab: <i>Un ballo in maschera</i> |
| Tue | 28 | 12 p.m. | Artists of the COC Ensemble Studio* |
| Wed | 29 | 7:30 p.m. | <i>Così fan tutte</i> |
| Thu | 30 | 12 p.m. | Trio Arkel with Les Allt and Erica Goodman* |

*These performances are part of the Free Concert Series in the Richard Bradshaw Amphitheatre, supported by the Free Concert Series Endowment Fund, established in honour of Richard Bradshaw by an anonymous donor.

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A scene from *Peter Grimes* (Opera Australia, 2009). Photo: Branco Gaica

IMPORTANT TTC SERVICE NOTICE!

Please be advised that due to scheduled TTC maintenance, there will be no subway service on the Yonge-University-Spadina line between Osgoode and King stations from October 12 to 20, 2013. Shuttle buses will be used during the closure; however there will be **no subway access to the Four Seasons Centre for the Performing Arts from Osgoode station during the maintenance period**. In addition, the entire downtown U, from St. George to Bloor stations, will be closed both weekends during the time frame noted above. Please visit ttc.ca or call 416-393-4636 for more details. This information is subject to change without notice.

Prelude

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